

Survey of Uttar Pradesh (India) Handicrafts Production and Export Market Possibilities

Prepared for the Government of India and the State of Uttar Pradesh

by Elizabeth Bayley WILLIS

*Expert appointed by the
Technical Assistance Administration of the United Nations*

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INTRODUCTION

a. The Assignment

The Government of India in March 1952 requested the United Nations Technical Assistance Administration to "supply a marketing expert for a period of one year to advise the Government of the State of Uttar Pradesh in the marketing of products of cottage and small-scale industries in foreign countries".

Pursuant to Supplementary Agreement No. 3, the Technical Assistance Administration appointed Mrs. Elizabeth Bayley Willis in September 1952 as marketing expert. She was on field mission in India from 29 October 1952 to 20 June 1953. Returning to the United States on 21 July 1953 her services were made available to the Indian Consulate General at New York to assist it in arranging a display and testing out the receptivity of American buyers to a special sample line of Uttar Pradesh Handicrafts which the expert had selected and been instrumental in designing and developing while in the field.

En route to India, the expert spent several days in London inquiring about the market for Indian handicrafts, imports of which were found to be negligible. Brief stops were made at Paris, Athens and Istanbul, where unofficial inquiries yielded light on the marketing of handicrafts in these centres. Upon arrival in New Delhi, several days were spent in consultation with government officials and others concerned with Indian Cottage and Small-Scale Industries. The expert arrived at Lucknow, the capitol of the State of Uttar Pradesh on 6 November 1952.

On the return journey to America, the First International Exhibit of Handicrafts at Madrid was unofficially attended. The Lisbon Museum of Native Handicrafts was likewise visited. Here an interview was had with the person responsible for arranging and jurying the First National Exhibition of Women's Handicrafts (1951), out of which Portugal developed several successful commercial lines.

b. Terms of Reference

The marketing expert was instructed by the Technical Assistance Administration to

"advise the government of the State of Uttar Pradesh in the marketing of products of cottage and small-scale industries in foreign countries".

Particular attention to be given to:

1. Training in methods of modern merchandising
2. Study and research into tastes and requirements of foreign customers
3. Adaptation of products to the requirements of foreign customers

Qualifications brought to the task by the expert included experience in cultural and contemporary design and decorative arts exhibitions, promotion of and selection of hand-made and mass-produced contemporary products for market; development of handicrafts for markets; modern merchandising, ability to analyse artistic and market value of products, and familiarity with Far Eastern handicrafts and western markets.

The expert was directed further to:

1. work closely with the appropriate officials of the Government of Uttar Pradesh and with other experts employed by the United Nations and other agencies to assist and advise the Government in related fields;
2. discuss technical matters covered by the specific duties of the assignment with the appropriate officials of the Government and give freely such advice and information as the expert might believe to be most helpful, and to make such oral recommendations as deemed advisable.

c. Acknowledgements

Appreciative acknowledgement is made for the very generous assistance accorded the marketing expert by the Indian Government officials concerned, especially the Ministry of Economic Affairs at New Delhi, and the Indian Consul General, Mr. A.S. Lall, at New York; to the State of Uttar Pradesh authorities; to the Resident Representative of the United Nations Technical Assistance Mission and his staff; to businessmen, craftsmen, artisans, and innumerable others who enabled the expert to encompass the assignment undertaken.

The Chief Minister, Shri G.D. Pant, and Shri A.D. Pande, Private Secretary to the Chief Minister; the Deputy Secretary of Industries, Shri S.K. Chaudri; the Director of U. P. Cottage Industries, Shri L.M. Bhatia, and his staff officers; the Special Manager of the Government U. P. Store, Shri H.R. Wadhvani; the Export Trade Development Officer, Shri Bijendra Bahadur; the Assistant Director of Cottage Industries Wool Development, Shri G.D. Joshi; and Shri Victor Sane, Director of Fruit Utilization Development who is setting up the plans for the "Hill" Area Development; the Director of Handloom Industry, Shri H.S. Mathur; Shri Kapildeo Pandey of the Shri Gandhi Ashram, Lucknow, and Shri Ramdhari Upadya and his associates at the Shri Gandhi Ashram, Akbarpur: - all of whom either proposed and/or arranged tours to village and other production centres to enable the marketing expert to become familiar with production and marketing methods of state-sponsored and other products. The expert had the very unique privilege of visiting not only the main state-producing centres, but of making three trips to the remote Johar and Jaunsar-Bawar regions of the Almora District in Uttar Khand, which included visits to the Bhotiyas - a Trans-Himalayan people - who sought advice on their handspun handwoven woolen products. Discussions were had with craftsmen, workshop proprietors, wholesalers, importers, exporters, manufacturers, retailers, state employees in the service of the Cottage Industries, tuitional classes for the training of apprentices and artisans, government research institutions and others. For this invaluable experience, many thanks are due to Uttar Pradesh State Government, and to the many individuals who made the study of products and production in the field possible. Great kindness and consideration

were shown in the arrangements made for travel to the more inaccessible places as well as to the better-known centres. It is hoped that in due time officers and craftsmen will feel repaid for their efforts, and for their response to many of the detailed suggestions given by the expert from time to time regarding desirable changes in methods of production, distribution, marketing and organization for export development.

Mr. John Irwin, Assistant Keeper, Indian Section, Victoria and Albert Museum an authority on textiles - was most helpful in furnishing important background material.

Thanks are likewise extended to those American buyers who came to Uttar Pradesh in their quest for new sources of supply and new products; and to the many trade circles in America who took time to inspect the Uttar Pradesh sample line. All co-operated splendidly by giving out of their wide merchandising experience most valuable comments for the development of future trade in Indian handicrafts. Many showed their earnest interest by placing sample orders, and in some instances initial orders.

As statistical information was for the most part non-existent in this field, the figures used in the report have been obtained either verbally, or from Uttar Pradesh Government publications, or from trade journals and the daily press.

I. STATE-SPONSORED HANDICRAFTS

a. Examination of Products by Expert

It was very early apparent from a careful examination made by the expert of the handicrafts displayed in the Lucknow showrooms of the Government Uttar Pradesh Handicrafts Emporium that most of the products, as well as the stock on shelves, were lines too long familiar to overseas importers of Indian goods. Some lines had not only been on the market for many years, but had lost the market, with consequent disastrous effects to the reputation of the product. Others had not changed in design or technique for several generations. Many were purely decorative and highly ornate, and without contemporary utility value or present-day consumer appeal. Still others were obviously garish souvenirs for tourist consumption. In general, products over a period of years seemed to have progressively degenerated both in technical quality and in materials used. "Artwares" were exhibited along with bath towels, table cloths and napkins, bedspreads, curtains, upholstery material, yardage rugs, men's shoes, leather goods, metal padlocks, cutlery, silverware, canned goods. The Government catalog lists eighteen (18) principal lines for sale in the Government Uttar Pradesh Handicrafts Emporium.

Hand-made products displayed gave little evidence of the qualities considered today as necessary attributes of hand-made goods, i.e. quality, carefully executed detail, and distinctions resulting from the hand of an experienced craftsman. Paradoxically, the hand-made products shown had characteristics formerly associated with cheap factory-made goods, such as unevenness in quality, poor finish, imperfections, careless execution of detail, vulgar crudities in colour and design. Even the properties of the worst made machine-produced goods requisite to volume sales - such as standard quality, standard size, and quantity - were found lacking in the hand-made products on display. There was an almost complete absence of products that could be described as indigenous arts, whose appeal rested upon honest and skillful workmanship, originality, and unique qualities associated with the functional design of traditional utility articles.

There was no information as to the extent of cottage industries in the State of Uttar Pradesh, or why the small selection of products in the showrooms had been chosen for state promotion. What was the function of the state in connexion with the entire handloom industry, for example? What was the basis upon which one producer was chosen for state patronage, and not another? How did this benefit the craftsmen? What was the position of the state in regard to competing with private firms? Despite the variety of stock on hand in the Government Emporium, the expert found that private firms and shops in the local bazaars and at places of production, often displayed a better selection of goods and sold articles at lower prices. What was the purpose of the Government salesroom? Its rôle was ambiguous: was it retailer, promoter, manufacturer, distributor, channel for technical advice, supplier of raw materials, or grantor of subsidies, or all these?

b - Objectives of the marketing expert

The expert decided that because of the limited time of her assignment, her efforts could best be directed in the following ways:

1. Visiting production and marketing centres to explore all possible sources of supply. Purely indigenous industries, if found, would require special consideration, and special efforts to find proper markets. It was hoped that products being made in villages for everyday use - hitherto perhaps overlooked or being considered as not "artistic" - might be found suitable for export.
2. Contacting and encouraging visiting buyers in India to come to Uttar Pradesh to see its handicrafts; to invite their suggestions for new designs, new lines and new uses; and to stimulate placing of orders.
3. Redesigning and restyling of products not in demand to be undertaken preferably at the suggestion of, or upon order from overseas buyers.
4. Aim to use traditional artisan skills. Endeavour to recall the artisan to his own rich cultural roots; to awaken his latent and innate talents; to reduce the accumulation of stylistic influences which made many of the present lines outmoded, such as late Victorian, local court-styles, and outdated western fashions.
5. Use, where possible, domestic raw materials. Devise new uses for raw materials.
6. Arrange for technical and design advice from sources in India and/or abroad.
7. Stimulating the organization of direct channels for collection of products made in remote or out of the way places.
8. Developing better ways of distribution and marketing.
9. Pointing out defects in products, and indicating suitable corrections.
10. Encouraging reduction of high production costs through market research in advance of actual production, so that reasonable estimates of both production costs and demand may be made.
11. Stimulating Improvements in Working Conditions to produce better products, and to protect workers from unscrupulous brokers, speculators and commission agents.
12. Helping to correct bad trading practices which overseas buyers claimed prevented the development of thriving export trade.
13. Developing Sample Lines of Products Suitable for Export to select and develop a range of samples to be shipped to New York for display for testing out American buyers' receptivity.

14. Stimulate the establishment of a Sample Display Centre for Export Buyers

Subsequent tours of the marketing expert to production and marketing centres substantiated these initial observations and decisions.

II. PRODUCTION CENTRES AND CRAFTS

a. Sources of Production

Briefly stated there are three sources from whence cottage handicrafts stem:

1. Indigenous Arts: These products are made in widely scattered places. Almost without exception they are now being made during a time of cultural decline. Indigenous arts need very special handling which involves anthropological research and sympathetic understanding of the culture out of which the products come, a genuine esthetic sense, and a knowledge of ways to make use of the skills and native talents without harming them. Contrary to belief, it is not possible to revive such arts once decay sets in. These arts are an organic growth. The art impulse can be reborn, but it must work its way up from its own roots, and recreate itself. Furnishing and superimposing designs and applying patterns which are made academically without thorough practical working experience with the craft, leads to further sterility and decline. The development of new forms and a new expression out of the old is a long process and requires the greatest sensitivity and understanding, as it is fostering the creative process.

2. Rural or Village Products: These are products once made for home use and produced as an integral part of the local economy. For over fifty years the local or village economy in India has been disrupted by the introduction of, and mainly the preference for, "foreign-made" products. This process continues with the development of industry and the means of communication. Realists consider this a period of transition and seek a way to compromise between two opposing methods of production. Traditionalists seek to maintain self-sufficient areas, protected both by legal measures and acts of devotion to a cause.

3. Urban Workshops: Many of the products made in these workshops are well known. Some have no market either at home or abroad, due to a continuous decline in quality, and changing fashions. There is a lack of utility products to keep up with the demands of the times. Changes in economic conditions have reduced the number of purchasers for certain luxury-type articles which were formerly produced in urban centres which catered to titled patronage; local nawobs, maharajahs, court families, etc. Awareness of present-day needs, plus the ingenuity and enterprise to make new products, is a prerequisite to changing this situation.

b. Production Centres Visited

Trips, as designated by the Cottage Industries Directorate, were made by the expert to production centres, workshops, and training centres, for the purpose of observing methods of production and techniques of sundry crafts, as well as to select products which in her opinion might be suitable for export and sales promotion abroad. The expert on all these trips was accompanied by a Cottage Industry official. Upon arrival at Lucknow, the expert had requested that some

one person be designated as an understudy who would be with her at all times, so as to learn all the steps involved - from making a label to changing the appearance of a product - and thus be able to put into effect the suggestions made on the ground by the expert.

Production and marketing centres visited in Uttar Pradesh included: Agra, Akbarpur, Bahraich, Benares, Farrukhabad, Kanpur, Lucknow, Mirzapur, Moradabad, Rampur, Sandila, Tanda, and three trips (on one of which a buyer was taken) to the remote Uttar Khand region which comprises Teri-Garhwal, and Johar and Jaunsar-Bawar in the Almora District.

Cottage Industries salesrooms in New Delhi were also visited. At Bombay, calls were made on exporters, wholesalers and retailers of Indian handicrafts. At the invitation of the President of the Khautau Mills - the oldest in the country making voiles - the expert toured the mills and discussed possibilities of selling voiles in typical Indian colours and designs. The efforts of these mills to sell goods of western designs had not been very successful; they sought a new approach to the export market.

c. Crafts and Projects Studied

Handicrafts, government-sponsored projects, and schemes, studied during the course of these field trips included:

Almora Wool Development Scheme and Bhotiya Products

Beadmaking

Carved and Inlaid Marble and Alabaster

Ceramics

Pottery and sunbaked clay painted articles

Chikan Embroideries

Handwoven Textiles, Khadi, and Prints

Ivory Carving

Leather Quality Marking Scheme and Shoemaking

Metal Work

Bidri (Bidar) Work

Brassware

Lucknow Silver

Papier Maché Figures

Refugee Handicrafts

Mica-Mirror Type Embroideries

Rugs (Oriental) and Carpets (Mirzapur)

Rugs and Derries (Durries)

Silk Brocades and Silk Scarves

Wood Carving

Wooden Toys

Zari Embroideries, and Trimmings

Observations on the above, and suggestions made by the marketing expert for changes necessary to induce export trade, follow.

1. Almora Wool Development Scheme and Bhotiya Products

The Almora Scheme is a state-sponsored effort to foster sheep breeding and wool production in Uttar Khand - the Trans-Himalayan borderland of Uttar Pradesh. Tibetan wools have been the traditional source, but continuation of these supplies is precarious owing to changed political and economic conditions in that neighbouring country. The present Uttar Pradesh wool production is insufficient, both in quantity and quality to take the place of Tibetan wools. The Bhotiya peoples - traders principally in wools - live in inter-alpine valleys ranging between 10,000 and 14,000 feet above sea level on the northern borderlands. They have lived on import and export trade between India and Tibet for ages.

Three trips were made to this remote region by the marketing expert. On the January trip, arranged jointly for the TAA expert and a FAO representative, the Bageshwar mela (fair) was visited. Here the Bhotiyas annually bring their wools, handwoven rugs, woollens and other products for sale. Wools are generally purchased from the Bhotiyas by the State Wool Development Scheme. During this visit, a delegation of the Bhotiya peoples petitioned the TAA marketing expert and subsequently the FAO representative for technical aid from the United Nations (Appendices 2 & 3). The TAA expert suggested to the Bhotiya spokesman that they collect good examples of the very handsome old utility textiles made of Tibetan wool in natural colours, and of the old rugs made before the recent influx of bright commercial dyes. Meanwhile, she would explore the range of products and study all possibilities of selling their products abroad. By June 1953, FAO had sent one fruit utilization and two wool experts to the area.

The Chief Minister of Uttar Pradesh later requested the TAA marketing expert to advise the "Hill" Area Development Committee on the cottage industry aspects of its programme for Almora, Johar, Teri-Garhwal, and Jaunsar-Bawar. The aim of this Committee, recently appointed by the Chief Minister, is to start a well-rounded development of the whole hill area or lands of the Himalayas and the hill borderlands above the plains. The visits of the TAA expert and the FAO expert were a part of the preliminary survey. The development of the "Hill" area districts is of prime concern to the government.

The TAA expert established headquarters at Ranikhet in May 1953, for the remainder of her assignment. A 96 mile (56 on pony, 40 by foot) ten day journey crossing passes upwards of 11,500 feet, with a maximum day's travel of 26 miles in 24 hours, was undertaken by the marketing expert to reach the Johar Regions that she might the more closely examine and study the production and marketing possibilities of Bhotiya products.

The principal cottage industry is wool spinning and weaving. Spinning - takli or katwa - is all done by men or boys on hand spindles, with the skein of raw wool carried around the wrist. Weaving is done by both men and women, who weave the handspun yarns into:

<u>thulma</u>	blankets
<u>pattus</u>	woollen serge
<u>pankhis</u>	a thin shawl or blanket
<u>chutkas</u>	coarse rugs
<u>dans</u>	carpets

asans
pasmina
kamila
lugara
bakus
lum

prayer rugs
fine soft wool shawl
garments of the women of Johar, Niti and Mana
garments of the women of Darma
men's woollen gowns
woollen snow boots

Most of the materials, and some rugs, are woven on the ancient Pithija Chen. This primitive loom can be used while travelling, and can be fitted together with slight effort. The weaver sits on the ground and ties the outfit onto the hips just below the waist. The other end of the loom is fastened to two stout pegs or a tree. The whole thing when unfastened can be rolled up, and scarcely weighs ten pounds. Maximum width of cloth is 18 inches; and maximum length of bolt, 10 yards. A pit loom, without fly shuttle, and less intricate, 27 inches in width, is used for weaving pankhis, tweeds, chutkas, thulmas. Frames are used for making the carpets; the wool is tied in knots and then cut.

Natural coloured wools used, include a soft natural beige, and a brown and black. Walnut juice is used to dye a light red-brown shade. Bright raw coloured chemical dyes are used in carpet making. Over a period of years the colour of the small carpets has changed from indigo blue, walnut brown, black, red, yellow, beige, to magenta, bright blue, bright yellow, red, black, purple, green, orange.

Designs show Tibetan and Chinese sources and influences from Indian, Turkestan and other carpets from nearby sources. There is a small amount of fibre weaving: mainly baskets, mats and cases of ringal - small local bamboo.

Trading occurs during the summer months when the passes are open. The people leave their settlements in the lower valleys and make the final trek to the towns at eight and ten thousand feet. Their cultivators precede them. Products are carried in small hand-woven saddlebags on flocks of sheep and goats, or on pack ponies and burros. Melas (fairs) are held in India three times a year; at Jauljibi, 15 November; at Bageshwar, 15 January; and at Thal on 15 April. After that migration starts again. The Bhotiya population in the Johar-Darma area is supposedly about 32,000.

The market possibilities of present products need careful exploration. Tough, durable and well woven, these natural coloured woollens might be used for rugs, upholstery or handbags, and belts. Thulmas have possibilities of being made into handsome rugs. However, a very similar woollen rug made by rural people of Portugal meets the price or undersells the Bhotiya product. A woollen rope woven in very interesting colours and patterns could be made into excellent belts and combined with a handbag to match. The saddle bags now woven for pack animals are each woven in a pattern which identifies the owner. Yardage in narrow strips, sewed together very successfully, is very handsome for rugs, covers or upholstery. Narrow strips of material which is brushed on one side are sewn into large rugs. Provided the edges are straightened during finishing, these might have market possibilities as rugs. Prices have not yet been made available, nor quantity of production, so no estimate of export possibilities can be given. The small carpets might, with reduction of the bright colours, find a market outside India as scatter rugs. The quality has declined to such an extent that it is doubtful if these rugs

could enter an overseas competitive market as they are now produced. They might be adapted for door mats, or made to be used for covering of floor pillows. Tweeds, shawls and blankets, with minor changes, would be saleable provided the prices are right.

Bhotiyan products are at present sold in competition with products of Gandhi Ashrams and state-sponsored handloom centres which are making Bhotiyan-type products, while the originals are neglected. The state government now has in the Almora district, several spinning and weaving centres which give instruction. Trainees are paid while learning. Experienced trainees and instructors produce woollen products for sale in the government stores. Woollen yardage for uniforms has also been produced for the Government of India.

The marketing expert took a visiting American West Coast buyer to the villages at Jaunsar-Bawar and the Almora production centres. This led to a sample line of Almora district indigenous woollen goods being purchased. It is hoped that other orders may later be placed. The sample line selected consisted of:

1. Chakrata thulma (woollen rug)
2. Chakrata shawls
 - Kali shawl in black handspun wool with natural
 - Lali shawl - Jaunsari pink
 - Dahk shawl - vermillion and orange
3. Chakrata men's coat - chola Jaunsari natural homespun wool
4. Chakrata strip rug (woven of natural wool in vertical stripes; alternating colours - natural black-brown, chalk white, beige)
5. Almora shawl in varied colours
 - Multi-coloured borders on black, gray, white, pale blue, pale green ground
6. Kulu shawl
 - White ground with indigenous Kulu patterned borders
7. Kumaon Paknhi (blanket)
 - Natural handspun wool in beige, gray, chalk, brown, black
8. Kumaon Pankhi (blanket)
 - Handwoven, handspun, dyed: turquoise, olive drab, mulberry, gray, cerise
9. Himalaya shawl handwoven of mill twill woollens
 - Dyed: pastel colours and plain white
10. Bhotiya strip rugs
 - Woven on back-strap looms by Trans-Himalayan tribes; handspun natural coloured wools; brown, off-white, natural, gray
11. Bhotiya thulma (heavy rugs)
 - Black, White only

12. Bhotiya tweeds

Handspun wool, handwoven. Colours: black, mulberry, natural

13. Almora tweeds

Handspun, handwoven. Colours to order.

The expert was able to secure the assurance of the Cottage Industry officials at Almora that should other orders result from this sample line, they would accept the order from the buyer and see that it was filled strictly in accordance with whatever specifications were given.

Recommendations on Uttar Khand Products

1. Efforts be made to pool all production as a source for exports, i.e. those produced by co-operatives, Ashrams, and state-sponsored weaving centres, and small private weaving factories, to facilitate improved production and elimination of destructive competition.

2. The state then to concentrate upon obtaining raw materials, fast dyes, securing improved designs, better production methods and promote sales.

3. Production and market research be undertaken to ascertain following data on handwoven woollen products, upon which to base and plan for future trade:

- a. Where is the principal demand for woollen products? At home? Or abroad?
- b. What is the competition? Price? Quality? Quantity?
- c. What is the cost of production of each article?
- d. What is the maximum demand?
- e. What is the possible production output?
- f. List of available woollen products which are not already exported. State exact dimensions, description of colours and materials. Give wholesale price per square yard, or per yard.
- g. What utility goods could be made locally?
- h. What raw materials are available locally?
- i. What local skills are available?
- j. What skills could be taught locally that are practical for the area?
- k. What is the cost of producing the utility article?
- l. What can it sell for? Where can it sell?
- m. Who will collect products from diffused sources?

- n. Who will standardize the products?
- o. Types of packing.
- p. How will products be preserved from damage during storage?
- q. Who will distribute products?
- r. Who are the local craftsmen - the most skilled ones?
- s. Will their craftsmanship persist with changes in the social structure?

All the above factors must be assessed to plan, organize and stimulate a sound production and sales programme, which first should cater to home demand. Then, only, a special line of products with a demand indicated in advance and a certainty of supply of standard quality, should be developed and offered for export.

4. Present Bhotiya products having export possibilities:

Pankhi and shawls

- A. of rough woven pashmina textured wool
simple stripes
plaids
- B. suggested colour combinations:
natural colours only
walnut stained wool and black
walnut stained wool with brown and natural with small
amount of black

Yardage material

Of the type of material in which men's gowns - bakus - are made

5. Other lines suggested by expert

Rugs:

A. Strips to be sewn together

- 1. All possible varieties in traditional striped natural woollen materials, and in colour combinations restricted to sample border
 - a. combed
 - b. plain woven
 - c. looped and tufted surface

B. Traditional Bhotiya rugs

- a. in three colours, plus natural colour
- b. in all natural colours
- c. in natural colours with very small amount of contrasting colour in a small pattern repeated over the centre with no border.

Woven material for bags

- A. Small stripes in variegated colours (as sample)
- B. Natural colours

2. Beadmaking

Apprentice training in beadmaking at a state-sponsored centre was apparently the result of contact with a European glassmaker some few years ago. Beads are made over small kerosene-fed flames. It was hoped that such a hand art could be of practical use to a village and a source of income.

The beads presently being made are of no special distinction.

Recommendation

That samples, with prices, be sent to the Indian Consultate-General in New York. If prices are right, specific orders might be obtained. (No samples have arrived in New York to date).

3. Carved and Inlaid Marble and Alabaster

These products are catalogued officially as being produced in Agra "under the shadow of the Taj". They are made in small shops of the several thousand marble carvers and inlay workers living in a congested area. Output is sold to brokers, who in turn supply the many "marble emporiums and marble palaces" who have catered for generations to the souvenir tourist trade by selling inlaid pieces, models of the Taj Mahal, alabaster lamps in the form of the Taj, and others.

No recent orders have been placed for alabaster articles. The raw material is imported. Products are too expensive when carved. Orders for new sample products using government supplied Almora soapstone, or Indian marble, or Indian blackstone, have been placed by a buyer and for the expert with the government tuitional class. The instructor is an accomplished traditional carver hired to instruct apprentices in the craft.

One buyer placed orders for a complete new line of accessories of carved or inlaid stone with the stipulation that the particular patterns be exclusively reserved for him for one year. He pointed out that business could only come if lines were reserved and more firms encouraged to place special orders for their own types of products. If copies were permitted in cheap grade work, the market would be spoiled for the more stable and higher priced articles. A

"Gentleman's Agreement"^{1/} was made between the purchaser and the state export officer, the latter agreeing to fill the order as stipulated by the buyer. Samples with proper price information of new products, excluding those made exclusively for buyers on order, have not yet been received in New York.

Recommendation

That the government export officer explore possibilities of making new types of articles. The marketing expert furnished twelve (12) Indian designs suitable for stone or marble articles.

4. Ceramics

(a) Pottery

Production is limited. The government has sponsored pottery development at Khurja, formerly a production place for war articles, but now converted over to making decorative vases. Applied designs are supplied by the Government School of Arts and Crafts - decorative Indian motifs, a revival of old patterns from historic sources.

This pottery does not have the vitality and beauty of form of the crude and perishable pottery made by a village potter; nor has it achieved the finish and sophistication of similar decorative pottery from many competitor countries. It is superior to cheap Japanese products, but inferior to Danish, French, Italian or Swedish products.

Recommendations

1. That durable utility products be made which have an indigenous Indian quality and typically Indian colours.
2. That durable condiment containers for Indian-produced curries and chutneys, and other suitable products, be developed.

These are a good possibility. Container should be uniquely Indian, such as a square bottom container of plain indigenous blue pottery with Hindi characters on it. Square shape is suggested to save space. A label in English could be designed for chutneys. Such a container could be packed in sets in a small locally-made basket. Or brass could be used as an outside packing container - in the shape of a planter, with bottles, or pottery jars set inside. (Chinese ginger jars are a good example of combining the pottery industry with the condiments and packing them for safety in a small woven bamboo basket.)

3. Undertake research on developing a line of Indian condiments, and medicinal herbs from Almora, attractively packed in pottery containers, which would combine the work of the basket weaver, the potter, and the maker of condiments.

^{1/} See Chapter VII, Export Sales Promotion, of this report for fuller details.

Co-ordination with the development of medicinal herbs in the Almora district might lead to the inclusion of Himalayan herbs which would have a wide and unique appeal.

The above suggestions were discussed with the Food Preservation Scheme Officer for development. If such a line were developed it should only be undertaken after consultation on the design has occurred abroad. Here again an effort should be made to interest Indian professional industrial and commercial designers in the need for redesigning all Indian products and in developing completely new contemporary lines that are Indian.

(b) Painted clay fruits, toys and figures

Sun-baked clay fruits, figures of costumed people of India, and Gods and Goddesses are charming examples of folk art. Their fragile nature presents a problem in exporting. If ways can be found to overcome breakage by firing or developing a less perishable clay, there would be a wide appeal for the large decorative fruits, and some of the unusual and exotic figures. One buyer has placed a trial order.

Recommendations

1. Find ways of making which will overcome breakage.
2. Preservation of craft. The work of the master craftsman at Lucknow is so superior that it merits preservation. It might be worthwhile to study means of making a durable pottery product suited to mass production which would be an exact replica of a selected group of this artist's fruits, which are found capable of competing with similar products in glazed pottery and other durable materials. This would require a co-ordinated production with state-sponsored potteries.

5. Chikan Embroidery Scheme

Chikan embroidery is one of the few remaining indigenous decorative arts of India, and unique in the locality of Lucknow. Stitches on the wrong side of thin mull or muslin produce a "shadow work" of varying intricacy. The work is done by Moslem women, most of whom live in purdah in medieval Chowk. Traditional pieces are men's sheer muslin jackets, blouse material (choli), sarees, men's caps and infant's dresses. Doilies and tablecloths as now produced are unsuitable for export as they are the wrong size, and there is no market demand. Local woodblock printers cut blocks and stamp the materials. Local stalls in the bazaar sell the finished goods. The industry includes woodblock artists, embroiderers, specialist washermen who wash and iron the finished goods.

The state government sponsors a Chikan Development Scheme. This centre gives out piece-work to women. Lady supervisors oversee the production. Output is sold in the Government U. P. Handicrafts stores. From an export viewpoint, a mistake is made when only the rather limited range of products made by the state-sponsored scheme are promoted and shown to foreign buyers. If export is feasible, it should be so conducted that it benefits the whole industry, with the state acting as the co-ordinator of production and being the party responsible

for seeing that delivery of quality goods only is made, whatever their source of production may be.

Poor conditions under which the craftswomen work are the cause of goods frequently being damaged by smudges, stains, tears. Mistakes are often made in sewing. Inferior muslin causes the stitches to pull; all embroidered edges fray out after one washing. The practice of using starch filler to cover up inferior quality of materials and of work, is a bad one. Buyers all objected to this method. Better mill-made cloth must be used, if any sizeable export orders are expected.

With the assistance of buyers, the marketing expert evolved some new uses for Chikan embroideries, and buyers placed sample orders. In case where a sample order was placed, the buyer stipulated that the embroidery should be unstarched.

A sample selection 1/ of Chikan blouse pieces and yardage suitable for designers of cotton "separates" and for dress manufacturers was made up at expert's request and sent to a prominent San Francisco concern for buyers' comment.

The expert discussed the possibility of larger orders resulting from these sample orders with the officer in charge of the Scheme. This officer undertook to see that only the very best work would be exported and that all producers of Chikan would share in its production.

Recommendations

1. Export sales be promoted of quality goods from best producers, whether state-sponsored centres or private craftsmen.
2. Better quality mill-made fabrics be used. Endeavour to interest an Indian mill to produce a permanent starched organdy, or consider importing Swiss-made organdies.
3. Better standards of quality and inspection of work. 2/

1/ Samples selected were numbered: 77, 399, 254, 251, 269, 268, 271, 272. Blouse pieces 12, 13, 4, 5. Sarees 20, 25, 30, 50; as best representing the types of work and colours.

2/ See Standards of Quality for Export in subsequent section of this report for further details.

6. Handloom Textiles, Khadi and Prints

"Weaving and spinning in India is more than an industry. In them, the Nation found philosophical and artistic expression ... Indeed as the spinning wheel became the National Symbol, so Khadi, the handspun, handwoven cloth, became the texture of freedom." 1/

(a) The Textile Industry

The cotton textile industry is the largest single organized industry in India. There are some 445 mills having 11,200,635 spindles, 201,484 looms, employing a daily average of 425,000 workers. Of these Uttar Pradesh has 29 mills with 644,404 spindles, 12,763 looms, employing 24,788 workers. 2/ In addition, there are said to be some 2,500,000 handweavers in all India using 2 million handlooms. The State of Uttar Pradesh has reputedly 800,000 handweavers. 3/ The estimated output of handloom cloth in all India in 1951 was 750 million yards. 4/

Severe economic dislocation during 1952 caused the Government of India to levy an excise duty on mill-made cloth for assisting the development of khadi and handloom, and to reserve a stipulated percentage of all sarees and dhotis (men's garments) for production by handlooms. Mill and handloom textiles can well supplement each other in India's present economy. 5/ For handicrafts production, it is a matter of better co-ordination and organization of handloom and mill production capacity; better planning for manufacture; more efficient methods of production, distribution and marketing. Production could be planned and controlled as both mill and handloom industry receive state aid. Many of the handicrafts could use better quality of mill-made fabrics upon which to execute intricate embroideries or hand-block printing, or fine-count mill spun yarns for handloom weaving. As an illustration:

The Chikan embroideries of Lucknow, are now done on sleazy poor quality thin mull or muslin and could be infinitely improved if made on a fine quality permanently starched cambric or organdy. No mills in India appear to be making this type of material. It is a line which could be looked into for development.

1/ Government U. P. Handicrafts Catalogue.

2/ Indian Cotton Textile Industry (1951-52 Annual). Figures do not include 26 mills then in course of creation.

3/ Scheme for Development of Handloom Industry in Uttar Pradesh, 1953.

4/ Indian Cotton Textile Industry Annual states 1951 output as:

<u>Mill Production</u>	<u>All India</u>	<u>Uttar Pradesh</u>
Cotton Yarn	1.3 billion pounds	109.9 million pounds
Cotton Cloth	4 billion yards	309.5 million yards
Handloom Cloth	750 million yards	not stated

5/ "The Textile Industry cannot possibly meet all requirements of selective individual tastes... The Handloom Industry can thrive along with the Indian Textile Industry if the two industries have mutually exclusive demands to satisfy." - Morarji Desai, Chief Minister, Government of Bombay - The Indian Cotton Textile Industry 1951-1952 Annual.

Lucknow and Farrukhabad printers supply the Government U. P. Handicrafts Store with printed bedspreads and printed yardage made of handloomed cloth in accordance with state policy. Handprints on mill-cloth, however, are considerably cheaper. An American buyer wishing to purchase thousands of yards of prints could not order prints made on mill-cloth which would have reduced the purchasing price to meet his market demands, because state policy required that only handloomed cloth be used for the more expensive prints. This particular buyer raised the question whether it would not benefit both industry and craftsmen more to accept a large order for prints on mill-cloth than to receive no orders at all. Printers would not only be employed but mill stocks then lying unsold could be moved. Here, state policy precluded the consummation of an export transaction which would have run into thousands of dollars. The same buyer pointed out that only quality stores abroad with a small clientele accustomed to using hand-made products would purchase prints made on a cruder handwoven material. The handwoven cloth used for bedspreads unfortunately compares even unfavourably with the cheapest unbleached muslin milled and used abroad. This unbleached muslin is superior, even so, as it lacks the defects found in all the handloomed samples supplied to the expert: flaws and streaks in the texture, long loose threads in body of textile, pulled and uneven ends, crooked selvidge, pulled seams down middle of bedspreads when sewn together due to poor quality of weaving. In addition, the majority of foreign customers have become so aware of perfectly finished merchandise that they consider any imperfections in materials or smudges in printing as "seconds", and immediately return the merchandise to the distributor or retailer, who must in turn absorb the loss.

The above instances indicate how mill-made and hand industry should augment each other to marketing advantage.

A "Three-Year Development Scheme for the Handloom Industry"^{1/} presented to the State Handloom Board in March, 1953, calls for the outlay of 30 million rupees. Its published purpose is to save the handloom industry in Uttar Pradesh from disaster by providing substantial state aid; to create a preferential market for its products; to supply raw materials; build dyeing, finishing, spinning plants, and improved implements, with the ultimate goal of organizing the industry on a co-operative basis. Fifty thousand weavers would be organized into 2,500 co-operative societies. An administrative staff of some 700 is proposed. There would be 125 co-operative stores, 200 agencies, 20 commercial travellers to do market research, and there would be erected 1 spinning mill, 14 dyehouses, 1 finishing plant. An estimated ultimate output of 75 million yards of cloth would be produced annually.

The proposed plan, however, gives no indication of the types of products to be manufactured, nor the cost of production per yard, nor the present or potential market demands, nor the extent of existing competition to be met. The plan was conceived sometime ago when a shortage of yarns presumably existed. Since then, the serious slump in the entire textile industry has occurred. Doubts have been expressed as to whether the U. P. plan is economically sound in face of known idle plant capacity. Then, too, India's Five-Year Plan,^{2/} now in course of being

1/ Scheme for Development of Handloom Industry in Uttar Pradesh, Allahabad, 1953.

2/ Indian Trade and Industry Review, December, 1952, page 25.

implemented, calls for increased production. Its output target for 1955-56 is: cotton mill-yarns 1,650 million pounds; mill-cloth, 4,700 million yards; handloom cloth, 1,700 million yards (an increase from 750 million yards in 1951). The costly U. P. plan proposed would at best benefit but a small fraction of the 800,000 handweavers in the state.

There is an evident need for co-operative organization in the handloom industry - producers especially. This has been done successfully in other lands. The International Labour Organisation of the United Nations could be invited by the Government to survey the problems of the handweaving industry, to advise on a suitable organization of existing co-operatives, as well as to formulate a sound workable basis for future development of co-operatives.

Another real function yet to be performed, is the co-ordination of the whole economy of the state, by regions, areas, and by industry. It would be well to re-examine from a sound practical business point of view, all experimental plans and schemes having responsibility of producing goods.

Handwoven products in general, including khadi, are at present too costly for the majority of domestic consumers. Large stocks have accumulated throughout India. Some of these handwoven textiles have deteriorated beyond marketable sale due to damage from long storage. Many have been made to government specifications in order to provide employment to handweavers.

For handloomed goods, it would be desirable to concentrate on finding out how to develop production so that goods can be produced at a cost that will move goods - that consumers can afford to pay, whether at home or abroad. For export, much work needs to be done to raise the standards of quality of production, by improvement of working conditions, changes in looms to permit greater widths and bolt yardage.^{1/} Weavers should be organized to enable them to negotiate directly with the buyer and distributor, whether a state-owned store or a private merchant. A subsidy possibly could be granted to lower costs of production, as the handloom industry already has the advantage that comes from the availability of state funds. But this should be thoroughly studied. Production should be of utility goods with a known demand, to be sold at a price which people can afford to pay. Promotion of such production could be accomplished by a small staff and with less administrative overhead than at present. In the course of visits made to numerous production centres, it was often observed that state-government weaving centres had a large administrative staff, and that sales promotion efforts were directed to only the very limited production of these units. Local weavers, far greater in numbers, were on the other hand, working without any assistance or direction of this kind.

In Sandila at the government-sponsored co-operative weaving centre, as well as in privately sponsored weaving centres, the expert found looms idle due both to lack of demand and steady supply of cotton threads.

A Textile Expert of the United States TCA,^{2/} now in India, at the invitation of the Ministry of Commerce, has given serious study to the handweaving industry.

^{1/} See Appendix 4 re possibilities of changing looms at low cost as proposed by U.S.A. TCA Expert Textile Designer and Weaver.

^{2/} Mr. Howard Chapman Ford, Textile Expert of the U.S.A. Technical Co-operation Administration, assigned to the Community Project Administration. See Appendix 4 for fuller details.

In his opinion, it is feasible with the introduction of minor changes in equipment, and the establishment of multiple semi-mechanized spinning plants in rural areas, to decrease the cost of handloom products so that they can compete with mill prices. The TCA Expert has offered to make the mechanical changes on the looms that would speed production, increase the length of the bolt and standardize the product, and to demonstrate the effectiveness of introducing small spinning factories into rural areas at very little cost. At the request of the TAA marketing expert, the TCA Expert went to Uttar Pradesh to consult with the Directorate of Cottage Industries.

(b) Export Possibilities for Handloomed Textiles

Sandila, Rampur, Banaras (Benares), and other weaving centres offered to loom cloth to any specifications, if an export market could be found. The marketing expert selected many samples with a view to showing what handweavers could do, particularly of coarse weaves suitable for yardage, drapery materials and upholstery, some selling for less than one rupee (21 cents) per yard. It is hoped that some distributors abroad may become interested in ordering yardage in quantity loomed in India to their specifications. This presupposes textiles up to standard quality and the improved loom making long bolts of fabrics, i.e. 50 to 100 yard bolts. At Sandila, young boys in pit looms were weaving gauze (inferior to mill products) for state hospitals to provide employment. Given new designs, and improved looms making 50 to 100 yard bolts, the skill of these boys could be turned to weaving casement gauzes for export which could be sold at moderate prices, provided bolts longer than the maximum bolt of 25 yards could be loomed. None of the present handlooms produce a piece longer than 25 yards; most are 14 yards in length. This limits range of possible sales for export.

The expert also attempted to assemble samples - in piece and bolt - which would show all textures and patterns now being handwoven which would indicate the versatile nature of the weavers, as well as the types of yarns and of fibres available. These were wanted for the purpose of trying to interest American firms in having textile yardage handloomed to special order. There is such a possibility provided the bolt can be lengthened to a minimum of 50 yards, and that the price can compete with those mill-produced goods of foreign countries which have a "handloomed look". Quality goods require creative ability in design, which from inquiries made seems not yet available in India, as there has been little or no development beyond using old motifs from old textiles as new designs. There is little evidence of a creative impulse to make new types of weaving. In one instance, the expert requested that weavers be given free rein to experiment in developing new designs and new weaves. But out of the enormous weaving resources under state-control, only one line of original designs was evolved.

(c) Khadi Textiles

The Shri Gandhi Ashrams throughout India are production centres for Khadi textiles. These are a handspun handwoven cloth, of wool, cotton or silk, as well as printed textiles.

The Government U. P. Handicrafts kindly purchased from the Lucknow Ashram samples of cotton Khadis for the expert. These were despatched to a prominent San Francisco house having several Pacific Coast branches. The President of the Company commented as follows:

"We thought there were some very good ideas in the samples, but in their present state, most of the cloths were not usable. In our opinion, the only way something could be accomplished would be by sending someone to India who understood the American market, was experienced, to work with the people in India to have them make the things our manufacturers would be interested in.

A visiting buyer in India who represented a group of large merchandising firms including the big mail-order houses, showed great interest in the possibilities of Khadi materials. Unfortunately, neither the buyer nor the marketing expert, in the limited time of his business trip, could locate any business executive with authority to give serious consideration to a business transaction of magnitude. To effect a transaction, the buyer had instructions that he must establish contact with some responsible person who could negotiate volume business on a price basis and guarantee deliveries.

Samples of Khadi were taken to New York by the marketing expert who will endeavour to interest other market channels.

(d) Handblocked Prints

In Farrukhabad, the production centre of handblocked cottons and silk, one printer supplies most of the printed handwoven cottons to government stores; other printers produce prints on handwoven cotton which bear the U. P. Quality Label; others supply inferior grade goods to foreign buyers which do not bear government quality labels. One printer showed samples of work formerly sold exclusively to England, but this business has ceased. From the small boys who cut the rough blocks on which the master craftsmen carves the intricate block print design, to the families working at the many phases of the printing, the town showed the effect of stagnation in the print trade. The most expensive bedspread was 14 rupees retail. Printers agreed that they would rather print on mill-goods than on handwoven cloth.

While in Farrukhabad, the expert selected 50 new patterns for bedspreads of typical Indian design, that were unlike those generally exported. Thirty new patterns were developed by the expert with several printers, to be printed in six lengths with printed all-over pattern to match for blouses. Designs are those ordinarily used as saree borders, but have not hitherto been used for export purposes. Some of the designs are so abstract and severely plain that it might be said that they are more "modern" than western patterns, yet they are typically Indian. Sample orders were placed by buyers for these lines.

The marketing expert suggested also that handblock printing on heavier handloomed goods be tried out; experiments to be made on swatches to see what results could be obtained.

Due to administrative delays, the time taken to prepare the range of printed samples was excessive. Samples chosen and worked out with Lucknow printers on 16 November 1952 were not delivered until 8 March 1953, and then found not to have been labelled according to instructions. Samples ordered in Farrukhabad on 16 December 1952 were not completely delivered until 6 March 1953; though it had been requested that final shipment of all samples be made not later than 4 February 1953. Instructions were also given for the preparation of duplicate sample sets: one set for the Indian Consulate in New York; one set for showing to future buyers by the Government U. P. Store in Lucknow; and a third set to be kept for record.

By 10 March 1953 this had not been accomplished. Many of the samples received were still incorrect and improperly labelled. Some of the samples had not yet arrived in New York by August 1953. Greater attention to instructions and details and fulfillment of orders on time (whether for sample lines, trial orders, or for stock) must be attained if export trade is to be built up. Co-ordination of these points, as in private business, is a first essential for successful competition in the export trade.

From the point of view of foreign markets, the prints are well known and have been sold successfully in some places. The aim now is to find wider outlets than those that are already satisfied with their imports. Buyers are constantly asking "what can your looms do? Length, weight, width? What are the staple products? What can be designed?"

There are several possibilities for developing lines:

- (1) Reviving some of the very old patterns that have not been made for many years.
- (2) Producing samples of typically Indian design and colours formerly in vegetable dye colourings, both of which are not well known in the United States. (Vegetable dyes, if not fast, should be matched for colour. If fast, they are preferable for quality goods, and get good prices.)
- (3) Experiment with new designs which are completely Indian. Sources are obvious: in symbols, and in indigenous motifs, many of which are still being used by village craftsmen for their own products.

The Export Officer took note of a suggestion made by the expert that prints be made with a calligraphy design. If the cost of making an experiment with such a print is not too great, the expert recommends that samples be made up from six items. An all-over pattern of Hindi calligraphy would be good. The marketing expert accompanied the Export Officer to a Museum containing excellent source material. She demonstrated by sketches how to make use of these materials and how to incorporate old designs into new products.

Another suggestion was made to printers of Lucknow to supply samples not to exceed a square yard, which would include border and an all-over or incidental pattern, with a number of possible colour combinations indicated in separate colour swatches. The object was to develop a new line of prints for skirt lengths and matching blouses. These samples have not yet reached New York.

Printing on different types of hand-made textiles is another good possibility. The expert asked for samples of textiles of this character for consideration by buyers abroad, as well as samples of different patterns from printers.

Colours in hand-made goods at present are generally similar in quality and appearance to machine-printed or mill-cloth which is distinguished by garish colours. They compare to the cheapest mass-produced goods in the United States in colour range. As the Indian prints are hand-made they should not resemble machine-made goods. Colours applied to the textile before "washing" to fix the dyes have more quality than after "washing". The dull rich colours and grayed tones are richer looking than the cheaper more flashy tones which appear after "washing". All the prints seem to have been made by the same producer from the same vat of

uninteresting colours. If these present colours are in good demand, the expert does not propose to alter their production, but suggests that for export markets that it is worth exploring where a different quality of colour would find appeal.

In New York all buyers to date have requested samples of "grayed" toned colours, in line with expert's suggestions to printers. The expert will supply colour cards showing combinations of colours.

Tanda printers still using vegetable dyes which withstand long use and many washings, now produce patterns which are sold exclusively to Nepalese women and "Hill" or mountain tribes in and near Assam, with little or no market in India. Nepal markets, recently cut off, caused serious unemployment in Tanda. The expert had fourteen (14) patterns made as samples on handloomed cloth using traditional fast vegetable dyes, and chemical dyes only to replace only non-fast colours. The designs seem to be the early indigenous designs of India, and the method pre-dates the Persian-type block print. Colours include an indigenous moss green, dark India blue, vegetable pomegranite reds, vegetable yellows. Old sample books illustrated many superior prints on dark backgrounds which are the indigenous resist-dye Indian type printing, long discarded in favour of the Persian type woodblock print such as the well-known bedspread.

In Tanda prints, the repeat all-over pattern is first blocked, then masked with a dye-resist wax, after which the body of the textile is vat dyed with vegetable dyes.

7. Ivory Carvings

Ivory carvings appeal to the tourist trade. Paper knives, beads, buttons, book marks, chess sets, powder and scent boxes, are all feats of intricate carving. The hereditary skill is carried on by male members of the family. To date no new use for this artisan skill has been found.

A buyer has recently commissioned an old carver, formerly attached to the court of the local maharajah, to copy ancient chess sets at his own time and pace. As produced, the sets will be accepted by the buyer.

Since arrival in New York, however, the marketing expert has been able to interest an accessory-buyer in the possibility of a line of necklaces, earrings and handbags made of carved ivory for the 1954 season. The difficulty is that drawings must first be sent to the U. P. Export Officer to have samples made up. These then must be returned to New York for approval. If found satisfactory, an order can be placed for stock, but merchandise must be delivered in the United States by March, 1954.

8. Leather Quality Marking Scheme and Shoe Making

Agra's estimated 40,000 shoe workers have been severely hit by a bad depression in the shoe industry.

The U. P. Government's Leather Quality Marking Scheme is an effort to improve standards and quality of production. Due to the lack of domestic consumers, hand-made shoes of western style cannot compete with mass-produced shoes of the Bata-type cloth and canvas materials which undersell the hand-made leather shoes and sandals.

The Leather Development Officer wished particularly to have the marketing expert explore the possibilities of securing orders from some large firm abroad to have shoes made in Agra by hand to the last of the buyer.

To canvass out market possibilities, the expert selected three sample lines:

- (1) sandals made by craftsmen for Sind and Cutch-type mica-mirror inset embroidery;
- (2) sandals using Benares brocades and Zari (gold and silver embroidery); and
- (3) typically Indian Chappals.

Co-operative shoemakers who are part of the Government Leather Quality Marking Scheme are anxious to supply quality shoes. Small industries and business have no means to contact foreign buyers. They have no place to send their products for samples or display. There are no facilities for research and promotion of products.

9. Metal Work

(a) Bidri (Bidar) Gunmetal

Bidri gunmetal, an alloy of lead and copper oxidized black and inlaid with silver wire, is made by one remaining Lucknow craftsman. Formerly a court art of Lucknow, it survives still in another centre - Hyderabad - in Central India. Like products from this centre, the articles are generally mid-Victorian-type paper cutters, penholders, and trays. A new line of very cheap commercial products is said to have already gone off the overseas market because of inferior quality.

(b) Lucknow Silver

This silver work is a hollowware type with repousee patterns embossed in light weight. Some of the traditional vessels are charming: rose bowls, salvers and goblets.

The above lines - i.e. Bidri as well as Lucknow Silver - were considered by the Government U. P. Handicrafts as not being suitable for export. The type of work is very skillfully done by traditional craftsmen, but would, if revived, have to be totally redesigned for useful simple articles. It would be necessary for a buyer to undertake the responsibility of supplying designs, working with the craftsmen, and ordering direct.

(c) Brassware

Buyers reactions to present day Indian brasswares in general have been unfavourable.

Moradabad has suffered an acute business recession. The industry here produces enamelled brassware, brass-plated, tin-plated and silver-nickel articles. About 25,000 workers are employed in some 100 electro-plating shops (twenty equipped with spinning lathes) and in small workshops. Hand labour is done by boy apprentices and by experienced craftsmen. These do the casting, beating, filing, scraping, polishing, tinning, engraving, lacquering, and finishing of brassware.

The last exponent of the intricate art of enamelling in black on silver-nickel has been placed in charge of a government "tuitional class". The system of tuitional classes seems to have originated some years back when the concern was

mainly to "keep an art from dying out". Young apprentices and students are paid a small allowance while attending classes in which they are taught the traditional methods. They make the same products as are made in local workshops. Their output is then sold to the Government U. P. Handicrafts Store. Here, as in other places visited, the state plant was superior to local workshops, in both space and equipment. However, a large administrative staff seemed to be required to run these very small classes of trainees, which obviously adds heavy overhead to production costs.

Contrary to the expectations of those preparing the official government catalogue, new orders for brassware came not for ornate decorative articles but for utility articles which showed good craftsmanship. Some of these articles had been ferreted out by the overseas buyers from small shops catering to local needs. The expert suggested that a future task for the state export officer could be to collect plainer utility products from diversified sources, then to offer these as samples, in order to promote production, distribution and sale of new lines of metal. Only work of the best craftsmen should be exported. No trainee work should be exported.

It was a considerable surprise to find that business firms were unable, or unwilling, to make samples and that the state had to assume the cost of making them. The state export officer at Moradabad agreed to pay for samples of brassware to be made according to suggestions of a buyer wishing to place an order, and also for the marketing expert who wished to develop new articles for export. A number of articles were ordered according to designs given by the buyer and the expert. To facilitate deliveries of guaranteed quality, the staff export officer promised to inspect all products made to fill any given export order, and to oversee its packing and shipment to the purchaser.

The samples ordered in March have not been received in America; nor deliveries made on orders taken in March.

At Banaras (Benares), the expert suggested that samples of brass and copper be prepared of utensils which were simplified and suited for export to places requiring simple metal objects of classic shape with no ornamentation. Up to the time the expert left in June 1953 no samples had been received, though the suggestion had been made in November 1952.

As possibilities for new designs, the expert suggested that such things be used as Indian signs of the Zodiac, Mogul and Indian classical design motifs instead of commercialized patterns already too well known. These could be used on a tray, with a set of ash trays to match in brass, plus a cigarette box. Various sketches were given and source material for designs explained. Simpler motifs as decoration on brass instead of the too familiar all-over patterns was suggested. Experiments with all-over patterns in calligraphy were also suggested, and old Mogul geometric patterns.

Recommendations

1. Better styling and designing
2. Produce plain utility article instead of ornate ones
3. Better finish is of great importance:
Edges must be true; no rough bottoms; tops must fit on boxes;
there must be no flaws

4. Adopt use of tarnish-proof dull and antique finish

This type of finish is being used on British products. The Export Officer stated that they knew of no such process and enlisted the aid of the expert in securing such technical information from abroad.

10. Papier Maché Figures

The mass-produced papier maché and plaster figures of Gods and Goddesses which are popular in India should be avoided for export. But animals, birds and religious figures made by traditional family and village craftsmen appeal to a clientele liking folk art. If one or two lines of the decorative painted papier maché were developed on order, the perishable nature of the paint would have to be corrected. Ways must be found to overcome chipping paint and breakage in transport. Designs and colours must not be altered in any way, but paint supplied that is permanent.

One buyer in company with the marketing expert discovered village festival figures of papier maché and cut paper. These were stylized horses of exceptional decorative beauty used for village weddings. This buyer placed an order for these unusual traditional festival figures which will keep this village, which is known for its craft, busy for several months.

11. Refugee Handicrafts

Since partition in 1947 numerous State Refugee Handicrafts schemes have been in operation, but as conditions improve these are being closed down.

Mica-Mirror Type Embroidery

The marketing expert suggested that contact be made with men and women skilled in making mica-mirror embroidery whose work was done in refugee centres, so that it might be known who had these skills in the event that orders could be obtained for this type of work. Samples of different indigenous patterns were requested for taking to New York to sound out market possibilities.

Within the first week of arrival at New York, the expert showed these samples to an interior decorator and to three designer-manufacturers. They immediately saw possibilities for using mica-mirror work and other indigenous embroideries. This substantiated the expert's belief that such work had possibilities for export. To develop this possibility, samples are needed showing examples of all types of patterns of embroidery that can be done to order. With such information in hand, the interior decorator and the designer-manufacturers would then be in a position to study motifs and the traditional skills of craftsmen and possibly create lines using these craftsmen.

Samples were requested to show a definite range of patterns, numbered by pattern, describing colours and patterns, available, together with prices per running yard, and per square inch for embroidery. In addition, it is necessary to have samples of handwoven silk and cotton and wool textiles with full information on prices from which buyer could select yardage and place an order for embroidery applied as designated on yardage supplied by cottage industries as well as order embroidery as trimmings.

The expert's efforts to get this basic set of samples prior to leaving for New York were unavailing. Hand industries, if they wish to do business must be just as business-like as a mill with definite sample lines to offer and business-like methods of getting orders for their products.

12. Rugs (Oriental) and Carpets (Mirzapur)

The government catalogue describes these as "the glory of the East - produced in villages and hamlets by dwellers of humble cottages on their handlooms where their heritage of skill, design and knowledge are guarded with jealous care".

At Mirzapur the carpets are made in small factories, in sheds or in privately owned mud huts which are dark and overcrowded. Boys make the cruder carpets and assist master weavers to make the more intricate patterns. The workers are paid at the rate of the number of knots tied. Embossed patterns are cut by hand as the last step in finishing. One factory was found to be dismantling its looms due to lack of business. At one time 1,800 looms were worked, but now only three.

Having lost the American market^{1/} in 1949 by flooding it with inferior quality products of poor workmanship, cheap dyes and bad designs, it is debatable as to what extent it can be re-established. Many Mirzapur carpets are still being made today of dead wool, are ornate, deep-piled, patterned. They shed wool; are heavy and cumbersome.

The present market trends in America are for broadloom wall to wall carpeting, in cotton, nylon or wool, and in neutral and pastel colours. This tendency has sharply changed the export market demands in America for Oriental rugs.

Research needs to be done on market demand to discover what sort of carpeting might be produced by Mirzapur craftsmen that would meet present day export demands, and at what price the goods could be offered. As in other small industries, the workers have no protection and are at the mercy of the changing market. Carpet producers have contact with wholesalers, but competition is so great that there is little, if any, chance for the producers to pool their information on market demand or to co-operate in improving their products.

The marketing expert suggested that the state government cottage industry officials familiarize producers with the export standards for carpets of the Indian Standards Institute, of which they seemed generally unaware.

1/ (a) "Indian wool carpets and floor coverings received a setback in 1948-1949 when the American market was flooded with poor goods of sub-standard quality and workmanship, cheap dyes and bad designs... The Indian Standards Institute set up standards for Indian carpets for export. Ninety per cent of India's output of fine carpets are exported." - ST/TAA/K/1 - American Market for Asian Handicrafts, by A. Viola Smith.

(b) See also: Article on the Carpet Industry, in the Indian Trade and Industry Review, December, 1952, page 127.

13. Rugs and Derries (Durries)

At Agra, the marketing expert selected a sample range of Derries (Durries) in twelve patterns, which later resulted in a large order being placed by an American West Coast buyer. The order stipulated that goods be produced under state supervision; that fast colours be used and guaranteed quality yarns; and delivery be made by March 1953. The state export officer acted as liaison between buyer and producer and guaranteed that the work would be filled and delivered according to quality specifications.

14. Silk Brocades and Silk Scarves

The demand in India for the traditional Banaras (Benares) saree, intricately woven by hereditary master-craftsmen has decreased steadily. Changing Indian fashions have popularized mill-made sarees of chiffon, rayon, crepe, "art silk", or nylon fabrics. Political changes caused in dissolving of princely states, and the falling off of trade with the United Kingdom have also affected this once luxury trade of Banaras (Benares). About forty per cent of the 90,000 weavers,^{1/} and some 10,000 merchants, shopkeepers, brokers, middlemen, suppliers, and commission agents are affected by this slump in demand. In spite of an effort to reduce costs by producing the silk and gold, or silver threads at home, imported silk and metal threads have been found to be more suitable.

The export demand for sarees is negligible. Buyers, however, are attempting to use yardage and scarves in which less gold or silver is used, thereby reducing the price and satisfying the western consumers' demand for less ornamentation. One buyer expressed regret that the cheaper quality gauze sheer scarves had been put on the American market first, as this spoiled the market potential for more expensive silk scarves.

Efforts are being made with state aid to have the silks and sarees woven of fast colours, and to give up the old practice of painting the warp a desired colour, in favour of making a more permanent product.

The State Export Development Office has undertaken the task of selling the goods of one or two reputable Banaras (Benares) producers. The line shown by the Government U. P. Handicrafts Store is not extensive, and not comparable to lines displayed in many small retail shops, or at Banaras. The marketing expert suggested that buyers be shown a full range of products from many producers, and that they be put into direct contact with all possible sources of production.

The expert took three buyers direct to Benares producers. All placed sample orders. A West Coast buyer took sarees; a San Francisco house took yardage; and a New York concern, scarves.

15. Wood Carving

Carved woodenware, as displayed in the U. P. Handicrafts showroom, is unsuitable for export. The material is not kiln-dried, hence warps in heated

^{1/} Figures supplied verbally.

buildings. Intricate and out-of-date designs are not wanted in the export trade. Dust and dirt catching surfaces are disliked by the American housewife as she does not have a corps of servants available to keep articles clean.

It is suggested that the state have the experimental centre at Saharanpur, which has a dry-kiln, experiment with the proper seasoning of available local woods. If kiln-dried woods become available, it would be very feasible to put on the export market cocktail tables inlaid with brass, ivory, or silver. Small screens, boxes, trays, using this craftsmanship could also be sold. A knock-down type table, and chairs of good modern design, sparingly using the inlays, are other possibilities. Modern designs and specifications should be secured from abroad. The most practical source for study of good contemporary use of woods is Denmark. Products exported from Denmark set a standard which is exemplary, both in design and in the use of woods. One manufacturer of furniture requested samples of wood and data on costs of producing an inexpensive chair and coffee tables. The expert suggested that he be given full data, including prices on a small cane seated chair, as well as be sent samples of all types of inlay work possible. It is hoped that some private firm in India can be interested in exploring the problem of using kiln-dried native woods and utilizing them to develop furniture suitable for export.

Although wood products, unless kiln-dried, are unsuitable for export, carved screens could be redesigned with a simplicity to meet a local demand for interior decoration.

Export products developed must be able to meet competitive prices; reasonably rapid production must be had; and delivery dates be a certainty.

16. Wooden Toys

Banaras (Benares) wooden toys are spirited colourful pieces. The paint is not permanent. If there is a demand for these toys as decorative pieces, durable paint should be used. No colours or designs should be tampered with.

The expert had a special handwoven wicker container made by village mat weavers for shipping a sample order of toys to see whether this style of packing would eliminate breakage in transit.

17. Zari Embroideries

Evening bags, belts, cigarette cases, spectacle cases, emblems, dress decorations, dress trimmings, embroidered with gold, silver, sequins, beads, stones, are produced by Zari workers - men embroiderers whose ancestors catered to the local courts and rich zamindars of the country of the Oudh nawobs. There are about 4,000 workers in or near Lucknow, fifty per cent of whom are without work. In Agra there is a similar colony.

Buyers' criticism of the velvet handbags marketed last year in America were: "Taj Mahal and Peacock designs unsuitable - have little or no appeal to average American customer; cardboard stiffening warps, clasp insecure; quality of linings too poor, and detracts from greater fineness of the exterior. Only one style -

envelope - which is not a prevailing type of bag this :
domestic lines offer innumerable shapes and styles; p

Requests came to the marketing expert from many p
workshops for restyling of their products. Visiting
nothing much could save the market, which had already
made flashy products. Garish designs have increased,
detail diminished. A solution would be to find new wa
and different materials for their work. Such develop
contact between a buyer and a producer each having the
products.

It is a question for the state to decide as to ho
styling advice to the many privately operated workshop

1/ ST/TAA/K/1 - "American Market for Asian Handicrafts" - A. Viola Smith.

III. WORKING METHODS AND CONDITIONS

Working methods and conditions could be vastly improved. In the printing industry, handloomed textiles, and rug industries work is often performed in such dark quarters that workers cannot see their mistakes. The conditions under which most craftsmen work and the lack of incentive to work since it brings little or no gain, are a contributing cause to production of inferior goods.

The wastage due to spots, blurs, spoiled and torn materials, mistakes, skipped stitches, smudges and uneven printing, is a great economic loss in production output. No figures are available as to the percentage of goods rejected, nor of the amount of goods which have to be sold at bargain prices because of their imperfections.

Export market demands are for high-quality products; "seconds" are unacceptable.

Finishing and inspection of products should be organized and done at place of production and goods not brought to showrooms in an "as is" condition.

IV. RAW MATERIALS

The state government has a constructive policy for supplying raw materials and doing research upon production and products. In every cottage industry there are instances of supply of raw materials, trainee instruction, and research on both raw materials and products.

To encourage wool production there is a Wool Development Scheme in the Almora District. The state government has recently invited technical experts from FAO to assist in the development of sheep breeding and wool development in northern Uttar Pradesh. The traditional supply of Tibetan wools is now precarious. Should this source be cut off before the Almora wool raising plan is realized, the authorities plan to import wools from other sources, to serve the handloomed textile industry.

In some cases the state has experimented with local materials. Almora soapstone and Indian marble and black stone from Rajasthan have been sent to the state-sponsored training centre in marble carving at Agra for use in developing new carved products and eliminating imported alabaster.

The expert pointed out that in each locality where rural development was anticipated, that a preliminary survey of local raw materials should be made in the hope that production could be devised so that villages could use local materials. The expert requested samples of local hemp, jutes, cottons, wool, reeds and other substances, and that a survey of available labour be made.

Unless some Indian mill can be induced to manufacture permanently starched cambrics or organdies for the Chikan embroidery industry, it would be useful for inquiry to be made into the possibilities of importing organdies from Switzerland in order to provide better materials for the Chikan embroidery industry.

V. DESIGNING AND STYLING

"Beauty - Old Yet Ever New Eternal Voice and Inward Word."

This old axiom still rules in new creative designing. Searching out and devising new uses for products and skills can contribute to a "renaissance" of creative energy. The process is a tedious one. It presupposes a new concept of craftsmanship and design, and the development of an organic process rather than blind obedience to craft practices on the one hand, and the handing down of design by practisers of "applied art".

Redesigning and restyling of handicrafts products is a cardinal prerequisite to development of export markets.

Master weavers should be encouraged and given every opportunity to weave their own designs instead of copying western designs. In one instance where this was done at the request of the expert, it resulted in getting entirely new textile weaves. Samples have been brought to New York for discussion with buyers.

At a meeting of the Cottage Industries Board held at Kanpur, (Cawnpore) the marketing expert was requested to explore the possibilities of getting designs for any type of handloomed material that might be made for export. She informed the Board that a United States TCA Expert Weaver and Textile Designer was then in India assigned to the Community Project Administration^{1/} and suggested that he be invited to Uttar Pradesh.

The expert also pointed out that among the prize-winning handloomed textiles in the United States, that in one instance, a prize design had been a design derived from an indigenous Indian weaver and made of indigenous Indian fibres. The expert suggested that Indian designers tackle this problem in India. She was advised by the Board that they knew of no one available at present who was capable of designing for the handloom industry who had practical experience in both weaving and designing.

Responsible interior decorators in New York say that many Indian students have been trained in Europe and England, as well as in the United States of America, in textile designing. It is suggested that the state government undertake to locate this reservoir of talent in India and get them interested in producing better designs for handicrafts.

Visiting buyers during the expert's assignment, selected several items shown in the U. P. government catalogue. Other products ordered were all either newly designed or designed for and by the buyer - "Invented" by the buyer, so to speak - using material available and artisan skill, as one buyer described the process.

^{1/} Howard Chapman Ford

On return to New York a canvass of importers showed that articles shown in the government catalogue were practically all being offered for sale by import, wholesale houses, thus pointing up further the great necessity for new products of contemporary design.

Training Centres in Uttar Pradesh

Traditionally the handloom industry has been carried on by certain caste-weavers or special communities. With current social changes since Independence, the state government, foreseeing changes in the social structure, has endeavoured to teach crafts to all those seeking new means of livelihood.

The following are the principal training sources in the U. P.:

The Government Arts and Crafts School at Lucknow, is one of the main training centres. The type of training at this school however is apparently not of the nature of an industrial art school which produces talents for modern designing and restyling and styling for utility products.

Tuitional Classes sponsored by the state government, have been set up for brassware, (enamelling in black on silver and nickel), marble carving and inlay work at Agra, leather working and shoemaking, soapmaking, weaving, etc. These classes, as far as limited observation can be made, while transmitting many arts and skills to apprentices have not widely affected the handicraft industries.

The Textile Institute at Banaras (Benares) provides facilities for testing products. Other technical institutes throughout the state offer excellent facilities for testing materials.

VI. PRODUCTION, DISTRIBUTION AND MARKETING ORGANIZATION

1. The Government U. P. Handicrafts

The Government U. P. Handicrafts^{1/} at Lucknow, with its several branches in other centres, has a good deal of responsibility for handicrafts products in Uttar Pradesh. It was established thirty years ago for "the collection, inspection, and sale" of cottage industries for the "two-fold purpose of assisting buyers, particularly those unacquainted with the Indian markets, in purchasing genuine artware of the highest quality, and for helping craftsmen to get in touch with the best markets". Its stated aim is "to foster genuine handicrafts as distinct from machine-made products"... to run without making profits as the "accepted policy of the government is to charge prices which will give a fair return to the manufacturers and at the same time not compete with private enterprise". Its "customers do not run the risk of being charged fancy prices".^{2/}

The present emporium is a combination showroom, sample room and retail establishment for state-sponsored handicrafts. The State Directorate of Cottage Industries also provides raw materials, and technical advice. Its request to the United Nations for technical assistance on marketing abroad, is the first such state request for this assistance. Export Officers act as middlemen between producer, exporters, and importers, and guarantee production and delivery of state products to overseas buyers. The U. P. Directorate of Cottage Industries has been working for three years on evolving a "Quality-Marking Scheme" whereby products passed by the state authorities are labelled as state-approved quality products. Leather goods, padlocks, prints and handloom products, are at present Quality Marked. A new label has been designed, at the request of the expert, for use on export products.

The present retail programme of the State Emporium of selling products of small state-fostered units, is in competition with private business. Frequently the price of a given product is either above the consumer's purse, or is offered for less than the prevailing market price, which is to the detriment of the whole industry. The marketing expert found in some instances that handicrafts identical to those in the state store were being sold in local bazaars at lower prices. There was often nothing to distinguish these bazaar products from the other: no label, no guarantee, no copyright trade name, no indication where the product was made nor by whom. Yet better quality and range of locally produced merchandise were to be found in the private shops than in the government salesroom. The government emporium has no system of keeping a constant check on prices and quality of goods being offered in private shops so as to bring government production and stocks into line with prevailing market prices. The cost of production for the government shop doubtless limits the possible price fluctuation of the products offered.

The official catalogue describes only eighteen distinct products. But it is not from these stereotyped products that business of any appreciable amount will

^{1/} With which is amalgamated U. P. Arts and Crafts Emporium and the U. P. Handloom Emporium.

^{2/} Official U. P. Handicrafts Catalogue.

come. Many of the products have no sale in the domestic market. Prices are too high. There is a proposed plan to increase business by establishing showrooms and stores in all the principal cities of India, as well as in many cities abroad. This is unsound for no amount of showrooms with outmoded products at high prices will produce business. It would only run the U. P. Handicrafts organization into a greater loss to the state than that at which it is now operating.

Certain stocks of merchandise on the shelves of the government showroom have little or no market value and find practically no sale at present. It would be preferable to exhibit one or two good examples of products which are made in a certain area, or show a particular technical skill, or type of product that can be made. Such samples should show to the best advantage the possibilities of the craft or the materials used, and should be kept together in one section of the display room. From such exhibits, new products could be developed that would have utility value today and have an appeal to consumers, especially for export buyers.

It would be far better to have a small Sample Display Room for the exclusive convenience of overseas wholesale buyers showing an integrated range of (1) well prepared samples of state-produced products, (2) of privately produced products, (3) production facilities for quantity and quality production, (4) data as to what firms, villages, or co-operatives produce different types of handicrafts, and (5) where they can be purchased at wholesale and retail, than to continue the operation of an unwieldy unprofitable structure.

State-sponsored products could be sold in the popular bazaar sections of towns in ordinary retail outlets. If some products could not survive in such outlets then perhaps they could be sold as an exclusive and so labelled and advertised as under state protection.

2. Concept of Cottage Industries

The limitations of the Government U. P. Handicrafts enterprise lie primarily in the concept of what cottage industries are, and in what functions the state should perform. Many difficulties naturally face any programme whereby a state becomes dynamic, especially when there is so great a need for leadership and technically trained personnel. But a change in the concept, or at least a re-appraisal, of the function of the state in regard to cottage handicrafts is desirable.

The existing state programme is not solving the real problems of mass unemployment of skilled workers in artisan trades, nor those of production, distribution and marketing. The present programme is limited in scope; does little to introduce small industries into villages and rural area; and has little effect on the majority of the craftsmen. It does not explore all the production facilities in the state, nor work on the problem of getting things produced by a spread-out system which would benefit both industry and workers. It has not organized the mass of craftsmen to protect them, nor has it provided ways of helping them in distributing and marketing their products, except through recourse to a system which is destructive to both the workers and to the production.

The present approach is to set up small state-sponsored units apart from the local economy, and then to promote the sale of this very limited output. At great cost, and with top-heavy administration, a few products, few of which can compete in the open market, are produced and offered for sale through the government stores.

There are certain standard business practices in all parts of the world which are adhered to in order to maintain a continuous development of business. The success of a product often rests upon a small detail and the faithful adherence to the smallest commitment concerning the product, such as standard quality, labelling, samples and time of delivery. In western countries Better Business Bureaux, Bureaux of Standards, Chambers of Commerce, Producers' Co-operatives, Co-operative Marketing Organizations, and many others, flourish and wage a ceaseless campaign to supply the consumer with goods he wants to buy. In the end the customer decides the fate of any product. It has been found that standard quality, price and steady supply, are absolute essentials. State-sponsored business is not exempt from these requirements, nor should it be, simply because it has greater resources in funds upon which to draw and can "afford" to run at a loss. Co-operation and co-ordination of work on behalf of the people of the state and the output production of the state is needed to ensure the success of state-fostered enterprises. Split authority and petty administrative jealousies have caused buyers innumerable delays when endeavouring to do business through state channels. There is in some instances a tendency to "rest on the oars" rather than to make a stimulating effort to solve difficulties by inspiring work and co-operation among all concerned. Failure to solve a problem by one method should be freely admitted, and new solutions sought. What benefit, for instance, is there to continuing "tuitional classes" in a craft where thousands of expert workers in the same trade have no employment and there is no demand for their products. Why continue to produce outmoded lines and styles for which no market demand exists, either at home or abroad?

3. Suggested Functions

It is suggested that the state concentrate upon the development of products which have a market first at home and then abroad. Exports alone are no solution, though they will help. The problem of production and home distribution must be solved. There can be no export without a faithful unerring adherence to a programme of producing standard quality goods in quantity production. A few lines having possibilities of export (based upon advance production and market research) should be concentrated upon at first; built up; and then maintained.

The functions of the state should be to encourage the development of rural industries; to foster the production of quality products and quantity production methods; and to promote the distribution and marketing of products. It should know its economic resources and co-ordinate the development of rural industries with the whole state economy. It should be concerned with seeing that producers can obtain raw material supplies without undue levies or exactions. It should set up standards of quality and inspection; labelling, packing, and dates for delivery. For exports, it should develop not only standards of quality, but exercise control through suitable inspection procedures. It should be responsible for collecting production from diffused sources, and in assisting in the distribution and marketing until better organized independent means are available. It should make available to all producers (not just to the few state-sponsored units) technical advice on methods for organizing co-operatives for producers, distribution and marketing organizations; on changes in techniques of production, designing, styling; market demand; market research and outlets for distribution and sales channels. An overseas buyer should be able to entrust the State Export Office to secure production and delivery of goods as specified in the buyer's order, and to either deliver these goods at time agreed upon through either the stage agency or to delegate the delivery to a reliable experienced forwarding concern.

4. Technical Research Facilities

There are very few facilities in Uttar Pradesh for technical production and market research, though some of the textile institutes provide testing facilities. A greater awareness needs to be created of the facilities which are available elsewhere in India and in nearby countries which the state authorities could call upon for assistance. (See Appendix 1 for partial list of such sources)

5. Proposed Institute of Village Industrial Technology

The Ford Foundation, at the request of the Government of India, has been requested to bring together a group of leaders from India, Japan, Sweden and the United States, to study India's experiences with village industries and to develop a plan for an Institute of Village Industrial Technology. One of the functions of this proposed institute would be to provide the needed research to guide the development of village industries. The group was scheduled to assemble in New Delhi late in March, 1953, to commence working on this important project.

The TAA Marketing Expert brought the U. P. Director of Cottage Industries into contact with the Representative for India of the Ford Foundation. The latter invited the Director to New Delhi.

VII. EXPORT TRADE DEVELOPMENT

a. Export Trade Potential

There is no statistical basis for determining present nor potential export trade in Uttar Pradesh handicrafts. Efforts by the expert to secure production and trade figures were unavailing.

The stagnation of trade found in producing centres which were visited gives evidence that export trade is at a very low ebb. It would be possible, in time, to rebuild this vanishing export trade if progressive changes were effected in production methods, designing and styling, distribution, marketing, trading practices, on-time deliveries, and sales promotion. The Uttar Pradesh Government has made a start in the right direction. But future work can be successful only by co-ordination of efforts by a staff trained in modern business and merchandising methods, with the morale and desire to promote state-wide production for export.

b. Present Products Unsuitable for Export

An examination by the marketing expert of a wide range of handicrafts revealed that most of the products now made do not begin to meet present-day export market demands. There are no quality handicrafts in quantity production available for immediate export. There exist no export sample lines showing craft and materials to indicate sources from which a buyer could obtain a product; or develop new styles or patterns, to his specifications to special order. Redesigning, restyling, improved quality and standards, better production methods and inspection, and meticulous attention to all the details involved in export trading, are all prerequisites before volume export trade can be built up. Present handicraft lines should be sifted down with a view to selecting only those products and items which are most suitable for export from the point of view of production and of demand. When selection has been made, then redesigning and redevelopment of a few staple lines should be concentrated upon. This necessitates a complete and careful study of, and the co-ordination and delegation of responsibility to persons or firms who will produce as required by an export market.

c. Prospects of Redeveloping Handicrafts for Export

Handicraft lines which in the opinion of the marketing expert have some reasonable prospects for export development, if restyled and redesigned, properly produced and marketed, are:

- Accessories - Handbags, belts, scarves, shawls
- Brassware and metal work
- Ceramics
- Handwoven Textiles
 - Dress Goods - Prints
 - Yardage - Interior Decoration
- Ivory Carvings - Costume Accessories
- Traditional Embroideries
 - Chikan
 - Mica-Mirror

Trimmings - Wearing Apparel

Emblems

Edgings

Wooden and Papier Maché Figures

d. Production for Export

Changing conditions are a challenge to a producer. As unorganized individuals cannot readily study all the problems involved in producing for export trade, it is desirable that the state organization work with producers to bring about a concerted effort to remedy the situation. This requires the closest co-ordination of worker, shopowner, and authorities to achieve restyling, redesigning, and making use of both technical crafts and of raw materials in new ways.

The goal of producing for export cannot be attained without careful consideration and minutest attention being given to each and every one of the following steps:

1. Locate marketable products from such sources as:

- (a) Indigenous arts
- (b) Rural and village industries
- (c) Urban workshops

The process of searching, and selecting, and developing must be a continuous one.

2. Devise adaptations

- after finding products which have possibilities - to make lines marketable. Efforts in this direction can contribute to a "renaissance" of creative energy

3. Study all the means of production

- (a) the sources of raw materials
- (b) artisan's skills available
- (c) devise new uses for local raw materials
- (d) encourage local producers to use available raw materials

so as to be able to suggest changes in the product, in methods of production, or in use of raw materials

4. Arrange for technical advice on designing, styling and production methods

- (a) from existing facilities in India
 - better liaison will bring about needed contacts and co-ordination

- (b) by anticipating future needs
 - point out feasible developments in research facilities in India
 - (c) from abroad
 - when such is advisable to develop export production
5. Survey market demands in advance of production
- very essential; cottage industry producers cannot risk quantity production in advance of demand
 - (a) domestic market demand in India
 - (b) foreign market demand (i.e. exports)
 - (c) estimated saturation point of total demand
 - (d) competition
 - which Indian products will encounter in foreign markets from both home-produced goods and imported
6. Analyse production costs
- i.e. cost of materials, plus wages, plus administrative overhead
 - (a) thoroughly analyse what makes present production costs so high
 - (b) constantly strive to produce goods which can be sold at a price which can meet competition
 - (c) - work with producers to see how goods can be made at lesser cost - not by lowering the quality of products, nor by reducing the already low wage of the craftsman, but through more efficient means of buying raw materials, through better production methods - less wastage - less administrative overhead
7. Develop an "export sample line" of handicrafts
- The importance of an export sample line for developing export trade cannot be under-estimated. It should readily answer the buyers' first questions: What can you make? What stocks are on hand? What will the cost be? When will goods be delivered? It must be as efficiently prepared as is a manufacturer's sample line for mill-made products.
- The handicrafts exports sample line should be so assembled as to cover each of the following points:
- (a) Examples of craft techniques and materials available which can be combined to produce goods of standard quality in quantity to special order or specification
 - (b) sample range should contain products from all sources of production - whether made by craftsmen, private firms, state-sponsored centres, co-operative societies, or others

- (c) proper size and uniformity of samples
 - supply extra lengths for cuttings to be given buyers
- (d) adequate and uniform labelling
 - placed on the same corner of each sample
- (e) standards of quality
 - special markings, or who stands ready to guarantee that production will be up to sample from which orders placed
- (f) state types of materials used
 - whether yarns are cotton, wool, silk, or fibres; and percentages of each; whether handspun or mill yarn
 - dyes: whether chemical or vegetable and whether sunfast or wash fast
- (g) name of producer and place of production
 - local names should be used and local history of production given for advertising appeal
- (h) prices
 - export price
 - per yard, or bolt, or piece, or dozen export discounts for quantity
 - export discounts for quantity
 - a thorough understanding must be had of modern price structures. Overseas buyers do not do business on basis of wholesale or retail prices in India
- (i) indicate whether export price is F.O.B. production or collection centre, or port of shipment from India
- (j) delivery dates
 - (1) Time required to fill an order
 - based on estimate of time taken per unit to produce: i.e. estimated time to weave say 10 yards; or 100 yards; or make one piece of brass, or 25 pieces
 - (2) Average time required to transport goods from production or collection centre to port of shipment in India
 - include in estimate time required for transit to port; for securing export permits; shipping documents; customs examinations, etc.
 - (3) Estimated time to fill large orders for delivery

State clearly the name and address of agency or firm or person with whom export orders can be placed.

8. Display of export sample line

- (a) to visiting overseas buyers in India
- (b) to exporters in India with reliable trade contacts abroad

- (c) Indian Consulates and Trade Commissioners abroad
 - (d) International Trade Fairs and Exhibitions
9. Develop an efficient system for taking export orders
- (a) put buyers in direct contact with reliable producers or agency to whom the responsibility of receiving all orders has been delegated. This production person must be absolutely responsible for seeing that products are made exactly according to buyers' specifications
 - (b) designate someone to be responsible for taking orders for products made in diffused workshops
 - (c) designate person responsible for all negotiations regarding samples and trial orders between overseas buyer who submits a design or request for a sample
10. Develop standards of quality for quantity production through
- (a) co-ordination of production facilities
 - (b) quality control by rigid inspection of products at collection centres before shipment
 - (c) designation of responsible person to supervise inspection
 - (d) quality label guaranteeing quality of goods
 - has advertising value for Indian products
11. Develop facilities to ensure "on-time" delivery
- as specified by buyers' orders
12. Stimulate the production of new products and the improvement of old
- through state guidance in state-sponsored centres, or in villages, by private firms, or workshops
13. (a) Make research on products available to all producers through one responsible centre of operations
- (b) Make state aid in procuring raw materials and equipment readily accessible and without undue exactions on producers
14. Develop new products
- (a) through ingenuity of craftsmen
 - (b) at suggestion of or on specification of buyers
15. Co-ordinate production facilities
- (a) by knowing all production sources and their output capacities

- (b) by being able to co-ordinate their efforts through uniform production at diffused production places
- (c) by developing system of collecting goods from diffused centres for marketing

e. Standards of Quality for Export

The overseas market, especially American demand, is for high-grade quality products. American consumers have become so accustomed to fine uniform quality machine-made articles that they expect, and in most cases will not accept, lesser quality in hand-made products. Handicrafts from whatever source, which have deteriorated in style, design, or workmanship, have an uphill climb to attract American customers. To re-introduce or expand the market, the standards of quality and workmanship must be not only of the best, but something different, unique, or outstanding must be offered. "Hand-made" means quality. Handwoven quality textiles made in the United States command good prices. Designed and made after most careful consideration, they are shown far in advance of the retail season. For example, designers are now showing their 1954 sample lines to buyers.

Sizes must be uniform, though within a given size range and quality, products may vary in pattern. A particular scarf, for instance, must always be of the same size, and the same weight, and same quality of wool, but may have different borders and colours.

Uniformity in finishing must be maintained in all details, such as straight edges, shape, and finish of each piece.

Only the best quality of work should be exported. Apprentice or student work is regarded as "seconds" and are not acceptable.

Suggestions for Ensuring Standard Quality of Handicrafts for Export

1. Inspection: Meticulous inspection during production and rigid inspection at collection centres before shipment of goods can eliminate many flaws and ensure that export of quality merchandise is made. One person should be trained to see that quality is maintained throughout production. A responsible person must further check each finished piece for unfinished edges, loose threads, damaged, areas, etc. depending on the nature of the product. Again, at the central place of collection one person must be completely responsible for the final selection.

2. Labelling: All products must be correctly and uniformly labelled. Coarse thread should not be used to stitch labels on textiles as it tears delicate fabrics and disqualifies them. Labels should be sewn on straight, on the same place on each piece.

A new label was made by the Government U. P. Handicrafts, under the direction of the expert, which indicates

Pattern	An identifying name and number
Content	Analysis of product: i.e. cotton, jute, rayon; hand-blocked; type of dyes used, etc.
Size	For textiles, include maximum length
Colour	Specify colour range in which product comes
Price	Export price - NOT retail price in India

The identifying name should emphasize traditional or historic nature of product and serve to advertise and identify it. The marketing expert while in India gave detailed instructions and demonstrated the importance of proper labelling which was not understood or being practised. The Indian Consulate General in New York states that the sample lines just received from the U. P. are the first ones to come properly labelled. However, the prices are given in retail price of India, and not the export price.

3. Brassware

- (a) Finish is of great importance
- (b) Use a tarnish-proof dull finish or antique finish
 - British competitors are making hand-rubbed dull finish non-tarnishing brasswares
- (c) Edges must be true; no rough bottoms
- (d) Tops must fit on boxes
- (e) There must be no flaws
- (f) No student work should be exported. Send products made by best craftsmen only.

4. Benares (Banaras) Silk Brocades

- (a) Use fast colours
- (b) Use uniform thread - no streaks
- (c) No pulls
- (d) Use less gold

The export market has already been spoiled for more expensive Benares goods. Some brocades sold on the New York market have tarnished. Cheap scarves introduced into the market makes it impossible to launch and promote the sale of similar expensive materials.

5. Chikan Embroideries

- (a) No pulled stitches
- (b) No omitted stitches
 - these should be filled in by the inspector, who should be a qualified needlewoman able to repair omissions
- (c) No stains; no tears
- (d) Edges
 - All edges of present embroidery ravel out with washing. This problem should be discussed with an experienced needlewoman. Consult with the Lady in Charge of Sewing at Rampur Industrial School, and have her pass on work before it is shipped.

(e) Starch Filler

Buyers have all objected to the starch filler which is used to cover up poor quality of cotton used. In one case a buyer insisted that sample line be of unstarched cloth. Better quality of cloth must be used if any re-orders are expected.

6. Handloomed Textiles

- (a) Give attention to edges - no pulling at stripes or borders
- (b) Perfect finish on all products - straight edges
- (c) No loose hanging threads in the textile body. Uniform quality throughout - no parts that are weak because of change in the thread
- (d) Fast dyes and colours - must not "bleed" in washing
- (e) No stains; no smudges

Only the most experienced weavers should work on export orders. As the sample orders so far received from overseas buyers are small, there should be no problem in giving the work to the best weavers. In most competitor countries there are only master or artist weavers left. They are professional weavers who take the greatest care to produce faultless work - absolutely clean, uniform in quality, and of perfect craftsmanship. They weave in clean well-lighted places, and take pride in their work. These weavers who have survived machine competition and made their place as producers have made this their profession as experienced and efficient craftsmen. As there are large numbers of weavers in the Uttar Pradesh, it would seem that the state could delegate all work for export only to the best U. P. weavers, and thus gradually work up a quality production. All details in handloom yardage must measure up to mill-made products.

Table Linens:

General Sizes

Table Mats

Size: 12 x 18 inches
Materials: Cotton, sisal, fibre

Napkins

Size: 12 x 18 inches
15 x 15 inches

Table Cloths

This item is not recommended as they are at present a "drug on the American market". The following sizes are the usual ones for table cloths which include 4, 6, or 8 napkins.

Sizes

54 x 54 inches	53 x 68 inches
54 x 72 "	52 x 52 "
52 x 70 "	52 x 80 "
60 x 86 "	53 x 43 "
60 x 120 "	

Materials: Handprinted linen
Cotton and rayon hand-painted
Hand-screened linen

The following are current retail prices of table cloths with napkins on the American market which competition U. P. products must meet:

\$4.95 \$5.95 \$7.95 \$11.95 \$14.95 \$17.95 each

7. Hem Finishing

The marketing expert gave demonstrations while in the field as to acceptable types of finishing of hems.

8. Printed Textiles

- (a) No smudges; no spots; no stains
- all-over patterns show less printing flaws
- (b) Ends must not be pulled, or edges uneven
- (c) Fast colours: Must not "bleed" when washed

Prints on mill-cloth are cheaper than on handloomed cloth, thus they attract the buyer. Competitors sell prints on mill-cloth at lower prices.

The expert recommends that sample prints be made up on swatches of coarse or heavy textiles, as well as on sheer fabrics, to supplement present prints on medium-weight cloth. One objection to prints is that they muss up, and after washing look sleazy. Thick cloth might overcome this.

Prints face competition in excellent prints from Japan as well as from fine silk-screen home production abroad. One smudge classifies a print as a "second", and can only be sold at a bargain basement price. It is now reported that it is difficult to sell any printed bedspreads for more than US \$4.00 retail in the department stores. Poor working conditions for printers have inevitable consequences in high percentage of damaged products.

If volume exports of handloomed textiles are to be developed, steps must be taken to improve the present handlooms so that at least a 50 yard long bolt, and preferably a 100 yard bolt, can be produced. It is essential to solve this problem, and that also of producing goods of uniform width and of uniform quality as regards the number of flaws per yard. Widths should be not less than 36 inches, and preferably 54 inches. Flaws which automatically cause the goods to be classed as "seconds" - meaning that they fall below accepted standards - cannot be sold in countries abroad where high standards exist due to the prevalence of faultlessly-made machine goods. "Seconds" or "irregulars" are labelled as such and sold at bargain prices. In overseas markets, hand-made goods on demand are of high-grade quality. Indian handloom textiles will either have to meet competition of quality handloomed textiles from a large number of producing countries, or meet competition by selling handloomed products at a price at which mill-made goods of the same quality are sold. Durable upholstery or decorators fabrics must be sold for low prices, or for medium prices, unless they are of high quality to match innovations by quality handweavers who are as well leaders in design.

Rugs are in the same category. Hand-made rugs face steady competition from machine-made quality carpets put out by manufacturers who cater to market trends of taste in colour and style. Demands are now for plain simple products of high quality.

f. Preparation of Export Sample Lines and Trial Orders

Cottage Industry handicrafts samples should be prepared and presented to the prospective buyer in exactly the same business-like way as do manufacturers prepare and present their samples of mill-made goods.

The following points should be observed for export sample lines of handicrafts:

- (a) Make up only perfect samples
- (b) Show only perfect samples to buyers
 - mused textiles, stained or scratched brassware will spoil a sale
- (c) Each sample should be explicitly labelled
 - The buyer must be given full details regarding the product, including export prices, discounts, and delivery dates.
 - The producer should also know prices abroad for his products. He should know if his goods are over-priced, and if so, why. He should not only know price, but be able to meet price, so as to be in a competitive position to obtain orders.
- (d) Samples should be made by the best craftsmen; NOT by apprentices or trainees
- (e) Standard sample books should be made up showing several grades of textiles and several price ranges
- (f) Duplicate Sample Sets
 - At least four identical samples of each export handicraft should be prepared simultaneously for the following purposes:
 - (i) One complete set for Lucknow U. P. Store
 - (ii) One complete set for U. P. Export Officer
 - (iii) One complete set for Indian Consulate General at New York
 - (iv) One complete set for Record

A sample line is of the utmost importance, both as a selling point, and as a record from which the producers fill orders. In textiles, two pieces from 1/2 yard to 1 yard are needed as a sample, with small three-inch swatches for showing colour range. The second piece is used to make cuttings when requested by a buyer. For display purposes, a complete piece is needed, e.g. a full curtain or a bedspread.

Trial Orders - All initial or trial (sometimes also called sample line) orders placed by buyers, must be made by the most skilled craftsmen available, whether they be employed by state-sponsored centres or private firms. Future orders in quantity depend upon the excellence of the craftsmanship as shown in the line represented by the initial or trial order. (The trial order constitutes the sample line which the buyer displays to his customers against which he takes orders, and is the basis for his developing trade and future orders for the producer.) One of the difficulties which the marketing expert experienced in having both sample lines and trial orders developed for the export market was the present tendency of the U. P. Handicrafts organization to give the work out to trainees instead of to the most competent skilled craftsmen for execution. In two instances, work received from the state weaving centre was so unsatisfactory and unacceptable as to cause rejection.

If an export trade is to be developed, those in charge at the production end must place all orders with the best craftsmen. Cottage Industry officials should canvass their localities and know at all times who are the most skilled workmen in particular crafts; in what lines they excel; and place orders when received accordingly.

To promote export trade in fairness to all concerned, it is recommended that samples of products made by all the best producers be assembled. The foreign buyer naturally looks for the best range of goods he can find at the best prices. It is to the state's own interest to stimulate trade on a broad basis which will raise the whole level of production - whether private or state-sponsored enterprises. State export officers should know all the best producers and be able to get quality production from these firms when export orders are placed. But this knowledge is essential to facilitate the consummation of business prior to the buyer actually placing the export order. If a buyer wants a certain product made, the export officer can go to the producers, advise on production methods, give technical advice, ensure that a satisfactory product will be made, properly inspected, delivered on time and properly shipped. In other words conclude an export transaction that will make for a satisfied customer - the export buyer.

It is the custom of most manufacturers to prepare samples of their products in anticipation of future demand. This has not always been found feasible for small U. P. producers, hence the Government U. P. Handicrafts organization has generously paid for the production of samples by private firms in order to stimulate orders. It is recommended, however, that in the future, efforts be made to have the producer furnish samples at his own expense, whenever possible, and that the usual procedure be considered whereby the export buyer defrays some part of the cost of the trial-order samples.

VIII. EXPORT SALES PROMOTION

A clear-cut policy and line of responsibility regarding both export production and export sales promotion needs to be determined.

1. Export Production

- (a) Who is to take the order?
 - to whom should the order be sent from abroad?
- (b) Who is to fill the export order received by the state?
 - State sponsored production units only, or professional craftsmen, or private producers?

To benefit the full economy of the state, orders should be placed with the most efficient producer or craftsman. The export market demands high quality merchandise. Hand-made articles are not suited to the mass market. There is, however, a large volume market for diversified quality hand-made products.

- (c) Who is to carry out the important task of developing production for export?
- (d) Who is to standardize the products and give final approval of their standard quality?
- (e) Who will advise on selection of lines of handicrafts that can be developed in quality and quantity on an economically sound and practical basis?
 - The state should concentrate on a few staple lines with long-term appeal which can be changed in style by means of contact with persons who know the overseas market and who create advance styles.
- (f) Who will direct a programme of finding out what old industries need to make revised products?
 - Industries needing revision should be listed by product and request made for research on market demands abroad.
- (g) What new products can be developed?

How should they be fostered by the state to ensure standard quality production? Fostering does not mean that production must be undertaken by the state itself.
- (h) Who will undertake the responsibility for research in
 - (i) market demand for products
 - (ii) production methods
 - (iii) standardization of production and products
 - (iv) raw materials that are available or can be put to new uses

1. Orders are not filled according to specifications
2. Goods delivered are not like, nor up to standard of sample from which order was placed
3. Inferior goods are substituted for goods chosen
4. Quality of goods not uniform
5. Production supply "runs out" before the order is filled
6. No standards of quality nor sizes; no inspection during production which would ensure quality
7. No quantity production of standard quality goods
8. Uncertain deliveries
 - (a) shipment always late
 - (b) entire quantity ordered does not arrive on date specified in order
(e.g. American market requires that textiles be landed in America one year in advance of the selling season in America)
9. Poor packing
Goods damaged during transit; excessive breakage; dampness, or insects
10. Dumping of inferior merchandise on market
11. Practice of under-selling, by putting onto market a cheaper product of the same design, made of cheaper materials by the same craftsmen
12. Re-fill orders
Inability to secure re-fill orders, as supply of goods "has run out", or "we can't get this product any more"
13. Semi-government basis of cottage industries makes volume business transactions impossible because
 - (a) no one person is given authority to negotiate final business; someone else must be always consulted; transaction finally becomes enmeshed in red-tape
 - (b) promises not carried out on time due to inter-departmental confusions
 - (c) dishonest practices undermine government efforts to supply raw materials to increase production
14. Red-tape involved in making arrangements for shipping, consular invoices, insurance, export permits, etc. cause interminable and costly delays in getting quick shipment of merchandise

15. Government agencies have been unsatisfactory to date, both as shippers and forwarders, and as inspectors of merchandise, both during production and on acceptance of goods for shipment.
- Not only have inferior products been shipped by private firms but by government handicrafts organizations, causing part or all of an entire shipment to be cancelled, or claims to be entered.
- Some buyers have gone to the heavy expense of appointing their own agent in India to inspect all goods delivered prior to shipment abroad. Agents have instructions to reject inferior merchandise.

To develop export trade and engender confidence in export buyers all of the above complaints must be overcome and guarded against. The state organization must be responsible for seeing that export orders are faithfully carried out according to buyers' specifications.

5. Protection for Exclusive Items and Designs

It is paramount that protection be given exclusive items or designs for which buyers may place orders. If samples of such articles or designs are shown, or given to other craftsmen, for other potential customers, the export possibilities of the article are killed immediately.

One buyer, seeing possibilities in developing a particular carved inlay item, evolved the following "Gentleman's Agreement" with the State Export Officer:

"Exclusive arrangement for one year from date of arrival of merchandise at port designated by purchaser. At the end of the one year the agreement may be terminated should it for any reason not be satisfactory.

1. The buyer is to have complete control over the patterns selected.
2. These patterns are to be executed only by the craftsmen selected. If any other craftsman is selected the goods will not be accepted.
3. The first article produced is to be airmailed to the buyer for approval.
4. The original design or varieties of the design, so that any manifestations of the products can be identified as similar work, will not be offered to other buyers.
5. Every effort will be made to prevent cheap and inferior copies of this work from entering the market as this would destroy business for both parties."

The State Export Officer agreed to see that these stipulations of the buyer were followed. The underlying purpose of this arrangement was to give the buyer an opportunity to develop trade on a new styled product which he had been instrumental in working out, and to reserve production of this item for the clientele that he might be able to interest in purchasing it.

As an illustration of what can happen when exclusive articles are not protected, one may cite the Zardozi work handbags. These bags of very

inferior quality were put on the market and sold to the cheap stores. This made it impossible to sell high quality handbags in the same market. The same thing has happened in carpets and brassware when inferior products and designs flooded a market.

To encourage buyers to develop outlets for new products and new lines, the articles must be protected by being reserved exclusively for the buyer who is sufficiently interested to endeavour to work up volume trade in the product. To build up India's export trade in handicrafts, it is essential that only quality merchandise be exported, and that exclusive articles, patterns, or designs, be reserved for particular purchasers when so requested.

IX. SAMPLE LINE OF PRODUCTS FOR AMERICAN MARKET CANVASS

Within the first month in the field, the marketing expert made selections of handicrafts, indicated technical changes for improvement, developed new designs and patterns, to form the basis for developing a sample range of handicrafts which had a reasonable possibility of finding an American market. Preliminary samples were despatched to a prominent San Francisco concern with branches on the Pacific Coast, asking for buyers' comments. The opinion of visiting buyers in India were also sought. Over fifty (50) "new lines" or separate items were developed which had not been marketed previously. Among these items some 250 different patterns were devised by the expert and with buyers. In some instances, buyers placed initial trial orders.

Starting in this way with a few products which are carefully selected is recommended, as present handicrafts do not come from a broad base of production. Through market canvass, coupled with long-range planning at the production end, it is felt that a constructive basis can be laid for export trade development.

The special sample range developed was shipped to the Indian Consulate General in New York for display. The services of the Marketing Expert were made available to the Consulate to assist it in contacting American buyers both to stimulate their interest in placing orders as well as in developing ideas for additional lines. The sample line developed by the expert included articles selected from products sold by the U. P. Government Store, as well as by local bazaars.

The following list, though somewhat incomplete, indicates the range of the sample line developed for the New York market canvass. Unfortunately, samples of brassware, sandals, durries, marble inlay work, wood and papier maché, have not arrived in New York by October, 1953.

Sample Range Developed for American Canvass

PRODUCT	ITEM OR LINE	TECHNICAL CHANGES SUGGESTED BY THE MARKETING EXPERT	PATTERNS DESIGNED
<u>Baskets</u>	Make rectangular to use for packing toys, fruits, papier maché, trays, mats	Change shapes	
<u>Brassware</u>	(Trays - nested	Develop new designs;	6
	(Trays with stand	eliminate ornamental	
	(Coffee set	designs, make utility	
	(Tea set	shapes.	
All	(Patio utensils	Use non-tarnishing	
new	(Candelabra	hand-rubbed process	
items	(Bowls	Brass embossed	
	(Cigarette boxes	Durable food-safe	2
	(Condiment sets	tinning	
	(Domestic utensils	(Must pass US Food and	
	(Planters	Drugs Standards)	
		Antique brass finish	2
		Non-tarnishing finish	4-6
<u>Carved Marble and Inlay</u>	Cigarette boxes	Use Indian materials	22
	Mortar and Pestles	- not imported alabaster	
	Plates	Simplify designs and	6
	Ash Trays	change shapes	6
	Bowls		
<u>Chikan Embroidery</u>	Yardage	Use better material	100
	Curtains	Improve working conditions	
	Bedspreads	Co-ordinate sources of	
	Dresser sets	production - improve	
		whole industry not just	
		government scheme -	
		Make complete line of samples	
		available to buyers from all	
		producers	
<u>Handbags</u>		Must be completely restyled	
		Improve quality	
		Use other materials	
		Develop other shapes	
<u>Papier Maché</u>	Ceremonial Figures	Solve packing	
		Collect from villages	
		Use durable paint	
<u>Rugs</u>	Durries	Use fast colours	14

PRODUCT	ITEM OR LINE	TECHNICAL CHANGES SUGGESTED BY THE MARKETING EXPERT	PATTERNS DESIGNED
<u>Rugs</u> (continued)	Bhotiya Strip Rug	Use indigenous backstrap loom Make rug from strips; use alternate natural colours; brown or black and white chalk and beige	2
	Bhotiya Carpet	Limit colours Reduce pattern Discard borders Study old rugs for colour and design colours and general ideas for simplified pattern, eliminating commercialized addition to old indigenous designs. (Size may discourage sales, but samples are to be made for consideration)	
	Bhotiya Thulma	Use indigenous colour and design Three colour combinations	3
	Chakrata Thulma	Use indigenous colour and design	3
<u>Shawls</u>	Kali (Black)	Use indigenous design and colour Stronger contrasts in colour value	3
	Lalli (Pink)		
	Dahk (Vermillion and Orange)	Fast colours	4
	Almora	Change body colour	
	Kulu	Strengthen design Every shawl to have a different border; leave to weaver's fancy drawing on indigenous patterns; Colour, white body	1
	Himalaya	Size for small lap robe and baby blankets Investigate shawl for baby blanket sizes	Pastels and White

PRODUCT	ITEM OR LINE	TECHNICAL CHANGES SUGGESTED BY THE MARKETING EXPERT	PATTERNS DESIGNED
<u>Shawls (continued)</u>	Kumaon Pankhi	Natural colours: gray, beige, chalk, brown Concentrate on six patterns Dyed: turquoise, olive drab, mulberry, gray, cerise	6
<u>Shoes and Sandals</u>		Make up samples showing mica- mirror Zari embroidery Use Banares brocades for trimming Send drawings or samples of 5 or 6 types of sandals Get specifications as to last from buyers	5
<u>Textiles</u>			
1. <u>Printed Textiles</u> (Handloomed)	Tanda - yardage	Use indigenous all-over designs	14
	Lucknow - yardage	Keep vegetable dyes and designs	
	Farrukhabad - skirt lengths and bedspreads	Use saree borders for skirt lengths Use typically Indian designs instead of commercialized patterns Use better cloth, better colours Avoid garish commercialized colours Investigate using mill-cloth to reduce production costs and give more work to more printers (Japan is giving competition, using same designs, printed under better working conditions on better material and at cheaper price)	30 50
2. <u>Banaras Silks</u>	Sarees	Yardage	
	Yardage	Less gold; restraint in ornamentation	
	Scarves	Use fast colours	

PRODUCT	ITEM OR LINE	TECHNICAL CHANGES SUGGESTED BY THE MARKETING EXPERT	PATTERNS DESIGNED
<u>Textiles</u> (continued)			
3. <u>Table Linens</u> , etc. (Handloomed)	Table Mats and Napkins	Increase bolt yardage and finish Improve quality	
	(Cotton and Silk) Yardage	Develop new designs for yardage	2
	Bedspreads	Reduce production costs Change sizes	3
4. <u>Tweeds</u>	Almora) Bhotia) Jaunsar-Bawar)	Yardage in long bolts to be developed Increase in widths New patterns to be developed Keep vegetable-dyed wools and find new uses for the narrow wools	

X. NEW YORK MARKET SURVEY

The Uttar Pradesh special sample range of handicrafts was displayed in the new showroom of the Indian Consulate-General at New York from 21 through 30 September 1953. The marketing expert supervised and directed the display and was available for consultation with staff members concerned with trade promotion, as well as to buyers. The lines shown were principally handwoven cotton and silk textiles, handblocked printed textiles, embroideries, Almora wool shawls and Thulma, produced by either the Uttar Pradesh Handicrafts Centres or by private producers. Samples of Bhotiya handspun woollens, of brassware, inlaid and carved marble articles, derries, sandals and wood and papier maché toys unfortunately have not yet reached New York.

Advance interest in the display was stimulated by a feature article in the New York Times; 1/ by contact with the trade through the Consulate, and by follow-up by the expert with firms who had placed initial order in the Uttar Pradesh through her efforts when on field assignment. Interior designers, decorators, wearing apparel manufacturers, garment designers, department store and gift shop buyers, dress and accessory manufacturers, textile wholesalers and retailers, shop proprietors, importer-wholesaler executives, purchasing chain buyers and many others were sought out and brought to the showroom where the sample lines were discussed in great detail. The marketing expert, responsive to the specific request of the Uttar Pradesh Board of Cottage Industries, endeavoured always to elicit suggestions from buyers for ways in which Uttar Pradesh handicrafts might be made more marketable.

Upwards of fifty (50) buyers came to see these Uttar Pradesh Handicrafts and had extensive interviews with the marketing expert. Many of these invited, and indeed arranged for the expert to visit their establishments, that she might see various lines and styles now being developed for the advance American market and get a further insight into current marketing methods and advance promotion of sales. The staff of the commercial office of the Consulate was kept closely advised by the marketing expert so that they might share in this promotional effort and gather a greater understanding and knowledge of American marketing methods and demands.

a. Trade Reaction

There is little goodwill remaining in the American market for Indian handicrafts. It is most difficult indeed to break down the prejudice of buyers who have had unsatisfactory experiences with handicrafts, not only from India, but from some other countries. Except for certain specialized clientele, "handmade", "handicraft", "artcraft", and similar terms are not selling points today. Rather the opposite. They are regarded as detrimental qualifications for dubious products. To most buyers "handicrafts" mean disappointments and frustrations. Past, and even recent, experiences of many buyers show that their complaints regarding inferior products, non-deliveries and unsatisfactory dealings, overshadow any immediate interest in buying Indian products. Many buyers have

1/ Special article by Betty Pepis, New York Times, 6 August 1953.

lost heavily in the past due to production faults, delivery delays and inexperienced business practices at the production end. New buyers regard Indian handicrafts as bad risks. Few firms can afford to invest money with no returns during long periods of delays, or wait to stockpile enough goods before the product can be put onto the market and reorders made certain.

Buyers' comments in the main were found to be very similar to those expressed to the marketing expert when in India, noted elsewhere in this report. The New York market canvass, however, showed the dissatisfaction of the trade to be generally widespread. A resume of specific comments of buyers given in Appendix 6 should be most seriously studied as they typify the apathy which must be overcome to develop future trade in handicrafts.

Some of the reasons for failure result from (a) disorganized production and resultant poor products; (b) misunderstanding of requirements for standard quality products when specified in order; (c) business practices of the producer country which do not fit into the business practices of the buyers abroad. Other difficulties encountered have been: high American tariff rate of 90 per cent on embroideries; long delays ^{1/} in securing decisions from United States Customs authorities on applicable tariff rates. Indian export duties add to the cost, and delays in clearance of goods for export shipment at some Indian ports ^{2/} are likewise deterrents to a smooth flow in trade development. The recent passage by the American Congress of the U.S. Simplified Customs Procedure Law is expected to cut down many delays.

b. Future Trade Development

Notwithstanding these very adverse market comments, a new interest has been kindled by the exhibition of Uttar Pradesh handicrafts. It has made known to the trade the fact that there now exists in New York a permanent display room where buyers can go and see many types of Indian handicrafts, secure descriptive information, obtain prices, and other production details, which will enable buyers to study the possibilities of creating new lines from the materials and craftskills which are available in India. This is very important. The American market is conceded to be the most changeable market in the world. Seasonal and unpredictable style demands constantly challenge the creative imaginativeness of merchandisers. Designers, stylists and buyers must ever be in search of materials and skills through which new creations may be developed. This process goes on long in advance of any actual placing of stock orders with the producers. Small trial orders are often placed, however, for samples according to particular specifications of buyer, to permit their designers and stylists an opportunity to test out the fineness of the work, or of colour combinations, preliminary designs,

^{1/} One West Coast buyer of Indian silks, had to send cutting to New York Customs for decision on tariff rates, which held up clearance for 90 days.

^{2/} A shipment of samples to another buyer was held up for 30 days at the Bombay customs house.

or otherwise adapt the line to better meet market tastes or requirements. Once a given sample line is developed to the satisfaction of the buyer, he is then in a position to have his salesmen solicit their clientele. This in turn develops the advance business upon which the buyer estimates potential sales and forms the basis upon which he then places his stock orders with the producers.

This entire process takes many months, but it is a normal procedure in merchandising methods in America. Producers should not be discouraged by the length of time it may take to secure quantity orders. Their share in the process of development is to give the prospective buyer the fullest co-operation by seeing that his requests for sample lines are faithfully executed in every detail and that all instructions are carried out just as the buyer may indicate, irrespective of whether these instructions may be different from the ways in which local business may be done in the producer's country. The producer by giving of his best will not only demonstrate to the buyer the producer's ability to make fine quality merchandise but as one who can be relied upon to meticulously attend to all details of delivery which to the American merchandiser is as important as the quality of the product.

It is preferable to develop the export market for handicrafts by working with the buyers who will themselves create styles and designs suitable for the individual market. All business people interviewed in New York were agreed that the best stylist is the one who has the responsibility of selling the product in the market. This bears out the expert's contention that production for export should be developed through direct contacts with buyers. As it is not practical for many buyers to travel the long distance to India, means must be found for bringing more buyers into contact with Indian production sources by sample displays which show what the craftsmen are capable of doing, what materials are available for production, and complete information on prices, and time required for production and delivery.

The Indian Consulate-General at New York has made an excellent contribution to developing future trade by the establishment of a permanent display room. Though inadequate for commercial exhibitions from the standpoint of space, it is a fine place in which to show samples for buyers to study. Its present location is in the basement. If additional display space could be located on the main floor of the Consulate, this would be more impressive to prospective buyers.

The Uttar Pradesh handicrafts line is stated by the Consul General to have been the first samples of the many received from India, to have come labelled with descriptive details, prices, and other particulars, which enabled its immediate presentation to buyers. Nevertheless, when showing the Uttar Pradesh line to buyers, the information in some instances was defective, and in others fell far short of what was required in order for designers and buyers to create new lines for development. Prices on labels were found to be "retail prices in India", instead of export wholesale prices with indication as to whether f.o.b. Lucknow or port of shipment from India. There were no distinguishing labels which served as an advertisement for the quality of the product. Information as to whether textiles could be made in widths or bolt yardage other than those stated on the samples, and if so, at what price, was needed. Details were lacking as to cloth construction, i.e. width, count of warp, count of weft, reed, picks, weight per square yard, whether pre-shrunk, and whether vat colours.

Data on delivery dates; stocks available; length of time to produce; formulae for estimating time it requires to make say ten yards, one hundred yards, or one thousand yards were needed. Much time was consumed on the part of the Consulate and the marketing expert in an exchange of cables and correspondence with the Uttar Pradesh Directorate of Cottage Industries, in an effort to ascertain these vital particulars.

This but substantiates the importance which the marketing expert stressed while in the field that sample lines must be properly prepared, and labelled and be accompanied by the fullest particulars. 1/

The New York showing has emphasized the need for the showroom to be augmented in the following manner:

1. Organization of all samples now on hand according to commodity
2. Building up an index file covering all sample lines, listed by commodity and producers
3. Information file on producers and wholesalers in India
4. File on commodities with complete information on prices, content, quantity available, time needed to fill orders, etc.
5. List of wholesale and retail outlets in New York and other buying centres in the United States of America
6. Displays for cultural and trade exhibits
7. Advisory marketing services to producers in India, on
 - (a) Analysis of types of demand
 - (b) Estimate of total demand
 - (c) Study of competition
 - (d) Screening and showing of samples

The Commercial Office of the Consulate needs to be strengthened to provide the above facilities in conjunction with the permanent display room. So equipped, buyers, designers, and stylists can be encouraged to study Indian products and to be put in touch with producers in India.

1/ See pages 49 to 56 inclusive of this report for details regarding preparation of sample lines and export sales promotion.

The marketing expert during her brief assignment at the Consulate demonstrated to staff members how to organize sample lines; how to commence building up essential reference files; and advised them upon the use of these facilities and how to co-ordinate their use with the display and showing of sample lines to prospective buyers.

The Consulate General contemplates having periodic exhibitions as soon as representative sample ranges of products are available.

c. Lines Possible of Early Development

The New York market canvas has shown that at the moment the two best fields to concentrate upon are textiles and metalware. A mass production type of market is not advisable for handicrafts. A steady market requiring seasonal styling should be sought out and developed. "Fads" and "fashions" for which orders usually terminate suddenly should be avoided. There must be a gradual development of new products, or newly styled products, which are developed for a definite market which is capable of a steady sustained demand.

At the close of the assignment there were signs that several lines developed by the marketing expert in conjunction with buyers when in Uttar Pradesh, and inquiries in hand resulting from the New York showing, could develop into volume business. Some initial trial orders have reached America, been tested out, and sales potential estimated. The success of these new lines, and other lines subsequently to be developed, will rest upon the ability and capacity of the Uttar Pradesh producers to turn out satisfactory merchandise and to execute deliveries as specified.

1. Brassware

The trial order has been received and marketed. The West Coast buyer states: "I am hoping to carry on soon on a national scale. The urgency of the demand has made me decide to attempt this. The wholesale and retail response has been so good so far that I have little stock left."

2. A Fabric Line

The wholesaler is now awaiting receipt of initial order, but on basis of samples he has canvassed out market potential and estimates that \$500,000 business could be done in the first year. There is a known demand for \$1 million worth of this merchandise annually, provided production is organized so that stockpiling of merchandise can commence, and the textiles are of the right width, length and quality.

3. Handloomed Silk Textiles

A wholesale fabric concern placed an order for sample bolts of silk to come by airfreight. If samples received are up to specifications and production can be sustained, this buyer can use 4,000 yards a month.

4. Handspun Woollens

A West Coast buyer who placed an initial order in Uttar Pradesh, is still anxiously awaiting delivery. A New York wholesale fabric buyer has shown considerable interest and awaits samples. The known demand is already far in excess of the present limited production. Better co-ordination and organization at production centres could increase output capacity.

5. Tanda Prints

A large New York department store was very interested, but upon testing the samples found that the colours were not fast. As vegetable dyes are used, they cannot be made fast, but prints can be washed by hand in warm or cold water with mild soap and last for generations.

These prints have good possibilities but it will take time to seek out a special clientele who will be interested in buying these prints because of their aesthetic appeal and care less about dyes being able to stand up in washing machines. The expert believes that a suitable outlet can be found, as one West Coast buyer who bought a sample line while in Uttar Pradesh, states that the landed price is right, and that he has been able to sell samples. However, of 12 patterns ordered, only 2 have come forward.

6. Khadi textiles

- (a) A New York fabric wholesaler has evinced interest in textures but wishes changes made in the width and yardage. Inquiry has been sent to the Ashram in Lucknow. The State Government has offered to assist in the transaction. Reply is now awaited as to whether yardage can be made as desired.
- (b) A dress designer and manufacturer of wearing apparel in the Virgin Islands showed interest in some Khadi cottons. Additional information and samples being obtained.

7. Mica-Mirror Embroideries

- (a) Some five or six interior designers have expressed interest, seeing possibilities of developing interior fabrics utilizing this type of embroidery. Request sent to Uttar Pradesh to furnish specimen sheets showing different types of mica-mirror embroidery which can be done with different kinds of thread. The Uttar Pradesh has replied that these are now in preparation.
- (b) A dress manufacturer and designer in the Virgin Islands indicated interest in using mica-mirror embroideries for women's wearing apparel. Additional information and samples being obtained.

8. Handkerchiefs and Lace Yardage

A chain buying syndicate is interested in handkerchiefs and lace yardage, if these could be developed. As these lines are not now produced in Uttar Pradesh, the inquiry was referred to the Indian Cooperative Union, Ltd. at New Delhi, which markets handicrafts from other producing centres in India.

9. Chikan Embroideries

Four large concerns have shown interest. Information is now being secured from Uttar Pradesh concerning such details as:

- (a) how long will it take to make one square yard of
 - (i) an over-all pattern
 - (ii) of a border with pattern
 - (iii) of a blouse piece
- (b) estimated cost, per square yard and per running yard
- (c) time delivery, including shipping time

10. Madras Muslins

Inquiry for Madras muslins received from a dress manufacturer was referred to the Indian Cooperative Union, Ltd. at New Delhi for handling, as this type of material is not made in the Uttar Pradesh.

11. Assam Natural Silk

Inquiries and demand for this textile, provided it can be made in minimum bolts of 50 yards each and the price is right. Hundreds of yards could be sold. At present it is produced only in 3-yard lengths.

12. Emblems

Dress manufacturers interested; wanted to know how long it would take to produce an initial order of say 10,000, and what assurance could be given for rapid filling of reorders.

13. Carved or Inlaid Stone Articles

Initial orders placed months ago in Uttar Pradesh while buyer and expert were in the field, have not yet been received in America.

14. Papier Maché Figures

Initial orders placed months ago not yet received in America.

15. Agra Derries

Large order placed by a West Coast buyer has not been filled. The producer raised prices during production; caused dissatisfaction by buyer and put articles out of selling price range for the market for which order was placed. Business principles of producers seem to be rather to make a large profit on one order rather than to make a reasonable profit and have continuing quantity orders.

16. Banaras Silk Brocades

Three buyers had placed initial orders in Uttar Pradesh. The sarees ordered by one West Coast buyer have arrived, but have been held up in United States Customs for three months awaiting a decision upon rate of duty. Scarves ordered by a large New York department store have never been delivered and no advices received from producers. Yardage ordered by a San Francisco house was short delivered; scarves were three inches longer than original sample, and the design on the border different, and only two colours sent instead of assorted colours. Sarees were delivered in wrong colours.

17. Ivory Carving Line

A dress accessory buyer wishes to develop a matched line of necklaces, earrings and handbags. Inquiry being handled by Consulate which is in touch with the merchandisers.

18. Rugs

Inquiries received for cheap well-made woollen rugs. As no samples were available, the inquiry was referred to several New York wholesalers who are handling Indian rugs.

Of the actual inquiries or sample orders sent to Uttar Pradesh, few products are now ready to export. Textiles for instance, come only in short lengths. Prints are priced much higher by the Government Uttar Pradesh Handicrafts than by other outlets, and the buyer asks "why should I do business with the state". As illustration, Indian print bedspreads are currently quoted in New York at \$2.40 wholesale, whereas the wholesale f.o.b. Lucknow price by the Uttar Pradesh Government Store for sample article is \$2.73. A private concern in Bombay is quoting at \$1.89. New York retail prices on the same quality bedspread, quality marked by the Uttar Pradesh Cottage Industries Board have ranged from: \$6.95 for regular stock, \$3.99 for closeout sale; special stock \$2.98; regular stock \$3.56, reduced to \$2.94. Quality marked spreads had the date of August 1952 and April 1951 stamped on some, others had no date, just the quality mark.

Need for Follow-Up in Uttar Pradesh Essential

The above possibilities of developing substantial business shows the necessity for maintaining in India for the next year at least, a marketing specialist who can follow-up on the business that has commenced to develop and to ensure that inquiries coming in for other lines will receive expert handling, as well as to assist the Uttar Pradesh personnel to co-ordinate their production potential. During early development, aside from aids to production in India, there should be one responsible person acting as clearing house, channeling, and co-ordinating, following-up and carrying through on what has just been started. For example: a New York wholesaler of fabrics placed a paid order for sample lengths of certain textile fabrics and specified that the minimum width should be 45 inches, preferably 50 inches or above as this is the width which must be woven for volume quantity

orders. The Uttar Pradesh office replied that 45 inches was as wide as they could get at present, and that wider widths would require a great deal of experimentation. There is evidently a lack of awareness as to what looms are available, as the marketing expert while in the field not only saw wider looms but took photographs of them. This indicates that if a co-ordinated programme was worked up on the spot, that the idle wide looms could be located and put into production, and that narrower looms could be converted over, if orders for production later warrant.

XI. NEED OF TRAINED PERSONNEL

a. Present Personnel

Though liberally staffed administratively, the present Uttar Pradesh Handicrafts Organization has very few persons trained and experienced in modern business methods for performing the tasks of production, distribution and marketing. There is great need for developing key people with the concept of modern merchandising methods, who can bring about the co-ordination and improvement which are vital to the development of any substantial export trade in handicrafts.

b. Specific Need for Training

1. Production "Scouts"

Individuals who are interested in facing problems at the village development levels, to

- (a) Locate products from indigenous sources; to foster new development from old skills and traditions;
- (b) Locate raw materials and crafts resources; devise new ways of using both - first, for local and/or Indian consumption; second, as source for future exports;
- (c) Locate trained persons who are not now using their skills - persons who have studied abroad in marketing research, or in crafts designing and styling;
- (d) Organize craftsmen into co-operatives with their own spokesman who will be the responsible party to whom orders can be given; from whom requests for state aid may be received for raw materials, or for marketing or production research.

2. Supervisory Production Personnel

Men and women to function as supervisors and inspectors of production.

These persons must be versatile and must themselves have actual knowledge of and experience in technical processes - e.g. in textiles, the supervisor must actually know how to weave - to enable them to competently direct craftsmen in the production of standard quality handicrafts, and to carry out inspection of goods during production to meet specifications of export orders.

This type of person must be developed. It is not a task that can be readily performed by an administrative type of civil servant, no matter how good such person may be.

3. Voluntary Business Advisers

Enlisting assistance of business people who have had long successful experience in export trading practices and in export production, to act as voluntary advisers - draw them into the promotion of an export programme.

4. Design-Craftsmanship

Develop staff members who are designer-craftsmen capable of designing products and supervising production. Training should be given in craftsmanship combined with decorative design and industrial design such as taught in Danish workshops, or schools such as the Cranbrook Academy in the United States of America.

5. Modern Merchandising Methods

Staff with practical experience in all aspects of modern shopkeeping, selling, labelling, handling of materials, price structures, production and selling costs, etc.

Must be "all around" individuals who are not limited in outlook to one phase or aspect, but who comprehend the whole development. It is doubtful whether present mental attitudes are compatible with this approach. There must be developed a new sense of values as to the dignity of labour and craftsmanship; of the necessity to be practical and not theoretical; and not "white collar".

Technical Assistance from Abroad

Technical assistance should be secured in the following fields:

(a) Seminars

To be conducted in India under direction of experts, including practical demonstrations being given in

Styling and Designing
Merchandising and Pricing
Production Costs
Export Trading Practices
Export Sales Promotion

(b) Scholarships

(in all the above fields)

(c) Fellowships

(in all the above fields)

(d) Visiting Teams

Composed of the Director of Cottage Industries, and the best craftsman-designer available, to visit Denmark, Sweden, England, and the United States of America (including Hawaii) for a three months period, to observe at first hand, producers' co-operatives, crafts production, designing and styling, marketing and merchandising methods, consumer demand preferences, and sample lines procedures and display.

(e) Production-Marketing Specialist

Trained and experienced in designing and styling for the American market, and in production methods, to go to India to follow up on the work commenced in Uttar Pradesh by the TAA Marketing Expert. This is essential to ensure that new business stimulated by the sample lines displayed at the Indian Consulate-General in New York will be properly carried out.

d. Technical Assistance in New York

Technical Assistance to be provided for the period of at least one year, to the Indian Consulate-General at New York as follows:

1. Marketing Specialist

Trained in market research who will constantly canvass out buyers as to the possibilities of Indian handicrafts; to follow-up on orders placed to see whether business has been satisfactory; to secure constructive suggestions for development of new lines, and report back to the production end in India.

2. Exhibition Display Specialist

To direct the setting up and organization of the Sample Display Centre at the Indian Consulate in New York.

(a) Sample Display Room must be organized to function commercially; have complete file of information on all Indian products; and have data as to whom orders may be addressed.

(b) Samples must be catalogued and exhibited properly.

(c) Develop participation in Trade and Cultural Exhibitions - must be closely supervised and planned a year in advance.

Must be channelled through one government office in co-ordination with promotion which emanates from same office.

(d) Organize

(i) Display assistance for sample line exhibits at other buying centres, such as Chicago, New Orleans, Pacific Coast;

- (ii) Arouse consumer interest through women's clubs and other organizations;
- (iii) Create voluntary advisory committees to act as a consultative group on good designing and styling.

XII. CONCLUSIONS

a. Production Immediate Problem

At present, production is the most important aspect of the problem. Contact between buyer and producer, must be facilitated and special orders carried out under proper supervision. Responsibility for delivery of goods as ordered on time must be assumed. It is suggested that the state should stimulate private firms to take part in the development of new products and give state aid to encourage development and carrying out of obligations of all producers.

b. Redevelopment of Cottage Industries

The redevelopment of cottage and small hand industries is essential to the well-being of the country. In order to make cottage industries function it is necessary to incorporate the business acumen that is evidenced in successful business firms in India and to enlist their aid in all possible ways in methods and practices. There is much to be gained by recognizing that all highly industrialized countries have also highly developed hand industries. Examples could be cited of mills abroad maintaining successful handloom lines of textiles; of distributors including handmade lines and selling them at higher prices than machine made goods; of handmade lines of goods successfully competing with similar mill or factory-made products. The ingenuity and industriousness which made the industrial product a success is shared alike in the effort to make a success of the handmade product.

In a mixed economy such as India's with large-scale unemployment and low consumer-buying power it is just as important to develop small cottage industries as it is to have large up-to-date factories. Both must develop together as part of the economy. Even if it is conceded that cottage industries are not money makers, and thus do not attract the interests of successful business people who can make more money elsewhere, cottage and small hand industries should be regarded as an economic necessity demanding development. But cottage industries must function on a business-like basis. Advice on matters of co-ordinated production and current merchandising methods which are already practiced successfully by factory owners and business firms in India should be shared unless it is honestly believed that the fate of millions of hand workers and potential hand workers is of no consequence. If there is a continued failure and stagnation in the area of cottage industries, it will inescapably affect all areas of business and finally possibly be a determining factor in the fate of the economy. Destruction of livelihood of a preponderance of the population is shortsighted, and such a threat calls for sharing of responsible efforts to co-ordinate and stimulate production, and increase consumer capacity.

It would seem that in the interest of the whole country and a great mass of its citizens that successful business would willingly enlist itself in the struggle to recreate and redevelop small hand industries, as a part of rural and urban development.

It is hoped that there is some way to profit by the experience of other countries who, following two and three generations of progressive destruction of hand industry and debasement of craftsmen, have finally redeveloped their hand industries and small industries which now function in their proper place within the economy, e.g. Denmark, Finland, Sweden, France, Italy, Portugal.

The excellence of production in some countries rests upon carrying on a tradition of the excellence and quality of hand work, combined with good working conditions, and adequate earnings - a prerequisite. In other countries, the success is due to organization and co-ordination of workers, and to their industry and diligence in producing.

c. Merchandising Methods

In the case of production methods and merchandising, all available facilities in India should be co-ordinated, and utilized, as well as a co-ordinated programme for production, be developed.

All exporting should be carried out in closest co-operation with central government facilities and with the aid of experienced private firms who understand all the aspects of the procedure including that of export promotion.

The concept that cottage industries means curios and commercialized artwares should be discouraged as well as that the term "cottage" casts a magical spell and ensures successful and happy productivity in small workshops. It has been said that the fate of India rests in its "cottages". Reviewing the immense resources in human labour and the immense need for utility products, the challenge is great first to devise production by many for the many at home. Great, too, is the potential for development of products of beauty and utility which draw upon an ancient reservoir of beauty, craftsmanship, ingenuity and skill.

XIII. SUMMARY OF RECOMMENDATIONS

A. General Production

1. Development of widespread rural production by means of small production units for home consumption. Organization of workers into small production units, in villages, towns and cities is essential. These units can be the eventual source of production of standard quality products, either as finished goods or parts of products to be assembled or finished at assembly centres.
2. Facilities for grading and collection of products must be organized.
3. Workers should be organized into production units, each with its own elected or appointed spokesman. This person must have the full confidence of the workers, act on their behalf, and function as the responsible party representing the producer-workers in all business transactions.
4. Production unit spokesman should be responsible for (a) receiving order for production; (b) giving orders to workers; and (c) overseeing the production. As he is the chosen representative of the workers' unit he should be capable of being relied upon as one understanding both production problems and the producers. As illustration: in the case of a weaver's unit he should know what workers are suited to certain jobs, and should be responsible for allotting work to those who can best carry out the order.

This spokesman and production unit of workers should be able to call upon responsible sources (e.g. government agencies, co-operatives, private foundations and others) for assistance such as the following to expedite production:

- (a) Loans to workers to be advanced against receipt of finished goods
- (b) Improved equipment for workers
- (c) Technical advice on products
- (d) Standard quality raw materials
- (e) Advice on using local raw materials

5. Better wage scales and working conditions for the craftsmen are requisite to the gradual development of standardized quality production.

B. Goods for Export

Steps toward making products in sufficient quantity in standard sizes and of standard quality for export:

1. Supervision during production by person who knows and thoroughly understands the requirements and standards of the overseas buyer.

2. Inspection and grading of finished products with rigid quality control.
3. Concentration on development of several lines of commodities which are produced in diffused areas. (This necessitates the development of production units capable of producing standard quality products, with facilities for collection, which can satisfy a known market abroad).
4. Delivery of goods for export
 - (a) Orders to be filled on time, with meticulous observance of the buyer's specifications as to colour, number, quantity, quality, patterns, etc. - NO substitutions.
 - (b) Reorders of the same quality as the original sample.
5. Styling for export should be developed through direct contact with buyers who are marketing the product. It is not practical for many buyers to travel great distances. Means must be found for bringing buyers into greater contact with Indian production centres. This can be accomplished through maintenance of sample display centres for export buyers, and through advisory marketing services.

C. Trained Personnel

1. Develop through training programmes, key people with the concept of modern merchandising methods, who can bring about the co-ordination and improvement which are vital to the development of any substantial export trade in handicrafts. There is specific need for training of:

- (a) Production Scouts
 - (b) Supervisory Production Personnel
 - (c) Design-Craftsmen
 - (d) Modern Merchandising Personnel
2. Technical assistance should be secured in the following fields
- (a) Seminars
 - (b) Scholarships
 - (c) Fellowships
 - (d) Visiting Teams of Directors of Cottage Industries to Europe and the United States of America
 - (e) Production-Marketing Specialist
 - (f) Marketing Specialist for Indian Consulate, New York
 - (g) Exhibition Display Specialist for Indian Consulate, New York

APPENDICES

APPENDIX 1

Reference Publications

The United Nations Economic Commission for Asia and the Far East initiated a project in 1950 to stimulate improved production and marketing of Asian handicrafts. The Technical Assistance Administration of the United Nations has lent its active support by making available various technical experts in different fields.

The following publications will be found instructive and useful to those authorities or persons who may be concerned with the problems of developing an export market abroad for handicrafts.

UN Technical Assistance Administration Publications

Obtainable upon request from UN Technical Assistance Administration,
UN Secretariat, New York 17, U.S.A.

<u>Symbol Number</u>	<u>Date</u>	<u>Title</u>
ST/TAA/J/Burma	1952	American Market Possibilities for Asian Handicrafts - Burma By: Miss A. Viola Smith, Consultant
ST/TAA/K/1	1952	American Market Possibilities for Asian Handicrafts By: Miss A. Viola Smith, Consultant
ST/TAA/J/Philippines	1952	Design and Manufacture of Wooden and Rattan Furniture in the Philippines By: Mr. Olav Hammarstrom, TAA Expert
--	1953	Philippines Weaving Industry By: Miss Lysbeth Wallace, TAA Weaving Expert

UN ECAFE (United Nations Economic Commission for Asia and the Far East)

Documents listed below may be obtained upon request from the Secretariat, Economic Commission for Asia and the Far East, Rajdamnern Avenue, Bangkok, Thailand.

<u>Symbol Number</u>	<u>Date</u>	<u>Title</u>
ST/ECAFE/Ser/H	Bi-monthly	"TRADE PROMOTION NEWS" carries articles on Asian and other handicrafts
E/CN.11/I&T/45	23 Nov. 1950	HANDICRAFTS MARKETING SURVEY Made by a special handicrafts marketing specialist - William M. Awad - who visited ten Asian countries surveying product

<u>Symbol Number</u>	<u>Date</u>	<u>Title</u>
E/CN.11/I&T/30	24 December 1950	Cottage and Small-Scale Industries (Textiles and other industries)
E/CN.11/I&T/52		ECAFE Working Party on Cottage Industries Report
E/CN.11/I&T/60		Marketing and Distribution Surveys
E/CN.11/I&T/CIWP.2/2	15 May 1952	Survey of research and technical training institutes serving cottage and small- scale industries
/4	"	Methods for the collection of statistics for small manufacturing establishments
/5	"	Definition and classification of cottage and small-scale industries
/6	"	Economic aspects of cottage and small- scale industries
/7	"	Development of Thai Silk Industries
/8	13 June 1952	Handicraft Marketing
/9	19 June 1952	TAA Reports on Marketing of Handloom Textiles
/10	4 July 1952	Preliminary report on silk weaving cottage industry (Burma)
/11		TAA activities in the field of small-scale and cottage industries
/12		Techniques for increasing production and improving the quality of handwoven textiles (Philippines)
/13		" (India)
/14		" (Malaya)
/15		" (Burma)
/16		" (Cambodia)
/17		" (Laos)
/22	29 July 1952	" (Pakistan)
/23	(E/CN.11/I&T/72)	Report of the Second ECAFE Working Party to the Committee on Industry and Trade
E/CN.11/TP/7	25 Nov. 1952	Technical and Marketing Research as an Aid to Trade - Existing Facilities in the ECAFE Region

<u>Symbol Number</u>	<u>Date</u>	<u>Title</u>
E/CN.11/TP/7/ Annex A	15 Dec. 1952	Supplementary Information on Technical and Marketing Research as an Aid to Trade - Philippines crafts products that sell in foreign markets
E/CN.11/TP/3		Suggested form and content of market reports by trade representatives abroad
/5		Training in trade promotion techniques

Publications by Other Sources

Indian Institute of Standards

Standards for Carpets and Rugs for Export

Survey of Hawaiian Handicrafts

Final Report of IRAC Project No. 23. Obtainable from
Honolulu Chamber of Commerce, Honolulu, Hawaii

The Growth of Hawaii's Craft Industries

Obtainable from Honolulu Chamber of Commerce, Honolulu, Hawaii

Hawaii Craft Association Literature

Obtainable from Association, 2210 Kalakaua Avenue, Honolulu, 15, Hawaii

Selling the United States Market

Domestic Commerce Series No. 29 (New Series) issued in 1951
by the United States Department of Commerce, for sale by the
Superintendent of Documents, United States Government
Printing Office, Washington, 25, D.C. Price: \$1.00

The U.S.A. Market for Overseas Goods

Published in August 1950 by the J. Walter Thompson Co.,
Advertising Agency, 420 Lexington Avenue, New York City
(India Offices: Lakshmi Building, P.O. Box 541, Bombay
5 Bankshall Street, Calcutta, India)

Customs Information for Exporters to the United States

in 1950. For sale by the Superintendent of Documents,
U.S. Government Printing Office, Washington, 25, D.C.
Price: 25 cents

Foreign Trade Dictionary

by Henius. Published by Prentice-Hall, Inc., 70 Fifth Ave.,
New York City. Price:

APPENDIX 2

PETITION

PRESENTED BY A DELEGATION OF THE PEOPLE OF BHOTIYA TO
MRS. ELIZABETH BAYLEY WILLIS, TAA MARKETING EXPERT, AT
BAGESHWAR, IN JANUARY 1953, REQUESTING ASSISTANCE
FROM THE UNITED NATIONS

TO THE UNITED NATIONS, through Mrs. Willis: Camp Bageshwar

Sir:

We the inhabitants of Johar (Bhot) on the Indo-Tibetan border have been carrying on the profession of wool industry since time immemorial. We supplied the whole of the hilly districts of Kumaon with woollen goods. Blankets (thulmas), carpets (chutkas) and tweeds (paltus) are our specialties. The designs, colours, and methods are very old. If these things could be done on modern lines the income of the worker would be increased. This needs expert advice and apparatus. Our people do the work of weaving, spinning and dyeing. Some of our manufactures are very nice. If better market could be got for these things, this industry would receive a great encouragement. At present only the cheaper things suitable for the local market are produced; better goods are manufactured on a small scale for personal needs only.

We hope that our case will receive the favorable attention of your institution by granting us a lady instructor.

SIGNED Sher Singh Rawat Kansani
 Hayat Singh Rawat (Captain)
 Bala Singh Rawat

followed by 35 signatures in
calligraphic characters

APPENDIX 3

PETITION

REQUESTING TECHNICAL AID MAILED TO LUCKNOW BY A DELEGATION
OF THE PEOPLE OF BHOTIYA TO DR. WEBER, FAO REPRESENTATIVE,
FOLLOWING HIS VISIT TO BAGESHWAR

Sir:

We the residents of Johar district, Almora, residing in the Trans-Himalayan borderland at the height of 10,000 to 14,000 feet above sea level, beg to bring the following to your kind notice for favorable suppose:

The people lived on import and export business between India and Tibet from ages. But now the whole economic structure has nearly collapsed due to the change in government in Tibet and introduction of controls in India. There is an absolute need of rehabilitating the borderlands according to the resources of the locality itself, so that they may become self sufficient in food, cloth, and other necessities, and maintain a certain standard in society by educational medicinal, and other cultural amenities.

A planning committee of the local people with one expert advice from your esteemed institution if framed will be able to furnish schemes for the purposes in which you can help us and wish us well.

We think it not out of place to mention that the woolen cottage industry thrived in these places and we supplied woolen goods to the whole of Kumaon. Some of these products were really fine, but due to economic downfall, only the cheap things suited to local sale are prepared, and the best things are only rarely produced for personal use only. If better markets could be found, this industry would have revival. Expert advice as to dyeing, weaving, and spinning with the use of modern apparatus would do a lot to increase the income of the producer.

Plenty of land is laying fallow which can be used as pasturage for sheep breeding and horticultural development. If this gets the organized support of any institution this too can greatly enhance the income of the people.

Educational, cultural, and medicinal facilities are greatly lacking. No higher secondary schools, hospitals, polytechnic schools, or industrial schools exist in these places.

We sincerely hope that our request is not a cry in the wilderness but meets sympathetic consideration for which we shall be greatly obliged.

SIGNED BY OVER 100 signatures (in native language)

APPENDIX 4

OBSERVATIONS ON HANDWEAVING PRODUCTION IN INDIA

by

Howard Chapman Ford, Textile Expert of the
United States TCA, assigned to the Community
Project Administration, of the Government of India

Inspection of handweaving production units have revealed to me practically the same weaknesses everywhere. These are to be found not in just one phase of this production, but in all; in design, materials, equipment, processes, training, work habits, work conditions and marketing. The remedy then is not some simple, single thing that being applied will effect some magic change. The only way to work any great or permanent improvement is to work with every one of these phases of handweaving production and to correct all such defects as these:

1. Inadequate knowledge of colour and design
2. Lack of consideration of market needs in planning products
3. Channelling of craft skill into the execution of meticulous and useless detail
4. Inefficient equipment
5. Inefficient arrangement of equipment
6. Equipment in very bad state of repair
7. Lack of proper training of workers
8. Poor work habits of workers
9. Prejudice against certain occupations
10. Inefficient production methods
11. Shop directors often cannot do the work themselves and therefore cannot direct its proper execution
12. Unplanned flow of materials into shops and through shops
13. Many flaws in finished work with no attempt to eliminate or correct them
14. Lack of information on proper preparation of products for marketing
15. Lack of standardization of products for markets
16. No accurate, on time, delivery schedule
17. Improper and wasteful storage of materials and products
18. Poor working conditions, badly lighted, uncomfortable work stations; crowded dirty work areas, etc.

Something definite can be done to improve these situations. There is more efficient equipment to be had, it can be arranged to facilitate a better flow of work and it can be kept in repair. Workers can be trained in better work habits and improved techniques. They can be taught to eliminate most of the flaws, in their work, and to skillfully repair others. Raw materials and finished products can be stored under cleaner conditions and protected from damage. Work areas can be less crowded, cleaner and lighter. Materials can be prepared for market in standard and attractive ways. Design can be simple and effective, growing out of the function of the product and the materials used.

Materials can be designed with specific markets in mind and can be uniform in quality. They can be scheduled to on-time delivery. A uniform product is the result of using the same materials in the same way each time. Scheduled production is the result of standardized procedure with a planned programme.

There should be better organization and more co-operation between various governmental agencies, both on national and state levels - and above all between the two. Concerned one way or another with the production of handweaving in India is, a Cottage Industries Board, an All-India Handicrafts Board, an All-India Handweaving Board, an All-India Khadi Board, India Cooperative Union, the Community Projects Administration. These are all on the national level. On the state level there are many counterparts of these boards and yet so far as I have been able to observe, these various organizations never have gotten together in their thinking, they do not seem to communicate with one another, they do not exchange information and they do not seem to know what each other has done or is doing. In some of the states good experimental work has been done on equipment and processes, but if the results are applied, it is done only here and there locally. I know of no way that has been provided for an exchange of ideas on the passing on of information from one group to another or to the production shops. Under such conditions much of the research that is done is just lost motion and a waste of time.

I have suggested to the Government of India that a central workshop-experimental centre be established in New Delhi. That this shop bring together all the information arrived at by experimentation in the various states, that it carry on its own experimentation in design, equipment, techniques and marketing, and that all of this material be prepared in a usable form and a functioning method of distribution be set up to get this information to anyone who will put it to use to help the handicraft workers in India to be a better worker and make a better living. I have urged further that immediate steps be taken to insure future workers for handicrafts industries by not only establishing training centres for adults, but to provide for job training in handicrafts skills in the public schools, using the best and latest equipment, and training in the most efficient methods, under skilled and trained artisans.

Dated, 9 April 1953

APPENDIX 5

SOME NOTES ON SAMPLE DISPLAY ROOMS FOR EXPORT BUYERS

Suggestions for a Special Sample Display Room at Lucknow

1. Promote handicrafts exports by means of a small centralized showroom to be established at Lucknow for the exclusive convenience of export buyers. In this room display only samples of newly designed products for export.
2. This central showroom shall display only new products which meet specified standards of quality, and are available in sufficient quantity for export marketing. (See examples used by other countries)
3. This centre will act as a channel to new production:. It will show various raw materials out of which products can be made to specified order. It will act as liaison between buyers and producers of handicrafts to specified order. It will keep accurate information as to capacity of any given industry to produce a designated article together with an estimated cost of product, and a reliable estimate of delivery dates. It will put a buyer into contact with a reliable spokesman of the producer who can vouch for and make all business arrangements concerning a product upon request. The centre will assume the responsibility of bringing about production according to buyer's specifications.
4. This centre will also give and/or arrange for the following services:
 - (a) Economic research on products in advance of production
 - (b) Design, styling and other technical advice
 - (c) Research on market demands - abroad and at home
 - (d) Channel all advertisements and other export sales promotion materials and literature
 - (e) Co-ordinate activities of all agencies and bureaux promoting Uttar Pradesh handicrafts
 - (f) Catalogue handicraft producers, by product, by private and by government source
 - (g) Take steps to guarantee quality products, and to develop quantity production of same
 - (h) Advise on preparation of sample lines
 - (i) Types of samples

- (ii) Importance of an identifying label - Same label must be on products in the same place. It must be a standardized label: distinctive, especially designed to convey something significant to buyers, easily recognizable, and distinctively Indian, as a means to identify the products; and to advertise it.
- (i) Enlist aid of competent private shipping and forwarding agencies to ensure safe export packing and delivery
- (j) Maintain a file of all Indian designers who have studied abroad, or who are now so studying
- (k) Maintain a file of all Indian students abroad who are studying any phase or aspect of cottage industries, marketing, etc.
- (l) Maintain a file of Indian young people who have studied modern business methods and who in addition have had actual practical experience in business firms, especially wholesale and exporting concern
- (m) Maintain a file of all firms - retailers, wholesalers, exporters - who have made a special business of selling handicrafts
- (n) The centre should be the spearhead to launch a co-operative movement amongst craftsmen, such as is done in America, Denmark and Sweden

Types of Sample Display Rooms Maintained in Some Countries Abroad

Denmark

One of the most successful and important features of the DENPERMANENTA is its Sample Display Room for the Sole Convenience of Foreign Wholesale-Export Buyers. Here samples for all products available for wholesale export are displayed on broad shelves covering the walls within easy reach of a large central work table. The new display assures wholesale buyers of saving time and energy as it affords a complete survey of the most appropriate products in the arts and crafts currently available for export.

DENPERMANENTA is the Permanent Exhibition of Danish Arts and Crafts, a national showroom which could well be taken as an ideal for marketing techniques. It displays only products which meet exacting standards of design and craftsmanship. A committee of three chosen from fifteen unsalaried directors of the Permanent Exhibition, juries all products. To exhibit here, producers must join the National Association of Danish Arts and Crafts and agree to submit samples of all their work for the Committee's selection.

In accordance with Danish business practices, all prices are standard, and centralized purchases made at the Exhibition cost exactly the same as when made direct from original producers. The Permanent Exhibition is a non-profit organization. Annual surplus, if any, is used for the general benefit of the handicraft industry.

The centre serves both retail and wholesale trade, but its displays emphasize the decorative and cultural qualities of the Exhibition. Each piece is plainly marked with a fixed price and the name of the producer.

The Permanent Exhibition displays the best products of 200 workshops in ceramics, furniture, bronze, silver, textiles, lamps, woodenwares.

United States of America

American House, Ltd., 32 East 52nd Street, New York City, is maintained by the American Craftsmen's Educational Council, Inc., and the American Craftsmen's Cooperative Council, Inc., as a display centre through which market outlets are found. Here are displayed the outstanding creative works of American craftsmen to architects, interior decorators, wholesaler, and other buyers who are seeking quality merchandise for a high-class clientele.

A decorator, or a department store, or other concern who wishes to market a particular article or line, is in some cases given the exclusive permission to do so.

Potteries, textiles, table linens - both woven and printed - special pieces of enamel, bronze, pewter, silver, woodenwares, hand-blown glass, jewellery and many other handmade crafts are regularly shown and markets found for the production of American craftsmen.

Hawaiian Handicrafts

The Honolulu Chamber of Commerce in promoting the development and sale of Hawaiian Handicrafts established a special Hawaii Crafts Exhibit for buyers. A traveling exhibit was also taken to the Pacific Coast and representatives of the producers sent there to attend the annual California Gift Show where 5,000 buyers visit annually. A Hawaiian Craft Association has now been organized composed of the producers who are carrying on the Hawaiian Craft Exhibit in Honolulu.

In the development of Hawaiian handicrafts for export, an intensive survey was made, during which it was found necessary to take the following steps:

- (a) Establish advisory committees on rating, standards, quality, styling and designing
- (b) To develop and improve processes and techniques in the production of handicrafts
- (c) To establish training centres for the spreading of information concerning improved processes and techniques by gaining the co-operation of the Department of Public Instruction, the University of Hawaii, and other existing agencies of government, functionally equipped to assist in the educational efforts required
- (d) To develop catalogues, pamphlets, price lists and related marketing tools for the use of local and mainland buyers

- (e) To perform periodic market surveys to determine facts about consumer preferences with regard to Hawaiian handicraft products for the guidance of producers
- (f) To stimulate local markets for Hawaiian handicraft products by encouraging local retailers to display and advertise products of handicraft industries more and more intensively
- (g) To perform a limited amount of sales promotion work through mainland (i.e. U.S.A.) trade channels in the interest of Hawaiian handicraft producers and distributors
- (h) To spread information concerning handicraft problems through a bulletin service and by personal contact to secure the assistance of public and private agencies in the solution of technical problems which block the progress of the handicraft industry.

APPENDIX 6

RESUME OF BUYERS' COMMENTS ON INDIAN HANDICRAFTS

The following is a resume of specific comments made by various buyers regarding Uttar Pradesh as well as other Indian handicrafts:

1. "We want what we order. We want what they promised, and when it was promised."
2. "Colours, patterns, quality, are not like the sample from which we placed the order."
3. "Fast colours are not fast; measurements are short, or not the same in each piece. Substitutions are made without consulting the buyer. Instructions about colours are ignored completely."
4. "Orders are taken, colours are selected, and on the basis of promises, a new line of goods is anticipated, and a promotion is planned, merchandise is advertised. Then nothing arrives. In one case the company was never given any word on the subject, the promotion was agreed upon, then nothing happened."
5. "We ordered goods shipped by air freight. They sent inferior samples, and ignored our colour specifications. We lost heavily for the Xmas trade."
6. "Samples have been sent unlabelled with no identification label, and no information on prices, content, quantity available now, nor time required for production."
7. "Greatest obstacles were poor workmanship and high prices, out of line for the value of the goods and overpriced as far as other sources go."
8. "No goods should be packed or shipped unless they are examined by a qualified person knowing the requirements of the buyer. No buyer should have to pay shipping costs on unacceptable merchandise."

A prominent San Francisco house, well known for its development of Chinese and Japanese products at the turn of the century, has spent thousands of dollars trying to develop Indian handicrafts. Not only have their executives and buyers visited India several times, but they have appointed a resident agent in India to work with producers and to inspect and consolidate deliveries before shipment. Notwithstanding all this, the firm has encountered innumerable difficulties.

Their President writes:

"As long as India cannot be relied upon to fill orders promptly and with merchandise that is up to standard, their future is doubtful as far as experts are concerned. From our experience it is absolutely essential to

have a competent agent there. It looks like a long hard pull for India to change her habit pattern of centuries to compete with the rest of the world. Certainly with her wonderful craftsmanship and artistic traditions she should occupy a prominent place. Our enthusiasm for the market is very great and we hope to do a substantial amount of business with the sources that prove satisfactory."

"Yet here for specific instances of the kind of difficulties which we are up against:

1. Orders have been delayed terribly, even export authorities are delaying matters with regard to the cotton fabrics.
2. Parcels of brassware, cotton fabrics and scarves received, but without details of consignments, and without other documents.
3. Scarf order: Scarves were three inches longer than the original sample and the design on the border different. Only two colours received instead of assorted colours as ordered.
4. Sarees: Order for four yard saree pieces was to be in three different colours. Supplied wrong colours and omitted others. In another order for 70 yards of each colour, received 196 yards of same colour. Material was lighter in weight than the one ordered.
5. Order for Ivory Necklaces. Received only four instead of six as ordered.
6. Goods delivered as ordered, but packing and containers were poor and not strong enough for transport. New boxes had to be made in India prior to shipment, thus delaying shipment and adding to costs.
7. Goods ordered from the Punjab were much below expectation in quality. Had to reject whole lot.
8. Brassware shipment: goods received were much poorer in quality of finish than delivered formerly and of sample line.
9. Butter pots were packed with their glass dishes resulting in 50 per cent breakage. Size of glass dishes is much smaller than the brass containers.
10. Brass trivet order. Goods received very poor finish underneath - absolutely unpolished. Had to be returned to producer for polishing.
11. Cocktail shakers: Screws very unsatisfactory. Buyer's specifications of manufacture which would overcome this were ignored. Holes on inside for liquid to pour through very poorly done; polish poor.
12. Bowls damaged in transportation. Both sizes differ from those ordered. Made too high instead of making broad. Design differed from the small sample left by buyer and on which order was placed with only the alteration of size.

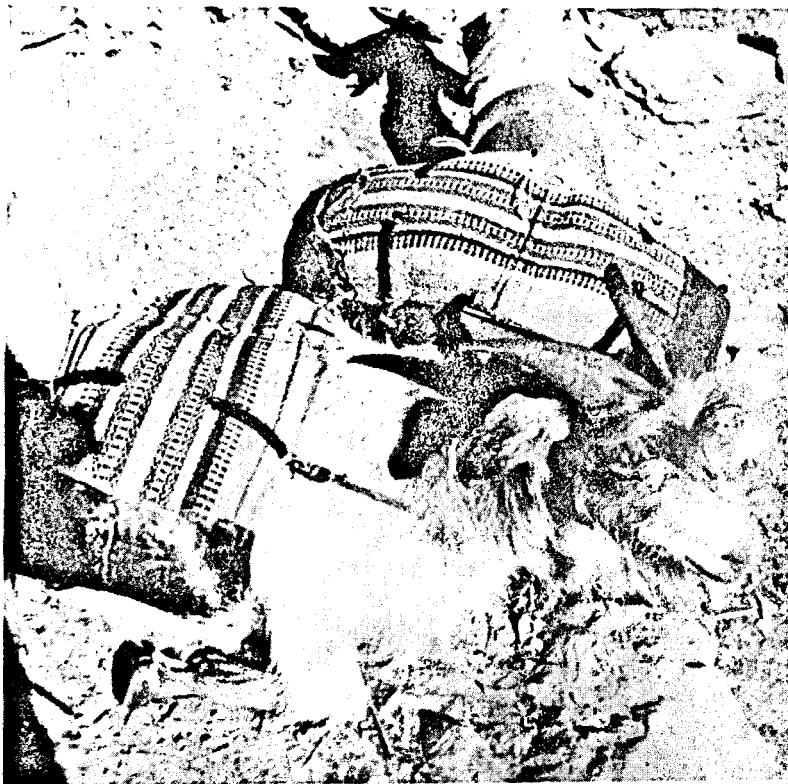
13. Uttar Pradesh Handicrafts. Certain order for part shipment by air; some items differed from the description given in order; black colour was not sent. Also shortage in total number of mats.
14. Uttar Pradesh Handicrafts method of requiring payment in advance with order, or of sending goods by post, delivery against payment, unsatisfactory, as no guarantee that shipment will be up to specifications of order placed.

"Our agent in India has had to turn down so much of the merchandise because it was not up to the standard we ordered."



No. 1

Bhotiya Village



No. 2

Bhotiya goats at summit
of pass near Munsiri
carrying grain to Tibet
Handwoven woolen saddle
bags woven by women.

No. 3

Bhotiya woman rug-maker
in village near Tibetan
Border. These rugs are
sold extensively in
northern India. Tibetan
wool is spun and dyed locally.



No. 4

Women rug-makers
Bhotiya village.

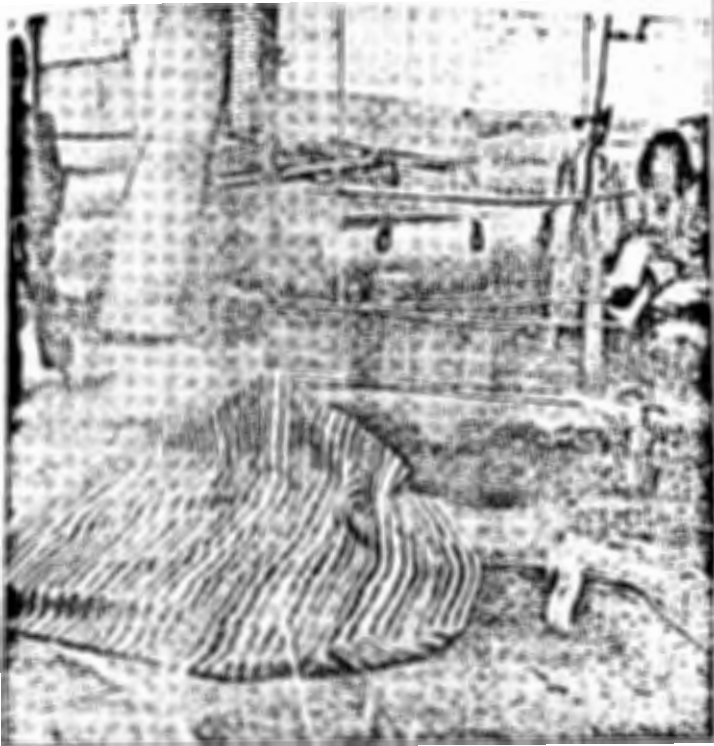
No. 5

Rug on Frame
Bhotiya Village.



No. 6

Bhotiya woman
weaving tweed from
Tibetan wools.



No. 7

Outdoor pit-loom used
for weaving blankets
Bhotiya Village.



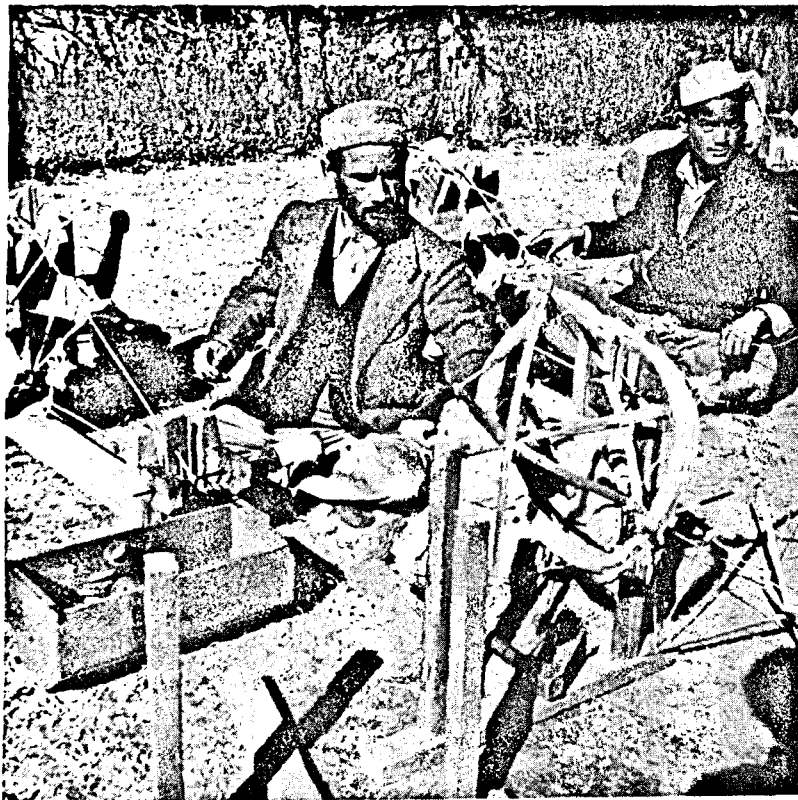
No. 8

Bhotiya woman weaving
strips for sheep and
goat saddle-bags.



No. 9

Boy spinner in northern
village, spinning while
at play.



No. 10

Almora District
Woolen scheme Trainees
spinning Tibetan wool,
purchased from Bhotiya
wove Traders.



No. 11

Village pottery food jar.
Every village has local
potters producing beautiful
and unique utility pottery
using indigenous colours
and designs. (Soft low-
fired pottery not suitable
for export.)



No. 12

Clay-Maker of Lucknow
making clay fruits,
vegetables, figures of
birds of India, costumes
of India.



No. 13

Lucknow printer and family. Cottons are printed by wood-blocks, washed in river, dried on road and in courtyard. Folded by children.



No. 14

Bedsread printing. Women blocking borders outside printing shed Farrukhabad, U. P.



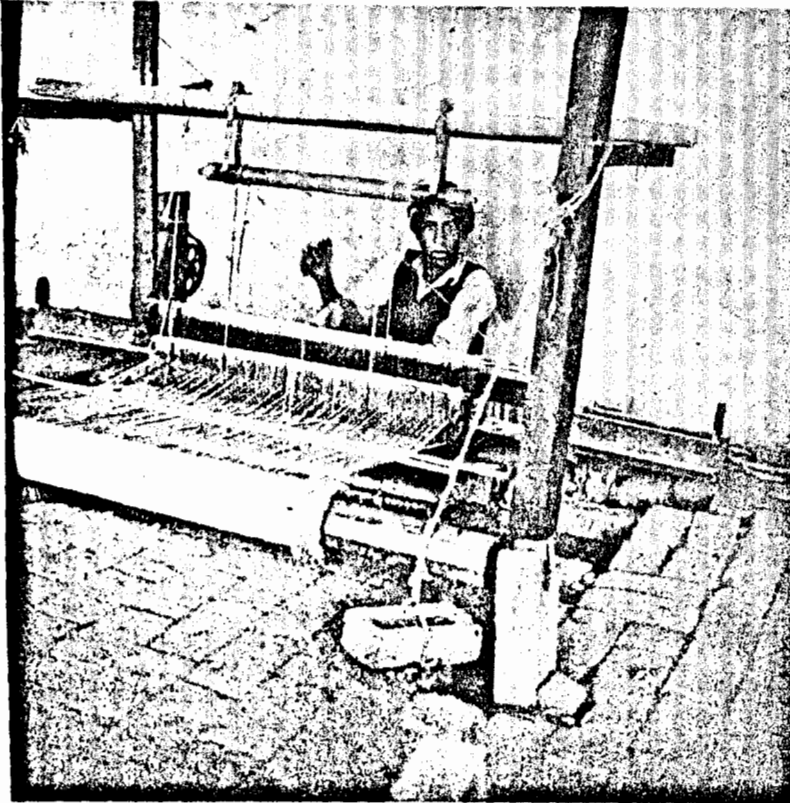
No. 15

Co-operative Handloom
Production Centre Weaving
Shed at Sandila U. P.
Pit-looms except for two
looms in foreground.



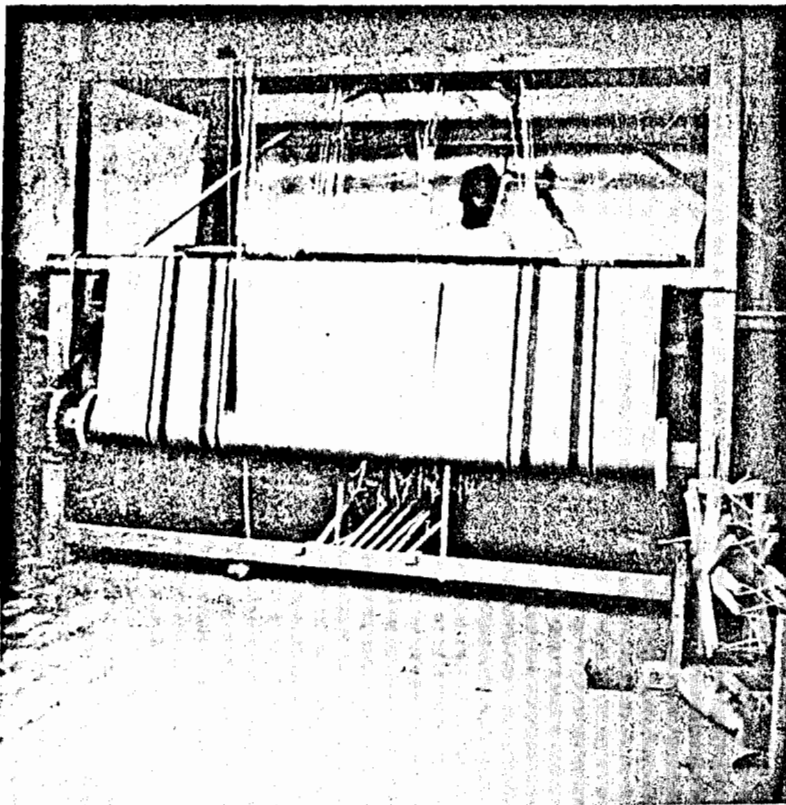
No. 16

Weavers at Sandila using
pit-looms.



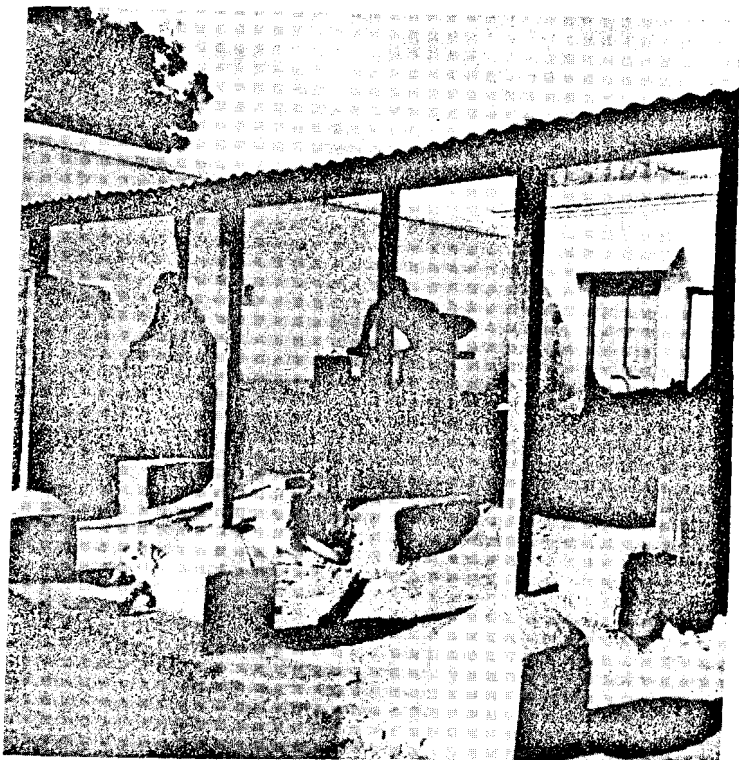
No. 17

Weaver using pit-loom at
Sandila U. P. -
a co-operative handloom
production centre.



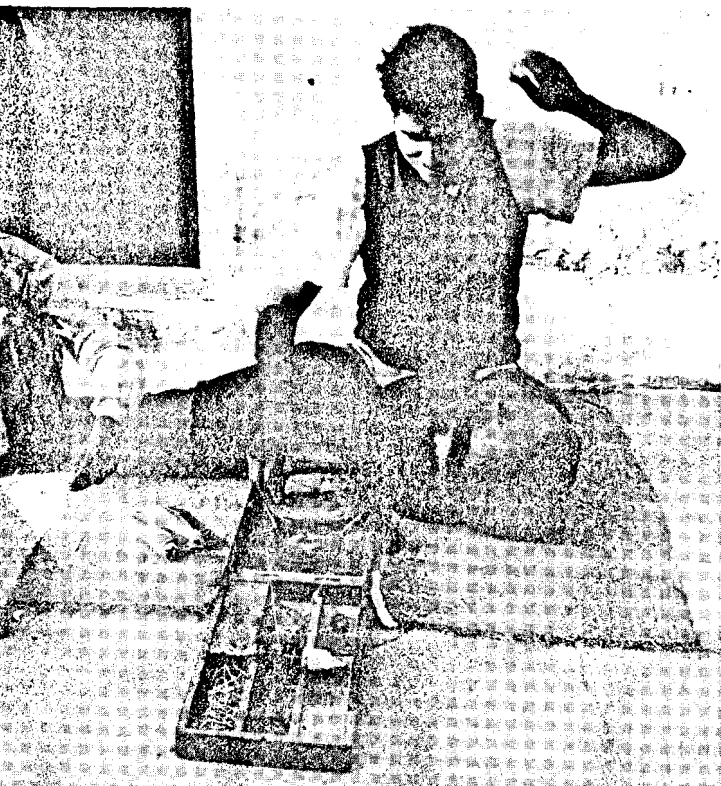
No. 18

Weaver at Sandila using
wide frame loom making
bedspreads and sheets.



No. 19

Dyeing Shed at Sandila.



No. 20

Spinning at Shri Gandhi
Asbaram, Akbarpur.
Handspun yarns are
prerequisite to all Gandhi
Ashram products.



No. 21

Dyer at well, dyed skeins
in background,
Skbarpur, U. P. Shri
Gandhi Ashram Production
Centre.



No. 22

Dyer at Shri Gandhi Ashram,
at Akbarpur, U. P. production
centre for handwoven textiles
handspun yards, and
hand prints.

No. 23

Drying freshly dyed handwoven
cotton for uniforms supplied
Government of India by
Shri Gandhi Ashram production
centre at Akbarpur.



No. 24

Mirzapur Carpets
Clipping the sculptured
patterns after rug is knotted.



No. 25

Weaving durries at
Fatepur-Sikri
Beneath the ancient gate
of the city.
