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April 1996  
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PROMOTION OF TRADITIONAL TEXTILES

TF/RAF/93/F10/11-01

Mali, Guinea  
West Africa

Technical Report : First mission of the C.T.A. \*

Prepared for the Governments of Mali and Guinea  
by the United Nations Industrial Development Organisation  
acting as executing agency for the United Nations Development Programme

Based on the work of P. McCulloch

Backstopping officer: Y.H. Lee, ISED/AGRO/Textile Unit

United Nations Industrial Development Organisation  
Vienna

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\* This document has not been edited

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### Post Title

The promotion of traditional textiles : Mali, Guinea  
TF/RAF/93/F10/11-01

### Purpose

The development objective is economic growth through the promotion of the traditional textile industry and encouraging entrepreneurship in micro-enterprises. The development of the traditional textile industry will be a stimulant to general economic growth, to increase employment creation in rural and urban sectors; it will create indigenous entrepreneurial capabilities badly needed for industrialisation and preserve a cultural heritage while catalysing its potential for generating wages and foreign currency earnings.

### Duration

The initial mission was based on 5 weeks. The total duration is based on 5/6 mm in split assignments.

### Conclusions

There is a need for a more structured and cohesive approach if the traditional textile industry is to survive as a viable income generating industry. Many factors have influenced the decline of traditional textiles; the importation of used clothes, a growth in machine printed textiles, lack of business expertise, lack of access to markets.

In order to redress the situation the traditional artisans will require organisation and training. The current recommendations include the employment of a national co-ordinator for each country, plus national experts representing regional areas and the creation of textile associations to represent the needs of the textile artisans. Training schemes in textile and business skills will broaden the scope of their markets. Foreign marketing expertise and product development will create market confidence and will enhance their products in the international market place.

## INTRODUCTION

The report outlines the activities of the textile expert, undertaken over a period of time extending from the original contract TF/RAF/93/F10/11-01 dated 15 November 1995, commencing on 20.11.95 to the last revised date of 17.3.96.

Due to circumstances beyond the control of the expert, several revisions to the original contract were necessary. The basic core of the original contract remains unchanged. (Annex 1)

The project is concerned with the revitalisation of the traditional textile industry. The word industry has been used in this context to describe the artisanal products of indigenous spinners, dyers and weavers associated with the production of textiles for domestic and garment usage. The traditional textile industry has been in decline due to many influences and interventions; the importation of used clothing, the decline in the use of traditional clothes and the importation of industrially produced merchandise. Due to informal trading in the textile sector, import and export statistics are unreliable.

The project seeks to redress some aspects of the situation by encouraging the local population to examine their cultural heritage in relation to traditional textiles.

Industrially produced textiles should not be ignored as they also form part of a living culture. Clear evidence of the latter exists on the streets.

There is also a mainstream drive to create and encourage new markets overseas. The target market will include ethnic Africans on a world basis. A small market in high quality traditional textiles already exists overseas, and with the current interest in African affairs, this market will also be targeted. Fashion will play a very important role in the project.

The original activity commenced with a three day briefing in Vienna 19-22 Nov 1995. During the briefing, information received from Africa resulted in a revision of dates and the consultant returned to England. A further revision took place delaying the project until early 1996. The consultant proposed that this delay could be used to the long term advantage of the project, by visiting trade fairs, special exhibitions, museums and research centres in Germany, England and Japan. The latter visit was possible due to a Korean Government Consultancy which allowed the consultant to use the geographical location to investigate exhibition venues in Japan.

The belated West African mission commenced on the 26 February 1996 in Mali and continued in Guinea from 5 March 1996 until 16 March. The latter date was a final revision changing the departure from 11 March 1996. (Annex 2).

**I. ACTIVITIES****UNITED KINGDOM****African Textiles 21 Sept - 10 Dec 1995**

Throughout the United Kingdom during 1995 special exhibitions of music, dance, art and material culture were sponsored by Africa '95.

African Textiles was a major event exhibiting and highlighting contemporary machine printed and hand produced textiles. The content of the exhibition was a welcome change, as it focused attention on the continuing development and innovative creativity of African material culture. The exhibits were drawn from all over the continent and were supported by informative articles by specialist writers. West Africa was particularly well represented, exhibiting both hand crafted and machine printed textiles. The latter are a rapidly growing force in African street fashion. The exhibition was an important demonstration of the adaptation of technology, new materials and a visual expression of national events, political commentary and economic development. The exhibition cut across the popular pre-conceived notion of African textiles being static within a historical time warp.

(Annex 3)

**Global Partnership 24-26 Nov 1995**

The seventh annual exhibition has maintained its usual high standards and is an interesting example of how one individual can motivate more than 150 organisations and entrepreneurs. The exhibition is concerned with the global issues of poverty, overseas aid and the many problems of developing countries. The craft section displayed a wide range of material culture including textiles. The exhibition is a credit to the producers, the exhibitors and the organisers, but it also reinforces the need for a collective economic approach to the problems of global merchandising.

(Annex 4)



### **Centre for West African Studies, Birmingham**

Birmingham University has a small active study centre specialising in West African studies. The centre has a research library and a very interesting collection of textiles which can be handled and examined. The hand woven items were particularly fine and the hand spun cotton yarn compared favourably with Ethiopian long staple hand spun yarn. Comparison with examples of yarn examined during the consultants recent visit (1996) to West Africa indicated a loss of quality and refinement. Embroidered items reflected a similar loss of quality.

### **Pitt-Rivers Museum, Oxford**

The museum is one of the most interesting and exciting small museums ever visited by the consultant. It is part of the Oxford University, and whilst it is not a specialist textile museum, it houses an eccentric and academic collection of material culture reflecting the multifarious facets of indigenous ingenuity ranging from looms to war canoes.

### **The Museum of Mankind, London**

The Museum is part of the British Museum and is particularly rich in textiles. West Africa has been a target research area for many years and the museum is particularly well endowed with merchandise from the Anglophone countries.

### **The Whitworth Museum, Manchester**

The Whitworth is part of the University of Manchester and is the second most important textile museum after the Victoria and Albert, London. Its strength lies in its European collection. It would be an interesting exhibition venue as it is located in the historic centre of the British textile industry.

### **University of Manchester, Institute of Science and Technology**

U.M.I.S.T. is an international research centre and is closely associated with the textile industry. Whilst it does not have a specialist interest in Indigo, it has the technical ability to offer wide ranging testing services to the textile industry at all levels.

**GERMANY****Heimtex, Frankfurt 10-13 January 1996**

Heimtex is one of the most important international textile fairs in the world; 2,659 exhibitors representing 63 countries. The choice is multifarious, and it is not possible to visit, and comprehend every display within the time scale of the exhibition.

Based on previous visits the most important developments observed were:

1. The inclusion of exhibitors from the former Soviet Union; small companies exhibiting product lines in natural fibres.
2. Rapid growth in the Pakistan volume textile industry; suppliers of cost competitive textiles.
3. Joint presentations of merchandise and special venues within the fair; 35 joint presentations from 23 countries.
4. Growth in the handloom sector with special reference to India and Pakistan.
5. Growing support from specialist government agencies.
6. Companies marketing merchandise from low cost areas under their own brand/quality image.

Sub-Saharan African products were represented by an associated group of producers from Namibia. Both groups exhibited embroidered table covers, napkins, cushions and bags. The groups were individually organised by designer / entrepreneurs, working with rural women. The embroidery depicted scenes of village life. The designs were original, lively and rich in creativity. A small start and a very good example of rural income generation. The Namibian Ministry of Trade and Industry, plus German marketing support have assisted the groups.

African influenced design imagery based on ethnic graphics was on display. The input was insignificant given the volume of other product lines.

The handloom sector is becoming a significant factor, particularly with specialist home interior companies. Natural fibres are being promoted and special displays highlight the exotic and ethnic ambience of the products; "Textile Cultures - Discover the Feeling of Asia."

The Development Commissioner for Handlooms, Ministry of Textiles, Government of India, mounted a special exhibition "Indigo" exhibiting block printing, resist printing, natural dyeing and associated printing and dyeing equipment.

Entry into the established handloom market will require detailed planning, guaranteed product lines, advance publicity and appropriate government support.

(Annex 5)

#### Domotex, Hanover, 7-10 Jan 1996

Domotex is a major international carpet fair representing two important sectors of the floor covering industry; machine made and hand made carpets. The latter sector consists of flat woven, hand knotted and gun tufted merchandise. The fair was composed of 1030 exhibitors, including 336 from the hand made sector. 30,000 visitors from more than 100 countries visited the fair during the four day event. (Information, Domotex press release).

Africa was totally under represented in the hand made sector, with the exception of the traditional North African tribal rugs. The Sub Saharan sector was represented by one entrepreneur from Namibia who had organised a local group and was producing gun tufted rugs using hand spun Karakul wool. The gun rug production method is not labour intensive, but due to the speed of production, large quantities of yarn are utilised. Apart from the sales of rugs an important income generating activity is created by the demand for yarn. Designs are based on a non traditional usage of tribal motifs, birds and animals. Carpet shapes also echo stylised animal and bird forms.

Due to various influences and events, African affairs have become more prominent. International entrepreneurs are now producing African style merchandise. Nepalese produced hand knotted rugs were on show displaying strong graphic images based on Bogolan and Kuba motifs. Whilst this type of merchandise enhances the awareness of the public to African merchandise, it does not have a direct influence on the financial well being of the African people. Many Nepalese carpets are produced by Tibetan refugees

who work within the Asian economic cost structure. The employment of children in the Asian carpet industry has been the subject of concern and press reports highlighting the latter have affected sales of carpets from Nepal, India and Pakistan. Legislation may result in price increases or reduced margins.

The utilisation of Nepalese knotting methods and gun tufting could be an option for a new African product line. Whilst this option may be regarded, in purist terms, to be at odds with a traditional ethnic philosophy, it would increase the usage of local yarn and generate income in rural areas. Women would benefit from both sectors; gun rugs and handknotting.

A survey of rug production in Africa would be beneficial to long term planning relating to international marketing. The production of natural dyed hand spun yarn for export to specialist markets is also an option to be considered. Commodity trading on a south-south basis is also a consideration; cotton, wool, mohair. Special exhibitions within the fair and growing part of international marketing. The fashion industry has a history of national designer labels and special exhibitions. Special displays at Domotex featured the "Carpet Art Gallery" and the "Orient Performance", highlighting designers and special products.

A well documented display of African rugs would be an appropriate addition to this sector.

(Annex 1)

## JAPAN

The Japanese Embassy, London provided a list of more than 20 exhibition venues in Japan. The latter combined with personal contacts provided the background to the Japanese exhibition. Venues ranged from small specialist galleries, universities and department stores to national institutions.

The National Museums of Modern Art had previously hosted very successful exhibitions of African textiles at their respective galleries in Tokyo and Kyoto. The exhibits were high quality textiles on loan from major international sources. The Museum of Mankind, London was a major participant. The deputy director of the Tokyo museum stated that the exhibition had generated a lot of interest and had resulted in commercial interest from major department stores.

### Mingeikan

The Mingei is a very important gallery specialising in folk culture and regularly hosts well documented exhibitions of material culture. Contact with the International Programmes Director resulted in a request for information related to the project.

### Commercial Stores

Many department stores have special exhibition areas which would be suitable venues related to commercial sales. The Matsuya store has a small sales area within the store displaying African merchandise. The area is operated on a concession basis by an importer of African and Asian merchandise. The main products are wooden items and tribal artefacts. The Seibu Store gallery was hosting a major textile/garment exhibition by Missoni. The opening was an early morning affair with T.V., press, a lavish catalogue and the personal appearance of the Missoni family. The lead time for the exhibition, from concept to opening, was two years. This time scale is not unusual and should be considered when planning an exhibition. The Japanese are perfectionists and require well documented information.

A variety of exhibition venues and diverse locations are possible, ranging from elitist galleries to commercial stores. The consultant is of the opinion that Tokyo should be the location and that two proposals be considered; a prestigious gallery and a department store.

### Kyoto

The tour continued with visits to special textile centres. The Yuzen Dyeing Hall demonstrated stencil printing and silk painting, both activities being closely related to the production of Kimonos.

### Nishijin

The Nishijin Weaving Centre demonstrated the special weaving techniques used in the production of decorative panels for Kimonos. Both the Yuzen printing and the Nishijin weaving are related specifically to Japanese traditional clothes and the skills would be difficult to assimilate directly into alternative merchandise. Both centres have sales areas displaying a range of tourist related merchandise. A study of the weaving technique related to the silk industry could be fruitful.

**Kawashima**

The Kawashima Textile Museum, located in North Kyoto, shares the site with the textile company of the same name. The company supports the museum and a textile design school specialising in traditional techniques. The museum displays antique textiles and has an extensive reserve collection used by the mill as a design research archive; an interesting example of industry, education and culture.

**Tokushima**

The Tokushima Textile Research Centre is part of a government industrial research unit with a special section dedicated to the study of natural dyes. The district is noted for its traditional indigo dyeing and papermaking. The consultant visited museums and dye workshops where traditional dye pits are in regular use. Indigo and its preparation is held in high esteem in Japan.

**MALI****Bamako**

Mr Harouna Niang, General Secretary, Ministry of Industry, Crafts and Tourism organised a meeting with local government officials to plan visits to urban and rural workshops.

(Annex 7)

No visual samples were supplied with the completed questionnaires, consequently the consultant had to rely on written statements plus the personal evaluations of the administrators. Textiles are visual and tactile, not literary. Whilst the matter was not totally resolved, some progress was made in the identification of suitable artisans. In the circumstances no other choice could have been made without considerable delay. Samples have been requested from selected candidates to back up their written statements.

Transportation is a problem, and was the subject of faxes and phone calls to Vienna to clarify the situation. The consultant funded the car hire to facilitate the rural mission pending transfer of funds. This is an area which requires clarification.

During a two day period twelve urban sites were visited encompassing weavers, dyers, training centres, shops and co-operatives. The most interesting activity was stitch dyeing, which was performed with impressive skill. Weaving was confined to narrow looms producing cloth strips to be sewn together for clothes and domestic items. The latter being woven with coloured weft blocks and extra weft motifs. Products of this nature appear in the west as craft items and are in reasonable demand. No wet finishing is involved. Warps are usually mill spun cotton, wefts are varied, mill spun high bulk and hand spun. It is unfortunate that no wet finishing is involved, Malian cotton has a very soft handle when washed. A few items of hand spun warp and weft were observed; possibly from Dogon artisans.

Batik and tie dye textiles were in abundance, mostly products of women's co-operatives. The colours by comparison with the mill prints were dull and lacked freshness. Probably a combination of cheap dyes, old stock, inefficient processing and the use of ordinary metal containers.

Dye workshops were untidy and represented a health and safety hazard to the workers and also to the many children playing in the dyeing area. The consultant did not witness a single instance of a safe, fuel efficient stove; three stones were the norm.

### Bogolan

Bogolan fabrics were of an acceptable standard when using traditional motifs; stencil printed and hand painted. Western imitative painting rather than African creative imagery, denigrated a product with a good export potential for garments and interiors. Most batiks and dyed textiles utilised imported woven damask grey cloth.

There appears to be a considerable demand for training, particularly in the tailoring sector. Fee paying students were in abundance and were eager to learn. The centres were grossly overcrowded, deficient in equipment and lacking in space for cutting, drafting and toile making.

### Segou

Segou is three hours drive from Bamako, through mixed scrubland and poor farm land. The road is good tarmac. There are few towns en-route, the traditional link being the Niger river. Segou is regarded as a textile centre due to the presence of two printing mills, Comatex and Easitex. The latter, which also housed a textile training and testing centre, has now closed. Hopefully the equipment may still be onsite and the skilled staff redeployed locally. Comatex is a vertical mill producing typical African style textiles. The two weaving workshops visited, were using a mixture of hand and mill spun cotton. The looms produced various widths using hand and fly shuttles. The looms were described as Vietnamese, and were suitable for indoor workshops, having single and double back beams to accommodate different yarn counts and differential weaving tension.

### Nieleni

Nieleni is a women's co-operative producing hand knotted rugs of hand spun woollen yarn on high quality mill cotton warps. The designs are based on traditional motifs from the Mopti area. Whilst the quality is good, the market is poor. The project requires to rethink production methods and product lines.

### Mopti

A two hour drive across scrub desert, past mud brick villages merging into sand dunes and dried up mud flats, brought the consultant to a lone weaver of narrow cloth strips for blankets and garments. Whilst one could question the length of time taken to reach the site on a cost effective basis, it illustrated the problems of communication and transportation for rural producer groups.



**GUINEA****Conakry**

Madam Fatumata Camara Sow, General Secretary, Ministry of Commerce and Industry, and local government members representing the four districts of Guinea, set the programme for the mission visit. Over a two day period, seven workshops were visited in Conakry and the surrounding area. A visit to a training centre involved in embroidery, tailoring and knitting demonstrated the need for a more organised approach to basic skill training. The students were fee paying. The Chinese were the originators of the centre and had left behind a legacy of Chinese style embroidery which did not readily fit into African material culture.

The batiks were of a similar average quality as those observed in Mali. Tailoring in the womens sector was adequate but lacked refinement.

The Sanoyah textile mill and training centre is located thirty kilometres from Conakry. The mill and training centre is no longer in operation. The basic structure appears sound but is in need of refurbishment. The site is very large and has a range of facilities; residential flats, canteen, conference hall, class rooms, restaurant, workshops and textile mill.

The used clothing market is immense, and, bordering onto a main road, it has an excellent sales area. The variety of styles and low prices have created a very strong market force which has changed the face of street fashion, particularly with young males.

The adjacent printed textile market displayed a wide range of textiles from various countries; Ivory Coast, Nigeria, Abidjan, Pakistan, Korea and China. European textiles were also available but were regarded as rather expensive. The former group of textiles were described as "African Style". This group is a growth area in ladies garments and it also has a growing market in mens tops and pants: colour and printed imagery appear to be the major market influence.

**Kindia**

The district is noted for dyers, weavers and embroiderers. The work is of a good standard, with embroidery being a major activity. The local cloth market exhibited a wide range of hand and machine stitched indigo dyed cloth. A large variety of multi coloured tie dyed cloth was also on display.

**Labe**

The consultant visited several dyeing and weaving workshops. The standard in the workshops was high. The district is noted for the quality of its indigo dyeing. The majority of the gray cloth used in the indigo dye workshops was damask woven mill cloth; probably of Chinese origin. The strip weaving used mill spun warp and weft with indigo dyed warp stripes and crossings. The main item of equipment on each dyeing site was a re-cycled fifty gallon oil drum. Both the weaving and dyed material produced was related to traditional garment dimensions. It was interesting to note that the gray cloth was furnishing width. The preparation of indigo is a local small industry.

**II. FINDINGS****Marketing Showroom**

There is a need for a centrally located marketing showroom for wholesale and retail, offering a range of services to customers; tourist and business. The showroom would function as an export service centre, providing product information and freight forwarding services. The facility would provide an important sales link, particularly for the rural areas. It would also act as a protecting buffer between artisans with little sales experience and aggressive business entrepreneurs.

The centre need not be exclusive to textiles, but could represent a range of exportable material culture.

### Museums

Museums are custodians of national culture and have an important role to play in the dissemination of cultural information. They should not be regarded as dusty buildings filled with old masks and broken ceramics. They hold the visual history of the nation and should be assimilated into the general education system sponsoring visual arts, music and dance.

They could become international centres of excellence hosting international exchange programmes with foreign universities and research scholars. Economic development related to the sales of artisanal products from museum shops could assist in financing educational programmes.

(Annex 8)

### Finance

Financial management related to small scale industries is required to assist artisans to cost their products efficiently. There appears to be no specific cost analysis related to the artisanal textile industry. Merchandise appears to be costed on a market value rather than on material, skill and time.

### Loans

With particular reference to woman producer groups, the Grameen Bank, Bangladesh, and the Self Employed Womans Association, Ahmedabad, India, should be contacted for information.

Both organisations have revolutionised earnings and savings among the poorest communities in Asia.

### Weaving

Within some sectors of the weaving community the introduction of wide width fly shuttle looms was regarded as an appropriate development. Whilst it is understandable, and possibly in some cases desirable, the introduction of wide looms should be approached with caution. "Vietnamese style" looms using fly shuttles are already in limited production. The consultant is of the opinion that the latter were introduced as project input and not as a result of a market survey.

Narrow loom weaving is a major industry in West Africa and the introduction of wide looms could have serious implications for the traditional weaving industry.

Any technological change should be related to product development to utilise the increased width and yardage. The positive side would be an increased demand for yarn and a better base product for domestic textiles.

### **Training**

The training of trainers is an integral part of the project and it must be understood that information or skills obtained during any input should be passed on, without reservation to artisans.

There appears to be a missing link related to training. There is a lack of any systematic back up particularly in urban areas where training has been supported by equipment: looms and sewing machines. Many former students cannot afford to purchase basic equipment on completion of their course. There is a need to provide an interim back up during this vulnerable time. The consultant was associated with a Kenyan project where former trainees could hire time on equipment. The participants became very cost conscious in relation to goods produced.

### **III. WORK PLAN**

As the result of meetings in Mali and Guinea the basic groundwork concerning training schedules, and the selection and appointment of the local project staff is in hand. The work plan was agreed up to the end of July 1996. Draft outline training schedules for the first phase have already been circulated in Mali and Guinea. The first phase refers to garments, dyeing weaving and safety (Annex 9). The second phase deals with finance, business and export. Exhibitions have been added to the list as they relate to exports and marketing. (Annex 10).

The consultant is aware that the rainy season, particularly in Guinea can be disruptive, in both urban and rural areas. The second phase involves a bureaucratic approach and would not involve field work. It is envisaged that training programmes to date, can be conducted by local staff.

International experts in marketing will be required to deal with special market areas. Fashion will be a mixture international and local stylists. Whilst it is inevitable that Western designers and entrepreneurs will also be involved, the project will target ethnic African groups on an international scale.

With reference to the initial training schedules it should be understood that a heavy onus of responsibility will be placed on the national co-ordinators and local experts. It is inevitable, that given the diversity of the proposed programmes, that adjustments will be necessary, and that the initial training inputs should be regarded as pilot schemes.

#### IV. RECOMMENDATIONS

##### **Machine Printed Textiles**

The consultant recommends that machine printed and woven textiles, irrespective of source, be included in the project on the grounds that they constitute a live street culture. They are a major income generating activity, providing skilled employment for tailors, cutters, machinists and stylists.

The industrial textiles should not be regarded as alternatives or substitutes for traditional artisanal merchandise, but rather as working in tandem to supply another market segment.

There are many examples of foreign influence, which by usage and adaptation are now recognised as African material culture. e.g.: Kenyan kangas: India, Maasai beads: Czechoslovakia, Ghanaian Fante flags: Britain. The indigo dyers and batik printers already use a mixture of imported yarn and cloth. The use of machine woven, light weight cloth and machine spun yarn has provided a finer and more defined pattern in stitch dyed fabrics. The use of recycled polypropylene tape for tying has further increased stitch resist definition due to its non absorbent physical property.

The proposed inclusion of the industrial sector will not divert or denigrate the mainstream intention of the project. Traditional textiles, particularly in the rural areas will remain a priority. Mastercraftspersons will be identified and encouraged to continue their traditional skills. Museum research will be used to assist in the revival of forgotten and neglected skills. Dissemination of skills will be encouraged via family members and apprentices.

Past experience indicates that if artisans receive an appropriate return for their labour they will continue production. They will also consider it a suitable option for their children, thus ensuring continuity of craft skills and traditional culture. The supply of raw material plus appropriate marketing will be treated as a priority in the rural areas. Rural artisans have very few alternative income generating options, and unless their skills are encouraged, they will join the urban poor, with a consequent loss of culture and family disruption.

### **Skills Upgrading**

The introduction of foreign artisans on training missions to demonstrate their skills is an option which should be considered as an alternative training mode. The latter could be linked to exchange schemes between craftspersons. International visits based on designers in residence schemes, where visiting designers would continue their own skills whilst working within local workshops. Participants could be from different cultures with diverse skills. Textile history has many examples of borrowing and assimilating designs and techniques.

### **Rug Making**

There is a need to examine the possibility of extending the weaving and knotting of rugs in West Africa. The Nieleni project could be used as a pilot scheme to introduce new techniques and product development. Whilst it may not be regarded as a mainstream traditional skill, it has the potential for development. A local supply of raw material and a skilled labour force is already on hand. The missing link is product development and marketing.

### **Equipment**

No major refurbishment or supply of equipment is planned. There is a need to revise the use of hand tools: carding cloth, shears, beaters, knives. There may be a demand for equipment upgrading as a result of training. Examples of equipment used in other countries would be of assistance to refine skills and introduce new techniques; printing blocks from Asia and Indonesia, wax resist tools. The introduction of new tools could be part of a special training seminar.



# UNITED NATIONS INDUSTRIAL DEVELOPMENT ORGANIZATION

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*Ry*  
MT/LDC Unit

## JOB DESCRIPTION TF/RAF/93/F10/11-02 Rev. 1

**Post title:** Textile Expert in micro-industry business development. Project Manager.

**Duration:** 5 weeks.

**Date required:** 1st quarter 1996, (from 14 January onwards)

**Duty station:** UK - Hannover/Frankfurt: 4 days (visit of 2 trade fairs on textiles - Bamako (Mali) Conakry (Guinea) 2 weeks - Japan: 1 week (exhibition of textiles) Japan.

**Propose of the project:**

The development objective is economic growth through the promotion entrepreneur-artisans in the traditional textile industries at micro-enterprise levels. The development of the traditional textile industry will be a stimulant to general economic growth, to increase employment creation in rural and urban sectors; it will create indigenous entrepreneurial capabilities badly needed for industrialization; and preserve a cultural heritage while catalyzing its expansion.

### Duties:

In collaboration with the LDC Unit and the Ministries of Industry and the artisans of Mali and Guinea, the specialist is expected:

1. to prepare the programme workplan for the mission
2. to undertake visits research in the UK
3. to visit 2 trade fairs in Hanover and Frankfurt in January 1995
4. visit to exhibition of textiles in Japan as part of the marketing input, Tokyo, Osaka, Kyoto, Tokushima. The latter town contains an indigo and textile testing research centre.
5. to contribute in selection of national experts and artisans
6. to prepare a job description for the international, national experts and national coordination in Mali and Guinea
7. to prepare the final report containing the main strategy of the implementation of the project, including recommendations and time schedules for the artisans and experts (national and international).

## Annex 2

### Project Schedule

#### Original Schedule 1995

Birmingham	19 Nov	---->	23 Nov	Vienna
Vienna	23 Nov	---->	4 Dec	Mali
Mali	4 Dec	---->	19 Dec	Guinea
Guinea	19 Dec	---->	20 Dec	Birmingham

#### Revised Schedule 1995 - 96

Birmingham	19 Nov	---->	22 Nov	Vienna
Vienna	22 Nov	---->	22 Nov	Birmingham

#### 1996

Birmingham	9 Jan	---->	14 Jan	Frankfurt
Frankfurt	14 Jan	---->	14 Jan	Birmingham
Birmingham	28 Jan	---->	6 Feb	Japan
Japan	6 Feb	---->	16 Feb	Korea
Korea	16 Feb	---->	16 Feb	Birmingham
London	26 Feb	---->	5 March	Mali
Mali	5 March	---->	16 March	Guinea
Guinea	16 March	---->	17 March	London



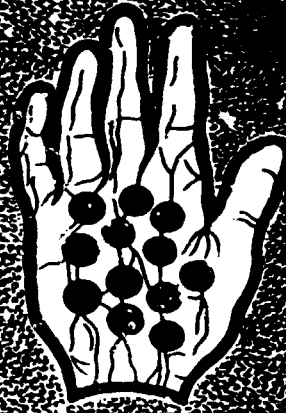
## **ANNEX 3**

GALLERY GUIDE

21 Sept to 10 Dec 1995

THE ART OF  
**AFRICAN TEXTILES**  
TECHNOLOGY, TRADITION  
AND LUREX

Fancy print cotton textile, 'Hands and Fingers' (273). Acquired Ghana 1991. Private collection



This exhibition is about textile design as an essential part of the visual arts in Africa and as an evolving series of art forms. An openness to new materials, images, uses and technologies, especially over the past 150 years, has enriched the traditions of the past, enabled their development and led to the inception of new traditions of African art.

Fabric coffin (*niombo*)  
Sundi-Kongo early  
20th century  
Svenska Missionsförbundet



Catalogue numbers  
are given in brackets

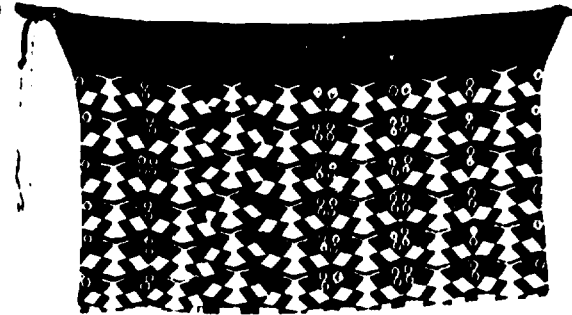
The exhibition opens with works from North, Central and Southern Africa, a selection which gives an indication of the range of textiles produced in these areas. Pieces from Egypt show the techniques of appliqué, screen printing and tapestry-weave. Salah El Dir, M. El Ozy is one of the finest tent-makers in Cairo and the entrance to the exhibition was commissioned specially for it (7). He makes tents and hangings for local festivities working within a repertoire of Islamic design, hand-sewing factory-woven cloth. Chant Avedissian also uses appliqué and reflects upon the monuments of Egypt's heritage, notably the Al Ghoury Mosque (2) and the Pharonic tombs of Saqqara (3). Each piece is individual, the cloth dyed and re-dyed by hand to achieve subtle permutations of colour. Khamis Chehata, also from Egypt, works with Arabic calligraphy to make screen printed textiles (4) and Ashour Messelhi is a weaver of the Wissa Wassef Art Centre using tapestry-weave, a technique also used by Coptic weavers in pre-Islamic Egypt (ex.cat.). In the Sudan, more than a hundred years ago, military tunics with appliqué evolved from the need to patch the shirts worn by soldiers of the Mahdi, the leader of Islamic reform whose forces defeated Egypt and their control over the region (5).

Kuba weavers in Zaire have continued to produce cloth using raffia-palm fibres which women embroider for funerary display or patch (creating appliqué) for their own festive skirts. In embroidery, pattern is explored with only an occasional dash of cotton in an unexpected colour (9), and in appliqué, designs have become more and more elaborate (12-14). In contrast, in western Zaire/North-western Angola, blankets were used in the early 20th century by Kongo artists to construct coffins (*niombo*) for the deceased. The example

shown here is a replica commissioned in the 1930s by Swedish missionaries (6). The smaller *muzidis*, incorporating European textiles, are also reliquaries containing body parts (7, 8).

In Zimbabwe (15) and South Africa (16-23), the making of cloaks, aprons and skirts from raw hide embroidered with imported glass beads has been translated into the use of blankets and other factory-made fabric. Buttons, beads, safety pins and cotton thread (and even a snuff box) are all applied with distinctive designs characterising particular communities. Objects of little intrinsic value make up works of beauty and diversity: a manner of working utilised by Sandra Kriel in appliqués that address the politics of apartheid (24, 25).

Back apron (*sikumoka*) (15)  
Tonga, Kariba area,  
Zimbabwe, acquired 1989  
Standard Bank Collection,  
University of the  
Witwatersrand,  
Johannesburg



Weaving, dyeing (and all kinds of resist methods), embroidery, patchwork, appliqué and tailoring all continue to flourish in West Africa, with older traditions enlivened by novel developments. Hand-woven and factory-made textiles are sewn into wide-sleeved gowns throughout the region. Two early examples, from Mali c.1880 (27), and Sierra Leone c.1920 (45), show well-developed local styles with a taste for novel colour and design. From the tailors and embroiderers of northern Nigeria, a series of gowns show the continued liking for local fibres (cotton and wild silk, 49, 50, 52) and hand-stitching, as well as for factory-made cotton damask and machine-embroidered viscose (the 'Yar Kumasi', 'Daughter of Kumasi' design, 54). Other traditions of embroidery are also shown (28, 38) including the work of Nike Olaniyi-Davies, Nigeria, 1974, (92) (who is better known for her later work with indigo dyeing).

In recent dyeing, both natural (eg. indigo) and synthetic dyes are used with different methods of tying or stitching (see Toyin Oguntona of Nigeria, 1994, 91, and Gogo Semega Maiga of Mali, 1994, 33) and the splattering of wax resist

Aldjau Tuidville  
wearing indigo tie-  
dyed cotton gown  
Sierra Leone 1971  
Photo: Elizabeth Light



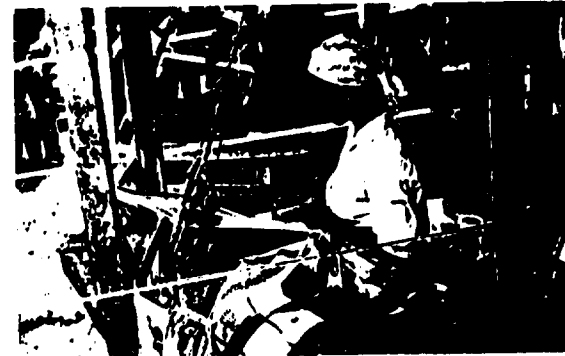
(a technique transferred possibly from Sierra Leone to Nigeria in the 1960s, where it became known as *kumanya*). In Mali, the older tradition of *bugolani*, in which colour is both dyed into and bleached out of cotton cloth (36), has become a medium used by artists such as Alifousseni Kelly, (39) and adopted as a fashion fabric.

Weaving continues in the narrow-strip format and in Mali, Oumar Bocoum has adapted the weft-faced tapestry-weave technique (more often used to give a repeated pattern along the length of the narrow strip) to produce life-sized figures (29). Tapestry was also the medium chosen for Senegalese government-sponsored explorations of President Senghor's philosophy of *negritude* developed in the 1960s, an example by Mohamadou Zulu Mbaye is included here (39). In Senegal and Guinea Bissau, weft-faced patterns are used to create topical portraits (40) and the cloth has also been widened to produce modern fashion fabrics by Aissa Dione in Dakar (41).

Three kinds of textiles from Nigeria are featured: the Yoruba high-status cloth, *aso oke*, resist-dyed *adire*, and an inter-related series of developments in broadloom weaving by women. *Aso oke* textiles are woven in 4 inch-wide strips on a loom used exclusively by men until around twenty years ago when women also began to disseminate the technique. In the nineteenth century hand-spun cotton (often dyed in indigo), wild silk, and magenta silk waste imported across the Sahara from Italy, were the basic materials establishing still-dominant colour preferences

for blue, a light creamy brown and maroon. During the present century, however, synthetic yarns, particularly rayon, viscose and, more recently, lurex, have been introduced and cotton spun by hand has been replaced by the machine-spun, with a gradually expanding colour range, especially with lurex (70-76). Weave structure: have become increasingly elaborate, with a greater use of weft-float patterns (65-67) and openwork (68-70), latterly used to create a lacy effect especially during the the Civil War, 1967-70. The popularity of *aso oke* continues and is dependent upon a well developed, modern sense of Yoruba identity.

Woman weaving  
*aso oke*, Oke-Apena,  
Yoruba, Ibadan,  
Nigeria, April 1990  
Photo: John Picton



*Adire*, in which factory-made textiles are tied or stitched with raffia, or stencilled or painted with starch, is a development associated with the colonial period, although its basis is indigenous. The tradition from which it stems is the dyeing of old cloths in indigo to renew them for further use. The topical imagery includes references to towns eg. Ibadan, (87), and events eg. the Silver Jubilee of King George V in 1935, (83 and 86), or the expected coronation of Edward VIII, (84), and also Al Buraq, the Prophet Muhammad's horse, in the Night Journey.

Broadloom weaving by women has enjoyed considerable success with influences passing from one part of Nigeria to another with apparent ease. Design forms originating in the southern Yoruba city of Ijebu-Ode (93) were taken up sometime after c 1850 by women in the southern Igbo town of Akwete further to the East. This transfer stimulated the development of distinctive design forms which Akwete women have promoted throughout Nigeria during the present century (94-97, 99-101). Meanwhile, Ebara women with access to machine-spun cotton, rayon, viscose and lurex have taken up patterns derived from both *aso oke* and Akwete cloth (102, 103).

Other textiles from Nigeria include masquerade costumes from Akoko Edo made by Lawrence Ajanaku in 1973 (217-9) and a funerary and commemorative applique shino cloth by Okun Akpan Abuje from the Cross River region made of factory-printed textiles (177)

Perhaps the earliest evidence for the use of imported material comes from Ghana, where in the early eighteenth-century Dutch traders noted Asante weavers unravelling silk cloths they had sold to them and re-weaving the threads with hand-spun cotton. This, and the introduction of a second pair of heddles to the loom (which enabled the alternation of warp-faced and weft-faced striping) was the basis of the distinctive visual qualities of Asante weaving. By the late nineteenth century the use of weft-float patterns had been elaborated to produce textiles known as *adwinasa*, 'fullness of ornament' (173). The use of silk (which was to be replaced by rayon and, in the last fifty years, viscose, 176) was restricted to the nobility until the popularisation of these textiles by Kwame Nkrumah at the time of independence in 1957. Ewe weavers in south-eastern Ghana (and Togo) have used the same techniques to produce a much wider range of designs with figurative motifs and a distinctive plying together of different coloured machine-spun cottons (120-28).

Along the Ghanaian coast in Fante communities, the tradition of military companies promoted the use of flags made entirely of imported European textiles and derived from naval ensigns. These emblematic designs illustrate proverbs and challenge rival companies: 'Will you fly or will you vanish' (Either way you can't escape us) (131, 134).

Printed textiles in East Africa derive from Indian hand block printing, a technique supplanted by their mass production in Europe and, more recently, in Kenya and Tanzania as well as

Flag, imported cotton applique for a military company (131) (131)  
 'Will you fly or will you vanish' (Either way you can't escape us)  
 Fante, Ghana c.1920  
 Collect. in Peter Adjei



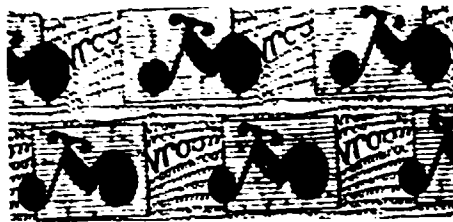
India and China. The *kanga* (lit. 'gunea towel') form is defined by a rectangular border around a distinctive repeat pattern, the addition of a Swahili proverb being a crucial part of the design (137-9). The late Fatma Abdullah of Tanzania is one of the best-known designers (140).

Kangas  
 Zanzibar 1994  
 Photo: Cospin Ellis



The printed textiles of West and Central Africa have a very different history which began with nineteenth-century Dutch attempts to undercut Indonesian batik production. The cloths produced were not to Indonesian taste, but sold well in what was then the Gold Coast (Ghana). The presence there of repatriated former mercenaries who had assisted the Dutch in the colonisation of the East Indies may have been a significant influence. Textiles subsequently designed specifically for the West African market were manufactured by the Haarlem Cotton Company and sold by their Glaswegian agent Ebenezer Brown Flemming, whose Scottish missionary connections may have mediated West African proverbial and educational interests. From the outset, designs produced in the Netherlands and then also in England were turned around by West African taste and patronage. The coins in the hand of the 'Hands and Fingers' design may well be the twelve pennies of a shilling, but the design itself has no obvious basis in European art (151-4). The 'Staff' or 'Sword of Kingship' design (155) and many others ('Alphabet' 161, 'Staircase' 163, 'New Fine Trail' 164, 'Sibi Saba' or 'Cushion Cover' 169) all originate in this period and are still in production alongside innumerable other designs developed since then in response to African interests.

Wax print cotton  
textile (222) Akosombo  
Textiles Ltd. Ghana  
acquired 1995  
Collection John and  
Susan Picton



Today, the production of 'wax' prints (using a resin resist applied by duplex rollers) in imitation of Indonesian batiks, and 'fancy' or 'java' prints (printed on one face of the cloth only) have been transferred to Africa, and only two companies in Britain and the Netherlands (A. Brunnschweiler & Co. and Visco by respectively) continue such printing, albeit producing the top qualities of cloth.

From the 1920s onwards, 'fancy' print techniques have been exploited to reproduce photographic likeness, one of the first recorded instances being a cloth in funerary colours with the image of Nana Prempeh, the Asante king (170), prepared in 1929 (although he reigned until 1931). Printed textiles have since been used increasingly to commemorate particular events, to celebrate independence, to encourage education or to promote the popularity of politicians. One of the most recent examples is the ANC design with a portrait of Nelson Mandela made for the first democratic election in South Africa in 1994 (216)

Printed textiles are a part of African history and society and Yinka Shonibare comments upon this in an installation of three Victorian-style costumes at the close of the exhibition (229). He refers to British imperialism, African history, and the complexity of image and identity.

Carol Brown, Barbican Art Gallery  
John Picton, School of Oriental and African Studies,  
University of London  
(Exhibition selectors)

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This exhibition forms a part of Africa95,  
a nationwide season celebrating the arts of Africa

Funding is gratefully acknowledged from the  
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## ANNEX 4

ANNEX 4

# Global Partnership '95

November 24<sup>TH</sup> → 26<sup>TH</sup>

11AM-7PM FR & SAT 11AM-6PM SUN

**BARBICAN**  
EXHIBITION HALLS  
(2 mins from the Barbican Tube Ⓞ)

HELLO,

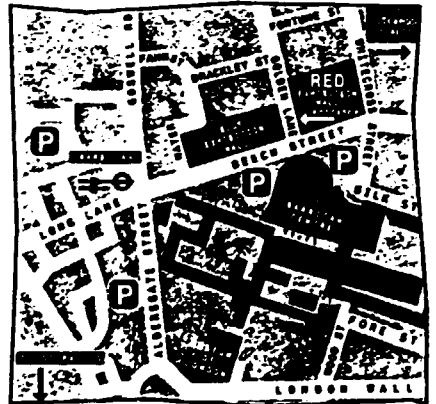
This is the 7th Annual GLOBAL PARTNERSHIP. It is a celebration of the diversity of the peoples of our earth, a reminder of the fact that we belong to one small planet, and a wonderful way to learn about one another. The Third World is all too often presented as a place of disasters, of famines, of wars. It is not, and we have a role to play both in preventing catastrophes and in changing our perception of our global responsibilities. We need a GLOBAL PARTNERSHIP to overcome some of these perceptions. That will take time. For the moment, spend some time at the wonderful event which will give you an unrivalled opportunity to do your Christmas shopping, safe in the knowledge that your purchases will neither exploit the producers nor damage the earth. GLOBAL PARTNERSHIP is fun, too. There is something for everyone; the shopper, the music lover, the traveller, the cinema-goer, the child, the book buyer and the concerned investor.

Thank you for coming and have a good time.

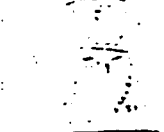
Benny Nembitzer, Director GLOBAL PARTNERSHIP '95

### HOW TO GET THERE

THE BARBICAN EXHIBITION HALLS are just 2 minutes walk from the Barbican Tube (Circle, Metropolitan and Hammersmith & City lines), with easy access by bus (numbers 4 & 56) and car parking facilities nearby.



GLOBAL PARTNERSHIP '95 is organised by the Trust for Education and Development. Registered Charity no 328089. It is a non-profit making event aimed at widening the understanding of global issues among the people of the UK. Patrons are Chinua Achebe, Baroness Ffether, Simon Hughes, Lord Judd, John Tusa.





CONFERENCES ON GLOBAL ISSUES

FRIDAY 24th 09.00-17.00 - GLOBAL PARTNERSHIP '95 CONFERENCE: *Whose Money in Development?* (Chair: Sir Jeremy Morse)

How could developing countries promote domestic savings, co-operatives and credit unions? How do loans from international money markets and Structural Adjustment Programmes affect small countries? How can we encourage private enterprise and entrepreneurs to flourish? What is the role of narco-dollars, Mafia money and corruption? High level speakers from banking, social investment, NGOs and academia.

£65 + VAT (£76.40) includes lunch and refreshments

FRIDAY 24th 09.00-13.00 - The Beijing Conference on the Advancement of Women (Chair: Lynne Franks)

What did the UN Conference in Beijing achieve and what are the consequences for women in the UK? £15 including coffee

FRIDAY 24th 15.00-17.00 - STUDENT CONFERENCE:

Is It Worth Having a Higher Degree? A briefing conference for students considering higher degrees in international relations, development, environment. Free entry

SATURDAY 09.30-17.00 - The Future of South Africa (Chair: Professor Jack Spence)

Held a month after South Africa's local elections, this will be the most important conference on South Africa's political and economic future held in the UK this year. Speakers include Donald Woods, Festus Mogae (Vice President of Botswana and Chair of SADC) and Tim Tahane (Vice President, World Bank). Corporate Bodies £50; Individuals £35; Concessions £25

SATURDAY 25th 09.30-13.30 - What is an Acceptable Level of Defence?

The Cold War is over. Do we need nuclear weapons? What are acceptable levels of armaments, armed forces and arms production today? £10, concessions £8

SATURDAY 25th 14.00-17.00 - Alternative Energies

Find out about the state of the art and how you can use wind, solar, hydro, and biomass energies. £10, concessions £8

The full programme for GLOBAL PARTNERSHIP '95 will appear in Time Out on Tuesday 21st November.

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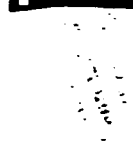
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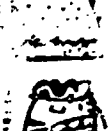
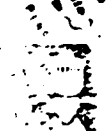
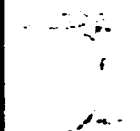
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### CONFERENCES ON GLOBAL ISSUES

- Fri 24 09.00-17.00 GLOBAL PARTNERSHIP '95 CONFERENCE:**  
 Whose Money in Development?  
 09.00-13.00 The Beijing Conference on the Advancement of Women  
 15.00-17.00 Is It Worth Having a Higher Degree?  
**Sat 25 09.30-17.00 The Future of South Africa**  
 09.30-13.00 What is an Acceptable Level of Defence?  
 14.00-17.00 Alternative Energies

FOR FURTHER DETAILS ON CONFERENCES SEE THE OTHER SIDE.

### PANEL DISCUSSIONS (€1 TO COVER COSTS)

- Fri 24 13.30 Travels in South East Asia**  
 15.00 Working Overseas  
**Sat 25 13.30 The Policies of the World Bank**  
 15.00 Working Overseas  
 16.00 Bio-Patenting = Bio-Piracy?  
 17.00 Travels in Southern Africa  
**Sun 26 13.30 Is Free Trade Bad News?**  
 15.00 Working Overseas  
 16.00 Ethical Investment: What is the Price?  
 17.30 Walk the World with Ffyoona Campbell

**Fri 24 18.00-20.00**  
An evening of African poetry, writing, music and food with well known African artists.

**November 24<sup>TH</sup> → 26<sup>TH</sup> at BARBICAN EXHIBITION HALLS**  
(2 MINS FROM THE BARBICAN ☉)  
11am-7pm Fri & Sat 11am-6pm Sun

### LIVE WORLD MUSIC

- Fri 24 11.00 Pan-Tonic Steelband**  
 15.00 Chan Chan (Bolivia)  
 16.00 Sharatiya Vidya Bhavan (Indian Classical)  
**Sat 25 11.30 King Masco (African dance & drums)**  
 13.30 Kenba Sussonko (West African Kora)  
 15.00 Inti Raymi (Andean Flutes)  
 16.30 Torera Mpedzizi (Zimbabwean Mbira)  
**Sun 27 12.00 West Indian Gospel Music**  
 13.30 Nassan Erraji (Arabic Music)  
 15.00 Joji Hirota (Japanese Drumming)  
 16.30 Sandra's Cumbia Troupe (Colombia)

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- Panel Debates and Discussions
- Whose Money in Development?
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- Student Conference - Is it Worth Having a Higher Degree?
- The Future of South Africa

- What is an Acceptable Level of Defence?
- Alternative Energies
- Secondary Schools Programme
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- 6th Form Conferences

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**ANNEX 5**



DE WERELD VAN DE TEXTIELE WOONCULTUUR

# HEIMTEXTIL

Frankfurt am Main  
10 t/m 13 januari 1996



## Het nieuwe seizoen begint op de Heimtextil

Bent u al benieuwd naar de nieuwe thema's, kleuren en materialen? Ca. 2.650 internationale deelnemers en uitstekende promotieshows stellen u op de Heimtextil de actuele trends en produkten voor. Een zo grote en belangrijke vakbeurs als de Heimtextil heeft een overzichtelijke en duidelijke structuur nodig. Want wij willen dat het voor u als onze bezoeker, eenvoudig is om u goed te kunnen oriënteren. Daarom is de Heimtextil '96 nog duidelijker in twee thematische groepen opgedeeld. „Floor, Wall, Window Decoration & Furniture Fabrics“ en „Bed, Bath, Table & Kitchen Linen“ maken de Heimtextil voor u als gespecialiseerde vakbezoeker de wereldmarkt van de korte wegen. U bent van harte welkom op de Heimtextil 1996.



### **„Floor, Wall, Window Decoration & Furniture Fabrics“**

Dit segment van de Heimtextil omvat voornamelijk decoratief woningtextiel. Een selectie van internationale deelnemers met bijzonder trendwijzende produkten en een fantasievolle Trend Show vindt u met als titel „Wonderland“. De nieuwe halindeling ziet er als volgt uit: „behang en wandbekleding als presentatie „Walls of the World“ met de geïntegreerde show

„Tapetenwechsel“ in hal 5.1 en 6.1; gordijnen, deco- en meubelstoffen in hal 8.0, 9.0, 9.1, 9.2, alsmede 10.0 en 10.1; zonwering en decotechniek in hal 10.2; „Wonderland“ in hal 9.0; de groep „Atmosphere“ in paviljoen 4A op de Agora en „Textile Cultures Discover The Feeling Of Asia“ voor woningtextiel in hal 10.0



### „Bed, Bath, Table & Kitchen Linen“

met tweede grote segment van de beurs omvat alle producten uit de groep slaap-, bad-, tafel- en keukentextiel. Ook hier biedt een internationale deelnemersgroepering met geïntegreerde Trend Show, hier met als titel „Dreamland“ creatieve en innovatieve textielkataloegen. De kataloegen zijn als volgt opgedeeld: „Dreamland“ in 2 delen: 1.2 „Bed & Bath“ en 1.1 „Table & Kitchen Linen“ in 2 delen: 2.1 „Bed & Bath“ en 2.2 „Table & Kitchen Linen“.

4.1 en 4.2 „Erebniswelt“ Bad in 2 delen: 5.1 „Bed & Bath“ en 5.2 „Table & Kitchen Linen“; 6.1 „Textiel“; 6.2 „Textiel“; 7.1 „Textiel“; 7.2 „Textiel“; 8.1 „Textiel“; 8.2 „Textiel“; 9.1 „Textiel“; 9.2 „Textiel“; 10.1 „Textiel“; 10.2 „Textiel“; 11.1 „Textiel“; 11.2 „Textiel“; 12.1 „Textiel“; 12.2 „Textiel“; 13.1 „Textiel“; 13.2 „Textiel“; 14.1 „Textiel“; 14.2 „Textiel“; 15.1 „Textiel“; 15.2 „Textiel“; 16.1 „Textiel“; 16.2 „Textiel“; 17.1 „Textiel“; 17.2 „Textiel“; 18.1 „Textiel“; 18.2 „Textiel“; 19.1 „Textiel“; 19.2 „Textiel“; 20.1 „Textiel“; 20.2 „Textiel“; 21.1 „Textiel“; 21.2 „Textiel“; 22.1 „Textiel“; 22.2 „Textiel“; 23.1 „Textiel“; 23.2 „Textiel“; 24.1 „Textiel“; 24.2 „Textiel“; 25.1 „Textiel“; 25.2 „Textiel“; 26.1 „Textiel“; 26.2 „Textiel“; 27.1 „Textiel“; 27.2 „Textiel“; 28.1 „Textiel“; 28.2 „Textiel“; 29.1 „Textiel“; 29.2 „Textiel“; 30.1 „Textiel“; 30.2 „Textiel“; 31.1 „Textiel“; 31.2 „Textiel“; 32.1 „Textiel“; 32.2 „Textiel“; 33.1 „Textiel“; 33.2 „Textiel“; 34.1 „Textiel“; 34.2 „Textiel“; 35.1 „Textiel“; 35.2 „Textiel“; 36.1 „Textiel“; 36.2 „Textiel“; 37.1 „Textiel“; 37.2 „Textiel“; 38.1 „Textiel“; 38.2 „Textiel“; 39.1 „Textiel“; 39.2 „Textiel“; 40.1 „Textiel“; 40.2 „Textiel“; 41.1 „Textiel“; 41.2 „Textiel“; 42.1 „Textiel“; 42.2 „Textiel“; 43.1 „Textiel“; 43.2 „Textiel“; 44.1 „Textiel“; 44.2 „Textiel“; 45.1 „Textiel“; 45.2 „Textiel“; 46.1 „Textiel“; 46.2 „Textiel“; 47.1 „Textiel“; 47.2 „Textiel“; 48.1 „Textiel“; 48.2 „Textiel“; 49.1 „Textiel“; 49.2 „Textiel“; 50.1 „Textiel“; 50.2 „Textiel“; 51.1 „Textiel“; 51.2 „Textiel“; 52.1 „Textiel“; 52.2 „Textiel“; 53.1 „Textiel“; 53.2 „Textiel“; 54.1 „Textiel“; 54.2 „Textiel“; 55.1 „Textiel“; 55.2 „Textiel“; 56.1 „Textiel“; 56.2 „Textiel“; 57.1 „Textiel“; 57.2 „Textiel“; 58.1 „Textiel“; 58.2 „Textiel“; 59.1 „Textiel“; 59.2 „Textiel“; 60.1 „Textiel“; 60.2 „Textiel“; 61.1 „Textiel“; 61.2 „Textiel“; 62.1 „Textiel“; 62.2 „Textiel“; 63.1 „Textiel“; 63.2 „Textiel“; 64.1 „Textiel“; 64.2 „Textiel“; 65.1 „Textiel“; 65.2 „Textiel“; 66.1 „Textiel“; 66.2 „Textiel“; 67.1 „Textiel“; 67.2 „Textiel“; 68.1 „Textiel“; 68.2 „Textiel“; 69.1 „Textiel“; 69.2 „Textiel“; 70.1 „Textiel“; 70.2 „Textiel“; 71.1 „Textiel“; 71.2 „Textiel“; 72.1 „Textiel“; 72.2 „Textiel“; 73.1 „Textiel“; 73.2 „Textiel“; 74.1 „Textiel“; 74.2 „Textiel“; 75.1 „Textiel“; 75.2 „Textiel“; 76.1 „Textiel“; 76.2 „Textiel“; 77.1 „Textiel“; 77.2 „Textiel“; 78.1 „Textiel“; 78.2 „Textiel“; 79.1 „Textiel“; 79.2 „Textiel“; 80.1 „Textiel“; 80.2 „Textiel“; 81.1 „Textiel“; 81.2 „Textiel“; 82.1 „Textiel“; 82.2 „Textiel“; 83.1 „Textiel“; 83.2 „Textiel“; 84.1 „Textiel“; 84.2 „Textiel“; 85.1 „Textiel“; 85.2 „Textiel“; 86.1 „Textiel“; 86.2 „Textiel“; 87.1 „Textiel“; 87.2 „Textiel“; 88.1 „Textiel“; 88.2 „Textiel“; 89.1 „Textiel“; 89.2 „Textiel“; 90.1 „Textiel“; 90.2 „Textiel“; 91.1 „Textiel“; 91.2 „Textiel“; 92.1 „Textiel“; 92.2 „Textiel“; 93.1 „Textiel“; 93.2 „Textiel“; 94.1 „Textiel“; 94.2 „Textiel“; 95.1 „Textiel“; 95.2 „Textiel“; 96.1 „Textiel“; 96.2 „Textiel“; 97.1 „Textiel“; 97.2 „Textiel“; 98.1 „Textiel“; 98.2 „Textiel“; 99.1 „Textiel“; 99.2 „Textiel“; 100.1 „Textiel“; 100.2 „Textiel“.





### „Doek op” voor „Wonderland”

Deze groep van ca. 60 internationale deelnemers presenteert in hal 9.0 bijzonder exclusieve produkten uit het segment „Floor, Wall, Window Decoration & Furniture Fabrics”. De daarbij behorende Trend Show, die door de gerenommeerde styliste Nelly Rodi uit Parijs is vormgegeven, verplaatst u naar de wereld van het theater. Vier verschillende podia ensceneren de actuele trend thema's op fantasievolle wijze, u beleeft deze show afwisselend uit het gezichtspunt van het publiek in de zaal en van de acteurs voor het voetlicht. In de coulissen zijn de meest uiteenlopende produkten op fantasievolle wijze geïntegreerd. Beide presentaties zijn door het surrealisme, en in het bijzonder door de werken van de kunstenaars Magritte en Dalí geïnspireerd. Beleef de thema's voor het komende seizoen en neem interessante ideeën voor de presentatie van uw eigen kollektie mee naar huis.

## „Opkomst“ voor „Dreamland“

Ca. 40 deelnemers uit de produktgroep „Bed, Bath, Table & Kitchen Linen“ presenteren hoogwaardige produkten in hal 1.2. De geïntegreerde Trend Show, die eveneens door Nelly Rodi geensceneerd is, voert u naar de wereld van glitter and glamour

De wereld van de film. De trend thema's zijn in een ruime studio op vier verschillende filmdoeken geprojecteerd. In de rol van de acteur loopt u over de verschillende sets. Laat u inspireren door deze ongebruikelijke interpretatie van kleuren en materialen.

## **De gemeenschappelijke presentaties voor 1996**

Deze gemeenschappelijke presentaties zijn voor iedere Heimtextil-bezoeker een punt van groot belang. Zij staan ook in 1996 voor innovatieve ideeën en hoogwaardige, nieuwe producten.

„Piazzetta” presenteert in een zuidelijke atmosfeer de inzendingen van exclusieve producenten uit Italië. Het „Consorzio Promozione Tendaggio Italiano” presenteert creatieve ideeën van Italiaanse gordijnproducenten. In „Treffpunkt Halle 9” zijn textieluitgeverijen te gast. Het „Tessilforum” geeft 15 Italiaanse deelnemers ruimte voor hun creatieve ideeën op het gebied van

meubelstoffen. Bij „Tissime” kunt u de nieuwste trends voor meubelstoffen uit Frankrijk zien. Het „Deco-Team” presenteert in bekende formatie de mega-trends van verschillende deelnemers. De groep „Atmosphère” die opnieuw is uitgebreid, toont nieuwe interpretaties van woningtextiel met bijpassende vloerbedekking. De fantasievolle gemeenschappelijke presentatie „Walls of the World” van de behangproducenten is voor de eerste keer met de opzienbarende show „Tapetenwechsel” van de partij.



### **„Walls of the World“**

Een ding is zeker. Behang is zowel voor de textielbranche als voor de woninginrichter een vast bestanddeel van het aanbod op de Heimtextil. Een eigen optreden, een opzienbarende promotieshow met als titel „Tapetenwechsel“ en nieuwe ideeën voor

presentatie en interpretatie zijn de thema's in produktsegment „Walls of the World“ in hal 5.1 en 6.1. Ca. 110 deelnemers uit 17 landen verwachten u met een internationaal behangaanbod

### Onze service voor u

**De entreebewijzen.** U spaart tijd en geld wanneer u uw toegangskaart in de voorverkoop bestelt bij onze buitenlandse vertegenwoordiging. In Nederland: Messe Frankfurt, Vertegenwoordiging Nederland, Postbus 15009, 1001 MA Amsterdam.

Telefoon (020) 6 23 8744, Fax (020) 6 2014 56

In België: Messe Frankfurt, Officiële Delegatie voor België en Luxemburg, en bij de EC, Amazonestraat 2, 1050 Brussel.

Telefoon (02) 534 95 95, Fax (02) 534 96 96.

Dagkaarten kosten in de voorverkoop f 37,50, Bfrs 680,- (aan de kassa DM 40,-). Doorlopende bewijzen van toegang kosten f 62,50, Bfrs 1130,- (aan de kassa DM 75,-).

### De openingstijden.

De openingstijden zijn 10 t/m 13 januari 1996, 9.00 tot 18.00 uur.

**Katalogus.** De catalogus bevat de trendaanwijzingen van de Heimtextil en zal ca. 3 weken voor begin van de beurs beschikbaar zijn. De catalogus kost DM 30,- (excl. verzendkosten) en is vooraf te bestellen bij Bronner Verlag Breidenstein GmbH, Stuttgarter Straße 18-24, 60329 Frankfurt am Main, Telefoon (069) 2600-505, Telefax (069) 2600-509

**Overnachtingen.** Wij zijn u op verzoek en tegen een geringe bijdrage graag behulpzaam bij het reserveren van hotel- en/of prive kamers. Schriftelijke reserveringen kunt u richten aan: Messe Frankfurt GmbH, Hotelreservierung, Postfach 15 02 10, D-60062 Frankfurt am Main, Fax: (069) 7575-6352  
Geeft u a u b wel altijd uw volledige adres op.

**Uitgaanstips.** Frankfurt am Main is een stad met een veelzijdig cultureel aanbod. Een overzicht van de interessantste evenementen vindt u in de „Kulturbegleiter“ Op aanvraag sturen wij u die gaarne toe

### Onze service tijdens de beurs

Ons computergestuurde informatiesysteem **Compass** helpt u bij de oriëntatie en informeert u kosteloos over deelnemers en hun produkten. Onze meertalige hostesses helpen u graag met alle andere vragen.

De **Via Mobile** brengt u tijdens uw rondgang over de beurs beschermd tegen de elementen naar de verschillende hallen.

Aan de **Lufthansa-balie** kunt u op het beursterrein reeds inchecken of uw vlucht omboeken.

Als internationaal trefpunt staat de **Cosmopolitan-Lounge** in hal 9T bij ingang Galleria tot uw beschikking.

18 Restaurants en Minipics bieden u op het beursterrein een veelzijdig, gastronomisch aanbod.

Het **Service-Center** in het Torhaus, 3e verdieping, staat u met raad en daad terzijde als u een tolk nodig heeft, theaterkaarten wilt reserveren of een auto wilt huren. Hier vindt u ook winkels, een kindercrèche, een luierkamer, een kapper en een oecumenisch centrum. Wij doen alles om uw verblijf bij ons zo aangenaam mogelijk te maken.

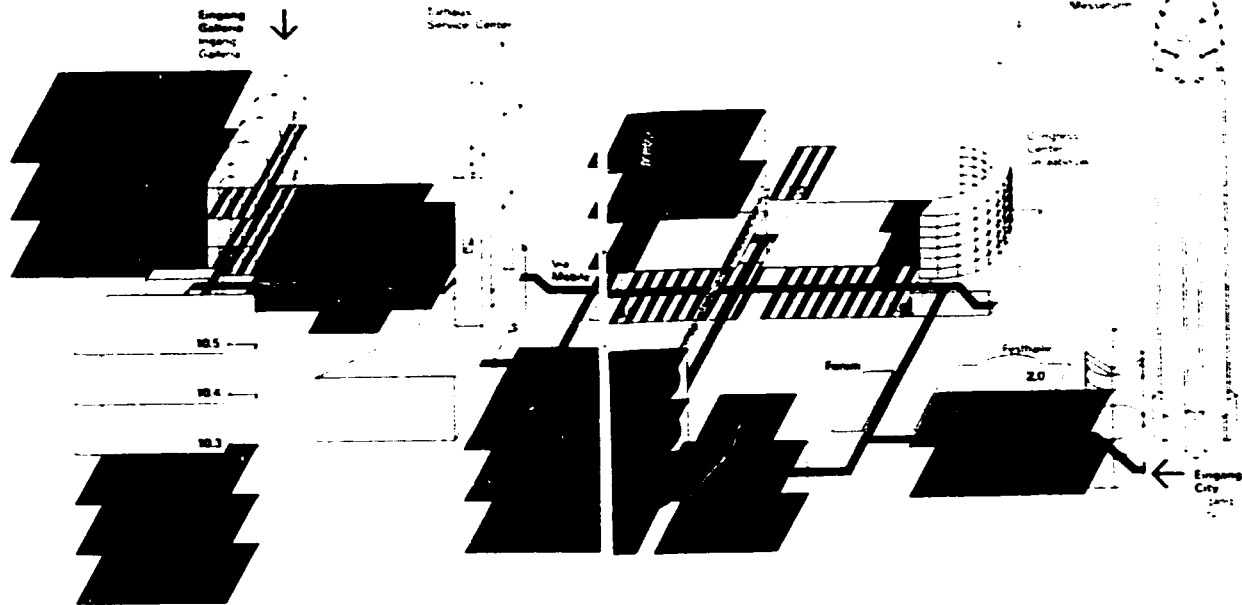
Wij verheugen ons op uw bezoek aan de Heimtextil 1996

### Uw reis naar de beurs

**Met het vliegtuig.** De Airport-Shuttlebus vertrekt ieder kwartier van de terminal direkt naar ingang Galleria

**Met de trein.** Van het centraal station brengen de tramlijnen 16 en 19 of taxi's u direkt naar ingang City. Te voet is het ongeveer 10 minuten

**Met de auto.** Volg op de snelweg de borden „Messe“ en u komt automatisch op parkeerplaats „Rebstock“. Bussen brengen u daarvan kosteloos naar ingang Galleria



**„Floor, Wall, Window Decoration & Furniture Fabrics“**

- 4 A Presentatie „Atmosphere“
- 5.1 Behang / Wandbekleding  
„Walls of the World“ met geïntegreerde show  
„Tapetenwechsel“
- 6.1 Behang / Wandbekleding  
„Walls of the World“ met geïntegreerde show  
„Tapetenwechsel“
- 8.0 Gordijnen, Deco- en Meubelstoffen,  
Textiele Gordijnaccessoires, Vezels en Garen
- 9.0 „Wonderland“  
Deco- en Meubelstoffen, Textiele vloerbedekking
- 9.1 Deco- en Meubelstoffen
- 9.2 Deco- en Meubelstoffen
- 10.0 „Textile Cultures - Discover The Feeling Of Asia“  
voor Deco- en Meubelstoffen, Gordijnen,  
Woonaccessoires
- 10.1 Woonaccessoires,  
Deco- en Meubelstoffen Textielprint
- 10.2 Zonwering en decoratietechniek

**„Bed, Bath, Table & Kitchen Linen“**

- 1.1 Slaapsystemen
- 1.2 „Dreamland“
- 3.0 Tafel- en Keukenlinen, Beddinen
- 3.1 Beddegoed en Beddinen
- 4.0 Tafel- en Keukenlinen, Beddinen
- 4.1 Beddegoed en Beddinen
- 4.2 Beddegoed en Beddinen
- 5.0 Erlebnisswelt Bad
- 6.0 Erlebnisswelt Bad
- 6.1 (Westzijde) niet textiele tafelbekleding
- 6.2 „Textile Cultures - Discover The Feeling Of Asia“  
voor Beddegoed Tafel- en Keukenlinen
- 7.0 „Textile Cultures - Discover The Feeling Of Asia“  
voor Erlebnisswelt Bad

**Service**

- 5.1 CAD: CAM
- 5.1 - 6.1 Aktiepodium „Show Textil“
- 6.3 Design Presentatie
- 10.0 Woningrichtingstechniek
- Galleria Informatie en Perscentrum

Messe Frankfurt GmbH  
Objektleitung Heimtextil  
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# HEIMTEXTIL

Carré PRESTIGE

Dreamland

Groupe IMPULSE

Wonderland

Weltmarkt

für textile Wohnkultur

Frankfurt am Main,

11. - 14.1.1995







Carré PRESTIGE

**Haustextilien auf höchstem Niveau**  
präsentiert. In Halle 1, Ebene 1.2, direkt  
am Eingang City gelegen, stellt sich eine  
neue, hochkarätige Gruppierung mit  
Haustextilien vor: „Carré PRESTIGE“. Eine  
internationale Jury entschied über die  
Teilnahme der Aussteller. So verschieden  
sie sein mögen – alle haben eins gemein-  
sam. Sie arbeiten auf höchstem Niveau,  
ihre Produkte sind richtungsweisend und  
setzen neue Trends in Bewegung. Die  
Internationalität der Aussteller ermöglicht  
einen guten Überblick über die gesamte  
Bandbreite in diesem hochwertigen  
Marktsegment.

**Household textiles on the highest level.**

Hall 1, level 1.2, houses a new and high-  
class selection of household textiles:  
"Carré PRESTIGE". An international jury  
decided on the participation of the  
exhibitors. Different as they may be, they  
all have something in common. They  
are working on a very high quality level,  
their products are innovative and set into  
motion new trend developments. The  
internationality of the exhibitors allows a  
broad view of the whole range of products  
in this high quality market segment

**Une présentation de textiles de maison  
au plus haut niveau.** Dans le hall 1 situé  
directement à l'entrée City, au niveau 1.2,  
un groupe à la pointe de la qualité  
présente des textiles de maison: le "Carré  
PRESTIGE". C'est un jury international qui  
a décidé de la participation des exposants  
et, bien que ceux-ci soient très différents,  
ils possèdent toutefois un facteur  
commun: tous travaillent au plus haut  
niveau et leurs produits créent et imposent  
les nouvelles tendances. L'internationalité  
de ces exposants permet d'avoir une  
excellente vue d'ensemble sur les produits  
haut de gamme offerts sur ce segment de  
marché.

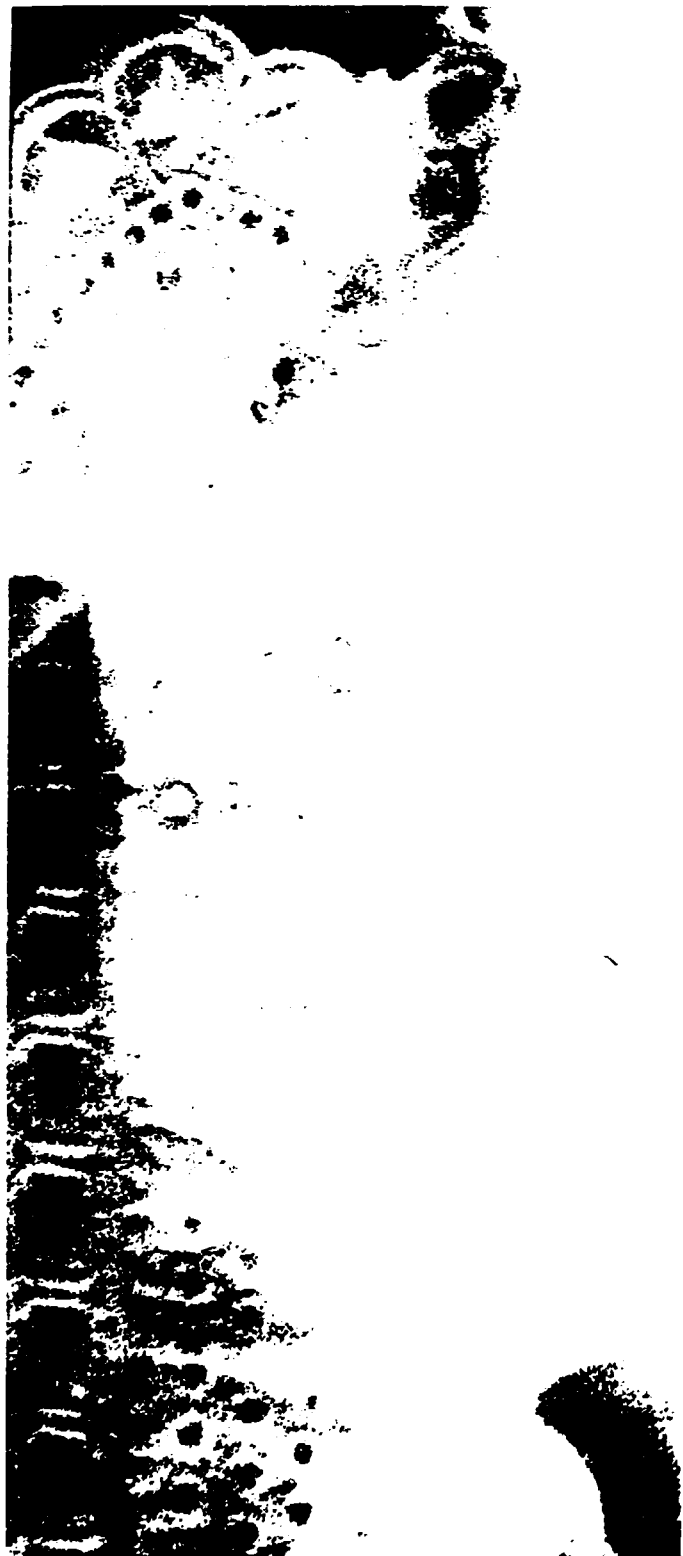


**Haustextilien überraschend inszeniert.** Im Anschluß an „Carre PRESTIGE“ erlebt der Besucher in Halle 1.2 F 01 in der Sonderschau „Dreamland“ einige Überraschungen: Unerwartet verzerren und verändern sich gewohnte Perspektiven: Aus Klein wird Groß, aus Oben wird Unten – eine Ausstellung, die gewohnte Sehweisen verläßt und bewußt die Sinne tauscht. Erleben Sie Haustextilien als introvertiertes Element. Die Ausstellung ist in verschiedene Teilpräsentationen gegliedert. Traditionelle Trenddarstellungen werden durch emotionale Interpretationen erweitert. Zu allen Raumelementen sind ausgewählte Textilien der Aussteller dekoriert. Phantasievolle Stoffkreationen lassen eine ungewöhnliche Sonderschau entstehen.

**Household textiles staged in a surprising fashion.** Subsequent to “Carre PRESTIGE” the fair visitor can make some quite surprising experiences in hall 1.2 F 01. Unexpectedly, the usual perspectives turn upside down. Small becomes large, top becomes bottom – an exhibition that deliberately deceives the senses by changing the usual points of view. Experience household textiles as an introverted element.

The exhibition “Dreamland” is divided in various parts. Traditional trend presentations are broadened by emotional interpretations. All the spacial elements are decorated with selected exhibitors’ textiles. Imaginative textile creations bring to life a highly unusual special show.

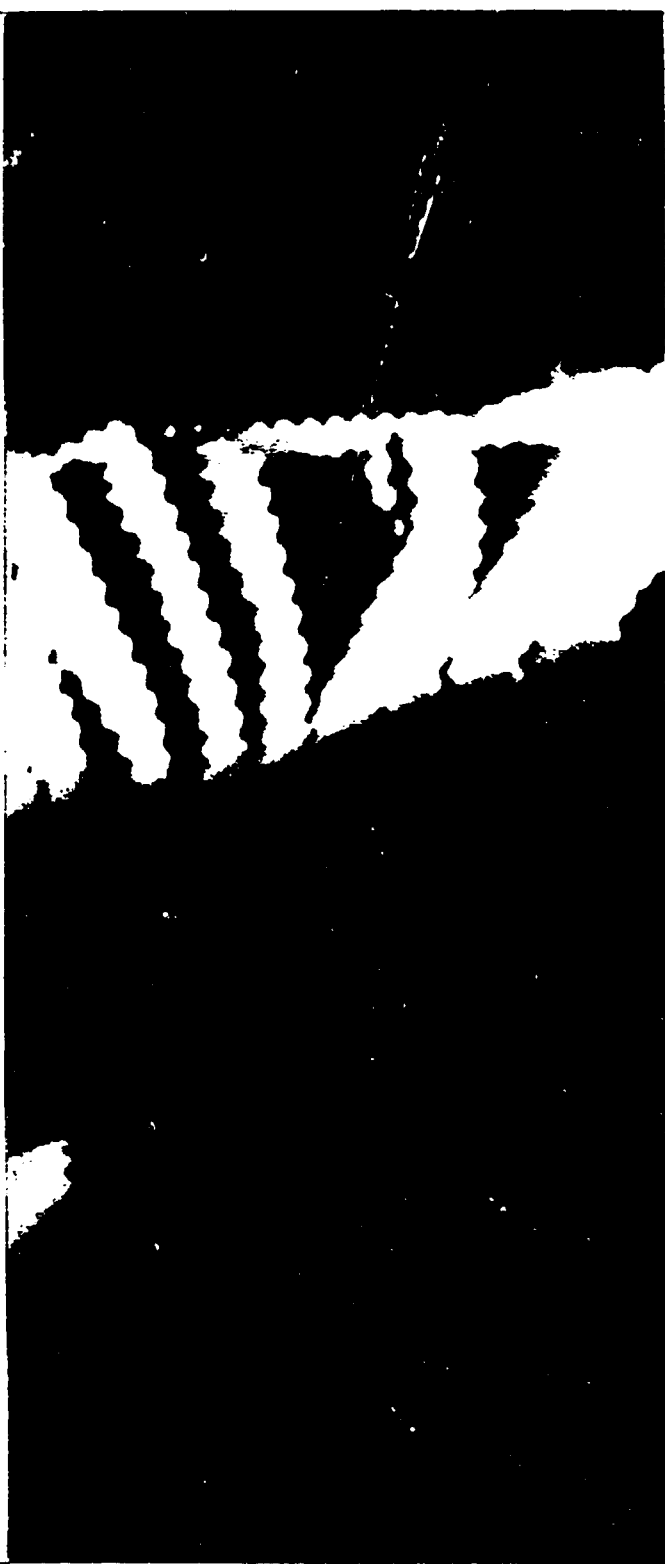
**Une surprenante mise en scène pour les textiles de maison.** Cette présentation speciale, qui fait suite au “Carre PRESTIGE” dans le hall 1 au 1.2 F 01, reserve quelques surprises à ses visiteurs. Les perspectives habituelles se déforment et se modifient de maniere inattendue: ce qui est petit devient grand, le haut est soudain le bas. Une exposition qui redéfinit la façon de voir et cree des illusions d’optique. Vous percevrez les textiles de maison comme un élément de l’introversion. L’exposition est subdivisée en plusieurs présentations. L’expression traditionnelle des nouvelles tendances est ici complétée par l’interprétation plus emotionnelle de ces dernieres. Aux éléments de decoration interieure sont associés des textiles choisis des exposants. Ces etoffes de createurs donnent à la presentation speciale un caractere exceptionnel.



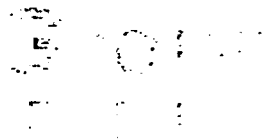
**Liste der Aussteller  
List of exhibitors  
Liste des exposants**

At Home	NL
Cecchi & Cecchi	I
Coralba	I
Cornell Trading Ltd	GB
Cottimaryanne	I
Dea S.r.L.	I
Descamps S.A.	F
Designers Guild	GB
Dondi Finanziaria Spa	I
Fergusson Thomas & Co	GB
Fieldcrest Cannon	USA
Gabel	I
Giroud-Tidstrang	CH
Hadida Ltd.	GB
Hornburg	D
Kardelen AB	S
Klassbois Linnevaren	S
Leitner KG Greenland	A
Le Jacquard Français	F
Lestra Sport	F
Lienzo de los Gazulez	E
Magazzini S.r.L.	I
Neunzig Klaus Peter	D
Promotrade	I
Mastro Raphael S.p.a	I
Somma	I
Studio Art Collection	I
Tavernier Laurence Societe	F
Garnier Thiebaut	F
West Point Stevens	USA

Stand Status: A to be in 35' x 110' feet



"IMPULSE"



**Exklusiv ausgewählte Heimtextilien.**

In der Halle 10, Ebene 1, mit direkter Anbindung an die Galleria, erwartet Sie eine neue, hochwertige Angebotsgruppierung für Heimtextilien: „Groupe IMPULSE“. Von der internationalen Jury wurden hierfür 44 internationale Aussteller ausgesucht, bei denen höchstes Niveau ebenso gegeben war wie vorbildliches Design und innovative Ideen. Durch die multinationale Darbietung gewinnen Sie einen Überblick über das weltweit existierende Angebot im exklusiven Bereich der Heimtextilien.

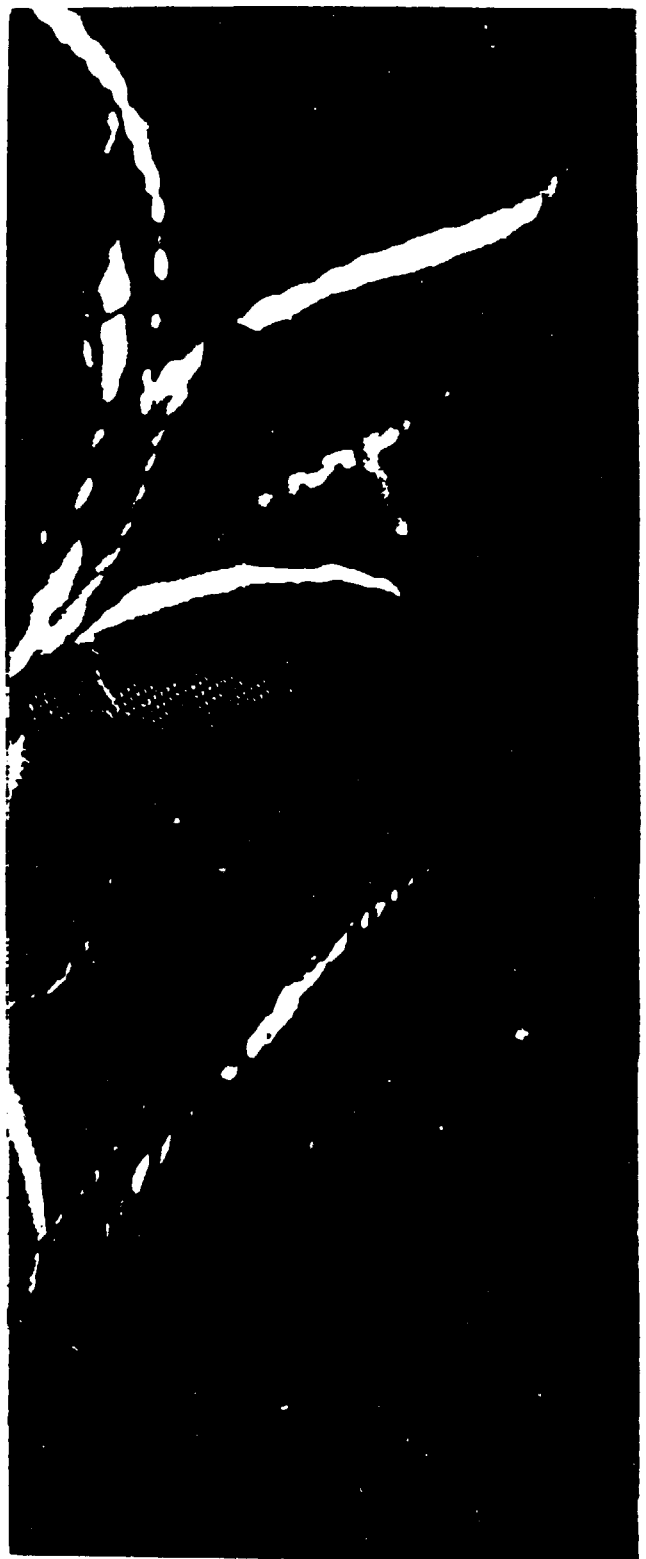
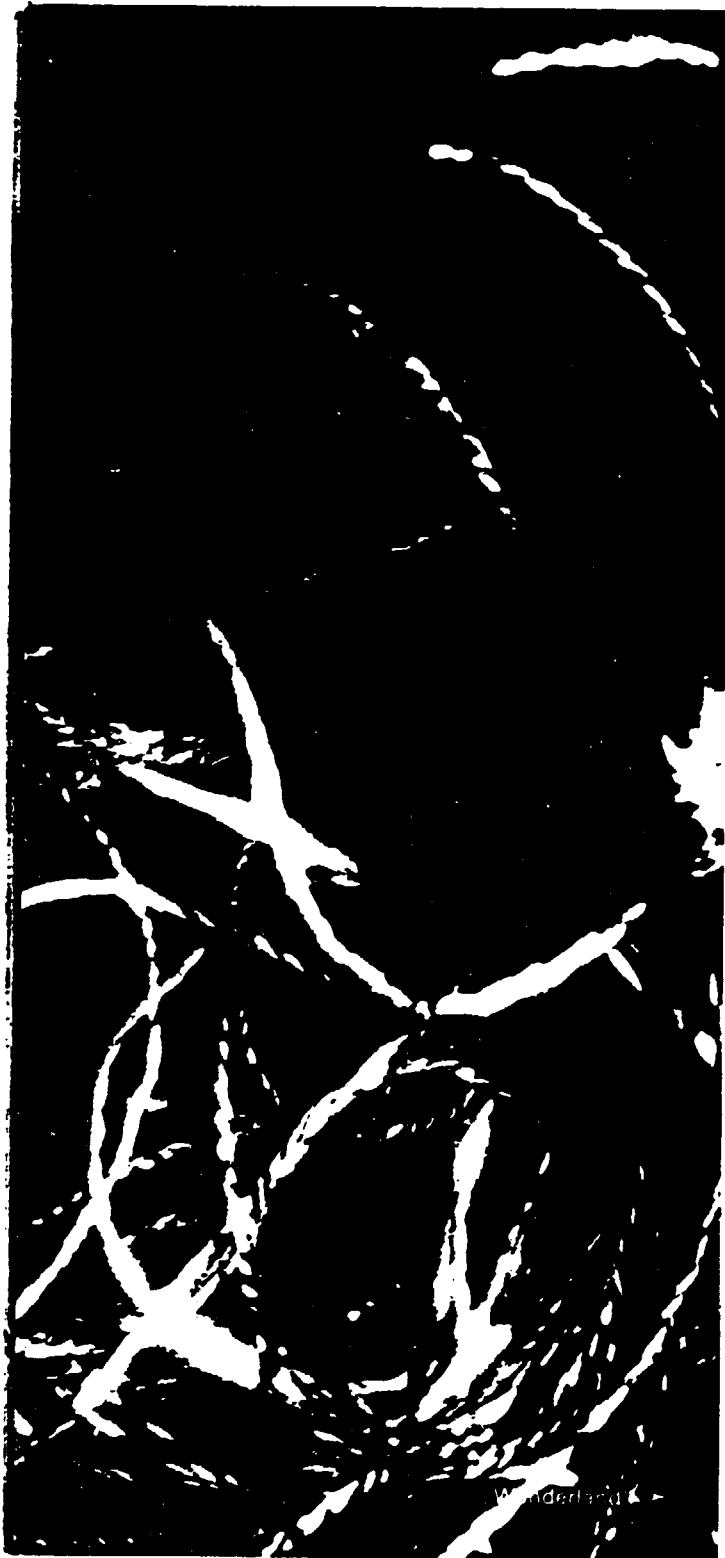
**Exclusively selected home textiles.**

Hall 10, level 1, expects you with a new, high-classed selection of home textiles: "Groupe IMPULSE". The international jury selected 44 exhibitors with a high quality standard as well as exemplary design and innovative ideas from all over the world. The multinational presentation enables the visitor to gain an overall view of the existing supply of exclusive home textiles throughout the world.

**Un choix haut de gamme de textiles d'ameublement.**

Dans le hall 10, au niveau 1, en liaison directe avec la Galleria, vous attend un nouveau groupe d'exposants offrant des textiles d'ameublement haut de gamme: le "Groupe IMPULSE". Un jury international a selectionné 44 exposants internationaux en fonction du niveau élevé de la qualité et du design de leurs produits et du caractère innovateur de leurs idées. Cette présentation vous fait faire un tour d'horizon de l'offre mondiale dans le domaine des textiles d'ameublement haut de gamme.





Wonderland

**Heimtextilien ungewöhnlich gestaltet.**

Diese Sonderschau wird eindeutig vom Überraschungsmoment dominiert. In einer für Heimtextilien vollkommen neuen Art der Präsentation erlebt der Besucher ständig unerwartete Gestaltungen und Situationen. „Wonderland“ ist in vier Themen gegliedert, die durch die Natur-elemente Sonne, Regen, Wind und Schnee symbolisiert werden. „Wonderland“ kann auch für Sie zu einem ganz besonderen Erlebnis werden.

Besuchen Sie uns in der Halle 10. 1 A 51.

**Home textiles in unusual styling.**

This special show is obviously dominated by the surprising element. An entirely new way of presentation constantly confronts the visitor with unexpected arrangements and situations. "Wonderland" is divided in four topics which are symbolized by the natural elements sun, rain, wind and snow. "Wonderland" can be a very special experience for you, too.

Visit us in hall 10 1 A 51.

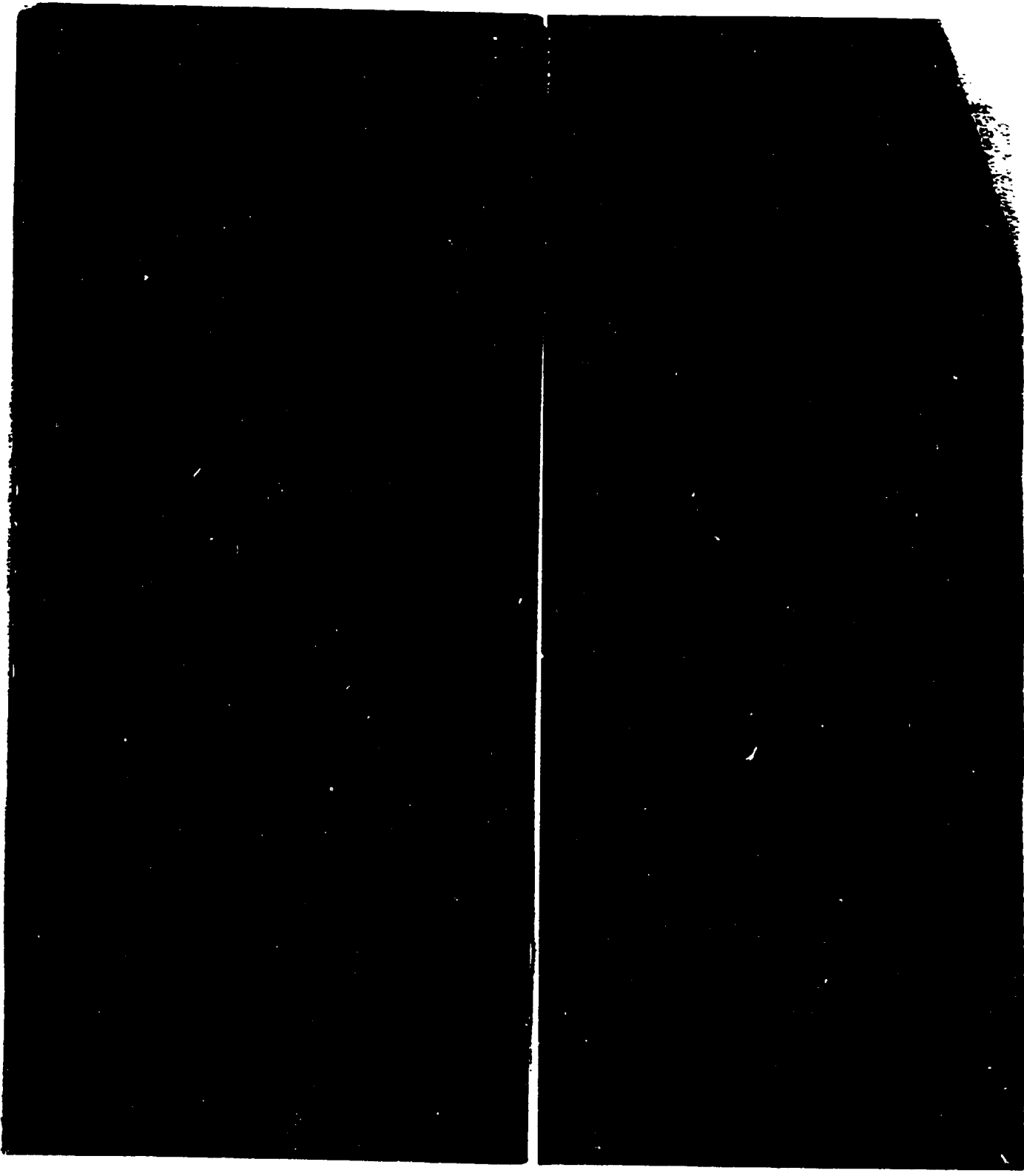
**Des textiles d'ameublement de con-**

**ception originale.** La presentation speciale est résolument destinee a creer des effets de surprise. Dans cet espace ou les textiles d'ameublement sont présentés de façon absolument nouvelle, le visiteur est constamment confronté à des réalisations et des situations inattendues. "Wonderland" est construite de quatre themes symbolises par les elements naturels soleil, pluie, vent et neige. "Wonderland" pourrait être pour vous une experience inhabituelle. Venez nous rendre visite dans le hall 10 1 A 51.



**Liste der Aussteller**  
**List of exhibitors**  
**Liste des exposants**

Baco s SRL		Man Singh GmbH	D
Becara S A	E	J Pansu	F
Bellhouse & Company	GB	Reymondon SA	F
Hubert Blome GmbH	D	Enka Riebe	D
Boussac Tissu d'Ameublement	F	Detlef Rosen	D
Cam Collection GmbH	D	Gaetano Rellini Holding Spa.	I
Cipangu Creative Team Japan	J	Ruckstuhl AG Teppichfabrik	CH
Diana von Cranach	D	Sandberg Tapeter AB	S
C S A International	F	Juan Santamaria e Hijos S A	E
Thomas Dare Ltd	GB	Schumacher & Co	USA
Dekowe Schurholz Teppichfabrik GmbH	D	Anta Scotland	GB
Designer's Fantasy Textilverlag GmbH & Co KG	D	Shyam Ahuja Ltd	IND
GARIN S A	E	S. Manape Spa	I
Guell Lamadrid S A	E	Tam Espressioni Tessili	I
Haas SPA	I	Tao Kao	I
Idiar de la Concha IDLC S L	E	Tissages d'Art De Lys	F
Inter Select Trading	NL	Van Besouw B V	B
Jordan Design and Trade Center	JOR	Volkertextil GmbH	D
Jover International S A	E	Brian Yates	GB
Kitaco	DE		
Les Passementeries de France	F		
Leontine Eas Gaidler S A	E		
Linn & Hutton	NL		
Stato Lucifero	I		
Lupin GmbH	D		



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Die Öffnungszeiten der Messe sind vom 11.1.1995 bis 14.1.1995 von 9.00 bis 18.00 Uhr.

Let us help you organize your visit to the fair. You can save time and money by ordering tickets in advance. Day ticket in advance sale DM 30,- (box office price DM 37,-), permanent ticket in advance sale DM 52,- (box office price DM 73,-). Messe Frankfurt GmbH, Kartenstelle, Postfach 15 02 10, D-60062 Frankfurt am Main, fax + 49-69-75 75-66 14.

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The opening times for Heimtextil are 11. 14.1.1995, from 09:00 to 18:00 hours

Organisez votre visite au salon avec notre aide. La commande des cartes d'entrée permet d'économiser du temps et de l'argent. Cartes pour une journée: vente avant l'ouverture 30 DM, vente à la caisse 37 DM. Cartes pour la durée du salon: 52 DM (vente à la caisse 73 DM).

Adressez votre commande à Messe Frankfurt GmbH, Kartenstelle, Postfach 15 02 10, D-60062 Frankfurt am Main, télécopieur (069) 75 75-66 14. vous recevrez le catalogue du salon pour 28 DM, frais de port en sus, par: Bronner Verlag Breidenstein GmbH, Stuttgarter Straße 18-24, D-60329 Frankfurt, téléphone (069) 26 00-505, télécopieur (069) 26 00-509, telex 4 11 964

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Les heures d'ouverture du salon sont du 11 au 14 janvier 1995 de 9 à 18 h



- 1.1 Bettwaren (Matratzen, Futons, Lattenroste, Bettgestelle)
- 1.2 Bettwaren (Wasserbetten)

1.2 „Carre PRESTIGE“  
Sonderschau „Dreamland“

3.0 Textile Cultures –  
„Discover The Feeling Of Asia“  
(für Bettwäsche/Bettwaren)

3.1 Bettwäsche, Bettwaren

4.0 Tisch- und Küchenwäsche,  
Bettwäsche,  
Bettwaren, Textile Cultures –  
„Discover The Feeling Of Asia“  
(für Tisch- und Küchenwäsche)

4.1 Bettwaren, Bettwäsche

4.2 Bettwäsche, Bettwaren

5.0 Erlebniswelt Bad

5.1 Tapetenpark, CAD/CAM

6.0 Erlebniswelt Bad

6.1 Tapetenpark,  
nichttextiler Tischbelag

6.2 Textile Tischkultur

6.3 Design-Präsentation „ATELIER“

7.0 Textile Cultures –  
„Discover The Feeling Of Asia“  
(für „Erlebniswelt Bad“)

8.0 Gardinen, Dekorations- und Möbel-  
stoffe, textile Gardinenaccessoires,  
Garne und Fasern

9.0 Dekorations- und Möbelstoffe,  
Heimaccessoires

9.1 Dekorations- und Möbelstoffe,  
Heimaccessoires,  
textiles Bodendesign

9.2 Dekorations- und Möbelstoffe,  
Heimaccessoires,  
textiles Bodendesign

10.0 Heimtechnik,  
Textile Cultures –  
„Discover The Feeling Of Asia“  
(für Dekorations-  
und Möbelstoffe,  
Gardinen,  
textile Heimaccessoires)

10.1 Heimtextilien

10.1 „Groupe IMPULSE“  
Sonderschau „Wonderland“

10.2 „Lichtblicke am Fenster“  
Sonnenschutz- und  
Dekotechnik

GAL Fachverlage, Institutionen,  
Trendbüros

Messe Frankfurt GmbH  
Objektleitung Heimtextil  
Postfach 15 02 10  
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Telefon (0 69) 75 75-0  
Telefax (0 69) 75 75-66 09  
Telex 4 11 558 messe d

  
Messe  
Frankfurt



# WONDER LAND

Halle, Hall 9.0

Die Exklusiv-Selektionen  
auf der Heimtextil

The exclusive selections  
at Heimtextil

**HEIMTEXTIL**  
Frankfurt am Main, 10. - 13. 1. 1996



## Chic und Ländlich

Die verschiedenen textilen Inspirationen, die unsere Aufmerksamkeit erregt haben beim Thema „Chic und Ländlich“ sind folgende:

Warme Farben, leicht verwaschen in zweifarbigen Motiven auf mehr oder weniger unbehandeltem Leinen. Riesige Blumen, handgemalt, und Blumenmotive aller Art, Blumenstreumuster bis hin zu Rosenbouquets auf einem Gewebegrund. Daneben großzügige Druckstoffe im provenzalischen Stil. Nicht zu vergessen getupfelte Motive in Beigetönen, die durch Farbtupfer betont werden. Kuchenkaro in Rot, Blau, Grün neben spielerischen Mischungen kleiner Motive, verwaschen, Streifen, Punkte, kleine Dessins.

All diese Motive gibt es auch in himmelblau, rosa und gelb.

Weiche Pastellöne für Voile und feines Leinen.

Damast für hochwertige Tischwäsche, Stoffe für Vorhänge mit Stickereien, Kreuzstichen, „Jours échelles“ und Hakelbordüren, Spitzen.

## Realismus und Surrealismus

Beim Thema „Realismus und Surrealismus“ gibt es folgende große Textildirectionen:

Schwere Stoffe aus Damast mit winzigen Motiven wie Karos, Petit Point, Rauten, Lilien in Farben wie Grün, Silber, Ockergelb, Dunkelrot bis Schwarz. Maskuline Streifen in elegantem Farbspiel, großzügig, fein koloriert mit großen Ornamenten in Blau und in Gold. Jacquardstoffe in Rot und Gelb oder im Stil der französischen Könige. Druckstoffe wie Gravuren in Blau/Weiß mit Gold mit Motiven der Kalligraphie, Lilien, mit Ornamenten und Jagdmotiven.

Im Gegensatz dazu Voile, Atzstoffe, Druckstoffe Weiß auf Weiß. Fantasierische Plisseestoffe in Weiß, Rot und Metalltönen. Verschiedene Veloursqualitäten, Seidenvelours und Lederimitate.

## Hier und Anderswo

Beim Thema „Hier und Anderswo“ haben folgende Textilien unsere Aufmerksamkeit erregt:

Ungebleichte Stoffe als Basis für die Druckstoffe in dunklen Farben. Druckmuster in Blutrot. Rustikale Qualitäten in „sole“ oder Jute mit Karos oder gewebten Streifen. Grafische Dessins in schweren Stoffen im indischen Stil.

Riesige Drucke in Schwarz oder Rot mit afrikanischen batikorientierten Motiven. Drucke mit Tupfern, harmonisch geprägt in Rot und in Gelb wie der afrikanische Morgen und Abend.

Feine Seidenstoffe mit indischen Blumen oder chinesischen Kalligraphien, Ton in Ton, optische Impressionen auf Knitterstoffen und Plisseestoffen.

Große Motive im japanischen Stil, Jacquards in gedämpften Farben mit grafischen Zeichen, Ornamenten und Blumen vielerlei Ursprungs, manchmal im Stil „Art nouveau“.

## Natürlich und Künstlich

Zum Thema „Natürlich und Künstlich“ haben wir folgende Textilien ausgewählt:

Nüchtere Unigewebe in rustikaler Jute, Leinen bis hin zur leichten Baumwolle, aber auch prächtigere Stoffe in Ecru- und in Beigetönen: Baumwolle in lockeren Geweben, transparente Motive. Damast mit seinem matten und brillanten Farbspiel. Motive gedruckter oder gestickter Blumen auf Leinen oder Leinenoptik, grobe Streifen und winzige Motive in Weiß und Leinen.

Baumwollvoiles oder synthetische Stoffe, mit floralen oder ornamentalen Motiven bedruckt oder bestickt.

Sehr heitere Druckstoffe in Bonbonfarben: Giftgrün, Türkis, lebendiges Gelb, Orange. Kindliche Muster, Blumen à la „Kenzo“, graphische Dessins und feine Karos. Materialien wie Textilglasfaser, Nylon, Lurex in allen Regenbogenfarben.

## Chic and Countryside

For the theme „Chic and Countryside“, the different textile inspirations, which have held our attention, are the following ones:

Warm colours, slightly lightened in bicoloured patterns on a more or less rough cloth. Very big handprinted flowers and all kinds of floral design, from floral patterns to bunches of roses on a cloth. Moreover, generous printed fabrics in Provençal style. One should not forget the flecked patterns in beige tones contrasted with colour marks. Kitchen checks in red, blue, green besides the playful mixtures of small patterns, faded, stripes, dots, small drawings.

All of these drawings also exist in sky blue, pink and yellow.

Warm pastels for cloths and nets.

Damasks for table linen at the top end of the range. Materials for curtains with embroidery, cross stitches, hemstitches in lines and crocheted borders, laces.

## Realism and Surrealism

For the theme „Realism and Surrealism“, the main textile directions are the following ones:

Heavy materials with damask in mini-patterns such as checks, small points, lozenges, lis in colours like silver green, ochre yellow, dark red till black. Mannistripes with a smart, generous brilliance, which is subtly coloured with arabesques in blue and gold. Jacquards in red and golden yellow in the style of the Kings of France. Engraving-like patterns in blue/white with gold with calligraphy design, lis, arabesques and hunting design.

In contrast, nets and printed fabrics white on white. Extravagance pleats in white, red and metallic tones. Different velvet qualities, velvet panne, imitations of animal skins.

## At Home and Away

For the theme „At Home and Away“ the textiles, which have held our attention, are the following ones:

Ecru as basis for drawings in dark colour. Ikats printed in blood red – Rustic qualities in sole or jute with woven checks and stripes. Graphic drawings in heavy weaving of Indian inspiration.

Very big drawings in black or red with African design inspired by the batiks. Printed fabrics with marks in harmonies of red, yellow like the shadow and the sunlight in Africa.

Thin silks with Indian flowers or Chinese calligraphies in matching tones, optical patterns on creased or pleated materials.

Big drawings in the Japanese style, Jacquards in softened colours with graphic signs, ornaments and flowers of numerous origins, some touches of inspiration „New Art“.

## Natural and Artificial

For the theme „Natural and Artificial“, the textiles we have chosen, are the following ones:

Sober plain fabrics in rustic jute, linen till light cotton, but also more prestigious materials in ecru and beige: Loosely-woven cottons, design created by transparency. Mat and brilliant effects in damask. Patterns of leaves, which are printed or embroidered on linen or linen optics, rough stripes and mini-patterns in white and linen.

Cotton nets or synthetic materials printed or embroidered with floral or ornamental design.

Bright printed fabrics in slightly acid colours: acid green, turquoise, bright yellow, orange, Children drawings, flowers à la „Kenzo“, graphic drawings and brush-painted checks.

Materials like glass fibres, nylon, lurex in the colours of the rainbow.

ANNEX 5

# WONDER LAND

Halle, Hall 9.0

Die Exklusiv - Selektionen  
auf der Heimtextil

The exclusive selections  
at Heimtextil

Les sélections exclusives  
à Heimtextil

HEIMTEXTIL  
Frankfurt am Main, 10. - 13. 1. 1996



**EXKLUSIVITÄT PAR EXCELLENCE.** „Wonderland“ und „Dreamland“: Diese beiden Namen versprechen Ihnen eine unvergessliche Reise in die Welt der modisch hochwertigen Wohntextilien. Die etwa 100 exklusivsten Hersteller aus 14 Ländern präsentieren Ihnen eine farbenprächtige Sinfonie der vielfältigsten textilen Produkte. Lassen Sie sich inspirieren von den außergewöhnlichen Trend Shows, die von der renommierten Pariser Stylistin Nelly Rodi effektvoll in Szene gesetzt werden. Genießen Sie das Gefühl, in exklusiver Atmosphäre eine Weltelite der textilen Wohnprodukte zu erleben. Herzlich willkommen bei „Wonderland“ und „Dreamland“.

**EXCLUSIVENESS PAR EXCELLENCE.** "Wonderland" and "Dreamland": these two names are your promise of an unforgettable journey to the world of fashionable, high-quality domestic textiles. Nearly 100 of the world's most exclusive manufacturers from 14 countries will present a gloriously colorful symphony of the most diverse textile products. Allow yourself to be inspired by the unique Trend Shows which are being put on by the renowned Paris stylist Nelly Rodi. Enjoy the feeling that comes with experiencing the world's domestic textile elite in an exclusive ambiance. Welcome to "Wonderland" and "Dreamland".

**EXCELLENTISSIME** "Wonderland" et "Dreamland": ces deux noms recèlent la promesse d'un voyage inoubliable dans l'univers des textiles d'habitation haut de gamme et mode. Pres de 100 fabricants renommés sont venus de 14 pays pour vous présenter la symphonie aux somptueuses couleurs d'une multitude de produits textiles. Laissez-vous inspirer par les Trend Shows, une mise en scène tout à fait exceptionnelle des tendances actuelles par la célèbre styliste parisienne Nelly Rodi. Savourez le plaisir de vous immerger dans l'ambiance particulière des textiles d'intérieur créés dans les ateliers de l'élite mondiale. Bienvenue à "Wonderland" et "Dreamland".



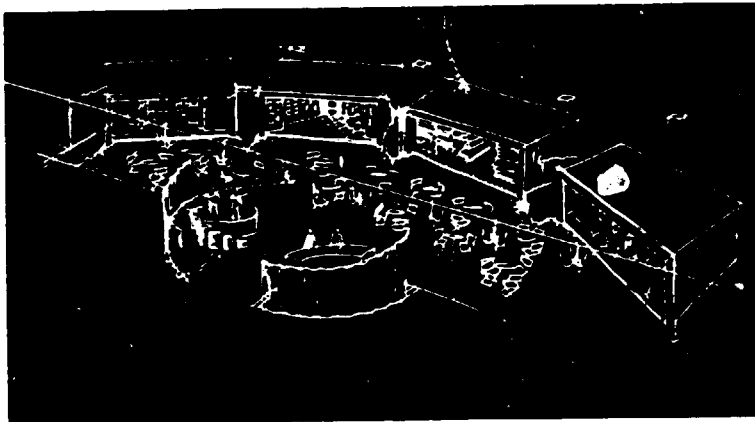
**DIE EXKLUSIV SELECTION „WONDERLAND“** Eine der beiden dominierenden Angebotsgruppen der Heimtextil sind die Produkte des Bereichs „Floor-Wall-Window Decoration & Furniture Fabrics“: Dekorations- und Möbelstoffe, Gardinen, Teppiche und Tapeten. Ca. 10 hochkaratige internationale Aussteller zeigen Ihnen in der Gruppierung „Wonderland“ ihre individuellen Interpretationen der neuesten Trends. Erleben Sie ästhetisch niveauvolle, richtungweisende Präsentationen, die Ihnen kreative Anregungen für Ihre eigene Kollektion geben.

**THE EXCLUSIVE „WONDERLAND“ SELECTION.** One of the two dominant display groups at Heimtextil are the products in the area “Floor-Wall-Window Decoration & Furniture Fabrics”; decorative and furniture fabrics, drapery, carpets, and wallpaper. Approximately 10 top-class international exhibitors will display their individual interpretations of the latest trends in the “Wonderland” group. Experience aesthetically high-class, trend-setting presentations that will act as a creative stimulus for your own collection.

**LA SELECTION EXCLUSIVE „WONDERLAND“.** L'un des deux groupes de produits dominants de l'offre au salon Heimtextil couvre le domaine “Floor-wall-Window Decoration & Furniture Fabrics”, c'est-à-dire les tissus d'ameublement, rideaux, tapis et papiers peints. Environ 10 exposants internationaux de grand renom vous présentent leur interprétation toute personnelle des nouvelles tendances dans l'enceinte de “Wonderland”. Assistez à des présentations hautement esthétiques, déterminantes pour les orientations futures et qui stimuleront votre créativité.

**DIE TREND SHOW „WONDERLAND“** Die Hauptrolle in der Welt der Mode wird von „Wonderland“ mit einer unvergleichlichen Trend-Show gefüllt. Als „Spielplatz“ für die neuen „amiralenen“ Trendsetzer, die über neue Perspektiven, die erleben die Textilien, stehen sie in der „Welt der Mode“ hinter der Bühne der „Bühne“ im Rampenlicht. Die „Spielregeln“ sind die kreativer

Einfluss, der die beiden  
 Bereiche verbindet.  
 Modestyles und die  
 „Spielregeln“.  
 Tausende von Modestyles  
 können in der Welt  
 und in der „Welt der  
 Mode“ gesehen werden.  
 Die „Spielregeln“ sind die  
 „Spielregeln“ der Welt, die die Welt bedeuten.



**THE „WONDERLAND“ TREND SHOW** An extraordinary  
 fashion show, „Wonderland“ is a  
 unique and unforgettable experience.  
 As a „playground“ for the new  
 „amiralenen“ trendsetters, who  
 experience the textiles from  
 new perspectives, they stand  
 behind the „stage“ in the  
 spotlight. The „rules of the  
 game“ are the creative  
 influence, which connects  
 the two areas.

The creative influence of two great artists, Magritte and Escher, is unmistakably present in the „Wonderland“ layout. Plunge into a magical world and experience familiar textiles from a completely new light: on the stage that represents the world.

**LE TREND SHOW „WONDERLAND“** La belle et  
 haut de gamme „Wonderland“ est au cœur

1996, le cadre  
 d'une présentation  
 captivante. Le  
 Rodin présente  
 un théâtre magi-  
 naire. Quatre  
 scènes présentent  
 les quatre  
 nouvelles tenues

et défines par la mode. Vous verrez tout  
 autour des textiles dans la dernière partie  
 de la mode et sous les feux de la rampe.  
 C'est une véritable découverte de la mode  
 magique et de la magie du textile. Les  
 modèles de la mode sont les plus beaux  
 et les plus modernes. Vous verrez les  
 nouvelles tenues et les autres textiles  
 dans la partie „Wonderland“.

DIE AUSSTELLER THE EXHIBITORS LES EXPOSANTS

*Arco* I  
*Bellhouse* GB  
*Blome* D  
*Walter Bortolossi* I  
*Cani* D  
*Castello del Barro* I

*Man Singh* D  
*WU 1* I  
*Monkcell* GB  
*Panz* GB  
*Pansu* F  
*Penelope Oggi* I  
*Edmond Petit* F  
*Quilt Italiano* I

# Halle 9.0

*Co-Designers* D  
*Consortium* I  
*CSI* F  
*Finar* I  
*Fede Cheti* I  
*Gaston Y Daniela* I  
*Guell-Lamadrid* I  
*Inter Select* M  
*Jordan* JOR  
*Jover* I  
*Kurage* DK  
*Les Passementeries* I  
*Longlife* D  
*Lupu* D

*Reymondon* F  
*Erika Riebe* D  
*Roesner* D  
*Ruckstuhl* CH  
*Ruph* F  
*Sabet* D  
*DeKorce Schuerholz* D  
*Sixcom Alupa* IND  
*Smitz* I  
*TAM* I  
*Lescola* D  
*Vallepasa* I  
*Volkert Textil* D  
*Wohnsun* D

ANNEX 5

# DREAM LAND

Halle, Hall 1.2

Die Exklusiv-Selektionen  
auf der Heimtextil

The exclusive selections  
at Heimtextil

HEIMTEXTIL

Frankfurt am Main, 10 - 13. 1. 1996





### Chic und Ländlich

Beim Thema „Chic und Ländlich“ haben folgende Textilien unsere Aufmerksamkeit erregt:

Zweifarbige Streifen und Karos, jedoch niemals monoton, klein oder groß, mit Waffelmustern oder mit Borduren und Stickereien, für die Küche oder bei den Betten, weichen Decken auch einige bunte Karos und Streifen.

Daneben verwaschene Unitone, darüber große dekorative Motive.

Gedruckte Patchworkmuster im ländlichen Stil, Karos und Blumen in weichen, ineinanderfließenden Farben in mehreren Verarbeitungen, hochelegant bis hin zu kindlichen Varianten.

Blumenmotive in allen Variationen, Sonnenblumen und mediterrane Muster in weichen warmen Tönen. Leicht verwaschene Motive wie Fresken, ineinanderfließende Farben, die sich mit geometrischen Mustern oder Schriftzügen mischen wie in einem Herbarium.

Wichtig außerdem die weiße Wasche, gestickt und mit Spitzen für Tischtücher und kleine Vorhänge. Ferner findet man kleine gedruckte oder gestickte Motive auf Kissen, Schürzen, Sets oder Tischdecken. Frotteehandtücher in warmen Pastelltonen oder mit Borduren mit Pflanzenornamenten.

### Realismus und Surrealismus

Bei diesem Thema haben folgende Textilien unsere Aufmerksamkeit erregt:

Viele dunkle Töne: grau, schwarz, rot, aber auch marineblau und grün. Wolldecken mit Cashmere-Borduren oder großen Paspeln. Karierte Decken im englischen Stil, mit Samt durchwebte Decken. Nachtblauer Samt mit Gold kombiniert für kostbare Decken und Kissen.

Bedruckte Stoffe mit Kranzmotiven und Wappenmotiven in Königsblau und Bordeaux. Ornamente in oxydiertem, silberhaltigem Goldton. Erlesener Brokat in Rot und in Weiß oder mit Bordure.

Strichmuster oder „Hermès“-Motive, Drucke mit riesigen Taschenuhren in Schwarz und in Weiß.

Maskuline Streifendessins für Badetücher in dunklen Tönen.

### Hier und Anderswo

Chenilledecken in Sandfarben und erdigen Tönen, in Uni oder aus Jacquard. Unregelmäßig gewebte Textilien und durchbrochene Textilien in Materialien wie Jute. Zweifarbige Drucke mit Schwarz im afrikanischen Stil für Decken, Frottee und sogar für einfach bedruckte Baumwolle.

Changereisenstoffe und Stoffe mit eingewebten Goldfäden in Textilien in warmen Rottönen.

Cashmere und bedruckte Stoffe, die sich an marokkanischen Mosaiken inspirieren. Bunte Stoffe mit Stempeldruck, flache Stoffe in uppigen Farben und Batikstoffe. Die ursprüngliche Farbpracht erinnert an Einflüsse weltweit.

### Natürlich und Künstlich

Beim Thema „Natürlich und Künstlich“ zeichnen sich folgende große Textilrichtungen ab:

Jersey, Chine mit Sohlenstempel veloutierten Stoffen, natürlichen Baumwolle, gewebten, Rohjute und Leinen lassen die natürlichen Farben leuchten. Tischwasche in Leinen, gebleicht oder ungebleicht, wie früher behandelt, mit kleinen Einteilungsschichten, unregelmäßig gewebten Karos, Servietten in kleinen Taschen. Frottee in verschiedenen Variationen mit eingefärbten Randern oder gestickten Borduren.

Im Gegensatz dazu zeigt sich die Farbe in riesigen Mustern, in streng geometrischen Formen oder in etwas freieren Motiven wie dünnen Streifen, Kindermotiv, Stern, Collagen mit Blumen, deren Blumenblätter in reichhaltigen Farben leuchten. Mohairdecken in Uni oder Karo in leuchtenden Farbzusammenstellungen.

Tischsets in allen Farbvariationen, Handtücher in Frotteovelours und Kissen.

### Chic and Countryside

For the theme „Chic and Countryside“, the textiles, which have held our attention, are the following ones:

Bicoloured but never monotonous checks and stripes, small or big, in honey comb stitch or with borders or embroidery, for the kitchen or in thick and soft blankets, some multicoloured checks and stripes.

Besides, faded plain materials with a superimposition of decorative patterns. Patchworks printed in a country style, mixed checks and flowers in soft cotton in several treatments: It goes from the smartest to the childshiest.

All of the variations around floral patterns: Sunflowers and Mediterranean design in warm tones. Slightly faded patterns such as frescos in blending colours, combined with geometrical elements or writing graphics like herb. Whites are also important: They are embroidered, with lace, for tablecloths and small curtains.

Small patterns placed, printed or embroidered on cushions, aprons, sets of tablemats or tablecloths are also to be found. Terry towels in warm pastels with plant-like borders.

### Realism and Surrealism

For the theme „Realism and Surrealism“, the following textile influences have held our attention:

The most tones are dark tones: Grey, black, red but also navy blue and green. Wool blankets with cashmere borders or broad piping. Blankets with a check in an English style, blankets in woven velvet. Midnight blue velvet combined with gold for rich blankets and cushions.

Printed fabrics with wreath and badge design in royal blue and maroon tones. Oxidised gold and silver arabesques. Thin red and white brocade or in border. Pen-and-ink drawing or „Hermès“ design, black and white patterns of tremendous pocket clocks. Mannish stripes for bath towels in dark tones.

### At Home and Away

Chenille blankets in sand and earth colours, plain or in Jacquard. Irregular weaving, hemstitches in materials such as the jute. Bicoloured materials with black in an African style for blankets, terry towelling and even for simple printed cottons.

Changing elements and materials with integrated golden threads in warm materials.

Cashmeres and printed fabrics inspired by the Moroccan mosaics.

Multicoloured materials with stamp printing, generous uniform tones and ethnic effects. The profusion of colours reminds us the influences coming from all over the world.

### Natural and Artificial

For the theme „Natural and Artificial“, the main textile directions are the following ones:

The material stands out the natural colours with jerseys, chinos, silks materials, natural cottons, rough jute and linen. Household linen in bleached or natural, linen, treated like in the past with small hemstitches in lines, irregular woven checks, towels put in small envelope bags. Terry in varied finishing touches, such as ribbed or embroidered borders.

In contrast, the colour appears in very big drawings, in rigorously geometric forms or in free design such as stripes painted with the brush, children drawings, sticking of flowers with petals, which are rich in colours. Plain or with a check mohair blankets in luminous colour associations.

Sets of tablemats in all of the colours of the range, towels in velvet terry and cushions.

# DREAM LAND

Inklusive Includes LA PIAZZETTA en plus

Halle, Hall 1.2

Die Exklusiv - Selektionen  
auf der Heimtextil

The exclusive selections  
at Heimtextil

Les sélections exclusives  
à Heimtextil

HEIMTEXTIL

Frankfurt am Main, 10. - 13. 1. 1996



**DIE EXKLUSIV-SELEKTION „DREAMLAND“.** In dieser Ausstellergruppierung stellen Ihnen ca. 55 renommierte Anbieter des Bereichs „Bed-Bath-Table & Kitchen Linen“ ihre niveauvollen Produkte vor. Die Selektion „Dreamland“ verspricht ein ebenso exklusives Ambiente wie „Wonderland“; darüber hinaus erwarten Sie auch hier Textilien der obersten Kategorie sowie trendorientierte und innovative Ideen. Erleben Sie die erstmalige Präsentation von Neuheiten und entdecken Sie Produkte, die schon bald den Markttrend bestimmen werden.

**THE EXCLUSIVE „DREAMLAND“ SELECTION.** In this display group, approximately 55 renowned manufacturers from the area „Bed-Bath-Table & Kitchen Linen“ will present their top-quality products. The exclusive atmosphere of the „Dreamland“ selection promises to equal that of „Wonderland“; in addition, you'll also find textiles of the topmost quality as well as trend-oriented, innovative ideas. Experience the debut of new items, and discover new products that will soon set the market trend.

**LA SELECTION EXCLUSIVE „DREAMLAND“.** Dans ce groupe d'exposants, près de 55 maisons renommées dans le domaine „Bed-Bath-Table & Kitchen Linen“ vous offrent leurs excellents produits. La sélection „Dreamland“ est pour vous la promesse d'une ambiance aussi somptueuse que celle de „Wonderland“; les textiles les plus raffinés et les idées les plus novatrices vous y attendent. Venez assister à cette „première“: la présentation de nouveautés et de produits qui sont déjà le reflet des tendances futures.







CREDITS

Foto: Photo „Dreamland“

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Foto: Photo „Wunderland“



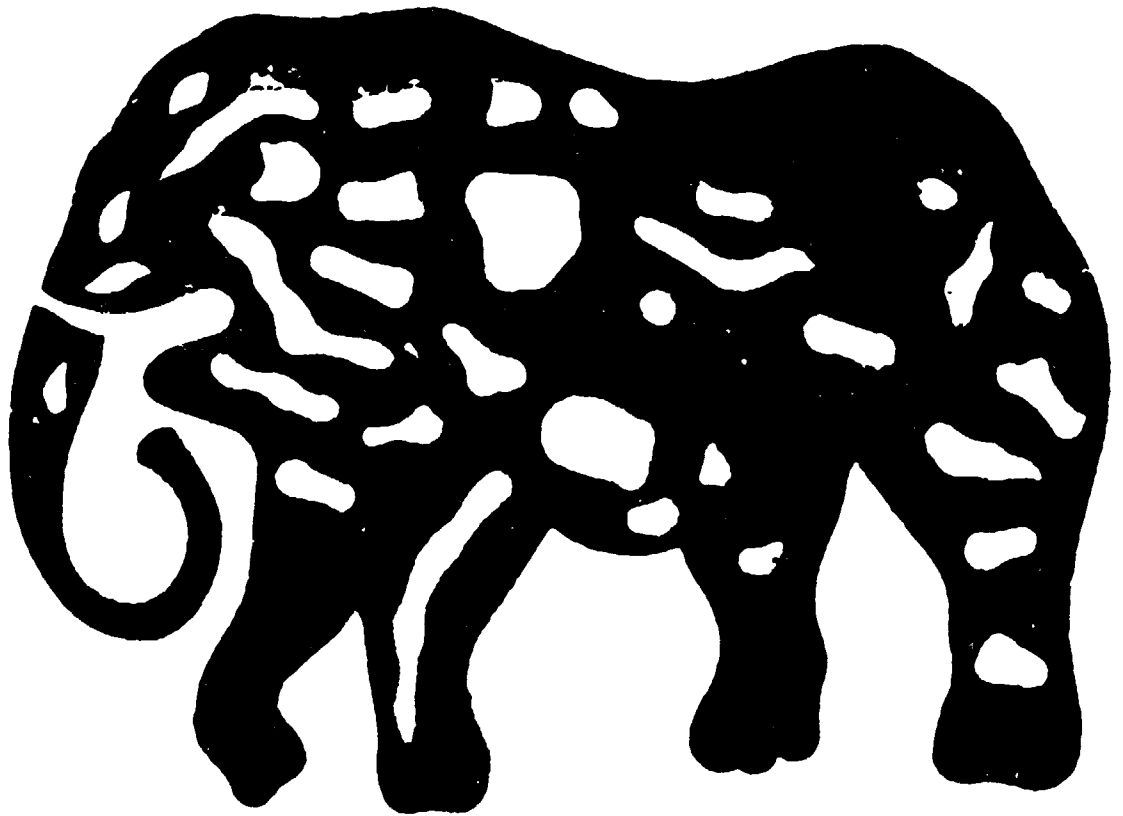
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# INDIGO

**An exhibition of  
Eco-friendly Indian Textiles**

Heimtextil Fair, Frankfurt (Germany)  
January 10-13, 1996



Development Commissioner For Handlooms  
Ministry of Textiles, Government of India  
New Delhi- 110011 (INDIA)

# I N D I G O

Indian handloom textiles, a deeply rooted ancient craft, is perceived as a creative endeavour of a weaver to establish the resilience and variety of Indian culture. The exquisite muslins made of finest yarn which could pass through a ring and the silks of Kancheepuram and Varanasi are reckoned as an individuality that lends a new expression of weavers' collective enterprise, their comprehension of colour, texture and designs. Variegated in permutations and combinations of moods and styles, this transformation of fibre into fabric is a fountain of Indian artistry. The collection presented here in this exhibition picks only a small segment of the intricately woven, laboriously painted or printed, excitingly appliqued or richly brocaded fabrics, which in itself, would leave the viewer astounded at the limits of the human imagination or its yearning for an ideal environment.

Colour and its use in fabric has always been very important for the Indian weaver. A weaver's fascination and impression for colours has been drawn from the nature with its colourful surroundings. Every occasion, and each mood has, therefore, a colour assigned to it. The interpretations of what different colours symbolise are endless but the sole objective always remains one of translating moods and surrounding into colourful textiles.

The beginning of ornamentation of cloth with colour is traced back to ancient times when textile materials were dyed with natural dyes. Vegetables and mineral extracts were used to create splendid coloured fabrics. Colours were extracted from some of the natural elements like castor-oil, tamarind seeds, turmeric, alizarin, maddering root, Indigo neel, pomegranate stem, saffron, lac, pista etc. The colours obtained from these were maroon red, orange, lemon, moss green, indigo blue, purple etc. The availability of multiple substances for each of the primary colours gave dyers freedom to exercise their judgement in selecting the colouring agent for specific work in hand.

The clarity and subtlety of the Indian textile has for generations led to the carving of trade routes to the subcontinent. In the textile everything revolves around the ornamental factor. The art of India has always turned to nature for its inspiration for patterning.

It will be found that to appease the impulse of decoration the flower, the fruit, the creeper, the bird, and the beast is used with finesse onto the textile. The skilful use of these motifs are handed down from generation, yet within the rules there is freedom for the creative impulse.



Here again local traditions vary, the motif is conventional, yet the master artist turns our attention to the details in nature that might normally go unnoticed. Design is not considered superficial but grows out of the process and skill. The extreme fineness of accomplishment can be recognised by the discerning eye. Meanwhile the viewer will recall the simplicity of a technology handed down over years, which would definitely cast a spell on him.

In this exhibition a new dimension is added to the Indian textile - the innovative use of the jute fibre. The jute has been used for upholstery, floor coverings, decorative panels and garments. With the help of creative and new development, jute has been brought to match the traditional textiles. The golden coloured natural fibre has been introduced to the world in a new role.

This exhibition is an attempt to revive a new dialogue between the patron and the creator, whose only response to this challenge can be creation of excellence, undiluted and absolute. We invite you to join in paying tribute to a tradition that is capable of boundless growth.



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## HEIMTEXTIL

Messe  
Frankfurt

October

Presse · Prensa  
Stampa · Press

Heimtextil - January 10 - 13, 1996:

- Participation from the United States stronger ever
- Heimtextil 1996 with 150 U.S. exhibitors - 20 per cent increase over previous Heimtextil attendance

Participation from the United States at Frankfurt Trade Fairs has been growing steadily year by year. In 1994, more than 650 exhibitors from the United States attended 14 trade fairs organized by Messe Frankfurt in the areas of textiles, consumer goods and technical products; another 870 exhibitors came to Frankfurt for the so-called guest fairs including the Book Fair. Next to the Book Fair and the Toy Fair, Heimtextil is the most important trade fair for U.S. exhibitors in Frankfurt. For Heimtextil 1996, an all-time high is expected.

On the visitors' side, too, U.S. participation is stronger than ever. More than 7,000 buyers from the United States attended to the trade fairs organized by Messe Frankfurt in 1995. Several thousand more attended the guest events - the figures for the guest fairs is not available. Heimtextil is one of the most important Frankfurt fairs for U.S. buyers. In 1995, around 1,500 visitors traveled to Heimtextil; in 1995, the number topped 1,900.

Around 150 exhibitors from the United States are expected to participate in Heimtextil 1996. This marks a 20 per cent increase over the participation of U.S. exhibitors at Heimtextil 1995. Among them are more than 80 individual firms and more than 60 companies in joint stands.

## Kontakt

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Four large areas in different halls have been reserved for the joint stands:

**Hall 3.1:** 17 companies with bedding, blankets, terry liners, bath mats and shower curtains, organized by the U.S. Department of Commerce,

**Hall 9.1:** 22 companies with high-quality decorative and furniture fabrics and curtains, also organized by the U.S. Department of Commerce,

**Hall 6.1:** nine companies with wallcoverings and accessories, organized by the North American Wallcovering Manufacturers Association, and

**Hall 10.1:** 15 companies from North Carolina with upholstery fabrics, organized by the State of North Carolina.

*Jürgen Bohl*, Commercial Specialist with the U.S. Department of Commerce, based at the U.S. Consulate General in Frankfurt and organizer of the two U.S. pavillions in Halls 3.1 and 9.1, says: "Heimtextil offers a very good opportunity for exposure as it attracts buyers from all over the world and serves as an international meeting place for the industry." According to him, participation at Heimtextil is a superb vehicle for U.S. companies for entry not only into the "highly competitive and sophisticated German market," but also into markets worldwide.

"The high proportion of non-German visitors makes Heimtextil a truly international platform. We are very satisfied with the quality of the trade visitors, especially with the large number of decision makers," says Bohl. According to past surveys, buyers like, above all, the complete and coordinated product range U.S. companies present, such as elegant and exclusive decorative sets for the bedroom including covers, curtains, cushions and accessories.

The U.S. Department of Commerce has organized U.S. pavilions at Heimtextil for 13 years. In 1996, 12 of the 42 companies in Halls 3.1 and 9.1 will participate for the first time under the umbrella of the Department of Commerce.

In Hall 6.1, North American Wallcoverings will again be displaying their latest wallcoverings and accessories in the largest pavillion of its seven-year existence. *Mauro A. Checchio*, Coordinator, says another successful year is anticipated.

Over the last several years, the booth has grown to become one of the largest wallcovering displays at the fair. It includes residential prepasted, dry strippable, vinyl-coated, non-woven wallpaper, companion fabrics, coordinated accessories and commercial, vinyl, fabric-backed vinyl, and wood-veneer wallcoverings.

All previous wallcovering exhibitors will be represented again at Heimtextil 1996. In addition to regulars Eisenhart, Gencorp. International, Laminating, Rosedale, Economy Color Card, and Lectro Form-Passaic Engraving, two new exhibitors, Fidelity and Roysons, will be showing in the pavillion.

In Hall 10.1, the State of North Carolina will be organizing a group of exhibitors for a sixth consecutive year at Heimtextil. Previously, the group exhibited in Hall 9.0. The 14 companies in 1996 will focus on upholstery fabrics. In addition, many other North Carolina companies will be exhibiting independently at Heimtextil with a variety of product groups.

*J. Timothy Branscome*, Trade Director of the State of North Carolina, European Office, said: "The State of North Carolina group has historically enjoyed great success at Heimtextil. Any company wishing to be taken seriously as an 'international' interior textiles company must exhibit at Heimtextil."

The group is enthusiastic about the changes at the upcoming fair in regard to its new location in Hall 10.1. "We are anticipating a great deal of visitor traffic due to well-known companies such as Barrow Industries, Waverley Fabrics and Fame/Spektor who will be joining us for the first time," said Branscome. "Also, international market conditions and consumer demand are very favorable for American fabrics this year."

North Carolina leads the nation in textile mill product exports with more than \$850 million in worldwide export sales in 1994. Export sales of textile mill products to the 15 European Union member countries were greater than \$175 million in 1994.

According to the Financial Times, October 23, 1995, "Of the 1.7 million people employed in U.S. textiles today, some 300,000 work in North Carolina. That makes it the biggest textile producing state in the union, with almost twice the workforce of its nearest competitor, California."

In addition to the participants at the national stands, more than 80 individual U.S. companies have registered so far for Heimtextil 1996, and the final number could reach a good 90 exhibitors. U.S. firms will participate in all categories of Heimtextil. They will present decorative and furniture fabrics in Halls 8.0, 9.1 and 9.2, bedding, bed linen and blankets in Halls 3.1, 4.0, 4.1 and 4.2, terry linens and bath mats in Halls 5.0 and 6.0, wallcoverings in Halls 5.1 and 6.1, table linens in Hall 4.0, non-textile table coverings in Hall 6.1, sun shades in Hall 10.2, curtain accessories in Hall 10.2, and printing systems in Hall 9.1.

Heimtextil also expects about 15 American designers in Hall 6.3 offering a comprehensive selection of avant-garde and classic designs.

Three American exhibitors will participate in the special Heimtextil forum "Dreamland" in Hall 1.2, arranged by the

**French stylist Nelly Rodi. They are Fieldcrest Cannon Inc., Ralph Lauren Home Collection and Westpoint Stevens.**

**For years, the United States has been the strongest overseas participant at Heimtextil on the visitors' side, ahead of Japan. Messe Frankfurt once more expects a strong contingent of U.S. trade visitors from the retail and wholesale sectors, as well as from the trade and industry. For Heimtextil 1996, the United States attendance could reach well over 2,000 buyers.**

HEIMTEXTIL

4



Presse · Prensa  
Stampa · Press

Statement by  
**Dr. Michael Peters,**  
Member of the Board of Management  
of Messe Frankfurt GmbH

on the occasion of the

Heimtextil 1996

Business Press Conference

in Frankfurt am Main on 8 January, 1996

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The spoken word is valid

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Ladies and Gentlemen,

As every year, the Heimtextil is the opening event of the new trade-fair season. Starting on Wednesday, professionals and trend scouts from the home-textile sector will get together in Frankfurt for four days.

## **A review of 1995**

The last business year was not an easy one for the home-textile sector. The continuing economic depression, about which both trade and industry have been complaining, resulted in an average decline in sales of four percent and was characterised by hard price negotiations, as well as even higher demands on product design and delivery service. High taxes have led to reduced purchasing power and dampened the consumers' willingness to spend. Furthermore, exchange-rate fluctuations have had a negative impact on the export business with falls in sales of up to nine percent.

The market volume of home and household textiles at retail prices shrunk by an average of four percent last year to DM 27,520 million (1994: DM 28,560 million)<sup>1</sup>. The biggest shares of this total were accounted for by the bedroom<sup>2</sup> and home and table linen segments (DM 9,400 million), and carpets and carpeting (DM 9,200 million). The next-biggest share was held by curtains and decorative fabrics with DM 3,700 million, followed by sun-protection systems with DM 2,820 million and wallpaper / wall coverings with DM 1,750 million. The unequivocal winner, with an encouraging eight percent increase in sales, was sun-protection systems. The sales trend in the furniture-fabric segment resulted in a decline of seven percent to DM 650 million. (1994: DM 700 million). In the case of household, table and bed linen, imports hold a relatively large share of the market with 59 percent (DM 3,100 million), second only to carpets and carpeting where imports hold 60 percent (DM 5,500 million). In line with the development of sales, there has been a decline in production of around three percent to

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<sup>1</sup> Including mattresses, excluding slatted bed frames and bedsteads

<sup>2</sup> Including mattresses



DM 11,000 million. Although final figures are not yet ready, the trade associations estimate that the number of employees will have fallen further in 1995 to approximately 38,400 (1994: 42,637). The number of companies in the home and household textiles sector dropped by about three percent to 365 (see appendix).

On the whole, last year was distinguished by rising costs - especially for raw materials - and declining sales. The situation was worsened by the process of concentration on the manufacturing and trade sides. The results of a market study commissioned by Messe Frankfurt show that, on the retail plane, this process of concentration will continue over the coming years with more and more independent retailers becoming branches of chain stores. For the industry, this means a radical revision of their distribution strategy and their entire customer services.

**Prognosis for '96:  
a dim light at the end  
of the tunnel**

There is, nevertheless, some light at the end of the tunnel to be seen at the start of the new year, 1996: all the hopes of the economic prophets are pinned on private consumption. That these hopes are not just wishful thinking but genuine life belts for the economy is reflected primarily in the predicted increase in net income of approximately DM 20,000 million for the lower income groups in the current year. This represents approximately one percent of disposable income or consumption: experts expect a rise in real income of about 3.5 percent. Even if this should only turn out to be a straw fire, we can at least hope for a 'consumption push' of around two percent in real terms. The weak dollar is having a positive impact on imports but a negative one on the export activities of German industry.

**The home has top  
priority**

Travel and the home have so far been the stabilising factors of private consumption. In times of economic uncertainty, the home has an important function as a safe haven. In the scale of consumer values, the home holds top place. However, the consumer has also become more price conscious and now demands high-grade goods for less money but with no change in quality.

## Heimtextil 1996

As the world's leading fair for the home and household textiles sector, our Heimtextil is a monopolist when it comes to seeing a representative cross-section of the international product range, to observing international competitors, to meeting international business partners and to discovering the latest world-wide trends.

Firstly, the main indices of the Heimtextil 1996:

<b>Heimtextil '96 The world of home and house- hold textiles</b>	<b>1996</b>	<b>1995</b>	<b>%</b>
<b>Exhibitors</b>	2,690	2,677	+ 0.5
<b>Countries</b>	63	62	+ 1.6
<b>Germany</b>	752	752	unchanged
<b>Non-German</b>	1,938	1,925	+ 0.7
<b>Visitors</b>	Estimate: 69,000	67,035	+ 2.9
<b>Germany</b>	39,330	38,210	+ 2.8
<b>Non-German</b>	29,670	28,825	+ 2.9
<b>Exhibition space (m<sup>2</sup> net)</b>	225,000	220,397	+ 2.0

These are thoroughly positive changes: we have received registrations from 2,690 exhibitors from 63 countries. Apart from the Federal Republic of Germany (752), the best represented countries are, as in the past, Italy (265), Great Britain (221), France (185), the USA (129), Spain (112) and Belgium (105).

We have 35 national joint presentations from 23 countries at the Heimtextil '96. The countries represented encompass Europe, including Eastern Europe, Asia, the USA, South America and North Africa. Among these joint presentations are the creative groupings 'Tessilforum' from Italy, 'Tissime' from France and 'Deco Team' from Germany. Completing the picture in 1996 are another five international creative groupings from 17 countries. Two of them - 'Dreamland' (Hall 1.2) and 'Wonderland' (Hall 9.0) - have been initiated by Messe Frankfurt. Eight special shows - three of them produced by us - ensure variety and intellectual stimulation at the fair (you will find a detailed overview in your press folder).

#### Partner country Italy

Italy is the partner country of the Heimtextil 1996. With 265 exhibitors and around 2,500 visitors, Italy is not only represented by the biggest group of foreign exhibitors but also has the largest number of special shows and trend presentations. 'Perspectives of the textile industry and the expansion of inner-European trade' is the subject of a symposium organised by the Italian Ambassador in Bonn, H.E. Umberto Vattani, and the Italian Institute for Foreign Trade (*Istituto Commercio Estero - I.C.E.*). To be held at Frankfurt Fair and Exhibition Centre on 12 January, the symposium will be chaired by the 'Corriere della Sera' daily newspaper. This event is flanked by a variety of other special activities. The front runners for selection as the Heimtextil partner country in 1997 are France and Great Britain.

#### Qualitative growth

With around 2,700 exhibitors, our Heimtextil trade fair has reached the limits of its capacity. From now on we will concentrate solely on qualitative growth and rejuvenate the Heimtextil concept. We will successively introduce a greater degree of differentiation into the ten special fairs that take place under the umbrella of the Heimtextil. To this end, we must find a common denominator for diversity and optimum transparency.

## **Pocket-sized elephant**

In line with the question, 'How can I reduce an elephant to a handy pocket size?', our strategic task is to segment and project the various product groups as complete, independent segments. Hence, we have created clearly defined special-interest fields, i.e., fairs within the fair, which are positioned transparently for buyers in terms of both content and location and which help them to optimise their time/information ratio during their visit to the fair.

## **FOUR TRADE FAIRS UNDER ONE ROOF**

The Heimtextil rests on four main pillars. In accordance with the needs of visitors, we have clearly structured the four most important home-fashion tools and placed them in neighbourly proximity under the common roof of the Heimtextil. At the same time, we have replaced the old terms 'Heimtextilien' (home textiles) and 'Haustextilien' (household textiles) - which could only be understood by German speakers - by international titles:

- **'Floor - Wall - Window Decoration'** is the title for home textiles, which are to be found in the western section of Frankfurt Fair and Exhibition Centre, as well as for wallpaper and wall coverings in the adjoining 'City' section (872 exhibitors).
- **'Bed - Bathroom - Table & Kitchen Linen'** is the similarly comprehensible term for household textiles in the 'City' section of the Exhibition Centre (1,203 exhibitors).
- The **'Furniture Fabric Salon'** and its 231 exhibitors is positioned in the western section of the Exhibition Centre, close to exhibitors in the 'Floor - Wall - Window Decoration' segment.
- The **'ATELIER Design Presentation'** with 268 exhibitors has been the world's leading creative design show for many years now and is located in Hall 6.3.

In turn, these four trade-fair pillars encompass ten more or less independent product segments, which I would now like to outline for you:

- 1**                    **Floor - Wall - Window Decoration**  
With 662 exhibitors, **decorative fabrics and curtains with curtain and textile home accessories** make up the biggest segment at the Heimtextil (Halls 8 & 9).  
For the first time this year, exhibitors of decorative and furniture fabrics, as well as textile floor coverings, are grouped on a customer and future orientated basis in accordance with **channels of distribution**, i.e., by manufacturers and importers, on the three floors of Hall 9 and in Hall 10.1. Thus, with the concept of greater transparency for the various buyer target groups, we are responding to the demands of the market.
- 2**                    In Halls 5.1 and 6.1, we are staging the **'Walls of the World'** experiential segment with around 108 international exhibitors of wallpaper / wall coverings, including the associated services. For us, wallpaper is not a 'commodity product' with a given function that can only be sold via the price. Instead, we regard the new brand name as the beginning of a process in which wall coverings will come to be seen as emotional design products. With the spectacular 'Change of Wallpaper' special show, we aim to create new perspectives for wallpaper and to increase visitors' design consciousness.
- 3**                    The **sun-protection and decorative technology** segment has been given an impressive forum in Hall 10.2. All international market leaders are represented with a total of 51 companies.
- 4**                    The **high-quality carpets and floor coverings** segment is also well represented at the Heimtextil with 33 exhibitors. More and more manufacturers of fitted carpets, as well as makers of artist and designer carpets, are showing an interest in the Heimtextil. The suppliers also include leading manufacturers of oriental rugs. Around 20 companies are exhibiting high-

grade textile floor coverings only. Furthermore, carpets are also on show on a variety of other exhibition stands as supplementary products.

Another 116 exhibitors come from the **CAD, CAM, print systems and home engineering segments**.

5

#### **Bed - Bathroom - Table & Kitchen Linen**

As another 'fair within the fair', we have grouped together over 686 exhibitors of **bed linen, bedding and bedroom products**, including all market leaders from home and abroad, in the 'City' section of our Exhibition Centre. When it comes to bedroom textiles - or, to put it another way, textiles for the 'introverted part of the home' - the Heimtextil is the world's foremost fair, both in terms of traditional products, as well as modern elements such as water beds or futons. The range of products for the bedroom has a user-orientated structure.

6

Around 228 international suppliers of terry products, bathroom mats, shower curtains and accessories make up the '**Wonderful World of the Bathroom**'. In the adjoining Halls 5.0 and 6.0, we have combined terry products and mats which, although they are not necessarily offered together in the market, are frequently co-ordinated in the home. In this way, we will continue to generate new impulses for the market.

7

We have relocated **table and kitchen linen** in Halls 3.0 and 4.0. This product group used to be an appendix of other segments in other halls in the eastern section of the Exhibition Centre. Now the approximately 263 exhibitors are making an independent presentation. Both hall floors are a 'must' for discerning buyers. 26 companies with non-textile table cloths are once again to be found on the western side of Hall 6.1.

8

The range of home-textile products at the fair is rounded off by the 231 exhibitors of the '**Furniture Fabric Salon**', which, analogously to '**Floor - Wall - Window Decoration**', is located in Halls 8, 9 and 10 in the western section of the Exhibition Centre.

9 With 268 studios from 26 countries, the **ATELIER design presentation** is the world's most important and best attended specialist designer market. For many companies of the home and household textiles sector, ATELIER is indispensable for making and maintaining business contacts. A large percentage of these visitors are recruited from among the ranks of our Heimtextil exhibitors.

10 In Hall 10.0, 42 exhibitors present a representative cross-section of **home technology**. This includes investment goods, which range from special sewing and embroidery machines, via ironing and cleaning machines, to labelling equipment.

As for the first time in 1995, another component within the framework of the new, trade-visitor orientated, supply-side transparency of the fair is the concentration of products from the **Asia-Pacific** region in Halls 6.2, 7 and 10.0. Arranged by product groups, around 365 companies are exhibiting under the motto '**Textile Cultures - Discover the Feeling of Asia**'.

#### **Putting a stop to design piracy**

In view of the increasing incidence of **pirate copies and design theft**, which is also happening at Frankfurt's textile fairs, Messe Frankfurt has taken steps to counter this trend in conjunction with 'Gesamttextil', the German textile manufacturers' association, and the American 'Textile Producers and Suppliers Association' (T.P.S.A.). For the first time at the Heimtextil 1996, all exhibitors have been required to sign an undertaking in which they recognise the international copyright laws and promise not to show any copies at the fair. The increased security checks introduced at last year's Heimtextil and the ban on photography, which was strictly enforced by taking steps that include the confiscation of film and cameras, as well as expulsion from the Exhibition Centre, are further measures that will be retained in 1996. Inasmuch as German laws permit, we take legal steps against all breaches of the copyright laws at our textile fairs. Unfortunately, we have only been able to make

- 9 -

use of our domiciliary rights to date. With the exhibitors' undertaking, we are now able - given a unequivocal breach of the regulations - to shut down the exhibitor's stand immediately and to ban the company from the following fair.

Thank you for your attention.



# HEIMTEXTIL



January, 1996  
HT9622TP

Presse · Prensa  
Stampa · Press

Heimtextil 1996 in Frankfurt am Main from 10 to 13 January

- Exhibitor record with 2,690 companies from 63 countries
- Numerous special shows on the world of home and household textiles, '96/97
- 'ATELIER' design presentation to open for the first time at 12 noon on the eve of the fair

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The Heimtextil 1996 will be bigger and have even more exhibitors than last year's event: the gross amount of exhibition space has grown by approximately 5,000 square metres to 225,000 square metres; altogether 2,690 exhibitors from 63 countries (1995: 2,677 exhibitors from 62 countries) have registered to take part. The level of internationality has also risen again. At the Heimtextil 1995, it reached just under 72 percent (1994: 70 percent).

New at the Heimtextil 1996 are clearly structured exhibition sectors based on the 'shop-in-shop' principle. They have been designed in terms of content and layout so that visitors can make even more effective use of the Heimtextil and, therefore, achieve the best possible time/information ratio for their visits.

In the western section of Frankfurt Fair and Exhibition Centre, visitors will find the '**Floor - Wall - Window Decoration**' sector.

Kontakt:  
Dr. Isa Hofmann

With effect from this year's Heimtextil, the 581 exhibitors of decorative and furniture fabrics, as well as textile floor coverings, who are to be found on the three floors of Halls 9 and in Hall 10.1, have been restructured in a customer-oriented way on the basis of **channels of distribution**, i.e., manufacturers and importers are now grouped separately. Thus, the concept of



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greater transparency for the various buyer target groups is has been implemented in accordance with the needs of the market.

In detail, the new arrangements are as follows:

- Hall 9.0
  - Textile publishers / editeurs / converters,
  - 'Wonderland' creative grouping with decorative and furniture fabrics,
  - textile floor design and
  - 'Wonderland' special show,
- Hall 9.1
  - primarily *manufacturers* (in some cases with commercial products) of decorative and furniture fabrics,
- Hall 9.2
  - exclusively *manufacturers* of decorative and furniture fabrics,
- Hall 10.1
  - *Wholesalers / importers* of decoration and furniture fabrics,
  - home accessories and
  - North Carolina joint stand.

The **sun-protection and decorative technology** segment has been given an impressive forum in Hall 10.2. With 51 companies, all international market leaders are represented. The decision to position them in the western section of the Exhibition Centre was taken in the interests of the buyer target group of interior decorators, who are primarily interested in the decorative and furniture fabrics in the adjacent exhibition halls.

**Wall coverings and wallpaper** have a completely new marketing concept at the Heimtextil 1996. In Halls 5.1 and 6.1, Messe Frankfurt has created the experiential **'Walls of the World'** grouping with 108 international exhibitors. To present wall coverings and the associated services as emotional design products is also the goal of the **'Change of Wallpaper'** special show.

An increasingly important visitor target group at the Heimtextil consists of interior decorators and, for them, the *Bundesfachschule für das raumausstattende Handwerk e.V.* (Federal Polytechnic for the Interior Decorator Trade), Oldenburg, is showing spatial experiences of a very special kind in the Galleria.

In Hall 9.0, Messe Frankfurt presents 'Wonderland', a creative grouping of 44 suppliers of high-quality fabrics. For the first time, eight Italian companies will be making their presentations in the 'Consortium Collezioni Tessili d'Arredamento'.

Within the framework of the 'Wonderland' creative grouping is the elaborate 'Wonderland' special show. The work of Studio Nelly Rodi, Paris, this presentation of four trend themes for the world of home and household textiles in 1996/97 is embedded in the illusionary world of the theatre and cinema and leaves every observer room for memories, dreams and associations.

The second major product sector - **Bed - Bathroom - Table & Kitchen Linen** - is divided into three transparent and independent parts.

**Bed linen, bedding and bedroom products** brings together 686 market leaders from home and abroad in the eastern ('City') section of Frankfurt Fair and Exhibition Centre. This makes the Heimtextil the world's foremost trade fair for the bedroom in terms of both traditional products and modern elements such as water beds and futons.

A magnet for discerning visitors from specialist businesses are the five German, Italian and British exhibitors with high-grade **Cashmere blankets**, who have been grouped together near to the entrance of Hall 4.2 for the first time.

In the **Bathroom** segment, 228 international suppliers are showing terry products, bathroom mats, shower curtains and accessories in the two adjoining exhibition halls, 5.0 and 6.0.

The **table and kitchen linen** segments in Halls 3.0 and 4.0 have been relocated. Previously appendices in other exhibition halls of the eastern section of the Exhibition Centre, the 263 exhibitors now shine with an independent presentation. Additionally, 26 companies with **nonwoven table cloths** are showing their products on the west side of Hall 6.1.

Analogously to 'Wonderland', the 'Dreamland' creative grouping (58 international exhibitors) has been installed in Hall 1.2 for the **'Bed - Bathroom - Table & Kitchen Linen'** segment. Also to be found here is the renowned 'Piazzetta' group of Italian exhibi-

tors. The 'Dreamland' trend special show, which is also the work of the stylist Nelly Rodi, emphasises the high-grade nature of the presentation.

The range of products at the Heimtextil is rounded off by 231 exhibitors in the 'Furniture Fabric Salon', who, analogously to 'Floor - Wall - Window Decoration', are located in Halls 8, 9 and 10.

With 268 studios from 26 countries, the 'ATELIER Design Presentation' in Hall 6.3 is one of the world's most important designer markets. ATELIER is indispensable for many companies in the home-textiles sector and is used to maintain existing contacts and to make new ones. At the repeated request of numerous customers, the designer hall opens to trade visitors for the first time on the eve of the fair: at 12 noon on 9 January, 1996.

Within the framework of the decorative and furniture fabric segment, the 'Tessiforum' exhibitors from Italy and the 'Tissime' exhibitors from France are showing their high-quality products in Hall 9.2. The German 'Deco Team' has become an established creative attraction in Hall 8.0. Decoration shows with practical tips for the trade are being held daily under the motto, 'Nature & Culture - Style from all over the world'.

A special highlight, to be seen for the sixth time at this year's Heimtextil, is 'Atmosphère Interior Textiles'. On this occasion, it is located in a lightweight exhibition hall between Halls 3 and 4. 29 companies from ten countries will be showing high-quality decoration and furniture fabrics, floor coverings and designer rugs.

42 exhibitors are showing a representative cross section of home-textile technology in Hall 10.0. With this investment-goods segment, the Heimtextil offers a special service for both trade visitors and exhibitors who want to find out about the latest machinery and equipment for the production and processing of their products.

Also supplementing the basic range of textile products are CAM/CAD suppliers, companies with print systems and the

**Information and Press Centre** with trade magazines, institutions and sales-promotion activities.

As in 1995, another module is the product-group orientated concentration of the Asia-Pacific exhibitors in Halls 6.2, 7 and 10.0. Under the motto 'Textile Cultures - Discover the Feeling of Asia', 365 companies are showing a representative cross-section of Asian home and household textiles.

#### **AN OVERVIEW OF THE RANGE OF PRODUCTS AT THE HEIMTEXTIL:**

<b>Floor - Wall - Window Decoration</b>	<b>872 exhibitors</b>
- Decorative fabrics, curtains and accessories	600
- 'Walls of the World' wallpaper and wall-coverings	108
- Sun-protection / decoration technology	51
- Textile floor coverings	33
- Yarns and fibres	18
- Home accessories	62
<b>Bed - Bathroom - Table &amp; Kitchen Linen</b>	<b>1,203 exhibitors</b>
- Bed linen	370
- Bedding	162
- Bedding feathers / ticking	30
- Mattresses, futons	50
- Water beds	15
- Slatted frames / bedsteads	16
- Blankets	43
- Bathroom textiles: terry products, mats, shower curtains	228
- Table and kitchen linen	263
- Non-textile table cloths	26
<b>Furniture Fabric Salon</b>	<b>231 exhibitors</b>
<b>'ATELIER' design presentation</b>	<b>268 exhibitors</b>

#### **OTHER PRODUCT GROUPS**

<b>Home technology</b>	<b>42</b>
<b>Information and Press Centre</b>	<b>46</b>
<b>CAM / CAD exhibitors</b>	<b>15</b>
<b>Print systems</b>	<b>11</b>
<b>Contract-business textiles</b>	<b>2</b>

## ANNEX 6

# PRESSE



# DOMOTEX

H A N N O V E R

Weltmesse für Teppiche und Bodenbeläge

PRENSA  
IMPRENSA  
ΠΡΕΣΣΑ  
PRESSEN  
مطبوعات

PERS  
الصحافة  
STAMPA  
BASIN  
प्रेस

PRESS  
報道  
LEHDISTÖ  
ΤΥΠΟΣ  
新聞稿

**DOMOTEX HANNOVER '96**

**06.01.1996**

1,030 exhibitors place their wagers on the No. 1 trade fair in their branch  
More than 60 percent of the exhibitors come from countries outside of Germany  
Exhibitor numbers attain last year's high levels

---

The difficult business climate currently plaguing the carpeting and floor covering industry has had an impact on the industry's mood. Crumbling prices and a decline in demand characterize the current market situation and weigh heavily on floor covering manufacturers and import companies for hand-made carpets, a situation which underscores the importance of the DOMOTEX HANNOVER '96 show (7th to 10th January). The industry, present in full force, expects the world's largest trade fair for carpets and floor coverings to initiate a positive market upswing. The 1,030 exhibitors (compared with 1,026 in 1995) and the anticipated 34,000 visiting professionals consider the show an effective barometer of their business climate. A consistently weak sales market has induced manufacturers and importers in both the industrial and the hand-made sectors to place more emphasis on the DOMOTEX HANNOVER show as a marketing instrument. They realize that the communication between supplier and customer plays a more important role today than ever before and that there is no better place for this than DOMOTEX.

Of the more than 1,000 exhibitors in total, some 530 will come from outside Germany. The foreign exhibitor countries traditionally enjoying the strongest representation include: Belgium, Great Britain, USA, Turkey, India, the Netherlands, Switzerland and Italy.

No. 18/96 - 101-UK/as

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**DEUTSCHE  
MESSE AG**  
HANNOVER

While DOMOTEX HANNOVER is the leading order fair in the branch, it is also an information exchange and a showplace for trends. At the previous event in January 1995, orders were placed by around half of the more than 34,000 attending professionals (i.e. specialist wholesalers and retailers for carpeting and home textiles, furniture stores and furniture trade, interior decorators, interior designers, contract flooring specialists, carpet layers, department stores, mail order companies, DIY home furnishing stores). These professionals came from over 90 different countries.

The countries located in Central and Eastern Europe as well as in the Far East have increased significantly in their importance as potential sales markets. Of the more than 34,000 visiting professionals who attended the 1995 DOMOTEX show, more than 45 percent came from countries outside of Germany, and 30 percent of these (some 4,500 visitors) came from countries in Eastern Europe and Asia, a trend which shows no signs of letting up.

The range of exhibits presented at DOMOTEX HANNOVER '96 covers handmade carpets, machine-made woven carpets, textile and flexible floor coverings, parquet and laminated flooring, as well as fibres, yarns and the presentation of applications and installation technology. In addition to carpets and floor coverings, some exhibitors will also include wallpaper and wall coverings in their presentations.

During the DOMOTEX HANNOVER '96 show, displays will be featured in a total of nine exhibition halls. Industrially manufactured products will be on display in Halls 2, 3, 4, 5, and 6. The new construction of Hall 4 has made it possible to optimise the stand distribution in the halls. Around 120 exhibitors in the applications and installation techniques display category as well as 50 parquet and laminated flooring manufacturers will be making their presentations for the first time together in Hall 3. Area carpets will be on display in Halls 2 and 4, textile flooring coverings will be located — as in previous shows — in the Halls 2, 4, 5 and 6, the flexible floor coverings in the Halls 4 and 5.

The some 340 exhibitors in the hand-made carpet sector will make their presentations in Halls 13, 16, 17 and 18. Many of the exhibitors in these halls, and particularly in the west section of Hall 17, will be offering antique carpets, i. e. 100 years old or more.

The past years are convincing proof: The special displays at DOMOTEX HANNOVER have developed an extraordinary appeal. These displays comprise a constant theme which effectively "weaves its way" through the entire event. In their diversity,



the displays have one thing in common: Whether in the hand-made carpet or in the industrial sector, they reflect trends which provide both visitors and exhibitors with information and inspiration on contemporary living and decorating.

### **CARPET ART GALLERY**

One of the most extraordinary carpet galleries in all the world will be included among the DOMOTEX HANNOVER '96 highlights. Embracing the motto "Cover more ground!", hand-made and industrially manufactured carpets from past and present, from Orient and Occident, will be on display on the gallery of Hall 2.

### **domotrend COLOUR PERFORMANCE**

As is the case for virtually all consumables, floor coverings are also subject to the whims of fashion. The organisers of the special display entitled "domotrend COLOUR PERFORMANCE" have based their concept on the premise that strong, clear colours will play an influential role in living and object design as well as in clothing design in the next few years. Two colours — red and blue — will be a constant theme weaving its way through the COLOUR PERFORMANCE display in Hall 5 at the upcoming DOMOTEX HANNOVER show. Red represents strength, temperament and energy, while blue communicates peacefulness, relaxation and a sense of nostalgia. Visitors will experience exactly how colour can "rub off" on them, generating a new zest for life and greater energy in a stimulating atmosphere created by light, pictures, sounds and scents. Lectures will feature such topics as colour psychology and colour design.

### **ORIENT PERFORMANCE**

This special display in Hall 16 has been designed to appeal to both the intellect and the senses: Visitors will be able to immerse themselves in a unique atmosphere, entering a nomad tent, resting on carpeting or Oriental seating, sipping tea or mocha coffee and gaining authentic insight into the worlds, the temperaments and the ethnic backgrounds of the exhibiting countries. The special display entitled "ORIENT PERFORMANCE" acts as a type of counterpart to the trend theme of colour in the industrial sector, placing the emphasis more specifically on form and design. In a relaxing atmosphere, visitors will obtain information on elements of form, ethnic origins, singularity and interplay as well as contemporary developments. A Pakistani draughtsman will present a live demonstration of the creation and application of these elements of form during the show.

### **LebensART**

In 1996, visitors to the show will be able to pass through the nomad tent and enter into the world of the factory: On the ground floor of Hall 18, in the midst of a workshop dominated by steel structures, they will be able to experience "LebensART". Meanwhile, it has become impossible to imagine the DOMOTEX HANNOVER show without this special display on "Nepal and edition carpets", initiated by a group of exhibitors in this hall. "LebensART" will be presented along with the marketing organisation Wools of New Zealand.

### **DOMOTEX Workshop**

Right from the very beginning, the "DOMOTEX Workshop" proved to be a great favourite among the visitors. This special display, presented in Hall 3 in the direct vicinity of parquet and laminated flooring exhibitors and the exhibitors displaying applications and installation techniques, is a popular meeting place for craftsmen, architects and room designers alike. Specialists will present professional installation techniques for a variety of floor covering materials, subflooring and floor designs in live demonstrations.

For further information, please contact:

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Jasmine Borhan

Tel. +49/511/89-31028

# PRESSE



# DOMOTEX

## H A N N O V E R

Messe für Teppiche und Bodenbeläge

PRENSA  
IMPRESA  
PRECCA  
PRESSEN

PERS  
الصحافة  
STAMPA  
BASIN

PRESS  
報道  
LEHDISTÖ  
ΤΥΠΟΣ

طبوعات

प्रेस

新聞稿

**DOMOTEX HANNOVER '96 (7th to 10th January)**

**06.01.1996**

World trade fair for carpets and floor coverings

Special displays highlight latest trends

The special displays at **DOMOTEX HANNOVER '96** (7th to 10th January) reflect a constant theme running throughout the entire event. In their diversity, they also have one important aspect in common: the special displays focus attention on the latest trends, whether in hand-made carpets or the industrial sector. They are designed to offer visitors and exhibitors the latest information as well as new inspiration for contemporary living and decorating.

### **CARPET ART GALLERY**

Hall 2, upper floor

Once again in 1996, the show will feature one of the most extraordinary carpet galleries in the world, embracing the motto "Cover more ground!". Both hand and machine-made carpeting from the present and the past, from the Orient or the Occident will be highlighted in this display. The entire spectrum ranging from ethnic, traditionally patterned carpets to the most expressive avant-garde carpeting works of art will be presented in an exceptionally tasteful environment. Exhibitors wishing to participate in this presentation can request further information or register by sending a fax to the DOMOTEX team at: +49/511/89-31219.

Innovative concepts in design featuring the four themes of classic, natural, avant-garde and modern will round out the presentation in the **CARPET ART GALLERY**, forging a direct link between pure product presentation and contemporary living. Choice furnishings and accessories relating directly to the trend topics will also be part of the display, effectively underscoring the exclusive character of the **CARPET ART GALLERY**. A well known company will be on hand for the upcoming **DOMOTEX**

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HANNOVER

show displaying its own special creativity and collections. In addition, an internationally renowned designer will also exhibit on the gallery of Hall 2, focusing on the unity of man, fashion and interior design and establishing a connection between the carpets presented and the selected themes.

### **domotrend COLOUR PERFORMANCE**

Hall 5

Floor covering as an integral element in design is, of course, subject to modern fashion trends. This special display acquired its unique character based on the assumption that colour is once again at the very core of design and will play a key role in both living and decorating trends as well as in clothing in the coming years. Two colours — red and blue — appear again and again throughout the Colour Performance display, which will occupy some 400 m<sup>2</sup> of floor space in Hall 5. Red represents strength, temperament and energy, while blue communicates peacefulness, relaxation and a sense of nostalgia. Just how colour affects our perception of life is brought home to the visitor with the help of an abstract world of colours, created by combining light, pictures, sounds and scents as well as actual products in red and blue — a truly fascinating and sensual experience. Lectures will feature such topics as colour psychology and colour design. And following a busy day at the fair, both visitors and exhibitors can drop in for the Happy Hour to relax in the creative atmosphere of this world of colour.

### **ORIENT PERFORMANCE**

Hall 16

As a counterpart to the trend topic of colour in the industrial sector, the Oriental sector places form and design in the limelight. This display will make the stylistically significant elements of form, ethnic origins, singularity and interplay, contemporary developments and much more readily accessible to the visitor. During the show, a Pakistani draughtsman will present a live demonstration of the creation and application of these form elements. In Hall 16, in an atmosphere reminiscent of a nomad's tent, visitors will be able to relax on carpets or other types of seating from selected carpet-making countries and enjoy a cup of tea or mocha coffee, while delving more deeply into the nature and ethnology of these countries.

**LebensART**

Hall 18, ground floor

This special display featuring Nepal and edition carpets located on the ground floor of Hall 18 has proven itself time and again. The exhibitors organizing this event have come up with something really special for the upcoming DOMOTEX show. They will present a richly contrasted display of carpets in a workshop atmosphere dominated by a steel framework.

**DOMOTEX Workshop**

Hall 3

In Hall 3, (previously in Hall 4), experts will demonstrate professional installation techniques for a wide variety of floor covering materials, floor designs and subflooring, now located in the direct vicinity of the parquet flooring and laminate exhibitors. This special display is traditionally a favourite information spot sought out by craftsmen, architects and room furnishers.

For further information, please contact:

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## *Information*

*Eine Initiative von Ute Hennings seit 1989.*

*Nakara carpets (R) sind Künstler - Teppiche die auf einer Rinderfarm in Namibia 50 Km westlich der Hauptstadt Windhuk von einheimischen Männern handgearbeitet werden.*

*Der Name Nakara ist abgeleitet von "Namibian Karakul". Der Charakter des Wollgarns dieser Teppiche rührt von dem festen, strapazierfähigem Haar des Karakulschafes.*

### *"Natural carpets"*

*Karakulschafe gibt es in verschiedenen Farben (weiß, beige hellbraun, braun, grau und schwarz). Aus dieser Quelle wurde bei der Entwicklung der "Natural carpets" (Teppiche aus ungefärbter, natur belassener Wolle) geschöpft.*

### *"Shapes"*

*Neue Formen für Teppiche in einer spritzigen flotten abstrahierten, außergewöhnlichen Art aus der Tierwelt Namibias.*

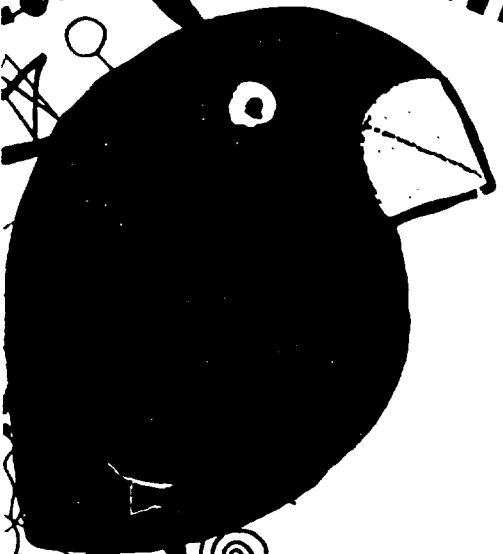
### *"Classic carpets"*

*Frische, moderne Muster inspiriert von der Weite und Vielfalt der afrikanischen Natur.*

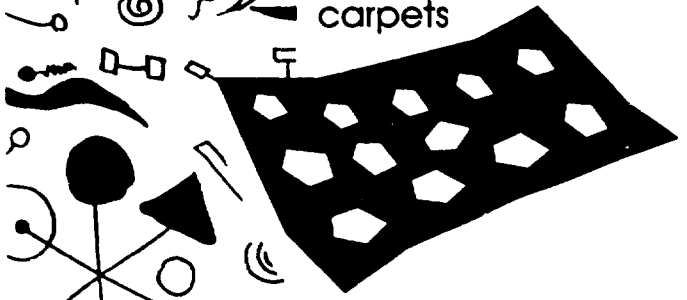
### *"Birds"*

*Starke, freundliche Farben mit Vogelmotiven aus der namibischen Natur aber auch aus der Phantasie.*

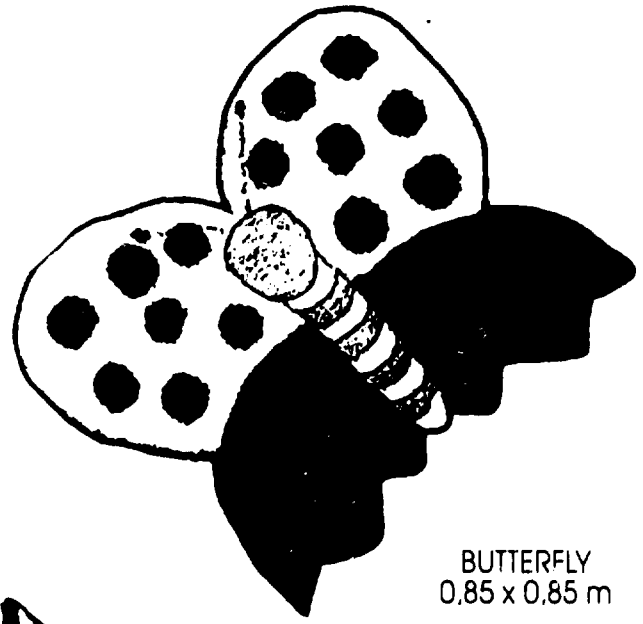
# NEUE FORMEN



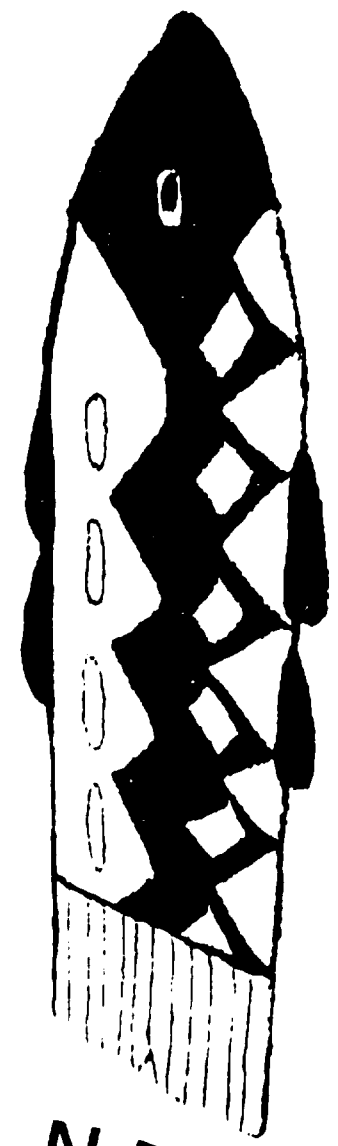
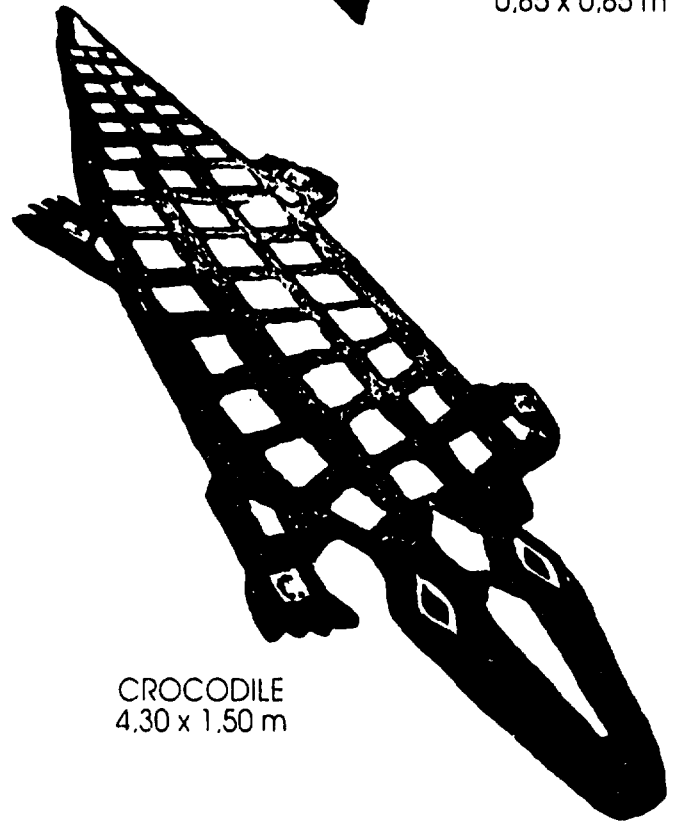
UTE HENNINGS  
**NAKARA**  
carpets



CROCODILE  
4,30 x 1,50 m



BUTTERFLY  
0,85 x 0,85 m



NAKARA Teppiche,  
handgetuftet aus Wolle

Mit der strapazierfähige  
Wolle der einheimischer  
Karakulschafe

Hergestellt auf einer Farm  
in Namibia.

Große Auswahl von  
Entwürfen, Mustern,  
Maßen und Formen.

Wir berücksichtigen Ihre  
persönlichen Wünsche  
hinsichtlich der Größe der  
Teppichs, des Musters und  
der Farbauswahl.

Ute Hennings  
P/B 13011  
Windhoek/Namibia

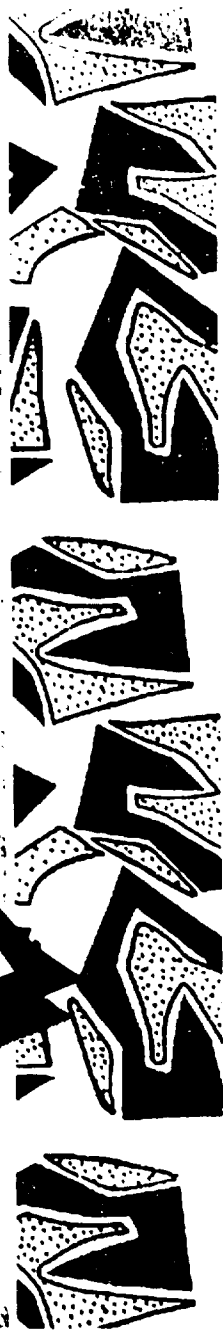
FISH  
2,10 x 0,75 m

# NEUE FARBEN

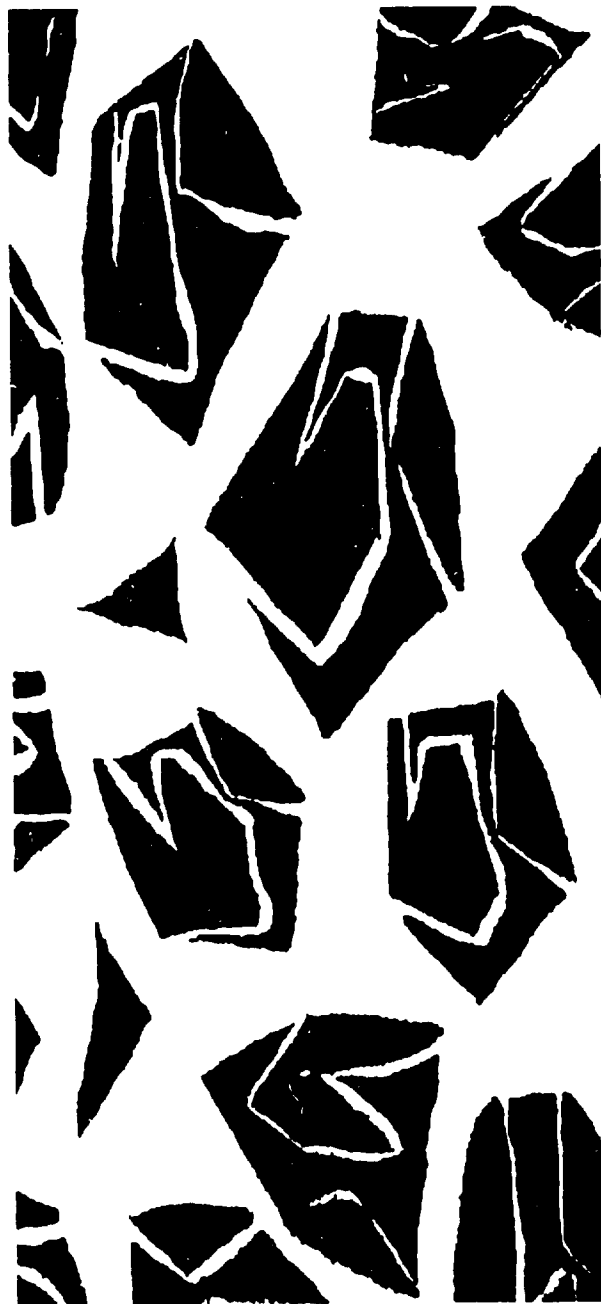
Namibian karakul carpets



UTE HENNINGS  
**NAKARA**  
carpets



namibian karakul carpets



NAMIBIAN ELEMENTS  
2,50 x 2,00 m



AFRICAN BIRDS  
2,00x 0,80 m



Annex 7

**Mali Workshop Visits**

Mercredi 28 Février 1996 :

Bamako            Groupement des Tisserands de Médine  
Groupement des Teinturières de Missira  
San Toro  
Paysanne  
Entreprise Teinturières de Issa BATHILY  
Groupement des Tisserands de la Base  
Bogolan Djamana Lafiabougou  
Groupement BENKADI - Coopérative Féminine de Teinture Lafiabougou.

Jeudi 29 Février 1996:

I.J.A. (Institut des Jeunes Aveugles)  
Centre de Couture Maridié NIARE -Sogoniko  
Nia Bogolan Niaréla  
Coopérative des Femmes Veuves de Sabalibougou .

Vendredi 1er Mars 1996

- SEGOU :            Tapisserie Nyéli ni - GATEX - COMATEX  
Groupement des Tisserands de Ségou
  
- MOPTI :            le 02 Mars 1996 : Djaloubé, fief de la laine et des tisserands Maaboubé

## Annex 8

### Tissutheque

Whilst the current project and the Tissutheques appear as two separate projects, there is a strong link and information cross over related to textile research and museum archive studies.

## Annex 9

### Training Phase One

- Garments:** Drafting pattern cutting, grading, use of domestic and industrial sewing machines, seaming, buttonholing, cuff and collar making and fitting; machine and hand embroidery, pressing, finishing.
- Dyeing:** Preparation and use of natural dyes, preparation of cloth for dyes, use of chemical dyes, storage of dyes. Tyeing, stitching, resist dyeing, application of wax, mud resist by block and brush, ikat yarn resist method.
- Weaving:** Multi fibre weaving, shrinkage in wet finishing, use of differential take up via double and treble beams, use of wet shuttling.  
Carpets, flat weave, tapestry weave, hand knotting, warp wrapping.
- Safety:** Health and safety in all sections. Use of machinery, chemicals, hot liquids, knives.

## Annex 10

### Training Phase Two

- Finance:** Financial management for small businesses, book keeping, cash flow, costing, loans and repayment schedules, timing of loans, break even points.
- Business:** General management, stock control, stock leakage, security, quality control, seasonal stock purchase, bulk purchase, storage.
- Export:** Postal, air, sea, freight forwarding, export documentation, customs, foreign exchange regulations, trade information, packaging, labelling.
- Exhibitions:** Preparation of goods, costing, order books, sales representation, dealing with agents and customers, local and foreign currency costing.

## Annex 11

The Art of African Textiles 1995: Technology, Tradition and Lurex  
John Picton, Barbican Art Gallery/Lundl Humphries  
ISBN 085331 6821

African Assortment 1991: Bath College of Higher Education Press  
Michael Pennie  
ISBN 0 9513023 2 9

The Dyers Art: Van Nostrand Reinhold Co. Inc.  
Jack Lenor Larsen  
ISBN 0 442-24685-4

West African Weaving 1975: Gerald Duckworth Co. Ltd.  
Venice Lamb  
ISBN 0 7156-0905 X

The Art of the Loom 1980: British Museum Publications Ltd  
Ann Hecht  
ISBN 0 7141-1593-4

African Textiles 1989: British Museum Publications Ltd  
Picton and Mack  
ISBN 0 7141-1595-9

## **Annex 12**

**1996**

**April**

Vienna: to discuss findings, future action plan, international consultants, participation in 5th international fair Ouagadougou.

**May/June**

Visit Mali, Guinea to monitor progress, visit rural areas, meet museum director Mali to discuss access to reserve textile collection 1000 pieces, review project progress. Discuss possibility of exhibit, in Ouagadougou fair.

**July**

Business training courses, Mali, Guinea. Contact marketing organizations to discuss project involvement. Prepare list of international exhibitions.

**August/September**

Visit Mali, Guinea. Urban workshop visits (rainy season). Review progress of the textile associations, and training. Identify local fashion designers. Finalize programmes of the international marketing/fashion consultants. Design intervention and product development to be discussed, local and international.

**October**

Visit Ouagadougou fair. Mali, Guinea. Discuss future training needs with the associations. The international consultants to prepare designs for the fashion markets, local and overseas. It is assumed that two major sectors will be involved; garments and interior.

**November/December**

Training seminar in marketing. Buyer seller meets to be organized by consultants and international aid agencies. Sales exhibitions in Mali, Guinea.

1997

#### January

The national co-ordinators will be responsible for the organization of workshops to disseminate information from the international consultants.

#### February/March

Overseas tours to be assisted by international staff. It must be presumed that external influences and requests will become the responsibility of the associations, artisans and entrepreneurs. Self reliance and personal motivation should be a natural development of the training and study tours.

#### April/May

It must be assumed that the national associations will become the main stream of the textile industry and will function as self governing and self financing units. The project manager will monitor and assist particularly on external affairs.

#### June

The consultant will visit the project on a needs basis. Buyer seller meets, visits to stores, exhibitions, museums, press contacts and general public relations will continue on a planned basis as a normal business activity rather than project based. Market segments, personal contacts and business relationships should be the norm. Special requests will be considered by the international aid agencies.

**ANNEX 13**



Mc Culloch

**COMPTE RENDU DE LA REUNION DE CONCERTATION DU COMITE  
DIRECTEUR DU PROJET TF/RAF/93/F10 PORTANT SUR LA  
PROMOTION DES TEXTILES TRADITIONNELS DANS LES PMA DE  
L'AFRIQUE DE L'OUEST (MALI GUINEE)**

Les 11 et 12 mars 1996 s'est tenue au Bureau de l'ONUDI à Conakry, une réunion de concertation du comité directeur du projet TF/RAF/93/F10 portant sur la promotion des textiles traditionnels dans les PMA de l'Afrique de l'Ouest. Le Mali et la Guinée ont été choisis comme pays tests pour l'Afrique de l'Ouest. il a été dressé une feuille de présence annexée au présent compte rendu.

Après avoir ouvert la réunion, le Responsable du projet au siège de l'ONUDI a proposé de donner la parole à chaque participant afin de se présenter. Par la suite, le Chef de projet, Monsieur Mc CULLOCH, en mission au Mali et en Guinée a fait le compte rendu de ses activités dans les deux pays; les deux Secrétaires Généraux Monsieur Marcina NIANG du Ministère de l'Industrie, de l'Artisanat et du Tourisme (M.I.A.T) du Mali et Madame Fatoumata CAMARA SOW du Ministère du Commerce, de l'Industrie et des PME (M.C.I.PME) de la Guinée ont informé le comité directeur sur la situation de l'industrie des textiles traditionnels dans leurs pays respectifs. Puis la parole a été donnée aux autres participants.

De l'exposé du Chef de projet, Monsieur Mc CULLOCH, il a été retenu que la production du textile traditionnel et la confiance que le marché nourrit en ce produit sont limitées. De ce fait, le marché est petit et encore insuffisant pour supporter la production artisanale des textiles traditionnels. Le Chef de projet a basé très souvent son analyse sur son constat et ses observations faits sur l'environnement malien et guinéen. Exemple : il a fait remarquer que la plupart des femmes et des hommes portent des habits à fabrication industrielle plutôt que traditionnelle.

Par contre, le marché outre-mer est très diversifié. Il est nécessaire de tenir compte de la diversité des goûts pour le conquérir.

Le Chef de projet a parlé de l'existence d'un autre marché qui est celui de l'ameublement. C'est pourquoi tout ce qui concerne les produits naturels (indigo, coton, teinture) doit être travaillé et promu.

Monsieur Mc CULLOCH a précisé que les artisans maliens et guinéens devraient revenir aussi à des méthodes ancestrales délaissées telle que celle de la pâte de manioc. Il a également ajouté que dans les décorations intérieures en Europe, on utilise beaucoup les produits de l'Afrique de l'Ouest. La production de l'indigo doit bénéficier d'une meilleure promotion en vue d'une large diffusion sur le marché régional et international.

Ainsi, l'idée déjà établie de la création d'une tissuthèque nationale ou régionale devient capitale pour la sous-région en Afrique de l'Ouest.

Monsieur Mc CULLOCH a aussi parlé des problèmes de communication qui risquent de constituer un handicap sérieux pour le projet.

En conclusion de son intervention, il a évoqué ses expériences dans d'autres pays du monde notamment au Pakistan où son travail principal a été de convaincre les pakistanais de croire en leurs propres possibilités.

Ainsi devait-il dire "l'habillement, tel que je l'ai observé dans les rues de Bamako et de Conakry par exemple, laisse supposer que le marché des textiles traditionnels est porteur et permet toutes les espérances".

Monsieur NIANG, Secrétaire Général du M.I.A.T (Mali) a parlé de l'enthousiasme des maliens pour le projet de promotion des textiles traditionnels. Il fit un nombre de commentaires sur le désintérêt du monde actuel à l'égard des textiles traditionnels notamment dans la sous-région et mentionna le renouveau qui s'est opéré au Mali à travers la mise en valeur du tissu "bogolan" par feu Chris Seydou. Ainsi dit-il "l'émergence sur le marché des textiles traditionnels, prend de l'élan".

Monsieur NIANG insista également sur le fait que les problèmes rencontrés résident dans les difficultés de communication intérieure et extérieure, d'organisation dans le domaine de la production et de formation. Des efforts sont faits pour amener les gens à porter les textiles traditionnels, créer une émulation au sein des artisans pour les amener à plus de créativité, mettre sur pied une chambre de métiers pour attaquer les volets promotion et apprentissage.

Lors de cette intervention, le Directeur de l'ONUDI au Mali et en Guinée a demandé à Monsieur NIANG de bien vouloir développer un peu plus les actions entreprises par l'Etat malien pour appuyer l'artisanat sur le marché international. En réponse, Monsieur NIANG spécifia que les efforts en cours se situent plus au niveau intérieur que sur le plan international. Il fit remarquer que le Mali compte beaucoup sur ce projet de promotion des textiles traditionnels.

Par la suite il précisa qu'une commission portant sur le contrôle de la qualité des produits sélectionnés pour les foires a été créée. Un tel organe permet de mieux choisir les produits susceptibles de bénéficier d'une campagne de promotion. Il ajouta que la création de ladite commission est une étape douloureuse mais nécessaire malgré des remous suscités au sein des artisans.

douloureuse mais nécessaire malgré des remous suscités au sein des artisans.

Madame Fatoumata CAMARA SOW Secrétaire Général du M.C.I.PME, en prenant la parole, tout en souhaitant la bienvenue à son homologue du Mali et au Représentant du siège de l'ONUDI à la réunion, dit que le projet est salubre pour la Guinée où l'artisanat est laissé pour compte.

Elle ajouta que jusqu'à présent les efforts du gouvernement n'ont pas été encore totalement orientés vers ce secteur. Ce projet est encore une occasion pour démarrer des activités continues et non des actions ponctuelles qui ne répondent pas totalement aux besoins de la population. Elle déclara que la seule action en faveur des artisans est le moyen qui leur est offert pour assister aux foires organisées périodiquement dans la sous-région. Ce projet permettra, dans le futur, d'améliorer la qualité des produits mais un grand sacrifice dans le sens des efforts doit être dès maintenant entrepris.

Par la suite, la parole fut donnée au Directeur Général de l'Office de Promotion des Investissements Privés (O.P.I.P) Monsieur SYLLA et à Monsieur Mohamed BANGOURA Directeur Général Adjoint de l'artisanat qui, tous les deux, firent des commentaires sur les activités de ce projet dans le domaine de promotion des textiles traditionnels en ce qui concerne la relance de la créativité des artisans et la qualité de leurs produits. Ils annoncèrent les travaux entrepris par les experts nationaux à Conakry, Kindia, Labé, Kankan et N'Zérékoré (annexe tableaux récapitulatifs des fiches d'enquête et liste des artisans et groupements ciblés).

Après les différentes interventions, il a été décidé d'établir un programme de travail. Deux commissions, dont la composition figure à l'annexe 4, ont été constituées à cet effet :

- une commission chargée de la présélection des artisans (35 par pays) parmi lesquels se fera la sélection finale (20 par pays). Le groupe était aussi chargé d'établir un devis estimatif pour la mission du Chef de projet Monsieur McCULLOCH dans les régions de Kindia, Mamou, Pita et Labé. L'expert sera accompagné par deux experts nationaux l'un pour Kindia et l'autre pour Mamou, Pita et Labé.

- une commission chargée de l'élaboration d'un plan d'actions du projet d'appui aux textiles traditionnels au Mali et en Guinée.

Le coût de la mission de Kindia, Mamou, Pita et Labé a été évalué à environ 900 USD. La mission de l'expert international démarrera le mercredi 13 mars 1996 pour finir le vendredi 15 mars 1996.

Il a été décidé par le comité directeur qu'une visite de l'entreprise textile de Sanoyah devait avoir lieu afin de permettre au Chef de projet et au Secrétaire Général du M.I.A.T du Mali de s'enquérir des réalités d'une unité industrielle de

production textile victime de la conjoncture actuelle en Afrique de l'Ouest.

Lors des discussions, le problème de production des prototypes et la synchronisation des activités entre les deux pays ont été évoqués.

### DEUXIEME JOUR DE REUNION : mardi 12 mars 1996

Une synthèse des discussions des activités du premier jour a été faite. Les conclusions suivantes ont été acquises :

1°/ Choix des artisans (annexe 3) Guinée et Mali (le Secrétaire Général du M.I.A.T transmettra la liste des artisans sélectionnés au Mali dès son retour à Bamako).

2°/ Le plan d'actions du projet d'appui (annexe 5) a été finalisé.

3°/ Le programme de mission de l'expert international a été préparé, soumis et approuvé par le siège de l'ONUDI, la mission a été décidée pour mercredi 13 mars 1996 (annexe 6).

En ce deuxième jour, la décision suivante a été prise en plein accord avec le Secrétaire Général du MIAT (Mali), le Secrétaire Général du M.C.I.PME (Guinée), le Directeur de l'ONUDI par Pays en Guinée et au Mali, le Chef de projet, et le Responsable du projet au siège de l'ONUDI en mission à Conakry :

a/- Le projet ne sera plus réalisé selon une manière synchrone.

b/- Le projet sera réalisé selon une approche duale c'est-à-dire le budget du projet sera divisé en 2 parties (50 % pour le Mali, 50 % pour la Guinée). Les activités du projet seront dirigées au siège de l'ONUDI par Monsieur Peter MOLL et Monsieur David LEE ISED/AGRO. Monsieur CISSE UCD Guinée-Mali assurera la coordination des activités entre les deux pays, Monsieur Mc CULLOCH dirigera projet au Mali et en Guinée, Monsieur M.TOURE cèdera la direction du projet à Monsieur P. MOLL qui l'informerá régulièrement en tant que personne ressource sur l'évolution du projet.

Selon l'orientation à vocation nationale du projet, pour éviter tout retard sur l'exécution, les autorités nationales du Mali et de la Guinée établiront leur propre calendrier de réalisation de ce projet en coopération avec le personnel responsable de l'ONUDI et le Chef de projet. Cependant, tout engagement financier au niveau du projet doit réquerir l'accord préalable du siège de l'ONUDI et cela afin d'éviter tout préjudice à la réalisation du programme. En ce sens, l'annexe 5 plan d'actions du projet d'appui aux textiles traditionnels Mali Guinée sera nécessaire.

c/- En accord avec le Secrétaire Général du MCIPME Guinée Madame Fatoumata CAMARA SOW, le Directeur du projet Monsieur Mc CULLOCH, Monsieur CISSE Directeur de l'ONUDI par pays Mali Guinée, Monsieur M. TOURE Responsable du projet au siège de l'ONUDI, Monsieur Bademba DIALLO, dont le CV a été évalué par le Directeur de projet, a été proposé pour le poste de Coordinateur national pour la Guinée. (référence CV et description de poste en annexe). Un Assistant au projet a été également proposé en la personne de Monsieur Mohamed FOFANA (référence CV et description de poste).

Le Coordonnateur national et l'Assistant seront recrutés pour un an à partir du 1er avril 1996.

d/- Le Secrétaire Général du M.I.A.T (Mali) proposera le candidat pour le poste de Coordinateur national au Mali. Cependant il a été conseillé, en accord avec le Chef du projet, que le candidat ait une formation et une expérience textile comme il c'est le cas pour le coordinateur du projet en Guinée.

e/- Il a été décidé que pour faciliter la formation des artisans et l'exécution de ce projet en Guinée et au Mali, des experts nationaux (3 pour le Mali et 4 pour la Guinée) soient recrutés d'une façon ponctuelle et non pas permanente. La décision de les employer en temps voulu appartiendra aux autorités concernées au Mali et en Guinée selon proposition du Chef de projet.

En conclusion, le comité directeur a félicité l'ONUDI et le bailleur de fonds en l'occurrence le Japon pour leur soutien apporté à ce programme de promotion des textiles traditionnels en Afrique de l'Ouest et a souhaité plein succès à Monsieur M. TOURE dans ses nouvelles fonctions.

ANNEXE 1 : LISTE DE PRÉSENCE

Mesdames :

SOW Fatoumata CAMARA secrétaire général du Ministère du  
Commerce, de l'Industrie et des P.M.E  
(Guinée)

SOW Ramatoulaye directrice SORA couture et teinture

Messieurs :

Mohamed TOURE responsable du projet au siège de l'ONUDI

Harouna NIANG secrétaire général du Ministère de l'Industrie, de  
l'Artisanat et du Tourisme (Mali)

Ben Yala SYLLA directeur général de l'Office de Promotion des  
Investissements Publics (O.P.I.P)

Mohamed BANGOURA directeur général adjoint de l'artisanat

Massata CISSE directeur de l'ONUDI par pays (Mali Guinée)

Peter Mc CULLOCH directeur de projet

Bademba DIALLO Institut de Normalisation et de Métrologie MCIPME

N'Fa Ousmane TOURE OPIP Kindia

Facinet CAMARA OPIP Labé

Ansoumane KANDE OPIP Kankan

Ibrahima Kankan CAMARA OPIP N'Zérékoré

# Tableau récapitulatif des fiches d'enquêtes

Zones	Tissage	Teinture	Broderie	Total	Enquêteurs
<b>Zone de Kindia</b>					
1- Kindia	7	3	0	10	N'Fa Ousmane Touré
2- Coyah	3	0	0	3	Souleymane Diallo
3- Forécariah	0	3	0	3	
<b>Total</b>	<b>10</b>	<b>6</b>	<b>0</b>	<b>16</b>	
<b>Zone de Labé</b>					
					Facinet Camara
1- Labé	7	14	3	24	
2- Mali	0	1	0	1	
<b>Total</b>	<b>7</b>	<b>15</b>	<b>3</b>	<b>25</b>	
<b>Zone de Kankan</b>					
					Ansoumane Kandet
1- Kankan	0	10	0	10	
<b>Total</b>	<b>0</b>	<b>10</b>	<b>0</b>	<b>10</b>	
<b>Zone de N'Zérékoré</b>					
					Ibrahima Kankan Camara
1- N'Zérékoré	1	6	0	7	
2- Lola	3	2	0	5	
3- Kissidougou	1	2	0	3	
<b>Total</b>	<b>5</b>	<b>10</b>	<b>0</b>	<b>15</b>	
<b>Zone de Conakry</b>					
					Bademba Diallo Ramatoulaye Sow
1- Conakry	3	13	1	17	
<b>TOTAUX</b>	<b>25</b>	<b>54</b>	<b>4</b>	<b>83</b>	

**Liste des Artisans et Groupements d'Artisans ciblés**  
**Zone de Kindia**

N° d'ordre	Prénoms et Nom (ou démonstration)	Activité	Préfecture	Enquêteur
1	Lamine Diallo	Tisserand	Kindia	Souleymane Baldé
2	Dian Bente Diallo	Tisserand	Coyah	Souleymane Baldé
3	Groupement teinturière Saracoléa	Teinture	Coyah	Souleymane Baldé
4	Samba Diouma Diallo	Tisserand	Coyah	Nfa Ousmane Touré
5	Samba Diouma Diallo	Tisserand	Kindia	Souleymane Baldé
6	Alsény Kanté	Tisserand	Kindia	Nfa Ousmane Touré
7	Hadji Barry	Tisserand	Kindia	Souleymane Baldé
8	CFTF	Teinture	Forécariah	Nfa Ousmane Touré
9	GTF	Teinture	Forécariah	Nfa Ousmane Touré
10	Mamadou Salaty Diallo	Tisserand	Kindia	Nfa Ousmane Touré
11	Fanta Sakho	Teinture	Kindia	Nfa Ousmane Touré
12	Gpmt Saléa Fissa	Teinture	Kindia	Nfa Ousmane Touré
13	Hita Bailou Bah	Tisserand	Kindia	Nfa Ousmane Touré
14	Mamadou Oury Diallo	Tisserand	Kindia	Souleymane Baldé
15	Issa Diallo	Tisserand	Coyah	Nfa Ousmane Touré
16	Balou Cissé	Teinture	Kindia	Nfa Ousmane Touré
<b>Zone de Labé</b>				
1	Gallé Diallo	Tisserand	Labé	Camara Facinet
2	Samba Soura Diallo	Tisserand	Labé	Camara Facinet
3	Bandiougou Diallo	Tisserand	Labé	Camara Facinet
4	Diouma Diallo	Tisserand	Labé	Camara Facinet
5	Hadji Bela Diallo	Tisserand	Labé	Etorema Bangoura
6	Samba Diouma Diallo	Tisserand	Labé	Etorema Bangoura
7	Yéro Diouma Diallo	Tisserand	Labé	Camara Facinet
8	Adama Oury Bah	Teinturière	Labé	Camara Facinet
9	Aïssatou Bah	Teinturière	Labé	Camara Facinet
10	Hadjiratou Bah	Teinturière	Labé	Camara Facinet
11	Issiaga Baldé	Teinturière	Labé	Camara Facinet
12	Adama Dian Baldé	Teinturière	Labé	Etorema Bangoura
13	Aïssatou Bah	Teinturière	Labé	Camara Facinet
14	Hadja Marlyatou Baldé	Teinturière	Labé	Etorema Bangoura
15	Aïssatou Cherif Baldé	Teinturière	Labé	Camara Facinet
16	Hadja Mariama Ciré Barry	Teinturière	Labé	Etorema Bangoura
17	Fatou Macina	Teinturière	Labé	Etorema Bangoura
18	Banouna Diallo	Teinturière	Labé	Etorema Bangoura
19	Fatoumata Binta Pounthioun Diallo	Teinturière	Labé	Camara Facinet
20	Bailo Diallo	Teinturière	Labé	Camara Facinet
21	Tiguidanké Souaré	Teinturière	Labé	Camara Facinet
22	Hadja Mariama Ciré Diallo	Teinturière	Mali	Camara Facinet
23	Malik Diallo	Broderie	Labé	Camara Facinet
24	Hamidou Baldé	Broderie	Labé	Camara Facinet
25	Djénabou Baldé	Broderie	Labé	Camara Facinet



<b>Zone de Kankan</b>				
1	Doussou Traoré	Teinturière	Kankan	Kandé Ansoumane
2	Nouné Condé	Teinturière	Kankan	Kandé Ansoumane
3	Keita Mama	Teinturière	Kankan	Kandé Ansoumane
4	Diènè Fofana	Teinturière	Kankan	Kandé Ansoumane
5	Kandé Kaba	Teinturière	Kankan	Kandé Ansoumane
6	Fantagbè Kaba	Teinturière	Kankan	Kandé Ansoumane
7	Fanta Cissé	Teinturière	Kankan	Kandé Ansoumane
8	Bintougbè Kaba	Teinturière	Kankan	Kandé Ansoumane
9	Missira Camara	Teinturière	Kankan	Kandé Ansoumane
10	Fanta Kébé	Teinturière	Kankan	Kandé Ansoumane
<b>Zone de N'Zérékoré</b>				
1	Gbamou Matho	Tisserand	Lola	Camara Ibrahima
2	Gbanga Nianga Kolié	Tisserand	Lola	Kankan
3	Traoré Siné Polo	Tisserand	Lola	Directeur Régional
4	Maoro Zopavogui	Tisserand	N'Zérékoré	OPIP N'Zérékoré
5	Noumouké Traoré	Tisserand	Kissidougou	Tél 91 00 82
6	Groupement "Faramaya"	Teinture	Kissidougou	Nanténin
7	Groupement Denise Yaradouno	Teinture	Kissidougou	Sékou Keita
8	Hadja Adama Doukouré	Teinture	N'Zérékoré	Sékou Keita
9	Dionta Kourouma	Teinture	N'Zérékoré	Camara Mory
10	Groupement "Landaga"	Teinture	N'Zérékoré	Abou
11	Groupement "LILA"	Teinture	N'Zérékoré	
12	Kourouma Fatoumata	Teinture	N'Zérékoré	
13	Groupement "Nafa"	Teinture	Lola	
14	Groupement "Marie Lama"	Teinture	N'Zérékoré	
15	Groupement Sainte Marie "Lola"	Teinture	Lola	
<b>Zone Conakry</b>				
1	Groupement Teinture / Couture GTC	Teint/Coutu	Com. Matam	Ramatoulaye Sow
2	Sora Couture	Teint/Coutu	Com. Matot	Bademba Diallo
3	CAF	Teint/Coutu	Com. Kaloum	
4	Hadja Dianké Diakhaby	Teint/Coutu	Com. Matoto	
5	Hadja MBambé Mariama NDiaye	Teinture	Com. Kaloum	
6	Kanny Couture	Couture	Com. Kaloum	
7	Ramatoulaye Barry	Teint/Coutu	Com. Dixinn	
8	Fodé Abou Camara	Teint/Coutu	Com. Dixinn	
9	Oumou Kouyaté	Teint/Coutu	Com. Matoto	
10	Dian Tala Diallo	Tissage	Com. Coyah	
11	Moussa Diallo	Tissage	Com. Coyah	
12	Mamadou Diallo	Tissage	Com. Coyah	
13	Mafoudia Traoré	Teinture	Com. Coyah	
14	MMah Camara	Teinture	Com. Coyah	
15	Kanté Fatoumata	Teinture	Hamdallaye	
16	Diakité Mme Sy Raky	Teinture	Matam	
17	Safia Couture	Cout/Brode	Matam	
18	Groupement Teinturière Coléah	Teinture	Matam	

ANNEXE 4 : COMPOSITION DES COMMISSIONS DE TRAVAIL

**A - COMMISSION DE PRÉSELECTION DES ARTISANS GUINÉENS**

Madame SOW Ramatoullaye directrice générale  
SORA couture et teinture

Messieurs :

N'Fa Ousmane TOURE OPIP Kindia

Facinet CAMARA OPIP Labé

**B - COMMISSION CHARGÉE DE L'ÉLABORATION  
DU PLAN D'ACTION DU PROJET D'APPUI  
AUX TEXTILES TRADITIONNELS AU MALI ET EN GUINÉE**

Madame SOW Fatoumata CAMARA secrétaire général M.C.I.P.M.E

Messieurs :

Harouna NIANG secrétaire général M.I.A.T (Mali)

Peter Mc CULLOCH directeur de projet

Annexe 5 :

PLAN D' ACTIONS DU PROJET D' APPUI AUX  
TEXTILES TRADITIONNELS DANS LES P.M.A  
- MALI ET GUINEE -

1 - Présélection de 70 artisans dont 35 pour chacun des pays :  
Les Artisans devant appartenir au trois corps  
de métiers suivants :

- i) Tissage
- ii) Teinture
- ii) Couture

Chaque artisan préselectionné doit fournir un échantillon.

délai ----- Fin Mars 1996

Partie(s) Responsables(s): Mali - Guinée

2 - Sélection des Experts Nationaux pour l'encadrement du projet  
à raison de 4 pour le Mali et 5 pour la Guinée,

délai ----- fin Mars 1996

Partie(s) Responsable(s): Mali - Guinée

3- Elaboration du programme détaillé de formation technique

délai ----- fin Mars 1996

Partie(s) Responsable(s): Mc CULLOCH

4- Réaction des parties maliennes et Guinéennes sur le programme  
de formation technique et finalisation par l'expert

délai ----- 15 Avril 1996

Partie(s) Responsable(s): Mali, Guinée Mc CULLOCH

5- Sélection des formateurs

délai ----- 30 Avril 1996

Partie(s) Responsable(s): Mali, Guinée, Mc CULLOCH, ONUDI

6- Elaboration du programme de formation en gestion et en  
techniques d'exportation Partie (s) Responsables (s)

délai ----- Juin 1996

Partie(s) Responsable(s): Mc CULLOCH

7- Sélection des formateurs Partie (s) Responsable (s)

délai ----- fin Juin 1996

Partie (s) Responsable(s): Mali, Guinée, Mc CULLOCH, ONUDI

8- Déroulement formation en gestion et en techniques d'exportation

délai ----- fin Juillet 1996

Partie(s) Responsable(s): Mc CULLOCH, ONUDI, Mali, Guinée

9- Organisation des Artisans en Association pour la promotion des textiles traditionnels :

i) Elaboration des statuts types par un expert national

délai----- fin Mars 1996

Partie(s) Responsable(s): Mali, Guinée

ii) Campagne de sensibilisation des Artisans :

- Tirage et distribution des statuts aux artisans
- Médiatisation radio, télé, presse écrite

π délai ----- tout le mois D'Avril 1996.

Partie(s) Responsable(s) Mali, Guinée

ANNEXE 6 : PROGRAMME DE VISITE KINDIA

Teinture : Salia Fissa  
groupement de sarakoléa marché de Kindia

Tisserands : gare routière de Mamou/quartier gare)  
Koliadi (route de télimélé)  
Wawa (yévolé)

Broderie : Mamadou Boye DIALLO

LABE  
PITA

" Tisserands : Daka (5)  
Tata (3)

Teinture : Konkola (2) Madame BAH (Teinture)  
Tellidjè (1)

Broderie Mairie (2)

Goundouppi (après touni)

Textile Sanoyah (Centre de Formation)

Budget ~ 900 \$

Expert International 300.000

M. CAMARA (Labé) carburant 120 l 90.000

M. TOURE (Kindia)

Annexe 7 : Curriculum Vitae Coordinateur national proposé pour  
la Guinée

1. IDENTITE

NOM : DIALLO  
PRENOMS : Bademba  
DATE ET LIEU DE NAISSANCE : 20 mai 1953 à Labé  
FILS de : feu Alpha bakar  
Et de : Hadja Bobo DIALLO  
NATIONALITE : Guinéenne  
SITUATION MATRIMONIALE : Marié  
NOMBRE D'ENFANTS : 4  
PROFESSION : Ingénieur mécanicien  
DOMICILE : Quartier Madina Marché commune de  
MATAM Conakry  
LANGUES PARLEES : Français, Anglais (niveau moyen)

2 - ETUDES

LYCEE TECHNIQUE DE LABE (1969 - 1971)  
DIPLOME OBTENU : Baccalauréat 1ère et 2ème Parties Série  
mécanique  
INSTITUT POLYTECHNIQUE DE CONAKRY (1972 - 1976)  
FACULTE : Mécanique  
OPTION : Froid industriel  
DIPLOME OBTENU : Diplôme d'études supérieures (Ingénieur  
mécanicien)

3 - STAGES EFFECTUES : du 15 juin 1980 au 10 avril 1982, en  
France, Allemagne et Belgique : 21 mois de formation  
spécialisée en technologie textile dont : 9 mois à l'Ecole  
Supérieure des Industries Textiles d'Epinal (France), 1 mois  
à la fabrique des machines textiles de Ingolstadt  
(Allemagne), 8 mois dans diverses usines textiles de la  
société UCO à Gand (Belgique) et 3 mois à l'usine  
d'impression de la société Schaeffer à Thann, (France).

4 - SEMINAIRES OU COLLOQUES :

- a - Promotion des ressources humaines par la formation  
professionnelle à Conakry du 3 au 7 octobre 1987
- b - Promotion de l'industrie des textiles traditionnels dans les  
pays les moins avancés de l'Afrique de l'Ouest à Ségou  
(République du Mali) du 4 au 8 mai 1992
- c - Journées de concertation sur la relance du secteur privé à  
Conakry du 1er au 10 juin 1992
- d - Rôle et place de la normalisation dans les échanges à  
Conakry  
du 12 au 23 août 1995.

5 - CARRIERE

- Chef de la section métrologie scientifique à l'Institut de Normalisation et de Métrologie depuis le 1er janvier 1993.

Activités et responsabilité : étudier le développement des mesurages et moyens de mesurage ainsi que l'amélioration de leur exactitude ;  
conserver les mesures physiques et le transfert de leur exactitude à l'étalon de travail ;  
évaluer techniquement les méthodes et les moyens de mesurage et porter assistance au service de contrôle des poids et mesures et aux entreprises

- Chef de la section Environnement à l'Institut de Normalisation et de Métrologie du 20 janvier 1990 au 31 décembre 1992

Activités et responsabilité : collecte et centralisation des informations techniques nécessaires aux études sur les normes ainsi qu'à la préparation des avants-projets de normes sur l'environnement ;  
organisation ou exécution des travaux de laboratoire nécessaires à l'élaboration des normes ;  
formulation des avants-projets de normes à soumettre aux comités techniques ;

examen des commentaires sur les projets de normes soumis à l'enquête probatoire pour observation.

- Directeur du Centre de Formation au Complexe Textile de Sanoyah du 20 mai 1982 au 31 décembre 1989.

- Activités et responsabilité : gestion pédagogique, administrative et financière du centre de formation; assurer la sélection et l'orientation du personnel; coordination du travail des instructeurs et moniteurs, promouvoir les promotions internes, agir comme instructeur en filature et tissage

- Chef Service Froid au Complexe Boissons de Foulaya Kindia du 8 décembre 1977 au 15 juin 1980

- Activités et responsabilité : responsable du montage, de l'entretien et de la réparation des installations de réfrigération et de conditionnement d'air.

Connaissances particulières : dactylographie (16 mots/mn, traitement de textes, en informatique).

Conakry, le 10 janvier 1996

Bademba DIALLO

## Annexe 8. CURRICULUM - VITAE

### ASSISTANT DE PROJET PROPOSE POUR LA GUINEE

#### 1. ETAT CIVIL

Nom: Fofana  
Prénom: Mohamed  
Date et Lieu de Naissance: 21-04-1958 à Dalaba  
Nationalité: Guinéenne  
Situation de Famille: Marié 1 Enfant  
Adresse: Quartier Manquepas (Boulbinet)  
Tel : (224) 44 - 47 - 95

#### 2. SUJET d'ETUDE

1979 Université de Conakry Faculté des sciences  
à sociales  
1984 jusqu'en 4ème Année.  
1977 Baccalauréat d'enseignement général Lycée  
à Boulbinet  
1978  
1974 Brevet d'Etudes du Premier cycle lycée  
Boulbinet

#### 3. EXPERIENCE PROFESSIONNELLE

janvier 1989 Fonctionnaire au projet du schéma directeur  
à d'industrialisation " GUI/89/003" chargé de  
liaison entre les bénéficiaires du projet,  
les responsables et les fonctionnaires de  
l'ONUDI, chargé aussi d'assurer l'accueil,  
juillet 1991 le transport en qualité de chauffeur.  
Août 1991 Fonctionnaire au bureau de l'ONUDI de Conakry,  
à waguemestre du Bureau, service de liaison  
d'accueil des fonctionnaires de l'ONUDI  
Février 1996

#### 4. AUTRES CONNAISSANCES

Formation sur le traitement de texte wp 5.1  
et word 6.0  
Formation sur Windows

#### 5. LANGUES

Français lu, écrit et parlé: très bien

Conakry, le 15/03/1996

Mohamed Fofana



The national co-ordinator will act as a major co-ordinator in all aspects of the project. He will be the key figure in association with the CTA and will assist and advise international and local staff on all matters pertaining to the project.

**ACTIVITIES**

1. - Assist in advising and planning training across a wide range of training seminars ;
2. - Responsible for tracer studies of trainees to monitor project inputs ;
3. - Assist in advising the project manager on local affairs related to the project ;
4. - Liaise with government departments, universities, museums, training institutes, banks and entrepreneurs ;
5. - Establish contact with the commercial sections of foreign governments ;
6. - Liaise with the suppliers of raw material pertaining to the project to facilitate continuity of production ;
7. - Prepare written reports request by the UNIDO ;
8. - Assist the UCD and the project manager during his missions in the field to carry out duties not specified above, but which may be regarded as necessary to assist the project implementation.

**QUALIFICATIONS :**

Familiarity with business administration, accounting, small scale industrial development. Textile engineer or university degree. Experience in the textile industry would be an advantage. An academic background and English language skills would be an asset.

**JOB DESCRIPTION**

**TF/RAF/93/FIO-BLxx-xx  
PROJECT ASSISTANT :**

---

Candidate will be selected on a representative basis to provide the most appropriate collection of skills to meet the project requirements.

**ACTIVITIES**

1. - Assist in the organisation and logistics pertaining to the project ;
2. - Assist in the procurement of raw material and transportation of finished goods.
3. - Assist UCD for the general administration of the project in Guinea.
- 4.- Assist the Project manager during mission visits
- 5.- Liaise between field artisans and local staff pertaining to project matters

**QUALIFICATIONS:**

The Candidate should have, preferably a university background; knowledge of the UNSystem would be an added advantage. French language is required.

## JOB DESCRIPTION

TF/RAF/93/F10-BL 17-0X  
NATIONAL EXPERTS :

---

It is probable that several National Experts may be required, depending on the breadth of their experience and the geographical spread.

### ACTIVITIES

1. - It is envisaged that the candidates will be selected from a range of textile skills spinners, dyers, weavers, garment makers and textile entrepreneurs.
2. - Candidates outwith the normal requirements, but demonstrating a substantial background in textile merchandise may also be considered.
3. - Candidates should be capable of transferring their skills in a workshop and training environment.
4. - Prepare written reports to facilitate project monitoring.
5. - Service and repair textile equipment and sawing machines.

### QUALIFICATIONS

Familiarity with their stated skills., ability to transfer their knowledge in formal training sessions.

Entrepreneurial skills would be an advantage. English language skills an asset.

TELEFAX Message No :059

Date: 16/03/96

Réf: MC/db

To: M. C. Winkelmann

OSD/PFS Unido

Fax no : (431) 211 31 6817

CC : •M. Touré, Chief, CFD/OMD/LDC Unit

Fax no : (431) 211 31 6825

•Ms. Fatoumata Camara Sow, Secrétaire Général MCIPME/Guinea

FROM : •Massata Cissé

Unido Country Director/Conakry

•M. Peter Mc Culloch

Project Manager, TF/RAF/93/F10/11-01

**Subject** : TF/RAF/93/F10/11-01 -Mission in Guinea and Mali

With reference to the above-mentioned subject and in accordance with the recommendations of the "Steering committee" (Mr. Mohamed Touré, BSO/Hqs; Mr. Massata Cissé, UCD/Guinea; Mr. Peter MacCulloch, Project Manager; Ms. Fatoumata Camara Sow, Secrétaire Général MCIPME/Guinea and Mr. Harouna Niang, Secrétaire Général MIAT/Mali), it would be appreciated if you could proceed with recruitment of the under mentioned local staff in Guinea:

•Mr. Bademba Diallo, National Co-ordinator for 12 months as of 1st April 96:

•Mr. Mohamed Fofana, Project Assistant for 12 months as of 1st April 96.

For Mr. Fofana, please note that the Steering committee agreed on a lump sum of \$5,00/monthly.

The relevant Job Descriptions and Cvs attached.

Best regards.

## **JOB DESCRIPTION**

**TF/RAF/93/F10-BL 17-01**  
**NATIONAL CO-ORDINATOR**

The national co-ordinator will act as a major co-ordinator in all aspects of the project. He will be the key figure in association with the CTA and will assist and advise international and local staff on all matters pertaining to the project.

### **ACTIVITIES**

1. - Assist in advising and planning training across a wide range of training seminars ;
2. - Responsible for tracer studies of trainees to monitor project inputs ;
3. - Assist in advising the project manager on local affairs related to the project ;
4. - Liaise with government departments, universities, museums, training institutes, banks and entrepreneurs ;
5. - Establish contact with the commercial sections of foreign governments ;
6. - Liaise with the suppliers of raw material pertaining to the project to facilitate continuity of production ;
7. - Prepare written reports request by the UNIDO ;
8. - Assist the UCD and the project manager during his missions in the field to carry out duties not specified above, but which may be regarded as necessary to assist the project implementation.

### **QUALIFICATIONS :**

Familiarity with business administration, accounting, small scale industrial development. Textile engineer or university degree. Experience in the textile industry would be an advantage. An academic background and English language skills would be an asset.

# CURRICULUM - VITAE

## COORDINATEUR NATIONAL PROPOSÉ POUR LA GUINÉE

### 1. IDENTITE

NOM : DIALLO  
PRENOMS: Bademba  
DATE ET LIEU DE NAISSANCE : 20 mai 1953 à Labé  
FILS de: feu Alpha Bakar  
Et de: Hadja Bobo DiALLO  
NATIONALITE: Guinéenne  
SITUATION MATRIMONIALE: Marié, 4 enfants  
PROFESSION: Ingénieur mécanicien  
DOMICILE: Quartier Madina Marché commune de MATAM  
LANGUES PARLEES : Français, Anglais (niveau moyen)

### 2 - ETUDES

LYCEE TECHNIQUE DE LABE (1969 - 1971)  
DIPLOME OBTENU : Baccalauréat 1ère et 2ème Parties Série mécanique  
INSTITUT POLYCHNIQUE DE CONAKRY (1972 - 1976)  
FACULTE : Mécanique  
OPTION : Froid industriel  
DIPLOME OBTENU : Diplôme d'études supérieures (Ingénieur mécanicien)

### 3 - STAGES EFFECTUES :

Du 15 juin 1980 au 10 avril 1982, en France, Allemagne et Belgique : 21 mois de formation spécialisée en technologie textile dont : 9 mois à l'Ecole Supérieure des Industries Textiles d'Epinal (France), 1 mois à la fabrique des machines textiles de Ingolstadt (Allemagne), 8 mois dans diverses usines textiles de la société UCO à Gand (Belgique) et 3 mois à l'usine d'impression de la société Schaeffer à Thann, (France).

### 4 - SEMINAIRES OU COLLOQUES :

a - Promotion des ressources humaines par la formation professionnelle à Conakry du 3 au 7 octobre 1987

b - Promotion de l'industrie des textiles traditionnels dans les pays les moins avancés de l'Afrique de l'Ouest à Ségou (République du Mali) du 4 au 8 mai 1992

c - Journées de concertation sur la relance du secteur privé à Conakry du 1er au 10 juin 1992

d - Rôle et place de la normalisation dans les échanges à Conakry du 12 au 23 août 1995.

## 5 - CARRIERE

- Chef de la section métrologie scientifique à l'Institut de Normalisation et de Métrologie depuis le 1er janvier 1993.

Activités et responsabilité : étudier le développement des mesurages et moyens de mesurage ainsi que l'amélioration de leur exactitude ; conserver les mesures physiques et le transfert de leur exactitude à l'étalon de travail; évaluer techniquement les méthodes et les moyens de mesurage et porter assistance au service de contrôle des poids et mesures et aux entreprises

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Activités et responsabilité : collecte et centralisation des informations techniques nécessaires aux études sur les normes ainsi qu'à la préparation des avants-projets de normes sur l'environnement; organisation ou exécution des travaux de laboratoire nécessaires à l'élaboration des normes; formulation des avants-projets de normes à soumettre aux comités techniques; examen des commentaires sur les projets de normes soumis à l'enquête probatoire pour observation.

- Directeur du Centre de Formation au Complexe Textile de Sanoyah du 20 mai 1982 au 31 décembre 1989.

Activités et responsabilité : gestion pédagogique, administrative et financière du centre de formation; assurer la sélection et l'orientation du personnel; coordination du travail des instructeurs et moniteurs, promouvoir les promotions internes, agir comme instructeur en filature et tissage

- Chef Service Froid au Complexe Boissons de Foulaya Kindia du 8 décembre 1977 au 15 juin 1980

- Activités et responsabilité : responsable du montage, de l'entretien et de la réparation des installations de réfrigération et de conditionnement d'air.

Connaissances particulières : dactylographie (16 mots/mn, traitement de textes, en informatique).

Conakry, le 15 Mars 1996



Bademba DIALLO

## **JOB DESCRIPTION**

**TF/RAF/93/FIO-BL13-00**  
**PROJECT ASSISTANT :**

Candidate will be selected on a representative basis to provide the most appropriate collection of skills to meet the project requirements.

### **ACTIVITIES**

1. - Assist in the organisation and logistics pertaining to the project ;
2. - Assist in the procurement of raw material and transportation of finished goods.
3. - Assist UCD for the general administration of the project in Guinea.
- 4.- Assist the Project manager during mission visits
- 5.- Liaise between field artisans and local staff pertaining to project matters

### **QUALIFICATIONS:**

The Candidate should have, preferably a university background; knowledge of the UNSystem would be an added advantage. French language is required.



**CURRICULUM - VITAE**  
**ASSISTANT DE PROJET PROPOSE POUR LA GUINEE**

**1. ETAT CIVIL**

Nom: Fofana  
Prénom: Mohamed  
Date et Lieu de Naissance 21-04-1956 à Dalaba  
Nationalité: Guinéenne  
Situation de Famille: Marié 1 Enfant  
Adresse: Quartier Manquepas (Boulbinet)  
Tel : (224) 44 - 47 - 95

**2. SUJET d'ETUDE**

1979 Université de Conakry Faculté des sciences  
à sociales  
1984 jusqu'en 4ème Année.  
1977 Baccalauréat d'enseignement général Lycée  
à Boulbinet  
1978  
1974 Brevet d'Etudes du Premier cycle lycée  
Boulbinet

**3. EXPERIENCE PROFESSIONNELLE**

janvier 1989 Fonctionnaire au projet du schéma directeur  
à d'industrialisation " GUI/89/003" chargé de  
liaison entre les bénéficiaires du projet,  
les responsables et les fonctionnaires de  
l'ONUDI, chargé aussi d'assurer l'accueil,  
juillet 1991 le transport en qualité de chauffeur.  
Août 1991 Fonctionnaire au bureau de l'ONUDI de Conakry,  
à waguemestre du Bureau, service de liaison  
d'accueil des fonctionnaires de l'ONUDI  
Février 1996

**4. AUTRES CONNAISSANCES**

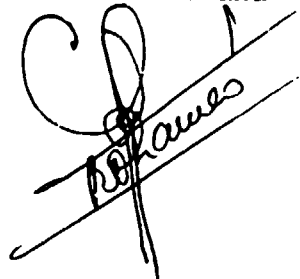
Formation sur le traitement de texte wp 5.1  
et word 6.0  
Formation sur Windows

**5. LANGUES**

Français lu, écrit et parlé: très bien

Conakry, le 15/03/1996

Mohamed Fofana



# **JOB DESCRIPTION**

## **TF/RAF/93/F10-BL 17-0X NATIONAL EXPERTS :**

It is probable that several National Experts may be required, depending on the breadth of their experience and the geographical spread.

### **ACTIVITIES**

1. - It is envisaged that the candidates will be selected from a range of textile skills spinners, dyers, weavers, garment makers and textile entrepreneurs.
2. - Candidates outwith the normal requirements, but demonstrating a substantial background in textile merchandise may also be considered.
3. - Candidates should be capable of transferring their skills in a workshop and training environment.
4. - Prepare written reports to facilitate project monitoring.
5. - Service and repair textile equipment and sewing machines.

### **QUALIFICATIONS**

Familiarity with their stated skills., ability to transfer their knowledge in formal training sessions.

Entrepreneurial skills would be an advantage. English language skills an asset.