



Leon Levy Foundation Conservation Programme – Mehrangarh, Jodhpur invites applications for its conservation training programme to be conducted at the Mehrangarh Museum, Jodhpur and Ahichhatragarh Fort, Nagaur. The course, generously funded by the Leon Levy Foundation, intends to impart specialized training to students and professionals involved with cultural heritage conservation.

The programme would be conducted from **17 November to 09 December 2022**, the application form for which is available <https://www.mehrangarh.org/>. There is no fee for the programme; boarding and lodging will be provided at the course venues.

The last date for receipt of applications is **20 September 2022**.

The programme will include the following courses.

- 1. COURSE-I : MUSEUM IMAGING**
Instructor : Neil Greentree

This course on museum photography would impart theoretical and practical training on various techniques utilized in imaging museum objects, use of different software for digital correction and enhancement, as well as methodologies for filing of images. Photographic documentation is the most important activity being carried out on museum and art objects. In addition to serving as a permanent record informing the condition of objects, photographic images are invaluable for display, reports, catalogues, exhibitions, conservation interventions, research etc.

- 2. COURSE-II : CONDITION ASSESSMENT OF ART OBJECTS**
Instructor : Sreekumar Menon

This course is intended to make the participants proficient in the inspection of objects and the identification of common forms of deterioration using various imaging techniques such as raking light photography, macro imaging, and techniques for creating basemaps for digital condition mapping. An introduction to Multi Spectral Imaging techniques will also be included.

- 3. COURSE-III : DOCUMENTATION AND SURVEY OF PAINTINGS AND BUILT HERITAGE**
Instructor : Maniyarasan Rajendran and Wendy Rose

This course aims at demonstrating the benefits of documenting artefacts and architectural spaces by photography and photogrammetry. The course would involve 2D/3D merging of multiple images captured with the help of a camera. Photogrammetry technique allows for better understanding of the surfaces, generating merged and scaled images and models of objects and spaces. The course will also introduce photogrammetry as a tool for comparing the condition of surfaces over time.



4. COURSE-IV : EXAMINATION OF ART OBJECTS

Instructor : Girikumar S.

Technical Examination of works of art is crucial in understanding their material composition and condition and most importantly in throwing light on the possible causes for their deterioration. This will help in understanding the object better and hence in planning the appropriate conservation strategies. Simple macro and micro observations as well as affordable analytical methods can reveal a lot of information to assist conservators in technical study of art objects. The course will be focusing on various non-invasive and invasive analysis of art objects that include theory and practical sessions on examination of objects, reasoning and requisites for collection of samples from objects, preparing and microscopic observation of samples and some basic micro-chemical analysis. The idea is to introduce the participants to the principles of identification of the material composition of the works of art and the approaches in achieving through some easy to follow and cost effective methods.

INSTRUCTORS

Neil Greentree

Neil has extensive experience on all facets of museum object photography, he has photographed for catalogues, web sites and large format display prints in various prestigious international exhibitions.

Neil has also been involved in imaging the collection of Mehrangarh museum for many years. Over 9,000 high resolution images of the MMT painting collection have been completed and are available for study or publication. Fragile copies of the illustrated Ramayana are digitized and can be viewed in detail without having to handle the original.

Neil managed the transition from film based documentation to Digital in the Asian Art Museum of the Smithsonian for over 20 years ago. Neil adapted techniques for lighting gold and metal objects as well as specialized lighting for photographing paintings and many other 3d objects.

Neil is not only a museum photographer with exacting skills in lighting techniques and correct color balance but is also passionate about photography in general. Neil loves to roam the villages and cities recording the daily life in Rajasthan, as well as the historic architecture, temples, step wells, markets, the music festivals and colorful cultural event.

Website: <http://www.neilgreentree.com>.

Sreekumar Menon

Sreekumar is a paintings conservator, a partner of the firm Art Conservation Solutions in India and a fellow of The International Institute for Conservation of Historic and Artistic Works. He has over two decades of experience in managing and participating in notable conservation projects all over the country. He has previously been a part of the wall painting conservation team of the Courtauld Institute of Art for their projects in India and Bhutan,



and served as a programme manager of the Leon Levy Foundation Centre for Conservation Studies at Nagaur, India. He did his Master's in art conservation from the National Museum Institute, New Delhi before undertaking internships in paintings conservation at the Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi, Hamilton Kerr Institute, Cambridge and Stichting Restauratie Atelier Limburg (SRAL), The Netherlands. He is currently completing his PhD at the Courtauld Institute of Art, London.

Selected publications

Pinto, Mariana., Gill, Maninder Singh., Georgakopoulou, Myrto and **Menon, Sreekumar**, 'Examination of 14–15th Century Buddhist Wall Paintings from a Cave Complex in Saspol, Ladakh', *Journal of Archaeological Science: Reports*, 21 (2018), pp. 259–67.

Gill, Maninder Singh., Priego Rendo, Carolina and **Menon, Sreekumar**, 'Materials and Techniques: Early Buddhist Wall Paintings and Sculptures at Sumda Chun, Ladakh', *Studies in Conservation*, 59, no. 5 (2014), pp. 300–313.

Fonjaudran, Charlotte Martin de., **Menon, Sreekumar** and Gill, Maninder Singh, 'Sumda Chun and Other Early Buddhist Wall Painting in Ladakh: Practical and Ethical Conservation Issues from Failing Structures to Obscuring Surface Layers', in *Art of Merit: Studies in Buddhist Art and Its Conservation*, ed. David Park, Kuenga Wangmo, and Sharon Cather (London, 2013), pp. 203–18.

Martin de Fonjaudran, Charlotte., Tringham, Sibylla., Bogin, Stephanie., **Menon, Sreekumar** and Jasol, Karni Singh, 'Cultural Identity, Conservation Approaches, and Dissemination: Conserving the Wall Paintings of Nagaur Fort, Rajasthan, India', *ICOM-CC Preprints, 16th Triennial Meeting*, 2011, pp. 1–8.

Menon, Sreekumar., Gill, Maninder Singh., Verhave, Johanneke and Blok, Vera, 'Conservation of Khatamband Polychrome Decorative Ceilings', in *ICOM-CC Preprints, 15th Triennial Meeting*, ed. Bridgeland J (New Delhi, 2008), pp. 913–18.

Maniyarasan Rajendran

Maniyarasan Rajendran is the Coordinator of CARE Design Cell, a unit of C.A.R.E School of Architecture, Trichy. working on heritage documentation, design research and consultancy projects. He is a PhD Candidate at the Design Department, IIT Hyderabad; architectural documentation is his primary research. He did B.Arch from SPA Delhi, PG Photography Design from NID Ahmedabad & UCA Farnham UK. An alumni of the Leon Levy Foundation Centre for Conservation, Maniyarasan works with various government and private organisations and have conducted workshops in heritage documentation with various institutions including CEPT.

Selected publications



Rajendran, Maniyarasan, and Udayashankar, Akhila, 'Visual Documentation in Architectural Conservation', in International Conference on 'Conversations in Conservation" SHAAPED 2019' (MIT Manipal, in press)

Rajendran, Maniyarasan, 'Old Photo Studios of Tamilnadu', *Avanca | Cinema 2014* (Portugal: Edições Cine-Clube de Avanca, July 2014), pp. 28–34

Wendy Rose

Wendy Rose is a wall painting conservator and 3D imaging specialist for cultural heritage. Currently, a paintings conservator at the Smithsonian American Art Museum, Wendy had completed masters in conservation of wall paintings at the Courtauld Institute of Art with a dissertation on "An investigation into the use of photogrammetry as a tool for in-situ 3D monitoring of wall paintings". She participated in fieldwork with the Courtauld Institute in India and Bhutan and worked with Getty Conservation Institute at Myanmar and Egypt.

Rose, Wendy., Barazzetti, Luigi., Corda, Katey and Wong, Lori, 'Research and Development of a Photogrammetric Condition Monitoring Workflow to Improve Change Detection in Wall Paintings', *Studies in Conservation*, 2022, pp. 1–10.

Rose, Wendy., Bedford, Jon., Howe, Emily and Tringham, Sibylla, 'Trialling an Accessible Non-Contact Photogrammetric Monitoring Technique to Detect 3D Change on Wall Paintings', *Studies in Conservation*, 2021, pp. 1–11..

Wong, Lori., **Rose, Wendy.**, Dhanda, Abhijit., Flavin, A., Barazzetti, Luigi., Ouimet, C. and Santana Quintero, M., 'Maximizing the Value of Photogrammetric Surveys in the Conservation of Wall Paintings', *The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, XLVI-M-1–2 (2021), pp. 851–57.

Girikumar S

Girikumar did Masters in Conservation of works of art from the National Museum Institute, New Delhi and then a yearlong Post graduate internship in the Conservation Laboratory of Opificio delle Pietre Dure, Florence, Italy. He has also done specialization in Conservation of Photographic materials from Centre for Photographic Conservation, London.

For nearly three decades, he has been working as conservation consultant for a number of individual and institutional collections in the country like the Indira Gandhi National Centre for the Arts New Delhi, HEH the Nizam's Private Collection, Hyderabad, the Alkazi Foundation for the Arts, New Delhi, Tata Consultancy Services, Mumbai, Tata Central Archives, Pune, The City Palace Museum, Udaipur, Indian National Trust for Art and Cultural Heritage (INTACH) in New Delhi etc.

He is regularly invited as guest lecturer and teaches theoretical and practical aspects of conservation of a variety of materials to the MA Conservation students at the National Museum Institute, New Delhi and Traditional Building Materials and conservation theory to the M.Arch (Conservation) students at the Singhagad College of architecture, Pune among other institutions in India.



Selected publications

Girikumar, S, 'Stratigraphic & Microchemical Examination', in Raja Ravi Varma, Amrita Sher-Gil Restored, ed. Sanjay Dhar (New Delhi: Indian National Trust for Art and Cultural Heritage in collaboration with National Gallery of Modern Art, 1998), pp. 56–57.

Girikumar, S, 'Non Destructive Examination Techniques', in Raja Ravi Varma, Amrita Sher-Gil Restored, ed. Sanjay Dhar (New Delhi: Indian National Trust for Art and Cultural Heritage in collaboration with National Gallery of Modern Art, 1998), pp. 61–65.

Girikumar, S, 'A Technical Note on the Photographs in the Collection of PAMM, Udaipur', in Long Exposure- Camera at Udaipur, ed. KG Pramod Kumar and Mrinalini Venkateswaran (Udaipur: Maharana Mewar Charitable Foundation, 2014), pp. 195–211

Girikumar, S, 'An Exhibition of Photographs on a Shoestring Budget- Some Challenges and Innovations', in ICOM-CC 15th Triennial Conference Preprints, II (New Delhi: Allied Publishers Pvt Ltd, 2008), 272–75.