

## List of Plates

Plate No.	Title	Page No.
2.1	Electromagnetic Spectrum	31
2.2	UV Meter	32
2.3	Window Films	33
2.4	Displayed textiles at Charleston museum	33
2.5	A hair tension dial hygrometer	34
2.6	Electronic Hygrometer	34
2.7	Clothes moth damage	36
2.8	Fabric Pests	36
2.9	Individual traps	38
2.10	Sheets of sticky traps	38
2.11	Webbing clothes moth trap kit	38
2.12	The use of gloves while handling textiles	39
2.13	The proper way to lift and carry a small textile object.	40
2.14	Acid free storage boxes	42
2.15	Textile rolling and storage tube	42
2.16	The use of padded hangers while storing costumes	43
2.17	Rolled storage of textiles in drawers	45
2.18	Rolled textile storage on shelving racks	45
2.19	Rolling rugs for storage in acid free tissue papers	46
2.20	Proper vacuuming technique.	53
2.21	Dry chemical sponge and used bits during cleaning	54
2.22	Before and after cleaning photo of Suzani embroidery	55
2.23	Removing oxygen from film bag with vacuum and Y hose	62
2.24	Purging the bag with nitrogen	63
3.1	The removal of dirt mechanically with the help of scalpel	92
3.2	Brushing the dust particles by using soft flat brush	92
4.1	The cooperative societies of weaving shawls on the way to Shamshi, Dist. Mandi, Himachal Pradesh.	104
4.2	The production of the shawls at the Chamunda Mahilla weaving cooperative society Ltd., Nagwain, Dist. Mandi, Himachal Pradesh.	105
4.3	The production unit at the Himshaktico Society, Shamshi, Dist. Mandi, Himachal Pradesh.	105
4.4	The Production unit of Bodh shawls Industries private limited at Shamshi, Himachal Pradesh.	108
4.5	Different designs and motifs on shawls of from Kullu and Kinnaur, Himachal Pradesh	111
4.6	The description of the production techniques of shawls at Bhujodi village, Kutch, Gujarat.	115
4.7	Traditional Dhabla Shawls and their motifs	116
4.8	Designs on the Tangalia Shawls	118
4.9	Kashmir Pashmina authentication label shared by one of the weavers in Kashmir	120
4.10	The process of weaving shawls at Jammu and Kashmir	122

4.11	The Aari embroidery work on Pashmina	122
4.12	The Soznikari (suzi) work of Kashmir	123
4.13	The Kani work of Kanihama District, Kashmir	123
4.14	Pure pashmina Zardozi (Zari) shawl	124
4.15	The contemporary Kashmir shawls	125
4.16	The production house of shawls at Nagaland	128
4.17	Tribal shawls of Nagaland	130
4.18	Tribal motifs on Naga shawls	131
4.19	Display of shawls at Himachal State Museum, Shimla	147
4.20	The storage of textiles at the Baroda Museum and Picture Gallery, Vadodara, Gujarat	149
4.21	Lighting and air ventilation system inside the textiles' gallery at Crafts museum.	150
4.22	Textiles Gallery, Crafts Museum, New Delhi	151
4.23	Display of shawls at National Museum, New Delhi	152
4.24	The display of shawls at Albert Hall Museum, Jaipur	154
4.25	The security and HVAC features inside the State Museum, Lucknow	156
4.26	The display of Pashmina shawls at Dogra Art Museum, Jammu	156
4.27	The display of shawls at Salar Jung Museum, Hyderabad, Telangana.	157
4.28	Lighting, HVAC and other features inside the textiles gallery at the Salar Jung Museum, Hyderabad, Telangana	158
4.29	Display of shawls at the Indian Museum, Kolkata	159
4.30	The display of shawls at CSMVS, Mumbai	160
4.31	The square shawl showcasing the map of Srinagar from the reserve collection, SPS Museum, Srinagar	162
4.32	The woollen pashmina shawl from the reserve collection, SPS Museum, Srinagar	163
4.33	The display of tribal shawls of Nagaland.	166
4.34	The shawls displayed in the dress, ornaments and wood carving gallery at the state museum of Kohima, Nagaland.	171
4.35	Display of shawls in the book form at the Calico Museum of Textiles, Ahmedabad	188
4.36	Glimpses of the Arts and Crafts museum, Bhavnagar from inside.	189
4.37	The labelling of the artefact by stitching technique and the rolling of the artefact at Shreyas Folk Museum	192
4.38	The housekeeping equipment and storage cabinet inside the Shreyas Folk Museum	193
4.39	The display of the artefacts at the Shreyas Folk Museum	194
4.40	The display of shawls at Living Learning and Design Centre, Ajrakhpur, Kutch.	195
4.41	The dehumidifier maintaining the room temperature and relative humidity inside the textiles gallery.	196
4.42	Strap Loom, Rabha Tribe, Assam, 1980s.	196
4.43	The Kani, Jamawar, 1850.	196
4.44	Dyeing of the woollen samples	221
4.45	Acid, reactive and vat dyed samples	223
4.46	The dyed woollen fabric samples washed with Reetha and Synperonic	224

	91/6	
<b>4.47</b>	The whole set-up while testing samples	225
<b>4.48</b>	The photographic record of physical and chemical deteriorations in shawl	234
<b>4.49</b>	Checking the colour fastness by keeping the blotter beneath the shawl.	235
<b>4.50</b>	Usage of polyester netting and mini vacuum cleaner for cleaning the contaminants from the shawl	237
<b>4.51</b>	The application of petroleum ether over the shawl by dabbing method.	237
<b>4.52</b>	The residue left over the white blotter after solvent cleaning	237
<b>4.53</b>	The shawl during conservation	238
<b>4.54</b>	Flattening of the shawl	238
<b>4.55</b>	The shawl during flattening	238
<b>4.56</b>	Visible damages (small holes) were repaired by using stitching technique.	239
<b>4.57</b>	The Poly vinyl chloride (PVC) pipe was first covered with the mylar and then covered with acid-free tissue over mylar	240
<b>4.58</b>	The rolling process while keeping the pile outside	240
<b>4.59</b>	Inserting the acid free tissue paper or neutral pH tissue inside the shawl while rolling	241
<b>4.60</b>	Covering the shawl with prewashed cotton cover and fastening the shawl with cotton tapes	241
<b>4.61</b>	Rolled shawl ready to store	241