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January – June 2017

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



# The Museum

NEWSLETTER - Biannually

Conservation  
at the CSMVS

## Our Vision

To be recognized internationally as a leading exemplar and resource of the best people-centric museum practices, education, and management



### The CSMVS Collection

The Museum has a representative collection of various forms of art from India and to a certain extent, Far-Eastern art, and that of Nepal and Tibet.

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 materials and regions. 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 Natural History section is a major attraction for children.

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.

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## **/ From The Director General's Desk /**

### **Greetings from the CSMVS, Mumbai!**

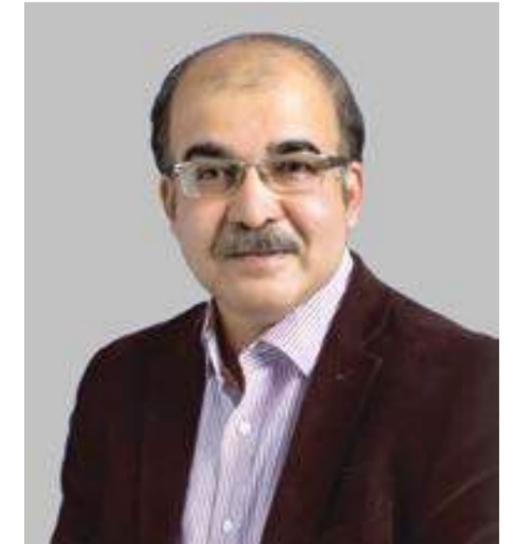
We are happy to present Volume 10, Issue 1, 2017, a Special Biannual Edition of the Museum Newsletter.

This Special Edition gives us an opportunity to share our approach towards Conservation of Cultural Property and also to re-interpret the role of Museum in the light of Globalisation, technological advancement, power politics and Climate change. Museums play a direct or indirect role in preserving cultural heritage and enriching communities in which they are sustained. Museum as an institute holds an important place in society because it does not only tell the story of man and the world and how humanity survived in its environment over centuries but also because it houses things created by nature and by man in the past and thus it is important for the changing society and nation.

As the world gets more and more globally homogenous and the notion of identity gets increasingly complicated, it is important for countries, more particularly the under developed and developing countries (Asia, Africa, Latin America and Middle-East) and their people of diverse cultures to have places where they can come and see themselves, their roots, their history, memories and future. According to many, museums, educational institutes, heritage and cultural spaces are decisively the only public places for different communities or immigrants living in metros and cities to explore and understand their past and also to re-invent their identity in a rapidly changing globalised world.

Though there exist numerous threat perceptions to cultural heritage in the world such as human ignorance, religious intolerance, economic imbalance, social inequality, climate change, natural disaster, social conflict, war, theft, illicit trade and terrorism, the three major direct and indirect threats come from globalisation, technology and power politics. The task of sustaining or sustainability of cultural heritage — preserving traditions, practices, languages and beliefs — in the face of constant social and technical change becomes subject to considerable community and generational tensions.

Over the past two decades, a kind of silent cultural invasion has taken place in many countries. Developments in newspapers, photography, cinema, music, radio, television, video and DVD, computer, multi-media and cyberspace have ushered in new



*Sabyasachi Mukherjee  
Director General*

***" Museums play a direct or indirect role in preserving cultural heritage and enriching communities in which they are sustained."***

socio-economic and socio-cultural balance or imbalance as you may interpret, between those who hold power and authority, whether political, social, economic or cultural, and the large population in the country upon whom the products of industrialised culture are showered. These products of the culture industry no longer affect only a few intellectuals or elite but control and mold the entire section of young minds through comics, popular publications and electronic media. People may have a complacent feeling of freedom of choice with least knowledge that their so called freedom has been dictated, somewhere else, several years in advance in the production chain. We are simply passive consumers of such culture industry products.

A few selective examples of immediate impact of globalisation and technology are provided here for a better understanding of the situation and also for measuring the long term impact on cultural heritage. One such example is loss of linguistic diversity and identity. According to a recent survey by People's Linguistic Survey of India, the people of India used to speak 780 languages but 220 Indian languages have disappeared in the past 50 years and another 150 could vanish in the next half century as speakers die and their children join the majority's language and refuse to learn their ancestral tongues. For instance, Odisha has one of the most diverse tribal populations in India, with 62 tribes, including 13 primitive tribes, residing in the State. They speak 72 mother tongues grouped into 38 languages, 19 of which are nearly extinct. Only four tribal languages have written script i.e. Santhali, Ho, Sora and Kui Lipi.

***" People may have a complacent feeling of freedom of choice with least knowledge that their so called freedom has been dictated, somewhere else, several years in advance in the production chain. "***

Impact can also be seen on the changing life style of different communities, costumes and dresses, town and urban planning, architectural styles, local languages and scripts, traditional food and habits, crafts, music and performance etc. It is a widely acknowledged fact that our traditional art and craft forms are facing such a huge threat from the machine and digital technology that its sustainability is now a big question before us. If no appropriate action or step is initiated by the Government and Society at large, then very soon Indian traditional or living art forms will be on the verge of extinction.

It is evident from the fact that due to unprecedented technological dependency in the UK, Europe and America, these countries have now almost lost their crafts and traditional art forms. Today, the preservation of cultural heritage presents major challenges even in circumstances of peace and prosperity. The threats to 'heritage' are unlimited.

In different parts of the world the ethnic violence is causing massive destruction of common cultural heritage. History is replete with instances when such massive destruction was done in a planned and systematic manner with a view to wipe out the cultural identities of the adversaries.

Needless to say, the impact of power politics is visible everywhere, more particularly, in South, South-East and Central Asia, Africa, Middle-East and Latin America. Politically motivated integration and disintegration is a part of international politics, and has very badly affected local economies, social and cultural fabric of many countries. Therefore, it is high time for the UN General Assembly and the Security Council to review the geo-political situation and also the role of some of the major powers and their greed which directly and indirectly indulge tension in many parts of the world. How can new international networks be created and how can state authorities of different nations be engaged in a dialogue at an early stage to build stepping stones for the World peace and universal brotherhood movement?

It is a matter of concern for every nation irrespective of geographic locations, languages and religions, to protect their diverse cultural heritage from the aggressive global forces and from their hidden agenda of one language and one culture. It is sad to observe that many communities or ethnic groups living in different countries as immigrants are forced to assimilate

into their new or adopted countries due to various constraints under the garb of 'law of the land'.

One may refer to the American concept of the 'melting pot' — where people with different origins, languages, religious, and social customs merge to form a single unified culture. However we should not forget that different metals melting in a pot to form a new alloy even while having characteristic properties of their own, lose their identities as the original metals melt. This is contradictory to the concept of diversity. Today, developing and under developed countries and their people with diverse cultures want to become an equal partner in the world narrative and also wish to strongly reposition themselves in the changing landscape of the world for the preservation of their unique regional and national identities.

Specialised museums, libraries, cultural organisations and educational institutes, and more particularly, Universities have a role to play because of their grass-root link with the life of the common people. They will have a special responsibility to honour the basic principles of different communities and commitment to cultural pluralism for holding the nation together.

We cannot stop globalisation, technology or power-politics but we can certainly demonstrate our sensitivity towards preservation of diverse cultural heritage and people's identities, and minimize the impact of these debilitating elements. It is the duty of world communities to reformulate a systematic preventive strategy to protect cultural diversity of mankind.

#### References

1 The People's Linguistic survey of India  
<https://au.m.wikipedia.org>

2 Tribal Communities in Odisha are speaking up to save their dialects, June, 04, 2017, The Hindu

***" Today, developing and under developed countries and their people with diverse cultures want to become an equal partner in the world narrative and also wish to strongly reposition themselves in the changing landscape of the world for the preservation of their unique regional and national identities. "***

# Planning the Establishment of Art Conservation Centres in India

Anupam Sah



Fig. 1. View of the CSMVS Museum Art Conservation Centre

India has a number of institutions that have possibilities and also planned provisions for the establishment of facilities for the conservation of their art collections, and for providing art conservation as a service to other individuals and institutions. At the same time, there are a number of institutions that have existing art conservation set-ups, but there is dire need to upgrade them, or at least develop them to better capacities.

Over the years, a number of institutions across India have established and upgraded facilities for conservation of cultural heritage. Drawing from them, this article illustrates the various aspects that come into play during the establishment of an art conservation centre.

## Understanding The Collection Of The Institution

At the outset, it is very important for the planner to gain an understanding of the collection— the number and types of objects, their material and technology, how these objects are to be engaged with and employed for the benefit of the public, the current facilities and infrastructure in the institution, and the potential of the human resource in the institution.

These few clarifications help to lay out a landscape on which one can proceed towards a destination.

## Conservation Status Assessment

A necessary exercise is the Conservation Status Assessment of the collection. This helps to identify not only what the condition of the objects is, but also which elements of the collection should be prioritised for conservation. It is important for the persons preparing the condition reports to interact with art historians, curators and other subject specialists in order to gain a proper understanding and appreciation of the collection, and be able to take informed decisions, and arrive at priorities. This exercise, including the preparation of the report, generally takes a few weeks of concerted effort, depending on the size and nature of the collection, the manpower available, and the procedure and policies of the institution.

## When Outstanding Issues And Problems Become Solutions

The 'destination' or even a general direction of progress can be arrived at by analysing the

outstanding issues and identifying the reasons that cause these issues. In addition to resolving the objective signs of a problem, good planning helps to work towards removing the causes of the problems. If there is a problem A, and we have identified the cause of that problem as B; working further on B helps understand why B exists, and we are able to arrive at C, and so on, until we finally arrive at the crux of the problem. The crux of the problem itself presents the solution that needs to be worked on. Once we have that, we can proceed to plan on resolving the outstanding issue. In the case of the CSMVS Museum Art Conservation Centre, it was felt that the solution was to create this conservation centre as an exemplar of a work-oriented conservation facility that people could access freely and take away information from, and provide their inputs when possible.

## The Vision And Will Of Senior Officials Of Institutions

Now that we feel we have an understanding of the conservation issues, people need to bring forth their will to resolve the issues in interests larger than the self. The light that is thrown by this understanding of the sector background helps the vision of the experienced senior officials of the institution to present a general direction of movement or even specific aims and destination or multiple destinations for different sets of people. This can be articulated as a mission statement so that everyone knows the general direction in which to proceed. One must also be open to timely review and revision of the mission statement.

For example: The mission statement of the CSMVS Museum Art Conservation Centre is:

*CSMVS Museum Art Conservation Centre (CSMVS 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 by sharing of expertise.*

## Identification Of Sector Expert

Senior officials have the experiential and information bandwidth to understand various subjects and that is why they are able to successfully direct activities in an institution. These experienced officials hire a conservation expert who has a deeper understanding of the sector and the expert is given a free hand in articulating a plan. Meetings help to further crystallise the plan and create frameworks to facilitate the implementation of the plans. During discussions, both the expert and the head of the institution must be open to finding ways forward in the interest of the collection. Unless the plans are going overboard

in terms of mandate or budget, heads of institutions usually do not interfere with the plans of the experts. It is important that faith is built for smooth articulation and implementation of plans.

## Sharing Information With Staff About The Development Process

It is very important at this stage that the other officials and staff of the institute are provided an introduction to the forthcoming scheme of things. Introducing a new department or unit in an institution is 'bringing about change'. Resistance to change is the law of nature. It is therefore imperative that the establishment of a conservation centre not be perceived as a change, but as a 'provision' to provide support to other departments which it verily does. Flow of relevant information amongst staff is vital for an institution. This is the first step to develop synergy between the conservation centre and various other departments.

*CSMVS Museum Art Conservation Centre (CSMVS 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 by sharing of expertise.*

## Assessment Of The Available Resources And Securing New Resources

A realistic assessment of the available resources in the home institution must be made and it is almost always the case that many positive resources are brought forward from unexpected quarters. The most important resource is the staff of the institution. Based on their aptitude, inherent skills and capacity to build up their expertise, a few of the staff can be selected to be deputed for the new centre. Resources that are not financially feasible to acquire at the stage of infancy, such as expensive analytical equipment, can be shared with other institutions through collaborations. In the case of CSMVS, as the museum administration had envisioned the establishment of

the conservation centre and placed it as one of the components in its Museum Modernization Plan, the Ministry of Culture, Government of India provided a grant for the same.

### Identification Of A Roadmap, Beginning With A Core Activity

In the case of the CSMVS Museum Art Conservation Centre it was decided to build up the Centre by first training the staff and developing them as a team by completing small and achievable projects, one at a time. These time-bound projects help to create tangible results. These tangible results are important as they help to showcase what can be achieved and faith is built this way. The team feels empowered and people are naturally appreciative of the efforts if the results can be 'seen'. During these projects, related and required infrastructure is built up. This allows the team members to understand how to use and maintain the equipment and tools. Staff capacity is then built up further and parallel implementation of more than one project is executed.

### Facilities

Based on the collection that is identified for care, and on the objectives of the planned conservation centre, the facilities should be created in a phased manner. Often very expensive unsustainable facilities, tools and equipment are sourced that serve no practical purpose. Every facility needs to be utilized to its full potential and capacity and should not be a tomb to lock precious financial resources in. In a sector that is vying for competing resources, it is even more important that the use of such expensive equipment is planned in a manner that allows it to be shared and utilised by other individuals and institutions who could employ them to good effect. In this sharing, both the user as well as the host institution are gainers.

### The Image Of The Conservation Centre

The innate qualities of the staff at the workplace along with the nurturing of and development of their acquired skills, it is necessary that the image of the work space is established. It is imperative that a conservation centre be efficient and this is governed by the way a work space for conservation should be planned and most importantly, maintained. The best of work spaces fall apart due to lack of maintenance, especially when the staff does not feel ownership and pride in their workspace. Other than its practical benefits, a uniform is a very important accessory to project the common purpose towards which the conservation centre is working. It also creates a cohesive image of the centre. The centre's work space should be scrupulously guarded against the

temptation of being a lunch and tea zone. It dilutes the whole energy of the space and there is merit in providing a basic amenity as a separate area for eating. Good planners always add an area in our buildings for storing housekeeping paraphernalia, and all 'smart' offices and managers always remember to create a dedicated area for food.

### Training The Staff

The training of the staff is perhaps the most crucial of all planning activities. One must take into consideration that training, for existing staff, should be built into their daily work day. Often it is conveyed or perceived as a chore when staff is expected to learn beyond duty hours. We must realise that the pressures of living in big cities, or leading lives in situations where accomplishing mundane things become sometimes such an effort to achieve, do not allow much scope for people to draw more energy for training beyond the hours of a normal work day. At the same time, the staff appreciates being deputed for training for short intervals, and we should plan this generously.

### Strengthen The Core Activity

For a conservation centre, once the core activity, that is conservation-restoration, is well established, other related activities are pursued, such as creating and sharing conservation case studies, implementation of a variety of training programmes addressed at diverse audiences and building up a temper of research and collaborative studies in various related fields. But conservation and restoration, by mandate, is the core activity.

### Tangible Results And Showcasing Them

When work is done in good faith and with the awareness that it could be critically reviewed and improved upon, there is scope for progress. There is need to disseminate the work done at peer review meetings. The results of the work done at conservation centres should be showcased at appropriate venues when someone is desirous of seeing them. In any 'planned' day, there has to be provision for effort and time to interact with visitors, colleagues, press and media officials, students and persons who may be interested in knowing a bit about this profession.

### Planning For Care Of Collections As A Prime Requisite Of Every Staff

One must see the establishment of a conservation centre as a 'support unit' for the rest of the institution's function. It should not be projected or directed as

a stand-alone unit because it is not one. The *raison d'être* of a conservation unit is to provide support to the various other organs of a cultural institution. The planning would be incomplete if the training of the rest of the museum staff in preventive conservation is not built into the system. The centre and the institution's objective would fail, if the entire staff is not sensitive and aware of the need to take care of collections.

### Visualisation

In terms of one's own experience and method of planning, the value of visualisation is indispensable. By visualising a process, one can actually run through the whole scheme of things, including actually 'seeing' the pitfalls and impacts, and thus be able to visualise working around them or towards them. When the actual implementation has to be done, it is almost like doing it a second time, and so there is much more confidence, as one has been able to learn from 'the past virtual experience.'

### Concluding Remarks

The above thoughts form some of the common strands while individual situations govern the details and the processes. While it is very important to know the details of the sector, it is equally important to visualise the planning process from a 'distance' so that one can see the whole picture as well. India has been waiting to develop its conservation infrastructure, and now that both public and private practitioners have begun to work more closely and positively, and we have begun to shed our misguided professional insecurities, we should begin right at the initial stage by planning the establishment of our heritage conservation infrastructure together.

### The Author

Anupam Sah is a heritage conservation-restoration practitioner, educator and strategist. He is the Head of Art Conservation, Research, and Training at CSMVS Museum Art Conservation Centre, Mumbai. Anupam is a recipient of the Sanskriti Award for Social and Cultural Achievement for his work in the field of heritage conservation with a strong community link. He has been decorated as a Knight of the Order of The Star of Italy by the President of the Republic of Italy for his outstanding work in the field of restoration. His latest publication *Conserving the Collection*, is available on [www.csmvs.in/conservation/publications](http://www.csmvs.in/conservation/publications).

## ICOM-CC (International Council Of Museums-Committee For Conservation) Defines

**Conservation** — all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item.

**Preventive conservation** — all measures and actions aimed at avoiding and minimizing future deterioration or loss. They are carried out within the context or on the surroundings of an item, but more often a group of items, whatever their age condition. These measures and actions are indirect — they do not interfere with the materials and structures of the items. They do not modify their appearance.

*Examples of preventive conservation are appropriate measures and actions for registration, storage, handling, packing and transportation, security, environmental management (light, humidity, pollution and pest control), emergency planning, education of staff, public awareness, legal compliance.*

**Remedial Conservation** — all actions directly applied to an item or a group of items aimed at arresting current damaging processes or reinforcing their structure. These actions are only carried out when the items are in such a fragile condition or deteriorating at such a rate, that they could be lost in a relatively short time. These actions sometimes modify the appearance of the items.

*Examples of remedial conservation are disinfestation of textiles, desalination of ceramics, deacidification of paper, dehydration of wet archaeological materials, stabilization of corroded metals, consolidation of mural paintings, removing weeds from mosaics.*

**Restoration** — all actions directly applied to a single and stable item aimed at facilitating its appreciation, understanding and use. These actions are only carried out when the item has lost part of its significance or function through past alteration or deterioration. They are based on respect for the original material. Most often such actions modify the appearance of the item.

*Examples of restoration are retouching a painting, reassembling a broken sculpture, reshaping a basket, filling losses on a glass vessel.*

Source "Conservation: Who, What & Why ?" ICOM-CC. <http://www.icom.cc.org/330/about-icom-cc/what-is-conservation/>.

# A Tryst with The Bandaged Thumb

*A curator's quest for an artist long-forgotten*

Dr. Prasanna Mangrulkar

The CSMVS has two galleries, the Ratan Tata and the Dorab Tata gallery, where many oil paintings from the collection are displayed. It is home to a painting titled, *The Bandaged Thumb*, by a British artist Agnes Clara Tatham. This 'small' painting [35.6 (H) x 25.4 (W) cm] had been overshadowed for years by the magnificence of other oil paintings bequeathed to this Museum by Sir Dorab Tata and Sir Ratan Tata. This work was painted by a female artist who is not very well-known. There is scant information documented in the Museum's register (the year of acquisition: 1933, artist's name: Miss A. C. Tatham, and provenance: Purchased by the Trustees from RBC exhibition). A couple of years ago, when the time came to reorganise the display in the Sir Ratan Tata Gallery, *The Bandaged Thumb* was one of the paintings selected to be displayed, to show the visitors the gamut of painting genres in the Museum's collection. In fact, the concept determined the reorganisation.

A quick search on the internet guided me to what the initials to the artist's name, A. C. Tatham, stood for. I now knew the complete name of the artist, her nationality, and her life span — Agnes Clara Tatham, of British origin, born on January 18, 1893, died September 13, 1972.

Then, in November 2015, I came across a website dedicated to Agnes Clara Tatham created by her grandniece Nethe Dalby.<sup>1</sup> This website and our mutual correspondence yielded a great deal of personal information about the artist, her other works and particularly the journey of *The Bandaged Thumb* to its destination — CSMVS. This article gives a brief account of this.

Agnes studied art at the Byam Shaw School of Art founded by an India-born British painter, illustrator, and designer John Byam Liston Shaw (1872–1919). Here, Agnes received her lessons from Shaw



*Fig 1. Agnes Clara Tatham (inset above) at the age of 23*

himself and a third wave Pre-Raphaelite British artist Eleanor Fortescue-Brickdale (1871-1945). With Eleanor, she developed a warm and enduring relationship. Towards the end of her life, Eleanor even came to stay with Agnes. Besides the Shaw School, Agnes also studied at the Vicat Cole School of Art and the RA (Royal Academy of Art) Schools. Most of her works are in oil and tempera. Her oeuvre consists of thematic landscapes, Biblical themes, children's portraits and flowers.

Her affection for children reflects in her paintings and through her role as an illustrator for children's books; she helped establish an art school called Unique School for Children's Art in London.<sup>2</sup>



*Fig 2. 'The Bandaged Thumb', Agnes Clara Tatham, Oil on board, 35.6 (H) x 25.4 (W)cm, Acc. No. 33.3, Sir D.J. Tata Collection, CSMVS, Mumbai*



*Fig 3. 'Agnes With Her Easel' (inset above), John Byam Liston Shaw, Pencil on paper*



*Fig 4, 5 & 6. Agnes Kjærulff-Knudsen (at age 3 in the painting above) at ages 17, 30 and 62 (inset to the left)*



Fig 7. The unframed verso of 'The Bandaged Thumb', corroborating that it had been exhibited by the Royal British Colonial Society of Artists in Bombay in 1933. Also, Nethe confirms that the handwriting seems that of the artist herself.

The *Bandaged Thumb* was, for the first time, published in a London based magazine, *Woman* in July 1929. It was a part of an article *Amongst the Rejections* authored by the art critic Paul Konody. Konody lashed at the Selection Committee of the Royal Academy for having rejected modern and contemporary artworks of upcoming artists—the likes of *The Bandaged Thumb* by A. C. Tatham, on grounds of not being of the 'method'. In the article, Konody even supported the idea of having a British equivalent of the *Salon des Refusées*, though few feeble attempts had been made in the past.

Turning our attention to the art milieu prevailing in Bombay during the 1930s makes it easy to understand the circumstances in which *The Bandaged Thumb* reached its current abode. To draw context, the name of a dynamic personality that comes to fore on retrospection of the third decade of 20th century in the life of this Museum is that of Capt. William Ewart Gladstone Solomon. It was he who forged the Bombay Revivalism. As a curator of CSMVS from January 24, 1921 to March 25, 1937, he was in-charge of the Art Section. It was during his tenure that the Museum received its celebrated



Fig 8. 'Lady Meherbai Tata' (1918), W. E. Gladstone Solomon, Watercolour on paper, 60.7 (H) x 40.4 (W) cm, Acc. No. 33.75, CSMVS, Mumbai.

bequest of Sir Ratan Tata in 1922 and Sir Dorab Tata in 1933. It would not be out of context to incorporate in this article, an image of a never-shown-to-visitors portrait of Lady Meherbai Tata by Mr. Solomon to pay him a tribute for his lion's share in building the Art Section for the Museum. He collected, for the Museum, the Bombay School paintings and that of many such artists who, in the words of poet, cultural theorist, and curator Ranjit Hoskote, have fallen below the radar of visibility, but who participated in late-colonial India's visual culture, with its annual exhibition organised by Shimla Fine Arts Society, the Bombay Art Society and also the Royal British Colonial Society of Artists — the RBC! As its title suggests, many artists from the then British colonies of South Africa, Canada, India, New Zealand and Australia were the regular exhibitors of this Society. And interestingly, he was also individually associated with the Royal British Colonial Society of Artists, which raises a question in our minds — could Solomon have known Agnes personally?

When I left a message for Nethe on her website, she promptly replied —



Fig 9. The article by Paul Konody, that also featured A. C. Tatham's 'The Bandaged Thumb', in the July 1929 issue of the English publication, *Woman*. Copy of the article is courtesy of Nethe Dalby.



Dear Prasanna,  
It was a pleasure to read your letter. I'm happy that I could provide you with information about the painting of my mother as a 3 year old girl... The elder people in my family, who would remember anything about this painting, have all passed away. I would be very happy if you could send me a colour photo of the painting which I could place on my website. And if you could send me a photo of the museum, I would put this on my home page as well...

After we sent her images of the painting and the Museum building, she added,

Our acquaintance has been of great value to me. I am so pleased to have been able to add to my website the photo of my mother in colour, the photo of your beautiful museum and the data of when the painting was purchased by the museum... Agnes C. Tatham's sister (my grandmother) was married to a Danish priest. So she moved to Denmark where my mother Agnes Kjørulff-Knudsen (the girl in the painting) was born and brought up... Thank you very much for the photo of 'The Bandaged Thumb'.

I'm so pleased to have it in colour, it's great — I never saw it in colour before! :-)

Kind regards,  
Nethe Dalby

#### The Author

Dr. Prasanna Mangrulkar is an Assistant Curator (Paintings and Education) at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya since 2007. He received a doctoral degree from University of Nagpur for his thesis on The Chitrakathi Tradition of Maharashtra: An Ethno-artistic Study.

#### Endnotes

- 1 <http://www.bricksite.com/tatham/>
- 2 Information on the life of the artist is courtesy of Nethe Dalby.
- 3 Unpacking the Studio: Celebrating the Jehangir Sabavala Bequest, The Museum Newsletter, Vol. 8-9, Issue 4/1, 2015-16

# The Bandaged Thumb

## Preliminary Investigation Report

Nikhil Ramesh

This work of art was brought to the CSMVS Museum Art Conservation Centre in order to carry out a set of preliminary investigations to determine its condition and to propose a treatment plan, if required.

The painting, framed under glass, with a gold-coloured spacer, needed to be de-framed in order to carry out investigations under ultraviolet and infrared light.

The painting was found to be in a stable physical condition. Minor losses were evident in the paint layer along the borders. The unvarnished painting seemed to have a certain gloss all along the edges. A couple of brown spots on the blue frock and on the forehead were observed.

### Ultraviolet (UV) Investigation

UV examinations revealed the existence of accretions coincident with the overlapping frame on the borders; these were dark. These spots could be earlier interventions of some kind and should be investigated further.

### Infrared Investigation

Infrared imaging did not reveal any underdrawing. What it did reveal was a clear difference in the way the bricks in the wall were painted indicating different pigment compositions to create similar hues of the reddish brick colour.



Fig. 2. Infrared close-up of the brick wall showing the different shades of grey (inset left)

Fig. 3. Close-up of the brick wall in ambient light (inset right)



Fig 1. In the centre, the complete painting as seen under the ultraviolet light, and to the left and right, close-up of areas on the border with the glossy and spotted surface (inset above), and below, a close-up of the foot of the painting.



Fig. 4. The artwork in normal light without the frame. Enriched areas indicate the brown spots that were investigated under a microscope; Microscopic shots seen below



Fig. 5. Seen under 50x magnification, copper-based paint tarnishing (point 1, inset left); Seen under 220x magnification, deposit on the forehead (point 2, inset right)

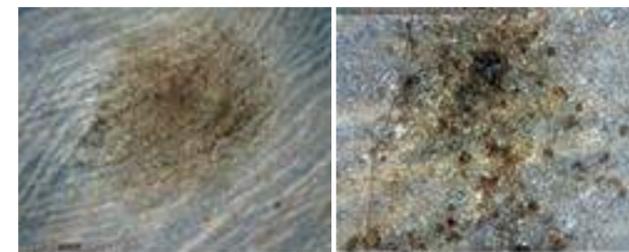


Fig. 6. Deposits on the blue frock, seen under 50x (point 3, inset left) and 220x (point 4, inset right) magnification

### Microscopic Investigation

Observation with a stereo microscope revealed gold paint in certain areas and also revealed darkish green deposits in patches along the border region. The dark brown spots on the blue frock and on the forehead seem to be on the surface and not originating from below the paint layer.

### Inferences

- The investigations carried out are indicative of the fact that at some point of time in its history the artwork was kept in direct contact with the gold painted spacer. And it is this gold paint that transferred itself onto the borders of the painting.
- The spacer has a felt lining at present, separating it from the painting, indicating that this intervention was carried out at some point after its initial framing.

### Recommendations

- The painting is in a stable physical condition with no signs of active deterioration.
- It is recommended that the borders be cleaned of the gold paint.
- The existing spacer is stuck and should be replaced with preferably archival quality spacers.

### The Author

Nikhil Ramesh is a Conservator-Restorer at the CSMVS Museum Art Conservation Centre, with over seven years of experience handling diverse objects. He was a participant of a programme in conservation studies by the Leon Levy Centre For Conservation Studies, Nagaur, in partnership with The Courtauld Institute of Art and supported by The Mehrangarh Museum Trust.

# Timeline: Life and Conservation-Restoration of Antoine Dubost's Sword of Damocles

Omkar Kadu

In its May 13, 1807 issue, The Times, London informed readers—

*'Among the Exhibitions which excite the curiosity of the town at present moment is that of Mr. Dubost, in Pall-mall, whom Mr. West, no common judge, has denominated first painter of the age. It consists of only six Pictures, but they possess a rare variety of*

*powers combined in one man. The Damocles is one of the richest pictures we ever beheld.'*<sup>1</sup>

Following is the timeline of the life and conservation-restoration of a painting, admired for its union of *'le dessin de l'école italienne au coloris de l'école flamande.'*<sup>2</sup>



Fig. 1. 'Sword of Damocles', Antoine Dubost, Oil on canvas, 228 (H) x 258 (W) cm, Acc. No. 22.4544, Ratan Tata Art Collection, CSMVS after conservation-restoration

**1769**

Lyon: Antoine Dubost (d. Paris 1825) was born into a wealthy family. He completed his military service and started his travels.

**1788**

Dubost enrolled in the École des Beaux-Arts, Paris and learned the emergent neo classical style under François-André Vincent.

**1789**

The French Revolution (1789-99). Dubost's family lost its fortune.

**1804**

Dubost painted L'épée de Damoclès (Sword of Damocles), first exhibited in the Salon de Paris. Among his four works in the Salon, Sword of Damocles received a gold medal and coveted praise of neoclassical painter Jacques Louis David.

**1806**

Dubost moved to London.

**1808**

Dubost brought the work to England where it was exhibited as a centerpiece at the Royal Academy. Anglo-American painter and then President of the Royal Academy Benjamin West, too, commended the work. It was subsequently sold to London-based patron and Dutch merchant Thomas Hope, who displayed it in his famous London townhouse. But, the painter and the patron soon had a falling out, possibly, over the decision to hang the painting alongside a work by West, perhaps prompting critical comparison and West's envy.



Fig. 2. A photograph of Sword of Damocles at CSMVS a few decades ago

**1808**

Another reason could have been the clash of two strong-headed personalities; the strain in their relationship continued as Hope reduced Dubost's painting and effaced his signature, and Dubost subsequently satirized Hope and his wife in a painting entitled *Beauty and the Beast*, which led to a feud that continued even after Dubost's return.<sup>3</sup>

**1813**

January. Dubost returned to Paris. *Sword of Damocles* stayed in the Hope family.

**1825**

Paris. Antoine Dubost died.

**1917**

Hope auction sale. Sir Ratan Tata bought it as anonymous 'French School'.

**1921**

*Sword of Damocles* was gifted to Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai, as part of the Sir Ratan Tata Art Collection.

**2000**

A full-fledged conservation-restoration studio was to be set up for the collection in the museum under the former Director Dr. Kalpana Desai. Abraham Joel, Fine Arts Conservation Inc. (FACI), New York, visited CSMVS and helped survey the European paintings collection.

October. Dr. Richard Spear, an eminent historian, visited the museum and conducted preliminary examination of the European Paintings at CSMVS. The CSMVS has a collection of 320 paintings on canvas panel, and copper plate of Flemish, British, Italian, Dutch, German and Indian origin.

**2004**

December. Dr. Richard Spear returned to the museum for further study.

Abraham Joel and Dr. Richard Spear, with Dilip Ranade, Retd. Sr. Curator, CSMVS, identified 25 important paintings from the collection for restoration.

**2006**

Dr. Spear attributed *Sword of Damocles* to Antoine Dubost, elaborating on the painting in a spread in *The Burlington Magazine's* August issue.



Fig. 3. The ultraviolet examination set-up (inset above)

Phase 1  
**2006-07**

On examination, the painting was found to have been varnished two or three times, it had been consolidated with a wax-based adhesive, possibly to prevent furthering of the flaking of the paint, and had been lined previously (may be before acquisition by Sir Ratan Tata), strip-lined as well. Fungus was observed on the verso.

Removal of darkened varnish, by Barbara Bertieri and Elizabetha Cori, Conservators, FACI, visiting under the Kress Foundation Grant, revealed a signature, in Greek, on the footstool. It read— ΔΥΒΟΣΤ ΕΠΟΙΕΙ' ('Dubost made it').

Due to fungal infestation observed on the verso of the painting, it was decided the old lining be removed and anti-fungal treatment be given. After facing the painting with gelatin, it was removed from the stretcher and flipped face down. Barbara Bertieri began removal of the strip lining. Omkar Kadu and Deepak Gaikwad assisted her in this work and continued with removal of previous lining after her and Abraham's leave.

**2008-10**

The painting was kept in storage under observation.



Fig. 4. Installations of 'Sword of Damocles' at the Sir Dorab Tata Gallery, CSMVS, Mumbai



Fig. 5. Chromatic integration of the painting

## Phase 2

### 2011

Sabyasachi Mukherjee, Director General, CSMVS, and Dr. Deborah Swallow, Director, The Courtauld Institute of Art, London, brought their institutions together to collaborate. Dr. Aviva Burnstock, Professor and Head of the Department of Conservation and Technology, The Courtauld Institute of Art, and Anupam Sah, Head of Art Conservation, Research, and Training, CSMVS MACC were entrusted the task of leading the project in consultation with Paul Ackroyd, Sr. Paintings Conservator, National Gallery, London.

With support from Zibby Garnett Travelling Fellowship, Nehru Trust for the Indian Collections at the Victoria and Albert Museum (NTICVA), The Courtauld Institute of Art, and CSMVS, graduates from The Courtauld—Mark Coombs, Harriet Pierson, Clio Nisse, Kristina Mandy, Pearl O'Sullivan, Alysia Sawicka, and Sarah Freeman were offered a series of internships at the CSMVS.

### 2014

Retouching and conservation of the frame continued through the year.

### 2015

*Sword of Damocles* was framed and displayed in the Sir Dorab Tata Gallery.

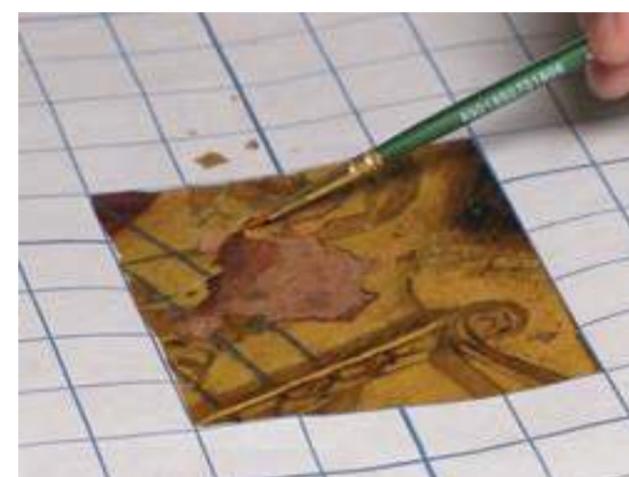


Fig. 6. Consolidation of flaking paint layers



Fig. 6. Removal of the old lining

#### The Author

Omkar Kadu is an Assistant Curator (Conservation) at the CSMVS Museum Art Conservation Centre with over a decade of conservation experience handling objects of diverse materials. He has been part of the Conserve-Arte Citi-CSMVS Art Conservation Project, Art Conservation Resurgence Project supported by the Sir Dorabji Tata Art Trust, the conservation of the 16th century Anvar-i Suhayli Manuscript - A Bank of America Global Art Conservation Project and more recently the Dresden Miniatures Conservation Project. He was deputed by the CSMVS to SRAL under the Andrew W. Mellon Indian Conservation Fellowship.

#### Endnotes

- 1 Spear, Dr. Richard, "Antoine Dubost's 'Sword of Damocles' and Thomas Hope: an Anglo-French skirmish", *The Burlington Magazine*, (England) CXLVIII, August, 2006.
- 2 Ibid. (le dessin de l'école italienne au coloris de l'école flamande; trans., the design of the Italian school in the colours of the Flemish school)
- 3 Ibid.

# Case Study: A 20th Century Chanderi Vande Mataram Sari

Prajakta Jadhav

A beautiful early 20<sup>th</sup> century sari, a gift to the CSMVS collection by Smt. Kalpana Vora, reflects the sentiment of the Indian freedom movement. The silk sari, part of the betrothal trousseau received by a Mumbai (Sikkanagar) resident Mrs. Sushila Vora from her mother in 1948, is flesh tint in color, with the words *Vande Mataram* in shades of green and maroon woven on the silver and golden *zari* along the borders and on the star-shaped *buttis* strewn all over.<sup>1</sup>

The chanderi sari, part of the exhibition *Conserving the Collection—A caring path for 5000 years of our Art (2016)*, was conserved at the CSMVS Museum Art Conservation Centre in 2016. The sari was very fragile and was rolled on a textile table roller to minimize movement and avoid mishandling. The textile table roller is a convenient facility, and enables a textile object to be rolled from both ends for ease of handling. Prominent creases around areas with big losses were first slightly dampened with distilled water to soften them, and with a Mylar barrier, a hot spatula was used to flatten them. The sari had several tears and losses. Stitching was ruled out, considering the brittle nature of the fabric.

The tears and losses were repaired by gluing pieces of fine silk crepe line, with an adhesive—Klucel G, on the verso of torn areas. Once the adhesive was activated with acetone, weights were placed to hold the patch in place and to ensure alignment of the fabric. The percentage of the adhesive was key—too much could stiffen the fabric, and too little would mean inadequate adhesion that would have the silk crepe line peel right off. Also, the edges of the silk crepe line patches were chamfered to secure the adhesion. Lining the entire sari would have led to stiffness and loss of transparency; also, the silk crepe line weave which is closer together would have been impossible to align to the weave of the sari. The sari was finally re-checked for any losses that still had to be addressed, and the same was done with patches of silk crepe line wherever necessary. The sari was finally rolled onto a roller and moved to storage. *Vande Mataram*, a poem penned by Bankimchandra Chattopadhyaya had become the clarion call of the country during the freedom

movement. So that the spirit of the words *Vande Mataram* would remain etched in public memory, a popular method was to weave it in fabrics of the time—not just in saris but in men's apparel as well. It was believed that this would keep the flame of the freedom movement burning in the psyche of the common man and would invoke a sense of patriotism for their motherland.<sup>2</sup>

Since then, *Vande Mataram* has been elevated to the position of India's National Song.



Fig. 1. Clipping from a Gujarati newspaper about the sari

### The Author

Prajakta Jadhav is a Conservation Assistant at CSMVS Museum Art Conservation Centre and attached to the Textile Conservation section. She handled the collection care for the new Textile Gallery. She has participated in Conserve-Arte Citi-CSMVS Art Conservation Project, and Art Conservation Resurgence Project supported by the Sir Dorabji Tata Art Trust.

### End-notes

- 1 Refer to Fig. above
- 2 Ibid.



Fig. 2.



Fig. 3.



Fig. 4.

Fig. 2. Activation of the adhesive on the patch

Fig. 3. Chamfering of silk crepe line patches that were cut corresponding to the areas with losses in the sari

Fig. 4. Placing of a crepe line patch on an area on the sari with losses

Fig. 5. Close-up of the 'Vande Mataram' embroidery on the sari



Fig. 5.



Fig. 1. 'Procession of Abdullah Qutb Shah', mid-17th century, Painting on Cloth, 89.0(H) x 336.0(W) cm, Sir Akbar Hydari Collection, CSMVS, Mumbai.

## Case Study: Procession of Abdullah Qutb Shah—A Deccani Painting on Cloth

Nidhi Shah

### Background

This 350 year-old Deccani gum-tempera painting on cloth is from Golconda. Contemporary to the Mughal painting tradition, the arts of the Deccan, particularly of the larger states of Ahmednagar, Bijapur and Golconda, are known for their distinctive aesthetic vision and their synthesis of a wide range of influences including 'Chalukyan, Timurid, Westerner, Deccani, Maratha, Habshi, Nayakwari, Brahmin, and European'<sup>1</sup>. A glimpse of this remarkable artistic moment in Indian history can be seen in the large {89.0(H) x 336.0(W) cm} cloth painting of mid-17<sup>th</sup> century in the CSMVS collection depicting the Procession of Abdullah Qutb Shah.

An enlarged version of an earlier masterpiece now housed at the Saltykov-Shrshedrin State Public Library, Leningrad (formerly Saint Petersburg), this painting depicts a grand procession of the Sultan riding an elephant attended by high-ranking officials

as well as an animated throng of courtiers, singers and musicians.

### The Procession

Though a continuous procession, the painting can be divided into four distinct groups. At the beginning of the procession is an elephant-rider holding an auspicious, fish-shaped standard signifying the *mahi maratib*, a military honour.<sup>2</sup> Flag-bearers and soldiers with swords, shields, lances, and guns form the first part of the painting. A row of horse riders is led by the Mir Jhumla, the Prime Minister of Golconda who eventually defeated the Mughals. The horse-riders are closely followed by a phalanx of attendants waving *chauris* (cloth fans).

The third section is dominated by the Sultan himself. He wears a long golden robe, holds a bunch of

flowers and is seated on a golden howdah atop an ornamented royal elephant. He is surrounded by several attendants: holding a canopy of cloth, hailing him, swinging censers to ward off evil.

Behind this group are the equestrian portraits identified by the inscriptions as Mirza Shah (Mirza Nizamuddin Ahmed, the son-in-law of Abdullah Qutb Shah), and riding the white horse below, Abul Hasan Tana Shah (another son-in-law and the future king of Golconda) who is dressed like the king himself in richly brocaded clothing. Niknam Khan, the general, riding a reddish-brown horse is placed in between the horse and elephant riders, and the soldiers in white. Being a martial or a victory procession, the portraits thereof are very formal.

### Conservation Treatment

This painting had suffered damage and needed to be conserved at the earliest. A water-related accident caused the overlapping of paint layers and staining. The damage by water not only weakened the cloth but has also lead to flaking of the painted surface. The painting had also accumulated dust on its surface over the years.

Previous damage to the painting could be seen as tears—mainly around the edges of the painting—holes, lifting of the edges of the lining of the painting, previous retouching, significant flaking of paint layers especially in areas with black, green, and gold colors.

Certain losses to the cloth on which the painting has been made could have possibly been the charring of the cloth due to the black or green pigments used.

The painting was photographed in seven sections. A detailed graphic condition report was prepared for each section.

There was an initial consolidation of the painting done through a nebuliser that stabilised the powdery and flaking paint of the object. The latter treatment began with careful and gentle cleaning of the dust layer with a soft nylon brush, avoiding disturbing the flaked areas. Once the cleaning was done, the areas with loss of pigment were consolidated with a soft round brush; flaking areas on the painting were first addressed with ethanol to help the adhesive travel smoothly within the cloth for proper consolidation. The consolidant (Kluacel G, activated in de-ionised water in a 1:1 ratio, chosen because of its flexibility, solubility in water and a variety of organic solvents, and its favourable behaviour with the properties of the pigment) was used to stabilise and fix the flaked areas on the surface of the painting. Removal of the paper lining from the painting was necessary because it was causing stress within the cloth on which it was glued. The paper was moistened with ethanol and de-ionised water (1:1). The paper along with the old adhesive was very gently scraped out using a scalpel. The same treatment was applied on the verso after flipping the painting. The consolidation was strong enough to hold



Fig. 2. Graphic documentation of the painting



Fig. 3. The lining process underway



Fig. 5. Movement of the painting after the completion of the lining process



Fig. 4. Analysis of the pigment layer using a handheld XRF (X ray fluorescence) instrument

the pigments in place even as the painting was being flipped and flipped back.

The entire painting was lined with a cellulosic adhesive (gluten free starch paste) to strengthen the base support of the painting. It then went through the process of chromatic integration with a base colour so the visual of the painting is not disturbed.

#### The Author

Nidhi Shah is the Projects Coordinator at CSMVS Museum Art Conservation Centre and has been involved with the ConservArte Citi-CSMVS Art Conservation Project, Art Conservation Resurgence Project supported by the Sir Dorabji Tata Trust, and Conservation of the 16th century Anvar-i Suhayli Manuscript—A Bank of America Global Art Conservation Project. She was deputed by CSMVS to the MET and SRAL under The Andrew W. Mellon Indian Conservation Fellowship.

#### Endnotes

- 1 A History of the Deccan. *Sultans of Deccan India 1500-1700 Opulence and Fantasy*, ed. Navina Najar Haider and Marika Sardar, 2015
- 2 *Golconda Through Time: A Mirror of the Evolving Deccan* by Marika Sardar by Marika Sardar, 2007

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- Desai, Kalpana (ed.), *Jewels on the Crescent: Masterpieces of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya* (2007)
- Haider, Navina Najat and Marika Sardar, (ed.), 'Sultans of Deccan India 1500-1700' *Opulence and Fantasy* (2015)
- Kramrisch, Stella, *A Survey of Painting in the Deccan* (1937)
- Michell, George and Zebrowski, Mark, *The New Cambridge History of India: Architecture and Art of the Deccani Sultanates* (1999)
- Zebrowski, Mark, *Deccani Painting* (1983)

# Case Study: Conservation Treatment Process of the 17th century Flemish painting David and Abigail

## A Brief Overview

Kritika Ware

### Background

The painting *David and Abigail* is currently on display in the main wing of the CSMVS building in the Sir Dorab Tata Gallery. It is one of the important exhibits from the CSMVS European oil paintings' collection. It is a 17th century painting in a large format, its size approximately six by eight and a half feet including the frame. The painting belongs to the Sir Ratan Tata Collection and was bequeathed to the Museum after his death in 1918 along with a hundred other important oil paintings. The painting was earlier displayed in his residence in London, York House.<sup>1</sup>

The painting is attributed to the Flemish master painter Erasmus Quellinus II, traditionally placed under the Flemish Baroque School. Quellinus became the master of the St. Luke's guild in 1633-4, the highest artists' guild in Europe. He was the closest collaborator of the great Flemish master Peter Paul Rubens in the 1630s, and was profoundly influenced by his work.<sup>2</sup> He became the official painter of the city of Antwerp after the death of Rubens in 1640.

The subject of this painting is based on the biblical episode from the Old Testament on the dramatic meeting between two starkly different personalities David and Abigail with their respective entourages, who fell in love and eventually got married. The painting is an important source of study from the point of view of the artist's style, similarities observed in terms of compositional designs, features and staging with his other paintings and of the degree of Rubens' influence on his work.<sup>3</sup>

The conservation treatment of the painting was carried out in intermittent stages. The team was led by Anupam Sah, Head of Art Conservation, Research and Training, CSMVS MACC and Omkar Kadu,

Assistant Curator (Conservation), CSMVS. Vaidehi Savnal, Dilip Mestry, Prajakta Jadhav and I worked on the treatment at various stages. The support staff included Sunil Bhosle, Onkar Abhyankar, Santosh Khanvilkar, Dagadu Kasare and Kiran Gimal from CSMVS MACC.

### The Conservation process

The painting arrived in the CSMVS Museum Art Conservation Centre in 2013 for conservation treatment prior to the gallery's inauguration. Detailed examination and technical analysis was undertaken at the time to determine its existing physical condition and to identify the conservation issues that needed to be addressed.

The following points formed the basis of the formulation of the treatment plan. Essential conservation treatment meant that the painting would be fit for display. This involved two aspects, first to safeguard its physical condition, and secondly to improve its visual aspect. Minimum intervention and reversibility of conservation materials were the underlying basic factors for formulating the treatment plan.

With regards to the physical condition, the support or the previously lined canvas was loose and sagging, which caused much movement; there were also bulges near the base in the canvas. The flaking in the paint and ground layers needed to be addressed immediately to prevent the risk of further loss and permit safer handling of the painting for interventions that would follow.

Visually, the varnish layer was uneven and patchy, and had darkened due to aging, which caused the details and colour tones in some areas to be hidden. Previous cleaning test areas in the varnish layer were observed near the base. Examination in ultraviolet light revealed



Fig. 1 'David and Abigail', Erasmus Quellinus II, 17th century, Oil on canvas, 182.5(H) x 256.0(W) cm, Sir D.J. Tata Collection, CSMVS

the varnish layer comprised three different types of varnishes based on their fluorescence and solubility in chemical solvents. The thickness of the varnish layer varied all across the painting, and some areas appeared to have been selectively cleaned, especially the faces of the central figures. Ultraviolet examination also revealed a number of old retouches.

The paint layers were consolidated first. The consolidant was selected for its adhesive strength and dispersion properties. A bridge was placed over the painting to reach the central areas. After consolidation, the painting canvas was tightened by opening out the keys of the stretcher. Discussions took place among the senior conservators and the curators with regards to the improvement of the visual aspect of the painting. It was decided to partially clean the varnish in areas where they were thick and had darkened to a considerable extent in order to bring out the details and to even out the overall sheen and appearance of the varnish layer. The varying thickness of the varnish layer was charted throughout the painting by demarcating the areas to be worked upon on a sheet of Melinex, a high clarity polyester film, which was large enough to cover the entire surface of the painting. The cleaning of the varnish

layer was carried out with appropriate solvents with adequate safety precautions. The varnish layer was periodically monitored during and after cleaning in ultraviolet light. While cleaning, a number of previous retouches were removed and hard fillers exposed; they were retained. Jarring old, dark retouches on light-coloured areas found especially along the vertical joints in the canvas were removed by first softening them with a solvent followed by gentle mechanical removal using a scalpel. The losses in the paint and ground layer were filled with an inert putty mixture and textured according to the surrounding paint surface.

The painting now needed a new coat of varnish. A medium-gloss varnish was chosen that would saturate and bring out the colour tones without making them too fresh. It would also impart a more uniform overall appearance to the surface by merging the cleaned and untouched areas in the varnish layer. The new varnish layer also acted as a protective coat and a barrier between the new retouches that were to be undertaken in the next stage.

Chromatic integration was carried out with conservation grade retouching pigments. The first



Fig. 2 & 3. The painting examined under ultraviolet light before (inset left) and after (inset right) varnish removal.



Fig. 6 & 7. A section of the painting before (inset left) and after (inset right) chromatic integration.



Fig. 4 & 5. Infrared imaging showed a change in the composition (encircled in white) of the right hand of the figure holding the dog's leash; the figure as seen in ambient light (inset left).



Fig. 8 & 9. A section of the painting before (inset left) and after (inset right) chromatic integration.

leg of the chromatic integration required working on matching the tone of the filled white areas to the surrounding paint layer. The second and final stage involved the toning down of the dark brown retouches at the joints and at the base (on the medium to dark paint tones) by painting over to lighten them. In case of areas with details, slight suggestion was created with similar tones instead of sharply recreating the details. Extensive old retouching in key areas were left untouched as they did not take away from the overall picture.

Infrared examination of the painting was conducted to observe the underdrawing and underlying paint layers. A change in composition of one of the figures was revealed — the man to the far left of the picture holding the dog's leash.

Work on the frame included physical cleaning of the gilt surface, recreating and replacing the lost parts in the stucco decoration and chromatic integration of

replaced pieces. This work went on simultaneously along with the painting's conservation. The painting is currently on display.

Through the study and conservation process of this painting, a glimpse of its history was revealed. The conservation approach adopted was holistic yet understated; to keep the charm of the painting intact as a period painting, and yet fill it with new life. The challenge lay in determining the extent of treatment—how much to do and to what degree? The aim was to achieve an overall balance, both in terms of retaining its character as far as possible while carrying out the treatment, which was fulfilled. The painting still stands, yet to reveal its secrets to those who will listen, or rather look and observe, understand and enjoy.

#### The Author

Kritika Ware is a practising art conservator-restorer and was previously employed with CSMVS Museum Art Conservation Centre as an Assistant Conservator. During her tenure of four years, she was engaged in the conservation of art objects, having worked on collections such as European oil paintings, contemporary paintings including Bombay School paintings, and objects of ivory.

#### Endnotes

- 1 Spear, Richard. European Paintings. In: Pal, Pratapaditya (ed.) et al. East Meets West. Marg, Trustees, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, 2010. 158-159. Print.
- 2 Attribution made by Walter Liedtke. East Meets West. Pg. 169.
- 3 Ibid., 169. Sourced from Jean-Pierre de Bruyn. Erasmus Quellinus (1607-1678): De Schilderjen met Catalogue Raisonne, Freren, 1988.

# Interview: Perspectives on Conservation

with Dr. Aviva Burnstock, Head of Art Conservation and Technology,  
The Courtauld Institute of Art, London

As told to Renuka Muthuswami



Fig. 1 & 2. Dr. Aviva Burnstock (to the right, inset above), observing European oil paintings under infrared microscopy at the Sir Dorab Tata Gallery, CSMVS as part of Phase II of the collaboration between CSMVS and The Courtauld Institute of Art, London

**How did Phase I—'Sword of Damocles' of the collaboration come about? What insights into conservation could you provide to CSMVS MACC? We aim to spearhead conservation practice. Do you think we are well-equipped?**

It started with Dilip Ranade, who was the curator then. For my first visit, which I think was in 2010, I had come for just a few days to discuss with Anupam Sah and the curators, in what way The Courtauld could be helpful, and also to build opportunities for graduate students of easel paintings at The Courtauld to come here and work on the European collection. I got a chance to see the collections and I loved the paintings and felt excited at the prospect of working at such a nice conservation department, which was already set up and well-established, of course, when I

got here. I felt that we could work together as a team to do something that was mutually interesting, and so it has progressed for the last five years. So the way that the Damocles, to answer the question, came about was we sat down and talked about numerous possibilities of what we could do and I asked for what is most important. To that, they said, well, it was actually Mr. Ranade who said, 'I would really like the painting back on the wall before I retire.' Now I am not sure that actually happened; it happened, I think, after he retired. But he was passionate and felt strongly about it, and so without thinking too hard I said, 'we'll do it!' The project actually took a long time, for different reasons, partly because it is a large painting and was in a fairly poor condition; it had been lying unstretched for quite some time, a couple of years in the department. So we needed to do a full study of

the picture before embarking on what turned out to be a fairly complex treatment and we had to draw in the expertise needed. I didn't have all the expertise so I had to ask various people to help. We had to work here as a team; many people, many hands were involved. Does that answer the question of how we started?

**Mr. Ranade...said, 'I would really like the painting back on the wall before I retire.'... he was passionate and felt strongly about it, and so without thinking too hard I said, 'we'll do it!'**

**There were several interns who came in from The Courtauld to CSMVS MACC. How was the feedback? Was their time here beneficial? Did it help them in a specific way? And in which areas?**

I think we learnt as much from the people here as we brought to the table. Because it does differ. The graduates could provide to and learn from the MACC about working in another institution, about institutional priorities in India, and work on things that are familiar to them but in a different location. Different museums have different preferences, demands, interests, resources, so it did, as imagined, turn out to be a good experience for them. I learnt about working in a team and about doing things in the right order and about keeping good documentation; and adapting to the conditions here, I think that was the biggest thing. And working in a team was really important because there were some crucial moments in the treatment that required eight or ten people working together where everyone needed to understand what everyone else was doing. I believe the restorers we work with here are already quite skilled—Dilip Mestri (Asst. Conservator, CSMVS), and Omkar Kadu (Asst. Curator - Conservation, CSMVS) in particular is a very skillful restorer. So maybe they learnt something from the teamwork too about restoring large pictures; maybe each of us learnt different things.

**The climate in India, unlike the UK, has an immense effect on paintings. How do you think that affects conservation decisions?**

It is quite well understood that fluctuations in climatic conditions influence paintings, so keeping paintings in stable conditions is the advantage we have. There are European paintings in many museums, and I only

really know about European paintings and am not an expert on anything else so I have to limit to that. What I notice is that, and I have realized it this time around, the high humidity here is what causes deterioration. On the other hand, some measures have been taken historically to prevent the changes in the climate affecting pictures. For example, putting backings on pictures systematically, and that has meant that some of the pictures in the collection are actually in very good condition, although it is also obvious that others are not. Many of the causes of deterioration have to do with heat and moisture, and fluctuations, so if that can be avoided then works will be preserved for longer. I have not yet seen the pictures in the store in any detail so I should reserve judgment on that until I have. So, it is true. (The climate in India has an immense effect on paintings.)

**Were there any other issues that you faced here while formulating conservation strategies? How difficult was it?**

The first was that I was unsure if some of the conservation materials I had brought from the UK worked here—certain varnishes and other sensitive materials. The second was the availability of materials and equipment in India, the lack of enough resources for technical study. I took some samples back to the UK to develop and test. A big commitment is needed for this issue to be tackled.

**Were there some notable discoveries you made from the cross-sections of pigments from Antoine Dubost's 'Sword of Damocles'?**

The important technical discovery was that we found why the ground layer was vulnerable, we realized there was a bad deterioration issue, and we had to impregnate the painting. What we also saw were meticulous under drawings with the infrared reflectography. This work is a representation of the Neo Classical period, as maintained by Richard Spear in his spread in the Burlington Magazine.

**You recommend the IR adapted camera for the CSMVS MACC. Is/are there any other equipment used for examination or even conservation practice you would recommend?**

Oh yes, there are several! The IR (infrared) adapted camera — I would recommend the Osiris camera (by Opus), it has better penetration, and high resolution infrared reflectography. We only just got it at The Courtauld and we use it every single day. A handheld XRF spectrometer, I think by Bruker, to identify

elements without collecting samples. But before that purchase, a light microscope, to look at samples. I have brought along molds to make cross-sections but I need the light microscope for examination. You already possess the UV Fluorescence and FTIR. It is essential to examine the organic materials. The GC-MS (Gas Chromatography-Mass Spectrometry) for examination of organic materials! It is on my list! I want it for The Courtauld; we don't have it yet. Examining the organic material to identify medium is key—oil, gum, glue, egg tempera, because one cannot just tell by looking.

*The Courtauld is a part of the Modern Oils Research Consortium, a collaboration with Tate, GCI, Cultural Heritage Agency of Netherlands and Hamilton Kerr Institute. A word on the project? How far have you come and what do you hope this initiative leads to?*

Yes, the MORC is new, a collaboration. We are looking to identify problems, by studying analysis and composition of paints, and analyzing deterioration of pictures. The GCI are conducting some research, and the Tate was given a set of the Windsor Newton modern oil paint samples. The Courtauld has several

British paintings using the Windsor Newton oil paints. What I am researching on, is surface cleaning on unvarnished painting because these are soluble in water. The aim to formulate methods of treatment, and work with different institutions. My students get an opportunity to work at these places; I visit the Tate regularly. We also have Judith Lee- a PhD student working in collaboration with the MORC.

*Working toward conservation of contemporary paintings seems close to your heart. Dr. Tom Learner, Head of Science, GCI, (also a part of MORC) is a sterling member of the International Network for the Conservation of Contemporary Art (INCCA). What is the network working toward? Are you undertaking any research?*

Yes, it is very close to my heart. And yes, the INCCA is very exciting. I can talk about an on-going research at The Courtauld- Maureen Cross, working on the paintings of Justin Knowles (British artist, 1935-2004). We are looking into the water damage on raw canvas in his works. His works have big empty spaces on the canvas, we are looking into how we could work on water stains on those areas.

What is International Network for the Conservation of Contemporary Art (INCCA)?

The Conservation of Modern Art, a Dutch research project carried out in 1995, to develop a methodology that would assess and solve problems of conservation and restoration of contemporary art, led to a first-of-its-kind symposium in 1997- Modern Art: Who Cares? Two years and an eponymous book later, the International Network for the Conservation of Contemporary Art (INCCA), an embodiment of the symposium was formed.

Source "Contemporary Art: Who cares?"  
www.nimk.nl/nl/contemporary-art-who-cares

*Comments on Phase II of our collaboration and on completion of Phase I?*

For Phase II, we looked at the 200 European paintings in the collection to identify the ones that need urgent treatment, based on importance or future study. Taking into account Richard Spear's and the curators' interests, it is important to come to an agreement on the works the museum wants to investigate. I would be involved in technical investigations, and creating resources for technical analysis. And Phase I, well, it was something to see the *Sword of Damocles* up on the wall. But one is very critical of one's own work.



Fig. 2.



Fig. 3. Dr. Burnstock observing European oil paintings in the CSMVS storage

# Paraconservators: Defining Paraprofessionals within Conservation

*What does one identify darners Salamat bhai and Khan ji's invaluable roles within the CSMVS conservation centre as?*

Renuka Muthuswami



Fig. 1. Khan ji (inset right) and Salamat bhai (inset left) at work at the conservation centre

We preserve trails of textile in the hope that we help sustain history. But sometimes that history needs recreation, sometimes, a darn.

A conservator operates as a nucleus around paraprofessionals that help carry forth the strategies. Prajakta Jadhav, Conservation Assistant at the CSMVS Museum Art Conservation Centre (CSMVS MACC), agrees. Her careful work on a decrepit early twentieth century Chanderi sari, undergoing conservation at the centre at the time, helps elucidate her role as a textile conservator.

Prajakta says she was developing her skills when she first met darners Khan ji and Salamat bhai and found that their expertise and input informed her own conservation practice. It is cumbersome and also fairly expensive to procure threads in corresponding colours of the area of the garment that needs darning. For some present-day darners, a quick fix is cutting off a square surrounding the damaged area and patching it using a piece from another garment. Threads from the same garment may also be re-used. These practices, however, are counterproductive to traditional darning as well as conservation.

Abdul Salam Subhan Ali, better known as Salamat bhai, came to Bombay in the early eighties, and has been with CSMVS MACC for at least two years now. When asked about his most challenging work yet, he says, “*koi kaam bhaari nahi...kapda batata hai*” (no work is challenging...the fabric guides the work). Salamat bhai trained in Fatehpur and worked in Kanpur through the eighties but credits his skill-set to Nana Chowk ke Ustaad Shafique bhai, who he regards was Mumbai's biggest *karigar* (artisan) at the time. Vahajuddin Khan or Khan ji, as he is known, has also been with CSMVS MACC for well over two years, and trained under his brother and Master ji Akram. He maintains a *rafoo* (darn) must always be *unnees-bees* (approximate) to a machine stitch.

Threads are woven drawing the longitudinal warp — *taana* and the transverse weft — *binaai* together. *Bajaji, andar-bahar bajaji, tepchi, nal kheeckhe taana* are a few of the several stitches used by the community of darners; some, like the *nal kheeckhe taana* are now on the brink of extinction. The community considers *silaai* (stiches) sacred. Loyalty to their gurus is what Salamat bhai fears the younger darners lack; two of his four sons are practitioners but he has his own *chela* (disciple) Farheed. The gradual disappearance of several stitches, according to him, is given this wariness within the community. There exists the proverbial sentiment of dying with knowledge than to have it passed on to the wrong hands.

Salamat bhai says it is an unknown talent, a *hunar*, to have *kapde ki pehchaan* (an eye for fabric), one that can't be taught. Salamat bhai and Khan ji are

dexterous; it is amazing to see the deft motion of their nimble fingers, their powerful hands manoeuvring the needle delicately.

Salamat bhai and Khan ji have come to occupy a special place at CSMVS MACC and the hope is experienced workmen be absorbed elsewhere as well, and they be allowed to seek training at educational institutions and organisations.

Conservation is a team effort, one that involves varied and varying levels of skill. ‘Para’ is a popularly used prefix that implies ‘beside’ or ‘side by side’. As are our paralegals and our paramedics, so could be our paraconservators — a title suggesting our ‘Conservation Assistants’ (an apt designation in its own right) don't only assist the process of conservation, but that they stand besides the conservators in the teamwork.

The conservation centre bustles. One sees Prajakta hard at work on the Chanderi sari, the view flanked by Salamat bhai and Khan ji's impressive show of skill. It is a charm to watch the three of them as they weave our history back together.

## The Author

Renuka Muthuswami is a Documentation Officer at CSMVS, with experience in broadcast media at the Mumbai office of The Times Television Network.



Fig. 2. Salamat bhai securing the loose zari on a thangka of goddess Green Tara

# Capacity Development Programme in Built Heritage Studies and Conservation (BHSC):

## *An Active Participatory Approach towards Cultural Safekeeping*

Shreamey A. Phadnis

*Every nation has tangible and intangible heritage that is unique to it, irrespective of its present capability to safeguard it. All dutiful citizens are guardians of the society to which they belong, and one of the most tangible expressions of a society's culture is its architecture. The architectural and built heritage that is handed down to succeeding generations is society's palimpsest of evolution in architectural language and expression. In the 20th century, this has culminated categorically into urban heritage — both living and monumental.*

The need to conserve the treasures of the urbanscape had prompted the Maharashtra Metropolitan Region Heritage Conservation Society, Sir J. J. College of Architecture and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya to initiate a Capacity Development Programme in Built Heritage Studies and Conservation in 2013. Since its inception, the modular programme has striven to generate conscientious, trained professionals from diverse fields who can actively carry out conservation of our built heritage. This is the need of the hour, since the future of our nation lies in its complex and ever-changing cities, and cities with multi-natured spaces have already begun engaging in a proactive manner with their built inheritance.



*Fig. 1. Participants of the BHSC programme dressing stone as part of a working session of Module 2-Material Conservation I- Lime, Stone and Stucco*

The process of conservation of built heritage in India is a deeply rooted one from the rudimentary beginnings of Sir Alexander Cunningham and the Archeological Survey of India (ASI) to the drafting of the Indian Charter by Indian conservators that is peculiar to the Indian condition. We have certainly come a long way from conventional approaches to a more inclusive and holistic definition of what includes heritage and what should be done for its safekeeping.

On Indian soil, Mumbai has always been a frontrunner in championing the cause of Built Heritage Conservation. It was the first city to include proper listing and clauses for conservation in its Development Plan Regulations; it is witness to several successful architectural conservation projects every year and also has dedicated bodies working singularly for the cause. It is no surprise then that the Capacity Development Programme in Built Heritage Studies and Conservation should have been initiated in this city, as a natural succession to events in the field of Built Heritage Conservation.

The Capacity Development Programme in Built Heritage Studies and Conservation (BHSC) is the brainchild of the Maharashtra Metropolitan Region Heritage Conservation Society (MMR-HCS), Sir J. J. College of Architecture (JJCOA) and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) and began in 2013. While MMR-HCS is a society set up by the MMRDA as a guardian for built and unbuilt

heritage, JJCOA is amongst the foremost of institutes imparting architectural and built heritage education. CSMVS, formerly known as Prince of Wales Museum of Western India is one of the premier art and history museums in India; it also houses the Museum Art Conservation Centre (MACC) — a facility for heritage conservation, research, and training.

The Programme aims at capacity building within both professionals and graduate students from conservation, architecture, archaeology, civil engineering, structural engineering, contractor-ship, and other related fields. It is heavily subsidised by the MMR-HCS in order to provide an affordable and approachable opportunity to those who are new to the field. While its curriculum and schedule is elementary and objective, its implications for the field of Built Heritage Studies and Conservation are deep and far-reaching.

The Programme not only imparts theoretical and hands-on knowledge on heritage conservation through six clear and well defined modules (Approaches to Conservation, Materials Conservation I & II, Structural Conservation, Project Management and Urban Conservation), it also creates a lasting network of experts, professionals and amateurs from all over India and even from outside. Replication of a similar model in other major Indian cities would create a bigger impact and result in a wider network of capacity building within the field of conservation. Generating awareness and building capacity are the



*Fig. 2. Prasad Shetty, Former Secretary, MMR-HCS, speaking on Legislative Processes in Urban Conservation at a former session of the BHSC programme at Sir J. J. College of Architecture*



Fig. 3. Mustansir Dalvi, Professor of Architecture, with participants of the BHSC programme, conducting a heritage walk at Sir J. J. College of Architecture

two major modes through which issues of heritage conservation can be addressed at a broad level. While the pro-development stance is definitely progressive, it does not imply an exclusion of conservation. Conservation is progressive too and through this Programme, an attempt is made to broaden the horizon. A strong base with a strong philosophy has made heritage conservation one of the key areas of focus for responsible citizens.

This Programme only takes the entire 'movement' one step further, in that it attempts to regularise conservation studies as an integral area of a citizen's education. Through the citizen, this disseminated knowledge, in practice and on paper, carries forward the efforts of institutionalised bodies and popular champions. After all, a city is handicapped without its heritage architecture, and so, not just built heritage but the conservation of it should itself become the legacy we carry forth.

The aspiration is that Built Heritage Studies and Conservation is imbibed in the city culture and becomes a primary responsibility of the citizen. While only in its fourth year, the Programme that has always aimed for this wholesome growth in the understanding of the city fabric will continue working towards it.

### The Author

Shreamey A. Phadnis is a heritage practitioner and works in Pune-Mumbai-Indore. He is an Architect and Urban Conservationist by training, and an associate in the design collaborative 'Gestalt Architects'. He was the Programme Coordinator for the Capacity Development Programme in Built Heritage Studies & Conservation (BHSC) at CSMVS, Mumbai. He also contributes to infrastructure and architecture projects promoted by his family.

### CAPACITY DEVELOPMENT PROGRAMME IN BUILT HERITAGE STUDIES AND CONSERVATION 2017-18

#### CORE COMMITTEE:

Mr. Sabyasachi Mukherjee, Director General, CSMVS  
 Ms. Malini Krishnankutty, Secretary, MMR-HCS  
 Prof. Mustansir Dalvi, Sir J.J College of Architecture  
 Mr. Pankaj Joshi, Executive Director, Urban Design Research Institute  
 Mr. David Cardoz, Conservation Architect, Member of Church Committee

#### MODULE DIRECTORS:

Mr. Pankaj Joshi, Executive Director, Urban Design Research Institute  
 Dr. Arun Menon, IIT Madras  
 Mr. Anupam Sah, Head of Conservation, Research, and Training, CSMVS  
 Ms. Kirtida Unwalla, Founder, K.Unwalla Architects

#### COURSE IN-CHARGE:

Mr. Anupam Sah, Head of Conservation, Research, and Training, CSMVS

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

## CAPACITY DEVELOPMENT PROGRAMME IN BUILT HERITAGE STUDIES & CONSERVATION

### 2017-2018

The objective of this programme is to build capacity on the practical aspects of built heritage conservation. This programme will be conducted by thirty experts from all over the country and will include lectures, workshops and hands-on experience on various subjects such as distress diagnostics, material testing, impact of earthquakes, retrofit strategies, structural conservation, lime plasters and mortars preparation, conservation of metals, wood, glass, stone, project management, tendering, monitoring, health and safety, advocacy, legislation, charters and approaches to built heritage conservation.




ADMISSIONS OPEN



**MODULE 1 : STRUCTURAL CONSERVATION RETROFIT & MAINTENANCE**  
 Date: Jul 17 - 21, 2017

This module will introduce participants to different strategies those are adapted for structurally stabilising heritage buildings adopting an engineering approach. It will familiarize them with internationally accepted guidelines for structural conservation and expose them to State-of-Art Structural Conservation Technologies through case studies from across the world.

It will equip the participants with knowledge on retrofitting heritage sites with respect to making them earthquake resistant and introducing new services in them including those of energy control.



**MODULE 2: LIME PLASTER, STONE & CEMENT CONSERVATION**  
**MODULE 3: CONSERVATION OF WOOD, METAL, GLASS AND CERAMICS**  
 Date: Sep 11 - 15, 2017 and Nov 13 - 17, 2017

Module 2 and 3 will introduce basic building materials which include lime plaster, stucco, stone and concrete and wood, metals, glass and ceramics. Along with theory sessions on material technology, the module will also include practical work, illustrated lectures, and case study presentations on the material technology, deterioration, analysis and conservation with different kinds of material restoration treatments. The workshop team comprises of eminent practitioners and scientists.



**MODULE 4 : CONSERVATION PROJECT MANAGEMENT**  
 Date: Jan 15 - 19, 2018

This module will focus on management of architectural conservation projects. It will enable the participants to read historic buildings and identify their cultural significance. It would introduce the participants to conducting of inspections, developing fabric status reports, identifying the best approach for conservation (from cultural significance and philosophical points of view). It will differentiate between the trendy cosmetic beautification approaches and the hard core conservation approach through case studies. Furthermore, it will emphasize on strategizing financing (urgent, desirable and necessary) and will train the participants to develop conservation tenders and tenders for special conditions as compared to normal civil tenders. It will also introduce evaluation of tender/contracts and selection of the contractor, etc.



**MODULE 5 : URBAN CONSERVATION AND ENABLING ENVIRONMENT**  
 Date : Feb 12 - 16, 2018

This module will focus on urban and environment conservation. It will introduce the participants to various aspects of urban conservation such as development processes, historical and archaeological sites, local culture, legislation, bio-diversity conservation and public participation in various urban settings.

**CERTIFICATION**

Participants will be given participation certificates for attending individual modules. A diploma will be jointly awarded by MMR-HCS, CSMVS and Sir J.J. College of Architecture to participants who successfully complete all five modules. The Diploma applicants are required 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 five 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. People with a deep interest for conservation may also enroll.

**FOR QUERIES & REGISTRATION**

Contact  
 BHSC Program Coordinator  
 Tel : 022 - 65563122 (10:00 AM to 5: 00 PM)  
 Email : coordinatorbhsc@gmail.com  
 Visit us at : www.bhsc.in

As seats are limited, a quick booking may be made by dropping an email or calling the Program Coordinator.








# Workshop Report: Fourier Transform Infrared (FTIR) Spectrometer Operation and Maintenance

Renuka Muthuswami

Workshops on various technical subjects including on FTIR Spectrometer Operation and Maintenance are conducted annually at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum Art Conservation Centre. The workshops, conducted by Mr. Dipesh Malawade and other representatives of Lab India Analytical Instruments Pvt. Ltd, aim to highlight the features of and the operating methodology for the FTIR instrument. Conservators and interested attendees participate in the compelling programmes. Such workshops are also part of a series of programmes of the 3 year-long ConservArte Art Conservation Project - a Citi-CSMVS partnership. Presented below is a report on one such workshop.

The theory that led to the development of the FTIR technology made for the first segment of the workshop. FTIR stands for Fourier Transform Infrared, a technology that has application within sectors like pharmaceutical, medicine, industrial and such. The CSMVS MACC acquired this technology from Bruker back in 2010 and has been utilizing it for identification of substances. Infrared radiation, when passing through a substance, causes instability within the molecules which may be noted as vibrations. The standard FTIR instrument by Bruker produces a reading, a graphical representation that is accessible

on Opus, an interactive software provided along with the package. Every substance (known and unknown) generates a unique "fingerprint" peak pattern, one that is distinguishable through the software. Using reference patterns, a user can identify the sample in question and follow it with a quantitative and qualitative analysis. Mr. Malawade lined out the pathway that the infrared rays take, originating from the source, and passing through the sample. He then presented a configuration of the Michelson Interferometer, standard to most instruments depending on optical interferometry.

The infrared rays pass through a beam-splitter, cutting the rays and directing them to a fixed and moving mirror respectively. The distance between the beam-splitter and each mirror is co-related by the detector for a reading. Mr. Malawade also provided some insights into the drawback of the standardized moving mirror; continuous movement leads to friction and premature wear and tear that may cause discrepancies in a reading. A solution is the patented cube design by Bruker, also called the Rocksolid (or Rocksteady) Interferometer, which oscillates from a single point. He was rather disappointed for being unable to showcase the cube design (one that Bruker holds copyright to) to the participants that grew

curious about the workings of this neat solution. The second segment of the workshop was a demonstration of the Opus software that comes compatible with the instrument. Mr. Malawade focused on the Measurement, Manipulate and Evaluate sections within the "workspace" first. He operated the software alongside participants who wanted to have their samples tested for ease of comprehension. Relevant (to conservation) features like subtraction of a known substance's unique pattern from that of a solvent's to determine an unknown sample and such were demonstrated thoroughly.

A liquid sample was also tested on the Attenuated Total Reflectance (ATR) surface, diamond in this case. A demonstration of the instrument operated with pellets (of the sample substance) made using the KBr Press was done. The tedious and time-consuming task brought to light why the KBr Press method is now widely redundant and the workshop drew to a conclusion.



Fig. 1. The workshop on FTIR Spectrometer Operation and Maintenance at the CSMVS Museum Art Conservation Centre conducted by Lab India Analytical Instruments Pvt. Ltd.



Fig. 2, 3 & 4. The KBr Press (inset left), and pellets made using the KBr Press being placed into the FTIR instrument (inset right)



Fig. 5 & 6. The workshop on FTIR Spectrometer Operation and Maintenance (inset left); a sample being placed on the instrument (inset right)



# Indo-German Art Conservation Project

## Conservation of The Indica Collection of Indian miniatures at Kupferstich Kabinett, Staatliche Kunstsammlungen Dresden

Omkar Kadu & Anupam Sah

The Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) at the SKD houses two convolutes of Indian miniatures categorised separately as 'The Indica Collection'. This collection consists of a rare series of six albums of Indian miniatures, mainly portraits of Indian princes, from the late 17th and 18th centuries. The second convolute consists of 78 miniatures that offers a broader variety of subject matters. The collection was donated by the painter Auguste von Buttlar, as inheritance of her uncle, the writer and philologist August Wilhelm Schlegel, the founder of Indology in Germany.

Following a visit to Dresden, when Dr. Petra Kuhlmann-Hodick, Sr. Curator, Kupferstich Kabinett, brought forth this collection and explained the need to showcase it, Dr. Hartwig Fischer, then DG SKD, and Mr. Sabyasachi Mukherjee, DG, CSMVS agreed on a joint project to conserve these miniatures and follow it up with a series of workshops and exhibitions. Mrs. Vandana Prapanna, Sr. Curator Miniature Painting, CSMVS studied the Indian Miniatures. Dr. Martin Waelde, Director, Goethe Institut, Mumbai supported the Project.

A preliminary workshop attended by experts led by Petra was held at Dresden to discuss the art historical

and conservation approach for this collection. The Indian Embassy, Berlin partnered in this Indo-German Project. The conservation project led by Anupam Sah, Head of Art Conservation, Research and Training, CSMVS Museum Art Conservation Centre involved a team of experienced conservators like Olaf Simon of SKD, and Lalit Pathak and Omkar Kadu of CSMVS. This team camped at Dresden and conserved and restored selected miniature paintings. It was a successful joint project and resulted in immense mutual learning and sharing of expertise.

In continuation of this partnership, CSMVS, SKD and Goethe Institut organised a series of workshops and symposiums on Indian miniatures at New Delhi, Kolkata, Hyderabad and Mumbai. Neha Berlia of SKD and Namrata Patel of CSMVS coordinated these events. These workshops helped in the formulation of the Exhibition: 'Stories in Miniatures —The collection of Indian Paintings in Dresden Kupferstich-Kabinett' held at SKD, Dresden from March 3 – June 5, 2017. Mrs. Vandana Prapanna delivered a lecture, and along with Padma Shri Shakir Ali conducted a workshop on miniature paintings at Dresden as well as in Mumbai.



### Preserve Your Rare Books...The Natural Way

Books. Manuscripts. Metal Objects

**Project Director:** Dr. Kalpana Desai

**Research Team:** Ms. Anjali Udeshi, Dr. Pushan Ayub, Mr. Sabyasachi Mukherjee

This booklet contains two study reports on the effectiveness of traditional conservation materials – *Vekhand (Acorus Calamus)* and *Panchamrit* (a combination of five natural ingredients). The studies were carried out by the Museum jointly with the C.B. Patel Research Centre & Tata Institute of Fundamental Research, Mumbai respectively.

The publication is supported by the family of the Late Dr. Aditya Sambamurti, a young physicist who succumbed to cancer in 1992.

Paperback: 38 pages | Language: English | ISBN: 81-901020-4-4  
 Publisher: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. Year of Publication: 2006



### Anvar-i Suhayli

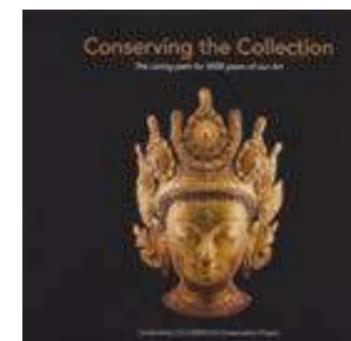
Selected fables from the Anvar-i Suhayli in the CSMVS Collection and an account of its conservation

**Authors:** Ms. Vandana Prapanna, Mr. Anupam Sah

*Kalilah-wa Dimnah* was the Arabic translation of the *Panchatantra*, a collection of fables dating back to 300 CE, and *Anvar-i Suhayli*, was its Persian version created at Emperor Akbar's royal atelier in the year 1575 CE. This version of the *Anvar-i Suhayli* at the CSMVS was conserved at the CSMVS Museum Art Conservation Centre. This book presents a brief history of this exquisitely illustrated manuscript, highlights the conservation processes employed during the treatment and presents fifteen selected stories and illustrations from the *Anvar-i Suhayli*.

The manuscript was conserved as part of the Bank of America Art Conservation Project and the publication of this book has been supported by Bank of America Merrill Lynch.

Hardcover: 60 pages | Language: English | ISBN 978-81-908323-2-8  
 Publisher: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. Year of Publication: 2013



### Conserving the Collection

The Caring Path for 5000 Years of our Art

**Author:** Anupam Sah

Featuring 55 artefacts of various materials spread across 5000 years, *Conserving the Collection* provides glimpses into the nuances, principles, and practices of art conservation. This book is divided into ten chapters, with each chapter focussing on objects of certain materials belonging to a specific period in time. Each object is accompanied with a short historical note followed by select aspects of art conservation narrated through the medium of text and imagery.

These objects were conserved under the Conservarte Citi-CSMVS Art Conservation Project and the publication of this book has been made possible by support from Citi India.

Hardcover: 240 pages | Language: English | ISBN 978-81-908323-9-7  
 Publisher: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. Year of Publication: 2016

**/ CONSERVING THE COLLECTION /**



**Conserving the Collection**  
The caring path for 5000 years of our Art

Curated by  
Anupam Sah and Art Conservation Centre



September 3 — November 27, 2016

A Partnership between Chhatrapati Shivaji Maharaj Vastu Sangrahalaya and Citi India



**/ CONSERVING THE COLLECTION /**

The exhibition *Conserving the Collection* was an attempt to showcase the nuances and principles of art conservation through the medium of 50 iconic and rare objects selected from the many works that were conserved and restored during the 'ConservArte - Citi-CSMVS Art Conservation Project' at the CSMVS Museum Art Conservation Centre. Some of these objects included Harappan terracotta, Gandhara stucco, Ashokan edict, thousand year-old stone sculptures, Chola and gold-gilded bronzes, Indo-Portuguese ivories, painted and woven textiles, miniature paintings including illustration of the Persian translation of the Mahabharata, Deccani paintings, Nepalese thangka, paintings by Raja Ravi Verma, Pestonjee Bomanjee, and Gaitonde. This exhibition was divided into ten sections that spanned a period of 5000 years from the Indus Valley Civilisation to contemporary times. Every section was dedicated to a particular material pertaining to a specific time period. Each object was identified with a brief label text that introduced it. Select aspects of the principles and practice of art conservation were reflected in the narrative accompanying these objects.



**Visitors' comments**

*This must be the single most important and thorough conservation exhibit in the world. I have never seen it's equal. The clarity of the text, the significance of the work, and the historical depth of chosen pieces and their narratives make this a model for other museums to aspire! Fantastic!*  
- Dr. Wendy Morrison, School of Archaeology, University of Oxford

*Absolutely fascinating. Many thanks for conveying these complicated conservation principles in such a simple yet poetic manner. It's an exemplary exhibition in so many ways* - Mrudula Mane, Mumbai

*Unusual exposition of what lies behind an exhibit — the conservator's work — ensuring the work can be seen in its beauty* - Shilpa Shah, Surat

*Amazing exhibition that must be an example and guide for the museums of all the countries. Sensitivity and extreme care are well represented in this work* - Roberto Bello, Delhi

Please see the 3 minute video grab of the exhibition on <https://www.youtube.com/watch?v=jZOsikhTmo8>



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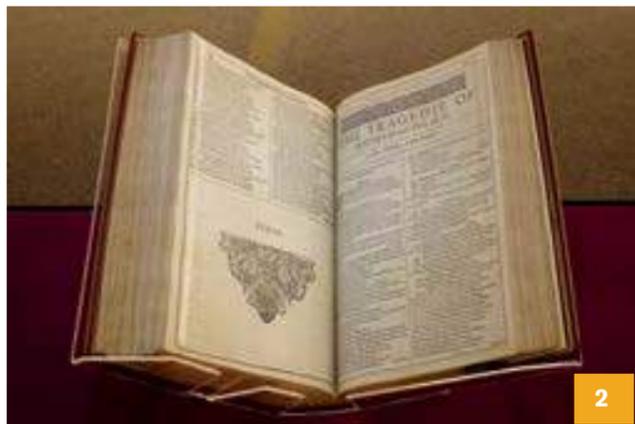
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**1 Kanu's Gandhi**  
**January 12, 2017**  
 Jehangir Nicholson Gallery  
 Curated by Prashant Panjar and Sanjeev Saith  
 In collaboration with Nazar Foundation

**2 What's In A Name?**  
**Shakespeare's First Folio in Mumbai**  
**January 20 to March 8, 2017**  
 Curators Gallery  
 In Collaboration with British Library  
 In partnership with Shakespeare Lives In 2016, British Council, Great Britain  
 Supported by Godrej Properties  
 Education and Public programmes is supported by Jai and Sugandha Hiremath, Hikal Ltd.



2

**3 The Art Record**  
**February 11, 2017**  
 Premchand Roychand Gallery  
 Art made by senior school students were displayed  
 Organised by Secure Giving Events  
 In aid of Concern India Foundation

**4 Gedney in India**  
**March 10 to June 30, 2017**  
 Jehangir Nicholson Gallery  
 Curated by Shanay Jhaveri, Margaret Sartor and Devika Singh  
 Part of the Focus Photography Festival  
 In Collaboration with Duke University Libraries

**5 Then and Now: Connecting Harappan Civilization to Present Time...**  
**April 10 to 15, 2017**  
 Premchand Roychand Gallery Verandah  
 Curated by Post Graduate Diploma Students of Class 2016-2017



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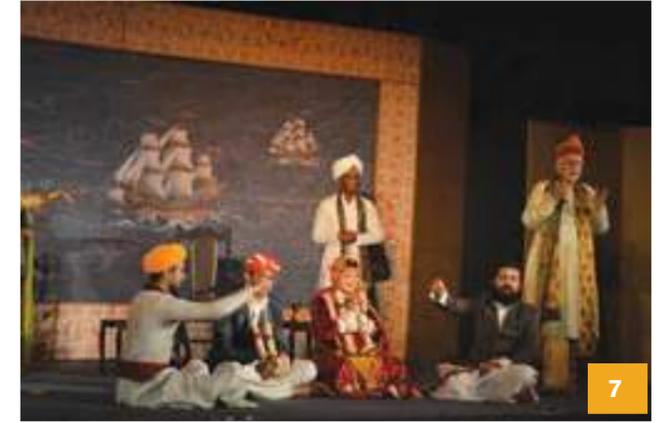
**1 Play reading of excerpts from Shakespeare's popular plays**  
**January 19, 2017**  
 By Gerson da Cunha, Alyque Padamsee and Delna Mody  
 On the occasion of the inauguration of the exhibition 'What's in a Name? Shakespeare's First Folio in Mumbai'  
 Central Foyer, CSMVS

**2 Early Shakespeare Material, the First Folio and Library of King George III**  
**January 20, 2017**  
 Illustrated lecture by Adrian Edwards, Head of Printed Heritage Collections, British Library  
 As part of the exhibition 'What's in a Name? Shakespeare's First Folio in Mumbai'  
 In collaboration with British Library  
 Auditorium, Visitors Centre

**3 Shivaji's Shadow in the South: Maratha Architecture and Art in Tamil Nadu**  
**January 31, 2017**  
 Slide illustrated lecture by Dr. Sethuraman Suresh  
 In collaboration with the Museum Society of Bombay  
 Auditorium, Visitors Centre

**4 Sharing Collections; India and the World – A New Model, February 3, 2017**  
 Panel Discussion by Dr. Hartwig Fischer, Dr. B.R. Mani, Mr. Sabyasachi Mukherjee with Dr. James Cuno as moderator  
 Presented by Tata Trusts and The Getty Foundation  
 Central Foyer, CSMVS

**5 Shakespeare for All Time**  
**February 10, 2017**  
 Panel Discussion by Coomi Vevaina, Vickram Kapadia, Yuki Ellias with Quasar Thakore Padamsee as moderator  
 Seminar Room



**6 Book Release of 'Krishna Bandish Mala'**  
**February 20, 2017**  
 The book release was followed by a talk on Bandish by Pt. Arvind Parikh and a recital by Purvi Parikh  
 Book authored by Dr. Harsha Dehejia,  
 Auditorium, Visitors Centre

**7 Mere Piya Gaye Rangoon**  
**February 22, 2017**  
 Theatrical Performance of Hindi adaptation of Shakespeare's All's Well That Ends Well by Sunil Shanbag followed by discussion with Shanta Gokhale.  
 Part of the exhibition 'What's in a Name? Shakespeare's First Folio in Mumbai'  
 Museum Lawns

**8 Managing Collection Environments**  
**March 2, 2017**  
 Lecture cum discussion by Kathleen Dardes, Head of Collections and Foekje Boersma, Senior Project Specialist, from The Getty Conservation Institute,  
 Delivered in conversation with Anupam Sah, Head of Art Conservation, Research and Training, CSMVS  
 In collaboration with The Getty Conservation Institute (GCI)  
 Auditorium, Visitors Centre

**9 Performance by Symphony Orchestra of India**  
**March 7, 2017**  
 Classical musical performance on works inspired by Shakespeare  
 Part of the exhibition 'What's in a Name? Shakespeare's First Folio in Mumbai',  
 Key Gallery

**10 Sufism: The Legacy of Rumi**  
**March 8, 2017**  
 Illustrated lecture and discussion on the Sufi poet Rumi's philosophical legacy featuring Esin Çelebi Bayru, Rumi's granddaughter with Anupa Mehta  
 In collaboration with Avid Learning  
 Auditorium, Visitors Centre

**// RECAP: EVENTS //**



**11 The Life and Work of William Gedney**  
**March 14, 2017**  
 Slide illustrated lecture by Margaret Sartor and Shanay Jhaveri  
 Part of the exhibition 'Gedney in India'  
 Jehangir Nicholson Gallery

**12 Transforming The Burrell**  
**April 24, 2017**  
 Slide illustrated talk by John McAslan, Executive Chairman, John McAslan + Partners  
 Auditorium, Visitors Centre

**13 Uncollecting India: Hidden Histories of a Museum**  
**April 28, 2017**  
 The 19th Karl J. Khandalavala Memorial Lecture  
 Slide illustrated talk by Prof. Kavita Singh  
 In collaboration with The Museum Society of Mumbai  
 Auditorium, Visitors Centre

**14 The Friend Of My Youth**  
**May 4, 2017**  
 Panel discussion and Book launch of Amit Chaudhuri's book 'The Friend of My Youth'  
 In collaboration with AVID learning  
 Auditorium, Visitors Centre

**15 Launch of the exhibition India and the World**  
**May 24, 2017**  
 In collaboration with The British Museum, and National Museum, New Delhi  
 Supported by the Getty Foundation and the Tata Trusts  
 Image © Trustees of the British Museum  
 The British Museum, London

**// RECAP: EDUCATION //**



**1 Celebrate Uttarayan**  
**January 7, 2017**  
 Kite making activity was organised to celebrate Uttarayan  
 Key Gallery

**2 Module V of Built Heritage Studies & Conservation**  
**January 9 – 13, 2017**  
 Sessions & Site visit on Conservation Project Management  
 Sir J. J. College of Architecture

**3 Paint a Poem**  
**January 14, 2017**  
 Workshop on writing poetry inspired by photos from Kanu's Gandhi  
 As part of the exhibition 'Kanu's Gandhi'  
 In collaboration with APV school students from Uttarakhand  
 Jehangir Nicholson Gallery

**4 Training on Preservation, Care & Maintenance in Art Conservation**  
**January 18 – 20, 2017**  
 By Omkar Kadu, Assistant Curator (Conservation)  
 In collaboration with the Directorate of Archaeology and Museums, Maharashtra  
 CSMVS Museum Art Conservation Centre

**5 Gandhiji's Gems**  
**January 20, 2017**  
 Workshop on understanding values from Somani's audio-visual narratives titled Gandhiji's Gems  
 As part of the exhibition 'Kanu's Gandhi'  
 In collaboration with Teach for India and Mrs. Kumkum Somani  
 Jehangir Nicholson Gallery





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**6 Jianzhi — Chinese Red Paper Cutting**  
**January 22, 2017**  
 Museum Kids Club Workshop on Chinese Red Paper Cutting to mark Chinese New Year celebration  
 Seminar Room

**7 Museum Guided Tour**  
**January 23, 2017**  
 Conducted for Students from Chetana College, Mumbai  
 Seminar Room

**8 What's in a Name? Shakespeare's First Folio in Mumbai Exhibition Tour**  
**January 27, 2017**  
 Conducted for students from Arya Vidya Mandir, Bandra  
 Curators Gallery

**9 Paint a Portrait**  
**January 25, February 7, 9, 14 & 16, 2017**  
 Treasure hunt activity to find and paint your favourite icon  
 As part of the exhibition 'Kanu's Gandhi'  
 In collaboration with Marina Dutta and Manorama Pathshala, Manav Foundation, Akanksha, Seva Sadan and Maniben Nanavati Women's College  
 Jehangir Nicholson Gallery

**10 Introduction to Documentation and Conservation**  
**February 3, 2017**  
 Conservation Centre Team  
 In collaboration with Sathaye College, Mumbai  
 CSMVS Museum Art Conservation Centre



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**11 Prop It Up!**  
**February 4, 2017**  
 Children made props characteristic to Shakespearean plays  
 Seminar Room

**12 Sustained Enrichment Programme - Harappan Script Crypt**  
**February 6 – 8, 2017**  
 Script workshop for students of B. D. Somani International School  
 Seminar Room

**13 Module VI of Built Heritage Studies & Conservation**  
**February 6 – 11, 2017**  
 Sessions & site visit on Urban Conservation & Enabling Environment  
 Sir J. J. College of Architecture

**14 What's in a Name? Shakespeare's First Folio in Mumbai Exhibition Tour**  
**February 7, 9, 14, & 16 2017**  
 For students from Singapore International School, Sharda Mandir High School, J.B Petit School for Girls & Arya Vidya Mandir, Juhu.  
 Curators Gallery

**15 Introductory workshop on Art creation, Conservation and Restoration**  
**February 9, 2017**  
 In collaboration with St. Xavier's College-Autonomous, Mumbai  
 CSMVS Museum Art Conservation Centre



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**16 Characters Come Alive From First Folio  
February 11, 2017**  
Children designed a cover page for their favorite Shakespearean character's autobiography  
Seminar Room

**17 The Shakespeare Digest  
February 12, 2017**  
Illustrations workshop with illustrator Abhijeet Kini  
Seminar Room

**18 Pre and Proto History Gallery Guided Tour  
February 15, 2017**  
For students from Bal Mohan Vidya Mandir  
Pre and Proto History Gallery

**19 Whose Line is it Anyway?  
February 18, 2017**  
Creative Writing workshop was conducted in association with The Writer's Bug  
Seminar Room

**20 Sustained Enrichment Programme -  
Indus Valley Vogue  
February 27, 2017**  
Workshop on Indus Valley civilization for students of B. D. Somani International School.  
Seminar Room



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**21 What's in a Name? Shakespeare's First Folio in  
Mumbai Exhibition Tour  
March 8, 2017**  
For students from The Cathedral and John Connon School  
Curators Gallery

**22 Lecture on Language terminology in Heritage  
Conservation  
March 15, 2017**  
Anupam Sah, Head of Art Conservation, Research and Training. In collaboration with the School of Languages  
Auditorium, Visitors Centre

**23 Glass Painting workshop  
March 19, 2017**  
Museum Kids Club Workshop  
Auditorium, Visitors Centre

**24 Teachers' Consultation Forum  
April 7, 2017**  
Forum of schools and college teachers from Mumbai to help align their school curricular needs to the education programmes for the forthcoming exhibition 'India and the World: A History in Nine Stories'  
Coomaraswamy Hall

**25 An Exposure Workshop on Art Conservation  
April 17 to 21, 2017**  
Conservation Centre Team  
In collaboration with the National Museum Institute, New Delhi  
CSMVS Museum Art Conservation Centre



25



**Summer Fun — Tribal Tales, 2017**

**26 Gond Art on Tiles**

April 22, 2017  
Open activity for Museum visitors  
Key Gallery

**27 Japanese Fan Making**

April 23, 2017  
Open activity for Museum visitors  
Key Gallery

**28 Metal Enamelling**

April 23, 2017  
Workshop on metal enamelling with artist Vivek Das  
Auditorium, Visitors Centre

**29 African Mask Making**

April 29, 2017  
Open activity for Museum visitors  
Key Gallery

**30 Shibori Tie n Dye**

April 29, 2017  
Shibori tie n dye workshop with artist Shibani Shetty  
Auditorium, Visitors Centre



**31 Metal Embossing**

April 30, 2017  
Open activity for Museum visitors  
Key Gallery

**32 Paint It Warli  
May 6, 2017**

Warli painting workshop  
Key Gallery

**33 Crowning Glory  
May 7, 2017**

American Indian Tribal headdress making workshop  
Auditorium, Visitors Centre

**34 Mask Magic  
April 30, 2017**

Traditional tribal African mask making workshop  
Auditorium, Visitors Centre



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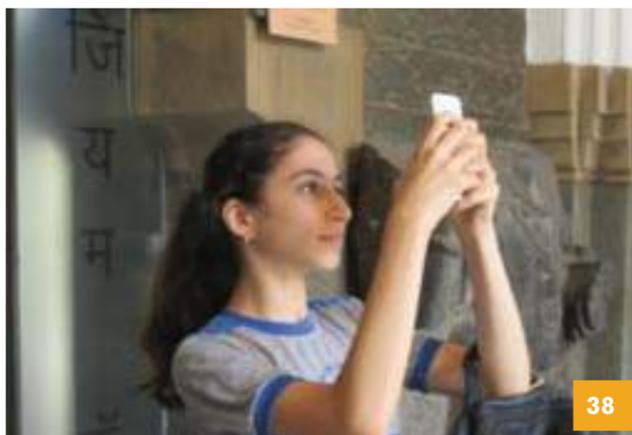
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**35 Sustained Enrichment Programme - Decoding Egyptian Hieroglyphs**  
**April 18 – 20, 2017**  
 Workshop on Egyptian Hieroglyphs for students of B. D. Somani International School Auditorium, Visitors Centre

**36 Fun with Photography**  
**April 26, 2017**  
 An introductory street photography workshop Part of the exhibition 'Gedney in India' In collaboration with Aarambh Jehangir Nicholson Gallery

**37 Daily Guided Tours**  
**April to June, 2017**  
 Highlights tour of the Museums Must See pieces for Museum visitors Museum Premise

**38 Situating William Gedney**  
**May 3, 2017**  
 An academic workshop about the timeline of western photographers in India post independence Gedney in India Part of the exhibition 'Gedney in India' In collaboration with Bombay International School Jehangir Nicholson Gallery

**39 BHSC Core Committee Meeting**  
**March 10, 2017**  
 &  
**BHSC Round Table Conference**  
**May 5, 2017**  
 CSMVS Museum Art Conservation Centre



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**40 Workshop on Museology and Conservation practices of CSMVS**  
**May 1 – 30, 2017**  
 Seven students from M.S. University, Vadodara and one student from Courtauld Institute of Art participated in a month-long workshop cum internship with different departments in the museum In collaboration with Department of Museology, M.S. University, Vadodara and Courtauld Institute of Art, London

**41 Lecture cum Practical Demonstration on Art Conservation**  
**May 7, 2017**  
 Nidhi Shah, Projects Coordinator and Rajesh Poojari, Assistant Conservator In collaboration with the Centre for Extra Mural Studies University of Mumbai, Kalina campus

**42 Secrets of Indian Miniature Paintings**  
**May 8 & 9, 2017**  
 Auditorium, Visitors Centre  
**May 11 & 12, 2017**  
 Kupferstich Kabinett, Staatliche Kunstsammlungen, Dresden Workshop cum lecture by Master craftsman and Padmashree awardee Shri. S. Shakir Ali and Mrs. Vandana Prapanna Sr. Curator, CSMVS A collaboration between CSMVS, Kupferstich Kabinett, Staatliche Kunstsammlungen, Dresden and supported by Goethe-Institut, Max Mueller Bhavan, Mumbai

**43 Museum Training**  
**May 11 and 12, 2017**  
 Workshop on Museology and Conservation practices of CSMVS In collaboration with Kerala Institute for Research, Training and Development Studies of Scheduled Castes and Tribes, Calicut



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**International Museum Day  
May 18, 2017**

The Museum celebrated International Museum Day with various fun activities across the museum galleries

- 44 Shibori tie-and-dye
- 45 Special Guided tours
- 46 Islamic Tile Making
- 47 Egyptian Jewellery Making
- 48 Trade Route Quiz
- 49 Taxidermy Activity
- 50 Khokhloma Painting
- 51 Torma Making
- 52 Make Your Own Miniature
- 53 Warli Demonstration
- 54 Storytelling session



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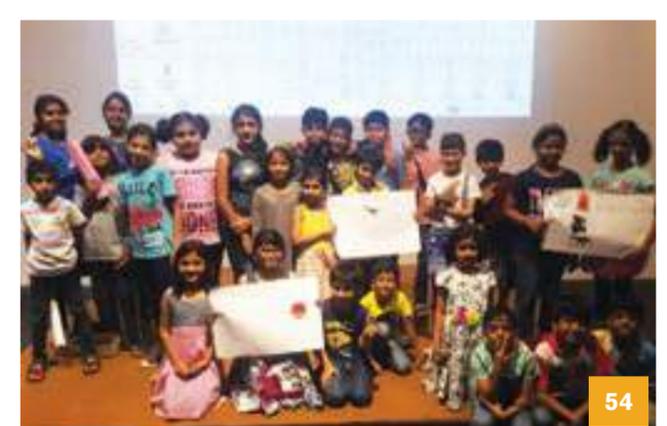
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**55 International Museum Day Museum on Wheels Celebration**

Citi-CSMVS Museum on Wheels toured the city and was parked at key public spots like Chhatrapati Shivaji Terminus, Girgaon Chowpatty and High Street Phoenix Mall to draw attention of a range of city public and was accompanied with short fun activities like block printing and metal tooling.



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**56 Insta Meet Fort Walk  
May 13, 2017**  
Instagram Photo Walk of Fort area was organized in association with Awestrach Fort Area

**57 Ceramic Painting  
May 21, 2017**  
Museum Kids Club Workshop  
Auditorium, Visitors Centre

**58 Photo Walk  
May 21, 2017**  
An interactive workshop to Discover, Deconstruct, Discuss  
Part of the exhibition 'Gedney in India'  
In collaboration with Floh Singles Network Mumbai  
Jehangir Nicholson Gallery

**59 Role of Art Conservation in Heritage Management  
May 26, 2017**  
by Omkar Kadu, Assistant Curator (Conservation)  
In collaboration with Rachna Sansad College as a part of UNESCO's International Arts Education Week 2017  
Worli, Mumbai

**60 Eco-friendly Leheriya  
June 3, 2017**  
Leheriya tie n dye workshop using natural colours.  
Auditorium, Visitors Centre



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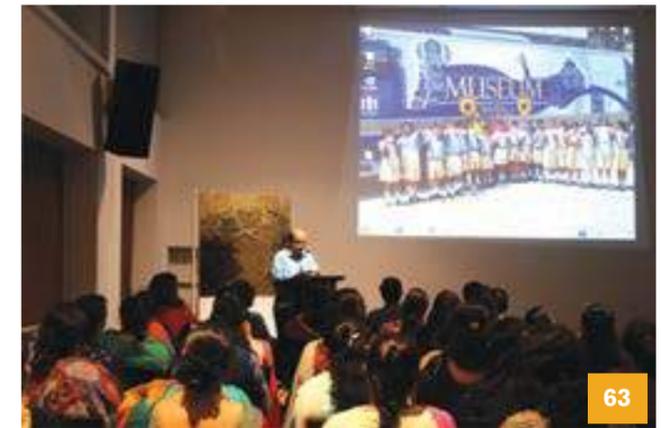
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**61 Situating William Gedney  
June 3, 2017**  
An academic workshop about the timeline of western photographers in India post independence  
Part of the exhibition 'Gedney in India'  
In collaboration with the UChicago Alumni Association, Mumbai  
Jehangir Nicholson Gallery

**62 Street Talk  
June 7, 2017**  
Photography Contest for Children between the ages of 9 and 18 years; to be judged by noted photographer Ram Rahman  
Part of the exhibition 'Gedney in India'  
Jehangir Nicholson Gallery

**63 Teaching with Museums  
June 9, 2017**  
Teacher's Seminar to help them understand how museums can be optimized for teaching in the classrooms. It was organised by CSMVS, Citi India and Nriyanjali as part of Museum on Wheels, a Citi-CSMVS outreach initiative.  
Auditorium, Visitors Centre

## / EVENTS & ACTIVITIES /

### June 14, 2017

Walking the Streets with Gedney  
Part of the exhibition 'Gedney in India'  
Photographer, Curator and Social activist Ram Rahman will share his thoughts on the work of William Gedney  
Jehangir Nicholson Gallery

### June 17, 2017

Ayodhya Kanda Pahari School Ramayana Drawings (c.1790 - 1800 C.E.), Parallels between Painting and Film Language  
Lecture by Prof Ratan Parimoo, Director, L. D. Museum & N. C. Mehta Gallery, Ahmedabad  
In collaboration with The Museum Society of Mumbai  
Auditorium, Visitors Centre

### June 18, 2017

Make your own Terrarium  
Museum Kids Club Workshop  
Learning the concept of living ecosystems by creating Terrarium  
Auditorium, Visitors Centre

### June 23, 2017

Reading Images, Seeing Texts: Aesthetic Practices in Western India in the Vernacular Millennium  
Lecture by Dr. Nachiket Chanchani  
In collaboration with The Museum Society of Mumbai  
Auditorium, Visitors Centre

### June 30, 2017

Badarawa Barasan Ko Aye  
Musical recital by Pt. Raja Kale  
Coomaraswamy Hall

### FORTHCOMING:

### July 1, 2017

Make your own Terrarium  
Adults learn the concept of living ecosystems by creating Terrarium  
Auditorium, Visitors Centre

### July 6 & 7, 2017

Tanjavur – Brihadisvara Temple and Gita Govinda  
Multimedia Presentation by Pratapananda Jha, Director (Cultural Informatics)  
In collaboration with Indira Gandhi National Centre for the Arts, New Delhi & the Museum Society of Mumbai  
Auditorium, Visitors Centre

### July 15, 2017

#### Scrap - with Arzan Khambatta

Workshop on making sculptures from scrap  
As part of Art 360° series - a new series of workshops for adults to reconnect with their childhood hobbies  
Auditorium, Visitors Centre

### July 17, 2017

Role and Impact of Heritage Conservation in the Present Phase of Rapid Urbanisation  
Panel discussion by D. M. Sukthankar, Shirish Patel; moderated by Mustansir Dalvi  
On occasion of the 4th Convocation Ceremony (2016-17) of Capacity Development Programme in Built Heritage Studies & Conservation  
Auditorium, Visitors Centre

### July 17 – 21, 2017

Module I of Built Heritage Studies & Conservation  
Sessions & Site visit on Structural Conservation Retrofit & Maintenance  
Sir J. J. College of Architecture

### August 30, 2017

Asia's Lions in the Past and Present  
The 4th Vimal Shah Memorial Lecture  
Slide illustrated talk by Dr. Divyabhanusinh Chavda  
In collaboration with the Museum Society of Mumbai  
Auditorium, Visitors Centre

### September 2017

Module II of Built Heritage Studies & Conservation  
Sessions & Site visit on Material Conservation I: Lime Plaster, Cement and Stone  
CSMVS

### November 10, 2017 to February 18, 2018

India and the World: A History in Nine Stories  
In collaboration with The British Museum & National Museum, New Delhi  
Lead support provided by the Getty Foundation & the Tata Trusts  
Additional support by the Newton Fund & Ministry of Culture, Government of India

### November 2017

Module III of Built Heritage Studies & Conservation  
Sessions & Site visit on Material Conservation II: Wood, Metal, Glass and Ceramics  
Sir J. J. College of Architecture

### November 16 – 18, 2017

Bizot World Meeting (group of distinguished American and European Museum Directors), CSMVS



**Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai**  
(formerly Prince of Wales Museum of Western India)  
and  
**Paramparik Karigar**  
are jointly organising

# Art and Craft Workshops

with the Master Craftsmen

Wednesday, 2nd August to Sunday, 13th August 2017  
11:00 am to 4:30 pm  
Auditorium, Visitors' Centre, CSMVS

Wed-Thurs, 2nd-3rd August <b>Mithila Painting</b> Moti Karn Rs. 1600/-	Fri-Sat, 4th-5th August <b>Miniature Painting</b> Kailash Chand Kumawat Rs. 1600/-	Sunday, 6th August <b>Mysore Painting</b> Shridhar Rao Rs. 800/-
Monday, 7th August <b>Sanjhi Art</b> Vijay Soni Rs. 800/-	Tuesday, 8th August <b>Sanganeri Prints</b> Santosh Dhanopia Rs. 800/-	Wednesday, 9th August <b>Kutch Ahir Embroidery</b> *Artisan from Qasab* Rs. 800/-
Thursday, 10th August <b>Gond Painting</b> Durga Bai Vyam Rs. 800/-	Fri-Sat, 11th-12th August <b>Batik Printing</b> Kartik Manna Rs. 1600/-	Sunday, 13th August <b>Bagh Printing</b> Mohd. Yusuf Khatri Rs. 800/-

Payment can be made in CASH at the Museum Office or by Online Bank Transfer or by Bank Draft in the name of  
**Chhatrapati Shivaji Maharaj Vastu Sangrahalaya**

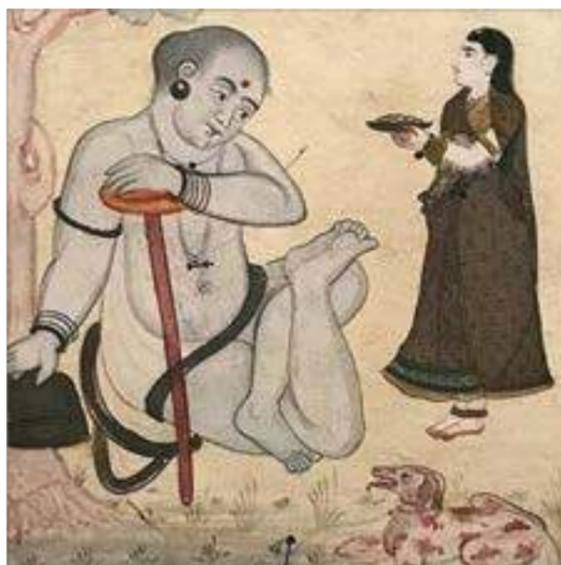
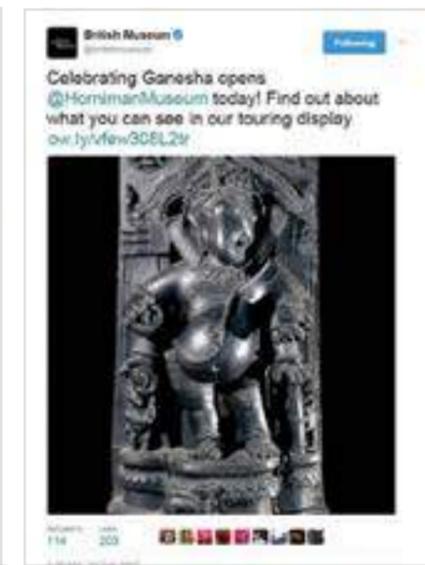
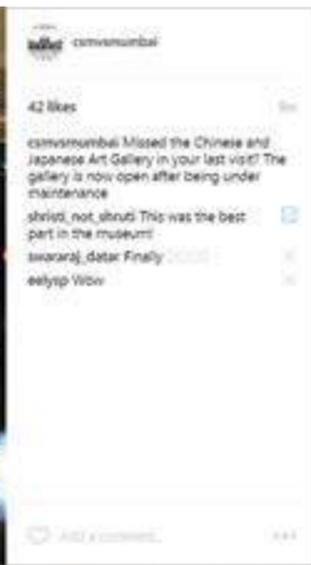
Limited seats are available | All materials will be provided

To register, contact us at  
022-2284 4484/4519 | education@csmvs.in  
or contact paramparik@gmail.com  
www.paramparikkarigar.com | www.facebook.com/ParamparikKarigar

Participants may bring their own lunch or avail the services of the Museum cafeteria

THE MUSEUM MUMBAI  
More information on: 022-2284 4484/4519 | www.csmvs.in | www.facebook.com/CSMVS | @CSMVS Mumbai  
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, 159-161, M.G. Road, Fort, Mumbai – 400023, Maharashtra, India.





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/ NEW ACQUISITIONS /



1.a



1.b



1.c



1.d



1.e



2.a



1.f



2.b

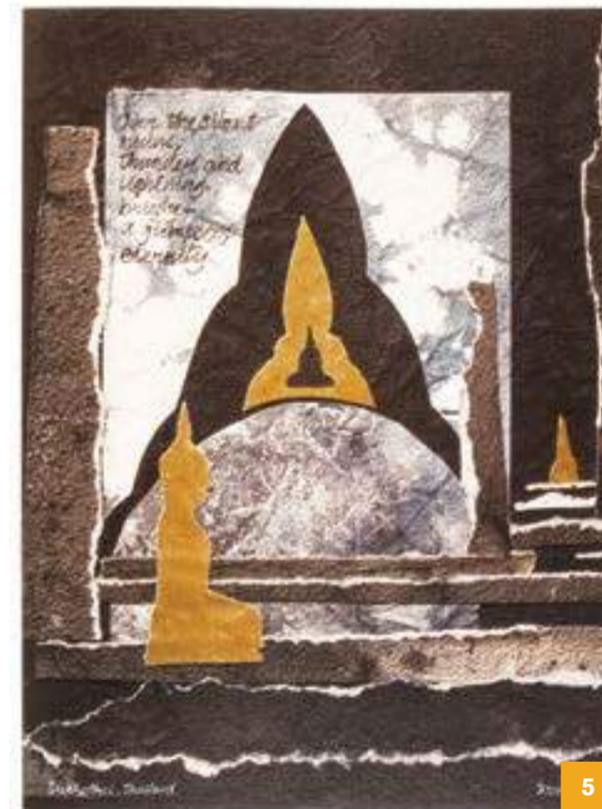
/ NEW ACQUISITIONS /



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1.a Mango Necklace  
Kundan work with  
pink, white and green  
stones on gold  
South India  
20<sup>th</sup> century CE  
2017.105

1.b Pair of Earrings  
Ravakaam on Gold  
South India  
20<sup>th</sup> century CE  
2017.107 ab

1.c Necklace  
Carnelian and Gilt gold  
20<sup>th</sup> century CE  
2017.92

1.d Champakali necklace  
Silver  
20<sup>th</sup> century CE  
2017.90

1.e Surbahar  
Lacquered wood with ivory  
20<sup>th</sup> century CE  
2017.138

1.f Rasakrida  
Printed in  
Germany, 1925,  
2017.142  
Gift of Dr. Kalpana Desai  
who has gifted 160  
exhibits which include  
textiles, jewellery,  
decorative arts,  
musical instruments

2.a Pair of Earrings  
Basra moti and  
silver  
with gilt gold  
20<sup>th</sup> century CE  
2017.2 ab

2.b Hair Ornament  
Silver  
Goa  
20<sup>th</sup> century CE  
2017.4  
Gift of Shirin  
Sabavala who  
has gifted  
11 ornaments

3 Huqqa  
Silver  
20<sup>th</sup> century CE  
2017.12  
Gift of Anita  
Garware

4 Sari  
Muslin  
Dhaka  
20<sup>th</sup> century CE  
Gift of Dr.  
Devangana Desai

5 Haiku Painting  
Satish Gupta  
21<sup>st</sup> century  
Gifted by the artist

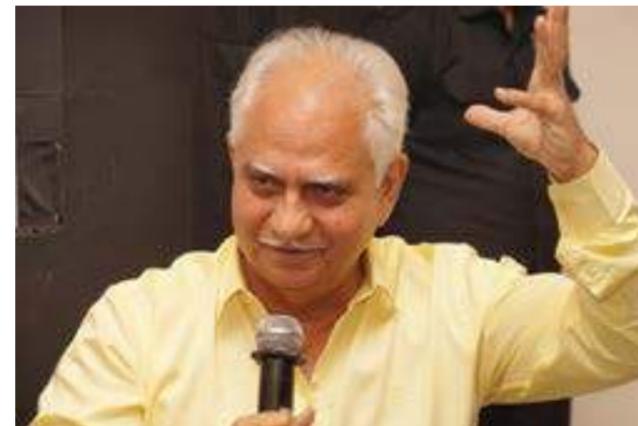


**17th HT Kala Ghoda Arts Festival  
4 – 12 February 2017 at CSMVS**

Blue skies frame a street full of brightly coloured streamers, stunning visual arts, a smorgasbord of Indian handicraft, pottery and food and smiling happy people. The entrance to the street can be seen at a distance, and long winding queues of people wait patiently for their turn inside. The street is affectionately called Rampart Row, and it is the first weekend of February. People from across Mumbai throng to the Kala Ghoda area each year for the annual Kala Ghoda Arts Festival — nine days of a cultural and historic explosion of colours, sounds, sights, smell and tastes that form the heartbeat of Kala Ghoda, and by extension, Mumbai.

Music, dance, cinema, theatre, food, literature, street art, heritage walks, urban design, street performances and workshops across every spectrum blend seamlessly together over nine days. The Kala Ghoda Arts Festival, once restricted to Rampart Row itself has spread beyond. Arguably one of the largest multi cultural festivals in the world, the 2017 edition saw 500 programs, plus a 100 Visual Arts exhibits, across 30 venues in and around the Kala Ghoda area, at venues like the Horniman Circle Gardens, the National Gallery of Modern Art, the David Sassoon Library, the Asiatic Library Steps, Cross Maidan and the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS).

In order to accommodate the growing crowds at the Kala Ghoda Arts Festival, music and dance takes place at Cross Maidan, next to Churchgate Station. Music and dance lovers stretch out on the grass and listen to their favourite acts perform under a starry sky. Parthiv Gohil, Indiva,



Parveen Sultana, Gino Banks and Vivek Soonar all performed in the 2017 edition of the festival. Beyond the music and dance stage is the food and craft area, where NGOs and budding food entrepreneurs ply their wares. Families, young couples and groups of friends sipped on drinks, shopped, listened to music, watched food demonstrations waited in long lines for the delicious regional food or kept a vigilant watch on their children.

At Rampart Row, stalls selling food, Indian handicrafts, women's accessories, books, cloths and an assortment of things are intermingled with horses of every kind. 2017 marked the return of the black horse to the Kala Ghoda area, and the curators of the festival have kept true to the horse theme. The street is flanked by buildings on both sides, and it is a hop, skip and jump to the lawns of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), which plays host to the Children's area of the Kala Ghoda Arts Festival, as well as the Cinema section.

The Museum lawns are full of fun filled activities specially designed to interest curious and cheerful minds. Children's art installations dot the area — each a product of hours of painstaking work. Some of the schools who participated in this year's installation competition are: Singapore International School, Dhirubhai Ambani School, Cathedral Vidya Lonavala, Mumbai Mobile Creches, Akanksha, Fazlani, Vidya Vihar and MIT Gurukul Pune. The children captured whimsical unicorns in flight, horses dancing around a carousel and most of all, managed to convey a sense of joy and excitement while doing it.





**Marina Dutta with children from Akanksha**

The Outreach programmes conducted by Mrs. Marina Dutta between January to February 2017

Mrs. Marina Dutta conducted thirteen programmes in the month of January 2017 and nineteen programmes in the month of February 2017. The programmes were conducted for the underprivileged children of NGOs Umang and Umeed; mentally challenged, Autistic, and Down syndrome beneficiaries at the Shraddha Charitable Trust; Akanksha, Lower Parel Centre; underprivileged children at Seva Sadan, Nana Chowk; mentally challenged clients from Manav Foundation, and the students from the Dr. B.M.N. College of Home Science. The activities in the programmes included presentations on Gandhiji, visit to Kanu's Gandhi exhibition at the Jehangir Nicholson Gallery, Fort walk-cum-treasure hunt at the Holy Name Cathedral and St. Thomas' Cathedral for 31 teachers from the Udayachal Primary School, Vikhroli. A fee of Rs. 200/- per teacher was collected to cover the expenses. Mrs Kruti Bharadia generously sponsored crunchy cashew bhel for the children of Umang and Umeed.



**Mr Sabyasachi Mukherjee gives a memento to Mr. Vijay Crishna**

i) January 4 2017: The Museum Society of Mumbai (MSM) and the CSMVS jointly organised a lecture titled "Inspirational Pathways!" by Mr. Vijay Crishna at the Auditorium, Visitors Centre CSMVS. The lecture was indeed inspirational and well attended.

ii) January 8, 2017: A visit to the Elephanta Caves and a Befriending Museum activity in the Sculpture and Pre-Proto- History Galleries of the CSMVS was conducted in collaboration with the Department of Ancient Indian History, Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai by Dr. Anita Rane-Kothare and Mr. Jason Johns for a group of students and teachers of Shikshayatan School.



**Releasing the magazine RCA for Vividha festival of dolls**

iii) January 11 & 12 2017: The Society and the Department of Ancient Indian History, Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai organised the annual departmental festival Vividha 2017 featuring the exhibition Bahuli: Dolls across the Globe, at the St. Xavier's College (Autonomous), Mumbai. The exhibition was inaugurated by Dr. Pheroza J. Godrej, Chairperson, MSM, in the presence of Dr. Anita Rane-Kothare, Head of Department, Ancient Indian History, Culture and Archaeology; Dr. Agnelo Menezes, Principal, St. Xavier's College; Mr. Jason Johns, Jt. Hon Secretary, MSM; along with the staff and students. Based on the same theme, the Departmental magazine RCA was also released at the inaugural event. The exhibition was visited by Dr. Saroja Sirisena, Consul General of Sri Lanka, members of other consulates and visitors, amounting to a total foot fall of 4000 visitors.

iv) January 14, 2017: On the occasion of Makar Sankranti, the Society organised an interactive session on Haldi Kumkum at the Society's Office. Dr. Anita Rane-Kothare conducted a short interactive lecture followed by Haldi Kumkum and a treat of Tilgul with few members who attended the event.



**Mr. Suhas Bahulkar**

v) January 16, 2017: The Society and CSMVS organised a lecture titled "S. M. Pandit — A painter of Mythology" by Mr. Suhas Bahulkar in the Visitors Centre, CSMVS. The lecture was well attended.



**Visit to the Archdiocesan Heritage Museum**

vi) January 28, 2017: The Society organized a visit to the Archdiocesan Heritage Museum, St. Pius Seminary, Goregaon. Father Warner Dsouza, Director of the Archdiocesan Heritage Museum along with Dr. Anita Rane Kothare and Mr. Jason Johns, took the members of the Society and students of the Department of Ancient Indian History, Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai, through its galleries, leaving the group spell-bound.

vii) January 30, 2017: The Society, in collaboration with the Department of Ancient Indian History, Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai, and the Bombay Local History Society, organized a lecture by Dr. Jesse Palsetia, Associate Professor, History, College of Arts, University of Guelph on "Jamsetjee Jejeebhoy of Bombay: Opportunities and Challenges of Indian Engagement in Empire" at the Assembly Hall, XIMR, St. Xavier's College (Autonomous), Mumbai. The lecture was well attended. The audience was very appreciative and Dr. Palsetia patiently answered several questions both, on Sir Jamsetjee Jejeebhoy and the Parsi community's role in the growth of the city of Bombay.



**Mr. Debashish Nayak with MSM Committee members**

viii) February 10, 2017: The Society in collaboration with the Department of Ancient Indian History, Culture and

Archaeology, St. Xavier's College (Autonomous), Mumbai, organized a lecture by Mr. Debashish Nayak, Director, Centre for Heritage Management, Ahmedabad University on "Getting the City back to its people: The Case of Ahmedabad" at the Seminar Room, St. Xavier's College (Autonomous), Mumbai. This lecture was supported by Mr. Shailesh Mahadevia, Executive Committee Member. The lecture was well attended and was followed by an enthusiastic question answer session.



**Dr Prachi Jariwala**



**Musicians regarding the audience**

ix) February 27, 2017: An Instrumental music treat was organised with Shri. Vijay Tambe (on Flute), Smt. Aparna Deodhar (on Sitar) & Shri. Vaibhav Kadam (on Tabla). They conducted a walkthrough in the Museum's miniature and sculpture collection and mesmerized the audience through their music at the Visitors Centre Auditorium. This programme was coordinated by Dr. Prachi Jariwala, Executive Committee member of MSM. The programme was supported by a well-wisher and was well attended.



**Dr. Anne Buddle**

x) March 1, 2017: A lecture titled "From Tipu to the trenches and Simla to Surrealism: India and the National Galleries of Scotland" was delivered by Dr. Anne Buddle on Wednesday, March 1, 2017, 6 pm at the Visitors Centre Auditorium. The programme was supported by a well-wisher and was well attended.



**Dr. Anita Rane Kothare with the group of expatriates at Banganga**

xi) March 23, 2017: A field trip to explore the heritage of Banganga and its vicinity was organised for the members of 'Culturally Curious' – a group of expatriates, by Dr. Anita Rane-Kothare, Vice Chairperson of the Society. A workshop on Bandhini is organised for the same group on April 21, 2017 at St. Xavier's College (Autonomous), Mumbai.

xii) March 24 – 29, 2017: Few members visited the Kochi Muziris Biennale 2016. A tour of the same was facilitated by Mr. Gopal Mirchandani, Executive Committee Member, MSM.



**L-R: Mrs Marina Dutta, Mr Pravin Shah, Mr Jason Johns, Mr. Robertson, Mrs Diana Robertson, Dr Pheroza J. Godrej, Dr. Anita Rane Kothare, Mr. Rajendra Aklekar, Railway historian and caretaker of Sewri Cemetery**

xiii) April 19, 2017: Visit to F.W. Stevens tomb, Sewri Cemetery, the Chhatrapati Shivaji Maharaj Terminus (formally known as Victoria Terminus) and the Railway Museum (CST), on his great granddaughter Diana Robertson's visit to Mumbai. Frederick William Stevens designed the Chhatrapati Shivaji Maharaj Terminus (formally known as Victoria Terminus) and the Municipal Corporation Building. The Society, in collaboration

with the Department of Ancient Indian History, Culture and Archaeology, St. Xavier's College (Autonomous), Mumbai; Bombay Local History Society and Indian Railways (Central Railway) organised the event. The programme commenced at 3pm at Sewri Cemetery main gate, followed by a tour at CSMT at 4:30 pm led by Mr. Rajendra Aklekar, Railway Historian and Mr. Narendra Patil, CPRO, Central Railway.



**Professor Kavita Singh**

xiv) April 28, 2017: A lecture titled 'Uncollecting India: Hidden Histories of a Museum' was delivered by Prof. Kavita Singh on April 28, 2017 at 6 pm. The lecture was organised by the Society, in collaboration with the CSMVS as the 19th Karl Khandalavala Memorial Lecture. The lecture was very well attended and was followed by an enthusiastic question answer session.

xv) June 7, 2017: The Society in collaboration with CSMVS, organised a lecture by Mrs. Abha Narain Lambah, Conservation Architect, on her recently restored projects: Royal Opera House and Asiatic Library at the Visitors Centre, CSMVS at 6 pm.

**Future Programmes:**

xvi) Lecture by Mr. Rajendra Aklekar on the Railway Museum. Date to be finalised.

xvii) Lecture by Mr. Jaideep Samarth on The Evolution of Photography. Date to be finalised.

Dr. Pheroza J Godrej, Chairperson; Dr. Anita Rane-Kothare, Vice-Chairperson; Mr. Pravin Shah, Honorary Treasurer; Mr Jason Johns, Joint Honorary Secretary; Mrs Arti Mehta, Immediate Past Chairperson; Committee Members: Mrs Nayana Coulagi, Mrs Marina Dutta, Mr Mudit Jain, Dr Prachi Jariwala, Dr Sofiya Karanjia, Mr Shailesh Mahadevia, Mr Gopal Mirchandani, Mr Anuj Pakvasa, & Dr Kunjlata Shah.



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 carry these back as small mementos of their visit to the Museum. Informative educational trails and kits are available for students, which help increase their interaction with the Museum.

**/ RESEARCH LIBRARY: NEW ARRIVALS /**

- |   |   |
|---|---|
| 1. Amarushataka: A Centennial of Love Songs<br>Dehejia, Harsha V.   | 7. Indus-Sarasvati (Harappan) Civilization vis-a-vis Rigveda<br>Mani, B.R. ed.              |
| 2. Bridging the Gulf: Maritime Cultural Heritage of the Western Indian Ocean<br>Ray, Himanshu Prabha                      | 8. Museum Archives: Preservation Management and Digital Networking<br>Bobade, Bhujang Ramro |
| 3. Conserving Architecture<br>Jain, Kulbhushan ed.  | 9. A Magic World: New Visions of Indian Painting<br>Aitken, Molly Emma ed.                  |
| 4. Diodorus Siculus and the World of the Late Roman Republic<br>Muntz, Charles E.   | 10. Punjab: Building the Land of the Five Rivers<br>Lambah, Abha Narain ed.                 |
| 5. Human Mobility and Technological Transfer in the Prehistoric Mediterranean<br>Kiriati, Evangelia and Knappet, Carl ed. | 11. Stratification and Social Change among Tribals<br>Megejee, Rinchin                      |
| 6. Indrani: Demon's Daughter, Queen of Gods<br>Maheshwari, Madhurika K.   | 12. What Ifs of Jewish History: From Abraham to Zionism<br>Rosenfeld, Garriel D. ed.        |

## / MUSEUM INFORMATION /

### Visiting Hours: 10.15 am to 6.00 pm.

The Museum will remain closed on January 26, May 1, August 15, October 2 and public holidays falling on Mondays, and on Mondays between 1st June and 31st August.

### Admission Charges

Category	Museum entry	Mumbai Experience Documentary	Combo
Indian Adult (Above 12 years of age)	₹ 85/-	₹ 50/-	₹ 125/-
Foreign Adult (Above 12 years of age)	₹ 500/-	₹ 50/-	₹ 550/-
Children (5 years to 12 years of age)	₹ 20/-	₹ 20/-	₹ 35/-
Student (through school upto 10 <sup>th</sup> std)	₹ 20/-	₹ 20/-	₹ 35/-
College Student (with valid ID card)	₹ 40/-	₹ 50/-	₹ 80/-
Senior Citizen (above 60 years)	₹ 60/-	₹ 50/-	₹ 100/-
Defence Personnel	₹ 60/-	₹ 50/-	₹ 100/-
Group (15 and more)	₹ 60/-	₹ 50/-	₹ 105/-

### Photography and Video

Photography and video recording is permissible only for non-commercial purposes. Photography passes are available at the ticket counter and information centre.

**For All Types of Mobile Phones, Tabs** - ₹ 50/-

**Cameras without Tripod** - ₹ 100/-

**Photography with Tripod** - ₹ 5,000/-

Photography for members of the press is free of charge, subject to producing their Press Card. Commercial Photography and Professional Video shooting requires prior permission from the authority

**Audio Guide** - ₹ 50/-

For International Visitors, audio guide is complimentary along with the ticket.

Facilities of wheel chair, ramp and elevator available

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

### Mumbai Experience Documentary

Available in English and Marathi (Duration - 17 min)

Show Timings

11:00 am | 12:00 pm | 1:00 pm | 2:00 pm | 3:00 pm | 4:00 pm | 5:00 pm

# INDIA & THE WORLD

## A HISTORY IN NINE STORIES

**11th November, 2017 - 18th February, 2018**

## / FOR EXHIBITIONS, SEMINARS AND EDUCATIONAL ACTIVITIES /



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



**Auditorium, Visitors Centre**



**Visitors Centre**



**Museum lawns**





THE MUSEUM



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya  
मुंबई शहरातील सर्वोच्च संग्रहालय

MUMBAI

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### **The Museum Newsletter is supported by the Museum Society of Mumbai**

The Museum Society of Mumbai, founded in 1963, is a membership organization, located within 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 experts and visiting specialists from abroad, seminars and workshops on subjects of cultural and historical interest, 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 children.

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