

Practical Approach of Paper Conservation at Indira Gandhi National Centre for the Arts

Albeena

Abstract: *Indira Gandhi National Centre for the Arts represents the meaning of institution. Culture is heritage, has to protect for future: Archival materials, Paintings, Sculptures, and Audio visual Arts represent the traditions of culture. Practical approach of Paper Conservation at IGNC, here, you will find conservation and deterioration in paper: It is delicate and made up of organic and inorganic materials. Two types of papers: Machine made (short life) and Handmade (long life), gets decay due to inherent material at the time of making. Cellulose in papers help researchers in analysis.*

Keywords: Paper, Cellulose, Decay, Inherent material, Conservation

1. Introduction

Today, the use of Paper is very common and wide, the extensive use of paper is mainly to express through writing the situation/condition, and atmospheric values related our day to day life, Drawing, and printing. At the time of civilization when writing was not known and communication was only through speech. Speaking was the only source to transmitting the ideas. Man evolved the technique of oral communication by the use of sounds that conveyed a message to the other person.

The next phase of evolution of human civilization was followed by first drawing and then writing. Initially China was discovered paper on early date, Paper making was not very much known in other country till very late. It is difficult to say, when paper was introduced in India, but we can simply say that paper become little familiar in 10th or 11th Century. At the time of ending nineteenth century, while it was noticed at regular intervention: the Archivist and professionals had starts facing problems of paper deterioration.

Books are made from different compound of materials, such as organic products. The paper, boards and thread of a book are commonly composed of cellulose, a plant material. The covers of books are made from different variety of organic materials, such as leather, paper and textiles. Some interventions are tends to decay, especially if their storage or display conditions are not good. Damage is related to four main factors: what the book is made of, how and where it has been stored, inherent compound material of the book, and how often use of the book. The conservator can help you to identify which object is getting damage, how you have to protect the object and retaining its ethical value for the future. The impurities in cellulose may the cause of yellowing and brittleness of folios from the books. Often the cover detaches might be due to the weight, thickness of the textbook, improper stitching and wrong adhesive used while binding. The tendency of Leather is to get brittle and over the period of time, leather covers or binding became brittle and gets dry and powdery in its forms. Paper and other organic materials (such as leather) react to changes in the moisture content of surrounding air, due to the presence of access dampness and dryness in the environment can also be the cause of increasing cockling from the edges and folios cab get stiff and brittle, for example, at the area of spine or

any of the joints, damp provide a favourable environment for insects which eats cellulose.

It is advisable on the very first step to wrap the books with acid free Japanese tissue papers [Photo Albeena1] and keep those books under the boxes which are made up of acid free mount boards.

Mishandling always increases the damages which can be done by professional skilled person or can be done by an ordinary unprofessional unskilled person; this is one of the biggest reasons to introduce further damages in objects. Always open a book carefully, without forcing. Proper handling and required storage are two best ways to avoid damages. Some old books may not open much. Placing books face down on a flat or hard surface will break the binding and loosen and sections may get broken from the spine, thus the possibilities of decay gets high on top covers of books. The paper may be weak or damaged; so turn/open the pages carefully to avoid folding marks, figure prints, tear, and some other damages such as loosening or breaking the sections from the spine. Present dust and dirt or oil from your hands can damage and retain stains on papers, which may react with its inbuilt impurities of cellulosic material over the couple of period. Gloves are sometimes recommended while dealing with objects, handling with gloves can reduce your sensitivity to delicate papers so it is advisable to use clean, dry hands instead for turning pages. This is the duty of conservators to have proper knowledge of basic tools and brushes which are mainly use in the treatment of conservation and easily available in the laboratory and market.

Practical Approach of Paper Conservation at Indira Gandhi National Centre for the Arts

Indira Gandhi National Centre for the Arts, New Delhi, was established in the year of 19th November 1985 launched by Late Shri Rajiv Gandhi, Prime Minister of India, in memory of Smt. Indira Gandhi. It is an autonomous organization which runs under the Ministry of Culture Govt. of India.

The organization works for Indian Art and culture including its units and their functions, also achievements **Division of the conservation** in several aspects encompassing the details of practical approach in paper conservation, facilities in the division as well as focussing on the activities going on in the Conservation Laboratory.

Volume 8 Issue 7, July 2019

www.ijsr.net

Licensed Under Creative Commons Attribution CC BY

IGNCA, a world itself, where any Art form has its own importance, identity and value. The organization visualised as a centre encompassing the study or knowledge and experience of all Arts with in dimensions of mutual interdependence interrelated with nature, social structure and treasures. IGNCA means field of Art and Culture, deals with multiple programmes related creative, critical literature written and oral, visual arts, and architectures, sculptures, paintings, graphics, cultural photography, theatre films storytelling and any performing arts. The motto of this institution is to focus on Indian fair, festivals and lifestyle that have an artistic dimension and this organization is also serves different open diverse programmes On other hand a pioneer attempt has been made by IGNCA to encompass and preserve the distributed fragments of Indian Art and Culture, it is also involved in several national and international collaborations with other organizations and well known Institutions from all over the world

Indira Gandhi National Centre for the Arts also introduced three PG Diploma course initially in 2017 and now this Institution introduced five PG Diploma courses.

IGNCA is comprises of different units each unit plays a great role in running the institution it follows as:

Janapada Sampada:- Is the division engaged in lifestyle studies. It has a programmatic character classified as Lifestyle Studies, Multi-media Presentation and Events, and Children's World, each with a number of sub programmes.

Kaladarsana:- is the executive unit that transforms researches and studies emanating from the IGNCA into visible forms through exhibitions.

Media centre:- It has been endeavouring to do audio splash visual research documentation and archiving them from prosperity and implementing worldwide dissemination as well.

Kalanidhi:- Is a reference library on multimedia collections.

Sutradhara:- It is a administrative section, supporting and coordinating all the activities. The Member Secretary is the Executive head of both academic and administrative divisions. It comprises Administration, Finance, Accounts, and Services & Supplies.

Cultural Informatics Laboratory:- A digital repository of content and information integrated with a user-friendly interface, for encompassing and preserving the rare archival collections of IGNCA.

Kalakosa:- Is a research and publication division, investigating the intellectual traditions in their dimensions of multi-layers and multi-disciplines.

Conservation:- It was formed in 2003 with a very basic setup. The Division specializes in the areas of preventive and Remedial conservation, conservation training, conservation of books, manuscripts, paintings, Textiles and objects (metals, wooden and ethnographic objects, etc). Conservation Division also undertakes research and documentation projects in the field of cast iron objects and rust converters. Since last many years, IGNCA and the unit,

has been making efforts to modernize conservation laboratory in terms of its terminology, infrastructure, equipments and regular training of concern human resources. The Laboratory has qualified conservators drawn from National Museum Institute, National Research Laboratory of Conservation of Cultural Property (NRLC), Delhi Institute of Heritage Research and Management (DHIRM), and Aligarh Muslim University (AMU).The laboratory is very particular with its basic and well established principles of conservation ethics. All treatments done in the Lab are based on minimum intervention and reversibility. The Division has collaborations with several institutions in India and abroad. At present, it is considered that this is one of the finest conservation Lab in the country.

Conservation Division

IGNCA Conservation Laboratory was started as a very small unit with just one Conservation staff. However over the couple of years it has emerged as major National Conservation Laboratory which is doing conservation of objects from in house collection of IGNCA, works for outside organizations.

- Rastrapati Bhavan
- Supreme Court of India
- India International Centre
- Shah Waliullah Public Library
- Delhi Police
- Alwar Museum
- Kala Nidhi Library (IGNCA)

Categories of Conservations

- Manuscripts
- Rare Books
- Old documents
- Newspapers
- Textiles
- Canvas paintings
- Metals
- Ethnographic Objects
- Paper paintings
- Prints
- Photographs
- Basketry
- Mask
- Puppets
- Research work
- Wood

Practical Approach

- Methodology
- Handling
- Minimum Intervention
- Paper Conservation
- Humidification
- Binding
- Conservation of Manuscripts

Facilities in Conservation Division (IGNCA)

Activities

- Preventive Conservation
- Research Project

- Workshops & Seminars
- Training and Exhibitions
- P.G. Dip. in Preventive Conservation

Ethics of Conservation

- Documentation
- Collective Decision
- Training
- Public Awareness
- Respect of others work done by professionals
- Understanding the sentimental value of object
- Second Opinion
- Safety
- Reversibility/Retreatability
- Minimum Intervention
- Material used in Conservation should be compatible
- Treatment

Paper Preservation

The primary question at the time of writing is how to prevent damage- thereby limiting direct intervention on objects to the absolutely necessary. The most advanced methodology of Preservation is to categorize in following steps:

- **Decay:** Causes of deterioration.
- **Treatment:** How to implement Conservation techniques? What not to do is more important in terms of Conservation.
- **Storage and Handling:** What is the environmental parameter to store and how to handle the objects?

Preventive Measures of Archiving Material

Cellulosic nature of paper can damage from several reasons like: Insects, fungi, humidity, light, and heat. The life of handmade paper is relatively more than machine made paper. It is required to keep the documents away from direct sunlight. If care is taken during manufacturing of paper and special precautions are taken in its maintenance the priceless archives can be preserved for long.

The Conservator, whatever treatment is applying must understand the nature of the material which he/she is going to use. Also interaction of the object with the environment is equally important. Inappropriate repair may actually be more harmful to the paper which is very delicate by its nature. The public awareness for conservation has also increased and need for guidance and developing the conservation practices day by day. The paper conservator should be familiar with professional procedure and should be able to implement them properly.

Paper has its own properties Chemical and Physical which includes, thickness, weight and flexibility of the object, the duty of conservator is to apply the treatment accordingly as per prescribed in conservation norms.

Factors of Deterioration

The life of the object is totally depended upon the quality of its own inherent materials used, binding materials that might have been used in its making.

Steps in Conservation of Books

- Lab number
Whenever object entered in Conservation Laboratory first duty of the Conservator is to provide a Lab Number to each object individually
- Documentation
Documentation plays a major role in conservation; it should be very deep and clear, all the decay in the book should record in brief with visual narration
- Segregation
All the folios of the book those are in good condition, fragile condition, tear and hole or having any kind of decay should be segregated accordingly
- Preparation of Condition Report
Before employing any conservation treatment documentation is essential since the future course of action would depend on it
- Group Discussion
Proposed treatment should be decided on its collective thoughts and recommendations.
- Proposed Treatment
It helps to the conservator to decide which type of treatment is recommended for the object
- Sewing
After completing the treatment conservator has to focus on stitching, it is considered that the section stitching is best for books
- Binding
Once, conservator completes the sewing he/she has to repair the original covers of completed books and bind along with stitched books
- Making Book case
When books are fully treated accordingly, books kept under the box which is made-up of acid free mount board.

2. Acknowledgments

I would like to convey my sincere thanks to my organization (IGNCA), Dr. Achal Pandya (Head of Conservation Department), D.N.V.S Seetharamaiah (Senior Photography Officer) my colleagues, University of Calcutta, their team members and all the family.

References

- [1] Bisht.A.S., *Conservation of Manuscripts*, (2011).
- [2] Forde Helen, *Preserving Archives*, (2007).
- [3] Feather John, *Managing Preservation for Libraries and Archives*, (2004).
- [4] Aggarwal.O.P. and Barkeshli Mandana, *Conservation of Books, Manuscripts and Paper Documents*, (1997).
- [5] Aggarwal.O.P. And Mathur.V.P, *Training in Conservation Vol. II*, (2007).
- [6] Aggarwal.O.P. *Conservation of Manuscripts and Documents*, (1992).