Documentation Working Group
Newsletter 1, September 2020

From the Coordinator

Dear Colleagues,

The world is passing thorough difficult time and I hope you all are safe and healthy. As you all know that ICOM-CC has been rescheduled in 17-21 May 2021. Presently we are busy with preprints and planning of triennial conference. Documentation Working Group received very interesting contributions which will be presented in triennial conference at Beijing. The selected papers are as follows:

1. Borrowed or reassigned? Understanding the technique behind King Ramses IV's reused coffin through visualization methods
2. Authenticity, Instagram and the Artist Archive: Contemporary approaches to building a secure artist record in Indonesia

3. Contribution patterns in a Citizen Heritage Science experiment
4. Cleaning paintings using in situ monitoring with complementary imaging techniques: Three-dimensional morphological measurements and reflection FTIR spectroscopy
5. Distinction of green pigments from yellow, blue and black mixtures using multispectral/multiband imagery

The list of selected posters are as follows:

1. Conserving the Content: Sharing past ICOM-CC Triennial Conference Proceedings on online open access
2. Learning as We Go: Integrating Photogrammetry into Conservation
3. Description of Tutankhamun's Gauntlet: Past and Present

4. On Documenting and Translation of "Jargon" in Chinese Clock Conservation Techniques based on the history of Clock Making Sector to today's Clock Conservation Studio in the Palace Museum
5. "RTI study of the morphological surface of Egyptian apotropaic wands at the Grand Egyptian Museum."

Detailed information about the conference can be found https://www.icom-cc2020.org/theme.aspx using the link. Please register in advance to avail the facility of early bird registration. The last date for early bird registration is 12 November 2020. The new Triennium (2020-2023) will begin in late September 2020. The voting of Directory Board Members and Working Group Coordinators is closing on 15 September 2020. The name of elected members will be made public in the end of September.

I am thankful to Assistant Coordinators for their consistent support. I am deeply indebted to authors for sending articles.

This is our first newsletter. This should have published already. The call for articles was advertised earlier but due to not receiving of contribution, it could not be published.

Stay safe and healthy.

Enjoy the newsletter.

Ani Dwivedi

Coordinator, Documentation Working Group

Working Group Activity- At a glance

Anil Dwivedi, Project Associate (Conservation), IGNCA & Coordinator Documentation Working Group ICOM-CC

Working Group of ICOM-CC organized a two-day round table session on "Digital Innovation in Conservation Documentation" from 18–19 March 2019 hosted at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, India. This was the first time an Interim Meeting of the Documentation Working Group had been organized outside Europe and the first time the subject of 'documentation of cultural property' from a conservation point of view was discussed on such a large-scale in India. These points were discussed in detail with the aim of formulating various activities for documentation of cultural heritage as well as means to improve and develop documentation practices.

The round-table meeting of the ICOM-CC Documentation Working Group was successful. Fifty-two participants attended the meeting, slightly fewer than the number that had registered. Fifteen participants made presentations during the meeting. This Interim Meeting of the ICOM-CC Documentation Working Group and the participation rate were an important milestone in the history of conservation in India. The exposure of ICOM-CC to the Indian conservation field also fulfilled the ICOM-CC strategic plan. A fuller report of this meeting was included in Volume 17 of ICOM-CC's journal, On Board (published July 2019).

Working Group membership has increased substantially during this triennium. Presently the Working Group has 115 members. This shows that professionals are increasingly aware of digital technologies and are applying them to conservation documentation. A Facebook page was created in March 2018 to share the Working Group's ongoing activities among professionals. There are around 600 followers online.

Reflectance Transformation Imaging

A case study of Lead coins from South India

Aditi Nagar, Research Assistant, National Museum Institute, New Delhi

Documentation is one essential tool for heritage professionals to keep a record of the existing information associated with the artefact. Research in recent years have made the technology advanced, and provided helpful tools to investigate the information that is not literally visible through naked eyes. Reflected transformation imaging is one such tool that provides a detailed qualitative surface information. Although it is a 2D recording technique, it is often described as 2 ½D because of high level visual information that is provided by highlights and shadows.

I have studied the advantages of Reflected Transformation Imaging during my MA (Conservation) dissertation project. The coins that has been studied during the project were excavated from a gold mine in South India, and belongs to a personal collection. The coins were founded in a stabilized condition but the surface was corroded, and covered with accretions. Once the object was received in the lab, it was even difficult to figure out the mint marks over it because of the accretions. Being an art enthusiastic, conservator, and a Heritage researcher, I would want to explore the existing evidences with each possible way, without hampering the object surface. The coin was photographed with standard RTI setup that includes a DSLR Camera (Canon EOS 700D), target spheres (black), and the dome photography was done using a string and flash in complete darkness. In the process 28 images were taken from designated angles, and the image was processed using the RTI Software (Free software available online at culturalheritageimaging.org). The number of images taken in the setup could have been increased for better resolution, however, the manual setup narrowed down the selection of angles.

Moving on to the findings, the RTI has given such amazing insights about the coin surface and mint marks. The die struck coin showed a beautiful animal figure (apparently horse), a circle mark, and a symbol (srivatsa symbol) on top. The RTI processed images helped figure out the coin history, and explained its relation with Harinkya dynasty dated around 2nd century BC. The documentation of the coin with RTI helped to plan the conservation methodology as well as understanding the art historic relevance.

Visible Light Photography   Default mode   Specular Enhancement mode   Normals Visualisation mode

Coin (Obverse)   Coin (Reverse)

Documentation / Inventorisation of Wall Paintings in India; an INTACH initiative

Sushant Rana (Project Coordinator/Conservator, WPD/ICI Delhi) Kritika Sarda (Project Assistant/Researcher, WPD)

India is home to a huge collection of wall paintings that are housed in a variety of structures such as temples, palaces, monasteries, caves among others. These paintings showcase the rich history and diverse culture of the country. Among them the most famous sites comprising wall paintings are Ajanta, Ellora, Bagh, Badami and Sittanvasal, etc. They are under the protection of the Archaeological Survey of India (ASI) or the State Archaeology Departments. In addition, there are several other unknown sites which are in various stages of deterioration due to negligence and lack of awareness. Besides, there is a dearth of compiled literature highlighting the wall paintings and their significance. Even internet, that has an answer for almost everything, has not been able to fill the gap completely.

Therefore, the "Wall Painting Directory" (WPD) project initiated by INTACH under the Art and Material Heritage Division is an effort to document all the known and unknown wall painting sites around the country. This compilation will aid students, researchers and other keen readers interested in knowing about such sites in India, and most importantly it will serve as a reference document in future in case if a site is lost.

The Indian National Trust for Art and Heritage (INTACH) Wall Painting Directory Project is a visionary project initiated by Major General (Retd.) L.K. Gupta (Chairman, INTACH) and Dr. (Mrs.) C.T. Mishra (Member Secretary, INTACH). It is executed under the guidance of Mr. Nilabh Sinha (Principal Director, Art and Material Heritage (A&MH), INTACH since 2015. Currently, survey works are being carried out in the states of Rajasthan, Uttar Pradesh, Madhya Pradesh, Haryana and Odisha while surveys in the states of Himachal Pradesh, Karnataka and Uttarakhand have been

completed. They specifically include paintings on the walls of structures and no other forms of wall art.
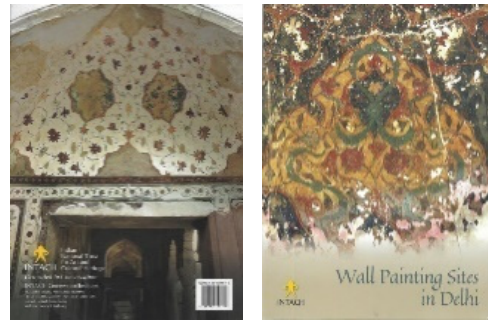
A book on Wall Paintings of Delhi published by INTACH WPD
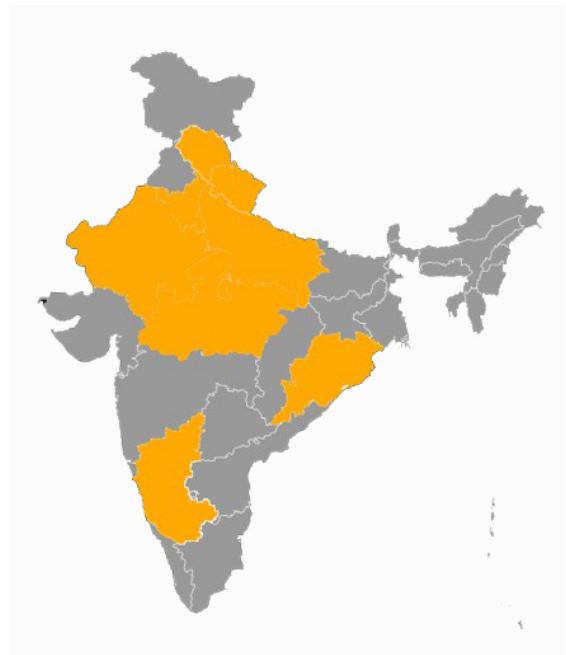
Aim:

The project aims at documenting the known and unknown wall painting sites around the country that are 100 years and older. It includes locating these sites in India with a purpose to compile the data for future reference and emergency conservation. Furthermore, the survey data is to be brought in the form of publications for a larger audience in order to serve as a platform to execute advance research that would involve evaluating the historical significance and context, determining the

impact of building projects, architectural valuation among others. It would help in spreading awareness about wall paintings that are housed both in public and private domain.

Method:

The method includes conducting a preliminary research along with a verification. On the basis of the research, surveys are conducted across states by the WPD state teams that report to both the head office and the local chapter of INTACH. The data is further sent to the head office in Delhi and is verified by the research team and coordinators. Following which it is peer reviewed by competent Art Historians having expertise in that area. The changes are incorporated and it is published in the form of a book.

Documentation of a wall painting site

The documentation process involves research for healthy data that covers a ginormous area. It provides a time frame within which a survey is to be completed. In addition to this, the surveyors are trained through workshops that are conducted around their area of survey.

The documentation includes referring to archival records, previous architecture listings, books, field survey and interaction with local people. The training course of the survey team involves photography, research methodology, visual examination of the wall paintings and the

structure in which it is housed, measuring the area of the painted surface and recording.

The gadgets used in the documentation process include a digital camera for clear images of wall paintings and their condition, GPS device to register the geo-coordinates where the structure is located, disto-meters to measure and calculate the area of the painted surface and compass for determining direction.

The on-site work comprises filling the questionnaire, interviewing the locals for information which mainly includes the caretaker or the owner of the site and the information with regards to the GPS, directions and measurements is to be taken care of at the site. The photographs of the wall paintings are clicked taking into consideration the condition of the painting/structure, the context of the painting and interventions done at the site.

the initial data is compiled and digitized at the chapter office. It is then sent to INTACH WPD head office along with a list of sites surveyed by the team.

Hitherto, as per the surveys, four types of wall painting techniques in India have been found. They are Tempera, Fresco, Sgraffito and Ala-gila. All these techniques are unique in style and describes a cultural style to the wall painting.
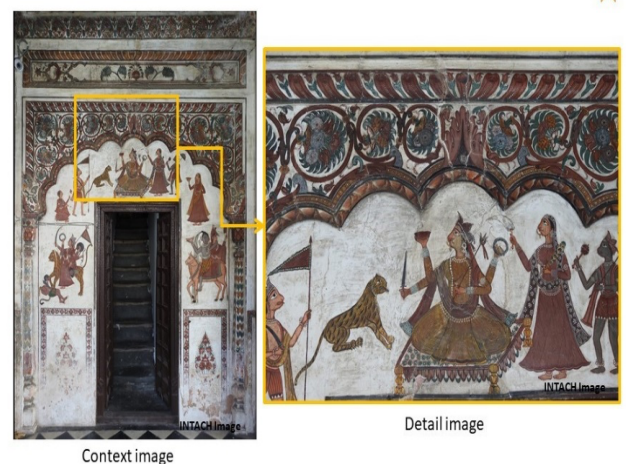
Guru Ram Rai Darbar, Dehradun, Uttarakhand
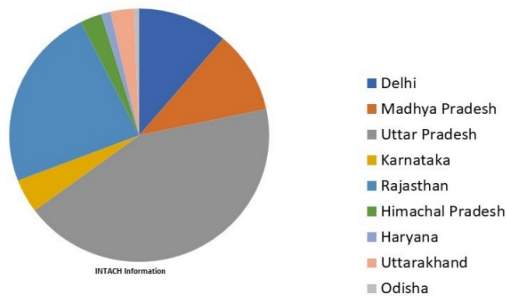
Documentation / Inventorisation of Wall Paintings in India; an INTACH effort   1

Under the INTACH WPD Project over 694 wall painting sites have been discovered in India among which the maximum is located in Rajasthan. The technique that has mostly been found is Tempera. The oldest wall painting site belongs to 960 CE. Few sites found during this survey have helped in understanding various wall painting styles themes in the region.

19-3-2019

Painted surface area recorded in the WPD Project till now

- ■ Delhi
- ■ Madhya Pradesh
- ■ Uttar Pradesh
- ■ Karnataka
- ■ Rajasthan
- ■ Himachal Pradesh
- ■ Haryana
- ■ Uttarakhand
- ■ Odisha

INTACH Information

Documentation / Inventorisation of Wall Paintings in India; an INTACH effort   2

A wall painting panel on the walls of Sankat Mochan Hanuman Mandir in Haridwar (Uttarakhand). This painting depicts Lord Vishnu lying on Sheshnag (the snake) with lotus connected to his navel on which Lord Brahma is sitting.

With the release of our first book titled 'Wall Paintings in Delhi' published in April 2019 [**ISBN: 978-93-82343-31-8**], we will be publishing more books on the wall paintings sites in India. This will help the scholars, conservators and public departments for conservation and preservation of wall painting

sites in the country. We believe that these published books will help in developing wall painting policy in the country and would be used as a reference.

We would like to acknowledge all government departments especially the Archaeological Survey of India (ASI), State archaeology department of various states, public and private organisation, universities and private owners for their corporation and support. Also, special thanks to all our INTACH ICI Centers, local Chapters and Divisions for their continuous backing.

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