Plate No.	Title	Page No.
Plate 2.1	te 2.1 District Map of Punjab Pre-partition	
Plate 2.2	Kurta and Tehmat	22
Plate 2.3	Kurta and Laccha	22
Plate 2.4	A Native lady of Punjab	24
Plate 2.5	Prince Suba Sadiq Abbasi, Bahawalpur, wearing Bahawalpuri Salwar	26
Plate 2.6	Women in Punjabi Suthan 1890	26
Plate 2.7	Jat Sikh women of Punjab, Spinning cotton on charkha	27
Plate 2.8	A Punjabi woman embroidering phulkari, probably near Rohtak	29
Plate 2.9	Illustration of Protocol Steps in Craft Documentation.	49
Plate 2.10	Pathway for women Empowerment	54
Plate 2.11	Contemporary Phulkari re-invented and currently available in the market	59
Plate 2.12	Conceptual Framework for Women Empowerment	61
Plate 3.1	Craft Map of Present day Punjab	65
Plate 3.2	Research Design (a)	69
Plate 3.3	Research Design conti(b)	70
Plate 3.4	Emporiums Visited	72
Plate 3.5	Museums Visited	74
Plate 3.6	Classification of Motifs	76
Plate 3.7	Map of Locale Nabha, Patiala	77
Plate 3.8	Libraries Visited	79
Plate 3.9	Sessions for Artisan Training	82
Plate 3.10	Stages of Design Development	83
Plate 3.11	Digital Designs developed for collection of 8 products	84
Plate 3.12	Preparation of base fabrics to be sent to artisans	85
Plate 4.1	Some examples of the phulkari available in the market	100
Plate 4.2	Products on sale over online platforms	101
Plate 4.3	Visit to a phulkari vendors home in Patiala, Punjab	102
Plate 4.4	(Left) Mr. Mahinder Singh a phulkari block printer and his son (Right) printing a phulkari dupatta for a client, Patiala	102
Plate 4.5	Block, printing pigment, and block printed crepe for phulkari dupatta	103
Plate 4.6	Schematic diagram of a running stitch	109

Plate 4.7	An example of running stitch in phulkari	109	
Plate 4.8	Schematic diagram of darning stitch	110	
Plate 4.9	An example of the darning stitch used in sainchi phulkari	110	
Plate 4.10	Schematic diagram of surface darning stitch	111	
Plate 4.11	An example of surface satin stitch in border of sainchi phulkari	111	
Plate 4.12	Schematic diagram of back stitch	112	
Plate 4.13	An example of back stitch in outline of the motif	112	
Plate 4.14	Schematic diagram of split stitch	113	
Plate 4.15	An example of split stitch in the outlines of the motif	113	
Plate 4.16	Schematic diagram of chain stitch	114	
Plate 4.17	An example of chain stitch in the outline of the motif	114	
Plate 4.18	Schematic of a herringbone stitch	115	
Plate 4.19	An example of the herringbone stitch in the outline and a filling stitch	115	
Plate 4.20	Schematic of a cross stitch	116	
Plate 4.21	An example of cross stitch forming the main motif of the border	116	
Plate 4.22	schematic of open cretan stitch	117	
Plate 4.23	An example of open cretan stitch in the border of phulkari	117	
Plate 4.24	Schematic of a cluster stitch	118	
Plate 4.25	An example of a cluster stitch in the form of a flower	118	
Plate 4.26	Schematic diagram of a holbein stitch	119	
Plate 4.27	An example of holbein stitch in chope phulkari	119	
Plate 4.28	Schematic diagram of open buttonhole, closed buttonhole and crossed buttonhole stitch	120	
Plate 4.29	An example of open and closed buttonhole stitch in the edge finishing of phulkari and bagh	120	
Plate 4.30	An example of vertical direction of stitches	121	
Plate 4.31	An example of horizontal directions of stitches	121	
Plate 4.32	An example of diagonal direction of stitches	121	
Plate 4.33	An example of multi directional stitches	121	
Plate 4.34	An example of contrast outline in bold colour	122	
Plate 4.35	An example of thin outline in matching colour	122	
Plate 4.36	An example of filling stitches in a naturalistic figure	123	
Plate 4.37	An example of filling stitch in a geometric bagh	123	
Plate 4.38	Some examples of edge finishing done on various types of bagh and phulkari	124	

Plate 4.39	Some examples of nazar battus to repel the evil eye	125	
Plate 4.40	An example of chope with a nazar battu in isolation at the end of the piece		
Plate 4.41	Textures created by the use of colour and choice of embroidery stitch	127	
Plate 4.42	Textures created by the change in the direction of stitch	127	
Plate 4.43	Bagh style layout 1	128	
Plate 4.44	Bagh style layout 2	129	
Plate 4.45	Bagh style layout 3	130	
Plate 4.46	Sainchi style layout 1	131	
Plate 4.47	Sainchi style layout 2	132	
Plate 4.48	Sainchi style layout 3	133	
Plate 4.49	Phulkari style of layout 1	134	
Plate 4.50	Phulkari style of layout 2	135	
Plate 4.51	Phulkari style of layout 3	136	
Plate 4.52	Layout of a ghunghta bagh	137	
Plate 4.53	Layout of a darshan dwar bagh	138	
Plate 4.54	Layout of chope phulkari	139	
Plate 4.55	Scenes of sainchi depicting daily life	144	
Plate 4.56	Two examples of sainchis on a dark background showing symmetry in the placement of the motifs and on a red-brown background showing symmetrical arrangement of motifs.	145	
Plate 4.57	Vari da Bagh embroidered all-over with intricate packed stitches in one colour	146	
Plate 4.58	Details of vari da bagh main motif diamond enclosed with a set of four diamonds representative of family	146	
Plate 4.59	Ghunghta bagh with detail of enclosed diamonds and colourful veil	147	
Plate 4.60	A unique ghunghta thirma bagh	148	
Plate 4.61	Closeup for the diamond enclosed with set of 16 diamonds representative of family members	148	
Plate 4.62	Two examples of sarpallu phulkari	149	
Plate 4.63	Two examples of chhamas or sheeshedar phulkari	151	
Plate 4.64	Embroidered names of people on bagh and phulkaris	151	
Plate 4.65	Coarse work phulkaris unlike traditional pieces	153	
Plate 4.66	Embroidered artifacts other than bagh and phulkari shawls and khaddars	154	
Plate 4.67	Classification of motifs	155	
Plate 4.68	Digitized geometric field motifs	156	

Plate 4.69	Digitized geometric border motifs	156	
Plate 4.70	Digitized geometric end motifs	157	
Plate 4.71	Digitized naturalistic floral motifs	158	
Plate 4.72	Digitized naturalistic human motifs	159	
Plate 4.73	Digitized naturalistic birds and animals	160	
Plate 4.74	Digitized locomotor motifs	161	
Plate 4.75	Digitized Jewelry motifs	162	
Plate 4.76	Schematic illustration for architectural motif	163	
Plate 4.77	Digitized geometric filler motifs	164	
Plate 4.78	Digitized geometric miscellaneous motifs	165	
Plate 4.79	Example of the triangle motif in chope	167	
Plate 4.80	Example of the diamond motif in bagh	167	
Plate 4.81	Example of depiction of floral motif	168	
Plate 4.82	Example of a deity enclosed in a polygonal shape	168	
Plate 4.83	Examples of wheat motif in skirts	168	
Plate 4.84	Examples of lord krishna, jewelry, human figures in leisure activity	169	
Plate 4.85	Examples of scenes from daily life depicted in sainchi phulkari, woman churning butter, men playing chaupad, man beating his daughter, the british woman in conversation and a woman offering butter to the saint	170	
Plate 4.86	Examples of locomotives like chariots, carts and trains	171	
Plate 4.87	Examples of jewelry motifs in sainchi phulkari	172	
Plate 4.88	Examples of central motif as lotus or seed of life motif	173	
Plate 4.89	Graphical representation of seed of life	174	
Plate 4.90	Examples of peacock motifs in various forms	175	
Plate 4.91	Depiction of weaving processes like spinning, combing and warping	176	
Plate 4.92	Examples of present day phulkari dupattas with geometric floral motifs and unconventional colour palette	179	
Plate 4.93	Examples of computer embroidered phulkari dupattas	180	
Plate 4.94	Researcher with mixed group of artisans selected for New India Artisan Fellowship Program, organized by Fair Trade Forum India and funded by European Union	182	
Plate 4.95	Researcher in conversation with artisans and Ms. Meenu Chopra Former Executive Director of Fair Trade Forum India	182	
Plate 4.96	Trainer conducting phulkari training program for the artisans at Nabha village.	183	

Plate 4.97	Digital design and layout of Tussar Silk Dupattas Selection of the fabric for Contemporary Collection	185	
Plate 4.98	Digital design and layout of Tussar Silk Stoles		
Plate 4.99	Digital design and layout of Woolen Shawls	Shawls 186	
Plate 4.100	0 Digital design and layout for Handloom Cotton Scarves		
Plate 4.101	Selection of the fabric and embroidery thread for the wall art collection	187	
Plate 4.102	Colour palette for Tussar Dupattas	188	
Plate 4.103	Colour palette for Tussar Stoles	188	
Plate 4.104	Colour palette for woolen Shawls	188	
Plate 4.105	Colour palette for Handloom Cotton Scarves	188	
Plate 4.106	Selection of the fabric and embroidery thread and colour palette for the wall art collection	189	
Plate 4.107	Selection of the colour palette for Tussar Dupattas	189	
Plate 4.108	Selection of the colour palette for Tussar stoles	189	
Plate 4.109	Selection of the colour palette for Handloom cotton Scarves	189	
Plate 4.110	Selection of the colour palette for woolen shawls	189	
Plate 4.111	Actual motif placement of Tussar Silk Dupattas	190	
Plate 4.112	Actual motif placement of Tussar Silk Stoles	190	
Plate 4.113	Actual motif placement of Woolen Shawls	190	
Plate 4.114	Actual motif placement of Handloom cotton scarves	190	
Plate 4.115	Some examples of the approval images of motif technique and execution for contemporary collection	191	
Plate 4.116	Final images of the products developed in contemporary collection	192	
Plate 4.117	Digital illustration of the layout for wall art piece	194	
Plate 4.118	Approval images and embroidery execution for wall art piece	195	
Plate 4.119	Final Image of Contemporary Wall Art Pieces	195	
Plate 4.120	Sessions for artisan training	196	
Plate 4.121	Artisan Interaction at the Nabha Foundation and some process images of products	197	
Plate 4.122	Product development using phulkari embroidery conducted for AIACA at The Nabha Foundation, Nabha	197	
Plate 4.123	Snippet of the question from the survey on identification of the authentic phulkari craft.	200	
Plate 4.124	Rekha Mann with her group and in an interview	227	
Plate 4.125	Artisans of Nabha Foundation Working on Research Collection	228	
·		· · · · · · · · · · · · · · · · · · ·	

Plate 4.126	Padma Shree Lajwanti Devi, Phulkari Master Craftsperson	229	
Plate 4.127	Researcher in conversation with Ritu Sethi, Founder and Trustee of Craft Revival Trust	231	
Plate 4.128	Researcher in frame with Jasleen Dhamija at TCRC National Seminar, Delhi	232	
Plate 4.129	Researcher with Crafts Museum Team at the Museum's Textile Gallery	233	
Plate 4.130	Mr Harinder Singh with his wife Mrs Kirandeep Kaur, founders of 1469 Workshop	235	
Plate 4.131	Manish Malhotra's Collection on Phulkari titled Threads of Emotions	236	
Plate 4.132	Manish Malhotra's Collection displayed at Philadelphia Museum	237	
Plate 4.133	Ritu Kumar's Panchvastra Collection	238	
Plate 4.134	Gaurang Shah's Kalpavriksha Collection	238	
Plate 4.135	Kanika Goyal's Collection on Phulkari	239	
Plate 4.136	The research collection displayed at the Department of Clothing and Textiles	241	
Plate 4.137	The research collection displayed at the Seminar on 'Textiles of Punjab' organised by TCRC, at Chandigarh Museum and Art Gallery	241	
Plate 4.138	The researcher's art piece mentioned by the Curator	242	
Plate 4.139	Interview of the researcher by Shefali Vasudev for Voice of Fashion	243	
Plate 4.140	Interview of the researcher by Pooja Singh for Mint Lounge Newspaper	239	
Plate 4.141	Snapshot of a post by Melbourne Museum, Australia	239	
Plate 4.142	Snapshot of researcher's award announcement on Crafts Council of Telangana Instagram handle	245	
Plate 4.143	Researcher's coverage in regional news paper	246	
Plate 4.144	Researcher with Gaurang Shah and Mrs. Jaya Jaitley	246	
Plate 4.145	Designed label for the developed collection	251	
Plate 4.146	Inspiration for sustainable packaging	251	
Plate 5.1	Documentation of the designs already existing in the market, printed using wooden blocks	259	
Plate 5.2	Digitized illustration of bagh and phulkari assisted with original sample image	263	
Plate 5.3	Digitized illustration of naturalistic motifs of sainchi phulkari	264	
Plate 5.4	The Researcher with the self help group at Nabha Foundation	268	

Plate 5.5	Final Product Images of Category- Stoles	268,269
Plate 5.6	Final Product Images of Category- Dupattas	269
Plate 5.7	Final Product Images of Category- Scarfs	270
Plate 5.8	Final Product Images of Category- Shawls	271
Plate 5.9	Final Product Images developed at workshop with AIACA of Category- Curtain Holders	271
Plate 5.10	Final Product Images developed at workshop with AIACA of Category- Cushion Covers	272
Plate 5.11	Final Product Images developed at workshop with AIACA of Category- Hanging Charms	272