

Design-Based Value Enhancement of Khadi Through Fusion Concept of Indian Tribal and Traditional Arts

Mahesh Kumar¹, Monica M. Kumbhare²

¹Principal Scientific Officer, ²Young Professional,

^{1,2}Mahatma Gandhi Institute for Rural Industrialization, Wardha, Maharashtra, India

ABSTRACT

India's tribal and traditional art forms possess a rich heritage but face diminishing visibility and relevance in contemporary society. Khadi, once a symbol of India's independence and sustainable practice, similarly struggles to resonate with younger generations. This study explores a fusion-based design approach that integrates Indian tribal and traditional art motifs with modern aesthetics in khadi products. The initiative involved motif selection from some prominent Indian folk arts i.e. Phad, Pattachitra, Kalamkari, Gond, Warli and Madhubani followed by their transformation through fusion concepts into innovative garments. To create awareness among young generations, the results highlight the potential of fusion of traditional and tribal designs on garments to promote artisan livelihoods, revitalize endangered art forms, and reposition khadi as a viable and fashionable textile option. Discussion and consumer feedback revealed growing interest in culturally rich sustainable apparel, validating the project's relevance in today's textile landscape.

KEYWORDS: *Heritage, Indian folk arts, Khadi design, Tribal art forms, Traditional art forms, Fusion.*

How to cite this paper: Mahesh Kumar | Monica M. Kumbhare "Design-Based Value Enhancement of Khadi Through Fusion Concept of Indian Tribal and Traditional Arts" Published in International

Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-10 | Issue-1, February 2026, pp.787-796,

URL: www.ijtsrd.com/papers/ijtsrd100102.pdf



IJTSRD100102

Copyright © 2026 by author (s) and International Journal of Trend in Scientific Research and Development Journal. This is an Open Access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0) (<http://creativecommons.org/licenses/by/4.0>)



1. INTRODUCTION

India's tribal and traditional arts are intrinsic to its cultural identity. India's tribal populations inhabit varied regions such as central India, the Northeastern states, and the Western Ghats, and they possess a rich legacy of cultural traditions along with distinctive forms of art ¹. Tribal and folk paintings are not naturalistic but pictorial, graphic representations (pictorial sign or symbol) of rituals, ceremonies and daily activities. Different types of artworks in different states fascinate us, as if we are seeing a beautiful place or a lake. Culture, colors, costumes, trade, economic status, and religious activities establish their own identity. Indian tribal and traditional arts studies reflect various styles of painting; every art has its own identity and own style to make it with a unique structure and vibrant color combinations. Phad painting is a traditional Rajasthani art form created on cloth and used during ritual performances to narrate the stories of folk herodities. Practised by painter families of the Bhilwara region, these paintings depict historical and

mythological themes on long fabric panels, drawn in block style and later colored. Phads such as Pabuji and Devnarayan are central to performances where the Bhopa sings the sacred epics while displaying the painting ². Andhra Pradesh, in particular, is renowned for its ancient temples, vividly painted temple murals, and the narrative tradition of Kalamkari scrolls ³. While Indian silks and brocades gained global recognition among the wealthy, Kalamkari, one of the traditional textile arts practised on cotton, created a significant impact and brought about a transformation in the Indian textile trade during the 18th and 19th centuries ⁴.

Many tribes fulfilled their daily needs by doing business, making this artefact that ran their entire household. This folk art reminds us of our ancient civilization and helps save ancient Indian society. As tribal communities continue to adapt to shifts in their social, cultural, and economic environments, it becomes increasingly important to assess how such transitions affect age-old practices like wall painting.

Rooted in ancestral heritage, tribal wall art serves not only as a form of aesthetic expression but also as a reflection of belief systems, cultural identity, and harmony with the natural world. Contemporary interpretations of tribal wall art often differ in motifs, colour palettes, and techniques from their traditional origins. A deeper appreciation of how tribal wall art is evolving allows us not only to honour the creativity of these communities but also to support efforts aimed at sustaining their cultural legacy for future generations. India's cultural heritage is deeply rooted in its vibrant folk traditions. Elements such as folk arts, oral beliefs, rituals, mythologies, and rural crafts form the core of this tradition. These aspects have historically been preserved and passed down through generations via oral narratives rather than formal written texts. People are born into these cultural frameworks and continue to uphold them through customs, rituals, and traditions that foster social unity. Folk art and belief systems, therefore, are instrumental in reforming, shaping, and reinforcing these cultural and social customs over time. These art forms reflect culture, colours, costumes, livelihoods, and religious practices, creating a distinct identity for each region. For tribal communities, art has been a source of livelihood and a reflection of their way of life. Folk art preserves ancient traditions and continues to hold importance in contemporary art education⁵. As tribal communities experience shifts in their social, cultural, and economic environments, it becomes important to examine how these transformations affect traditional practices such as wall painting. Tribal wall art is closely linked to their history, customs, and belief systems, representing their distinctive lifestyle, core values, and deep relationship with nature⁶. However, the influence of modernisation, urban expansion, and global interaction has introduced significant challenges to these artistic traditions.

Simultaneously, khadi a hand-spun, hand-woven fabric deeply connected with India's independence movement and Gandhian philosophy has faced decreasing popularity in mainstream of today's fashion. By fusing these two cultural assets tribal and traditional arts with khadi, this study presents a sustainable and innovative approach to Khadi garment designs. The aim is to preserve the both cultural heritage and generate livelihood opportunities for tribal and khadi artisans, especially appealing to a younger, design-conscious demographic. The experiments cover about the study, analysis of traditional art techniques of some selected tribal and traditional arts i.e. Madhubani, Warli, Phad, Gond, Pattachitra, and Kalamkari, development of

innovative motifs with fusion concept and its application on Khadi products.

Objectives

1. To develop and apply innovative motifs and textures on khadi garments with fusion concepts
2. To analyse the impacts of these innovative designs on the Khadi Garments market

2. Materials & Methodology

2.1. Materials

Warli artisans require white cotton fabric, paint brushes, white acrylic colours, white poster colours, cow dung, black and red soil, sieve, fevicol, measuring tape, black, gerua colours powder to make background etc. Artisans of Phad arts need cloth, canvas, natural dyes and mordant, gond, binder, pigments, brushes, palette fine pointed stick (tamarind twig /datun). For Gond arts materials like natural pigments including Colores such as white from rice paste or chalk, black from charcoal or soot, yellow from turmeric or ochre, red from vermilion or red soil, and green from leaves or plant extracts, brushes, pens or markers to create intricate patterns and delicate lines in their artworks, canvas or paper, natural binders, gum, ink, acrylic paints, markers, and paper of various textures and qualities are needed. Kalamkari artisans need pen, vegetable and natural dyes, burnt tamarind stick and kalamkari magam. low wooden table padded with gunny, wooden trays for the paste, mud pots for the black dye, granite grinding stone, wooden mortar and pestle, simple earthen pots, etc., whereas Madhubani artists require natural colours and pigments, binder, brushes, twigs and bamboo sticks, cotton wrapped on twigs, cloth, etc. For Pattachitra arts, required materials are cloth canvas (patta), natural pigments derived from minerals, stones, plants, and other organic materials, binders, brushes, palette, kalam, and gold leaf (sona rupa) to add decorative elements and highlights to the artwork. Gold leaf is applied using adhesive and carefully burnished onto the surface of the painting to create a shimmering effect, burnishing stones to smooth and polish the surface of the painting, etc.

2.2. Methodology: The experiment followed a multi-phase approach as below:

1. Field visits to selected tribal and traditional arts villages in different states for observation and study of detailed activities
2. Collections of motifs of relevant tribal and traditional arts
3. Development of unique motifs and their application on Khadi materials through the fusion concept
4. Market analysis of the impacts of these innovative designs

2.2.1. Field Visits

The authors have conducted field visits in well-known regions relevant to tribal and traditional arts for study and observations of detailed activities, i.e. traditional art practices, methods, techniques, etc.

2.2.1.1. Field visit to Srikalahasti (A.P.) for Kalamkari Arts

Kalamkari is a traditional Indian textile art that involves hand-painting or block-printing designs on cotton fabrics using natural dyes. The name comes from the Persian words “kalam” (pen) and “kari” (craftsmanship). The art form has roots in both Isfahan (Iran) and the Indian states of Andhra Pradesh and Telangana. It follows a detailed 23-step process and was awarded a Geographical Indication (GI) tag in 2013 for its cultural value. Kalamkari was traditionally produced on coarse ghadra cotton fabric and colored using natural dyes in earthy shades, primarily red and black. Kalamkari art is broadly categorised into two distinct styles. The first is the block-printed variety, which has flourished in the town of Machilipatnam. The second is the intricate hand-painted form, predominantly practised in the temple town of [Srikalahasti](#). The Machilipatnam style focuses on block-printing, using bold floral and geometric motifs influenced by Mughal art. A lesser-known style, the Karrupur style, blends Kalamkari with gold brocade, reflecting a rich and luxurious textile tradition.

The present study focuses on exploring the Kalamkari units functioning in Pedana, a small village situated near Machilipatnam city in Andhra Pradesh ⁷. Nevertheless, the craft experienced a revival through the efforts of the All India Handicrafts Board, which established a production-cum-training centre at Panagal near Srikalahasti. Additionally, the Weavers’ Service Centre played a crucial role in revitalising the tradition by generating international interest, facilitating design commissions, and providing training to the diminishing artisan community⁸. A visit has been carried out to a cluster named “Kalasruti Cluster” in Srikalahasti, Andhra Pradesh. The cluster is involved in the work related to various crafts like wood carving, bead jewellery, and bamboo work. It produces innovative Kalamkari products like sarees, t-shirts, and lamp-stands for national and global markets.

2.2.1.2. Field visit to Palghar (Maharashtra) for Warli arts

Warli is a traditional tribal art from Maharashtra, known for its use of simple geometric shapes like circles, triangles, and squares to depict nature and village life. Originating from the Warli tribe in regions like Thane, Palghar, and parts of Gujarat.

While many still rely on farming, Warli compositions are created using basic geometric forms such as straight lines, triangles, circles, squares, and dots, which together form rhythmic and harmonious designs. The Warli people mainly reside in the foothill regions of the Sahyadri ranges, in the northern outskirts of Mumbai, including Jawhar, Dahanu, Talasari, Mokhada, Wada, and Palghar areas ⁹. Warli painting has evolved and flourished through the strong influence of Warli culture, traditions, and the abundant natural resources of their environment. These paintings portray a wide range of themes, including religious ceremonies, marriage rituals, deities, and scenes from everyday life. Elements of the surrounding landscape, such as animals, birds, trees, rivers, hills, mountains, and forests, are commonly depicted. Warli art also illustrates community activities like dance, agricultural practices, seasonal changes, local settlements, fairs, and the lives of farmers and householders. Traditionally, these scenes are painted directly onto walls, turning them into visual narratives of Warli life and beliefs¹⁰. Warli paintings are traditionally executed in white on mud-coated walls. The white pigment is made by combining rice paste with water and natural gum, which helps the colour adhere to the surface. Bamboo twigs, softened by chewing their tips, are used as makeshift brushes for painting. The simplicity and form of Warli art strongly resemble early cave paintings. In modern adaptations, artists often use white paint on contrasting backgrounds to recreate the traditional look, while ochre shades may be used to sketch figures. The art form relies on a minimal visual language, using arranged dots and short lines to narrate scenes and stories. One of the most prominent and celebrated motifs in Warli painting is the Tarpa dance, which symbolises community and cultural harmony¹¹.

During our visit to the villages of Shivpada and Wangaon Khambale in Palghar Dist. Maharashtra, local Warli artist Mr Subhash Madhavanga shared insights into his family's generations-old tradition of Warli painting. Inspired by a childhood passion and a workshop in Dahanu, Subhash now works with his family to create murals for ceremonial spaces and paintings on fabric. He uses traditional materials like cow dung, black soil, and Fevicol for the background, and white poster colours for the artwork. While the art brings some income, Subhash continues farming, as Warli painting alone does not offer financial stability. In Wangaon Khambale, Mr Sanjay Balkrushna Parhad, a skilled Warli artist with over 20 years of experience, has turned his cultural art into a livelihood. Alongside his wife, he uses a traditional mix of cow dung and red or black soil, strengthened

with Fevicol, as the base for his artwork. Expanding beyond murals, he decorates products like handbags, sarees, kurtas, and home décor items with Warli motifs. Though keen to adopt eco-friendly, natural colours for their aesthetic and market demand, he currently uses synthetic ones due to limited availability. His work reflects a blend of tradition, innovation, and sustainability.

2.2.1.3. Field visit to Adiwasi Kala Evam Sanskrutik Kendra, Bhopal for Gond arts

Gond art, rooted in the cultural fabric of the Gondi tribe from Madhya Pradesh, is a vivid and symbolic tribal expression that mirrors a deep reverence for nature and ancestral spirituality. Once used to decorate walls and floors with stories of tribal life and mythology, it featured natural materials and fine detailing with lines and dots. Revived in the late 20th century, this symbolic art style is formed using intricate patterns of dots and lines, which add a sense of motion and energy to the compositions. Through imaginative line work, the artworks appear lively and expressive. The Gond community values living amid artistic beauty, believing that looking at meaningful and well-created images brings happiness, prosperity, and good luck¹². Gond art has evolved into a vibrant contemporary style, gaining global recognition for its colourful motifs and intricate patterns. It stands as a living expression of the Gondi people's cultural heritage and artistic legacy. Materials and colours used in Gond art come from natural materials such as charcoal, coloured earth, plant extracts, leaves, and cow dung. These natural sources create bright shades of black, white, red, blue, and yellow. The colours are applied to form distinctive patterns and motifs made up of dots, lines, strokes, and fish-scale designs. Each motif carries deep symbolic meaning for the Gond community and reflects their connection with the cosmos, nature, society, and spiritual life¹³.

During the visit of authors to the Adiwasi Kala Evam Sanskrutik Kendra in Bhopal, Mr Anand Kumar Shyam, a seasoned Gond artist who established his cluster in 1997, explained about Gond arts. The cluster showcases Gond art through exhibitions in major cities like Delhi, Mumbai, and Hyderabad, generating an annual turnover of ₹10 –15 lakhs with approx. 150 artisans. Currently using acrylic colours, they create a wide range of products, including toys, trays, handbags, sarees, and canvas paintings. Eager to explore garmenting with Gond art, they expressed interest in using natural pigment colours, but a lack of technical know-how highlights the need for training in sustainable practices to expand their craft. The famous artist Mr Jangarh has devoted in root levels, and his unique visual language quickly gained

recognition, leading to a landmark moment in 1989 when his works were featured at the prestigious Centre Pompidou in Paris, a moment that mesmerised the international art world.

2.2.1.4. Field visit to 'Chitrashala' in Bhilwara, Rajsthan for Phad Arts

Phad painting is a traditional folk art from Bhilwara, Rajasthan, practised for centuries by the Joshi family and other 'Chitrakars'. Painted on long cloth scrolls. Phad art narrates the lives of deities like Pabuji and Devnarayan, revered by tribal communities. Meanwhile, the Phadni singers (Bhopas and Bhopis), who perform alongside these scrolls, narrate the sagas of characters like Ram Krishna Dalal, Bhainsasura, and Ramdev. The stories are intricately depicted on long panels of fabric. The process begins with block-drawn outlines, which are later filled in with vibrant natural colours. The scale of the scrolls is equally impressive. Devnarayan's Phad stretches up to 35 feet in length and just 5 inches in width, whereas Pabuji-ki-Phad measures about 15 feet long and 5 feet wide, making them visually commanding story-canvas. These vibrant, intricate paintings use natural dyes on khadi cloth and are brought to life through Phad Kathaa's unique storytelling tradition, where the scroll is unfurled as the artist narrates the tale. This blend of visual art and oral tradition makes Phad painting a dynamic and engaging cultural expression¹⁴. During the author's visit to Phad Chitrashala in Bhilwara, Rajasthan, Mr Prakash Joshi, a master of Phad painting from the renowned Joshi family, custodians of this traditional art for generations. He shared insights into their ancestral legacy, including their work in Hindu calendars and mythological murals.

2.2.1.5. Field visit to Raghurajpur (Puri) for Pattachitra arts

Pattachitra, derived from the Sanskrit words patta(cloth) and chitra (picture), is a traditional painting style from Odisha that is deeply rooted in devotion, mythology, and temple culture. Originating around the 5th century CE, this intricate art form is closely associated with the Jagannath Temple in Puri. During the annual Ratha Yatra, painted Pattachitra images temporarily replace the main temple deities, underscoring the spiritual significance of the art in ritual practice. Practised by a hereditary painter community, this ritual art emphasises storytelling and decorative figure drawing using natural vegetable and mineral colours. Primary colours are mainly used, with other shades created through mixing. The themes are largely drawn from Hindu mythology and temple rituals, depicted in a fixed and stylised manner, and the detailed scroll paintings are created by both men and women artists¹⁵. Characterised by bold outlines,

vibrant natural colours, and meticulous detailing, Pattachitra paintings depict stories from Hindu epics such as the Ramayana and Mahabharata, effectively preserving centuries-old religious narratives and cultural values through visual storytelling. The exquisite craftsmanship of Pattachitra is primarily sustained by the artisan community of Raghurajpur, a designated heritage village in Odisha's Puri District. Other important centres of this living tradition include Paralakhemundi, Chikiti, Dana Sahi, and Sonepur. Historically, Pattachitra has been executed on three main surfaces: fabric (Patta-Chitra), temple walls (Bhitti-Chitra), and palm leaves (Pothi-Chitra). In recent times, however, artists have adapted this ancient technique to modern materials to meet evolving aesthetic and commercial demands. Despite these changes, Pattachitra continues to flourish, serving as a vibrant symbol of Odisha's rich cultural heritage and artistic devotion. During authors' visit to Raghurajpur, Mr Chandan Maharana, an artist, shared the village's deep-rooted connection to this ancient tradition. Declared a heritage site in 2000, Raghurajpur is home to artists whose walls and lives are adorned with Pattachitra. Mr Maharana detailed the natural sources of pigments like lime, conch shell, yellow and red stones and the unique colour-fixing liquid made from the Kaith tree. He highlighted the legacy of Shri Jagannath Mahapatra, a National Awardee whose efforts helped gain the village its heritage status. Traditional themes include the Raslila of Krishna, Dashavatara, Lord Jagannath, and everyday village life. Mrs Kavita Maharana, one other artist, has explained about the crafts, eco-

friendly decorative items using materials like newspaper, coconut husk, and cow dung. She emphasised the financial struggles faced by artisans and the need for stronger government support to promote Pattachitra globally and ensure sustainable livelihoods.

2.2.1.6. Observation About Madhubani Arts

Madhubani painting originated in the Mithila region of Bihar, though its exact time of origin is unknown. According to legend, it began during the Ramayana period when King Janak ordered paintings to celebrate Sita's marriage to Lord Rama. Traditionally practised by women, this art depicts nature, mythology, festivals, and life-cycle events. Initially painted on the walls of huts, Madhubani art later expanded to paper, cloth, and canvas¹⁶. Madhubani paintings hold strong ritual and practical importance in local traditions and are created for festivals and ceremonies such as birth, marriage, Holi, Durga Puja, Kali puja etc. Characterised by bright geometric patterns, these paintings are made using natural dyes and simple tools like twigs, brushes, and matchsticks. The artists follow no written rules, relying instead on their imagination and creativity to express the art¹⁷. Madhubani paintings are created using locally available natural materials. Artists used mud, cow dung, and lime to prepare the surface, while colours were derived from natural sources such as turmeric, indigo, leaves, flowers, soot, and rice paste. Brushes were traditionally made from twigs, cotton wrapped on sticks, or fingers, giving the paintings their distinctive handmade appearance¹⁷.

2.2.2. Motif Selection: A number of traditional motifs using in the art forms of Phad, Pattachitra, Kalamkari, Gond, Warli, and Madhubani were selected during the field visits based on their shape, size suitability for Khadi. Examples of some shortlisted motifs are shown in below pictures:





2.2.3. Development of unique motifs and its application on Khadi materials through fusion concept

2.2.3.1. Fusion Design Development

The motifs selected from various Indian tribal and traditional art forms were creatively integrated into contemporary design concepts to form fusion-style garments. The process began with digitizing hand-drawn motifs using Coral Draw graphic design software, enabling precise control over scale, symmetry, and color customization. These motifs were then accommodated either by layering, mirroring, or stylizing to suit modern aesthetic preferences. The digitally developed motifs were combined with manually created textures and layouts to form cohesive printing and painting compositions. These compositions were carefully planned to retain the cultural essence of the original motifs while aligning them with modern garment silhouettes and fashion sensibilities. The final fusion printing as well as paintings are applied to a range of garments, including sarees, kurtas, and fusion wear (e.g., sarees, dupattas, kurta-pajamas, ladies' and gents, etc.), maintaining a balance between traditional richness and contemporary wearability. This blend of manual artistry and digital design allowed for innovative experimentation, resulting in unique print layouts that are both culturally rooted and fashion-forward. Garment prototypes were developed using cotton, khadi, and modal fabrics to enhance the drape, comfort, and market appeal of the final products. The concept of sustainable development has gained widespread public support. In the field of modern fashion design, ecological and environmentally friendly clothing has emerged as a key direction and is increasingly becoming a popular trend.



2.2.3.2. Application of Fusion Motifs on Khadi for Sustainable Garment Development

The fusion motifs were applied to Khadi fabric and garment materials to develop a new line of sustainable garments. The fusion motifs, inspired by traditional Indian art forms such as Madhubani, Warli, Phad, Gond, Pattachitra, and Kalamkari, were thoughtfully applied to Khadi, both known for their eco-friendly and breathable properties. These natural fabrics were chosen to align with the principles of sustainability, comfort, and cultural relevance. The application process involved both hand embroidery and hand painting techniques, ensuring that the motifs retained their original artistic essence while achieving uniformity and visual appeal suitable for contemporary fashion. The integration of traditional designs with clean, modern silhouettes resulted in a fresh and functional range of garments. This newly developed line included sarees, kurtas, tunics, and coordinated sets, designed to appeal to eco-conscious consumers seeking garments that are ethically made, artisanal, and stylish. By combining traditional artistry with sustainable materials, the collection highlights the potential of Indian heritage crafts in the global slow fashion movement.



3. Results

Verities of innovative garment samples are developed by using fusion of Indian tribal and traditional motifs i.e. lady suits, shirts, sarees etc. as shown in below pictures:



4. Analysis and Discussion

Some of the fusion motifs-based garment samples have been presented to the youngsters, visitors and garment manufacturers for their opinions. A number of meetings have been conducted with the Khadi Institutions for checking the feasibility and acceptability of techniques related to the application of fusion-based motifs for garment manufacturing. Feedback was also collected through these Institutions and general consumers.

Other than this, a survey was conducted to create awareness and feasibility for acceptance of these new types of design concepts among consumers, particularly in the context of fusion garment design. The survey aimed to assess participants' familiarity with traditional art forms and their preferences for garments that integrate these motifs in contemporary layouts. The garment samples that incorporated motifs from traditional Indian art forms, Phad, Pattachitra, Kalamkari, Gond, Warli, and Madhubani, are demonstrated. The main criteria for feedback were related to visual appeal, motif placement, Colour harmony, Overall design aesthetics etc.

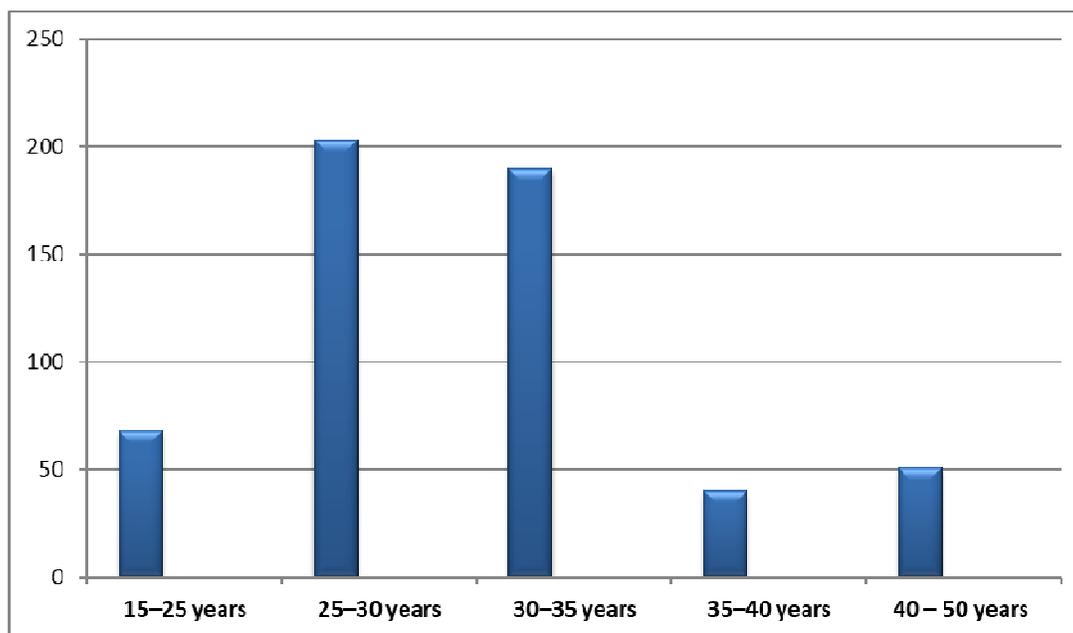
4.1. Age Vs Response Analysis

It received a total of 552 responses within a week, reflecting a high level of interest in the topic. The majority of respondents were young women, comprising students, working professionals, and homemakers, indicating that the fusion of traditional arts with modern fashion appeals strongly to the younger female demographic, as shown below in Table 1 and Diagram1.

Age wise total 552 response received and details are shown below in Table 1:

Table 1

S. N.	Age Group in Years	Number of Respondents
1	15–25	68
2	25–30	203
3	30–35	190
4	35–40	40
5	40-50	51



Dia 1. Age Vs Number of respondents

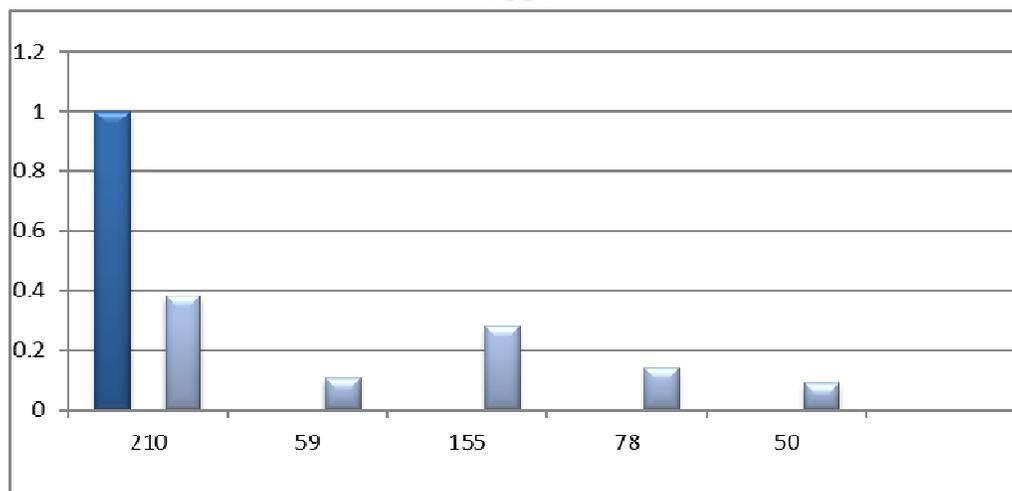
It is observed from the above Dig.1 that young generations have shown more interest in innovative designs survey exercise which is a very positive sign.

4.2. Analysis of Designs based Khadi Garment Samples

Another part of the survey was based on themes of garment design samples i.e. fusion pattern design, checks pattern designs, floral pattern design, brocket pattern design, plain pattern design etc. The details of categories of participants as shown in Table 2.

Table 2

Total Response: 552				
S. N.	Design Patterns	Design Response received	Age Group	% of age group
1	Fusion Pattern Design	210	25 - 40 years	38.04%
2	Checks Pattern Design	59	15- 35 years	10.69%
3	Floral Pattern Design	155	25 - 35 years	28.08%
4	Brocket Pattern Design	78	15 -30 years	14.13%
5	Plain Pattern Design	50	40-50 years	9.06%



Dia 2. Pattern design Vs Number of respondents

It is cleared from the above Dia 2, that fusion pattern design garments have more preference for the participants. Especially in the younger generation, it has more impacts.

The above feedback suggests a strong potential for the integration of traditional art motifs into contemporary fashion, especially when targeted toward a younger, style-conscious audience. It also reflects growing appreciation and support for sustainable and culturally rooted clothing among modern consumers.

5. Conclusion

The experiments highlight the growing interest and positive reception of traditional and tribal Indian art forms among the younger generation, particularly young women. The successful integration of Phad, Patachitra, Kalamkari, Gond, Warli, and Madhubani motifs into contemporary garment designs demonstrates strong potential for creating culturally rich yet modern, sustainable fashion. The enthusiastic response from a diverse group of participants, including students, working professionals, and homemakers, further suggests that there is a promising market for such products. Overall, the study reinforces the importance of preserving traditional arts through innovative design approaches and supports the continued development of sustainable garments that honour cultural heritage while appealing to modern tastes. The fusion of tribal and traditional art forms with khadi offers a powerful strategy for both cultural preservation and sustainable development. This initiative has successfully demonstrated that traditional art can be re-contextualised through design innovation to produce market-viable, eco-conscious garments. To maximise its impact, ongoing promotion, government support, and strategic digital marketing will be essential in scaling the concept further, ultimately contributing to both economic empowerment of artisans and cultural continuity in the fashion industry. The integration of tribal and traditional art into khadi not only offers aesthetic value but also contributes to a circular economy model. This model supports artisans, sustains rural livelihoods, and promotes low-impact, slow fashion. The fusion approach addresses both heritage preservation and market adaptability, enabling khadi to compete in contemporary markets. Challenges included aligning traditional motifs with current fashion sensibilities and ensuring quality consistency in handcrafted designs. However, consumer interest in authenticity and storytelling in fashion offers a promising path forward. Khadi is experiencing a revival in modern times, driven by a growing consumer preference for eco-friendly and handcrafted products. Supported by the Khadi & Village Industries Commission (KVIC) under the Ministry of MSME, GOI, and several other organizations, Khadi is being actively promoted through campaigns, fashion events, and financial support for artisans through various govt schemes¹⁸. Once limited to earthy tones and traditional wear, Khadi now comes in bold colours and trendy styles,

becoming a fashion favourite among modern Indian youth²⁰.

6. Acknowledgement

The authors express their thanks to the Director, Mahatma Gandhi Institute for Rural Industrialization (MGIRI), for providing the opportunity to carry out the experiments and their valuable guidance throughout the completion. They are grateful to the In-charge of the various tribal and traditional arts centers, i.e., Kala Sruti Cluster related to Kalamkari arts in Srikalahasti (A.P.), Chitrashala in Bhilwara (Rajasthan) for Phad Arts, Adiwasi Kala Evam Sanskrutik Kendra, Bhopal for Gond arts, Mr. Dharmendra Jha and Smt. Moti Devi from Madhubani (Bihar) for Madhubani arts and artisans of Raghurajpur (Puri) for Pattachitraarts. They are also thankful for the Warli arts artisans in Shivpada and Wangaon Khambale villages in Palghar Dist. Maharashtra for their support and guidance during the field visit and throughout the experiments.

7. References

- [1] Soniya, Laxman Dagare, (December 2024) A study of tribal art and craft in india, young Researcher para no 2 page.no.240. ISSN – 2277-7911.
- [2] krutika swami and Dr. Sudha Babel, December 2022, Appraisal of value added cushion inspired by phad painting/12, IJNRD.ORG ISSN: 2456-4184, page no. b330.
- [3] Jyoti Phogat, Dr. M.C. Raja, 2022, Journal of Pharmaceutical Negative Results A study of Kalamkari scroll paintings in particular and temple murals in Andhra Pradesh- a structural analysis, Volume 13, Special Issue 8, Pageno. 1823.
- [4] By Srishti Vimal, KALAMKARI Book, Institute Of Apparel Management Fashion and Lifestyle Design 2015-18, Pages no. -3.
- [5] Mr. Chandan Pandurang Dekate, July 2024, JETIR North Indian folk and tribal arts, Issue 7, page no. h854.
- [6] Saptamita Pal and Mir Azad Kalam, (2023) Modernization of tribal wall paintings: a study on the santhal community of dhatkidih village of galudih, purbasingbhum, jharkhand (Ndc E-Bios (Online) Volume 3, Issn: 2583-6447) page no. 62.

- [7] Maddala Sravani, Chiruvuori Ravi Varma, (2019), International Journal of Science and Research (IJSR), The Ancient Art of Kalamkari: Problems and Prospects with Special Reference to Pedana, Andhra Pradesh, and ISSN: 2319-7064 ISSN: 2319-7064, page no.1099, Paper ID: SR20713172207.
- [8] Jyoti Phogat, Dr. M.C. Raja, A Study of Kalamkari Scroll Paintings In Particular and Temple Murals In Andhra Pradesh - A Structural Analysis, 2016, JPNR, page no.1825,
- [9] Dr. kavita patil International Journal of Home Science, Warli art diversification of traditional painting creating future hope and happiness, ISSN: 2395-7476 IJHS 2017; 3(3): 451-456 © 2017 IJHS.
- [10] Prasenjit Bhagwan Dhole, Dr. S. S. Landge, an Analysis of Warli Tribal Painting (Art) in Dahanu Taluka of Thane District, Journal homepage: www.ijrpr.com ISSN 2582-7421 Vol 4, April 2023, page no-3698.
- [11] Mr. Prasad Sunil Nikumbh, Dr. Saroj K Sarkar, Amisha Bisht, A Magnificent Form of Indian Folk Art: Warli, Madhubani, and Pattachitra, 2021; Vol 20 (Issue 2), page no. 2 and 3.
- [12] Kedar Singh Uladhi, Pragyan Parimita Muduli, and Gond Paintings: Reflection of Culture of Gond Tribe of Madhya Pradesh, (IJFARD) Volume 2, and Journal ID: 8102-9018, 2021 page no. 2.
- [13] Sidharth Arur, Exploring the Central India Art of the Gond People: Contemporary Materials and Cultural Significance, JUNE 2017 second para. Page no. 1.
- [14] Dr. Shraddha Shukla, May. 2022, Phadchitra of Rajasthan: Significant contribution of Women artists among the unique art forms, IOSR Journal of Humanities and Social Science (IOSR-JHSS), Page. No.15, page no.19,
- [15] Akanksha Pareek & Prof. Suman Pant, "Pattachitra"- a traditional hand painted textile of Orissa, December 2015, International Journal of Recent Research (IJRR), ISSN: 2349-7688 Vol. 2, page no. 65.
- [16] Mr. Ram Prasad Halder, Dr. Shweta Pandey, A etails Study on Madhubani Art of Mithila, Bihar, January 2018, Journal of Emerging Technologies and Innovative Research (JETIR) Page no.1013
- [17] Rimpay Agarwal, Madhubani Painting: Women Dominated Folk Art, International Journal of Applied Research 2015, Page no. 737
- [18] 18. Shalini Tiwari Madhubani Painting: The Empowerment of Heritage, June 2015, Dept. of Drawing & Painting Km. Mayawati Govt. Girl's PG College, Badalpur Email:shalinitiwari198586@gmail.com (General publication at Google).