2009 - 2010 Trend Report
About the Crafts Center at CHF International

The Crafts Center at CHF International contributes to economic development through field programs and coordination of an international network dedicated to supporting low-income artisans. Distinguished by a focus on grassroots initiatives, we build the capacity of organizations and individuals to become artisan entrepreneurs. Since 1986, the Crafts Center has offered technical assistance and training in the development, marketing, and sale of crafts. Crafts programs can generate increased incomes and opportunities for the poor, particularly women. Our programs give hope to families for a better life and increased self-reliance.
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About This Report

The Crafts Center at CHF International’s Annual Trend Report is a reference guide for emerging trends in the home accent and giftware industry for western markets, primarily Canada and the United States. The goal of this report is to offer practical suggestions for new product development, while keeping the focus on what is happening in today’s marketplace. There are many kinds of trends that can guide your business. However, it takes a practiced eye to identify trends, and a trend is most valuable when identified very early in its course. Trends emerge from both the emotional and practical needs of the population. Current events, the state of the economy, the global market, and cultural influences all have their impact in forming these trends. Gaining an understanding of trends over time can inspire the product development process and provide a greater chance for success in the western market. The 2009-2010 Trend Report is a reference guide for a new paradigm: to think, create and sell from the market backwards, which means to understand what the customer wants from the early stages, before a product is created. The report is customized for artisans all over the world who want to understand how trends affect the ways the US market will operate in the next few years.

Trends are pathways, links or ways to get to places. They form a mysterious combination of practical and emotional inputs. They are living expressions of the world we live in and, as such, they need to be assimilated and interpreted in tangible ways like choice of materials, colors, textures, proportions and, most important of all, concepts that embrace our collective feelings.

First of all, there is not a single, defining trend. Trends, like birds, come in flocks. Trends contradict each other, mix with one another, adapt and adopt new forms and shapes. The main overarching trend that this report will explore is not really a trend or a fad, but a new framework where all other trends have to fit in. The powerful word that defines how the global economy is shifting to meet market and social demands is sustainability and it is defined as meeting the needs of the present without compromising the ability of future generations to meet their own needs. Or, according to the paper company Sappi, “sustainability simply means keeping the things we like from going away”. A 2007 report launched by the World Wildlife Fund (WWF) called Deeper Luxury, examines the environmental and social
record of some of the world’s top brands, including L’Oréal, Hermès, Tod’s, Tiffany & Co. and Swatch. The report provides a clear vision and rationale for a more sustainable luxury industry, including the need for sustainable business practices. The report states, “Today’s social, environmental and cultural challenges are reminding us that true wealth is the ability to provide not only for one’s own needs but for those of others; sustainability is the highest aspiration and greatest success …. The credibility of products and services will be derived from their ability to generate well being not only for consumers but also for those involved, or affected, by their production, use, reuse and disposal.”

Trends embrace wants and needs. We as humans have a desire to address both. However, without meeting our needs, there is no place for our wants. The year 2009 marks the beginning of a new era where the world as we know it is being redefined, where BACK TO BASICS is the new mantra. As a result of the economic crisis, the western consumer is facing an uncertain present and future. This means that needs are at the forefront and this is a defining trend when wanting to meet the market in a successful way. This is a new world and as such it requires a new approach, new products that express how we live, and new and creative ways to promote and sell those products. The Crafts Center’s Trend Report explores new ways of understanding the minds of the consumer and provides guidance on how producers can reach the market in a sustainable manner that preserves cultures, traditions and nature.
Though America is unquestionably a consumer society, the quality of our consumerism is shifting to a new paradigm. With the downward spiral of the global economy, many Americans are looking for an emotional connection and are using their buying power to support companies that have sustainable business practices and pay fair wages to the producers.

Why Handmade Crafts?

Handmade products are a very direct way of going back to basics. They embrace our collective need to search for the missing links, they represent the earth, the hands and the power of tradition in building our world. They take us back to our ancestors and connect us to the global human race. For these reasons and many more, crafts are no longer a nice accent in a store or a one off charity purchase; today, crafts are essential as a business strategy and a way to connect again and repair all the wounds that have been created by abusing our natural resources, peoples and cultures.

• Handmade objects represent everything that roots us, anchors us, identifies us and locates us in this world—whether it be belonging to a family, a community, a tribe, a nation, a religion, or, most of all, a place called home.

• Crafts are the ultimate expression of whom we belong to—linguistically, geographically, and historically. They trace us and unite us with strong human bonds.

• Material culture matters, as it is our expression as human beings.

• Art connects heart and hand, expressing meaning and union.

• Individuals connect through creative skills that convey their community’s authentic cultural identity.

“The art of the craftsman is a bond between the peoples of the world.”
~Florence Dibell Bartlett, founder of the Museum of International Folk Art in Santa Fe, New Mexico, USA.
Why Handmade Crafts Now?

As we build a just world on new foundations such as the value of tradition, social justice, and the preservation of the environment, handicrafts represent tangible items we include in our daily lives to remind us of the connection between materials and culture.

Because crafts...

...express a new definition of luxury
...represent quality
...are made by hand
...embrace cultural content
...relate directly to the preservation of cultures
...enhance wellbeing for the majority
...respect the resources and livelihood rights of local communities
...create wealth through profits and growth
...generate a social and economic impact in the communities
...are a way to peace

Perhaps the most overlooked and yet the most powerful force for catalyzing widespread peace is commerce. International trade encourages a peaceful coincidence of interests. Commerce leads to peace in various ways, including:

- Trade requires cross-cultural understanding, communications, and collaboration. As it has done for millennia, the marketplace facilitates not only the exchange of goods and services, but also of ideas, beliefs and customs, including crafts, music, food and fashion.
- The bridges built between people and cultures through the marketplace foster understanding and peace.
- Commerce cultivates mutual dependence among trading partners, which leads to a mutual interest in their respective survival and wellbeing. It also fosters friendship and deeper exchanges.
- Economic growth fueled by commerce leads to increased standards of living, which creates internal political stability which highly correlates to peaceful relations with geopolitical neighbors.
The evolving world we are embracing asks for new definitions, new places and new values. Thus, handmade products need to come to the forefront following a business approach where sustainability is addressed throughout the value chain, where all the different aspects that come into making a handmade product are communicated in its marketing strategy; so the bond between users and makers is an intimate one. The value chain approach implies that each activity from the raw materials to the finished product, gains value as part of a chain that is all together worth more than the sum of its parts. Consumers more than ever need reasons to purchase products, they need to know about the raw materials used, who made the product, where was it made and under what conditions. Were the artisans compensated accordingly? Who designed the products? Are the designs based on traditional motifs?

In order to increase the demand and value of handmade products, market forces must provide a platform for the education and promotion of crafts. Consumers rely on trends in the marketplace for direction on how to incorporate style into their lives. The companies that drive these trends can influence branding of sustainable products to give a wider market share to handmade producers. Businesses that take risks on providing sustainable, handmade, and fashionable luxury products create an engine for economic growth for artisans in developing countries. Advocates for the handmade sector can drive the larger fashion, textile and home décor industries. Below we have outlined four major players who are using their businesses, voices, and designs to promote the positive trend of sustainable handmade luxury.
Earth Pledge

Earth Pledge is a collective initiative striving to lay the foundations for sustainability in several sectors including fashion. Based in New York, Earth Pledge partners with businesses, communities and governments to accelerate the adoption of sustainable practices. They have a range of innovative eco-technology initiatives that share one common objective: to demonstrate the economic viability of using sustainable materials today in order to make a real difference tomorrow. They work closely with public and private organizations to help them understand and implement new operating techniques that effectively reduce their environmental impact. The goal is to strike a balance between natural systems and human activity in nearly every aspect of our daily lives. By showing verifiable results in the textile industry, they intend to set new precedents for change on an even larger scale.

Earth Pledge is leading this objective with the development of a program called FutureFashion, which helps fashion and home furnishing industries make the transition to sustainable materials. The textile industry uses more water than any global industry other than agriculture. At least 8,000 chemicals are used to turn raw materials into textiles and 25% of the world's pesticides are used to grow non-organic cotton. This causes irreversible damage to people and the environment. Even more disturbing is that two-thirds of a garment's carbon footprint will occur after it is purchased. The FutureFashion initiative provides guidance to designers, manufacturers and distributors to help them transition to sustainable materials and production methods.
Since 2005, FutureFashion has worked with environmentally conscious textile mills and manufacturers to identify, collect and promote the use of renewable, reusable and non-polluting materials and production methods. They have collected a library of over 600 sustainable textiles, including organic materials like banana fiber, pineapple bamboo, milk protein, and vegetable leather in order to facilitate designers to source these natural materials. FutureFashion continues to develop sustainable resources targeted specifically to designers, many of whom participate in FutureFashion runway shows during Fashion Week in New York by creating unique, one of a kind pieces out of sustainable materials. The runway shows illustrate the limitless possibilities for sustainable fabrics in the fashion industry, and connect the world’s best creative talent with leading producers of these materials.

In 2007, FutureFashion assembled the world’s leading retailers, scientists, dyers, models, designers, including major fashion designers Diane Von Furstenberg and Julie Gilhart, to create and publish FutureFashion White Papers, a collection of thirty essays that examine the fashion industry and explore how it will and must move toward sustainability. Initiatives like Earth Pledge present unique opportunities for forums where the challenges and opportunities of the new paradigms that come with sustainability can be explored.

Paul Hawken—bestselling author and one of the world’s leading activists—tells the remarkable history of a global environmental and social justice movement comprised of over 1 million organizations in his book *Blessed Unrest: How the Largest Movement in the World Came into Being and Why No One Saw It Coming*. The dawn of the 21st century has witnessed two remarkable developments: the appearance of systemic problems that are genuinely global in scope, and the growth of a worldwide movement that is determined to heal the wounds of the earth with passion, dedication and collective wisdom.

Across the planet, groups ranging from ad hoc neighborhood associations to well-funded international organizations are confronting issues like the destruction of the environment. The abuses of free-market globalization instead, social injustice, and the loss of indigenous cultures. They share no orthodoxy and follow no single charismatic leader, yet they are organizing from the bottom up and coalescing into larger networks to achieve their goals—most urgently, ecological sustainability. While greatly unrecognized by politicians and the media, these groups are raising awareness in a grassroots way and creating a profound transformation of human society. *Blessed Unrest* is the story of what is going right in this world. The participants in this great enterprise are united by a conviction that the world must be reconstituted to ensure its—and our own—survival.

www.blessedunrest.com
The Campana brothers from São Paulo, Brazil have revolutionized the handmade world by using indigenous materials and techniques to create an amazing range of furniture, objects and spaces within art galleries, museums and houses. The Campana Brothers have made a significant contribution to the design world by starting a trend that blends social and environmental aspects with a strong influence from their native Brazil, focusing on the favelas that surround the big cities and the importance of embracing them in society. Their work incorporates discarded and repurposed objects, references to indigenous culture, and an honest social commentary of their native Brazil. They have started a new trend where the social and environmental issues are expressed literally in the products by the use of materials and the functionality of the products. They have created favela (slum) murals and chairs combining high and low tech processes, using commonly associated concepts of “low” to express issues of social injustice and environmental degradation. Thus the Campanas’ genius can be defined as expressing big ideas such as social injustice with simple everyday materials that could be considered garbage.

www.campanas.com.br

Campane di Campana:

A Special Project by Fernando & Humberto Campana and Venini for Moss Gallery
175 unique mouth-blown crystal bells of diverse size, composition and sound, incorporating surprising elements native both to these artists’ unexpected way of thinking, as well as to their beloved Brazil. Installed in Moss Gallery to create a horizontal campanile (bell tower) to be rung joyously during the holiday season last year.
Banquete chair with pandas
Limited Edition
Campana Brothers 2006
According to Craig Robins, the Principal of Design Miami, an annual design event that takes place in Miami, "The Campana brothers form a bridge between commercial production, handicraft, and the possibilities of limited edition design. Their work emanates from Brazilian urban culture, yet they also transcend their roots through designs that are just as relevant in New York, Berlin or Tokyo."
Artecnica — Design with Conscience

Artecnica is a Los Angeles-based design company elevating the purpose of everyday objects by using design to enchant, inspire, and transform. Creative Directors Tahmineh Javanbakht and Enrico Bressan collaborate with international designers to express this vision through product ideas. The result is an innovative, award-winning collection of design objects.

Artecnica’s award-winning Design with Conscience® product line reintroduces traditional craft into the high design landscape. Each piece in the collection is a collaborative art effort directed by Artecnica, conceptualized by renowned international designers, and handcrafted by artisan communities across the globe. Artecnica aims to elevate the value of everyday objects with a new vision of sustainability that questions materials from functional and environmental standpoints, production and the fair utilization of human resources.

Artisan communities in developing countries handcraft objects designed by internationally recognized designers, often utilizing recycled products, both minimizing environmental impact and stimulating depressed economies. The challenge is to develop a competitive product that encourages the survival of indigenous craft, avoiding assembly line production and displacement of workers.

Q: What is Artecnica’s vision on the role of the handmade world in 2009-2010?

**TJ:** Since we live in industrialized times there is always room and space for handmade. It is becoming ever so evident that the need to make things with our hands, to feel the story behind it and the journey it has taken to end up in front of our eyes is what is needed at this time.

Q: Where do you see the consumer going with their heart and their money?

**TJ:** We feel the customer that we want to sell to, pauses before buying something new to evaluate obviously the design, the material, the method with which it was made and its place on this earth.

Q: What do you think will be the ruling textures, materials and colors for 2009-2010?

**TJ:** We try not to forecast about trends because we choose materials, textures and colors because the product demands it. But overall we feel lots of color would be a good response to the hard and difficult times that is surrounding us at the moment.
Moroso, founded in 1952 in Udine, Italy, is dedicated to manufacturing home furnishings of the highest quality. Under the direction of Patrizia Moroso, daughter of the founder, the company continues relationships with longstanding partners like designers Ron Arad and Patricia Urquiola and also actively supports young designers and thinkers from around the world. Moroso works to connect the worlds of design, arts and commerce, with the goal of bringing inspiration to everyone. Moroso, internationally acclaimed for its dedication to design of the highest level, recently celebrated the opening of “Myth and Material,” an exhibition on the work of Nipa Doshi and Jonathan at their New York store, a required stop for everybody interested in design.
My Beautiful Backside, introduced last April in Milan, Italy, is an upholstery collection inspired by Indian seating that uses multiple cushions rather than formal chairs. This collection substitutes the standard chair back with a composition of floating cushions in celebratory colors and shapes. Oversized button badges on the cushion backs communicate various messages and provides opportunity for people to embellish their seating in the same way you might an item of clothing. This collection is upholstered in a new wool fabric designed by Giulio Ridolfo for Kvadrat, and is a felt material, reminiscent of fine English suits. The use of gold and silver foiling introduces an opulent, ostentations Indian character.

Moroso Store in New York
Charpoy
Designer Nipa Doshi Jonathan Levien

Osorom
Designer Konstantin Grcic
Markets attract sellers and buyers. Competition exists in all markets so buyers can compare quality, presentation, price, customer service and attitude. The challenge for all producers and vendors, therefore, is to know in which market they are likely to have the most success selling their particular products. Studying the options and making that decision is what is known as “targeting your market.” This means identifying where you can come in contact with the people who will most likely buy your product and knowing as much about them as possible.

• Where?
  Know your customer. Where is the user of your product? In a city? In a rural area? Answering the question of where will inform the selection of materials and textures, the proportions and the ways the product reaches the market.

• When?
  The western market is ruled by Seasons: Winter, Spring, Summer and Fall rule colors, textures, light and mood. Seasons are planned and sold a year in advance for the big retailers and two seasons in advance for the smaller ones. On page 34 is a calendar that illustrates how the seasons play a part in designing, manufacturing and selling handmade products.
• **How?**

Products, like words, are most successful when they come in groups that form meaning together or when they are part of a collection. Products should tell a story of the place where they are made, the materials, techniques, the people, the food and the colors.

• **Why?**

It is key to let the final customer know about why the product is making a difference, what materials are used, how they are preserving the environment and the culture. Buying is another form of connection!
Transylvanian Images is a company that aims to preserve the weaving and embroidery traditions of women in the Transylvanian Alps region of Romania, which became highly developed due to the ancient custom of dowry. As this custom disappears, so does a rich tradition.

They offer a collection of hand-woven products made from recycled, vintage fabric that was woven a generation ago when the villagers of Transylvania still produced everything they needed, from bed linens to clothing and other accessories. The hemp and flax used for the products is environmentally friendly and comes from small family farms where it is spun by hand. The company presents new products using traditional patterns that have been used for many generations incorporating Renaissance, Baroque and Oriental influences with flowers, leaves, birds, and spiral ornaments. By having these wonderful resources and working closely with the women artisans, Transylvanian Images has created a unique line of traditional handmade products with a contemporary look. By educating consumers and establishing a market for these wonderful products, they strive to create jobs for villagers in Transylvania.

Their beach bags are made from vintage grain sack material, which is hand-processed, hand-spun and hand-woven from organic hemp. Their fabric content varies in makeup from 100% hemp to a blend of 80% hemp and 20% cotton. All are machine-washable. Their bags also come in a variety of stripe colors, as the tradition was that each villagewoman wove her fabric with a different stripe of color so that she would be able to find her sack at the mill.

www.transylvanianimages.com
Recycled glass from Kirah Design in Bolivia comes from post consumer recycled glass that is hand blown by a cooperative of 100 women and men from Cochabamba. Kirah Design creates ecologically sustainable products that are not only beautiful but also have a meaningful story behind them. Their mission is to support talented artisans by creating and maintaining commercial opportunities for their products.

www.kirahdesign.com
Calendar of Most Popular Western Icons

Universal Seasonal Palette:
An interview with independent designer Katie Miller

Q: How do you forecast the coming year for the handmade world? What colors and textures do you see appearing?

KM: Organic and natural materials will still be popular and celebrated for their true color. Natural "found in nature" textures will continue to be valued for their natural beauty and "flaws."

Q: What advice would you give to an artisan in Cambodia, for example, to keep up with the pulse of the market?

KM: Be ahead of the market. Don’t to follow the current trends, but play a role in generating the future trends. In fashion they are seeing color move towards an Indian and South American palette. Stay true to basic, natural, bold, and saturated colors using them together intelligently.

Q: Where do you see the consumer putting their heart and money?

KM: The general public is gaining a consciousness of the importance of good design and the socioeconomic factors that play a role in a product. Materialistic luxuries will move toward a luxury based on people’s central needs. This shift will bring value to the practices and materials used and to those whom they affect. There should be a soul behind these products – every product needs a story.
BRIC and You

BRIC refers to the new shift in world powers and specifically to: Brazil, Russia, India and China. The term was coined by Jim O’Neill from Goldman Sachs with the theory that, by 2050, these countries would rule the world economy. Thus, India and China will be the main providers of products and services, while Brazil (with its supply of iron, soy and ecological products from the Amazon) and Russia (oil and natural gas) will provide the raw materials. By 2025, approximately 200 million people will have incomes higher than USD 15,000 per year. This will change the demographics of the markets where artisans should put their focus, making the customer close to home more interesting than ever.
Know thy customer

It is no longer a secret that we are facing a new economy and a new approach to the way we live and consume. Here is how some industry leaders view the changes to come:

"This might be the time when designers can really do their job and do it in a humanistic spirit...in the lean years ahead there will be less design but much better design" Paola Antonelli, Senior Curator MOMA, "Design Loves a Depression, The New York Times, January 4, 2009.

According to the report “Let them Eat Cake, Satisfying the New Consumer Appetite for Responsible Brands” by Anthony Kleanthous and Jules Peck, sustainability can act as a differentiator between mainstream brands, encourage loyalty and even change people’s perceptions of themselves. To unlock this commercial potential, environmental and social values must be built into the DNA of mainstream consumer brands.

"The emphasis will shift to greater quality at affordable prices. If household furnishings are to avoid landfills," says Julie Lasky, editor in chief of ID Magazine, they must be capable of withstanding the vicissitudes of fashion...it will be about finding the sweet spot between affordability and durability...This kind of innovation means rethinking the economy of production and distribution so that goods are made cheaply closer to home." The New York Times, January 4, 2009.

"Things were getting out of hand with all this greed, gluttony and 'let the good times roll'...But does that mean that all the fun and excitement are gone? It just means that life will be quieter, more intimate and simpler. Simple is best in everything"... "Entertaining at home will be trés chic." "This new age isn’t about living well; it’s about living wisely, for both ourselves and the next generation." Louise J. Esterhazy, Editor, W Magazine, December 2008.
According to the Deeper Luxury Report by World Wildlife Fund:

- Consumers increasing concerns with environmental and social problems are the greatest cultural shift of the 21st century. Katharine Hamnet, ethical fashion designer.

- Deeper values are fully embodied in the sourcing, manufacturing, marketing and distribution of products and services.

- The credibility of products and services will be derived from their ability to generate wellbeing, not only for consumers but also for those involved (or affected by their production, use, reuse and disposal).

![Sustainability Diagram]

Organic Products
- 90% or more made of organic materials according to the NOP (National Organic Program)

Fair Trade
- Fair trade agreements and safe working conditions

Pure Products
- 90% or more elements are non-toxic and biodegradable

Consciously Made
- Spiritual commitment integrated in the products

Environmental Protection
- Protecting the environment

Community Made
- Communities that struggle with adverse social or environmental factors

Support local Economy
- Supportive of the local economy

Traditional Products
- Protecting the DNA of the culture
• The highest quality product or service will be the one that generates the most benefit to all involved through production and trade. Consumers’ knowledge of that benefit will be essential to their elite experience.

• The greatest cultural shift of the 21st century has been the rise in concern over environmental and social problems, the greatest rise being among middle class consumers. The future of luxury brands is to become part of a social movement, connecting with and helping people express their deepest values.

• Sustainability is the new paradigm for design rather than just a passing fashion and corporate social contributions is the new paradigm for core business operations.

• A green product that claims to be sustainable HAS TO LOOK GOOD. A green product has to have a price that is REASONABLE for its category.

The LOHAS consumer

Lifestyles of Health and Sustainability LOHAS is a consumer category-movement that focuses on health, wellbeing, the environment, personal development, sustainability, social justice and conscious capitalism. It originated from the principles of corporate social responsibility and can be considered the household interpretation of this corporate trend. It is also part of the demographics where there are 'Cultural Creatives' (a term coined by sociologist Paul H. Ray and psychologist Sherry Ruth Anderson in 2000 in the book The Cultural Creatives: How 50 Million People Are Changing the World. To describe a large segment in Western society that has recently developed beyond the standard paradigm of Modernists versus Traditionalists or Conservatists.) 'Cultural Creatives' includes many writers, artists, musicians, psychotherapists, feminists, alternative health care providers and other professionals. They combine a serious concern for their inner life with a strong passion for social activism. The term LOHAS is an “all or nothing mentality” that accounted for a market of $ 228 billion in 2008, 30% of the adult American population or 50 million people.
The LOHAS consumer is highly educated, has a global perspective and a holistic approach where green building, yoga, alternative medicine, organic food and conscious products are all part of an all encompassing lifestyle. The LOHAS consumer is able to distinguish a real sustainable product from green washing marketing scams.

The @ Strategy

Online sales are enjoying a great moment now that customers are shopping from home more than ever as they save on superfluous driving. Along with the popular websites, a new model has arrived modeled after the cachet of auction houses, with a ‘members only’ approach and sales concentrated within a specific timeframe. The catch is however, offering discounts that go as far as offering 50% off retail! The leaders of this new way of online sales are www.ideeli.com and www.gilt.com. The appeal is to reach those millions of brand savvy members around the world.

Addressing the C: CORE, CONCEPT, COMMUNICATION

All marketing experts seem to agree on a single word to face the current world we live in: core, core, core. This means looking within, searching in the depths of the original purpose of a product or concept, so that we can connect to that pure intention and express it with materials and techniques. The concept that embraces the core should be communicated throughout the process of product development so all parties involved share that same original passion that will take the product apart from the mass by expressing its relevance.

Here is an example of core and concept, communicated since the beginnings of product development:
The commercial calendar

- Design
- Sample Development
- Sales
- Production
- Clients Payments

Spring
Fall
Resort


Credits:

Author: Marcella Echavarria

Writer and stylist, Marcella Echavarria is the founder and CEO of SURevolution (www.surevolution.com), a lifestyle brand that was born from her passion for people and her obsession with creating a better world through preserving our heritage as expressed in materials and techniques. Ms. Echavarria has a BA in history and literature from Brown University, a degree in book and magazine publishing from Radcliffe, a MA in Sustainable Development from Universidad Jorge Tadeo Lozano in Bogotá and five years of experience in branding at The Image Bridge. She has been a consultant for UNESCO, United Nations Educational, Scientific and Cultural Organization, the Governments of Colombia and Perú, Artesanias de Colombia, the International Finance Corporation and Grassroots Business FundB. She has also been an editor, magazine writer and stylist for Harper’s Bazaar, Axxis, G, Semana, Elle Decoration UK, Vogue Entertaining and Departures Magazine. SURevolution received the ACE Award for corporate excellence from the US Department of State in 2008.

Editor: Jennifer Marcy

Jennifer Marcy is the Manager of the Crafts Center at CHF International, an international network serving low-income artisans around the world. Ms. Marcy oversees the development of worldwide training and assistance programs that improve livelihoods for craftspeople. This includes the oversight of the Crafts Center membership program and coordination of field initiatives through some 35 CHF International field offices. She edits the leading international technical journal for artisans Crafts News; the annual Crafts Center Trend Report; and other publications and online resources. Ms. Marcy received her undergraduate degree from Michigan State University and her graduate degree in development anthropology from The George Washington University.
Recommended online resources:

www.chairmann.blogspot.com
www.earthpledge.org
www.do-not-touch.com
www.zoemelo.com
www.design-lowdown.com
www.tuckerrobins.com
www.design21.org
www.designcanchange.org
www.designersaccord.org
www.projectlab.com
www.ecolect.org
www.onehundredthings.wordpress.com
www.designbynature.org
www.re-nourish.com
www.wwf.org.uk
wwf.org.uk/letthemeatcake (to download the full report Let them eat cake, Satisfying the new consumer appetite for responsible brands)
www.transylvanianimages.com
www.craftnetworkindonesia.com
www.surevolution.com
www.marcellaechavarria.com
www.kirahdesign.com

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The Crafts Center at CHF International contributes to economic development through field programs and coordination of an international network dedicated to supporting low-income artisans. Distinguished by a focus on grassroots initiatives, we build the capacity of organizations and individuals to become artisan entrepreneurs. Since 1986, the Crafts Center has offered technical assistance and training in the development, marketing, and sale of crafts. Crafts programs can generate increased incomes and opportunities for the poor, particularly women. Our programs give hope to families for a better life and increased self-reliance.

CHF International is a humanitarian and development organization, which offers a wide array of economic and community development services. The Crafts Center, an extension of these services, provides information and training to artisan groups to help them access the global marketplace. Founded in 1952, CHF International's mission is to be a catalyst for long-lasting positive change in low- and moderate-income communities around the world, helping families improve their social, economic and environmental conditions. The organization provides technical expertise and leadership in international development, including critical emergency management following disasters and civil conflict. CHF has worked in over 100 countries worldwide since its inception. More information can be found at www.chfinternational.org or www.craftscenter.org.
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