



TEXTILE TOURISM PROJECT

DESIGN DEVELOPMENT & PRODUCT INNOVATION
PROJECT

TRAINING REPORT
NONGKHRAH Cluster

Dakti Craft, Shillong



TEXTILE TOURISM PROJECT

Under the **Integrated Capacity Building Initiative** Dakti Craft serves as the Implementing Agency for the Textile Project with a focus on design development and skill enhancement activities.

Under this agenda, design-related services would be provided to the weavers working in the cluster, which shall include **Introduction to new product designs, Development of Samples and Product Prototypes** and other design related service. Other activities such as revival of heritage designs and designs for the 'Premium-Luxury' segment shall also be initiated.

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1. Revival of Heritage Designs

2. Design for the Premium Luxury Segment

| | |
|---|---|
| <p>1.1. Purpose</p> | <p>The project aims to foster new innovation and new product development across 10 clusters. This involves training in new techniques and products through the following stages:</p> <ul style="list-style-type: none"> a. Induction of trainees - to understand the skill level, availability of raw materials, tools and machineries. b. On-site training - conducting training programs directly at the cluster sites for better skill enhancement. c. Certification - completion certificate will be handed over to each trainee |
| <p>1.2. Location</p> | <p>Umdohkha Mawlong Pla Sha Rongjari Tomonpo Anglong Nongpoh Nongkhrah</p> |
| <p>1.3. Training Methodology</p> | <p>The training comprises of an Induction program, training program of 15 days and Certification. During this training, weavers will be introduced to innovative techniques beyond traditional weaving, new product ideas and training on different hand tools. At the conclusion of the training each weavers is required to complete at least 1 sample to be submitted as a reference for later requirements.</p> |

| | | |
|--------------------------------------|---|--|
| <p>1.4. Training Duration</p> | <p>The induction was held for a day prior to the training as a formal interaction with the artisans in order to identify their skills, techniques practiced, availability of raw materials, skill levels, work areas, and any other necessary requirements.</p> <p>Following this assessment, we set modules for the cluster based on the identified skills and available resources. The training program spanned 12 days, focusing on the basic techniques outlined in the modules, equipping artisans with the skills needed to create specific products.</p> | |
| <p>1.5 Modules</p> | <p>A. Yarn</p> <ol style="list-style-type: none"> 1. Twisting 2. Macrame 3. Knitting & Crochet | <p>B. Surface Development</p> <ol style="list-style-type: none"> 1. Eco Print 2. Block Print 3. Embroidery 4. Shibori |

1.6

AIMS & OBJECTIVES

The project aims to innovate and advance product development across the weavers community. It focuses on training artisans in techniques that utilize locally sourced raw materials, readily available tools and the use of non-electrical machinery. This strategy promotes sustainability by reducing energy dependency and also empowers artisans to diversify their product range.

It enables them to explore new design possibilities and create products that is a blend of traditional craftsmanship and modernity that appeals well in the contemporary market.

Ultimately, this initiative fosters economic growth by enabling artisans to produce marketable products through creativity and resourcefulness contributing to the community's socio-economic development.

1.7 TRAINING PHASE

- a. Induction
- b. Workshop Details
- c. Artisans Profile
- d. Modules
- e. Work In Progress
- f. Finished Products
- g. Observation & Remarks
- h. Outcomes & Suggestions

1.7.a INDUCTION

| | |
|----------------|--------------|
| Date | |
| Cluster | Nongkhrach |
| Agenda | Mobilization |

| | |
|----------------------------------|------------------|
| Total number of attendees | 25 attendees |
| Headman/Secretary | - |
| Master Artisan | Smt Melita Syiem |
| Assistant Artisan | |



1.7.b Workshop Details

| | |
|---------------------------|--------------------|
| Training | 15 Days |
| Place | Nongkhrah |
| Training Date | 16 - 29th Oct 2024 |
| Number of Artisans | 21 |
| Number of Trainers | 2 |
| Male Artisans | - |
| Female Artisans | 21 |

1.7.c Artisan's Profile

Smt Melita Syiem
Smt. Rekha Makri
Smt. Bidiana Lyngdoh
Smt. Ritimon Maring
Smt. Ernestina Shadap
Smt. Meristala Lyngdoh
Smt Lin Makri
Smt Ibashisha Nongrum
Smt Khambi Nongkoum
Smt Giftify Nongrum

Smt. Memlita Makri
Smt Shidalin Lyngdoh
Smt Barrisha Lyngdoh
Smt. Padmi Kathar
Smt. Meldoris Lyngdoh
Smt Iwanda Merry
Lyngdoh
Smt Durina Lyngdoh
Smt Ensi Lyngdoh
Smt Prin Makri
Smt. Sophia Lyngdoh

1.7.d Modules

MODULE A.1
Yarn Twisting

MODULE A.2
Macrame

MODULE
Natural Dye

MODULE B.1
Eco-Printing on Eri silk

MODULE : A1. YARN TWISTING



- Twisting is the process of interlacing fibers or yarns to create a continuous strand or ply.
- Plying refers to the process of twisting together two or more strands of yarn to create a thicker, stronger yarn or rope.
- This module will provide an introduction to twisting ply yarn using a hand twisting tool, with one or more colors.

MODULE : A.1 YARN TWISTING - **Training overview**

| Tools | Raw materials | Process |
|---|---|--|
| <ol style="list-style-type: none"> 1. Twisting tool 2. Measuring tape 3. Scissors 4. Masking tape | <ol style="list-style-type: none"> 1. Eri yarn | <p>The yarn will be twisted in different thickness and ply to show variety.</p> <ol style="list-style-type: none"> 1. Twisting the yarn into different thickness. 2. Twisting the yarn into different colors. 3. Twisting the yarn into different ply. 4. Training 4 technique of macrame. |

| Timeline (day wise) | Sample size | Targeted no. of samples |
|----------------------------|---|--|
| 6 days | <ol style="list-style-type: none"> a. 24 inches (for sampling) b. 2 ply cord (2mm, 5mm, 10mm) c. 3 ply cord (2mm, 5mm, 10mm) d. 4 ply cord (2mm, 5mm, 10mm) | <ol style="list-style-type: none"> a. 1 sample each weaver b. 1 group sample |

MODULE : A.2 MACRAME



Macramé is a crafting technique that involves using yarn or rope to create various decorations by tying them into knots. They are then form into various decorative items like:- bags, wall decor, key chains, belts etc.

Ryndia yarn dyed in locally sourced ingredients was used in this technique.

MODULE : A.2 MACRAME - Training overview

| Tools | Raw materials | Process |
|---|---|--|
| <ol style="list-style-type: none"> 1. Paper clip binder 2. Masking tape 3. Measuring tape 4. Scissors 5. Thick board | <ol style="list-style-type: none"> 1. Twisted Eri yarn 2. Cotton cord 2 kgs | <ol style="list-style-type: none"> 1. The prepared twisted yarn from the previous module will be carried over to make macrame products. |

| Timeline (day wise) | Sample size | Targeted no. of samples |
|------------------------|---|--|
| 6 days | <ol style="list-style-type: none"> a. Bag- 8x8 in b. Belt- 45x1.5 in c. Necklace- 2.5 in | <ol style="list-style-type: none"> a. 1 sample each weaver b. 1 group sample |

MODULE : B.1. ECO-PRINT



Eco print is a process where the colours and shapes of leaves or flower and other plants are transferred onto fabric through pounding & steaming.

In this module eco-print was done on both cotton and ryndia fabric.

MODULE : B.1. ECO-PRINT - Training overview

| Tools | Raw materials | Process |
|---|---|---|
| <ol style="list-style-type: none"> 1. Leaves & flowers 2. Hammer 3. Plastic sheet 4. Mordants 5. Needles & threads 6. Pots 7. Tray | <ol style="list-style-type: none"> 1. Cotton fabric 2. Eri fabric | <ol style="list-style-type: none"> 1. Pre-mordant the fabric in alum. 2. On damp pre-mordanted fabric, place the leaves & flowers in an arrangement 3. Place a plastic sheet on 4. Gently pound them onto the fabric 5. Take a copper rod and roll onto it. 6. Steam the rolled fabric in a pot. 7. Leave overnight and leave it out to dry. 8. Once dry, prepare an iron bath and dip the fabric for 10 secs and dry it again, |

| Timeline (day wise) | Sample size | Targeted no. of samples |
|------------------------|---|--|
| 5 days of 12 days | <ol style="list-style-type: none"> 1. Sampling - (17x17 in) 2. Product Head scarf | <ol style="list-style-type: none"> a. 1 sample each weaver b. 1 group sample |

1.7.e
TRAINING
Work In Progress





















1.7.f FINISHED PRODUCTS











1.7.f Finished Products

| Product | Material | | Size | Qty |
|--------------------------|----------|--------|------------|-----|
| Macrame Belt | Eri | Yellow | | 1 |
| Macrame Bag | Eri | Multi | | 1 |
| Macrame Bag | Eri | Multi | | 1 |
| Twisted Necklace | | | | |
| Twisted Necklace w/beads | Eri | | | |
| Tassel charm | Eri | Yellow | | 1 |
| Eco print samples | Eri | | 20 x 20 in | 4 |
| Eco print samples | Cotton | | 20 x 20 | 18 |
| Eco print samples | Cotton | | 2 metres | 4 |
| Total | | | | |

1.7.g Observation & Remarks

| | |
|---|--|
| Water | Available |
| Transportation | Mobile |
| Communication Facility | Easily available |
| Raw materials used | |
| Practices, time frames, Techniques skills & technology | |
| History of the craft | |
| Is the craft gender specific? Does gender define the type of product made? | |
| Nature of the activity | Weaving with ryndia but most weavers weaved with acrylic yarn |
| Have there been any craft interventions, exhibition, melas, seminars, workshop before. | No, the textile training is the first. But few weavers involved in this training have received training for natural dyes from Kong Bindas. |
| Working space | Available |
| Products sold | Woven products |
| Price range | |
| Experiences and challenge of work | Raw materials and tools are required |
| Are the raw materials easily procurable? | |



1.7.g Observation & Remarks

| | |
|---|--|
| Challenges face with the materials they work. | Eri silk yarn is not affordable to them hence they resort to using acrylic yarn. |
| Locally available raw material that is used in general. | Acrylic yarn |
| Stock material | |
| Storable material | |
| Tools they used in craft making | |
| Do they need a better tool, a challenge they face working with existing tools, would they buy if it's available in the market and how much they can spend? | |

1.7.h Outcomes & Suggestions

1. Technique 1:- Eco-print

- a. Fabric was pre-mordant with alum for an hour.
- b. Leaves and plants selected were placed on the damp pre-mordant fabric.
- c. A plastic was covered over, followed by hammering the plants onto the fabric.
- d. The sample was then wrap onto a whole bamboo piece and bound with rope.
- e. The sample was left overnight
- f. The sample is then mordant into an iron bath.

2. Technique 2:- Yarn Dyeing

- a. Yarn are pre-mordant with alum before dying.
- b. 7 - 8 colors of natural dyes were experimented using, turmeric, hibiscus, tree bark, teak tree leaves, jajew leaves along with sla soh khu and sla soh tung for mordant.
- c. The yarn were left to dry for 2 days before wisting into cords.

3. Technique 3:- Macrame

- a. Yarn are twisted into different plys and thickness.
- b. Yarn are twisted into many lengths and in various colors.
- c. Twisted cords are transformed into macrame products:- belts, bags and necklaces.
- d. Macrame products were made using different knots.

1.7.h Outcomes & Suggestions

OUTCOMES

1. Eco print was done on both cotton and eri samples.
2. The leaves imprints on the fabric quite well except for a few plants.
3. Most flower imprint itself quite well onto the mordanted fabric, while some don't.
4. Leaf of the teak tree gave out better imprints when the leaf is young.
5. Yarn dyeing was a fruitful experiment. We achieved colors by mixing two or more ingredients in the dye bath leading to unpredictable but vibrant colors.
6. The younger trainees could grasp the concept well and quick as compared to the elderly trainees.
7. They enjoyed working on the macrame bag and wished they had more time to learn.

SUGGESTIONS

1. Not all plants imprints are visible.
2. Teak tree leaves, bush flower, hibiscus, rose, annatto leaves, marigold leaves and few ferns yield good results.
3. Steaming technique can be experimented and compared for reference.
4. Alternative for iron bath can be researched.
5. Twisting long length of yarn is difficult with the hand twisting tool and is convenient for shorter lengths.
6. Without the tool available to the weavers they will not be able to move forward to create products beyond the training.

1.7.h Outcomes & Suggestions

| TECHNIQUES | OUTCOMES | SUGGESTIONS |
|------------------|---|--|
| Eco Print | <ul style="list-style-type: none"> a. Few plants and flowers imprints well on the fabric while some don't. b. Color from teak tree leaf, annatto leaves, hibiscus flower, yellow bush flower adhere well to pre mordanted fabric. | <ul style="list-style-type: none"> a. Other way to post mordant the fabric can be explored. b. Colors from the plants appears vibrant according to seasons. |
| Twisting | <ul style="list-style-type: none"> a. Different twist and ply were twisted in different colors. | <ul style="list-style-type: none"> a. The thickness and tightness of the rope used for each product needs to be measured as required. b. The uniformity in the twisted needs to be maintained. |
| Macrame | <ul style="list-style-type: none"> a. Different macrame products were made with different knots. b. A record was made of the amount of the yarn consumed by each product. | <ul style="list-style-type: none"> a. Without the tool available to the weavers they will not be able to move forward to create products beyond the training. |

CERTIFICATION



CERTIFICATION



CONCLUSION

The textile tourism training held across various textile clusters was a successful completion. This initiative which was focused on implementing new techniques, enhancing existing skills, and fostering innovative design development was an enriching experience to the artisans. It has marked a significant step forward in skill development and design innovation which has fostered a collaboration of knowledge sharing among the artisans.

During the training, participants were able to confidently grasp and follow the new techniques introduced to them. However, their dexterity in the newly acquired skill with require further practised. Continued practice will help them refine their abilities and enhance the quality of their work. With the skills they acquired during the training, the artisans would need access to proper tools to ensure their work flows seamlessly.

Throughout the training, the artisans created a diverse range of samples, showcasing a wide range of products. These samples were sorted and further conceptualized into unique items that are not only functional but also reflect the artisans' creativity and cultural heritage to enhance the marketability of the products.

To honor their dedication and hard work, the artisans were celebrated at the conclusion of the training. They received completion certificates to commemorate their commitment and progress. This recognition will help motivate them and highlight the importance of their contributions to the textile sector. Overall, the training has laid a strong foundation for the artisans, equipping them with both skills and resources to thrive in their craft.