

Review

Role of inspirational objects in design development on clothes

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Received: 07.06.2024/Accepted: 21.07.2023

ABSTRACT

Fashion changes from time to time in the fast growing world. As fashion grows, fashion designer has to play key role for the embellishments of clothes through creating new designs to satisfy the end users. Design is combination of elements working together to create pleasing effect, which builds self-confidence with beauty to the wearer. Trendy and fashionable designs need to develop to satisfy the urge of every individual uniqueness. New designs within short span of time are possible through design adoption process. In design adoption process, inspirational objects play a major role for the development of new design motifs with the existing art. Inspirational objects, such as natural objects or artificial objects, attract and inspire more for creating designs. These not only give new designs but also preserve the beautiful art works forever. The present review explains the importance and role of the inspirational objects in the embellishments of clothes and home textiles etc. The article may be useful for students who aspire career opportunities as fashion designers.

Keywords: Fashion; design; designer; embellishment; inspirational objects; home textiles

INTRODUCTION

Nowadays everyone is running behind fashion without considering the age. As we know that fashion changes very fast due to fast growth of social media, people mostly stick to the internet and the internet fluctuates the fashion timely and creates the urge for new designs to satisfy the individual desires on appearance. It's not possible every time to create new designs within limited period. It takes more time for the beginners in the fashion field but through the design adoption process means adoption of designs from the existing things or inspirational objects from environment like leaves, plants, hills, moon, sun etc or else from artificial objects means architectural sculptures, arts, musical instruments etc are taken as inspiration to develop any motif or design in an innovative way. These objects, which inspire more, are technically termed as inspirational objects. Creating design varieties in textile, clothes are the challenging task for designers of the challenging world. One can adopt designs from inspirational objects and contemporize those designs and render them with different surface embellishment techniques like printing, painting, embroidery works etc.

These developed designs can be inserted in the textiles through dobby, jacquard weaving techniques by taking of extra figuring. Insertional objects help designers to create individual designs rather than repetition of designs.

REVIEW of LITERATURE

Art is an expression of emotion. It is withal a mirror of regional identification and cultural activities. Through art we express our imagination, intuition and feelings to the audience and spectators. The aim of an artist is to explicate his experiences in captivating forms and then relish an illimitable and unexplainable congeniality. The aesthetic look of a textile product is the final goal. People study art and design for a long period of time to reach the perfection. The professional knowledge on art and design add value to the user (Karmakar 2015).

According to Eckert and Stacey (2000), sources of inspiration play an important role in the design process, both in defining the context for new designs and in informing the creation of individual

designs. Previous designs and other sources of ideas furnish a vocabulary both for thinking about new designs and for describing designs to others. In a study of knitwear design, a process in which the use of sources of inspiration is explicitly acknowledged, it was observed that designers communicate with one another about new designs, styles and moods, largely by reference to the sources of their ideas. Communication of design ideas by reference to their sources of inspiration plays a major role in knitwear design. Individual designs are specified as changes to one or more sources. Groups of objects are used to express styles – regions in the space of possible designs. Interpreting such communication is fundamentally a redesign by the listener from the same starting point. It is thus reliant on the recipient sharing the sender's knowledge of the sources and the cultural context. Communication by reference to other designs and other sources of design elements is a powerful way to express complex ideas quickly, because the new design inherits both details and context from the object of inspiration. Exemplars of designs and design elements also form the mental vocabulary that designers in the knitwear and fashion industries use to create new designs. Many characteristics of designs cannot easily be expressed in any absolute terms without reference to examples and variations from them. The language of design biases new designs towards existing ones, because the more a new design differs from the stock of old designs, the harder is it to imagine it or express it. Communication by reference to previous designs and other sources is not limited to aesthetic design: it is a feature of situations like the conceptual design of helicopters, where designers think in terms of coherent feature clusters and emergent properties rather than individual parameters and structural elements.

Choudhary et al (2013) elaborated the importance of tools and techniques in garment industry. It was viewed as the use of a language to describe regions in the space of possible designs. The authors reported that innovative design is created upon careful research which involves time and resources. Many designers gather sources of inspiration in their own time. They look through fashion magazines and art books at home or office. They go to museums on the holiday and collect natural objects. Most designers go to shows and on foreign shopping trips. These research trips are very concentrated and very tiring. Ideas created in this short space of time are used through the year. Anything which is visually available can be used as a source of inspiration. Sources of inspiration

are engaged throughout the design process. Initially other garments allow the designers to develop a feel for the coming up fashion and provide a source for design elements which can be personalized into the designers own garments. The use of other objects and works of art are used to identify and encapsulate in themes and provide the inspiration for many detailed designs. Images are often used to originate and convey colour palette. The majority of design decisions for a future collection are already made during the design research stage. Designers are little supported in their research work, when they are very productive. What often seems as artistic self-indulgence, is in fact a critical part of the design process.

Malik and Azhar (2015) determined the importance of source of inspiration in creating textile designs and to develop creative and innovative designs with the help of source of inspiration for textile designing. It was found that all the created designs were more close and resembled to the source of inspiration and the third design was more innovative and according to the source than other designs, whereas, second design was more suitable for textile designing then the other two designs. The placement of the designs into the fabric looked more creative. The designs created were new and innovative and were suitable for textile designing. The results showed a positive response by highlighting the importance of source of inspiration in making designs. The study created innovative textile designs with the help of source of inspiration. The designs that were developed were inspired from the source and showed that an inspiration from something can help in creating or developing different ideas and combining them in a systematic order would create something very creative.

Ashitey (2013) focused on exploring techniques of transferring designs onto screen using natural objects such as leaves, pieces of paper, saw dust, local sponge and threads among others. Other techniques such as printing objects directly unto fabric and developing screen manually were explored. The study revealed that developing and printing designs directly from leaves, weeds, twigs, traditional sponge and thread among others provided a collection of unique designs with aesthetic values.

Badoe et al (2015) explored innovative techniques in printed textile design as means of introducing creativity and providing new and varied ways of decorating textile materials. Art studio-based

research design was used under which exploration and experimental methods were adopted in the execution of the works. Some innovative techniques applied included pray printing, local sponge and broomsticks printing, twigs block printing, marble printing, bottle (Acripuff/Acrilex) printing, brush printing, lace transfer and fabric painting. They achieved a number of ground-breaking printing techniques by blending and varying existing techniques as well as exploring with different kinds of materials and tools. These included brushes, flowers, leaves, grasses, sponges, lace fabrics, bottles, squeegees and screens. The new techniques were employed to print sample fabrics out of which some were sewn into garments. The study revealed that if existing textile-printing techniques were creatively blended or varied, they could give interesting results in printed textile designs that could provide unique handcrafted printed fabrics to consumers and take over this niche market.

Sharma and Singh (2013) investigated the application of abstract motifs extracted from aquatic animals on garments to design garments for different age groups by using aquatic animals as an inspiration, to create new and interesting garments which could break monotony and give a novel effect in garments embellished with hand painting and stencil printing. The designed garments were preferred by consumers with respect to design, colour combination, marketability, acceptability, suitability and arrangement of motifs.

Keerthi et al (2020) used stained window glass art of cathedrals from secondary sources as an inspirational object for the design adoption. From a collection of 100 designs, 50 were sorted out based on the end use profile and were categorised under 5 classes and later adopted suitable for textile materials. The five categories included animal, bird/insect, floral, geometric and stylized classes. All designs were numbered suitably with an alphabet and number for ease of identification. All the adopted designs were scored by a panel of judges for finalization of 5 designs from each category. Thus 10 adopted designs were selected by panel members and designs rendered on dress materials and Sarees through stencil printing technique were highly accepted by the consumers.

Devi and Srivastava (2011) documented various motifs collected from traditional textiles and costumes of Meitei community of Manipur followed by screening of designs in terms of suitability for adaptation on apparel items. Total 30 motifs were

selected. Adaptation of designs on Sarees was done on computer by using suitable software. Out of 15 developed designs, three designs for Sarees were selected by judges to develop final products. Stencil and hand block printing techniques were used for printing apparel items. The three designed apparel items were highly acceptable and had enough market potential. Adaptation of designs from traditional textiles and costumes of Meitei community of Manipur gave a new way to discover something which was unique and gave an opportunity to the customers an alternative to choose.

Devi et al (2017) gathered information from thirty shops for contemporary use of motifs, categories of motifs and other techniques adapted for traditional embroideries. It was found that the maximum number of floral motifs of Chikankari, Phulkari, Kashida and Kathiawar embroidery were in contemporary use which were mainly worked in machine embroidery except the Kantha embroidery. Out of collected embroideries through market survey, one embroidery, that is Kantha was selected. Fifty motifs of selected embroidery were collected from primary and secondary sources. Out of these, fifteen motifs were selected to develop stylized designs for jacket. Fifteen stylized designs were developed and five possible placements of each design were prepared with the help of coral draw.

Krishnaveni (2012) conducted a survey in Nirmal town to study the different colours, figures and techniques used in toys and paintings of Nirmal and a market survey at Hyderabad and Secunderabad which revealed the details of Nirmal toys and paintings as well as colours and economics of the work. Attempt was made by the investigator to give a new dimension to the lesser known craft and to popularize it by applying it on different textile items using weaving, block printing, painting and embroidery technique. Twenty nine designs were developed from Nirmal toys and paintings and modified for application to Kameez materials, Kameezs, Sarees and utility articles. It was found that animal, bird, floral and other motifs in stylized form were highly accepted. Woven motifs on Kameez materials were the first preference by the panel of consumers. Designed Sarees with woven borders, designed Kameezs in block printing, designed Sarees in block printing and utility articles received second, third, fourth, fifth preference respectively by the consumers. All the designed items, irrespective of technique followed, were opined to be at a reasonable

cost by majority of the consumers. The study revealed that these designed items could be popularized on commercial basis.

Gupta and Gangwar (2016) made an effort to add another dimension in the application of Madhubani designs on textiles. The effort was targeted towards finding the possibility of applying Madhubani designs on textile articles utilizing the hand painting. Madhubani motifs/designs were adapted for center design and border design. Total thirty six motifs/designs were developed for their suitability for articles like cushion cover, folder and table cloth. Developed design sheets were subjected to visual evaluation for selection of one best design in each category by the panel of thirty respondents to find out the suitability of the developed designs for hand painting. Finally three articles were prepared by using selected designs and these prepared articles were highly appreciated by the respondents.

Rani (2016) conducted a study to adapt and apply Henna motifs on Saree using fabric painting. The 186 traditional Henna motifs were collected from secondary sources like books, journals, magazine and internet etc and screened for their suitability to Saris and fabric painting. The identified motifs were sketched manually and scanned from books, magazines etc which were then created and refined in CorelDRAW X5 and Adobe Photoshop to get the required intricacy and fineness. The created motifs were categorized in four categories viz floral and foliage, Kunj/paisley, animal, bird and insect and human motifs and shown to the thirty experts to sought their preferences for selection of five top preferred motifs from each category. All the fabric painted Sarees were found very appealing and accepted by consumers on all the parameters of assessment. The cost of the Sarees was rated appropriate by all the consumers. Thus traditional Henna motifs adapted for development of designs for Sarees has broaden the design base for textile products and catered to the demands of high-end consumers through diversity of designs and unique technique of fabric painting.

Vedika et al (2014) made an attempt to develop blocks of Warli paintings of Maharashtra for printing of apparels and handicraft items. Total thirty designs were developed with the help of computer software Adobe Photoshop and CorelDraw, ten each for apparels including Kurties, suits and Sarees. Among the apparel items, brick red and black colour printed Kurti, green and purple colour painted suit and purple

colour printed Saree were highly appreciated and accepted. However, all other products were also appreciated.

Bora and Sakshi (2017) attempted to use traditional Gond painting motifs for screen printing on apparel. The designed apparel was evaluated by the consumer for its acceptability and was highly appreciated and accepted. The fusion designs prepared were successfully applied on different apparel products using screen printing and all the prepared products were highly appreciated

Inspiration object helps in the illustration of design concepts, learning the important design features, determining colour schemes and coordination of an overall design. The concept of designing is changing day by day to meet the existing trends and to stay in the market area. Karim et al (2021) studied the Khadi fabric of Bangladesh from the perspective of its distinctive regional background and social-cultural milieu. The purpose of the study was to explore the traditional Kantha embroidery which would be revitalized through a design process in order to archive its characteristics, heritage and practice. The results of the study signified a design process from traditional art to modern dress design process through analyzing of mind mapping, mood board, colour board, style board, accessories board, fabric swatch and the final sketch. The authors proposed that designers should practice with their own cultural elements nationally and globally to signify their heritage; for overseas or guest learners, there should be unique contextual websites on cultural elements and fashion; cultural research has to be emphasized in the academic grade of fashion design; designers should travel their own country and source the heritage to revive their worth and authenticity; fashion brand should establish a corner of their merchandise to emphasis on traditional product visualization and government should come forward to generate awareness of the state people towards traditional elements of a culture.

Suvarna and Anitha (2018) developed designs from sculptures of Amaravathi for application on Kameez material using Kalamkari technique. The designed products were evaluated against 11 parameters. Appropriateness of sculptural design and colour combination was rated high for Kurti material over other materials. All the prepared products were evaluated by the judges for different parameters to which consumers strongly agreed.

Renu et al (2018) conducted a study on transformation of Kasuti embroidery motifs as hand painted articles for exploring the possibility to enhance creativity by adapting traditional Kasuti embroidery motifs for hand painting. Total fifteen motifs from three categories viz geometrical, floral and animal and bird were selected and converted into forty-five designs. Top three designs were selected each for jacket for further application using hand painting technique. Developed articles were highly acceptable by respondents in terms of created designs, design placements, colour ways, technique, overall appearance and cost. Respondents had high opinion about developed articles. It was found that transformation of innovative designs of Kasuti embroidery into hand painting had enhanced the range of designing and productivity. Variety of designs was created through the use of CAD technology employing design tools which aided creativity and made the process more efficient.

Patel (2022) studied the relationship between the inspiration and impact of architecture and cultural incorporation in the back of the conventional motifs of India. An attempt was made to discover the connection between fashion and structure, that could function style detail for designers. Motifs are one of the prominent examples of this fusion where one can feel the essence of two different arts. The foreign invasion, when both the architectural design and silhouette endured a significant transformation, is when the influence can be found. Many non-indigenous designs were incorporated with the classic Indian motifs as a result of the expansion of trade routes between and within the Indian subcontinent. Indo-Islamic architecture also had an impact on Rajput and Sikh architectural forms. The Mughal, European, British and Indian art influences are still clearly visible in the architecture and motifs. Motifs inspirations for garments are influenced from the carved motifs in architectures with few changes. Due to the diverse culture, these motifs are applied with diverse changes in many regions of India. For example, the paisley design, which has Persian roots and is prominently featured in Mughal architecture, is adopted in numerous cultures with subtle modifications.

Sharma et al (2016) developed twenty selected traditional motifs using CAD software into contemporary form and designs were created from these motifs. Best five selected designs were transferred on fifteen Sarees using appliqué in selected placement for each design and simulation in selected colour way. Fifteen appliqué Sarees were embellished

with hand, machine and digital embroidery. It was found that the floral, geometrical and animal traditional motifs could be created in contemporary form. The motifs were successfully adapted by CAD for the application of surface enrichment of designing. As a logical extension the chosen and developed motifs might be used for the development of designs for Sarees and then selected top ranked designs might be used for preparation of designs placements on Sarees. The selected design placements might be transferred on to Sarees using appliqué in selected colour way.

Omwami et al (2020) analysed the early phase of apparel design process and how professional designers developed their kernel idea by sketching and how visual sources stimulated their ideation and found variations in the use of photographs as sources of inspiration, emphasis on simplification and association in interpretation and adaptation of these sources and designers' primary generators. The findings on how expert designers utilise visual material for example to adapt visual details into their ideas or to envision a suitable fabric could be used to give illustrative examples for students of apparel design.

Lee and Jirousek (2015) examined the apparel design process by asking how a designer applies perceived information from visual sources and develops concepts through the exploration of design elements and principles. It was observed that preliminary visual units, termed small concepts, gradually evolved during the early design stage. Since this process is critical to continue the entire idea development, the study focused primarily on the detailed observation of the early design process in which the designer perceives visual elements from a source of inspiration image, immediately transfers them to clothing design-related elements, explores variations in shape and placement by applying design principles and finally develops small concepts. These small concepts become the basis for the later development of more complex design ideas. Understanding this design knowledge and relevant strategies would trigger creative idea generation and shed light on teaching the design process to apparel design students.

Tian and Hu (2016) explained and analyzed the creative design of clothing from concept to the main manifestations and characteristics and the relationship between apparel feature type and creative design of clothing. It presented ideas that creative design of clothing reflect in variety of clothing types mainly in



Plate 1. Fruit and vegetable stamp

Badoo et al (2015)



Plate 2. Design collection inspired by nature

Choudhary et al (2013)



Plate 3. Traditional embroidery designs for adaptation into fabric painting

Devi et al (2017)



a)

b)

Plate 4. a) Style board, b) Mood board

Karim et al (2021)



Plate 5. Kasuti embroidery

<https://www.perniaspopupshop.com/encyclopedia/karnataka/kasuti> (Retrieved: 02.06.2024)



Plate 6. Warli painting

https://en.wikipedia.org/wiki/Warli_painting (Retrieved: 01.06.2024)



Plate 7. Nirmal painting

https://en.wikipedia.org/wiki/Nirmal_paintings (Retrieved: 01.06.2024)



Plate 8. Gond artwork depicting Tree of Life

<https://www.studio3india.com/2023/04/06/celebrating-tribal-art-and-culture-through-gond-art-painting/> (Retrieved: 01.06.2024)

three forms: subversion, innovation-based and functional innovation. It was observed that creative design of clothing was the fundamental of development of Chinese fashion. It should be done to reform education and train creative design fashion talent. Creative design and technological innovation were the two principal subjects and the fashion industry development in China. Both needed high degree of creativity. Creative fashion design was expressed at product but might be in various forms. The styles of creative fashion could be classified as revolutionary, back-to-the-future and functional.

Cinar (2017) examined a collection of inspirational art to determine how artwork is reflected in the design elements. Ten fashion design students created a collection of five pieces, based on an artwork. Dress designs were investigated with descriptive

analysis technique and the categories were created using design elements for evaluating the visuals in valid form, colour, texture, rate and line and press and decoration were the design elements that benefited in the stage of reflecting inspiration. It is important for the fashion designer to utilize art as a source of inspiration.

Laitala et al (2015) discussed the extent it is possible to delay clothing disposal through improved design, thus reducing negative environmental impacts. Seventy different disposal reasons were registered and combined into seven main categories. Changes in garments as well as size and fit issues dominated, while functional, situational, taste and fashion related reasons were less common. The work concluded with design solutions on four levels related to the important disposal reasons including product design (material and

shape), service design and systems design, but also showed that consumer behaviour was crucial. In addition, the combination of results obtained with various qualitative and quantitative methods proved to be suitable for giving rich data that can be used to drive design research forward.

Xue and Huang (2023) reported that today, sustainable development has become the wind vane of the fashion industry. The central link in the fashion industry chain, design plays a relatively important role in realizing the sustainable development of fashion at its root. Designers shoulder important social responsibilities in the process of sustainable fashion development. Future designers should learn to think from the perspective of sustainable fashion design management, boldly try new design methods, make efforts to integrate the sustainable concept with fashion aesthetics and with the cooperation of all links in the industry chain, to imperceptibly guide rational consumption and lead the market in a sustainable direction.

CONCLUSION

This review focused on the role of inspirational objects, how they are working as basic blocks for the design development and are being successfully used for embellishment of clothes and home textiles etc using of different embellishment techniques such as printing, painting, embroidery etc. Inspirational objects are very helpful to the designer who wants to excel in this field and to satisfy the consumers in effective way by creating of new designs in less time on apparel or home textiles. Most of the designs were accepted by the consumers. This research review stated that the inspirational object may create wonders by adopting of designs from existing art. It is one of the best ways to preserve rich craft along with innovation.

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