



TEXTILE TOURISM PROJECT

DESIGN DEVELOPMENT & PRODUCT INNOVATION

TRAINING REPORT Tomonpo Anglong 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 7 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

1.7a INDUCTION

Date	17 May 2024
Cluster	Tomonpo
Agenda	Mobilization

Total number of attendees	11
Headman/Secretary	
Master Artisan	Lawrence Klein
Assistant Artisan	Jesilda Klein



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1.7.b Workshop Details

Training	15 Days
Place	TOMONPO Anglong
Training Date	21st Aug to 3rd Sept
Number of Artisans	21
Number of Trainers	2
Male Artisans	-
Female Artisans	21

1.7.c Artisan's Profile

Smt. Lawrencia Klein
Smt. Hina Klein
Smt. Priya Rongpi
Smt. Mirdalin Ronghang
Smt. Christina Klein
Smt. Therina Rongpi
Smt. Martina Hansepi
Smt. Jesilda Klein
Smt. Precila kropi
Smt. Jenita Hanse
Smt. Lotika Ingti

Smt. Vidiana Lingti
Smt. Trit Bey
Smt. Dil Tado
Smt. Nom Timung
Smt. Jemika Hanse
Smt. Eris Timung
Smt. Hewali Bey
Smt. Lusia Ronghang
Smt. Matilda Hanse
Smt. Eminisha Klein

1.7.d Modules

MODULE B.1
Eco-Printing on Eri silk

MODULE B.3
Embroidery

MODULE
Natural Dyeing

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 (metal) (20) 3. Plastic sheet 4. Mordants 5. Needles & threads 6. Pots (2) 7. Tray (for iron bath) 	<ol style="list-style-type: none"> 1. Cotton fabric 50 meters 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 number of samples
9 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. 2 samples each weaver b. 1 group sample

MODULE : B.1. ECO-PRINT - Techniques for samples/products

Date:	Craft type:	Product name:	Product Category:
Season:	Cluster:	Designer:	
TECH PACK			Concept Brief: Chain Accessories
			Material Description:
			
Colors: <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>			

Date:	Craft type:	Product name:	Product Category:
Season:	Cluster:	Designer:	
TECH PACK			Concept Brief: Chain Accessories
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Season:	Cluster:	Designer:	
TECH PACK			Concept Brief: Chain Accessories
			Material Description:
			
Colors: <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>			

MODULE : B.3. EMBROIDERY



Embroidery is the art of decorating fabric or other materials using a needle to stitch thread or yarn. The basic techniques include crewel work, needlepoint, cross-stitch embroidery, and quilting, as well as quillwork and featherwork.

Loom waste yarn or syrmai was used to stitch different embroidery pattern onto the fabric.

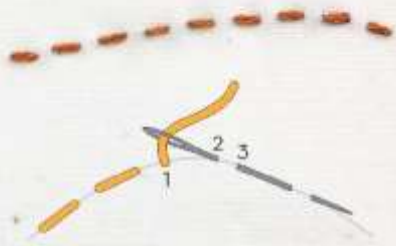
MODULE : B.3. EMBROIDERY - Training overview

Tools	Raw materials	Process
<ol style="list-style-type: none"> 1. Needle 2. Thread (Loom waste) 3. Scissors 4. Embroidery ring 	<ol style="list-style-type: none"> 1. Cotton fabric 2. Eri fabric 3. Eri yarn (loom waste) 	<p>The fabric that was previously eco-printed and block-printed in modules B1 and B2 will be carried forward, incorporating embroidery created with loom waste Eri yarn sourced from the cluster.</p>

Timeline (day wise)	Sample size	Targeted number of samples
3 days of 12 days	<ol style="list-style-type: none"> 1. Sampling 17x17 in 2. Product Head scarf 26x26 in 	<ol style="list-style-type: none"> a. 2 samples each waver b. 1 group sample

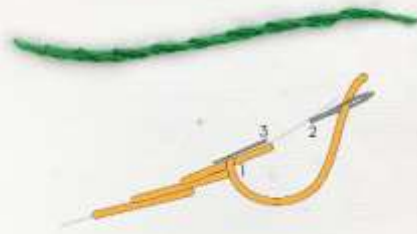
MODULE : B.3. EMBROIDERY - Techniques for sampling/Products

Running stitch



Bring the needle UP at 1. Insert needle DOWN a stitch length away at 2. Bring the needle UP at 3. Continue along the line.

Stem stitch



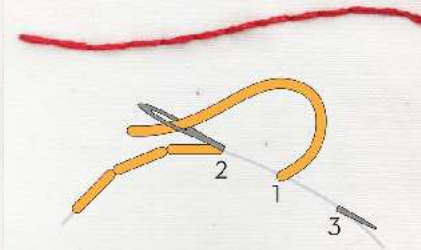
Bring the needle UP at 1. Insert the needle DOWN a stitch length away at 2. In the same motion, keeping the excess floss below the line, come UP at 3 next to the last stitch. Continue along the line.

Chain stitch



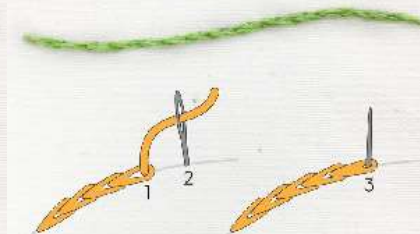
Bring the needle UP at 1. Insert the needle DOWN at 2 through the same hole as 1. In the same motion, come UP at 3. Loop the floss under the needle and pull the needle through the loop. Continue along the line. To end a row, make a tiny stitch over the loop, securing the stitch in place.

Backstitch



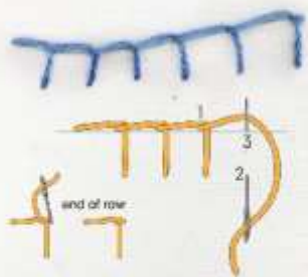
Bring the needle UP at 1. Insert the needle DOWN at 2 making a stitch backwards along the line to meet the last stitch. Come UP at 3 a stitch length away from 1. Continue along the line.

Split stitch



Bring the needle UP at 1. Insert the needle DOWN a stitch length away at 2. Come UP at 3, piercing the previous stitch with the needle, splitting the floss strands in half. Continue along the line.

Blanket stitch



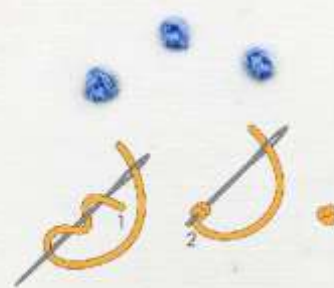
Bring the needle UP at 1, insert the needle DOWN at 2, a stitch length both to the right and down from the line. In the same motion, come UP at 3, perpendicular to the line. Place the floss under the needle tip and finish pulling the needle to the front of the fabric. Continue along the line. To end the row, make a tiny stitch over the last stitch, securing the stitch in place.

Lazy daisy stitch

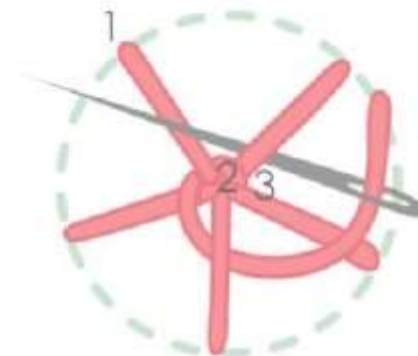


Bring the needle UP at 1 near a center point mark. Insert the needle DOWN at 2 through the same hole as 1. In the same motion, come UP at 3. Loop the floss under the needle and pull the needle through the loop. Make a tiny stitch over the loop, securing the loop in place (4). Come UP at 5. Continue making stitches around the center point.

French knot



Bring the needle UP at 1. Point the needle away from the fabric. Wrap the floss around the needle twice. Now point the needle towards the fabric and insert the needle point at 2, a few fabric threads from 1. Pull the floss snug against the needle and fabric. Slowly pull the needle DOWN to the back of the fabric until the knot is secure.



WOVEN WHEEL STITCH

1.7.e
TRAINING
Work In Progress



















1.7.f FINISHED PRODUCTS





















1.7.f Finished Products - Eco Print

Weavers successfully completed one sample each, showcasing their individual creativity. 4 groups of 5 people successfully completed one sample each.

Product	Material	Size in	Qty
Plant documentation	cotton	36 x 36	4
Embroidery samples	cotton	20 x 20	21
Eco print samples	cotton	16 x 16	35
Eco print samples	cotton	36 x 36	2
Eco print tops	cotton	21W x 38L	3
Eco print tote bag	cotton	18W x 35L	1
Eco print wrap	cotton	54W x 73L	4
Eco print shirt	cotton	2 metres	4
Stole	Eri	8.5W x 63L	1
Eco print samples	Eri	11 x 12	3
Eco print samples	Eri	16 x 17	2
Eco print sample	Eri	23.5 x 17.5	1

1.7.f Finished Products - Eco Print

Weavers successfully completed one sample each, showcasing their individual creativity. 4 groups of 5 people successfully completed one sample each.

Product	Material	Size	Qty
Eco print sample	Eri	16 x 29	1
Eco print sample	Eri	18 x 18	1
Eco print sample	Eri	35 x 35	1
Eco print samples	Eri	20 x 20	3
Eco print top	Eri	21 x 38	1
Eco print shirt	Eri	2 metres	1
Total Samples			90

1.7.g Observation & Remarks

Water	Available
Transportation	Available through local transport, roads are connected
Communication Facility	Mobile
Raw materials used	Eri silk/ Ryndia, Acrylic
Practices, time frames, Techniques skills & technology	Acrylic weaving, most weavers in the village weave full time on a floor loom and frame loom,
History of the craft	Eri silk and cotton rearing and weaving has been in practice since their grandmother's but its no longer in practice.
Is the craft gender specific?	Most are women weavers
Nature of the activity	Eri silk rearing, cotton cultivation, weaving, taselling, natural dye
Have there been any craft interventions, exhibition, melas, seminars, workshop before.	Training from sericulture dept,
Working space	Mostly at home
Products sold	Shawls, muffler, dhara, bags with acrylic
Price range	800 onwards
Experiences and challenge of work	Low market availability, order are placed by weavers from Umden & Diwon
Are the raw materials easily procurable?	Weavers handspun their own yarn, mill spun yarn are mostly sourced from Guwahati, Assam, Acrylic are procured from Nongpoh Market

1.7.g Observation & Remarks

Challenges face with the materials they work.	Scarcity of eri silk and cotton
Locally available raw material that is used in general.	Eri silk, raw materials for natural dye, cotton (in scarcity). They mostly used acrylic.
Stock material	
Storable material	
Tools they used in craft making	Floor loom, fly shuttle loom, frame loom
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:-
 - i. Mordant into an iron bath.
 - ii. Over dye Into a cold dye bath of onion skins and teak leaves respectively.

2. Technique 2:- Eco print on pre dyed fabric.

- a. Pre-mordant fabric was dyed in onion skins, annatto seeds and teak leaves dye respectively (the color needs to be of a lighter hue for eco-print projects)
- b. The fabric was left to dry for a day to let the color soak in.
- c. Leaves and plants selected were placed onto the damp dyed fabric.
- d. A plastic was covered over, followed by hammering the plants onto the fabric.
- e. The sample was then wrap onto a whole bamboo piece and bound with rope.
- f. The sample was left overnight, dried in the shade and finished with embroidery.

1.7.h Outcomes & Suggestions

TECHNIQUES	OUTCOME	SUGGESTIONS
Eco Print	<ul style="list-style-type: none"> a. Eco-print was done on both cotton fabric and eri silk fabric. b. Documented variety of plants and flowers that are possible for eco printing. c. Most flower imprint itself quite well onto the mordanted fabric, while some don't. d. Leaf of the teak tree gave out better imprints when the leaf is young. e. The tie-dye method of eco-printing did not yeal successful results as the color did not penetrate through the fabric. f. The weavers were taught different types of hand embroidery. More practise will be required if orders are to be placed. g. Different hand embroidery was done over the eco-printed samples with eri silk leftover loom waste yarn. 	<ul style="list-style-type: none"> a. Not all plants imprints are visible. b. Teak tree leaves, bush flower, hibiscus, rose, annatto leaves, marigold leaves and few ferns yield good results. c. Steaming technique can be experimented and compared for reference. d. Alternative for iron bath can be researched. e. Over dye after eco print is better when soaked in a cold dye bath. f. Leaf of the annatto plant gives out yellow color. Best to over dye in cold bath of onion skins. g. To eco-print over dyed fabric, the color needs to be of a lighter hue so the imprints shows evidently on the fabric.

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.