



TEXTILE TOURISM PROJECT

DESIGN DEVELOPMENT & PRODUCT
INNOVATION

TRAINING REPORT

NONGPOH Cluster (SELDA)

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
- i. Certification

1.7.a INDUCTION

Date	6th Sept 2024
Cluster	NONGPOH
Agenda	Mobilization

Total number of attendees	23 attendees
Headman/Secretary	
Master Artisan	Smt. T.Tmung
Assistant Artisan	



1.7.b Workshop Details

Training	15 Days
Place	NONGPOH
Training Date	16 - 28th Sept 2024
Number of Artisans	21
Number of Trainers	2
Male Artisans	-
Female Artisans	21

1.7.c Artisan's Profile

Smt. Inwanshisha Lyngdoh

Smt. Kersha Lymphuid

Smt. Rachel Teron

SmtLaplilad Makri

Smt Shebanylla
Khyrmyndai

Smt Taisan-I-Rat
Nongkling

Smt Aiozc Sungte Makri

Smt Onjuli Inghi

Smt Ibatista Rongpeit

Smt Libiana Makri

Smt Pynbiang Maring

Smt Maria Hajong

Smt Kamala Tamang

Smt Glory Sha Ranee

Smt Phibanpyntngen
Makri

Smt Pynshisha Makri

Smt Sunita Syngkli

Smt Phidalin Rongpeit

Smt laishaslem Maring

Smt Ai-in-Sara Makri

Smt Sngewlem Khyndeit

1.7.d Modules

MODULE A.1
Yarn Twisting

MODULE A.2
Macrame

MODULE B.4
Shibori

MODULE
Natural Dye

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 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

MODULE : B.3 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 of 12 days	<ol style="list-style-type: none"> a. Bag- 8x8 in b. Belt- 45x1.5 in c. Cushion- 12x12 in d. Necklace- 2.5 in 	<ol style="list-style-type: none"> a. 1 group sample

MODULE : B.4 SHIBORI



Shibori is a Japanese manual resist dyeing technique, which produces patterns on fabric. The patterns are achieved by stitching a pattern onto the fabric before dyeing or by tying it.

The technique was done using local dye ingredients over cotton and ryndia fabric in various tie dye designs.

MODULE : B.4. SHIBORI - Training Overview

Tools	Raw materials	Process
<ol style="list-style-type: none"> 1. Needle 2. Nylon thread 3. Rubber band 4. Mordants 5. Dye Ingredients 6. Pots & buckets 7. Scissors 8. Low ph soap 	<ol style="list-style-type: none"> 1. Cotton fabric 2. Eri fabric 3. Eri yarn 	<ol style="list-style-type: none"> 1. Heating the water 2. Preparing the mordant 3. Preparing the dye ingredients and leaves for dyeing. 3 colors (Turmeric, Anatto, olive green) 1. Tying the fabric & yarns into patterns 2. Pre-mordanting the fabric 3. Leave it to simmer 4. Dyeing the color 5. Leave it overnight.

Timeline (day wise)	Sample size	Targeted no of samples
1 day of 12 days	1. Sampling 20 x 20 in	a. 1 group sample

1.7.e
TRAINING
Work In Progress













1.7.f FINISHED PRODUCTS





















1.7.f Finished Products

4 group of 5 people successfully completed one sample each, showcasing their creativity.

Product	Material	Color	Size	Qty
Tie dye	cotton		20x20	20
Eco print	Cotton		20x20	13
Kids apparel	Cotton			2
Macrame bag	Eri	Orange & green	5.5 x 6.5 (5.5x8 w/tassels)	1
Macrame bag		Red & white	5.5 x 5	1
Tassels keychain	Eri			16
Macrame coasters	Eri	Red & grey	5 (10 w/tassels)	1
Macrame coasters	Eri	White & green	4.5 (8 w/tassels)	1
Macrame coasters	Eri	Grey	6.5 x 2.5	1
Macrame coasters	Eri	Orange	9 x 3	1
Yarn necklace (twisted)	Eri		9 in	4
Total				

1.7.f Finished Products

Product	Material	Color	Size	Qty
Macrame necklace	Eri	Orange & beige	8 x 4.5	1
Macrame necklace	Eri	White & red	5 x 5	1
Macrame necklace	Eri	Green	5.5 x 5	1
Macrame necklace	Eri	Brown	5 x 5	1
Earrings	Eri		12 x 9	5
Macrame bag	Eri	Orange	12 x 9	1
Tapestry sample	Eri			7
Tapestry necklace	Eri			3
Total				

1.7.g Observation & Remarks

Water	Available
Transportation	Easily available
Communication Facility	Mobile
Raw materials used	Eri, acrylic
Practices, time frames, Techniques skills & technology	Eri silk weaving, SELDA also gives training on tailoring,
History of the craft	
Is the craft gender specific? Does gender define the type of product made?	Mostly women
Nature of the activity	Weaving, tailoring
Have there been any craft interventions, exhibition, melas, seminars, workshop before.	Trainings from weaving department
Working space	Available
Products sold	Dhara, shawls, apparels
Price range	500 onwards
Experiences and challenge of work	Machines, tools and raw materials
Are the raw materials easily procurable?	Raw materials like yarn and fabric material are procured mostly from Guwahati.



1.7.g Observation & Remarks

Challenges face with the materials they work.	
Locally available raw material that is used in general.	Eri yarn and fabric procured from Guwahati
Stock material	
Storable material	
Tools they used in craft making	Flying shuttle loom, sewing machine
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?	Yes they required the twisting tool for making any macrame products with eri yarn.

1.7.h Outcomes & Suggestions

1. Technique 1:- Yarn Dyeing & Shibori

- a. Hanks of yarn were pre-soaked in water before mordanting and dyeing.
- b. The hanks are then immersed into the water with sla soh khu for mordanting leaving it for 20 mins.
- c. The ready dye bath is then poured onto the yarn gradually cup by cup. The yarn is then simmer for about 20 mins.
- d. They dyed yarn is taken out off the dye bath, left to cool down, washed and rinse.
- e. The yarn were left to dry for a day before twisting and macrame.
- f. The fabric was tied with rubber bands before dyeing and soaked in water (step b to e)

1. Technique 3:- Twisting & 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

TECHNIQUES	OUTCOME	SUGGESTIONS
Shibori	<ul style="list-style-type: none"> a. Shibori was done on both cotton fabric and eri silk fabric. b. The different plants used for dyeing were documented. 	<ul style="list-style-type: none"> a. The dye bath must get constant movement to avoid patchy samples. b. The stitches should be tight, to ensure that the dye does not bleed into the tied areas.
Twisting	<ul style="list-style-type: none"> a. Different twist and ply were twisted in different colors. b. The loose and tight twist were observed and adjusted while using the tool. 	<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 will 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.

