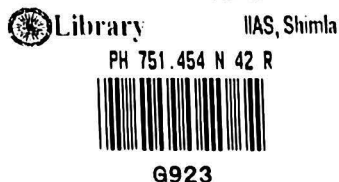


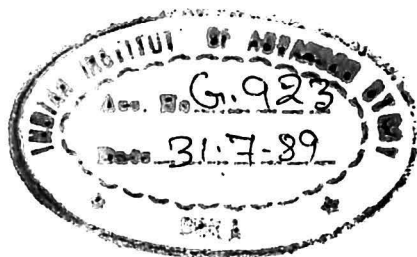
Hodges, William, *TAJ MAHAL*, Oil on canvas, 125.7 x 99. cm.,  
N.G.M.A. Acc. No. 2316

The full impact of the painting was severely affected by fine cracks, cupping, flaking and varnish which covered the painting.

*Treatment:* Consolidation, relining and retouching were the methods used to restore this painting. Relining means lining a painting with an additional canvas to give the original canvas strength and adhesion.



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# RESTORATION OF OIL PAINTING: TECHNIQUES

ARRANGED BY  
NATIONAL MUSEUM, NEW DELHI

IN COLLABORATION WITH  
NATIONAL GALLERY OF MODERN ART,  
NEW DELHI

## Director's Foreword

Oil paintings of non-Indian origin, especially by British, French and Portuguese artists and their followers in India are as much a part of our cultural heritage as any other traditional art form. Therefore, they should be looked after with equal care; in fact, they need even more attention due to their fragile nature. Unfortunately, until the 1950s very little care was given to restoration of oil paintings. Until then, it was felt that if a painting had deteriorated, the artist should remove the flaking paint and re-paint it as far as possible following the original style of the painting, so that even the experts should not be able to differentiate the new from the old. Fortunately, this attitude is now gradually changing. The emphasis is on retaining as much of the original paint as possible; retouching after restoration should be done in such a way that one should be able to differentiate original areas with the retouched ones without creating too many aesthetic disturbances.

As a student of Post-Graduate Diploma Course in Museology during 1958-60, I began to understand some of the elementary problems of restoration of oil paintings due to the fact that it was one of the eight prescribed subjects. The teaching was, however, confined to a few theoretical lectures and the students were given neither practical demonstrations nor were asked to do any preliminary restoration work, such as cleaning of dust from the surface and removal of varnish, etc. The lack of practical training was, however, amply compensated by the enthusiasm that was prevailing in Baroda at that time. A few British restorers had specially come from England to restore some of the very important oil paintings in the collection of the M.S. Museum and Picture Gallery, Baroda. Various romantic stories concerning their technical excellence were narrated which fired our imagination. In substance, it was established that restoration of oil painting is a serious subject. It should be approached professionally and understood that not everyone, including even artists, can restore oil paintings without professional training.

Fortunately, I had the opportunity to study for a Ph.D. degree at the Institute of Fine Arts, New York University,

which also has an excellent Conservation Centre with all facilities for the restoration of oil painting. Although I was not enrolled for training in this field, constant visits to the Laboratory became a regular feature during my student years. Understanding the basic types of supports, such as panel or canvas, and the history of oil painting with its subtleties and nuances since the beginning of the 15th century, repeatedly convinced me that in India we need to study this subject more seriously. Therefore, when the Rockefeller Foundation requested me to draft an academic scheme for teaching of the History of Art and Restoration of Oil Painting in India, I responded enthusiastically consulting some of the finest experts available in New York. Even at that stage, I emphasised the need for improvisation to suit our requirements. Unfortunately, the administrative and academic set up in the Rockefeller Foundation, New York, and Delhi University changed and, therefore, nothing concrete emerged.

After completing my Doctorate degree in 1967, when I became the Director General of the Birla Academy of Art and Culture, Calcutta, I felt that it would be feasible to transform atleast some of the crucial theoretical ideas into a practical teaching programme. All sorts of arrangements were made and assurances for financial and academic assistance from abroad was assured; however, unfortunately, I resigned in less than a year. Later-on, in order to focus the importance of the teaching of the History of Art and the Restoration of Oil Painting, some preliminary unsuccessful discussions were held to organize a seminar at the India International Centre, New Delhi.

When I became the Director of the National Gallery of Modern Art in 1971, I felt that it would then be possible to achieve some concrete results. After intensive efforts, when a regular academic programme was formulated, the hurdles were far too many. Therefore, a programme for enrolling volunteers for different departments of the National Gallery of Modern Art was devised and Mrs. Avtar Singh Rikhy was enrolled as the first volunteer in the Restoration Laboratory of the National Gallery of Modern Art, to be followed by Miss sushmita Bosemalik and Miss Nirupa Jain. Gradually, the word passed around and many

more came forward. After a preliminary screening, and in view of their deep interest, Miss Pratibha Jhalani, Mrs. Rupika Chawla, Mrs. Sonia Gandhi and Mrs. Neena Singh were also enrolled as volunteers. It was heartening that all of these volunteers worked regularly at least half a day doing all sorts of required work in the Laboratory, starting from the vacuum cleaning of the back of the painting to the final retouching. After about two years of sustained training under Mr. Sukanta Basu they have now developed an assuring professional competence.

Meanwhile, all efforts were made to start a Post-Graduate level teaching programme of the History of Art and the Restoration of Oil Painting at Jawaharlal Nehru University. When it became evident that it is not possible to initiate a professional academic programme, it was felt that the National Gallery of Modern Art in collaboration with the National Museum, inviting experts from other organizations, such as the Archaeological Survey of India etc. could start this academic programme. The desired cooperation was, however, not forthcoming. Therefore, with the blessings of our late Prime Minister, Smt. Indira Gandhi, the National Gallery of Modern Art alone started a programme of teaching of the History of Western and Modern Art and the Restoration of Oil Painting, which proved to be very popular. In the very first group, 50 students for Art Appreciation, 8 for Diploma and 2 for Post-Graduate Diploma in the History of Art, and 9 for the Restoration of Oil Painting were enrolled. Now there are 11 students in the Department of Restoration out of which 7 will get their degree in two months' time.

Meanwhile, an idea was initiated that oil paintings of non-Indian origin should be auctioned through Sotheby's, London, because there was no way to properly look after and restore them. This point of view was not supported by professionals, including Prof. Sankho Chaudhuri, the late Shri C. Sivaramamurti, Dr. N.R. Banerjee and myself. However, the Sotheby's lobby was quite strong and its experts came to India, going from place to place and giving all sorts of lucrative offers. In order to objectively assess the two points of view, the Government of India formed a

committee comprising Mrs. Mildred Archer, Mr. Robert Skelton, Prof. Gulam Sheikh and myself. The report of this committee categorically rejected the proposal of auctioning such oil paintings; instead it even emphasized that more such paintings should be acquired for country's long term need and some could be exchanged for different kinds of foreign works of art. This Committee, however, emphasized that, if India wants to look after various collections of oil paintings, sustained efforts should be made to restore these paintings and should start an intensive training programme and finally, create a profound awareness in the country concerning the seriousness of this problem.

Again with a very generous and thoughtful support from our late Prime Minister, Smt. Indira Gandhi, the Department of Culture formulated a scheme not only to undertake restoration of oil paintings available in Government Museums, Raj Bhavans and Circuit Houses etc., but also to start a workshop of short duration on a continuous basis on the preliminary care of oil paintings. The first one of such workshops has just been held. As a part of these intensive efforts, it was felt that an exhibition of restored oil paintings should be shown in different cities to educate our public so that constructive steps could be taken to preserve the remains of our cultural heritage.

Hence this exhibition has been arranged. The public should be convinced that irrespective of the serious nature of damage, our restorers are fully competent to restore such oil paintings. Government, autonomous and private museums and institutions are also requested to send us black-and-white photographs of oil paintings in their collection with as much available catalogue information as possible, so that preliminary advice could be provided, especially regarding what not to do, until we are able to actively assist them in actually restoring such oil paintings.

Dr. Laxmi P. Sihare  
Director  
National Museum  
New Delhi

### Acknowledgements:

We are deeply indebted to the late Prime Minister, Smt. Indira Gandhi whose continued patronage and blessings made this project a reality.

Our sincere thanks are due to Prof. Sankho Chaudhuri, late Shri. C. Sivaramamurti, Dr. N.R. Banerjee, both former Directors of the National Museum, Dr. Mildred Archer, Mr. Robert Skelton, and Prof. Gulam Sheikh for their enlightened and professional support on academic issues regarding the preservation and growth of the collections of oil paintings of non-Indian origin.

We owe our gratitude to our former Minister of State for Education and Culture, Smt. Sheila Kaul, and the present Minister of State for Departments of Personnel and Administrative Reforms and Culture, Shri K.P. Singh Deo, who have consistently extended their kind support for this project.

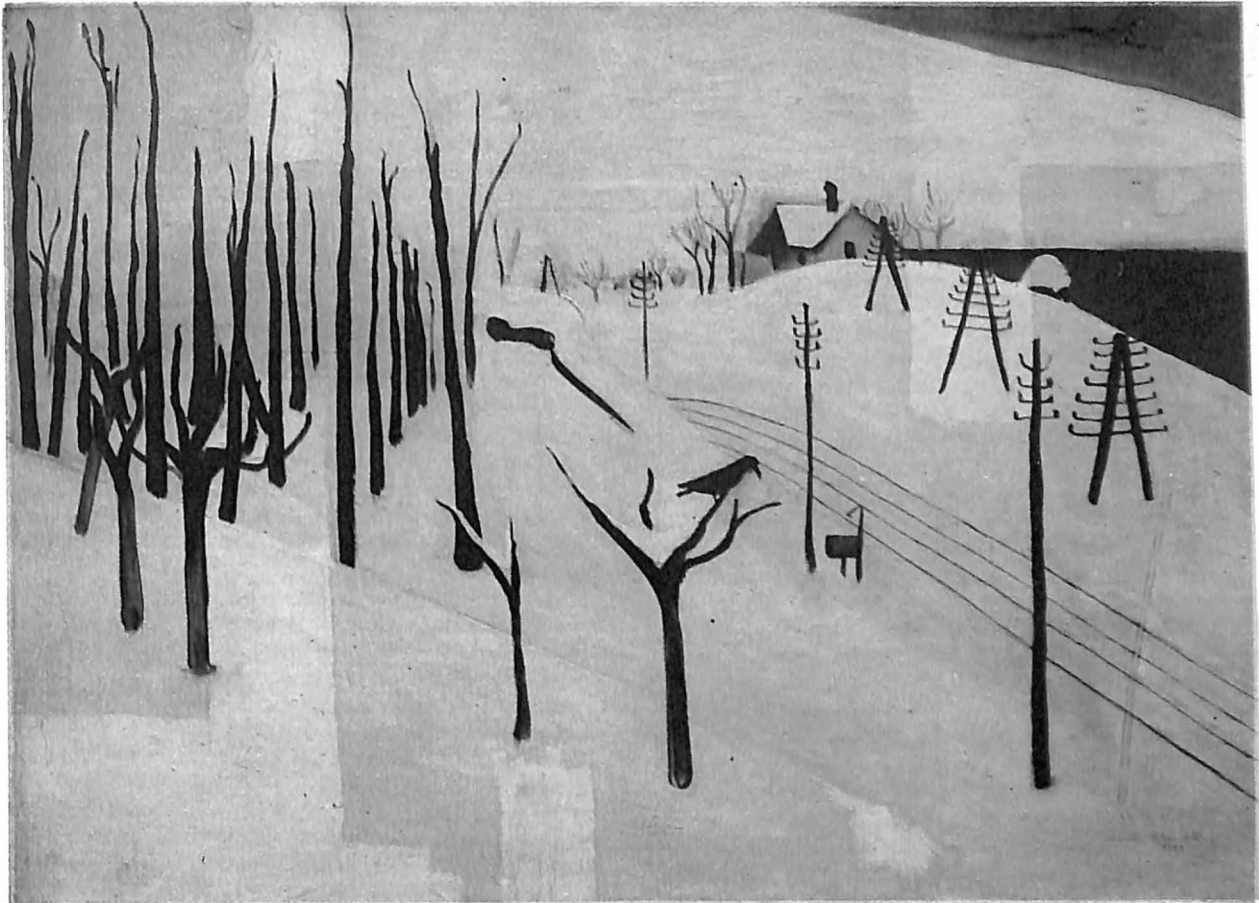
We are grateful to Shri H.Y. Sharada Prasad, Information Adviser to Prime Minister; Smt. Serla Grewal, former Secretary, Ministry of Education and Culture; Miss Usha Bhagat, former Officer on Special Duty, Prime Minister's Office; Shri Man Mohan Singh, former Financial Adviser, Ministry of Education and Culture; and Miss P.S. Sakuntala, Director, Department of Culture for their unstinting administrative help to make this project a reality.

We also thank Shri Y.S. Das, our present Secretary, Department of Culture, for his profound interest in this project.

The professional contribution of Shri Sukanta Basu and Shri A.S. Bisht, Chief Restorers, National Museum; Dr. Anis Farooqi, Director, National Gallery of Modern Art, Shri P.K. Roy, Exhibition Officer, National Gallery of Modern Art, and the students of the Department of Restoration and Conservation of the National Gallery of Modern Art, especially Mrs. Avtar Singh Rikhy, Miss Pratibha Jhalani, Mrs. Rupika Chawla, Mrs. Sonia Gandhi, Mrs. Neena Singh, Mrs. Maria Isabel Rattinger, Mr. Bhagat Singh K. Mali, Mr. Dhiraj Kothari and Shri Devasish Manjit, in mounting the exhibition is deeply appreciated.

Finally, the entire workshop staff of the National Gallery of Modern Art and Shri Dewani Ram, Technical Restorer, also deserve a special mention.

Dr. Laxmi P. Sihare Director  
National Museum, New Delhi



Sher-Gil, Amrita (1913-1941), Indian, *WINTER*, Oil on canvas, 52.2 x 73.7 cm., N.G.M.A. Acc. No. 116

The painting had cracks, retouchings, flakings and covered with dark varnish. Flaking was secured. varnish and retouchings were removed. The

painting was relined in order to strengthen the support.

Man has painted from pre-historic times, oil as painting medium, in picture making, as we understand it today, was practised, even in Europe, only from 15th century onwards. There is of course in the western world a glorious history of mastering this medium by centuries of perfection achieved by the great masters who experimented with and knew their materials.

The history of oil painting in India is only a century and half old. It was a painful struggle for Indian artists to switch to oil discarding the traditional method of painting.

We are still waiting for someone to write a history of conservation. But by and large, one could state that by 1930s experts of different countries of Europe and U.S.A. were deeply concerned about the problem. They held international conferences to exchange their ideas and experiences, their sole aim was to conserve in the best possible way art treasures irrespective of their sources of origin. Today conservation and restoration of art objects in the west have reached levels of great excellence and sophistication.

In India, though the profession is comparatively young, serious efforts have been made by a small community of professionals to maintain International standard of skill and understanding to remove certain misconceptions and practices which prevailed, such as 'restoration' meant 'retouching' and 'over painting.' An old masterpiece need not look new today, but it should have good health and continue to give pleasure. To achieve this one must understand the artist's intentions and the time and situation in which he worked. In order to restore a painting one must investigate and diagnose the causes of deterioration so that the treatment follows without altering the aesthetic appeal of the object. A committed conservator must have his full range of technical skill, experience, a fine sensibility and empathy with and respect for the object, he is handling so as to fully accomplish his professional responsibilities.

A painting, whether it is on a panel or on canvas has a complex structure. Aesthetic appreciation of the painting will surely be enhanced when one understands how the painting is made. The average viewer responds to the surface appeal; below the surface there are other layers

which contribute towards the visual impact.

The canvas or the panel is known as 'support'. Over this, there is the inert white material blended with glue and quantity of oil which is called the ground or 'priming'. When the support is primed it is ready for painting. The artist may paint directly in one layer, or, build-up several layers of paint. Even paint, as we understand it, is not a homogenous material. It is composed of minute particles of pigment and oil as the 'binding medium' which holds the particles together. Sometimes, the artists like to give a final coating of 'varnish' as a protective layer on top.

The sound health of a painting depends on the perfect relationship of all the components mentioned above. The causes of deterioration are many. The support plays a vital role for the health of a painting. With changes of temperature and relative humidity, a panel or a canvas will expand and contract causing tremendous strain on the layers above it. When the painting is new, it is able to, due to its elasticity, continue to appear stable. But with time, and constant environmental changes the support, the ground, paint-layer and varnish relationship will be severely affected.

The evidence of the fragility of the painting will appear in the form of cracks, blisters, cuppings and flakings of the paint-layer. When this happens, it cannot be treated by anyone other than a trained conservator.

Climatic conditions, biological deterioration, natural calamity, vandalism or the aging which sets into an object with time, are the different causes of deterioration of paintings.

To prolong the life of the painting, apart from the inevitable aging process, the others could be avoided. A Museum Curator or a private collector, with an awareness of the agencies of deterioration would be sensitive to his collection. In professional terms this 'care' is known as 'preventive conservation'.

The photographs in the present exhibition will illustrate the varied and complex problems that were encountered in the paintings before their treatment.

Sukanta Basu

### Care of Paintings : Guide Lines

#### Do's

1. Dust your paintings *yourself* regularly with a soft cloth or a soft brush.

#### Dont's

1. If the paint is flaking do not dust as there is the danger of paint falling off.



- 2a. It is a good idea to take out the painting from the wall periodically and clean the back of the painting. Generally at the lower portion a lot of dust and soot accumulates which is harmful for the painting.
- 2b. Instead of having a single peg or a nail to hang a painting, it is advised to have two pegs which will secure the painting more, and also prevent it from tilting.
- 2c. Heavy paintings will be better protected if they are supported at the base.
- 2d. Some of the modern paintings do not have proper stretchers, with wedges. The canvas is stretched on rigid frame work instead. The members of the frame and the cross bars don't also have the slant at their inner edges. This causes 'stretcher image' on the paintings when the canvas becomes loose due to change in humidity. To avoid this the painting should be restretched on a proper stretcher with flexible corners, so that the painting can be tightened by driving in the keys.
3. When a painting is not varnished it can be provided with a glass to protect it from dust and soot.
4. When you put a painting under a glass, give clear instructions to your framer that the glass and the paint surface should be separated by strips of wood placed underneath the edges of the glass.
5. If you notice some fluffy spots, which appear whitish in the darker areas and greenish or greyish in lighter areas, it is almost certain that the painting is affected by fungus. The painting should immediately be segregated from other paintings. When fungus attack is detected early the treatment is simple and can be undertaken by anyone.
6. To remove fungus, take small pieces of cloth and wipe the paint surface clean. The back of the painting can be cleaned by brush. Then the painting can be exposed to the sun for one hour for 4 or 5 days.
7. If you are packing a painting which is framed with a glass, put strips of scotch-tape all over the glass so that, in case of breakage, splinters of glass will remain held together and will not damage the painted surface.
8. If you have any problem of complex nature consult a trained conservator.
2. Do not hang a painting on a damp wall or store your paintings in a dark unventilated room, as dampness and darkness activate fungus growth.
- 3a. Do not display a painting where there is direct sunlight. Ultra violet rays of sunlight are harmful for colours.
- 3b. Do not hang a painting over a fire place which is being used.
4. When your house is being painted do not keep your painting hanging on the wall, however big they may be, take the trouble of removing them and store them safely.
5. If you have to stack paintings against the wall you should not keep them directly on the floor. A plank on two bricks will create a separation from the floor. Put small paintings first and then the bigger ones taking care that corners are not resting against the canvas. The entire stack can be covered with polythene film.
6. If you are moving or shifting paintings around don't rest a painting against furniture as sharp corners can damage it.
- 7a. While transporting paintings it has been a practice to take the canvas out of its stretcher and roll the painting. For this, many important paintings have suffered very badly. The rolled up painting develops parallel lines of loose paint, losses and incipient cracks.  
Avoid rolling up paintings, especially those with thick paint layer.
- 7b. Usually paintings are packed by putting them into an envelope of polythene film. With severe atmospheric changes, while the painting is still in the packing case, the paint-layer softens and polythene membrane gets stuck to the paint layer. When this happens do not try to remove the polythene sheet. It needs careful handling by an expert.
8. For exhibition purposes, either by the organisers or by the artists, it has been a tendency to stick labels directly on to the back of the canvas. Do not do it as it creates distortions of the paint-layer.





Vaji, Ramkinker (1910 - 1980), Indian, *GIRL WITH A DOG* C. 1932, Oil on canvas, 80 x 122 cm., N.G.M.A. Acc. No. 4406

Considerable amount of flakings and brittleness had occurred on the paint layer due to the thick application of paint. The painting was wavy and had several cuts and tears, due to faulty stretcher. The painting lined with gunny material by the artist was uneven and torn at places. At several places canvas was torn and portions of it were missing. Paint layer was covered with grime and dirt.

*Treatment:* Paint layer was consolidated from the front and the existing lining was strengthened. The thick layers of grime, soot and dust were removed. The cuts and tears were repaired and the painting brought back to its original shape. Patch work was done on the missing portions of the canvas and lining. Filling and retouching was done on the areas of losses.

The canvas was badly damaged with multiple tears. There was one large hole. The canvas was loosely stretched. The stretcher had left the impression on the paint surface. The varnish had darkened to such an extent that the details of the background were lost. There was tremendous loss of paint at the base of the painting due to years of accumulation of dust and grime.

*Treatment:* The painting was lined. The hole in the canvas was patched up from the front. Dark varnish was removed. Areas of loss were filled up and retouched.



Varma, Raja Ravi (1848 - 1906), Indian, *PORTRAIT OF A LADY*, 1883, Oil on canvas, 86.3 x 120 cm., N.G.M.A. Acc. No. 1670

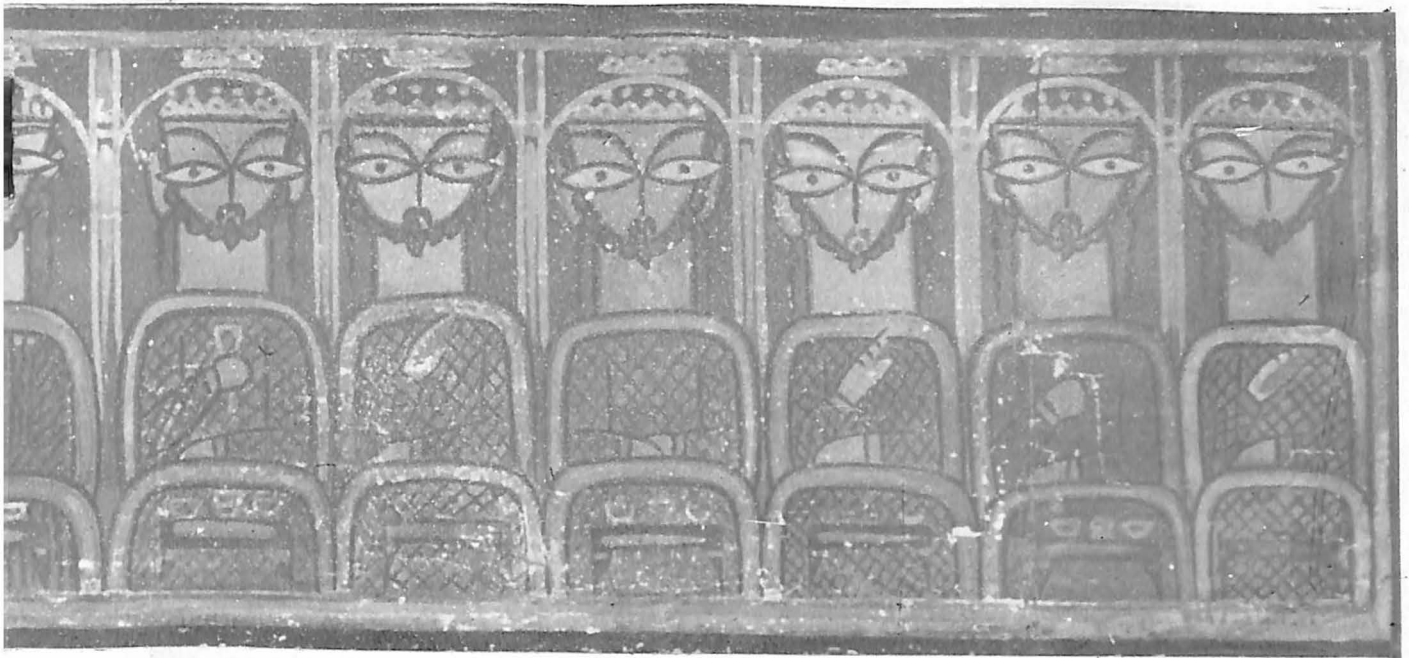


Roy, Jamini (1887-1972), Indian *LAST SUPPER* Oil, 45.5 x 192.5 cm., N.G.M.A. Acc. No. 3152

Jamini Roy's contribution to Modern Indian Art is regarded highly. He evolved his own style of painting which had its roots in the folk styles. He strongly believed that art is disposable. As a result, he was not concerned about the permanency of the material he used. Early part of his career was of great hard ship. He couldn't afford good material and used

whatever was available. Evidence of these are in abundance in his earlier works. Because of the inferior materials used, grave problems of preservation was inevitable.

All the paintings displayed here were in dangerous condition. Before their treatment, there were



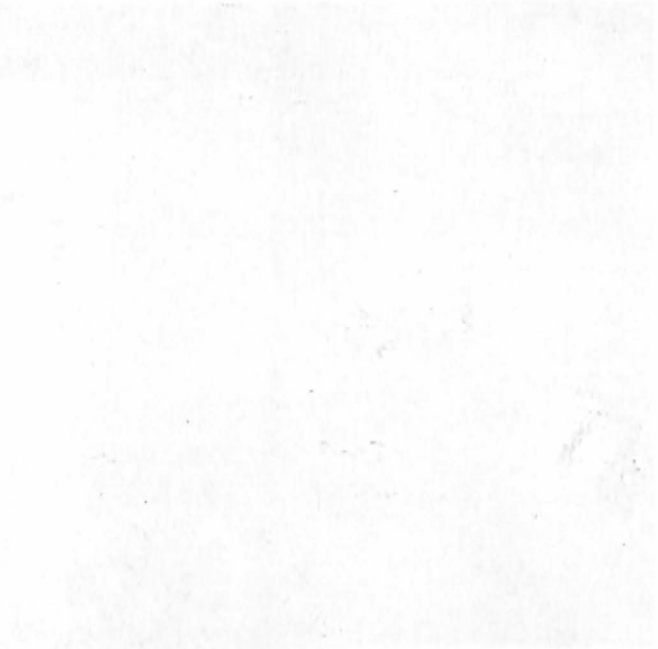
examples of flakings, tears and holes in the paintings. Even before the execution of a painting started, a damaged support was patched by the artist. It was then used for painting.

All the paintings had tremendous accumulation of dust, grime and soot. In certain cases due to bad

storage, there were water marks.

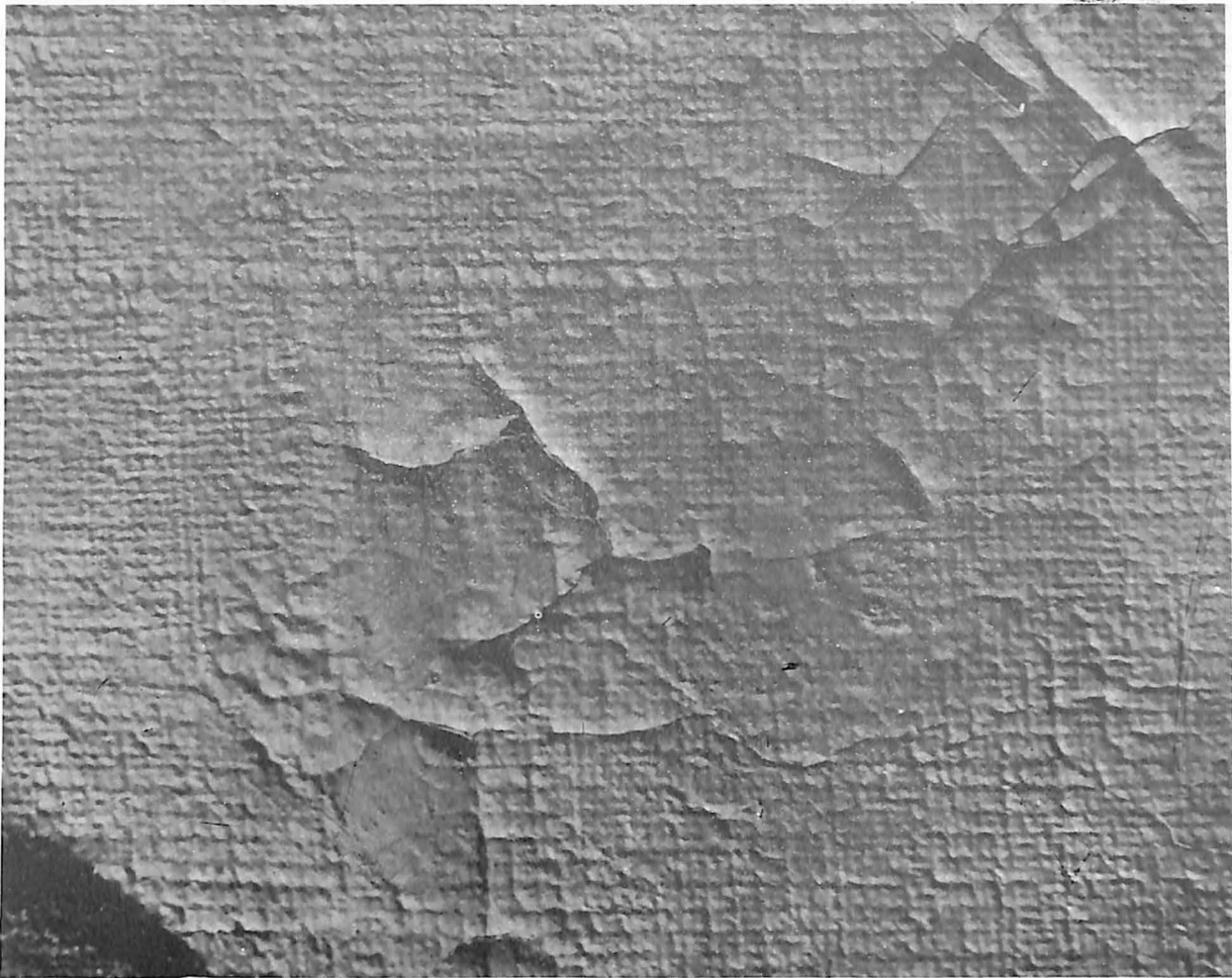
Wherever he used paper as a support for example, "Tibetan Man" it was torn, wavy and very badly pasted on a ply board. In the case of "Three Gopals" the canvas was stitched, patches were pasted on top surface before painting.

Varma, Raja Ravi (1848 - 1906), Indian, *LADY IN MOONLIGHT* 1890,  
Oil on canvas, 61 x 76 cm., N.G.M.A. Acc. No. 2013



When a lot of soot and dust accumulates at the base of a painting at the back, trouble is bound to appear on the paint-layer in the front. Darkened varnish also hid the texture and the colours of the painting. Even the moon emerged after cleaning.

*Treatment:* Lady in Moon Light, was cleaned not only of its varnish but also of its dust and soot. It was relined, whereby the marks caused by the stretcher also disappeared. A tiny dark sample shows the darkened varnish which has been removed.



Sher-Gil, Amrita (1913-1941), Indian, *YOUNG MAN WITH APPLES*, 1937, Oil on canvas, 71 x 97 cm., N.G.M.A. Acc. No. 28

Adhesion of the paint layer was weak, causing flaking and blisters in scattered areas. There was also loss of paint. Though not very thick, the coating of varnish had darkened, changing the colours of the painting.

*Treatment:* Flaking paint was softened and pushed back. The blisters settled. The entire paint layer was consolidated and the painting was lined.

A sample of old varnish has been left on right sleeve of the figure for comparison.



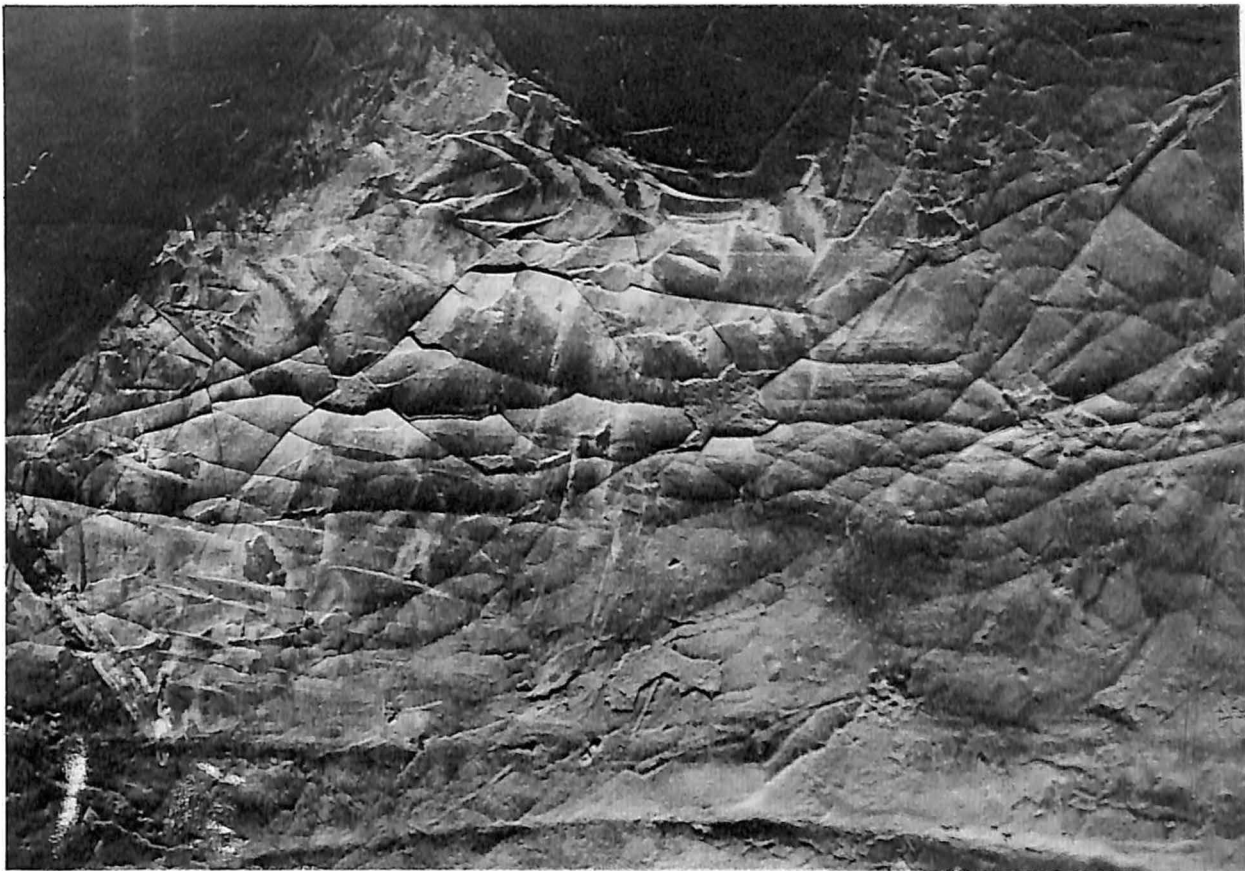


Vaij, Ramkinker (1910 - 1980), Indian, *AT REST*, Oil on canvas, 124.5 x 78 cm., N.G.M.A. Acc. No. 4412

Pitted by several severe paint losses flaking paint due to indigenous material used, and extreme waviness due to a faulty stretcher caused the painting to be in the condition it was when it came for preservation.

*Treatment:* The flaking was consolidated. Putty was used, not only as a filler for the deep paint losses, but also as a means of strengthening the areas around the paint losses. The putty was subsequently retouched.





Vaij, Ramkinker (1910 - 1980), Indian, *CLOUDY EVENING*, Oil on canvas, 91.5 x 122 cm., N.G.M.A. Acc. No. 4410

The painting was loosely attached to the stretcher and had several cuts, tears and holes. Edges all around were worn out. Paint layer was brittle and fragile with flakings and losses at many places. It was covered with grime and dust. Painting was very wavy and uneven.

*Treatment:* The paint layer was consolidated. The grime was cleaned. The cuts, tears and holes were mended. For waviness and worn out edges the painting was marouflaged (given solid support). Areas of losses were filled by tinted filling material.



Roy, Jamini (1887-1972), Indian, *BYZANTINE MOSAIC*, Tempera, 57.7 x 81 cm., N.G.M.A. Acc. No. 3135

An example of torn canvas used and patching done by the artist himself.

Supported by a back-board, this painting was held in its place by four wooden strips which separated the paint-layer from the glass protecting it. With time, this long painting buckled and sagged with its own weight. After it was straightened, relined and stretched, it was replaced into its original glass protection.



Roy, Jamini (1887-1972), Indian, *SANTHAL GIRL*, Oil on canvas, 48.5 x 106 cm., N.G.M.A. Acc. No. 80



Gow, A.C. (R.A.), British, *SOPHY BADDELEY AT THE PANTHEON*, 1874-75, Oil on canvas, 123.2 x 77.8 cm., N.G.M.A. Acc. No. 287

This painting is an example of standard problems of an oil painting... cupping, shrinkage and varnish removal. For major treatment, to protect the paint

layer, a facing is applied with some adhesive and removed after treatment.

This is an example of a very badly damaged painting and an earlier effort at unprofessional restoration. There were cuppings and cracks in the paint layer, torn areas had losses. The varnish had darkened considerably.

*Treatment:* Old restoration was removed and torn areas secured. Paintings was lined, varnish removed. Multiple losses were retouched. This treatment was done approximately 20 years ago, when retouchings were done with oil colours. Though it matched perfectly then, with time there has been a little tonal variation. To avoid this, for retouching, oil colours are generally not used.

A dark square at the base of the painting is a sample of the old varnish.



Bert, Harris, British, *PORTRAIT OF LADY ILLIOTT*,  
1895, Oil on canvas, 76 x 113.5 cm., N.G.M.A. Acc. No. 2317



Unknown (Lucknow School), Indian, *AKBAR'S EUROPEAN WIFE*, Oil on canvas, 66 x 80 cm., N.G.M.A. Acc. No. 3756

Multiple scratches, cuts, tears and paint losses, the results of bad handling and storage, caused the painting to decline to this condition.

*Treatment:* The painting was relined, filled in with putty and retouched.

## LIST OF EXHIBITS:

1. Bert, Harris  
British  
*PORTRAIT OF LADY ILLIOTT*, 1895  
Oil on canvas, 76 x 113.5 cm.  
N.G.M.A. Acc. No. 2317.
2. Gow, A.C. (R.A.)  
British  
*SOPHY BADDELEY AT THE PANTHEON*, 1874-75  
Oil on canvas, 123.2 x 77.8 cm.  
N.G.M.A. Acc. No. 2187
3. Hodges, William  
*TAJ MAHAL*  
Oil on canvas, 125.7 x 99 cm.  
N.G.M.A. Acc. No. 2316
4. Milne, David  
Canadian  
*LANDSCAPE*, 1931  
Oil on canvas, 55.2 x 45.1 cm.  
N.G.M.A. Acc. No. 3245  
(Gift of Smt. Indira Gandhi)
5. Roy, Jamini (1887-1972)  
Indian  
*BYZANTINE MOSAIC*  
Tempera, 57.7 x 81 cm.  
N.G.M.A. Acc. No. 3135
6. Roy, Jamini (1887-1972)  
Indian  
*CHRIST AND A BOY*  
Tempera on cloth, 49 x 109 cm.  
N.G.M.A. Acc. No. 3140
7. Roy, Jamini (1887-1972)  
Indian  
*DOLL*  
Tempera, 23 x 58 cm.  
N.G.M.A. Acc. No. 3132
8. Roy, Jamini (1887-1972)  
Indian  
*FLIGHT TO EGYPT*  
Tempera, 89 x 65.5 cm.  
N.G.M.A. Acc. No. 3155
9. Roy, Jamini (1887-1972)  
Indian  
*KIRTAN*  
Tempera on cloth, 89 x 65 cm.  
N.G.M.A. Acc. No. 3148
10. Roy, Jamini (1887-1972)  
Indian  
*KRISHNA AND GOPINI*  
Tempera on cloth, 178.3 x 56 cm.  
N.G.M.A. Acc. No. 3153
11. Roy, Jamini (1887-1972)  
Indian  
*KRISHNA AND BALRAM*  
Tempera, 149.5 x 88.5 cm.  
N.G.M.A. Acc. No. 3144
12. Roy, Jamini (1887-1972)  
Indian
- LANDSCAPE (3 BOATS)*  
Tempera, 56 x 43.5 cm.  
N.G.M.A. Acc. No. 3133
13. Roy, Jamini (1887-1972)  
Indian  
*LAST SUPPER*  
Oil, 45.5 x 192.5 cm.  
N.G.M.A. Acc. No. 3152
14. Roy, Jamini (1887-1972)  
Indian  
*SANTHAL GIRL*  
Oil on canvas, 48.5 x 106 cm.  
N.G.M.A. Acc. No. 80
15. Roy, Jamini (1887-1972)  
Indian  
*THREE GOPALS*  
Tempera on cloth, 141 x 81 cm.  
N.G.M.A. Acc. No. 3163
16. Roy, Jamini (1887-1972)  
Indian  
*THREE GOPALAS*  
Tempera on canvas, 142 x 79 cm.  
N.G.M.A. Acc. No. 3143
17. Roy, Jamini (1887-1972)  
Indian  
*TIBETAN MAN*  
Tempera, 25 x 43.5 cm.  
N.G.M.A. Acc. No. 3130
18. Sher-Gil, Amrita (1913-1941)  
Indian  
*NUDE-II*, 1933  
Oil on canvas, 70.7 x 93.5 cm.  
N.G.M.A. Acc. No. 43
19. Sher-Gil, Amrita (1913-1941)  
Indian  
*YOUNG MAN WITH APPLES*, 1937  
Oil on canvas, 71 x 97 cm.  
N.G.M.A. Acc. No. 28
20. Sher-Gil, Amrita (1913-1941)  
Indian  
*WINTER*  
Oil on canvas, 52.2 x 73.7 cm.  
N.G.M.A. Acc. No. 116
21. Trindade, Antonio Xavier  
Indian  
*GIRL WITH VASE (GULAB)*  
Oil on Canvas, 79.5 x 102 cm.  
N.G.M.A. Acc. No. 1842
22. Unknown (Lucknow School)  
Indian  
*AKBAR'S EUROPEAN WIFE*  
Oil on canvas, 48.3 x 49.5 cm.  
N.G.M.A. Acc. No. 2300
23. Unknown (Bengal School)  
Indian  
*SHIVA AND DEVI*  
Oil on canvas, 66 x 80 cm.  
N.G.M.A. Acc. No. 3756
24. Unknown (Bengal School)
- Indian  
*SHIVA AND PARVATI*  
Oil on canvas, 69.7 x 50.2 cm.  
N.G.M.A. Acc. No. 3757
25. Vajj, Ramkinker (1910 - 1980)  
Indian  
*AT REST*  
Oil on canvas, 124.5 x 78 cm.  
N.G.M.A. Acc. No. 4412
26. Vajj, Ramkinker (1910 - 1980)  
Indian  
*CLOUDY EVENING*, C. 1946  
Oil on canvas, 91.5 x 122 cm.  
N.G.M.A. Acc. No. 4410
27. Vajj, Ramkinker (1910 - 1980)  
Indian  
*GIRL WITH A DOG*, C. 1932  
Oil on canvas, 80 x 122 cm.  
N.G.M.A. Acc. No. 4406
28. Vajj, Ramkinker (1910 - 1980)  
Indian  
*LAMP POST*, C. 1976  
Oil on canvas, 87.6 x 107.8 cm.  
N.G.M.A. Acc. No. 4422
29. Vajj, Ramkinker (1910 - 1980)  
Indian  
*SHELTER*  
Oil on canvas, 90 x 137.5 cm.  
N.G.M.A. Acc. No. 4407
30. Vajj Ramkinker (1910-1980)  
Indian  
*SHIFTING GENERATION*  
Oil on Gunny Cloth 85.3 x 144 cm.  
N.G.M.A. Acc. No. 4428
31. Vajj, Ramkinker (1910-1980)  
Indian  
*SUMMER NOON*, C. 1948  
Oil on Gunny Cloth, 122 x 106.5 cm.  
N.G.M.A. Acc. No. 4408
32. Vajj, Ramkinker (1910-1980)  
Indian  
*UNTITLED* (painted on both side)  
Oil on Canvas, 140 x 87 cm.  
N.G.M.A. Acc. No. 4422 (B)
33. Varma, Raja Ravi (1848-1906)  
Indian  
*PORTRAIT OF A GENTLEMAN*  
Oil on Canvas, 89 x 122 cm.  
N.G.M.A. Acc. No. 1669
34. Varma, Raja Ravi (1848 - 1906)  
Indian  
*PORTRAIT OF A LADY*, 1893  
Oil on canvas, 86.3 x 120 cm.  
N.G.M.A. Acc. No. 1670
35. Varma, Raja Ravi (1848 - 1906)  
Indian  
*LADY IN MOON LIGHT*, 1890  
Oil on canvas, 61 x 76 cm.  
N.G.M.A. Acc. No. 2013

