

Volume 7. Issue 2. 2014  
April - June

Chhatrapati Shivaji Maharaj  
Vastu Sangrahalaya, Mumbai  
(formerly Prince of Wales Museum of Western India)



Unless we practice conservation, those who come after us will have to pay the price of misery, degradation and failure for the progress and prosperity of our day.

Gifford Pinchot

# The Museum

NEWSLETTER - every quarter

CONSERVATION SPECIAL ISSUE



## ART CONSERVATION Steady Steps Ahead

# From the Director General's Desk

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Greetings from the CSMVS, Mumbai!

We are delighted to present Volume 7, Issue 2 (April-June 2014) of the Museum Newsletter- every quarter.



**Sabyasachi Mukherjee**  
Director General, CSMVS

This issue was conceived last year when we successfully completed two of our major conservation projects, namely, Conservation of the *Anvar-i-Suhayli*, a 16<sup>th</sup> century illustrated Persian version of the *Panchantantra*, created in the Royal atelier of Emperor Akbar. This project was supported by the Bank of America Art Conservation Project. The second one is an international collaborative conservation project of the 18th century European oil painting of Antoine Dubost's 'Sword of Damocles' with the Courtauld Institute of Art, London. Both the projects were unique in their nature for many reasons and have been considered by experts as good examples in the field of scientific conservation research. Besides these, CSMVS Art Conservation Centre has conceived and undertaken a ground breaking conservation documentation exercise titled 'Art Conservation Resurgence Project' in collaboration with several Indian museums and individuals. The scale of the project was so large that the entire project planning was divided into two phases. The aim of this project is to create a seed base of reference documents that would help address outstanding issues in conservation of art in the Indian context and will serve the needs of practicing conservators, custodians of cultural heritage, cultural institutions, schools, planners and policy makers. We are grateful to Sir Dorabji Tata Trust for its generous support. Keeping the success of these

## From the Director General's Desk

projects and also their positive impacts on the conservation movement in the country in mind, we thought it would be most appropriate for us to share this information with all of you in this edition of the newsletter.

India is perhaps one of the few countries that is blessed with an extraordinarily rich cultural heritage. Unfortunately, people often ignore the importance of heritage values as well as the measures of preventive conservation. As a result, hundreds and thousands of antiquities remain unattended, uncared and are allowed to deteriorate with each passing day amounting to an enormous loss of our national heritage. The reasons for not taking care of this heritage are primarily due to indifference and ignorance about our heritage and its values, non-availability of experts, lack of rigorous training and lack of funds.

In view of the above, the Trustees of the Museum had established a full-fledged Art Conservation Centre in 2008 with a clear-cut objective that the center would spearhead heritage conservation-restoration, research and training activities in India as well as in other countries, encourage collaborations and share conservation expertise. The centre is being developed by Anupam Sah, art conservation - restoration strategist, practitioner and educator in consultation with the Curatorial team at the Museum. The various activities of the Centre are enumerated in this newsletter and indicate their relevance in today's society. While touching upon the issue, I leave a question here for museum professionals that is : Are museums mere store houses of relics or do they have a dynamic role to play in creating greater understanding of today's issues like heritage conservation, preservation and nourishing intangible traditions? If the answer is 'yes' then all of us have to reinvent ourselves continuously and reconnect with the demands of the multi-cultural inhabitants of the cities and towns including the younger generation and become agents of cultural transformation.

Now let me share something which is different from conservation but very interesting from the exhibition curating point of view, and, which is the impact of the British Museum International Training Program on my colleague Mrs. Manisha Nene and how her training impressed upon the management of the British Museum the possibility of her curating a show. This resulted in an exhibition on the concept of a single exhibit 'Ganesha' from the BM collection. This is perhaps the first time that the BM invited some Indian Museum Curator to curate a show from its collection. Please see her detailed note on pages 19-25.

We hope you find this issue as informative as the previous one. We thank you for your continued support.

# CSMVS Museum Art Conservation Centre

**The CSMVS Museum Art Conservation Centre (CSMVS MACC)** is an intrinsic part of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) Mumbai, formerly known as Prince of Wales Museum of Western India. CSMVS is a museum of national importance, with a collection of 60,000 historic and artistic works of various materials and technologies. It is a nongovernmental, not-for-profit organization established in 1909, under an act of legislation – Prince of Wales Museum Act (Act III of 1909) of the then Government of Bombay. It is governed by a Board of Trustees, to whom Mr. Sabyasachi Mukherjee, the present Director General of the CSMVS reports. Since its establishment and till today, it is supported by the projects it undertakes and from funds it raises through public support for its cultural and educational activities.

CSMVS MACC, in its present form, is a five years old institution that is gradually being acknowledged nationwide as an upcoming premier facility for heritage conservation, research and training. The seed support for its establishment was provided by the Ministry of Culture, Government of India and Sir Dorabji Tata Trust.

## **MISSION STATEMENT**

CSMVS Museum Art Conservation Centre (MACC), Mumbai, aims to spearhead heritage conservation-restoration, research & development and training activities in India as well as in other nations in the region, by encouraging collaborations and sharing its expertise.

## **CSMVS MACC**

CSMVS MACC is housed in an area of 4000 sq. ft. at CSMVS in the Kalaghoda Art District of Mumbai. The facility has a climate controlled environment and round the clock CCTV surveillance. MACC offers its conservation, research and documentation services to various museums, cultural institutions and private collections. The facility is manned by a team of dedicated art conservators-restorers and support teams who are trained to conserve art objects of diverse materials and technologies. Mr. Anupam Sah, an art conservation-restoration strategist, practitioner and educator, heads the art conservation, research and training units and the centre is being developed under his direction, in consultation with the CSMVS Board of Trustees, Director General and curatorial staff. By virtue of its work and its dissemination practices, the centre is gradually making its presence felt across India and along foreign shores.

MACC is presently equipped with the following units.

### **Conservation-Restoration Unit**

Once the causes of deterioration of a collection have been identified, a treatment proposal is prepared which lays out both Preventive as well as Remedial Conservation treatment plans. Once these treatment plans are discussed for their efficacy, they are implemented in the conservation-restoration unit. CSMVS MACC provides its conservation-restoration services to other institutes and individuals who may want to have their cultural collections conserved and restored.



# CSMVS Museum Art Conservation Centre

## Documentation Unit

The Documentation unit meticulously records all the work activities of the centre. It also prepares the graphic condition reports, maintains treatment records, digitizes the information that is generated on a daily basis, and advises other institutions for the same. For assessing the condition of art collections, a conservation status report or a condition report is prepared. It is this document that, by inspection of the collection, identification of the potential risks and recognition of objective signs of damage, helps to propose a methodology for conservation and to prepare an estimate of conservation costs. CSMVS MACC prepares conservation status reports as well as detailed project reports for other institutions on request.



## Education & Training Unit

CSMVS MACC imparts training in conservation-restoration and related fields. In affiliation with the University of Mumbai, the CSMVS conducts a Post Graduate Diploma in Museology and Conservation and is now developing a Certificate Programme for Undergraduates as well as a Degree Programme in Art Conservation. The conservation centre of CSMVS regularly conducts workshops, training programmes, conferences and lectures.



## Exhibitions and Events Support Unit

This unit provides technical support for the CSMVS during loans, exhibitions, art acquisition evaluations, upgradation of museum facilities, climate monitoring, seminars, and conferences. This unit works in tandem with the various technical divisions of the CSMVS.



## Research & Development Unit

While basic research related to conservation is conducted at MACC, advanced research is done in collaboration with other specialized institutions. CSMVS MACC invites scientists, academicians, and institutions to collaborate on art conservation technical studies, research and development projects.





## Technical Analysis Unit

These units provide technical support to the CSMVS as well as to various other institutions. Examination techniques like UV fluorescence, Microscopy, Infrared imaging, FTIR Spectroscopy, X-Rays are employed here to assist in diagnosis of the deterioration of artworks.

## Projects Undertaken by MACC:

CSMVS MACC takes this opportunity to thank all of you who are supporting our work.

- Creation of reference documents for Art Conservation - CSMVS Art Conservation Resurgence Project Phase 1. Supported by Sir Dorabji Tata Trust.
- Conservation of the 16th century illustrated manuscript *Anvar-i-Suhayli*, created at Emperor Akbar's Atelier. Supported by Bank of America Art Conservation Project.
- Conservation of the JNAF Contemporary Art Collection.
- Conservation of Antoine Dubost's "Sword of Damocles" in collaboration with Courtauld Institute of Art, London. Supported by Courtauld Institute of Art and CSMVS.
- Conservation of Bombay School Paintings.
- Conservation of the CSMVS Museum Collection in a phased manner.
- Coordination of Exhibitions and Conferences at CSMVS.

## PLEASE CONTACT US ON:

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Email: [artconservation@csmvs.org](mailto:artconservation@csmvs.org)

[www.csmvs.in](http://www.csmvs.in), [www.acrp.in](http://www.acrp.in), [www.facebook.com/csmvsmacc](http://www.facebook.com/csmvsmacc)

THE MUSEUM



Sir  
Dorabji  
Tata Trust

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya  
Art Conservation Resurgence Project

presents

Indian Association for the Study of  
Conservation of Cultural Property's

**46th NATIONAL CONFERENCE on  
CONSERVATION OF  
CULTURAL PROPERTY**

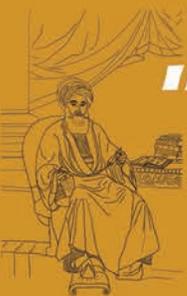
**"STEADY STEPS AHEAD"**

June 02 - 04, 2014

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai

The conference will take stock of the status of  
art conservation in India, share experiences and engage in  
dialogue to take steady steps ahead to  
further the cause of conservation of cultural property.

Supported by Sir Dorabji Tata Trust



# CSMVS Art Conservation Resurgence Project

## Art Conservation Resurgence Project

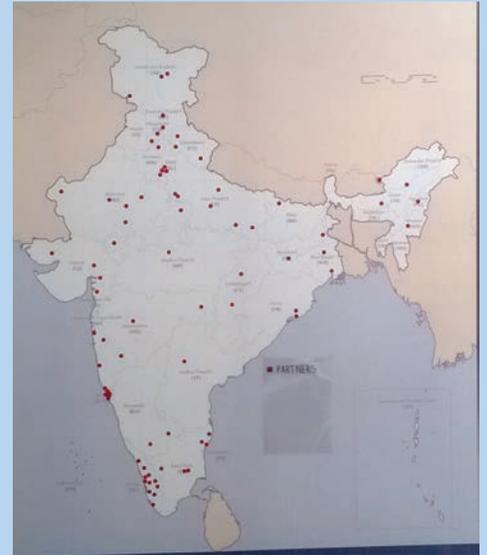
- Nidhi Shah, Project Coordinator

CSMVS Art Conservation Resurgence Project supported by Sir Dorabji Tata Trust is a three-year long project initiated in February 2012.

Through a collaborative approach, this project aims to create a seed base of reference documents that would help address outstanding issues in conservation of art in the Indian context and will serve the needs of practicing conservators, custodians of cultural heritage, cultural institutions, scholars, planners and policy makers.

This project was initiated with the objective of strengthening the existing art conservation movement in the country. This project will help to assess various conservation practices and technologies across the world and evaluate their incorporation in the Indian context. It will establish an art conservation model for India where conservation, research and training are networked in a practical manner.

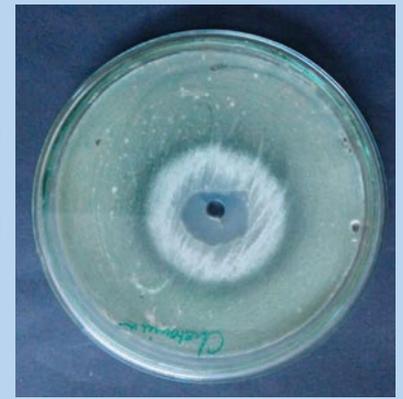
The main components of this project consist of **Research Projects, Conservation-Restoration, Conservation Training and Dissemination**



### 1. Research Projects are:

#### 1.1 Finding a solution to protect artifacts in India from microbiological attacks

A lot of art works get damaged due to microbiological growth in conditions of high relative humidity. A study on the types of fungal growth and on the methods that can arrest this deterioration is underway. We are collecting microbiological growth samples and culturing them for their characterization, identification and control.



*Collection of sample – maturing phase – eradication phase*

#### 1.2. Identification of appropriate solvents to dissolve and remove discoloured varnishes from ancient Indian artifacts

A number of artifacts have varnish on them which has discoloured over the years, and as a result, these overlying coats often not only damage the paint layers, but alter the visual aspect of the art object. Attempts to remove such varnish without proper knowledge can cause irreversible damage or loss to the paintings. This research project has been initiated to identify the various varnish types, their chemical compositions and the appropriate solvents for cleaning them.

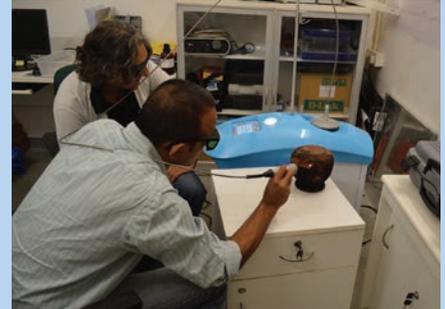


# CSMVS Art Conservation Resurgence Project

## 1.3. Removal of bat stains from cultural sites

A lot of stone and wooden monuments, sculptures, murals have been damaged or have deteriorated due to stains that result from colonization by bats. A solution for the same is being researched. This problem is being investigated.

**1.4 Use of lasers in art conservation in the Indian context** for removal of the pollution stains on very sensitive surfaces of materials like marble, ivory, wood, metals etc. The laser ablates the pollution deposits from the surface, without harming the object. (image)



## 1.5 Creation of a database of ancient pigments used in Indian Art

There are a number of pigments used in Indian Art. The main aim is to collect pigments and binder samples from across the country and create a data base for these materials, their origin, use and processing methods. A geographic mapping of the pigments in India is being done. This project is creating a data base of pigments and varied types of art materials used right from ancient art to contemporary art. A reference library is also being compiled for previous analytical works done with regards to identification and analysis of pigments by various methods.



## 2. Conservation-restoration

This project component addresses the following object types

- Oil Paintings
- Miniatures
- Manuscripts
- Stone and Terracotta
- Textiles
- Ceramic and Glass
- Metal
- Photographs
- Paintings on Cloth
- Polychrome wood
- Collection Maintenance

The objective is to develop methodologies and protocols of conservation-restoration to resolve various types of problem and define certain protocols and standards that can be referred to by other practitioners and institutes. Documentation of these processes is being done. Specialists in art history, museology, architecture, display, packing, law, health and safety, etc. have been involved in this project. Processes are being recorded and compiled to create a Good Practice Publication.



This component also comprises of **Material and technology studies** to understand how an object is made and the use of raw materials by the artists to create an art object. This material and technology survey is being done keeping in mind its usefulness for conservation practice.

# CSMVS Art Conservation Resurgence Project



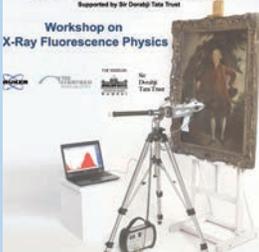
Bronze sculpture, palm leaf manuscript and stone

This component also looks into **Damage mapping** – a directory of damages is being compiled, which will showcase the unique type of damages on different types of objects from all over India. Since India has varied climatic zones, they react with the objects and affect them differently. For example, a wooden object in a coastal area may show a different type of damage or react differently than a wooden object in a cold climatic zone. The main aim is to identify the damage, understand how it has occurred and how it should be treated.



## Conservation Training

Workshops and technical discussions are being conducted on subjects identified under the project. This component is linked to the conservation-restoration component. The workshops invite professionals to learn new techniques and help in developing methodology of conservation for the various types of artifacts.

|  |  |  |  |   |
|--|--|--|--|---|
|  <p><b>CSMVS MUMBAI ART CONSERVATION RESURGENCE PROJECT</b><br/>Supported by Sir Dorabji Tata Trust</p> <p><b>WORKSHOPS AND TECHNICAL MEETINGS</b></p> <p>Email ID - <a href="mailto:artconservation@csmvso.org">artconservation@csmvso.org</a><br/>Website - <a href="http://www.acrp.in">http://www.acrp.in</a><br/><a href="http://www.csmvs.in">http://www.csmvs.in</a><br/><a href="https://www.facebook.com/csmvsmaac">https://www.facebook.com/csmvsmaac</a></p> <p>Chhatrapati Shivaji Maharaj Vastu Sangrahalaya<br/>Museum Art Conservation Centre</p> <p>Chhatrapati Shivaji Maharaj Vastu Sangrahalaya<br/>(Formerly Prince of Wales Museum of Western India)<br/>159/61 Mahatma Gandhi Road, Fort, Mumbai - 400023<br/>Maharashtra, India<br/>Tel : 022-65563122, 022-22844484/4519<br/>Fax : 022-22045430</p> | <p><b>CSMVS ART CONSERVATION RESURGENCE PROJECT</b><br/>Supported by Sir Dorabji Tata Trust</p> <p><b>PHOTOGRAPHS CONSERVATION AND COLLECTIONS MANAGEMENT</b></p>   | <p><b>ART CONSERVATION RESURGENCE PROJECT</b><br/>Supported by Sir Dorabji Tata Trust</p> <p><b>Workshop on X-Ray Fluorescence Physics</b></p>  | <p><b>ART CONSERVATION RESURGENCE PROJECT</b><br/>Supported by Sir Dorabji Tata Trust</p> <p><b>Museums Matter - India Australia Connections</b><br/>Building And Environment Design For Care Of Collections In Coastal Areas</p>  | <p><b>CSMVS ART CONSERVATION RESURGENCE PROJECT</b><br/>Supported by Sir Dorabji Tata Trust</p> <p><b>Art Conservation Solutions and Strategies</b><br/>especially for art in coastal areas</p>  |
|  | <p><b>KRISHNADAS SHAMA GOA STATE CENTRAL LIBRARY</b><br/>(Directorate of Art &amp; Culture)</p> <p>Organizes</p> <p><b>WORKSHOP IN ESTABLISHMENT OF A PAPER CONSERVATION UNIT</b><br/>in association with</p> <p><b>CSMVS MUSEUM ART CONSERVATION CENTER, MUMBAI</b></p> <p>30<sup>th</sup> September to 5<sup>th</sup> October, 2013<br/>Venue: Lecture Hall, Sanskruti Bhavan, Patto, Panaji-Goa</p> | <p><b>ART CONSERVATION RESURGENCE PROJECT</b><br/>Supported by Sir Dorabji Tata Trust</p> <p><b>Workshop on Paper Conservation</b></p>         | <p><b>ART CONSERVATION RESURGENCE PROJECT</b><br/>Supported by Sir Dorabji Tata Trust</p> <p><b>Workshop on Preparation of Base Documents for Care of Christian Art</b></p>   |   |

## Dissemination

By the end of the three year project, through nationwide consultative, practical and capacity building efforts, CSMVS Museum Art Conservation Centre will publish a series of practical handbooks, map material and technology of works of art, create a nationwide directory of damages and compile a good practice volume for students, practitioners and custodians of cultural collections.

# CSMVS Museum Art Conservation Centre

## CAPACITY DEVELOPMENT PROGRAMME IN BUILT HERITAGE STUDIES AND CONSERVATION

### Introduction

In the last two decades, Mumbai has witnessed a steady rise in awareness towards its cultural and built heritage. Numerous local government bodies, non-governmental organizations and private entities like building owners, site managers, etc started initiating conservation works. However, these projects were often found to be cosmetic as the organizations failed to take into account the role played by factors such as authenticity, historic background, location and setting in the conservation of heritage structures and sites and also evidenced a lack of exposure to conservation skills required to deal with heritage properties. Moreover, the general perception of built heritage as more of a liability rather than an asset, amongst owners of heritage graded properties brought to the fore a dire need to augment their understanding of the benefits of conservation and involvement in the restoration processes as well as the need for discussion on incentives for the care of heritage properties.

### The Built Heritage Studies and Conservation Modular Course

As an endeavor to address this issue, three premier organizations in the city, **the Mumbai Metropolitan Region Heritage Conservation Society (MMR- HCS), the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) and Sir J.J. College of Architecture** came together to jointly institute a Certificate Course in Built Heritage Studies and Conservation.



Charles Correa at the Course Inauguration

### Modular Programme

Keeping in mind the time constraints of working professionals, this modular programme allows in-service personnel, engineers and others from Government organizations to attend particular sections of the course. The Capacity Development Programme in Built Heritage Studies and Conservation invites contractors, artisans, construction workers who are engaged with conservation, persons with experience of heritage conservation works, senior students or internship, candidates of Architecture, Planning, Civil and Structural Engineering who demonstrate a strong desire to work in the field of conservation and conservation enthusiasts.

**The course is structured into six modules, dealing with the following:**

**Module I:** Approaches to Built Heritage Conservation and Damage Mapping

**Module II:** Materials Conservation I (Lime Plaster, Stucco, Stone and Concrete)

**Module III:** Structural Conservation, Retrofit and Maintenance

**Module IV:** Conservation Project Management

**Module V:** Materials Conservation II (Timber, Metals, Glass, Brick, Terracotta, Ceramic Tiles and Mosaics)

**Module VI:** Urban Conservation and Enabling Environment



Session on Structural Conservation



Participants working at the workshop site in the CSMVS premises



Participants on a site visit were given an overview of the proposed restoration process

# CSMVS Museum Art Conservation Centre

## Official Signatories of the programme

1. Mr. Sabyasachi Mukherjee (Director General, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai)
2. Mr. Prasad Shetty (Secretary, Mumbai Metropolitan Region-Heritage Conservation Society)
3. Mr. Rajeev Mishra (Principal I/C, Sir J.J. College of Architecture, Mumbai)

## Core Committee Members

1. Mr. Prasad Shetty (Secretary, Mumbai Metropolitan Region-Heritage Conservation Society)
2. Mr. Pankaj Joshi (Governor, Mumbai Metropolitan Region-Heritage Conservation Society)
3. Prof. Mustansir Dalvi (Professor, Sir J.J. College of Architecture, Mumbai)
4. Mr. Anupam Sah (Head of Art Conservation, Research and Training, CSMVS, Mumbai)

## Coordinators and Trainers for BHSC programme 2013-2014

- **Module 1 : Brinda Somaya (Module Coordinator)**, Prasad Shetty, Mustansir Dalvi, Manjiri Kamat, Deepika Sorabjee, Ravindra Gundu Rao and Nimish Patel
- **Module 2: Anupam Sah (Module Coordinator)**, Ravindra Gundu Rao, Gurpreet Singh, Satish Pandey, Prashant Muduli, Trilochan Das and Ashwin Pundalik
- **Module 3: Alpa Sheth (Module Coordinator)**, Arun Menon, CVR Murty, Najeeb Sharif, Homeyar Goiporia, Shashank Mehendale, David Cardoz and Ainsley Lewis
- **Module 4: Vikas Dilawari (Module Coordinator)**, Rabindra Vasavada, Benny Kuriakose, Vijay Shah and Kirtida Unwalla
- **Module 5: Anupam Sah (Module Coordinator)**, Benny Kuriakose, S. Girikumar, Parveen Mistry and Omkar Kadu
- **Module 6: Pankaj Joshi (Module Coordinator)**, Neera Adarkar, Debashish Nayak, Kulbhushan Jain, GS Pantbalekundri, Priyaleen Singh, Hema Ramani, Jay Samat, Aparna Watve, Shirin Bharucha, Nayana Kathpalia and Kurush Dalal

Each module is of a five day (40 hours) duration and is conducted by a module coordinator with a designated team of experts and resource persons. Each module has dedicated course material. The six modules are distributed through the year, from August to April. The mobilization of experts from all over India and the in-house expertise of each of the three institutions helps in creating a forum for exchange of ideas and comprehensive discussions on various issues related to conservation of built heritage. Participants are given participation certificates for attending individual modules. A diploma is jointly awarded by the MMR-HCS, the CSMVS and Sir J.J. College of Architecture to participants who successfully complete all six modules.

Started with the primary aim of building capacities of in-service personnel and practitioners, the response to the programme has been overwhelming. The participants are from diverse backgrounds, enriching the course with their varied experiences. The sessions and activities have been well received and applauded by all participants whereas the hands on workshops and intensive training have popularized the course even more. The last few months have seen people from various states in India registering for the 2014-15 programme. The programme promises to grow and evolve into a pan-India course.

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai  
(formerly, Prince of Wales Museum of Western India),  
The Mumbai Metropolitan Region Heritage Conservation Society  
and  
Sir J.J. College of Architecture

*cordially initiated a*

## CAPACITY DEVELOPMENT PROGRAMME IN

# BUILT HERITAGE STUDIES & CONSERVATION

- Module 1: APPROACHES TO BUILT HERITAGE CONSERVATION - 21st to 25th July ,2014
- Module 2: MATERIALS CONSERVATION I - 22nd to 26th September ,2014
- Module 3: STRUCTURAL CONSERVATION, RETROFIT AND MAINTENANCE - 24th to 28th November ,2014
- Module 4: CONSERVATION PROJECT MANAGEMENT - 15th to 19th December ,2014
- Module 5: MATERIALS CONSERVATION II - 19th to 23rd January ,2015
- Module 6: URBAN CONSERVATION AND ENABLING ENVIRONMENT - 16th to 20th March ,2015



*The objective of this programme is to share expertise on the practical aspects of built heritage conservation. This programme will be conducted by experts from all over the country through a series of workshops, that give hands on experience in different areas of conservation such as documentation, condition assessment, materials, structural conservation, heritage management and urban conservation.*

## CERTIFICATION

Participants will be given participation certificates for attending individual modules. **A diploma** will be jointly awarded by the MMR -HCS, the CSMVS and Sir J.J. College of Architecture to participants who successfully complete all six modules. Diploma applicants have to submit written assignments at the end of each module. They are also required to successfully complete a written examination at the end of all six modules to be eligible for the diploma.

## WHO CAN REGISTER

Participants enrolling for individual modules may have a Graduate degree in any discipline or practical experience in architectural works. Participants enrolling for the diploma should have a graduate degree, preferably in Architecture or Civil Engineering. Practitioners with relevant work experience may also enroll. All diploma applications will be screened on the basis of educational qualifications and work experience prior to granting admission to the course.

For Programme Brochure, Questions and Queries, contact:  
BHSC Programme Coordinator  
Mob: +91 9595199777 Email: coordinatorBHSC@gmail.com Visit us at: www.bhsc.in



## CONSERVATION OF THE *ANVAR-I SUHAYLI* AT CSMVS MUMBAI

SUPPORTED BY BANK OF AMERICA ART CONSERVATION PROJECT

- Anupam Sah, Head, Art Conservation, Research and Training

### INTRODUCTION

A partnership of the CSMVS Museum Art Conservation Centre with the Bank of America Global Art Conservation Project resulted in the conservation of more than 200 illustrations of the 16th century *Anvar-i Suhaily* manuscript which was created by skilled draughtsmen, artists and scribes of the imperial atelier of the Mughal Emperor Akbar. Almost three centuries later, during the 3rd Anglo Maratha war in 1818, this manuscript was damaged in a fire, and then in 1973 it was received as a gift by the CSMVS from the collection of Mr. Alma Latifi and kept in safe storage. It enjoys the status of an artwork of unique national value.

### CONDITION OF THE MANUSCRIPT

These illustrations were received randomly cut up and stuck on pages of a scrapbook measuring 27.0 cm x 22.0 cm. This probably happened after the manuscript was damaged by fire and the charred areas cut away and the remaining parts of the folios salvaged and pasted. The adhesive on the edges caused cockling of the folios and deformed them. There were small tears accompanied by loss of paint. What was of concern was that some of the paint was flaking, losing its adhesion with the paper on which it was applied.

Folds and creases were evident on the pages. The white and red on some of the images had darkened. The calligraphic text was smudged at a number of places. The charred edges of the paper were brittle and they fragmented at the slightest touch. Random streaks of glue over the images had formed thin brown films. The continuity of the narration was disturbed and in that form the work seemed no more than a random collection of fragile bits and pieces of beautiful illustrations and disjointed text.

### DOCUMENTATION AND TECHNICAL STUDIES

In the conservation centre, which is under 24 hour CC TV surveillance, the folios were handed over for treatment by the curatorial section following due diligence in the paperwork related to movement of art objects within the museum. In close cooperation with the curators, the conservation team carefully examined each folio, assessed and documented their condition and categorised the folios according to their respective priority of treatment. Each image was photographed and its treatment record prepared. Digital line drawings were made. The paintings examined under raking and transmitted light revealed areas where the supporting paper had worn off or the paint had flaked away. Ultraviolet fluorescence helped to identify glue streaks over some of the images. The darkened films that were removed from the folios were analysed using FTIR Spectroscopy and the spectra coincided with those of other animal glue samples. Spectra of materials that were used for conservation were also recorded for reference and as control data.



Examination with stereo microscopes revealed that there was a thin ground layer over the handmade paper support. Over this ground, the paint was applied with plant gum as a binder for the pigments. These gum tempera paintings were examined with an infrared imaging system that revealed the sketch beneath the paint layers. The paintings were exactly like the drawings underneath and the details and the decorative features were applied directly by the painter without an underdrawing. The team took time to also enjoy the beauty of the painted images, the purity of the lines, the deliberate and varied representation of flora and fauna and the various colours and hues of the illustrations.

# CSMVS Museum Art Conservation Centre

## THE PIGMENTS

During a workshop conducted on X-Ray Fluorescence Physics, the paints on the images were analysed and results discussed. Three types of red pigments were used - Red ochre, which is an earth pigment and an oxide of iron; cinnabar or mercuric sulphide; and red lead or lead trioxide. One of the types of white pigments was identified as white lead and the other was the one prepared from sea shells. Arsenic sulphide had been employed as the yellow pigment. Fine gold mixed with the binder was used for application as gold paint, while carbon black, collected as soot from the flame of oil lamps, was used for preparing black paint. The paint layer was of an extremely good quality, except for the verdigris coloured green in some of the folios which evidenced local fracturing and flaking.

## ART HISTORICAL STUDIES

While the paintings were being treated at the Conservation Centre, in the curatorial section of the CSMVS a team was translating the Persian text, while another was comparatively studying various versions of the manuscript. A continuous narrative was being developed. Research associates compared art historical notes and interacted with the conservation team to understand the results of the technical studies.



## CONSOLIDATION OF THE PAINT LAYERS

The first priority of the conservation assignment was to arrest any deterioration that could develop further and exacerbate the fragile condition of the manuscript, especially its paint layers. Some of the flaking paint layers were consolidated by introducing a low viscosity adhesive between the paint and ground layers using the natural capillarity at their junction. At times, a nebuliser was used to apply a cold fog to treat powdery paint on the surface. This fog or aerosol had a very mild adhesive dispersed in it for securing consolidation.



## FREEING THE FOLIOS

After the technical studies and the consolidation, the first step was to remove the fragments of the folios stuck on the album pages. The conservation team sat down to discuss the various treatment processes and weighed the efficacy, usefulness, practicality, and adherence to conservation principles before choosing the materials, tools and method of application of the treatment. Using both physical and solvent based processes, the folios were safely separated from the support. Extreme care was taken that the ink from the rubber stamp marks did not bleed onto the image. Once the folios came off the album pages, the curators were informed that many of the folios had exquisite illustrations on the other side too, which until now were hidden from view. A fresh list was drawn up that increased the recorded number of illustrations to more than 200, an augmentation of about 40 images.



## REMOVAL OF DEFORMITIES

Most of the images were cockled due to unequal strain on the folios due to the adhesive applied to fix the paintings on the album. Fortunately this adhesive was present only on the edges, and it was conscientiously removed from each folio to enable them to regain their flat form. Some folios that had accentuated folds were treated to minimise these deformities which could otherwise have caused damage to the paint layers. Polyester films were employed to manipulate the paintings that had been moistened during treatment.

## PLANNED AND VISUALIZED IMPLEMENTATION

It is correct practice to handle fragile objects only as much as is necessary. The entire treatment process was visualized in great detail, and armed with that experience and knowledge we planned our conservation interventions in order to

# CSMVS Museum Art Conservation Centre

minimise the interventions on the folios. All treatments that could run parallel were arranged to be implemented in sequence in the same stage of the conservation process. For instance, for acidity to be removed from a folio that had browned, the separation of the folio, minimisation of deformities, deacidification and removal of extraneous glue films were implemented in the same stage.

## REPAIRS

The minor tears on the folios were repaired with wheat starch paste adhesive and long fiber papers. The edges of the miniature paintings that had been damaged were provided with support and physical continuity using paper specially prepared to be of the same or marginally lesser thickness. The charred areas of the paintings, around the margins, were reinforced to prevent them from fragmenting. The smallest of fragments of paint or paper that had been retrieved from the album were meticulously fixed back. Repairs were implemented on tables with a light transmitting surface so that even minute misalignments could be avoided. In areas where the paint layer had been lost, keeping in mind the neutral colour of the underlying surface and the authenticity of the work, it was decided not to 'touch up', in-paint or chromatically integrate any such loss.

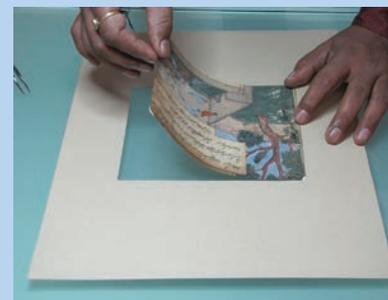


## SHARING AND MONITORING

While we worked towards our aim, regularly monitoring the quality, progress, and financials of the project, we thoroughly enjoyed sharing our project with the media, with members of the public, school children, colleagues and our sponsors. The project generated enthusiasm and evoked admiration in those who saw this manuscript being conserved. We now plan to share the project as one of the case studies for our training programs in art conservation.

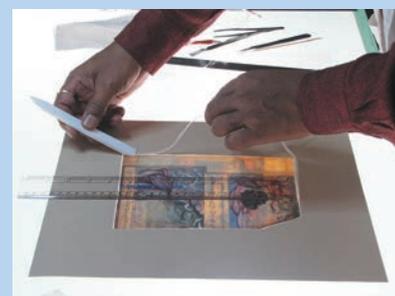
## MOUNTING

The folios were of irregular sizes and shapes from the snipping they underwent after the 1818 fire. Many of the folios were illustrated on both sides. Keeping this in mind, it was decided to inlay the folios on a mount so that both surfaces could be studied or displayed when required. An appropriate colour and thickness of the mount was decided. This mount was then specially prepared by pasting two sheets of archival kraft paper so that warping could be avoided. A window that followed the contour of the folio was cut in the mount, and the painting was inserted in place, affixed by a fine continuous strip of Japanese paper overlapping a few millimeters of the mount and the painting.



## PREVENTIVE CONSERVATION

Now that the conservation and restoration is concluded, guidelines have been drawn for its storage, display, and care. A digital version of the manuscript has been prepared for purposes of reference. A preventive conservation plan has been prepared for this and other manuscripts in the collection.



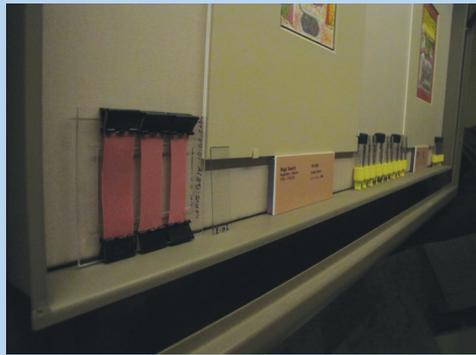
At the CSMVS this has been the first time that a sponsor has partnered to specifically support the conservation of a historic and artistic work. This project has been a good exercise in collaboration between conservators, art historians, scientists and related institutions. If sensitively advocated, this project may lead to the conservation of other important artworks in other institutions in India through similar public-private partnerships.

# CSMVS Museum Art Conservation Centre

## RATHGEN LAB-CSMVS AIR POLLUTION MONITORING PILOT PROJECT

- Vaidehi Savnal, Jr. Conservation Assistant

Following a visit supported by the Goethe Institut, Mr. Stefan Simon, Director of the Rathgen Laboratory, initiated a six month collaborative project with CSMVS MACC to conduct an air pollution study at CSMVS. Manijeh Hadian, Vaidehi Savnal and Dileep Mestri placed instruments and samplers in the galleries, display cases and storage sections. The instruments were placed in climate conditioned and unconditioned rooms to monitor the effectiveness of the climate control system. The samplers are being monitored and at the end of this exercise the results will be analysed to determine the risk to the collections at CSMVS due to air pollution in the area.



On the white tray are pink coloured latex bands, and a glass slide with mastic on it. The thick pen like instrument is a USB Datalogger. There are metal coupons of copper, silver, brass and lead. All these are placed in the display case and in the open air to measure air pollutants.

The latex bands measure the ozone concentration and discolour, crack and tear when ozone is present.

The yellow capped glass passive samplers record the sulphur dioxide, nitrogen oxides, ozone, formaldehyde, acetic and formic acids present in the air. These samplers are then analysed to get the concentration of the various gaseous pollutants.

The mastic slide is used to monitor the effect of pollutants on organic matter.

# CSMVS Museum Art Conservation Centre

The glass slide dosimeter monitors the corrosives in the environment.

Carbon dioxide from the cylinder is introduced into the display case and the rate at which the carbon dioxide escapes helps to determine the air exchange rate in the case.

The silver, brass copper and lead metal coupons alter with time and the effect of the airborne pollutants. These are then analysed for the effect of the environment on the metals.

The USB dataloggers were set at one hour intervals for this monitoring project and the results were captured in a tabular and a graphic format. The USB datalogger measurements of the Relative humidity and temperature are analysed to determine the climatic parameters in the museum.

Through this pilot project we hope to be able to prepare a simple and practical kit that most of the institutions in India can use to monitor the effect of pollutants on their art collections.

| Sr. No. | Instrument/ Sampler                            | Objective and implementation  | Physical/Chemical manifestation to be observed  | Period                           |
|---------|--|---|---|----------------------------------|
| 1.      | Air exchange monitor                           | To check the rate of air exchange in a display case by releasing CO <sub>2</sub> into an empty display case.            | Measurement of how much CO <sub>2</sub> dissipates in 24 hours  | 24 hours                         |
| 2.      | Dust / fibre measurement – glass slide         | Placed 8 inches above floor level and chest level to check for deposition of dust from footwear and fibres from clothes | Deposition of dust and fibres on glass slide  | 1 week                           |
| 3.      | Passive samplers                               | Presence of sulphur dioxide, nitrogen oxides, Ozone, formaldehyde, volatile organic acids in the atmosphere.            | Effect of these pollutants on the chemicals impregnated sampler filters   | 28 days                          |
| 4.      | Mastic resin layer – glass slide               | To test the reaction of the museum environment on this organic material   | Effect of the environment on the resin  | 3- 6 months                      |
| 5.      | Metal Coupons – Silver, Copper, Lead and Brass | To monitor the effect of the museum environment on metals   | Changes in original measurements of colour and weight   | 3- 6 months                      |
| 6.      | Latex bands                                    | To detect the presence and degree of effect of ozone in the museum environment  | Observe and document the pink coloured latex bands turning light pink and then white. Observe cracks and tears on the bands | 3- 6 months                      |
| 7.      | Glass slide dosimeter                          | Measurement of 'corrosives' in the museum environment   | Analysis of the dosimeter   | 3 months                         |
| 8.      | Data logger                                    | To record temperature and relative humidity in the environment  | The data to be recorded and analysed  | Data recording interval - hourly |

## MY PARTICIPATION IN THE ITP TRAINING AND CURATING AN EXHIBITION AT THE BRITISH MUSEUM

**“What I hear I forget  
What I see I remember  
What I do I understand”**

### **Confucius – Chinese Philosopher (551-479 B.C.)**

“Knowing is not enough, we must apply; willingness is not enough, we must do”, this philosophy of Johann Goethe is the key to the philosophy followed by the management of the CSMVS. There is a constant urge to keep pace with the world and delivering the best in the given circumstances. Therefore the management offers ample opportunities to the staff for growth and self development. I was fortunate enough to avail one such opportunity which has changed many of my conceptions professionally.



**ITP Team - 2011**

It all actually began in 2011 when I was selected for the International Training Programme (ITP) at the British Museum. The ITP is a full-fledged training programme for museum and heritage professionals. Through this programme, the BM takes initiative to build a global network of colleagues crossing geographical and cultural boundaries, which provides a platform for the participants to exchange ideas and professional skills. It gives an opportunity for mutual learning, discussion and collaboration between museum professionals around the world from very diverse institutions and backgrounds but with one goal – to shape the museums of the future.

There were 22 participants in my batch selected from 11 countries viz. Afghanistan, Brazil, China, Egypt, India, Iraq, Kenya, Nigeria, Palestine, Sudan and Turkey.

The six-week programme (20th June – 29th July, 2011) covered a very wide range of museum work. It included collection management, storage and documentation, exhibitions and galleries, conservation and scientific research, national and international loans, object

## Curator's Corner



**Manisha Abhay Nene and Joyee Roy talking to Mr. Neil MacGregor at the Patron's Reception**



**At the mounting Workshop, ITP**

handling, packing, transporting including cargo procedures, learning, audiences and volunteers, fundraising, income generation and commercial programmes, leadership, museum management and security. Besides, every participant was given time in a department relevant to their specific interests and research.



**Visit to Stonehenge**



**Bristol Museum & Art Gallery ITP Team**

Another important aspect of the programme was the ten-day placement outside London with UK partner museums. It gave opportunities to participants to observe a variety of approaches to museums and their operations. I got an opportunity to interact with Bristol Museums, Galleries and Archives. Besides this, the participants were also taken to important museums and public places in and around London. To mention some of them - London landmarks like

## Curator's Corner

Parliament Square, Trafalgar Square, Buckingham Palace, Tower of London and St. Paul's Cathedral, Kenwood House, London Zoo, London eye, London opera, Kew Royal Botanical Gardens, visit to museums in Oxford, Birmingham, Cambridge, Bristol, Brighton, Cardiff, British Library, International Shipping-Cargo Warehouse, prehistoric sites of Stonehenge, Salisbury and Avebury etc. Visit to all these places gave an insight into the working of different types of museums and cultural institutions.



### **At the time of presentation**

only five minutes to present the whole exhibition concept – design, layout, display, merchandising, conservation issues, educational activities, target audience, events and programmes etc. in front of an experienced audience including the BM Director, Mr. Neil MacGregor, curators of different sections, patrons and sponsors.

I developed a proposal of a small temporary exhibition on the God of wisdom - Ganesha titled Visions of Ganesha. Ganesha is not a symbol of a particular community but represents a vibrant cosmopolitan culture of the city of Mumbai. The ten-day long celebration of the Ganesha festival has great religious as well as socio-economic significance and therefore I decided to present my proposal on this subject.

It was very interesting to go through the presentations of my colleagues based on the culture and history of their region. My presentation was also enjoyed by everyone and to my greatest pleasure Mr. Neil MacGregor, Director, British Museum expressed his desire to have an exhibition at the BM based on my presentation! I was literally on cloud nine at that moment.

The training programme ended on a very emotional note as this was the time to say good bye to all my global colleagues and to the BM. I returned home with an enriched mind and heart full of cheerful memories. Few days later, I received an official invitation from Mr. Neil MacGregor to curate an exhibition based on my presentation. It was indeed an honour to me and my institution.

The last day of this training programme was a special day. The participants were asked to develop a proposal for a small temporary exhibition in a space called Room No. 3 at the British Museum. Using knowledge of their own cultures and experiences, the participants were expected to present an exhibition concept based on one or maximum five objects from the BM collection.

It was a real challenge for all the participants because we were assigned

# Curator's Corner

The exhibition was scheduled for February 2014. I sent the concept note for the exhibition with a rough design and layout. A systematic step-by-step plan was prepared by the BM exhibition team which was as follows:

- Submission of text labels by the first week of September 2013, before I reach U.K.
- First visit to the British Museum for two weeks to discuss preliminary details of the exhibition which included selection of object, interaction with different departments and personnel of exhibitions such as Interpretation Officer, Designers, Marketing, Education, Media, Conservation and so on.
- Second visit to BM - February 2014 at the time of final installation and opening of the exhibition and deliver public talk based on the exhibition.



## Exhibition views

I selected a total of four exhibits – 1 stone sculpture and 3 miniature paintings and a print from the Asian Section for this exhibition. It was a real challenge to present the vast subject of Ganesha with just four exhibits and that too keeping in mind the world audience. Therefore, I thought that the subject should be presented in a very direct but interesting way. I planned the exhibition in two sections - first section was related to its context and second was related to the tradition. There were several rounds of discussion for the title of the exhibition. The title had to be attractive as well as self explanatory. Finally the exhibition was named as “From Temple to Home celebrating Ganesh”. Thus the exhibition highlights Ganesha in temples as well as his worship during the Ganesh festival in public places and homes.

## Curator's Corner

The focus point of the exhibition is a 12th century stone sculpture of Ganesha from Orissa. The first part of the exhibition deals with the origin and iconography of Ganesha and the popular legends. The second part deals with the Ganesha festival celebrations in Mumbai and Pune. The first part is presented with the help of line drawings explaining the iconography and legends of Ganesha. These line drawings were created by CSMVS artists, Ms. Ankita Ghude and Mr. Pratik Aroskar.

The second part of the exhibition emphasizes the Ganesha festival. In this part of the exhibition, I wanted to present the tradition of Ganesha festival celebrated in public as well as in domestic life. I decided to use big blow-ups to create the real atmosphere of the



**Paper maché & Clay idols of Ganesha specially commissioned for the Exhibition**

Sarvajanik (public) Ganeshotsava. I also decided to display the home shrine where people install the Ganesha idol for worship during the festival. But it was a real challenge to get the clay image of Ganesha for the shrine. We tried all sources in U.K., but none of them was able to supply the clay image. Therefore, it was decided to transport it from Mumbai. Two beautiful Ganesha idols made of paper maché and clay were specially commissioned for the exhibition and were sent to BM by cargo in January 2014.



**Visit to Ganesha workshop at Pen**

The BM exhibition team contacted the local Hindu community in U.K. who helped them to recreate a beautiful domestic shrine. In this part, it was planned to screen a film on the making of the Ganesha idol and glimpses of the festival. The footages for the film were to be supplied by the CSMVS for them to produce a 3-5 minute film. The work of collecting footage for the film started in April 2013. My colleagues Mr. Dilip Ranade, Ms. Vandana Prapanna and Mr. Pratik Aroskar and I visited Pen, the famous

## Curator's Corner

place of Ganesha workshops. Pen is a very small town in Raigad district of Maharashtra, 75 kms away from Mumbai. It produces about 2.5 lakh Ganesha idols every year. Every alternate home here has a Ganesha workshop.

It was peak summer. The temperature on that day was 45°C. In spite of all odds, we were able to capture all the required footages. I am thankful to Mr. Shrikant Deodhar and Mr. Anand Deodhar and artisans of Pen for their help and valuable guidance during this visit. The footages for the actual festival were collected during the Ganesha festival in September 2013. Mr. Pratik Aroskar collected extensive footages working day and night. Based on the footages collected, he created a 10 mins. film on the making of Ganesha and the Ganesha festival. The BM editorial team has edited this film to 3 mins. which is screened continuously in the exhibition hall.



**Public Lecture at the time of the opening of the exhibition**

The exhibition was informally opened on 27th February, 2014. On 28th of February, I delivered a public lecture highlighting the exhibition and explaining the subject. The lecture was attended by about 200 people.

The exhibition turned out to be a crowd puller. Right from the first day till this day, this exhibition is drawing crowds. Large number of Indians in U.K. are also coming to see the exhibition woven around their beloved god.



**▲ Children's activity - Ganesha Clay Images created by children displayed in the Great Court, British Museum**

**◀ Children's activity - Rangoli installation in the Great Court, British Museum**

## Curator's Corner

The exhibition is on till 25th May, 2014 at the BM. Several activities, programmes, lectures have been organized to coincide with the exhibition. It will travel to four other museums in U.K. from September 2014 for about a year.

We all at the CSMVS are happy for this opportunity. It's an honour for me and for my Museum to have this opportunity to curate an exhibition at the BM.

The exhibition is a collaborative effort. Along with the Curator, there are a number of people who worked behind the scenes to make it successful. I would like to thank all who have helped greatly in this project. First and foremost, I am thankful to the Director General, Mr. S. Mukherjee and the Trustees of my Museum for giving me this opportunity. I would like to specially thank the Charles Wallace India Trust who sponsored my visit to ITP in 2011. I am also thankful to Mr. Neil MacGregor, Director, BM and the Trustees of BM for selecting me for this project. I am grateful to Ms. Claire Messenger, Ms. Shezza Rashwan, Mr. Neil Spencer at BM for their encouragement, guidance and support. I am also obliged to Dr. Richard Blurton of Asian Section for his valuable guidance. I am thankful to the entire exhibition team of Room No. 3 for executing my ideas of the exhibition. Last but not least, I am grateful to Mr. Andrew Shapland for co-ordinating the entire project. I am grateful to my colleagues, Mr. Dilip Ranade and Ms. Vandana Prapanna for their encouragement and guidance. I would specially like to thank my colleague, Mr. Pratik Aroskar who has really toiled for collecting data for the film. I am also thankful to Ms. Ankita Ghude who created the beautiful drawings for the exhibition. My thanks to Mr. Ajay Kochle and the entire administrative office and Ms. Smita Parte, Ms. Nancy Fernandes and Mr. Siddharth Waingankar who have worked in different aspects of the exhibition. My thanks also to Behroze Bilimoria for her help in this project.

The success of any programme is in the legacy projects and sustainability. The ITP alumni has now total 162 participants from 24 countries over the last six years. Every year, exhibition proposals are presented as part of the training programme. I am proud that my exhibition is the first of the legacy projects representing the sustainability of ITP. It's the blessing of Lord Ganesha that I got this unique opportunity.



**Manisha A. Nene**  
**Asstt. Director (Gallery)**

# Celebrating 92nd Anniversary

Museum Events and Activities

Recap

January

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**Auditorium, Visitors Centre, January 8, 2014**  
**'Influence of Ancient Persia on Indian Culture'**  
Lecture by Dr. Anita Rane-Kothare, Head, Dept. of  
Ancient Indian Culture, St. Xavier's College, Mumbai



**CSMVS Lawns, January 10, 2014**  
A Musical Programme of Hindi Songs presented by  
Dr. Salil Latey on the occasion of 92nd Anniversary of the  
Museum



**CSMVS Lawns, January 10, 2014**  
The Programme of the 92nd Anniversary of the Museum

# Celebrating 92<sup>nd</sup> Anniversary

Museum Events and Activities

Recap

January



**P. R. Gallery Verandha, January 11, 2014**  
Portrait Demonstration by Mr. Suhas Bahulkar



**Key Gallery, Museum Building, January 15, 2014**  
Symphony Orchestra of India, performing works  
composed and arranged for string orchestra  
Organised in collaboration with National Centre for the  
Performing Arts



**Auditorium, Visitors Centre, January 21, 2014**  
'The Afterlife of Flemish Art in Post-Colonial India'  
Lecture on Flemish Art by Ranjit Hoskote, Eminent Art  
Critic



# Celebrating 92<sup>nd</sup> Anniversary

Museum Events and Activities

## Recap January



**Auditorium, Visitors Centre, January 29, 2014**  
**'The Shahnameh' Lecture by Dr. Vesta Curtis, Curator of Middle Eastern Coins and Medals, The British Museum.**  
The lecture is organized as part of a two-day International Conference "Connections between India and Iran"  
Supported by Pirojsha Godrej Foundation



**Coomaraswamy Hall, January 30-31, 2014**  
**"Connections between India and Iran",**  
International Conference  
Organised in collaboration with Iran Heritage Foundation and Pirojsha Godrej Foundation  
Supported by Mr. Byram N. Jeejeebhoy, Mrs. Laila R. Jehangir, Mr. Noshir Talati



# Celebrating 92nd Anniversary

Museum Events and Activities

Recap

## February - March



**Auditorium, Visitors Centre, February 25, 2014**  
**'Kirtimukha, Serpentine Motif and Chepva: The Story of a Lion That Turned into a Big Bird' Lecture by Dr. Gautam Vajracharya, an eminent Sanskritist and Rabindranath Tagore National Fellow**



**Curators Gallery, March 21-April 11, 2014**  
**'Balakanda of Mewar Ramayana'**  
An exhibition of the miniature paintings from the CSMVS collection and  
The digital reunification of the dispersed 17th century  
'Mewar Ramayan Manuscript'  
Organised in collaboration with the British Library  
Supported by Jamsetji Tata Trust, Friends of The British Library, World Collections Programme



# Celebrating 92nd Anniversary

Museum Events and Activities

Recap

March



Auditorium, Visitors Centre, March 25, 2014  
'Jerusalem, Warsaw, Athens: Indian Textiles in Collections'  
The 15th Karl J. Khandalavala Memorial Lecture delivered  
by Dr. Lotika Varadarajan, Eminent scholar and Art  
historian  
Organised in collaboration with The Museum Society of  
Bombay

**THE MUMBAI EXPERIENCE**

**DID YOU KNOW THAT:**

- > MUMBAI AS WE KNOW TODAY WAS A CLUSTER OF 7 ISLANDS
- > THE GREAT FIRE TOOK PLACE AT FORT IN 1803
- > IN LATE 1900S MUMBAI EARNED £80 MILLION BY EXPORTING COTTON ALONE

**WATCH THE MUMBAI EXPERIENCE SHORT FILM TO LEARN AND KNOW MORE FACTS ABOUT 'AAMCHI MUMBAI'**

**A WORLD-CLASS AUDIO-VISUAL INSTALLATION AT THE MUSEUM**

**1ST JULY, 2014 ONWARDS  
4 SHOWS DAILY AT THE VISITORS' CENTRE AUDITORIUM**

THE MUSEUM  
MUMBAI

# Celebrating 92nd Anniversary

## Education Activities

**Recap**

## January - February

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**Auditorium, Visitors Centre, January 4, 2014**

**Money, Money, Money**

This workshop was an introduction to coins, their value, how to recognise their dates and also how to take care of your own coins



**Auditorium, Visitors Centre, February 15, 2014**

**Relief it up!**

Relief making workshop highlighting the achievements and grandeur of Persian kings

# Celebrating 92nd Anniversary

Education Activities

Recap

March



**Natural History Section Garden, March 13, 2014**

Dig away to the past!

Workshop for students of CASE on archaeological excavation



**Auditorium, Visitors Centre, 26th March 2014**

Orientation session for Nalanda Foundation

CSMVS is collaborating with Nalanda Foundation and will conduct workshops for the students from June 2014. An orientation session was held for the students and teachers of Nalanda Foundation

# Celebrating 92nd Anniversary

## Education Activities

Recap

March



**Auditorium, Visitors Centre, March 28, 2014**  
Orientation session for ADAPT  
CSMVS is collaborating with ADAPT, an NGO in Mumbai and will conduct workshops for students from June 2014. An orientation session was held for the students and teachers of ADAPT



# ONE YEAR POST-GRADUATE DIPLOMA IN MUSEOLOGY & CONSERVATION

(AFFILIATED TO THE UNIVERSITY OF MUMBAI)

## THE COURSE

The syllabus approved by the University of Mumbai for the One-year Diploma in Museology & Conservation cover –

1. Introduction to Museum, Museology and Museography
2. Museum Management
3. Collection Management
4. Exhibition-Planning & Designing
5. Care and Conservation of Museum Materials
6. Museum Communication

These will be taught through Lectures, Practical Work & Workshops extensively using the ample facilities available such as Library, Audio visual equipments, I.T., practical training in the Conservation Studio and the Galleries.

## ELIGIBILITY

Candidates having passed B.A., B.Sc., B.Fine, B.P.A. are eligible for the course.

## ADMISSIONS

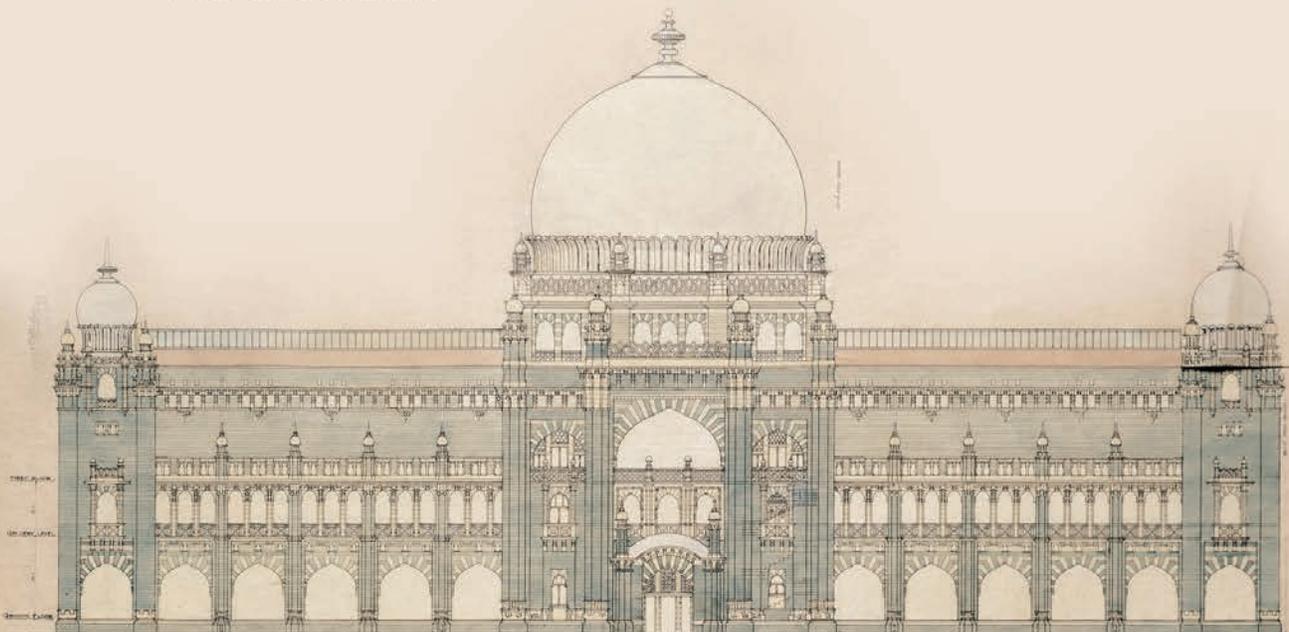
Selection of candidates will be strictly on merit and according to reservation norms of University of Mumbai.

## FEES

|                                |     |             |
|--------------------------------|-----|-------------|
| Tuition fee                    | ... | Rs. 3,000/- |
| Registration fee               | ... | Rs. 2,000/- |
| Study materials, Library, etc. | ... | Rs. 1,500/- |

Fees for study tours, examinations etc. will be extra as applicable.

All the fees are payable at the time of admission. Fees paid are not refundable.



# THE CURRICULUM

There will be three papers each in the first and final Semester covering theory and practical. Classroom sessions will be held on Saturdays (morning half) and Mondays (full day).

## Paper I

### **Introduction to Museum, Museology and Museography**

Definition of Museum, types of Museums and its functions

Museum management in India

The concept and objective of Museology and Museography

The role of Museum in modern Society

Professional ethics and public accountability

## Paper II

### **Museum Management**

Concept of Museum management

Museum as an organization and its various functions

Planning and programming for Museum development

Museum administration

Financial management

Museum security

Museum computerization

## Paper III

### **Collection Management**

Purpose of collection, collection policy and collection Methodology

Types of collections

Legislation—Treasure Trove Act, Antiquities and Art Treasure Act, Monument Preservation Act and Wild Life Act

Documentation collection – Manual system, Computer system, Photo documentation, Digital methodology

Collection research

Handling of art objects

Storage system

Security of collection

Insurance

## Paper IV

### **Exhibition – Planning & Designing**

The concept and objectives of exhibition

Planning and programming of exhibition

Exhibition installation

Integrated graphic designs – Audio visual aids, multi-media kiosks

Types of exhibition, furniture and accessories

Lighting design

## Paper V

### **Care and Conservation of Museum Materials**

Types of Museum materials, causes of deterioration, different methods of examination

Preventive conservation methods

Conservation documentation

Cleaning and conservation of organic materials

Cleaning and conservation of non-organic materials

Cleaning and conservation of paintings including oil paintings

Methods of dry preservation and wet preservation with special reference to Natural History specimens

## Paper VI

### **Museum Communication**

Principles of Museum communication

Communication development programme  
Evaluation of educational programs and materials – Museum publications

Museum marketing and public relations

# MUSEUM SOCIETY OF BOMBAY

The Museum Society of Bombay, in the 1st quarter of 2014, held the following programmes for its members:

## January

**9th and 10th**-The Dept. of Ancient Indian Culture, St. Xavier's College (Autonomous), Mumbai, in collaboration with the MSB and The Culture House Of The Islamic Republic Of Iran held its annual departmental festival on theme "Persia: The Sands Of Time" along with two lectures delivered by Dr. Ehsan Muhammedhoseni at St. Xavier's College (Autonomous).



Dr. Ehsan Mohhamadhoseni with Dr. Anita Rane-Kothare

**21st**- A walk was conducted at the Taj, St. Thomas' Cathedral and its precincts for students from Campion School, Colaba and exchange students from the Netherlands by Mrs Marina Dutta.

Educational activities (more than 20) like gallery tours and treasure hunts in the Cyrus Cylinder exhibition, Flemish Masterpieces From Antwerp and Mewar Ramayana Exhibition at the CSMVS, keeping in mind the interest of the NGOs like Bhavishya Yaan-Colaba and also of different zones, Akanksha, etc along with teachers and regular students during the months of January to March.

## February

**8th and 9th**-The MSB organized a site tour to Raigad-Gandharepalle caves for its members. Dr. Anita Rane-Kothare gave an informative guided tour on the facets of rock-cut architecture which the enthusiastic group appreciated.

**22nd**- The MSB in collaboration with the Bombay Local History Society and the Dept. of Ancient Indian Culture, St. Xavier's College (Autonomous), organized an interactive presentation and visit to the Armenian Church, Meadows Street, conducted by Dr. Anita Rane-Kothare & Jason Johns. The lecture dealt with the history of Armenians and Syrian Christians in Mumbai



Armenian Church demonstration



Guided tour at Armenian Church

with a demonstration of their liturgical ceremonies leaving the audience awe struck.

**28th**-Guru Shri Vempati Ravi Shankar of the Kuchipudi tradition gave a lecture demonstration on "Innovation within Tradition" at the Visitors Centre of the CSMVS. The event was attended by members and Kuchipudi enthusiasts, who were drawn into the dance steps demonstrated by the Guru's wife Smt. Priyanka Vempati and student Sanskriti Chaterjee.

## March

**25th**- The 16th Karl Khandalavala Memorial Lecture was organized in collaboration with the CSMVS, was delivered by Dr. Lotika Varadarajan on "Jerusalem, Warsaw and Athens:-Indian



Textiles in Collection". The stories related to various textile pieces as described by the lecturer was appreciated by all present.

## Forthcoming Programmes

1. "Great Games: At the Crossroads of History" lecture by Vijay Crishna on 2nd April at Visitors Centre, CSMVS.
2. "Discovering The Culture of Gujarat with Master Craftsmen" lecture by Dr. Sofiya Karanjia on 4th April at Visitors Centre, CSMVS.
3. Mrs. Marina Dutta will repeat the Treasure hunt in April and June for students of BhavishyaYaan of different zones and Balgram at Lonavala.
4. Screening of "Music according to Deben Bhattacharya" a biofilm on Deben Bhattacharya-Chronicler Extraordinaire on 30th May at the Visitors Centre, CSMVS.
5. Two day workshop for teachers on Befriending Museums will be conducted by Dr. Anita Rane Kothare in June. Date to be finalized.
6. Interactive Presentation and lecture on the Armenian Church will be conducted by Dr. Anita Rane-Kothare and Jason Johns in June. Date to be finalized.

## Forthcoming Events

## MUSEUM COLLECTION

- ❖ Auditorium, Visitors Centre, April 2, 2014  
**'Great Games: At the Crossroads of History'** Lecture  
Demonstration by Vijay Crishna, Travel enthusiast and theatre personality.  
Organised in collaboration of The Museum Society of Bombay
- ❖ Key Gallery, Heritage Building, April 26, 2014  
Puppet show presented by Mr. Parshuram Gangavane
- ❖ Museum Premises, April 26 to June 5, 2014  
**'Summer Safari'**  
Summer vacation art and craft activities for children  
Supported by Hemendra Kothari Foundation, Dehejia Endowment for Krishna Art, Gulestan and Rustom Billimoria Charity Trust
- ❖ Premchand Roychand Gallery, May 29, 2014  
Inauguration of the exhibition, "Pravaha : Glimpses of the Art of Bombay School" Curated by Dr. Prasanna Mangrulkar
- ❖ Krishna Gallery, Heritage Building, June 2, 2014  
**'When Krishna Dances'**  
An exhibition of artistic representation of dancing Krishna in various forms.  
Supported by Dehejia Endowment for Krishna Art
- ❖ Coomarswamy Hall, June 2, 2014  
Dance recital by Rama Vaidyanathan  
Supported by the Dehejia Endowment for Krishna Art
- ❖ Museum Premises, June 2-4, 2014  
**'Conservation of Cultural Property in India: Steady Steps Ahead'**  
46th National Conference of The Indian Association for the Study of Conservation of Cultural Property (IASC)  
Supported by Sir Dorabji Tata Trust
- ❖ Curators' Gallery and Seminar Hall, June 2, 2014  
Conservation Work Display  
An exhibition of conservation work done by various conservators

### Museum Library - New Arrivals

- ❖ Buddhist Heritage of Odisha  
Ray, Himanshu Prabha
- ❖ From Persia to Punjab – exploring ancient Iran, Afghanistan and Pakistan  
Errington, Elizabeth and Curtis, Vesta Sarkhosh
- ❖ Hath-Kaghaz – history of handmade paper in South Asia  
Konishi, Masatoshi A
- ❖ Murshidabad –Forgotten Capital of Bengal  
Das, Neeta and Llewellyn- Jones, Rosie
- ❖ Natural Dyes- Sources, tradition, technology and science  
Cardon, Dominique
- ❖ Phulkari – From the realm of women's creativity  
Selected pieces from the archives of IGNC  
Lal, Krishna

The Museum has a representative collection of various forms of art from India and to a certain extent, Far-Eastern art, Nepal and Tibet. The Natural History section is a major attraction for children.

Ancient Indian art is represented by the Stone Sculpture gallery with sculptures from Elephanta and other important sites especially from Western India. The Indian Miniature Painting collection represents one of the best collections of miniatures in the country. The Museum also has a magnificent collection of Decorative Art objects in jade, wood, ivory, metal and textiles. The Nepalese and Tibetan artefacts are ascribed to important religious and artistic phases of these regions.

The Numismatic collection, acquired from various well-known hoards and also from individual collections, covers an entire range of important issues. The Museum houses an interesting collection of Chinese and Japanese porcelain, metal and ivory objects and embroidery. European oil paintings and Indian arms and armour also form an important part of the collection.

The Museum collection comprises purchased artefacts as well as gifts by generous donors like Sir Ratan Tata and Sir Dorabji Tata. The major section of the European and Far-Eastern art and also representative examples of Indian art belong to this collection. The priceless artefacts from the Buddhist site of Mirpurkhas, excavated by renowned archaeologist Henry Cousens in 1909 are an important part of the Museum collection. Seth Purushottam Mavji's collection of antiquities and miniatures along with a multitude of other collections such as those of Sir Akbar Hydari, and Karl and Meherbai Khandalavala as well as antiquities acquired from the Archaeological Survey of India have contributed towards the grand collection of the Museum.

# New Acquisitions



**Nine yard saree**  
Silk Brocade  
Benaras, Early 20th Century CE  
Gift of Dr. Anita Rane - Kothare



**Veni - Braid Ornament**  
Sandalwood  
Mysore, 20th Century CE  
Veena Shroff Collection



**Peacock**  
Bronze  
Tribal, North Kerala  
Early 19th Century CE  
Gift from Dr. Pratapaditya Pal and Natesan's Antiquarts, Mumbai



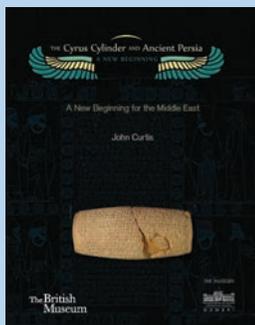
**Saree**  
Muslin with Chicken embroidery  
Lucknow, Early 20th Century CE  
Gift of Mr. Dhanajay & Mrs. Arti Mehta on behalf of the Museum Society of Bombay (They have gifted ten Lucknowi embroidered sarees)



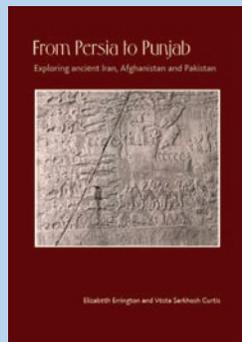
**Warrior's Helmet**  
Iron  
Maharashtra  
Gift of Dr. Dhruv Dixit, U.S.A

## The Museum Shop

The Museum Shop contributes towards promotion of Indian culture through different art materials. There is a wide range of books, published by the Museum as well as renowned publishers. The Shop also displays different articles such as greeting cards, posters, brochures, folders, letter-paper sets, gift-wrapping papers and bags inspired by design/details of the art objects from the Museum collection. Bead necklaces, repousse copper plates, embroidered silk scarves, purses and table pieces are among other articles available in the Shop. Our visitors take these as small mementos of their visit to the Museum.



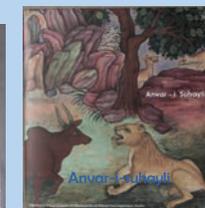
Cyrus Cylinder and Ancient Persia-Catalogue  
Rs.500/-



From Persia to Punjab  
Rs.500/-



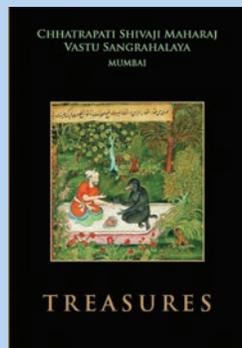
Magnet  
Rs.40/-



Weiro Diary  
Rs.100/-



Flemish Masterpieces from Antwerp  
Rs.100/-



Treasures - A selection of 100 objects  
Rs.250/-



Faravahar Book (Gold)  
Rs.175/-

Faravahar Bookmark  
Rs.175/-

**Buy and Help us Preserve our National Heritage!**

# Museum Facilities

## for Exhibitions, Seminars and Educational Activities



- **Coomaraswamy Hall**  
For lectures, seminars, temporary exhibitions and art shows



- **The Museum Shop**  
Showcases traditional handicrafts and Museum memorabilia



- **Premchand Roychand Gallery**  
For national and international travelling exhibitions



- **Cafeteria**



- **Seminar Hall**  
For lectures, seminars and audio-visual presentations



- **Curators Gallery**  
For temporary exhibitions and to showcase exhibitions conceptualised by curators



- **Visitors Centre**



- **Museum Activity Centre**  
Activities meant for underprivileged children

## Museum Memories



*The German Delegation of Conservators and Museum Experts visited the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Art Conservation Centre in November 2012.*

### Trustees on the Board of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Management Committee)

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The Principle Secretary, Tourism & Cultural Affairs Dept.

The Superintending Archaeologist, ASI, Mumbai

The Superintending Archaeologist, ASI, Aurangabad.

The Superintending Archaeologist, ASI, Vadodara.

### The Curatorial Staff

**Sabyasachi Mukherjee, Director General**

**Manisha Nene, Asstt. Director (Gallery)**

**Ajay Kochle, Asstt. Director (Admn)**

**Dilip Ranade, Exhibition Consultant**

**Vandana Prapanna, Senior Curator, Miniature**

**Painting and Numismatics**

**Anupam Sah, Chief Conservation Consultant**

**Renu Jathar, Assistant Curator**

**Dr. Prasanna Mangrulkar, Assistant Curator**

**Dr. Mrinalini Jamkhedkar, Assistant Curator**

**Aparna Bhogal, Assistant Curator**

**Shobha Kadam, Textile Conservator**

**Manoj Chaudhari, Sr. Curatorial Assistant**

**Pranita Harad, Sr. Curatorial Assistant**

# MUSEUM INFORMATION FOR VISITORS

## • Location and Parking

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located at 159-161, Mahatma Gandhi Road, Fort, Mumbai 400 023. The museum is a major landmark in the Kala Ghoda Art Precinct, along with the National Gallery of Modern Art (NGMA) and the Jehangir Art Gallery.

Parking is available at the "Pay and Park" facility at Hutatma Chowk and Kala Ghoda.

## • Transport

Bus or Taxi from the nearest stations, Chhatrapati Shivaji Terminus CST (Central Railway) and Churchgate (Western Railway).

Bus Numbers from Chhatrapati Shivaji Terminus: 14, 69, 101, 130

Bus Numbers from Churchgate: 70, 106, 122, 123, 132, 137

| Type of Visitor   | Fees per head |
|---|---------------|
| <b>Domestic Visitors</b>  |               |
| Above 12 years of age with Audio Guide                                      | ₹ 100/-       |
| Above 12 years of age   | ₹ 60/-        |
| College Students bearing their college identity card                        | ₹ 25/-        |
| Child Visitors (between 5 and 12 years) and Students coming through schools | ₹ 10/-        |
| <b>Foreign Visitors</b>   |               |
| Above 12 years of age (includes complimentary audio guide)                  | ₹ 300/-       |
| Students bearing school / college identity card                             | ₹ 25/-        |
| Child Visitors between 5 to 12 years of age                                 | ₹ 10/-        |
| Group concession available (25 or more adults)                              | ₹ 40/-        |
| Ex-defense and Retd. Government Officials                                   | ₹ 40/-        |
| Senior Citizens (with valid Identity Card)                                  | ₹ 40/-        |
| Differently-able visitor  | Free          |

## • Photography

The photography and video recording is permitted against payment of charges at the Ticket Counter and Information Centre. Only hand held equipments without flash and tripod are permitted.

|                               |          |
|-------------------------------|----------|
| Mobile phone - camera         | ₹ 20/-   |
| Still Camera                  | ₹ 200/-  |
| Non-professional Video camera | ₹ 1000/- |

## • Audio Guide

Available at the entrance of Museum building

For all visitors ₹ 40/-  
(Except International visitor above 12 year of age)

## • Facilities of wheel chair, ramp and elevator available

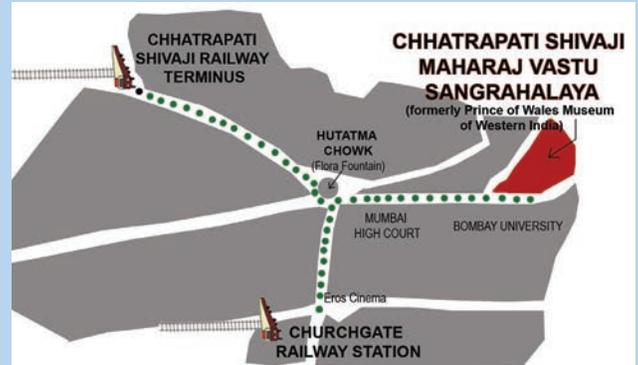
## • On Tuesdays children and school students (with identity cards) will be admitted free

## • Visiting Hours

Monday to Sunday - 10.15 a.m. to 6.00 p.m.

The Museum will remain OPEN ON ALL DAYS

**Except** January 26 • May 1 • August 15 • October 2 and on Mondays between 16th June to 15th September 2014.



## The Museum Newsletter is supported by the Museum Society of Bombay.

The Museum Society of Bombay, founded in 1963, is a membership organization, located in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India) Mumbai. Under its banner a variety of interesting programmes are organized. These include lectures by Indian and visiting specialists from abroad; seminars and workshops on subjects of cultural and historical interest, and guided tours to historical sites within and around Mumbai and group tours to places of interest within India and abroad. Special programmes are also conducted for various categories of children.

Email: [museumsocietyofbombay63@gmail.com](mailto:museumsocietyofbombay63@gmail.com)

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THE MUSEUM



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya  
छत्रपति शिवाजी महाराज वस्तु संग्राहालय

M U M B A I