1-1-2011

# A full catalogue and analysis of Indian painted photographs at Royal Ontario Museum's South Asian photographic collection

Olga Zotova
*Ryerson University*

A FULL CATALOGUE AND ANALYSIS OF *INDIAN PAINTED PHOTOGRAPHS* AT
ROYAL ONTARIO MUSEUM'S SOUTH ASIAN PHOTOGRAPHIC COLLECTION

by

Olga Zotova
Bachelor of Fine Arts, Ontario College of Art & Design, Toronto, 2007

A Thesis Project

presented to Ryerson University and the Art Gallery of Ontario

in partial fulfillment of the
requirements for the degree of

MASTER OF ARTS

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2011

© Olga Zotova 2011

I hereby declare that I am the sole author of this thesis or dissertation.

I authorize Ryerson University to lend this thesis or dissertation to other institutions or individuals for the purpose of scholarly research.

_____

I further authorize Ryerson University to reproduce this thesis or dissertation by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

_____

A Full Catalogue and Analysis of Indian Painted Photographs at
Royal Ontario Museum's South Asian Photographic Collection

Master of Arts, 2011
Olga Zotova
Photographic Preservation and Collections Management
Ryerson University / Art Gallery of Ontario

**Abstract**

This thesis is based on a photographic collection of Indian painted photographs from the South Asian Photographic collection at the Royal Ontario Museum (ROM). There are fifty-four photographic objects created by various makers and photographers with dates ranging from the 1880's to the 1990's. For the most part the objects are examples of studio portraiture. Most of them are photographic images with applied colour, however, there are some examples of paintings in this group that were executed in the tradition of photographic studio portraiture, but have no evidence of a photosensitive material underneath. The paintings, as well as the painted photographs, employ different media, such as watercolour, gouache and oil paints. The objects I investigated and catalogued fall under three categories: prints made by contact printing, by enlargement, and finally paintings produced using a photograph as a model. Tinting of photographs was a well-known Western tradition in the nineteenth century, while the process that Indian artists developed was a synthesis of their long practiced tradition of miniature painting and the newly developed technology of photography. Finally this thesis unveils the means of production of Indian painted photographs, and tries to find the reason for Indian artists employing opaque medium in their colourings.

## ACKNOWLEDGEMENTS

# TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

Introduction

The aim of this thesis is to investigate and catalogue the collection of Indian painted photographs from the South Asian Photographic collection at the Royal Ontario Museum (ROM). There are fifty-four photographic objects that I will use as the basis of my study. For the most part they are examples of studio portraiture. Most of the objects are painted photographic images, however, there are some examples of paintings in this group that were executed in the tradition of photographic studio portraiture, but have no evidence of a photosensitive material underneath. The paintings, as well as the painted photographs, employ different media, such as watercolour, gouache, aniline watercolours, and oil paints.[1] The images date from the 1880's to the 1990's.

Photography in nineteenth century India acquired its unique quality from the practice of painting. Indian artists used paint on photographs much the same way they painted Indian miniatures in the eighteenth century – the same use and application of paint and the same method of applying it to the lips. However, paint was not an addition but an intimate part of the image, essential for the image's definition. Photographs in their pure form were never as important as the mixed media "picture" that an artist created. Apparently, Indian artists called their photographs 'pictures' and not 'photographs'. [2]

These miniatures paid special attention to the intricate designs of jewelry and drapery while realism was retained only in the facial features, feet and hands. The miniature paintings were illustrations for the most part, and favored profiles of the face and two-dimensional, representations of the world, hence they did not have a naturalistic appearance. Full-face Indian miniatures appear mainly after the advent of photography and other artistic European influences.

---

[1] Amit Ambalal, *Krishna as Shrinathji: Rajasthani Paintings from Nathdvara* (Grantha Corporation, 1996), 89.

[2] Judith Mara Gutman, *Through Indian Eyes* (New York: Oxford University Press, 1982), 106.

The advent of photography shifted the representation of faces from profile to full face or frontal. [3] The focus was solely on the display of beauty and the attempt to communicate a story. Miniature painting has always played an important role in India. In a country having more than forty languages, Indian images have united people living across this large continent with its universal visual language. Photography influenced miniature painting in many ways and continued the tradition of playing the role of a universal language.

Photography was brought to India by The British East India Company affiliates in the 1840s. Some time after, painted photographs developed into a successful, commercial enterprise. The process that Indian artists developed was a synthesis of miniature painting and the newly developed western technology of photography. The results ranged from aesthetically refined to less successful examples. [4] However, what distinguishes the Indian artists from the rest of the world is that they would often paint the photograph with an opaque medium covering its surface almost entirely, leaving only the face and hands bare, making it quite difficult to discern the photographic nature of the image.



Figure 1; 2007.17.23.15

Judith Mara Gutman (1982) and Rahaab Allana (2008) proposed the hypothesis that Indian artists painted photographs because of a desire to illustrate, and hence idealize the sitter. Moreover, they claim that photography was not valued for its realism in India. In my thesis I

---

[3] Rosemary Crill, *Marwar Painting: A History of the Jodhpur Style.* (Singapore: Tien Wah Press (Pte) Ltd, 1999), 173.

[4] Kjeld Von Folsach & Michael Holm, ed. *For the Privileged Few.* (Humlebæk: Louisiana Museum of Modern Art: 2008), 210.

propose that photographs were painted simply to make up for photography's technical limitations. For example, a small studio might be unable to construct a mesa scene as a background as easily as a painter can fill it in after the portrait is captured. A photographic lens limitation might result in inability to capture foreground and background with the same clarity; due to the narrow depth of field provided by the necessarily wide apertures required in the 19th century with slow working films and plates. Photography was appreciated for what it could do, namely give a realistic rendering of a person's face, hence it was used as such, and the painter was left to create the rest. If the patron so desired he could be pictured against a European background, Venice for example, somewhere he could not afford to go but could have a portrait of himself as if he has been there. (See Figure 1) According to the above-mentioned authors, the miniatures were illustrations of either Bhagavata Purana (a significant Indian text on reincarnations of Krishna) or life in princely courts (namely Maharaja portraits and their family members), which often employed techniques of idealization. These included making the main character of the story larger then anyone else, and painting the principle subjects with bright colours and embellishments in the form of jewelry. Similarly, painted photographic portraits were thought of as visual reportages, as illustrations that told a story about a sitter, instead of a depiction of his or her true physical appearance. Additionally, Rosemary Crill (1999) suggests that photography revealed much more about a person than they wanted to see; hence the painter was asked to soften the harsh details that the realistic photographic image presented. Therefore, the artists needed to embellish and manipulate the image, to tone down the bluntness of a photograph, while telling a story about the sitter in a more 'colourful' and appealing way.

Finally, this thesis investigates the different ways Indian photographs were painted, a tradition that remained in strength in India far beyond the advent of colour photography in the 1970's. I intend to do this through careful examination and cataloguing of each of the Indian painted photographs in the ROM's South Asian collection. As part of the thesis, I will distinguish between the painted photograph as it was carried out in India and the very different,

well-known North American and European tradition of hand-colouring photographs. There is no clear distinction in photographic literature between "painted", "hand-coloured" and "tinted" photographs and these terms are often used interchangeably. I will be examining the specific manifestations of paint on photography as applied to Indian painted photographs.

This applied thesis project includes an essay dissecting the means of production of Indian painted photographs and a catalogue of each object in the collection (including illustrations: recto and verso), which will include a research note on the subject depicted. The material that I gathered is being used in the catalogue for the show entitled *Embellished Reality: Indian Painted Photographs* that opened at the Royal Ontario Museum in June 2011, curated by Dr. Deepali Dewan, Curator of South Asian Civilizations at the ROM.

While examining and cataloguing the ROM's collection of Indian painted photographs I began to see categories emerging in this material. At the end of my process I deduced that these unique objects fall under three categories: prints made by contact printing, by enlargement, and finally paintings produced using a photograph as a model, but where no evidence of a photo sensitive material exists underneath the paint. The third category is the hardest to determine because many of the examples in the ROM's collection use opaque paint covering the entire surface of the object. This makes it very hard to tell by visual inspection if there is a photograph present underneath.

The first two categories employ either printing-out (P.O.P.) or developing-out papers (D.O.P.). The main difference between these two is that P.O.P. forms an image entirely on direct exposure to light and doesn't need development while D.O.P. forms a latent image, which must be developed before it becomes visible. [5] The effect of light in P.O.P. is to decompose the silver chloride (forming silver) and liberate photolytic silver, and fix is used in both instances to remove unaltered silver halides. In case of D.O.P., developer is needed in order to turn the invisible latent image into metallic silver.

Figure 2; 2007.17.1.61

In hand-coloured photographs, an original photograph, usually made by contact printing, is painted with watercolour, gouache, aniline dyes,

---

[5] L.A. Mannheim, *The Focal Encyclopedia of Photography*. (University of Michigan: Focal Press Ltd., 1969), 1050.

India ink or oil paint.  For these prints albumen and later collodion and gelatin printing-out papers were used.

Figure 2 presents an example of this first category of painted photograph, a *carte-de-visite* depicting a courtesan leisurely resting on soft pillows. She is delicately hand-coloured with opaque watercolour and embellished with gold leaf. The small size of this image suggests that in order to apply the paint to the surface, a brush one hair thick must have been used to aid the artist in the application of the medium.

The second kind of hand-coloured photograph is an enlargement of a negative made with a solar enlarger, and later an electric one, and then painted. This kind of print was made on developed-out paper, the only kind of paper that could be used for enlarging, whereas printing-out paper was used exclusively for contact printing. A large-scale enlargement of a photographic portrait achieved a sense of grandeur mimicking that of a painted portrait. This emphasized the importance of the patron and referenced the European mode of portraiture.  In some of these images, only a part of the image was produced photographically (usually the face and hands), and the colourist created the rest. This second kind of painted photograph, an enlargement, is seen in *Portrait of a Royal Couple* in Figure 3 measuring 75cm by 56 cm. It is clearly an enlargement of an original negative and was printed using

**Figure 3; 2005.37.1**

a gelatin silver developing-out paper. A wash was used over the whole print first, to give it an even colour and make the surface more receptive to paint application. The most popular wash was

6

gum arabic, ox gall or isinglass. [6] By accentuating the figures with oils, the artist has centered the viewer's attention on the married couple and rendered the background with more subdued colours.

The third type of painted photograph is a photographically derived painting. In this group, no evidence of the photographic image is found underneath the paint, however, it is clear that the painting was made from a photographic original. These latter images could have been created using either an opaque projector or a pantograph (a mechanical device that traced an original image to create an enlarged or a miniaturized replica). In 1854, in the *Annual* of *Scientific Discovery*, there is a brief description of a process for enlarging daguerreotypes with an opaque projector onto a canvas for the purpose of creating an enlarged rendering (enlarged painting) for colour application. [7] This third category is the most complex and produces a grey area of painted images that is hard to define. The photograph becomes ancillary. It is not about the photograph anymore; it is about creating the painting. It is about a story that the artist is trying to convey for viewers to 'read' and understand without being aware that the imagery is based on a photograph. It is almost as if the painter doesn't want the viewer to be aware of the photographic model and the photograph becomes an efficient means to an end.  The use of a photograph as a

**Figure 4; 2003.39.7**

---

[6] Constance McCabe, *Coatings on Photographs: Materials, Techniques and Conservation* (Washington: Photographic Materials Group, 2005), 163.

[7] David A. Wells, A.M., ed. *Annual* of *Scientific Discovery* (Boston: Gould and Lincoln, 1854), 188.

sketch or under-painting was popular all over the world. For example in nineteenth century France, it was frequently employed and was called ébauche (See Section VI: *Manipulation and Paint Application onto the Photographic Object*).

This third kind of painted photograph is exemplified in Figure 4, *Portrait of Sri Tulsi Ram*. The face and hands are clearly of photographic origin, but everything else seems to have been created by the artist and the proportions of the rest of the body do not measure up to the realism in the center of the image. The perspective of the leg of the table, the rug and the columns in the background all seem to lack the realism present in the face and the hands, and look flat. After a careful examination under the microscope, no evidence of a photograph or a photo sensitive material was found; however, the presence of photo-realism is evident in the depiction of the head and torso of the subject. RIGHT: *Fig.5*

In another example of a photographically derived painting, we see an image that shows a portrait of *Maharana Fateh Singh* (Fig.5) that is clearly based on a photograph because his face is hyper realistic while no photosensitive emulsion was found underneath the layer of paint. After careful visual examination one can observe the realistic features of Maharana's face while his ear looks awkward. A possible explanation for this is the painting was modeled after a photograph taken with a Petzval lens. This type of lens was unique in



Figure 5; 2004.36.2

that it allowed for a shorter exposure time, however, its drawback was a short depth of field and curvature of focus. It was called an optical signature of the Petzval Portrait lens, the crisp sharp

center over a very narrow depth of field (about 15 degrees) with a very significant curvature of field and vignetting.
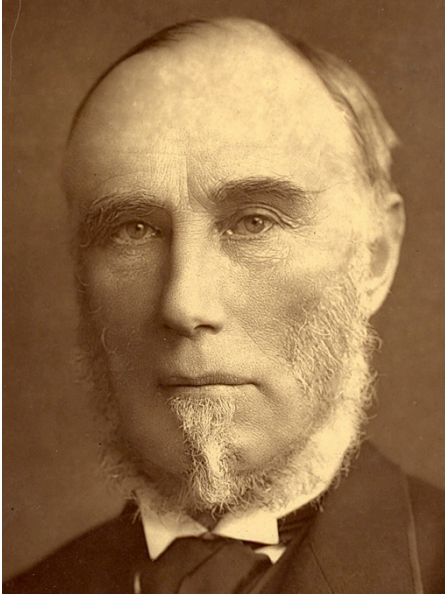


Figure 6; ROM 2007.17.19.27; (detail)

In other words if the camera was focused on the nose and cheeks then anything further away from the lens was out of focus, like the ears and hair. See Figure 6; 2007.17.19.27, notice how the frontal plane of the face is in focus and the ears and the upper half of the forehead are out of focus.

Ultimately, the lens could not render the whole face in focus and hence captured the ear of the Maharana out of focus, (See: Figure 7) and that is exactly how the artist captured it as well, true to his photographic model.

The Petzval lenses were used extensively for portraiture at the time because it allowed for shorter exposure times. Finally, there are works that do not fit into the three categories noted above, such as photo collages that were created by



Figure 7; 2004.36.2 (detail)

mixing photographic images and painting, and were possibly contact prints or enlargements. Some examples include the painted photograph titled *Donor Before Shrinathji* See Fig. 8 and two portraits by the Wilson Studio (See Acc. # 2010.42.4, .5 in the catalogue Part II). [8]



**Figure 8; 2007.39.2**

---

[8] For further discussion of these images see sub-section *Analysis of the Indian Painted Photographs*, page 19.

**Figure 9; 2007.17.29.9 (x-rayed)**

The third category of Indian painted photographs prompted me to use methods of analysis other than visual examination with a 40X microscope. Whenever an object was encountered where it was unclear if there was a photograph underneath the painting, I attempted to find out what the original photograph depicted or if there was one at all with the help of x-ray, fluorescent and infrared examination. Using the ROM's facilities, under the supervision of Dr. Deepali Dewan, five objects from the collection were examined. Unfortunately, none of those examination methods were helpful in seeing through the paint. (See Fig. 9 & 10) The x-ray was either so strong that it went through the object or it was too weak and stopped at the surface of the paint, which evidently contained lead. One of the challenges of these painted



**Figure 10; 2007.17.29.9**

objects is that they are all mounted on thick cardboard, which makes it hard to analyze. The other method that was proposed to see the photographic image underneath was to shine very bright light at the object from one side and record the image from verso, then do the same on the other side and record the information on the recto. By subtracting one image from the other one would

11

get the image of the photograph. However, the thickness of the board did not allow such examination to be successful. The fluorescent and infrared examination did not lead to any conclusive results either. (See Figures 11 & 12) What it did help to see was an amplified effect of the painting techniques as well as paint restoration if any, that took place before the pieces were acquired by the ROM. Which helped trace the life of the object, how it was created and hence catalogue it more clearly.



Figure 11; 2010.42.6



Figure 12; 2010.42.6  (fluorescent)

*A.  Dissecting the Method of Production of Indian Painted Photographs*



**Figure 13; 2010.69.57**

These findings were deduced after careful examination with a 40X Nikon microscope of every painted photograph in the South Asian photographic collection.

Often, photographs in India, according to Mara Gutman, were originally printed with the intention of turning them into painted photographs afterwards. [9]

---

[9]  Judith Mara Gutman. *Through Indian Eyes.* (New York: Oxford University Press, 1982), 112.
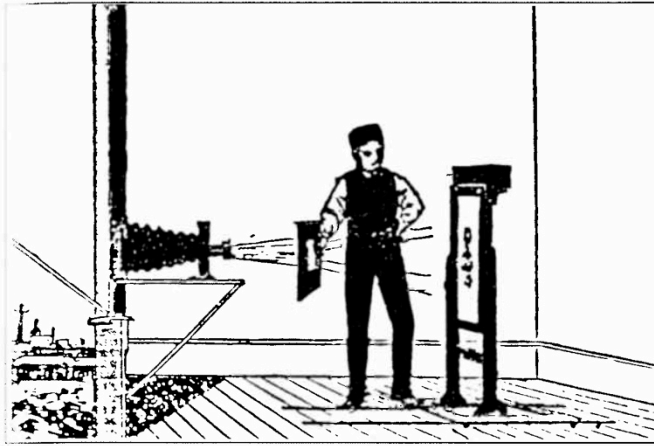
*Fig. 132.* Drawing illustrating the solar enlarging process, taken from an 1892 Maison Livernois sales catalogue. Light reflected by a mirror passes through a condenser and then through an enlarging apparatus containing the negative. After focussing the lens on a sensitized printing paper attached to a stand, the operator blurred the contours of the picture by gently moving a vignetting mask. This technique was used to create mixed-media portraits, which were extremely popular between 1870 and 1920. The portraits were then overpainted with oil or water-colour, or coloured with dry pastel.

**Figure 15; Source: The Livernois Photographers, M. Lessard, 1987**

Be it paper negative or glass, negatives were often manipulated in preparation for printing especially if they were to be used for painting afterwards. There were two ways that these negatives could be retouched or 'pinked' as the process of manipulation was sometimes called by the local artists. [10] The name was due to the usage of pink and red water-soluble dyes on the negatives to lighten certain areas in the print. (See Figure 13) Treatment was most commonly given to the face and hands, wherever the skin was visible. The ROM's collection has a few examples of these kinds of doctored glass plate negatives from the South East Asia. Numerous examples have pink dyes that were used to equalize the tone on the faces or to lighten up the skin value to be more visible in the final print. Other parts of the negative were manipulated in the same way whenever a shadow area needed to be lightened.

Masking the environment around the subject was another method of manipulation, allowing the artist's imaginary background to be painted on after the main subject was exposed. As seen in the example of a *Portrait of Unknown Woman* who belongs to the second category of enlargements (See Figure 14), the background has been masked on the negative, most likely with a black varnish, which is seen in the harsh outline of the body of the woman. She seems to be floating in air. Another way of achieving the same effect is using a vignette with a cutout shape of the body

---

[10] Judith Mara Gutman. *Through Indian Eyes.* (New York: Oxford University Press, 1982), 106.

14

Figure 14; 2010.68.129

of the subject that is moved constantly as the print is being exposed. (See Figure 15) In this example, (Fig. 14) the harsh lines of the woman's outline indicate that it was masked on the surface of the negative itself. Vignetting would produce much softer edges. Moreover, the peculiar and intriguing feature of this unfinished portrait are the instructions left by the designer for the artist, often called a 'colourist'. The guidelines state what was going to be what colour, as well as, the colourist started sketching the window, drapes and ottoman.

The area to the right of the woman once read: "Flowery Screen"; the word 'flowery' was later crossed out. The carpet was to be painted: "Dark Green Flowery Carpet." The inscriptions are done in charcoal pencil, as are the sketches. The woman's feet are out of focus, which means that the original negative wasn't very sharp and the enlargement of the negative intensified this feature.  However, this limitation wouldn't be evident in the final painting because the woman's feet would have been coloured in such a way as to disguise any imperfections. The choice of paper to print on was important. The paper needed to be matte, or in other words receptive to the medium to be applied. The negative would be underexposed in printing (printed light) to make

15

the colourist's job easier. One of the main drawbacks of nineteenth-century photographic emulsions was that it was not panchromatic, that is, it was not equally sensitive to the entire spectrum of colours.[11] The emulsion was most sensitive to ultraviolet, violet, and blue wavelengths and was insensitive to red, yellow and green. It translated blues into light shades of grey in the printed photograph and reds into dark greys or black. Hence, the variety of surfaces to be coloured was not the only challenge presented to the photo-artist. This can be observed in the spectral sensitivity wheel, captured by Mike Robinson on a daguerreotype plate. After shooting the colour wheel he digitally superimposed it onto the scanned daguerreotype plate to demonstrate how nineteenth century emulsion interpreted different colour wavelengths. In a recent study, Richard Benson explains how this limitation posed a problem for colourists: "The print of a picture made this way was dark where a colour image would have been red, so any hand-application of colour in those areas was obscured by the heavy tone already present. The solution in many cases was to make a light print and hope that
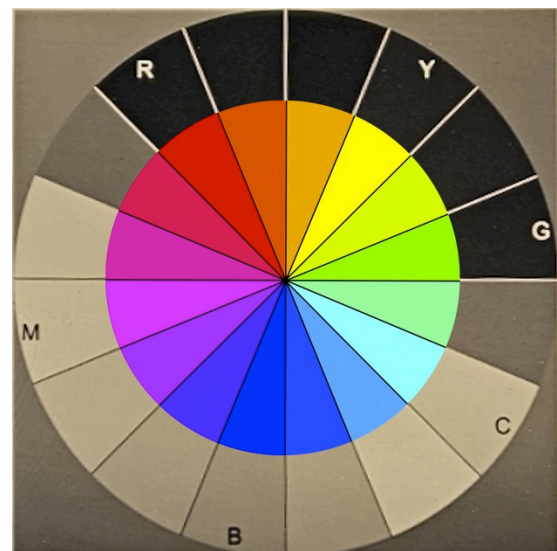


Figure 16; Spectral Sensitivity Wheel with Overlay of Target Colours by Mike Robinson

---

[11] Richard Benson, *The Printed Picture* (New York: Museum of Modern Art, 2008), 186.

16

it had enough tonal 'space' to allow applied colours to show."[12] For example, in photo sessions, female sitters were asked not to wear red lipstick, as their lips would appear black in the photograph. This might have been the reason why Indian photo-artists employed opaque colours early on as seen from he earliest examples in the ROM's collection, during the period of non-panchromatic emulsions. (See Figure 17) Here, a painted photograph dating to the in the 1930's the sitter wearing makeup simply required a light tint because red lips looked grey in the final print. (See Figure 18). So rather than the painting needed to resolve the problem of orthochromatic emulsion, tinting was sufficient with a panchromatic emulsion.

The early matte paper surface did not need any surface treatments or sizing [13] because it was perfect for allowing different kinds of paint applications, i.e. water-soluble mediums. If oil based paint was to be used, the paper was rubbed with oil or varnished with dammar gum. However, with the arrival of binder-type papers like albumen and printing-out, artists were faced with glossy non-receptive surfaces that needed sizing. They used a wash that roughened the paper surface and prepared it for paint adhesion with minimal staining. [14] The most popular wash was gum arabic, ox gall or isinglass. [15]



Figure 18; 2010.68.31

After the preparation of the paper, it was mounted to a cardboard. All Indian painted photographs in this study were found mounted on boards except for one group in the ROM's collection. This group consists of four enlargements

---

[12] Benson, *The Printed Picture,* 136.

[13] Sizing – preparation of paper surface for any kind of treatments, be that photographic printing or hand-colouring.

[14] Constance McCabe, *Coatings on Photographs: Materials, Techniques and Conservation* (Washington: Photographic Materials Group, 2005), 161.

[15] McCabe, *Coatings on Photographs*, 163.

painted with oil colours, over salted developing-out paper prints. (See Figure 16) They are mounted on a rough sheet of Japanese paper and exhibit considerable flaking due to the unstable base. This deterioration revealed a photographic base making it possible to conclude that these objects were in fact painted photographs. With pristine examples, the opaque oil paint covering the print made it impossible to see through the paint. The paint was applied only after mounting. This tradition was adopted from the time of Indian miniatures where the paper was either mounted to a board or a number of sheets of paper were glued together to make the paper thicker. This kind of paper was called paperboard (*wasli*) and consisted of two or three layers of paper glued together with a flour paste. [16] Afterwards the paper was smoothed with agate burnisher. Artists used different techniques of colouring. They included using different brushes, such as squirrel hair or Siamese cat hair, or airbrushes with ink. As well they employed natural pigments diluted with a binding agent, gouache, opaque watercolour, gold, metal glitter, and finally oil. Oil paints were used rarely because they came from Europe and were an expensive medium. Artists used to mimic oils by using pigments and mixing them with oil as a binder. The general binder used for pigments was usually egg white or gum arabic. [17]

---

[16] K.K. Gupta, *Restoration of Indian Miniature Paintings,* (New Delhi: National Museum Institute of History of Art, 2006), 5.

[17] Folsach, Von Kjeld & Michael Holm, ed. *For the Privileged Few.* (Humlebæk: Louisiana Museum of Modern Art, 2008), 14.

*B. Analysis of the Indian Painted Photographs*


Whatever the reasons may be for Indian artists painting photographs in this particular style, it is fair to say that they did it in a very distinctive way, unlike those in North America and Europe (See section *Manipulation and Paint Applications onto the Photographic Object*). Most likely, it was a combination of things that served as a catalyst for the application of opaque paints and the concealment of the photographic surface. What needs to be understood is that there were many different ways of painting a photograph even within the borders of India. There are examples of tinted photographs (see Acc. # 2007.17.28.8), very similar to European and Japanese practices, as well as examples of painted photographs (where only the face and the hands reveal a photograph underneath), see Acc. # 2005.65.1. As well, there are examples of photographically derived photographs (see Acc. # 2003.39.7). It is important to note that all of these methods co-existed together. Therefore, there were photographic studios producing this kind of imagery, as well as professional painters coming out of the miniature painting tradition who adopted photography as an aid but were hesitant to admit its advantages. Tryna Lyons (2004) writes about a painter by the name of Narottam (1896-1990) who was based in the most well known artistic community of Nathadwara. Narottam was known to have a 'secret box' that he hid when anyone came in when he was working. It was believed to be a kind of projector such as an opaque projector that allowed him to project a photograph onto a canvas and trace the subject. Lyons proposes that he was afraid of the disapproval of his artist colleagues because it was unworthy of a true artist to have his draftsmanship mechanically enhanced. [18]

---

[18] Tryna Lyons, *The Artists of Nathadwara. The Practice of Painting in Rajasthan.* (Bloomington: Indiana University Press, 2004), 149.

There are many other variations of these practices exemplified in the ROM photographic collection. For instance, different manifestations of photo-collage exist, where a part of the image has a photographic source and the other part is a painting. See Acc. # 2007.39.2 & Acc. # 2010.42.4, .5. The painted photograph titled *Donor Before Shrinathji* ca.1920, is a an example of a painted photograph stylized around the image of Shrinathji, a very popular image of a deity of a seven year old God Krishna. See Figure 8. The photograph is done in two stages; first the image of the man's face is printed on the paper. It is a faint image, ghost like, with only darkened areas in the place where eyes, ears and nose would be and the actual features are added in with a hair-thick brush with translucent brown watercolour. An artist with a brush and opaque watercolour,



Figure 19; 2010.42.4

using gold and silver as embellishments, creates the rest of the image, including the man's body. The other examples are two photographs from the Wilson Studio (See Figure 19; Acc. # 2010.42.4 &

Figure 20; 2010.42.5) that were created by printing the image of the woman first and then embellishing her with India ink. The most peculiar feature of these two objects is the background that has been completely fabricated by the artist using airbrushed India ink and stencils to create a background infused with Indian style architectural forms.



Figure 20; 2010.42.5

The painted photographs are rarely signed, and if they are they most often refer to the


**Figure 21; 2004.36.2**

painter not the photographer. The two portraits by artist Chhaganlal Gaur (See Acc. # 2004.36.1 & 2004.36.2, Figures 21 & 22) are signed and dated to ca. 1910. Chhaganlal Gaur was a very well known princely court painter working in Mewar (Udaipur) court that was known for its long tradition of patronage of the artists. The two portraits that he painted of a father and a son, Maharana Fateh Singh of Udaipur (r. 1884-1930) and his son Bhopal Singh of Udaipur (r. 1930-1955), are strikingly different though were executed at around the same time judging by the almost identical way the artist signed the portraits. Moreover, the portrait of the father (Figure 21) is a photographically derived painting while the portrait of the son is a painted photograph. Tryna

Lyons tells a story about an artist by the name of Kundanlal[19] who painted portraits of both rulers of Udaipur in a strikingly different manner that served as a catalyst for removing Fateh Singh from the throne and entrusting Bhopal Singh with the power even though the father was still an able ruler. Lyons believes that the artist's portrait rendered the father sickly while the son appeared young and full of strength. Hence, Kundalal portrayed the father weak and old and the son to be a


**Figure 22; 2004.36.1**

---

[19] Tryna Lyons, *The Artists of Nathadwara. The Practice of Painting in Rajasthan.* (Bloomington: Indiana University Press, 2004), 211

better fit for the throne. [20] Similarly, in the two examples at the ROM's collection, Chhaganlal used photography as a visual tool to paint the portrait of Maharana Fateh Singh as he saw fit, and used an actual photograph as a starting point in the portrait of Bhopal Singh and added only some embellishments to the face and his dress.

The portraits from the 19th century in this study, most often have an oval shaped image, which is followed by a rectangular frame. This is also mimicked in those photographically derived paintings that have no photosensitive emulsion underneath but make it seem as if the photograph is pasted onto the card.

---

[20] Tryna Lyons, *The Artists of Nathadwara. The Practice of Painting in Rajasthan.* (Bloomington: Indiana University Press, 2004), 112.

*C. CONCLUSION*

Indian painted photographs are undeniably unique objects quite different from their North American and European counterparts. The fifty-four objects from the ROM's photographic collection employ different paint media and most importantly, an opaque medium in most instances, covering the photographic print almost entirely, while leaving the hands and face of the subject bare. The works in this collection can be sorted into three distinct categories based on the means of their production: contact prints, enlargements and photographically derived paintings. The sources for these images are princely courts' art departments, large-scale commercial studios (most often owned and operated by a foreigner, i.e. British) and lastly studios owned by Indian artists and photographers. Whatever the source may be these painted photographs were considered a work of art and were treated as such. This paper unveils the means of production of Indian painted photographs by visual inspection with a microscope. There are many other examples in this collection that are yet to be chemically analyzed using XRF or an apparatus of that sort. An XRF is an X-Ray Fluorescence spectrometer used for non-destructive chemical analysis of rocks and minerals. By shining an x-ray beam through the object, some of the energy is scattered but some is also absorbed within the sample providing a chemical signature to assist in determining its makeup. [21] It might prove useful to use XRF to analyze a painted photograph for the presence or absence of silver (Ag), which would in turn indicate the presence or absence of a photograph underneath the paint layer. The most intriguing element yet to uncover is the original photograph that is hidden underneath the opaque layer of paint. To be able to see that image would reveal the extent to which the colourist created an imaginary tableau versus embellishment of the original photograph.

When working with Indian painted photographs I found it hard to define the difference between a painted photograph and a manipulated image. The majority of portraits in the ROM's

---

[21] Geochemical Instrumentation and Analysis <http://serc.carleton.edu/research_education>

23

South Asian photographic collection have some kind of manipulation on the surface of the print. Even studio portraits from the 1950's have touched up eyes, eyebrows and hair, with either India ink or charcoal pencil. I found myself asking the question "where do I draw the line and not consider the image a painted photograph?" The aim of my thesis was to catalogue all Indian painted photographs in the collection. My latest additions were two composite prints from the Wilson Studio (See Figures 18 and 19) that employ India Ink.

*II. MANIPULATION AND PAINT APPLICATIONS ONTO THE PHOTOGRAPHIC OBJECT*

The desire to manipulate the photographic image stemmed from the technical shortcomings of its production. Even though photography opened up a never before experienced ability to capture a seemingly exact rendering of what the eye could see through a lens, the public was left wanting more. The desire for realism and beauty resulted in various forms of "manipulation", including retouching of paper or glass negatives, composite printing, and finally, hand-colouring to produce a realistic image. Manipulation took many forms, including cropping, composite printing, scratching out elements from negatives, over-painting, retouching negatives, painting, tinting, and colouring of photographs.

It seems that numerous manifestations of the manipulation of photographs, be they negative retouching, composite printing, or hand-colouring, were driven by market demand in many locations around the world. While photographic innovation in the nineteenth century flourished following the invention of the daguerreotype, leading to faster emulsions and cheaper processes, the discovery of colour processes remained elusive. The proliferation of photography, coupled with its restriction to reproduction in monochromatic colours, created the circumstances for the production of hand-coloured portraits, because people inevitably wanted a colour rendering. With the invention of the colour process in 1970's, the era of studio painted photographs soon came to an end.

During the nineteenth and well into the twentieth century, photographers had sought to faithfully reproduce realistic colour. Hand-colouring consisted of applying colour directly to the final print in order to give figures and objects real-life qualities. [22] Colouring with gouache, India ink, watercolour and oil paint, was most often done by the one of the studio's artist-colourist or by the photographer himself.

---

[22] Michel Lessard, The Livernois Photographers (Quèbec: Pierre Murgia, Musèe du Quèbec, 1987), 329.

25

This section looks at the different photographic processes commonly used in the nineteenth century and the corresponding manipulation techniques, like negative retouching, composite printing and finally applications of paints, dyes, or tints to produce realistic rendering of the world around us, with reference to works by representative American, French, Japanese, and Canadian photographers and artists who used these techniques. This section gives an overview of photographic processes in use all over the world while concentrating on different characteristics that necessitated its manipulation.

The manipulation of the photographic image as well as a negative greatly depended on the type of surface being used. With constant photographic innovation aimed at making faster emulsions and cheaper processes, image surfaces changed rapidly. The first was the daguerreotype, with a metallic surface, followed by the ambrotype made of glass from the early 1850s, and tintypes (ferrotypes) from 1856 made from iron metal. Salted-paper prints (1840s), albumen prints (1850), and prints on collodion and gelatin printing-out paper (early 1866) were the commonly produced photographic prints on paper in the nineteenth century. All these innovations ultimately led to quicker emulsions and technologies that were easier to use.

**Figure 23; Courtesy of Art Gallery of Ontario, Acc. No. 2007/213**

In terms of various ways of manipulating the photographic surface—on the negative or on the print, the well-known Notman Studio based in Montreal seemed to do it all. William Notman (1826–1891), renowned nineteenth-century Canadian photographer, was known for his composite prints that he orchestrated in his studio. The composite printing involved making a sketch first, then taking separate photographs of each person or groups of people and finally composing them into one final print, by re-photographing the final assemblage (See Figure 23). This humorous composite albumen print all shot inside Notman studio features portraits of more then a dozen of couples who appear to be racing down the hill and watching the race. Skillful printing makes us believe that we are actually looking at an outside scene.

As well, his painted portraits (See Figure 24) constitute examples of painting practice of the highest skill. This notoriously painted photograph by the painter, Henry Sandham, employed by Notman Studio from 1864 to 1882, doesn't even look like a photograph at first. It presents itself like a painting judging by the skill of the paint application and its size. Upon the removal of the mat a peculiar feature was discovered at the top of the painting precise instructions are found for the painter, in this case for Sandham. In 1860, Notman established a large art department to handle the growing demand for hand-coloured portraits. To head the new department he hired John A. Fraser (1838–1898), who was responsible for making the portable painted backgrounds, retouching negatives, and colouring portraits.[23] William Notman was known for the meticulous documenting of his process, and what he left behind is a photographic archive unsurpassed by any other photographic studio, which is now housed at the McCord Museum in Montreal. Before leaving the studio each painted photograph was photographically documented with identifications of the sitter and date, the photographic process used to create the painted portrait, and the medium used.

---

[23] Stanley G. Triggs, *William Notman: The Stamp of a Studio* (Toronto: Coach House Press, 1985), 5.

While it was certainly true that people wanted realistic representations of themselves, in photographic portraiture certain processes required manipulation to achieve the illusion of reality.

For example, it was well known that daguerreotypes did not flatter a face with wrinkled or porous skin; hence, the photographer tried to mask and minimize such imperfections by lighting the sitter's face in a particular way. Clients might also request hand-colouring of the cheeks on the surface of the daguerreotype with a little vermilion, carmine, or pink. (Professional studios employed the services of "colourists," often portraiture miniaturists [24]) (See Figure 25). This delicately coloured daguerreotype depicts a young fireman John Shiels. The most intriguing feature is his brightly colored red vest beautifully done by the painter Sawyer whom Sheldon employed to over-paint his paper photographs with water colour and oil. Most often the cheeks were tinted a rosy hue. Jewellery was also embellished with white pigment or gold leaf, and by scratching or indenting the daguerreotype's surface with specifically created pinpricks, which made the jewellery seem to sparkle as it caught the light.[25]



Figure 25; Courtesy of Art Gallery of Ontario, Acc. No. 2008/1

---

[24] Hannavy, John, *Victorian Photographers at Work* (Princes Risborough, Buckinghamshire: Shire Publications, 1997), 87.
[25] Hannavy, *Victorian Photographers at Work,* 88.

The fragile metallic silver surface of the daguerreotype presented a technical difficulty for paint adhesion. Solutions were many; a powdered pigment mixed with gum arabic was carefully stippled onto the surface, or sometimes the plate was glazed with a transparent overlay, to make the surface tacky.[26] Another challenge for artists was the application of undistinguishable brushstrokes, which necessitated using a brush with a thickness of just one hair.

While many artists excelled in achieving this goal, still many were less successful, as examples still in existence show. An American photographer, Henry Snelling (1816-1897), in his 1849 technical manual, *The History and Practice of the Art of Photography*, lamented the efforts of colourists:

> I very much doubt the propriety of colouring Daguerreotypes, as I am of opinion, that they are little, if any, improved by the operation, at least as it is now generally practiced. There are several things requisite in an artist to enable him to colour a head, or even a landscape effectively, and correctly, and I must say that very few of these are possessed by our operators as a class. These requirements are, a talent for drawing – taste – due discrimination of effect – strict observance of the characteristic points in the features of the subject. . . The method now pursued, I do not hesitate to say. . . is on the whole ruinous to any daguerreotype, and to a perfect one absolutely disgusting. [27]

Even after expressing his opinion on colouring in such a strong manner, Snelling still included "On Colouring Daguerreotypes" as the last section of his book, thereby acknowledging the ever-growing demand for colour-enhanced portraiture. It is worthy to note that the quality of application of colour often depended on the amount of money the patron was willing to spend. The more intricate and realistic results of colouring desired meant the more expensive the treatment was.

---

[26] Henisch, Heinz K., *The Painted Photograph, 1839–1914: Origins, Techniques, Aspirations* (University Park, PA: Pennsylvania State University Press, 1996), 33.

[27] Snelling, Henry H., *The History and Practice of the Art of Photography* (New York: Morgan & Morgan, 1970), 76.

Even though the idea and necessity of image manipulation occurred at the same time that photography was introduced in 1839, the earliest surviving photographic example of an actual retouched print is by Henry Collen and dated 1841.[28] (There do exist earlier mentions of manipulated images in the written literature.) This portrait by Collen depicts a portrait of a young man that has significantly faded, and the only feature that keeps it discernable is the outline of the facial features that the photographer accentuated; we observe how the photosensitive emulsion has faded but the outline with ink still remains. The very first guide on how to manipulate and colour



**Figure 26; 2010.68.46 (Verso)**

photographs, *Photogenic Manipulations*, was published in 1843[29] by George Thomas Fisher, and the first person to take out a patent for a colouring method was Richard Beard in 1842.[30] These examples show that the public demanded the manipulation and colouring and hence the market was ready to cater to that desire. As with numerous other technological inventions, photography was certainly an enterprise and a business, where photographic studios offered every imaginable kind of manipulation to satisfy the patron. As the back of the Bombay based Dawn Photographic Studio cabinet card shows, they offer everything from negative preservation, to enlargements to colouring in any medium desired and printing on any photographic surface. (See Figure 26) In the

---

[28] Thomas, David Bowen, *The First Negatives: An Account of the Discovery and Early Use of the Negative-Positive Photographic Process* (London: H.M. Stationery Off., 1964), 25.

[29] George Thomas Fisher, *Photogenic Manipulations* (London: George Knight & Sons, 1843).

[30] John Hannavy, *Victorian Photographers at Work* (Princes Risborough, Buckinghamshire: Shire Publications, 1997), 85.

nineteenth century, the practitioners of the heliographic art, as photography was sometimes called, were presented with many challenges. One of them was the type of lenses and cameras available; they were unable to capture foreground and background with equal clarity. Moreover, in capturing landscape views, the sky needed shorter exposure (time) than the ground. One solution was to make two or more negatives in order to produce the final "combination" print. One of the first mentions of combination printing—a print by Hippolyte Bayard (1807–1887)—was recorded in an issue of *La Lumière*, February 23, 1851.[31] Bayard exposed one (glass-plate collodion) negative for the land and another for the sky. The horizon line allowed a seamless joining of the two photographic images into one. Another example is Gustave Le Gray (1820–1884), a French photographer and scientist, and an avid printer, was skillful at manipulating the final image. His forte was combination printing of negatives. For Le Gray photography was undeniably an art form; hence, each and every print he made was an example of a technique in the service of aesthetics.[32] His seascapes were combination prints from either collodion or waxed-paper negatives. He took separate negatives for landscape (seascape) and for sky and then merged them together in his final printing . The photograph *Le soleil couronné, Normandie*, 1856–1857 (Figure 27), was printed from two separate



Figure 27, Courtesy of Art Gallery of Ontario, Acc. No. 2008/444

---

[31] Crawford, William, *The Keepers of Light: A History & Working Guide to Early Photographic Processes* (New York: Morgan & Morgan, 1979), 51.

[32] Sylvie Aubenas, *Gustave Le Gray, 1820–1884* (Los Angeles: J. Paul Getty Museum, 2002), 266.

negatives, evidence of which is seen in the way collodion glass-plate negatives were coated: the top streaks do not match the bottom. To mask the join as well as to distract the viewer's attention from it, Le Gray added a few ships at the horizon line with brown ink to blend in with the overall tone of the gold-toned albumen print.

Another well-known French painter turned photographer Charles Nègre, (1820–1880), was known as an innovative photographic printer. He and Le Gray had both taken classes in drawing and painting from Paul Delaroche (1797–1856), a famous French painter. Delaroche often encouraged his students to use a photograph as a sketch or under-painting, frequently called ébauche at the time in France.[33] Having become accustomed to using photography in his painting practice, Nègre then also became fluent in negative retouching and printing. Moreover, he signed his photographs equating them to his paintings. Figure 28 presents a negative by Nègre, where he has completely masked the top area (the sky) with opaque black varnish and a piece of paper. Hence, masking the unwanted part in order to create a large white background against which the foreground would stand in high contrast in the final print. Sometimes, Nègre would completely scratch the emulsion off his glass negatives where the sky was rendered and then carefully paint on clouds with translucent brownish ink so that the light would still come through when printing.



Figure 28, Courtesy of Art Gallery of Ontario, Acc. No. 2008/444

In fact as was discovered more than a century later, Negre also practiced painting his photographs. He exhibited a small size painting in the 1855 Salon that he claimed was based on a photograph, called *The Organ-Grinder* which was praised for its colour and ease of execution,

---

[33]  James Borcoman, *Nègre Charles, 1820-1880* (Ottawa: National Gallery of Canada, 1976), 17.

however, it turned out that he had painted his own photograph that he exhibited two years earlier, as discovered by the curator James Borcoman at the National Gallery of Canada in 1976. [34] This only exemplifies, how in painters' circles, painting a photograph was something potentially invalidating to one's work, and that professional painters would most often conceal the use of photography at least in their painting practice.

In these examples from the early history of photography in North America and Europe, it seems that in portraiture negative retouching and combination printing were done for the sake of aesthetics, while colouring was for the sake of realism.

Photographers were motivated to tint images of people by a desire to make the subjects appear more life-like. In some practices, however, such as those in India, the motivation for the application of colour to photographs was not to offer a realistic representation but to interpret, and even to idealize, the sitter. While applicable in painting and tinting photographs was also a desire to create a painted portrait in cheaper and quicker form, especially because the painted portrait still held status as a luxury object.

One additional example of a country rich with a history of hand-hinted images is Japan. Japanese artists deserve a special mention for their tinted albumen prints demonstrate a high aesthetic and technical quality in terms of the application of paint onto a photographic surface. The photographic process did not reach Japan until the 1860s, for it was only in 1859 that Japan opened its borders to foreign trade after two hundred years of self-imposed isolation.[35]

---

[34] Borcoman, *Nègre Charles, 1820-1880*, 29.
[35] Catherine Crowston, *Koshashin: The Hall Collection of 19th Century Photographs of Japan* (Edmonton: Art Gallery of Alberta, 2009), 14.

The first Japanese studio was established in 1862 by Shimooka Renjo (1823–1914) who would become a renowned photographer. The first mention of a tinted photograph was in the context of lavishly prepared souvenir albums overlaid with Japanese silk cloth or elaborate



lacquer-work as their covers[36]. Figure 29 presents an ornately done tourist trade Japanese album and features 50 albumen-tinted prints, featuring views of Tokyo, Nikko, and Yokohama. However, its most unique feature is its cover, done in lacquer over wood boards with decorative inlay of lacquer-work design embellished with gold leaf. Note: The monogram on the

cover of the album reads: "HRL" which must have been the initials of the owner for whom the album was put together, it is evident that the album features a compilation of different undetermined studios prints.

These albums were prepared for tourists and contained images with tinted portraits which were the first ones to be coloured and later tinted landscapes were added as well. Enami Nobukuni (1859–1929) was a prominent Japanese photographer known for his specialty in coloured souvenir albums; as well, he produced magnificent hand-coloured stereographs and glass-lantern slides[37] (see Figure 30).

---

[36] Crowston, *Koshashin,* 26.

[37] Crowston, *Koshashin,* 27.

This Japanese albumen hand-coloured print is a unique example of an image with applied color as well as a composite. Exemplifying different kinds of traditional Japanese dresses in one photograph, it shows the colorist's as well as the printer's skillful handwork. Also, this composite

Figure 30; Courtesy of Art Gallery of Ontario, Acc. No. 2007/247

photograph of styles of dresses has a precedent in ethnographic graphic Japanese drawings. And just like the album exemplified earlier this was also a product geared towards tourists who were insatiable for these types of photographs throughout the whole of the Meiji period (1868-1912).

The above mentioned examples show that numerous manifestations of manipulation of photographs, be they negative retouching, composite printing, or hand-colouring, were driven by the desire for realism in many locations around the world, while how the realism was defined depended on the artist's perception and was highly subjective. More importantly, one of motivations for painting photographs was undeniably photography's technical limitation.

The aim of this literature survey is to provide context for the collection of Indian painted photographs from the Royal Ontario Museum dating from the 1880's to 1992 cataloged in this thesis, that employ different media, such as ink, watercolour, gouache, and oil paints. I will first discuss books that talk about the history of photography in India and then publications that deal with Indian painted photographs in particular. I will be looking at their included and omitted illustrations, their agendas and finally their authors. By establishing the framework for the Indian painted photographs, I hope to help the reader interpret these objects in the following catalogue.

The books on photography in India are not numerous, but the two that offer the most concise texts are Christopher Pinney's *The Coming of Photography In India*, and John Falconer's *India: Pioneering Photographers*. Pinney is an anthropologist and art historian. He is currently a Professor of Anthropology and Visual Culture at University College London. His research covers the art and visual culture of South Asia, with a particular focus on the history of photography and chromolithography in India. In his book Pinney presents a complex model of photographic representation in India, claiming that before 1900 photography was seen as a solution to the weaknesses of earlier practices of representation. However, with the onset of the 20th century, photography was starting to be viewed as a curse due to its widespread accessibility. In India, photographic works revealed an important network of exchange, which attempted to consolidate relations between princely courts and the colonial presence. Quite often photographs and/or photographic albums would be endowed as gifts to the Rajas by the Viceroy and vice versa, commemorating an event (i.e. Durbar). Pinney notes that painted portraits aimed to transmit the presence of the donor to the recipient. It was a common practice for Indian rulers to offer photographs as gifts to British authorities. He also asserts that Indian artists created oil paintings of any size from photographic views, which combined the truth and truthfulness of the "pencil of the sun" with the grace and beauty of the "painter's brush".

On the other hand Falconer, starts out with an announcement of the invention of photography in 1839, and how it spread quickly, and by the early 1850's the medium had become well established in the Indian subcontinent. In 1855 in Bombay, the Elphistone Institution opened a photography class that attracted forty students. Falconer highlights the aspect of wanting to acquire and capture the 'other' by Europeans with a newly available photographic technology. Hence, he goes over photography as both amateur and professional trade, from the 1840's onward. Noting even the exhibitions in the 1850's to raise public awareness of and familiarity with the medium. He goes over such names as: Dr. John Murray (1809-1898) of the Bengal Medical Establishment, Felice Beato (Italian photographer documenting or 're-constructing' the rebellion of 1857), Robert and Harriet Tyler, Thomas Biggs (1822-1905) documenting caves, Linnaeus Tripe (1822-1902) documenting the Anglo-Burmese War, and others. In spite of photography's artistic applications by Indian portraiture artists, India did very much value the perfect accuracy, small expenditure of time and moderate cost of the photographic medium and used it extensively to document architecture, and its peoples. Europeans dominated photography in India, rightly so, since it was a European invention and was used by them to document the subcontinent in a way pleasing to their preconceptions. Falconer ends with Lala Deen Dayal, as the most well known and successful Indian photographer of the nineteenth century for he was able to move freely between several genres from the recordings of the Viceroy's tour and official durbars to more informal and sympathetic studies of Indian life. While Deen Dayal had many successful studio locations across India, he also managed to have patronage from the highest quarters of Indian society like Nizam of Hyderabad.

Furthermore, there are a number of books that concentrate on Indian painted photographs themselves. Those sources were not many but the most noteworthy examples were: Judith Mara Gutman's *Through Indian eyes,* 1996*, Artful Pose: Early Studio Photography in Mumbai: 1855-1940* from 2001, by Partha Mitter, and *Painted Photographs: Coloured Portraiture in India* edited by Rahaab Allana. All of them were published as exhibition catalogues.

Judith Mara Gutman is a New York-based author of books on popular and academic topics, and a specialist in the field of social history of photography. She claims that the picture field in a classical Indian painting is a conceptualized space not necessarily relevant to any part of the physical world. Moreover, everything in the picture field happens at once and in idealized space over a timeless eternity. Indian photographers followed in painters' footsteps (moreover, many new photographers were painters before), often flattening a picture's space, creating a single field of interest, showing no one space more important than another. Indian painted photographs reflected and extended Indian perception and/or conception of reality. In 1976, Gutman went to India because of the substantial grant she received to survey its nineteenth century photography. This work resulted in a show and the publication *Through Indian Eyes*. Moreover, the project expanded east into Sri Lanka, Nepal, Singapore, and to France, England, and Scotland. In Gutman's opinion, Indian photographers produced another characteristic kind of photograph, the painted photograph – the most popular and the most 'naturalistic' photograph in the nineteenth century – the most exuberant. A painted photograph was flat and bombarded with rich colour. For Westerners, Gutman claims a tinted or painted photograph suggests a kind of impurity, as if the photograph was not perfect or real enough of a representation. Westerners, in tinting their photographs, emulated the nature they knew and respected, while Indian artists used paint on photographs much like the way they painted Indian miniatures in the eighteenth century. Indian paint is not an addition but an intimate part of the image, essential for image's definition. Photographs in their pure form were never as important as the 'picture' that an artist had created in the result. Indian artists called their photographs 'pictures' not 'photographs'. These painted 'pictures' were hung in people's houses as pictures of Krishna, Nehru and Gandhi. And finally, Gutman asserts that almost all of the photographs display elements of Indian cultural assumptions such as a notion of time in which past, present and future fuse and are not distinct categories. To my dismay, this book was fairly limited on colour reproductions, for a publication talking about painted photographs. This study by Judith Gutman received criticism and is considered to be non-

substantial. However, if one considers that she went to the source, and explored these subjects, took interviews with artists and photographers, then it is valuable in the sense that she is giving an account of what she has learned first hand; for instance, she interviewed the grandson of Lala Deen Dayal. Hence, she had the privilege of drawing her research straight from the source.

Another resource on painted photographs was the *Artful Pose: Early Studio Photography in Mumbai: 1855-1940* published in 2001 and edited by Partha Mitter, with essays by Prof. Mitter, Akshaya Tankha, and Rahaab Allana – the curator of Alkazi Foundation for the Arts, New Delhi, and others. Partha Mitter is Professor of History of Art at the University of Sussex and Currently a Visiting Scholar at the Getty Research Institute in Los Angeles . He wrote an essay *The Dawn of Photography in India. A Complex Legacy of the Photographic Studio*.  He argues that there is a direct link between photography and a Mughal culture in India. Moreover, he condemns Gutman, claiming that she fell into a trap of proposing an essentialising contrast between India and the West. He postulates that the tradition of painted photographs is not so much a special Indian perception of reality, as a particular visual convention or pictorial language that invested Indian photography with a singular quality. He asserts that Indian photographers were eager to construct their *own* visual identities during British rule and that the studios did indeed take their cameo-style posing seriously, with props, sometimes a narrative, varied shades of gazes and occasionally, a fakir.[38]

In his book *Painted Photographs: Coloured Portraiture in India,* Rahaab Allana, challenges whether photographs were glimpses of the real, or in essence if they were representing an inter-pictorial approach to reality. He claims that painted photographs were a collective effort of the group: a patron, his photographer and an artist. There is also the existence of a courtly style evident in painted photographs of Indian nobility, and their abiding patronage of the emerging

---

[38] An Oriental Muslim or Hindu religious ascetic or begging monk who is regarded as a holy man or a wonder worker (http://define.com)

arts. He identifies the different photographs made for different audiences: the royal atelier –
courtly style for Indian nobility, the commercial studios that were situated in Bombay and
Calcutta for general society – promoting 'bazaar' or studio photography. He also touched on how,
more often than not, the photographic painters were women which explained why they were
rarely credited, as opposed to male artists belonging to the court.

One of the most recent exhibition catalogues published is Whitechapel Gallery's *Where
three dreams cross, 150 Years of Photography from India, Pakistan and Bangladesh* by
Blazwick, Iwona and Urs Stahel. The catalogue included an essay by Christopher Pinney
*"Coming out Better"*. He starts out by saying that in India, as elsewhere, the power of the camera
is understood in terms of its ability to capture an event, rather then anything as abstruse as reality.
In their photographs, Indian photographers were constructing, trying to capture an established
mise-en-scene, placing furniture, arranging lights, diffusers and so on.

The bibliography for the painted photographs is quite extensive. From books on Indian
miniature paintings, to Indian photography to painted photographs ending with the social context
of the country offering opinion as to why these pieces were done at a particular moment in time.
However, there seems to be little to no literature on the physical description and interpretation of
these images saying how they were executed and for what reason. I am hoping that this thesis will
make up for that omission.

I.      **Introduction to the Catalogue**

This is a catalogue of all Indian painted photographs and Indian paintings made to look like painted photographs (referred here as "photographically derived") in the photographic collection of the South Asian department at the Royal Ontario Museum. Each catalogue record consists of thirteen fields and generally two images, recto and verso of the object. All objects were digitized by myself with the exception of a few large scale pieces that were documented by Mike Robinson.  The records are arranged by accession number.

II.     **Catalogue Manual** (fields defined)

1.      ROM Accession Number

This is a unique number assigned to each object at the Royal Ontario Museum. It consists of 4 parts: A.B.C.D; [A] – the year the object was accessioned into the collection; [B] – the sequential transaction number for that particular year, and [C] - the number of the object in the group. (i.e. 2007.34.12 – means that the object was accessioned in 2007, it was the thirty-fourth transaction that year, and it is the twelfth object in the group). Sometimes the accession number has a fourth digit at the end [D] that connotes the page number, if the object has an image on recto and verso, and/or it is a page from an album, or a photograph enclosed in a folder.

1.      Object Name/Type – this field defines the type of object being described, for example a photograph or a painting and whether it is mounted on a support or not. Moreover, if

the object is a painting, the field denotes it to be a photographically derived one; otherwise it would not be included in the catalogue.

2.	Descriptive Title –a descriptive title is assigned. None of the portraits in the collection have an official title. In case of a portrait of an identifiable person the title would be *Portrait of such and such*. In all the other cases the title is purely descriptive. This field also records dates of birth and death in brackets, if known, as well as, the dates of reign, if the subject is a Maharaja and such dates are known i.e. (r. 1897-1945)..

3.	Artist/Colorist Name – the existence of this field is important because it differentiates between the photographer and the painter. Most often different people performed those functions. However, there are some examples in India where the head of the photographic department was a miniature painter and therefore was responsible for photography as well as painting.

4.	Photographer Name – this field states the name of the photographer. Where a photographer's name is unknown, the studio name or publishing house name would be added to this field if known. This field also records dates of birth and death in brackets, if known.

5.	Provenance – this field states the name of the owner of the object before it came into the ROM's collection, if known.

6.	Country, City of Origin – reflects where the photograph and/or painting was taken and/or conceived.

7.	Date of the Object – This field records the date when the object was created. The 'ca.' in front of the date means circa, and indicates a range of ten years, following the date.

8.	Material (Medium) – This field defines the type of medium being used over the photograph followed by the photographic or photomechanical process of the print. (i.e. Opaque watercolor and gold on gelatin silver developing-out paper print).

9.	Condition Remarks – this field notes any major deterioration of the photographic and/or support surfaces.

10.      Signatures, Marks, Inscriptions – this field records all the words, numbers, and stamps that exist anywhere on the recto or verso of the object. (i.e. Verso (L.R.): "Chitrakar [artist - creator] Chhagan Lal Gaur" inscribed in yellow ink). Moreover, this field records the location of the inscription:

| | | |
|---|---|---|
| L.R. – Lower right | U.R. – Upper right | C.L. – center left |
| L.L. – Lower left | U.L. – Upper left | C – center |
| L.C. – Lower center | U.C. – Upper center | C.R. – center right |

11.      Dimensions (Image, Sheet, Mount) – This field records the physical size of the object including three pieces of information in centimeters. The image size denotes the size of the image area only. The sheet size denotes the dimensions of the entire support onto which the image is printed and painted. And finally the mount denotes the size of the support onto which the sheet is mounted or adhered to. All sizes are formatted to height by width.

12.      Description of the Maker/Subject – This field records any information known on either the subject or its maker, be it a photographer or a painter. This field tries to shed some light onto the Indian tradition of dress and/or image making.

III.     **Catalogue index**

After going through all of the objects and completing the cataloguing I decided to arrange my entries by accession number so that a person reading the preceding essay could find the exact image being discussed more easily. (While the index that follows is comprised of a list of all entries divided into 3 stylistic categories: contact print, enlargement, photo-derived painting).

This index provides an accession number and the page number the record can be found on, as well as the exhibition history, denoted as E.H. While I was working on this thesis, the curator of the South Asian department, Deepali Dewan, was putting together a show on Indian painted photographs as well as a catalogue. This catalogue index indicates whether the object was included in the show or not. All the objects in this catalogue were included in the catalogue

for the show entitled *Embellished Reality: Indian Painted Photographs, September 2011* at the ROM. Moreover, this index organizes objects onto three sections as per the *Methodology and Research* component of the 1ˢᵗ Part of the Thesis. The categories are: The print made by 1.) contact printing, 2.) enlargement, and 3.) photographically derived painting where a photograph was used as a model, but no evidence of a photo-sensitive material found underneath the paint, 4.) miscellaneous – those objects that do not fall under either of these categories.


### 1. Contact Print

2004.32.1 – page 52; E.H.: *Embellished Reality: Indian Painted Photographs*

2004.50.2 – page 56; E.H.: *Embellished Reality: Indian Painted Photographs*

2006.53.1 – page 61; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.1.12 – page 62; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.1.61 – page 63; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.1.62 – page 64; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.27.1 – page 72; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.28.8 – page 76; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.28.49 – page 77; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.29.1 – page 78; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.31.41 – page 81; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.42.6 – page 84; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.77.1 – page 100; E.H.: *Embellished Reality: Indian Painted Photographs.*

### 2. Enlargement

2004.36.1 – page 53; E.H.: *Embellished Reality: Indian Painted Photographs.*

2004.47.2 – page 55; E.H.: *Embellished Reality: Indian Painted Photographs.*

2004.60.25 – page 57; E.H.: *Embellished Reality: Indian Painted Photographs.*

2005.37.1 – page 58; E.H.: *Embellished Reality: Indian Painted Photographs.*

2005.65.1 – page 59; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.22.13 – page 65; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.23.13 – page 66; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.23.14 – page 67; E.H.: none;

2007.17.23.15 – page 68; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.23.16 – page 69; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.23.17 – page 70; E.H.: none;

2007.17.27.2 – page 73; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.27.3 – page 74; E.H.: none;

2007.17.27.42 – page 75; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.29.9 – page 79; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.17.30.1 – page 89; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.39.2 – page 83; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.16 – page 85; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.26 – page 86; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.31 – page 87; E.H.: none;

2010.68.37 – page 88; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.42 – page 89; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.71 – page 90; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.72 – page 91; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.74 – page 92; E.H.: none;

2010.68.77 – page 93; E.H.: none;

2010.68.78 – page 94; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.108 – page 95; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.128 – page 96; E.H.: none;

2010.68.129 – page 97; E.H.: *Embellished Reality: Indian Painted Photographs.*

2011.7.16 – page 101; E.H.: *Embellished Reality: Indian Painted Photographs.*

2011.7.18  – page 102; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.42.4 & 2010.42.5 – page 103; E.H.: *Embellished Reality: Indian Painted Photographs.*


3. **Photographically Derived**


2003.39.7 – page 51; E.H.: *Embellished Reality: Indian Painted Photographs*

2004.36.2 – page 54; E.H.: *Embellished Reality: Indian Painted Photographs.*

2005.65.2 – page 60; E.H.: *Embellished Reality: Indian Painted Photographs.*

2007.39.1 – page 82; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.130 – page 98; E.H.: *Embellished Reality: Indian Painted Photographs.*

2010.68.131 – page 99; E.H.: none;

4. **Miscellaneous** (lithographic print)

2007.17.26.6 – page 71; E.H.: *Embellished Reality: Indian Painted Photographs.*

IV.    FULL CATALOGUE
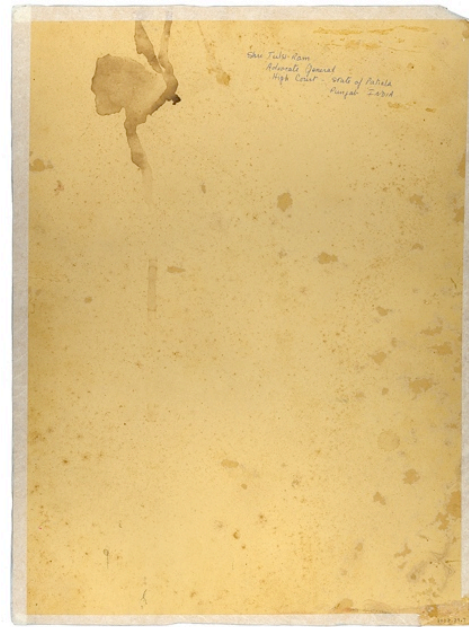
| | |
|---|---|
| ROM Accession number | 2003.39.7 |
| Object Name; Type | Painting – photographically derived |
| Descriptive Title | Portrait of Sri Tulsi Ram (b. circa 1848), Advocate General for the State of Patiala |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Country, City of Origin | North India |
| Date | ca. 1890 |
| Material (Medium) | opaque watercolor on cardboard; no evidence of photosensitive material |
| Condition Remarks | loss in the top left corner, tear in the middle right hand side |
| Signatures, Marks, Inscriptions | Verso: "Shri Tulsi Ram / Advocate General / High Court – State of Patiala / Punjab, INDIA" |
| Dimensions (Image, Mount) | Image: 37 by 27cm; Mount: 41.5 by 31cm. |

Description of the Subject: This portrait of Sri Tulsi Ram is painted very meticulously. Advocate's face and hands are clearly of photographic decent, meaning that either a photograph was used as a model or an opaque projector to record the features of the advocate in a realistic manner. However, everything else seems to have been created by the artist and the proportions of the rest of the body do not measure up to the realism in the center of the image. The perspective of the leg of the table, the rug and the columns in the background all seem to lack the realism present in the face and the hands, and look flat. After a careful examination under the microscope, no evidence of a photograph or a photo sensitive material was found underneath; however, the presence of photo-realism is evident in the depiction of the head and torso of the subject. Executed in a tradition of a painted photograph, where even the frame around the image part (dark indigo outline), is mimicked as a painted photograph usually is, in order to mask the edge of the photographic paper.

| | |
|---|---|
| ROM Accession number | 2004.32.1 |
| Object Name; Type | Painted stereoscope mounted on a card |
| Descriptive Title | Coolies picking Coffee on Sir Thomas Lipton's Estate, at Dambutenne, Interior Ceylon |
| Artist/Colorist Name | Unknown |
| Photographer Name | Publisher: Underwood & Underwood |
| Provenance | |
| Country, City of Origin | |
| Date | 1908 |
| Material (Medium) | Gelatin silver printing-out paper print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (M.L.): "Underwood and Underwood Publishers". New York, London, Toronto-Canada, Ottawa-Kansas" Recto (L.R.): "Coolies picking Coffee on Sir Thomas Lipton's Estate, at Dambutenne, Interior Ceylon. Copyright 1908 by Underwood & Underwood"<br>Verso: Long description in black letterpress, divided into two columns. There is a horizontal line division in the second column, underneath of which is printed the title "Coolies picking coffee at Dambutenne, Ceylon." in several different languages: English, French, German, Spanish, Dutch and Russian. |
| Dimensions (Image, Mount) | Image: 8.2 by 15.5 cm; Mount: 9 by 17.8cm |

Description of the Subject: This stereoscope signifies heightened realism, and as if it wasn't sufficient it was further tinted to make the 3-D image look even more realistic by adding color. This stereoscopic card was sold as a set.

Historical Background: Stereoscopes or stereoscopic viewers were used for viewing stereographs. Beginning in 1850 with Sir William Brewster's invention of the lenticular stereoscope, these viewers evolved. Other inventions included viewers that could hold up to 200 stereographs on an endless belt, similar to CD and DVD jukeboxes in use today. In 1859 physician and poet Oliver Wendell Holmes (1809-1894) invented the familiar handheld stereoscopic viewer.

| | |
|---|---|
| ROM Accession number | 2004.36.1 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Maharaja Bhupal Singh of Udaipur (1884-1955) (r. 1930-1955) |
| Artist/Colorist Name | Chhaganlal Gaur |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Country, City of Origin | Udaipur, Rajasthan, India |
| Date | ca. 1930 |
| Material (Medium) | Opaque watercolor and gold on gelatin silver developing-out paper |
| Condition Remarks | Recto (L.R) "Chitrakar [artist - creator] Chhagan Lal Gaur" in yellow ink the same color as Singh shirt "Chitrakara Chaganlala Gaod" - in Lyons, she refers to him as 'Chhaganlal Gaur' |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 29 by 24.5 cm; Mount: 36 by 31 cm |

Description of the Subject: This portrait of Maharaja Bhupal Singh of Udaipur, is executed in a very meticulous manner.  Chhaganlal Gaur was a painter of the princely workshop under the reign of Bhopal Singh. Gaur was known for popularizing miniature artists while he was an influential figure at the court. Maharaja Bhupal Singh reigned in the period of political change. He was known for his patronage of the arts and especially photography. He is one of the Maharajas who had numerous portraits of himself painted and photographed, as well as painted photographic portraits. Bhupal Singh also made many educational advancements and many other reforms, was very active ruler compared to his father, predecessor, Maharaja Fateh Singh.

| | |
|---|---|
| ROM Accession number | 2004.36.2 |
| Object Name; Type | Painting - photographically derived |
| Descriptive Title | Portrait of Maharana Fateh Singh (r. 1884–1930) (1849-1930) |
| Artist/Colorist Name | Chhaganlal Gaur |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Country, City of Origin | Udaipur, Rajasthan, India |
| Date | c. 1930 |
| Material (Medium) | Opaque watercolour and gold on paper |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 19.5 by 15.5cm; Mount: 37 by 26.5cm; |

Description of the Subject: This portrait of Maharana Fateh Singh of Udaipur (1849-1930) is beautifully done. He is wearing lots of jewelry to show his high status and rank. i.e. pendant and broach with pearls and emeralds. The portrait is done in a tradition of a painted photograph, the painted frame as if to mask where the photo paper ends and card support begins, the oval shaped frame around the portrait itself is also made to evoke the photographic convention of cropping a portrait. Interestingly, when compared to the painted photograph of his son Bhupal Singh (2004.36.1) this painting, by the same artist, C. Gaur, is of a higher quality than the painted photograph, signaling a more involving process of painting than that of coloring a photograph.

| | |
|---|---|
| ROM Accession number | 2004.47.2 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of a Merchant |
| Artist/Colorist Name | Skyline Studio |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Surat, Gujarat, India |
| Date | 1959 |
| Material (Medium) | Oil paint on gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.R.) "Skyline Studio, Surat 1959" |
| Dimensions (Image, Mount) | Image: 37.5 by 29.5 cm; Mount: 37.5 by 30 cm; |

Description of the Subject: This is a portrait of a wealthy man (jewelry, broach on turban). His sideburns look to be painted in and were not there in the original photographic print. His face has a wash-over as many other painted photographs do, to make the skin tone warmer. Another purpose of this wash-over that was given to the whole print was to help paint adhere better to the photographic print.

55

| | |
|---|---|
| ROM Accession number | 2004.50.2 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Group of Merchants |
| Artist/Colorist Name | Unknown photographer and painter |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Rajasthan, India |
| Date | c. 1910 |
| Material (Medium) | Watercolour and gold on gelatin silver printing-out paper |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 27.7 by 33.5cm; Mount: 40 by 50.3 cm. |

Description of the Subject: Each and every single face of this photograph has paint applied: the eyes, nose, mouth. The blue and pink palette is very peculiar. There is clearly a building behind the group, with a big wooden door on the right. The artist(s) has painted the background in such a way that there seem to be draperies and arches. The group of people is most likely a merchant with his team, where the most important people are sitting down in the front and the rest are standing up. There is an ornate rug in the middle to accentuate the importance of the bosses. The group is arranged in two rows, the first row of 3 people seated, and the second row with 9 standing (the last man on left side is very blurred). The men wear loose-fitting light-coloured pants and Western-style blazers. They all wear turbans or caps on their heads and the central figure wears a white sash with gold trim. The artist has tried to embellish the costuming of young men, their saris, turbans and rug with gold and other colourful tints.

| | |
|---|---|
| ROM Accession number | 2004.60.25 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Pilgrims Giving Offerings from a Boat on the Yamuna River |
| Artist/Colorist Name | Balia (Bala) Ramdas |
| Studio/Photographer Name | Bharat Studios |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Ghat Mathura, Uttar Pradesh, India |
| Date | 1973 |
| Material (Medium) | Watercolour on gelatin silver print (DOP) |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso (L.R.) " No. 3697,  19.1.73 Balia (Bala) Ramdas for colour" |
| Dimensions (Image/Sheet, Mount) | Image: 15.4 by 20.5cm; Mount: 25 by 29.5cm |

Description of the Subject: A portrait of a family on pilgrimage. Six family members are on a boat pouring water into the river, there are also 2 paintings in between them, one of Krishna and another one of Shrinathji. They are depicted on the Yamuna River, Ghat (Mathura) or Brindavan. The only painted people are the couple on the right, which makes one to conclude that this is also a wedding photograph, the bride is painted deep burgundy and the groom light sky blue. The faces of all the six family members are painted/embellished with translucent shiny paint. Also the carpet hanging down from the boat, buildings at the back and the sky are all painted in a very subtle manner.

| | |
|---|---|
| ROM Accession number | 2005.37.1 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Marriage Portrait of a Royal Couple |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Country, City of Origin | North India |
| Date | 1930's |
| Material (Medium) | Oil paint and opaque watercolour on matte gelatin silver print |
| Condition Remarks | Top left corner has a loss which was repaired before appearing in ROM collection, it was also painted in. The in-painting is poorly matched to the original. |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image: 75 by 57 cm; |

Description of the Subject: This portrait of a newlywed royal couple is very distinguished compared to others by its large size. Interestingly, it employs oil paint but no gold leaf which one would expect from a royal portrait. Like many other painted photographs at the ROM's collection this one has a wash-over over the whole print, to give it an even colour and make the surface more receptive for paint application. By accentuating the figures with oils, the artist has centered the viewer's attention on the married couple.

| | |
|---|---|
| ROM Accession number | 2005.65.1 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of a Courtesan Girl |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Gift of Mr. Subash Kapoor |
| Country, City of Origin | North India |
| Date | c. 1900 |
| Material (Medium) | Oil paint on matte gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 63 by 31.5cm |

Description of the Subject: This girl's posing is contrived; her posture was constructed by the photographer. She is standing in front of a blank - olive green wall, on a rug that is not very realistically represented, looks two-dimensional. There are no pillows or chairs to make her look more voluptuous, or seductive, like many other photographs of courtesan girls. Note: courtesan is a dancer of high standing in royal courts.

| | |
|---|---|
| ROM Accession number | 2005.65.2 |
| Object Name; Type | Painting; photographically derived |
| Descriptive Title | Portrait of Goswami (high priest of Pushtimarg temple) |
| Artist/Colorist Name | Ekling Ganesh |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | Gift of Mr. Subash Kapoor |
| Country, City of Origin | Nathdwara, India |
| Date | c. 1900 |
| Material (Medium) | Opaque watercolour and gold on paper, mounted on card |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.L) In Hindu: "Sri Nathdhvara Chitara Ekalamga Gnsa" which is translated as "At Sri Nathdwara painter Ekalamga" |
| Dimensions (Image/Sheet, Mount) | Image: 75 by 60 cm; |

Description of the Subject: A priest is seated in a room, with arches and columns behind him, in front of a window, behind the window we can see a very serene landscape with mountains. A man is seated with a small table prop beside him with a clock and two books, and vase with flowers. The clock says 5:10, most likely afternoon. He is wearing a gold necklace with Shrinathji. He has painted a "U" shaped sign on his forehead that is also indicative of him being a devotee of Shrinathji. Being a vary large scale portrait, it is nevertheless painted with utmost care, and meticulous work of the painter is even seen in the way the mustache is rendered.
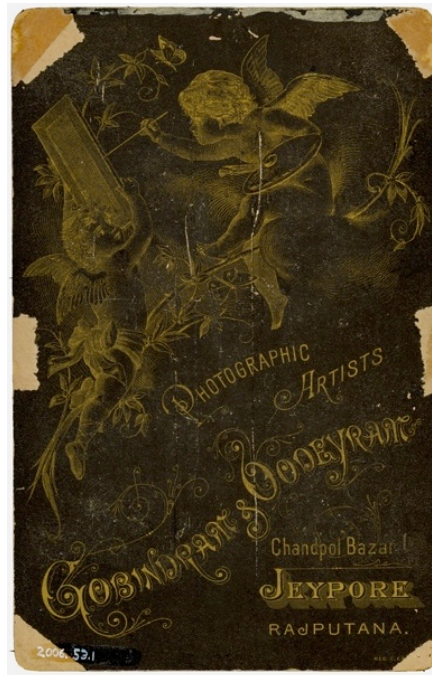
| | |
|---|---|
| ROM Accession number | 2006.53.1 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Cabinet Card of a Young Man in Military Uniform |
| Artist/Colorist Name | Unknown |
| Photographer Name | Gobindram & Oodeyram |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Jaipur, Rajasthan, India |
| Date | c. 1900 |
| Material (Medium) | Opaque watercolour and gold on collodion printing-out paper print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.M) "Gobindram & Oodeyram Jeypore, Rajputana" Verso: in gold "Photographic Artists Gobindram & Oodeyram Chandpol Bazar Jeypore, Rajputana " |
| Dimensions (Image/Sheet, Mount) | Image: 14.3 by 10.2 cm; Mount: 16.6 by 10.6 cm. |

Description of the Subject: A portrait of a young man dressed in military uniform, holding a sword on his knee, in a studio setting, siting on a chair with his elbow on the table - everything is painted except for the backdrop. Young man's face is tinted with very little embellishment, more so the time has been spent on painting his military regalia with the gold leaf. He is sitting on a red plush chair; beneath his feet is another gold-embellished object, a carpet. The ornate back of this cabinet card is also printed with gold. The photographers call themselves artists 'photographic artists', as well as, 2 angels are depicted painting on a canvas.

| | |
|---|---|
| ROM Accession number | 2007.17.1.12 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Carte-de-visite of a Courtesan Girl |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Lucknow, Uttar Pradesh, India |
| Date | c. 1860's |
| Material (Medium) | Opaque watercolour and gold on albumen print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image: 9 by 6.3 cm; Mount: 10 by 6.3cm |

Description of the Subject: This portrait of the courtesan girl is meticulously painted. The photograph measures only 9 by 6 cm and when looking at it with a magnifying tool the detail is unrivaled. This courtesan is depicted on a chair with hands resting on her legs, jewelry on her forehead. This carte-de-visite is originally from an album comprised of 146 studio portraits, in the form of 138 cartes-de-visite and eight cabinet cards. The photographs are mostly albumen prints mounted on cardboard, although three are products of the gelatin silver, and one of collodion printing out process (P.O.P.). Only 3 CDV's are painted and are included in this catalogue.

| | |
|---|---|
| ROM Accession number | 2007.17.1.61 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Carte-de-visite of a Courtesan Girl |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Lucknow, Uttar Pradesh, India |
| Date | c. 1860's |
| Material (Medium) | Opaque watercolour and gold on albumen print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 9.5 by 6 cm, mount: 10 by 6.2 cm |

Description of the Subject: This portrait is of a female seated on ground, with book open in her lap leaning against bolster cushion with anklet bracelets and nose ring (also called Nathia, or pulakku). Around ankles and toes she is wearing rings, and holding a keepsake object (locket or a watch) in her left hand. This carte-de-visite is originally from an album comprised of 146 studio portraits, in the form of 138 cartes-de-visite and eight cabinet cards. The photographs are mostly albumen prints mounted on cardboard, although three are products of the gelatin silver, and one of collodion printing out process (P.O.P.). Only 3 CDV's are painted and are included in this catalogue.

63

| | |
|---|---|
| ROM Accession number | 2007.17.1.62 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Carte-de-visite of a Courtesan Girl |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Lucknow, Uttar Pradesh, India |
| Date | c. 1860's |
| Material (Medium) | Opaque watercolour and gold on albumen print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 9.6 by 6.3 cm |

Description of the Subject: This portrait of a woman seated on ground leaning against bolster cushion with hair loose, might have been the same girl as in 2007.17.1.61. (page 70) This carte-de-visite is originally from an album comprised of 146 studio portraits, in the form of 138 cartes-de-visite and eight cabinet cards. The photographs are mostly albumen prints mounted on cardboard, although three are products of the gelatin silver, and one of collodion printing out process (POP). Only 3 CDV's are painted and are included in this catalogue.

| | |
|---|---|
| ROM Accession number | 2007.17.22.13 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Rani Moha Bakhta Rajya Lakshmi Sahiba of Bansi (Uttar Pradesh) with Her Son Rudra |
| Artist/Colorist Name | |
| Photographer Name | Julian Rust |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | North India |
| Date | 1933 |
| Material (Medium) | Ink and watercolour on gelatin silver print |
| Condition Remarks | Heavy silver mirroring around the edges of the image |
| Signatures, Marks, Inscriptions | Recto (L.L.) "Maha Bhakta Laxmi, 18-5-33" (L.R.) " RUDRA" as well as a signature of Julian Rust in gold leaf "Julian Rust" |
| Dimensions (Image, Mount) | Image: 36.5 by 27.5cm, Mount: 38.5 by 28cm. |

Description of the Subject: A portrait of a Maha Bhakta Laxmi with her son Rudra by Julian Rust. The artist embellished the sitters' jewelry, eyes, ears, nose and mouth. The boys dress is also emphasized. The first record of Thomas Rust as a photographer is in 1869 when he worked as an assistant to F.W. Baker in Calcutta. A year later he was running the Calcutta Photographic Company with W. T. Burgess and did so until 1874, so we can assume that he was already an experienced professional photographer before joining Baker. In 1874 Rust opened five of his own studios in Allahabad, Mussoorie, Murree, Landour and Meerut. Thomas Rust's landscapes are considered very artistic and he may well have had some formal training in this area. His son Julian joined the firm in 1899 and continued until 1914.

| | |
|---|---|
| ROM Accession number | 2007.17.23.13 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of a Royal Child |
| Artist/Colorist Name | H. & B. Narain, Photo & Artists |
| Photographer Name | H. & B. Narain, Photo Studio |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Jaipur, Rajasthan, India |
| Date | 1890s |
| Material (Medium) | Oil paint on salted developing-out paper print mounted on Japanese paper |
| Condition Remarks | Around the foot of a table stand, there is severe flaking of paint |
| Signatures, Marks, Inscriptions | (Recto) L.L.C. inscribed in cursive writing in oil paint: "   & B / Jaipur" |
| Dimensions (Image, Mount) | Image: 58 by 43cm, Mount: 65 by 48cm |

Description of the Subject: This is a portrait of the son of a royalty or a nobleman. He is depicted in the formal photographic studio setting with his elbow resting on the table; the table is covered with a blue tablecloth. Background consists of drapes. Where the boy's books were painted in (on the table top), the paint has come off and it is clear that there were no books in the original photographic image. Around the foot of a table stand, there is severe flaking of paint. The boy is holding an aquamarine handkerchief in his left hand and wears a pink princely robe (*sherwani*) and trousers with elaborate printed gold leaf pattern and intricate gold leaf embroidery that runs along the edges of his garments. He is wearing a gold patterned cap. This photograph was painted with oil paint and it seems that aside for the added books on the table, everything else remains true to the original photographic image underneath. Paint, except where it has flaked off covers the entire surface of the photograph; if there were not any flaking one would not be able to discern visually that there is a photographic image underneath.

| | |
|---|---|
| ROM Accession number | 2007.17.23.14 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of a Royal Child |
| Artist/Colorist Name | H. & B. Narain, Photo & Artists |
| Photographer Name | H. & B. Narain, Photo Studio |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Jaipur, Rajasthan, India |
| Date | 1890s |
| Material (Medium) | Oil paint on salted developing-out paper print mounted on Japanese paper |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.R.) "H. & B. Narain. Photo & Artists. Jaipur" in cursive writing |
| Dimensions (Image, Mount) | Image: 58 by 43.5cm, Mount: 64 by 49cm |

Description of the Subject: This portrait of a royal child is similar in its posture to 2007.17.23.13. (page 73) In this case the boy is wearing a turquoise shade kurta pyjama enhanced with gold embroidery (dress) with white and gold shawl (dupatta) and a gold embroidered cap with a whisk and embellished mojaris (shoes). He is holding a pink handkerchief in his left hand.

| | |
|---|---|
| ROM Accession number | 2007.17.23.15 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of a Merchant |
| Artist/Colorist Name | Royal Art Co. Chhipa's S.T.R. |
| Photographer Name | Royal Art Company |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Ahmedabad, Gujarat, India |
| Date | 1940s |
| Material (Medium) | Oil paint on bromide developing-out paper print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.R.) "Royal Art. Co. Chhipa's S.T.R. Ahmedabad" in cursive writing |
| Dimensions (Image, Mount) | Image: 40.5 by 57.5cm |

Description of the Subject: This is a portrait of a merchant seated in front of a mansion and English style garden and background depicts a busy city scene looking like Venice. The convenience of photography and painting momentarily could picture someone being in a place they've never been before or could never afford to visit.

| | |
|---|---|
| ROM Accession number | 2007.17.23.16 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Maharaja Sayajirao Gaekwad III of Baroda (r. 1875 - 1939) |
| Artist/Colorist Name | H. & B. Narain Photo & Studio |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Jaipur, Rajasthan, India |
| Date | c. 1890 |
| Material (Medium) | Oil paint on salted developing-out paper print mounted on Japanese paper |
| Condition Remarks | Oil paint flaking on the top part of the painted photograph |
| Signatures, Marks, Inscriptions | Recto (L.R.) "H. & B. Narain. Photo & Artists. Jaipur" is printed in capital letter |
| Dimensions (Image, Mount) | Image: 59 by 44cm, Mount: 66.5 by 51cm |

Description of the Subject: This portrait of Maharaja Sayajirao Gaekwad III of Baroda (r. 1875 - 1939), is one of four, very similar portraits at the ROM's collection, which were all photographed and painted by the same studio. 2007.17.23.13, 2007.17.23.14, 2007.17.23.17. It depicts the Maharaja standing beside a table with books and a vase; dressed in his complete formal regalia, emerald jewelry and a headdress, all signifying his high stance.

69

| | |
|---|---|
| ROM Accession number | 2007.17.23.17 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Merchant |
| Artist/Colorist Name | H. & B. Narain, Photo & Artists |
| Photographer Name | H. & B. Narain Photo Studio |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Jaipur, Rajasthan, India |
| Date | 1890s |
| Material (Medium) | Oil paint on salted developing-out paper print mounted on Japanese paper |
| Condition Remarks | There is a significant flaking of the paint in the middle right part of the painted photograph |
| Signatures, Marks, Inscriptions | Recto (L.R.) "H. & B. Narain. Photo & Artists. Jaipur" in cursive writing |
| Dimensions (Image, Mount) | Image: 58 by 44cm, Mount: 65 by 50cm |

Description of the Subject: This merchant is seated in a typical photographic studio setting, seated on a chair beside a table with a vase of flowers on it. This portrait of a Merchant, is one of four, very similar portraits at the ROM's collection, which were all photographed and painted by the same studio. See also 2007.17.23.14, 2007.17.23.16, 2007.17.23.13.

| | |
|---|---|
| ROM Accession number | 2007.17.26.6 |
| Object Name; Type | Painted Lithographic Print |
| Descriptive Title | Sri Pannalalji, Prime Minister (*diwan*) |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | North India |
| Date | c. 1900 |
| Material (Medium) | Opaque watercolour on chalk-manner lithographic print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | In Hindi on Verso (MDL.) " Metasab Sri Pannalalji, Divana, Moti Chowhka" |
| Dimensions (Image, Mount) | Image: 22.5 by 19cm, Mount: 25.5 by 20.5cm |

Description of the Subject: This portrait of Sri Pannalalji was painted over with opaque watercolour. Sri Pannalalji's portrait is enclosed in an oval. His turban is painted yellow and his dress deep burgundy color. He carries a medal on his chest. Interestingly, this portrait is a single example at the ROM that did not get a wash treatment before the painting was done, however, this is not a true photographic print but a photomechanical lithography. Where the paper must have been rough to begin with and a wash-over was deemed unnecessary.

| | |
|---|---|
| ROM Accession number | 2007.17.27.1 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Maharana Swarup Singh of Udaipur (r. 1842–1861) |
| Artist/Colorist Name | Unknown |
| Photographer/Studio Name | Khubilal Photographers |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Udaipur (Mewar), Rajasthan, India |
| Date | c. 1900 |
| Material (Medium) | Opaque watercolour, ink, and gold on gelatin silver printing-out paper print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.R) at stamp barely visible says: "Khubilal Photographers Udepore, Mewad" Verso (MDL.) "Agor Gond Aya, Mharanasa Sri Sarupanhiji" |
| Dimensions (Image, Mount) | Image: 20 by 16, Mount: 25 by 20cm |

Description of the Subject: The image is a photograph of a painted portrait of Maharanasa Shri Sarup Singhji (1842-1861) Additionally, the photograph was embellished on the surface with additional details like a halo over the head of the monk, etc. Moreover, the picture has been emphasized with an elaborate frame in gold leaf to underline the importance of the man depicted.

| | |
|---|---|
| ROM Accession number | 2007.17.27.2 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Maharaja of Jaipur on His Wedding Day |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | North India |
| Date | 1920s |
| Material (Medium) | Watercolour on matte gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image: 30 by 24.8 cm |

Description of the Subject: This portrait of a young man against a backdrop, likely of royal parents, seated in a studio on a chair holding his sword. On the right hand we can see the edge of the backdrop and continuation of the studio. The boy is embellished with pink and red. On the right, the edge of the backdrop is seen, unveiling the studio space. The photograph is mounted on a card cut from a cardboard box that once housed Ilford Glass Plates.

| | |
|---|---|
| ROM Accession number | 2007.17.27.3 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of a Prince |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | North India |
| Date | 1920s |
| Material (Medium) | Oil paint on gelatin silver developing-out paper print |
| Condition Remarks | Some loss in the middle of the painted photograph |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image: 39 by 30.5cm; Mount: 45 by 36cm |

Description of the Subject: This portrait of a young man, likely of royal parents, standing up in a studio holding his sword. The colouring and embellishments of the photograph direct our attention to the young man, even the pattern on the rug is painted in such a way as to create a diamond shaped accentuation around the man's feet.

| | |
|---|---|
| ROM Accession number | 2007.17.27.42 |
| Object Name; Type | Painted Photograph mounted on an album page |
| Descriptive Title | Portrait of a Parsi Man |
| Artist/Colorist Name | Unknown |
| Photographer Name | Rajputana Photo Art Studio |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Jaipur, Rajasthan, India |
| Date | c. 1910 |
| Material (Medium) | Watercolour and ink on matte gelatin silver print |
| Condition Remarks | (T.R.) Loss in the bottom part of the chick |
| Signatures, Marks, Inscriptions | Recto (L.R.) "Rajputana Photo Art Studio, Jaipur" in red ink. 'Rajputana' was the name of Rajastan before Independence in 1949. |
| Dimensions (Image, Mount) | Image: 18.5 by 11 cm, mount: 35.5 by 45.5 cm. |

Description of the Subject: This portrait is from a loose family album page. The portrait of a man is most likely a husband of the woman mounted on the opposite side of the album page, between them on the bottom are most likely the parents of either one of them and on the top is their daughter. The man is wearing a parsi styled turban, a blue tie and a European style jacket with white gloves. The portrait is vignetted the effect created during the printing of the negative.

75

| | |
|---|---|
| ROM Accession number | 2007.17.28.8 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Cabinet Card of a Maharaja |
| Artist/Colorist Name | Unknown photographer and painter |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | North India |
| Date | 1890s |
| Material (Medium) | Pencil and watercolour on gelatin silver printing-out paper print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso (U.R) "136" |
| Dimensions (Image, Mount) | Image: 14.8 by 10cm, mount: 16.8 by 10.8cm |

Description of the Subject: A portrait of Maharana Shri Sarup Singhji (1842-1861). He is a wealthy man depicted in elaborate studio setting featuring his complete formal regalia. The artist embellished the backdrop, the table with a vase of flowers and a chair. Maharana is standing holding the back of the chair on which a little pillow is situated. The man is carefully painted over with a very characteristic bright pink and subdued yellow/brown. The only areas that were left untouched are Maharaja's pants and hands everything else was embellished. His face seems to have been underexposed to allow for more detailed work. The print for a painted photograph was often underexposed to give the colourist more artistic freedom.

| | |
|---|---|
| ROM Accession number | 2007.17.28.49 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Sir Hira Singh, Raja of Nabha (r. 1871–1911) |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Nabha, Punjab, India |
| Date | c. 1890 |
| Material (Medium) | Opaque watercolour on albumen silver print |
| Condition Remarks | Toned albumen silver print |
| Signatures, Marks, Inscriptions | Verso: (T.R.C.) "143" |
| Dimensions (Image, Mount) | Image: 28 by 22.2 cm |

Description of the Subject: This is a portrait of Sir Hira Singh, Raja of Nabha (c.1843-1911). The man's picture was taken in a studio with very characteristic photo studio props. Moreover, the man has been touched up with silvery-white looking pigment/dye (made to look like pearls), for the purpose of making the image look sharp when in reality it is fairly blurry. It looks as if it has been painted to correct the technological limitation of a Petzval lens, the shallow depth of field.

| | |
|---|---|
| ROM Accession number | 2007.17.29.1 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Maharana Sajjan Singh (r. 1874–1884) |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Udaipur, Rajasthan, India |
| Date | c. 1880 |
| Material (Medium) | Opaque watercolour and gold on albumen print |
| Condition Remarks | The card that the photograph is mounted is buckling |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 20 by 14 cm, mount: 29 by 23 cm. |

Description of the Subject: The image depicts maharaja of Udaipur. This albumen print is very elaborately embellished with gold leaf and blue, green and red dyes. Maharaja is depicted in a classic photographic pose with his elbow on the side table and flowers in a vase and a book on the table and drapery behind him. Interestingly, the Maharaja wears a feather like headdress, which in the photograph the feathers have fallen down. The painter easily fixed it by painting them standing up.

| | |
|---|---|
| ROM Accession number | 2007.17.29.9 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Hunt Scene (*Shikar*) |
| Artist/Colorist Name | |
| Photographer Name | Attributed to H. Saha |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | India |
| Date | 1920s |
| Material (Medium) | Oil paint on gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 25.5 by 30.5cm, mount: 27.4 by 32.8cm |

Description of the Subject: This very impressionistic portrait of a hunter with a tiger at his feet is painted with opaque oil paint. The photograph has been elaborately painted leaving no place that shows the photographic paper, making it hard to identify it as a painted photograph or a photographically derived painting. However, in the area where the trees are painted, the colourist missed a few spots, and with the help of a microscope, it was possible to positively identify this object as a painted photograph.

| | |
|---|---|
| ROM Accession number | 2007.17.30.1 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of H. H. Sir Osman Ali Khan, Nizam VII (r. 1911–1948) |
| Artist/Colorist Name | |
| Photographer Name | Attributed to Raja Deen Dayal & Sons Studio |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Hyderabad, Andhra Pradesh, India |
| Date | c. 1911 |
| Material (Medium) | Opaque watercolour on matte gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 35.8 x 27.4 cm, mount: 50 by 39cm. |

Description of the Subject: The portrait of Ali Khan Nizam is from an album. This meant that the portrait was to be viewed in close proximity to the viewer and therefore executed with extraordinary attention to detail. The portrait belongs to the very same album as the 2007.17.31.41 (page 88) and are both from *India for the Delhi Durbar* Album. Ali Khan Nizam is wearing a dress, traditional emerald jewelry and a headdress.

| | |
|---|---|
| ROM Accession number | 2007.17.31.41 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of a Noble |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown |
| Artist Birth-Death dates | |
| Provenance | Cyrus and Ruth Jhabvala Collection |
| Country, City of Origin | Hyderabad, Andhra Pradesh, India |
| Date | c. 1911 |
| Material (Medium) | Watercolour on matte gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 24.4 by 19cm; Mount: 39 by 50.5cm |

Description of the Subject: This portrait of the Viceroy who in 1911 was welcoming King George and Queen Mary to India. He is depicted on an album page between his King and Queen. Verso of the album page contains a large format portrait of King Edward. In 1911, the King and Queen travelled to India for the Delhi Durbar, where they were presented to an assembled audience of Indian dignitaries and princes as the Emperor and Empress of India on 12 of December 1911. George wore the newly-created Imperial Crown of India at the ceremony, and declared the shifting of the capital of India from Calcutta to Delhi. On 15th of December, he laid the foundation stone of New Delhi with Queen Mary. They travelled throughout the sub-continent, and George took the opportunity to indulge in hunting – killing 21 tigers. He was a keen and expert marksman.

| | |
|---|---|
| ROM Accession number | 2007.39.1 |
| Object Name; Type | Painting |
| Descriptive Title | Memorial Portrait of Mrs. Krishna Chaturthi |
| Artist/Colorist Name | Hiralal, Nathdwara School |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Nathdwara, Rajasthan, India |
| Date | c. 1951 |
| Material (Medium) | Opaque watercolour and gold on paper |
| Condition Remarks | Severe crease in the middle of the painting, and left bottom corner |
| Signatures, Marks, Inscriptions | Born 1922 (in 1978 sumvat), Died 1951 (2007 sumvat), Mrs. Krishna Chaturthi;… 2-8-1950[?]…. Artist Harilal, Nathdwara. "Memorial Portrait of a Lady" |
| Dimensions (Image, Mount) | Image: 30 by 20.5cm; Mount: 41.5 by 30.5cm. |

Description of the Subject: This is a memorial portrait of a young woman. She is standing on water/pond like flowery carpet, with her hand resting on a pedestal with a vase with flowers which is reminiscent of photographic studios props. The inscription says: started living in heaven at such and such date, meaning parents were very religious people, she is depicted in a very serene European garden with a tall white building in the background.
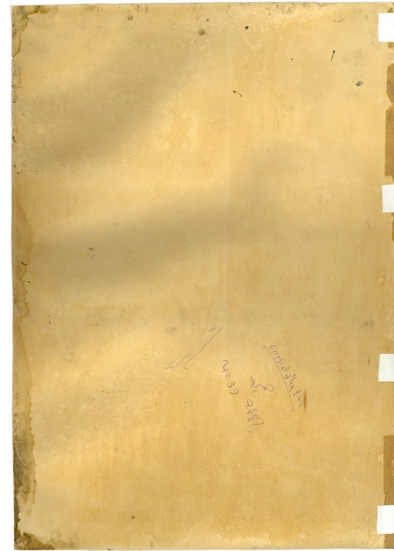
| | |
|---|---|
| ROM Accession number | 2007.39.2 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Portrait of Devotee Worshipping Sri Nathji |
| Artist/Colorist Name | Bharat Art Studio |
| Photographer Name | Bharat Art Studio |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Nathdwara, Rajasthan, India |
| Date | c. 1910 |
| Material (Medium) | Opaque watercolour and gold on matte gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.L) There is an inscription in Hindu. "Bharat Art Studio, Nathdhvara (Rajastan)." in cursive writing |
| Dimensions (Image, Mount) | Image: 35 by 50cm |

Description of the Subject: This is portrait of a devotee in front of a painting of 7 year old Krishna - Shri Nathji. The town of Nathdwara itself is referred to sometimes as Shrinathji. A man must have been the commissioner of the shrine in a temple and then had it commemorated it in a form of the painting. It's interesting to think about the painting of Shrinathji as a backdrop in a studio. The only photographic element of this painting is the face of the devotee. It is printed very lightly and then with a very fine brush the artist painted in the facial features. It is possible that such a painting would be prepared long before the devotee got to the artist studio and a portrait may have been collaged over the already existing painting.

| | |
|---|---|
| ROM Accession number | 2010.42.6 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Bhadariji Devarajaji |
| Artist/Colorist Name | Ghasiram Haradev Sharma |
| Photographer Name | Ghasiram Haradev Sharma |
| Artist Birth-Death dates | 1868-1930 |
| Provenance | |
| Country, City of Origin | New Haveli, Nathdwara, Rajastan, India |
| Date | ca. 1900 |
| Material (Medium) | Opaque watercolor and gold on albumen print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Losses in T.L. and B.R. corners |
| Dimensions (Image, Sheet, Mount) | Image 24.5 by 20cm; Mount: 33 by 28cm |

Description of the Subject: This portrait of Bhadariji Devarajaji is embellished by a well known miniature painter, Ghasiram who was appointed mukhiya (director) of the Nathdwara temple's painting department, at the court of Maharana Fateh Singh. After working at Nathdwara, he left to be a court painter of Bhavani Singh of Jhalawar, where he received a salary twice as much as he did in Nathdwara. Ghasiram's presence and self-assurance could never fail to impresses his peers. (Lyons, 170)

| | |
|---|---|
| ROM Accession number | 2010.68.16 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Portrait of Hari Singh of Bilara |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Jodhpur District, Rajasthan |
| Date | 1933 |
| Material (Medium) | Watercolour and ink on matte gelatin silver print |
| Condition Remarks | Severe losses on the edges around the whole image, especially top right corner |
| Signatures, Marks, Inscriptions | Recto (L.R.) corner: "Yours most obedient student / Hari Singh of Bilara / 29 Feb 1933" |
| Dimensions (Image, Mount) | Image: 28.5 by 20.5, Mount: 33.5 by 25.5 cm |

Description of the Subject: This portrait of Hari Singh of Bilara is an example of a painted photograph mounted on a card. It depicts a man in a turban standing in a studio against a backdrop with columns and what seems to be an ornate stairway. The dedication inscription indicates that this is a portrait of a student given to his teacher as a keepsake.

| | |
|---|---|
| ROM Accession number | 2010.68.26 |
| Object Name; Type | Painted Photograph mounted on a card; |
| Descriptive Title | Portrait of a Honeymooning Couple Dressed in Costume |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Gunhill, Mussoorie, Uttarkhand, India |
| Date | 1970s |
| Material (Medium) | Watercolour on gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image: 20 by 15.4, Mount: 27.2 by 19.5 cm |

Description of the Subject: This portrait of a honeymooning couple dressed up was taken at a very popular tourist location, Gunhill, Mussoorie. This place is the second highest peak of Mussoorie and attracts travellers all year round. The man and his wife are seated close to each other, both hands awkwardly in their laps. The man is dressed in sweater, trousers and a headdress, while the woman is wearing long ornate skirt, jacket and jewelry, and a nose ring. They are coloured in green, brown and burgundy tones.

| | |
|---|---|
| ROM Accession number | 2010.68.31 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Memorial Portrait |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | North India |
| Date | 1975 |
| Material (Medium) | Tinted gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso stamp: "30 July 1975" |
| Dimensions (Image, Mount) | Image: 21.6 by 16.5 cm |

Description of the Subject: The woman is wearing glasses and see-through pink sari, its the edge is delicately embellished with yellow. This portrait is part of a big tradition in India, memorial portraiture. This portrait is skillfully executed and even looks like a colour photograph at first glace.

| | |
|---|---|
| ROM Accession number | 2010.68.37 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Memorial Portrait |
| Artist/Colorist Name | P. Gomes & Co. |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Mumbai, India |
| Date | 1988 |
| Material (Medium) | Opaque paint and tinted gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso: "Aug 1988 P. Gomes & Co., Photographers, 456 Kalbadevi Rd, Bombay - 400 002" |
| Dimensions (Image, Mount) | Image: 35 by 25cm; Mount: 45.5 by 35 cm |

Description of the Subject: The memorial portraiture is a part of a big tradition in India. The painted portrait that commemorates those who have left this world constitute almost a third of the ROM's photographic collection.
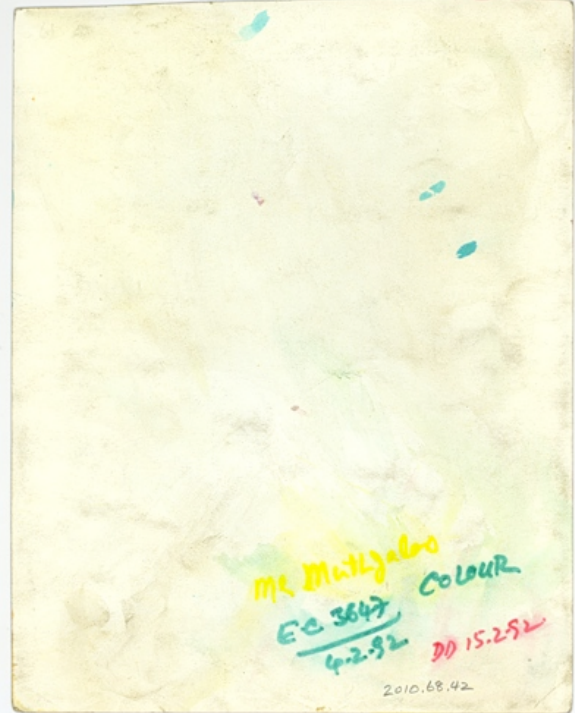
| | |
|---|---|
| ROM Accession number | 2010.68.42 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Mr. Muthgaloo's Family Portrait |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | India |
| Date | 1992 |
| Material (Medium) | Watercolour and pen on gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso: "Mr Muthgaloo / EC3647 / 4.2.92 / colour DD / 15.2.92" |
| Dimensions (Image, Mount) | Image: 20.6 by 16.5 cm |

Description of the Subject: This portrait of a family of five employs uncommon colour dyes and while the background and the carpet beneath their feet is bright and jumpy (carpet's diamonds outlined with a ballpoint pen), the family itself is coloured in toned down earthy tones. This is a unique image for it identifies the date when the photograph was coloured and the initials of the colourist.

| | |
|---|---|
| ROM Accession number | 2010.68.71 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Group Portrait of an Extended Family |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | North India; |
| Date | 1970s |
| Material (Medium) | Watercolour on gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image: 24.5 by 29 cm |

Description of the Subject: This is a portrait of an extended family and is very carefully painted. Siting on the ground are the youngest, grandchildren, in the middle row parents with their five daughters and the furthest from the camera are the son-in-laws.

| | |
|---|---|
| ROM Accession number | 2010.68.72 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Matrimonial Portrait |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | North India |
| Date | 1970s |
| Material (Medium) | Watercolour on gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso: (B.R.C.): "F.K.H" |
| Dimensions (Image, Mount) | 30.5 x 25 cm |

Description of the Subject: This portrait of a young woman was prepared in order to be sent to the future husband, which most likely was an arranged marriage.

| | |
|---|---|
| ROM Accession number | 2010.68.74 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Street Scene in Dewas State |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Madhya Pradesh, India |
| Date | c. 1900 |
| Material (Medium) | Watercolour on gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso: "Dewas State" in charcoal pencil |
| Dimensions (Image, Mount) | Image: 24 by 28 cm |

Description of the Subject: Street Scene with Krishnaraoji Pawar III Of Dewas State  (attributed) (r. 1947). A very peculiar cone composition of this photograph makes it stand out from all the other portraits in the ROM collection. Krishnaraoji Pawar himself and those closest to him are coloured with dark green, including his children. The rest further away are tinted beige. The colour represents the political power structure of this state. The flowers are uniformly coloured with pink and green.

| | |
|---|---|
| ROM Accession number | 2010.68.77 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Memorial Portrait |
| Artist/Colorist Name | Mulki Art Studio |
| Photographer Name | Mulki Art Studio |
| Artist Birth-Death dates | |
| Provenance | Hyderabad, Andhra Pradesh, India |
| Country, City of Origin | |
| Date | 1980s |
| Material (Medium) | Opaque paint and tint over gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image 24 by 29.5 cm, Mount: 45.5 by 35 cm |

Description of the Subject: This portrait painted with such an opaque medium that it looks like a painting at first glance. It is a memorial portrait of a young girl wearing a yellow sari with a bindi - a dot of red color applied in the center of the forehead close to the eyebrows.

| | |
|---|---|
| ROM Accession number | 2010.68.78 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Memorial Portrait |
| Artist/Colorist Name | Mulki Art Studio |
| Photographer Name | Mulki Art Studio |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Hyderabad, Andhra Pradesh, India |
| Date | 1980s |
| Material (Medium) | Opaque paint and tint over gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (R.B.C.) A sticker with a name of a studio says: "Mulki Art Sudio, Hyderabad" |
| Dimensions (Image/Sheet, Mount) | Image: 29 by 24 cm, Mount: 44.5 by 35 cm |

Description of the Subject: This memorial portrait of a man is skillfully executed. A man is wearing a turban and is pictured against a turquoise flat background. Mulki Art Studio most likely employed a painter separately from the photographer.

| | |
|---|---|
| ROM Accession number | 2010.68.108 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Portrait of Married Couple |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | North India |
| Date | 1950's |
| Material (Medium) | Watercolour on gelatin silver print |
| Condition Remarks | The bottom right side of the image (young man's shirt) was eaten through by an insect |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Mount) | Image: 15 by 20.5 cm, Mount: 20 by 30.2 cm |

Description of the Subject: This portrait of a married couple is skillfully embellished with watercolours over the matte gelatin silver print. The image of the husband's shirt is eaten through by insects.

| | |
|---|---|
| ROM Accession number | 2010.68.128 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | H. H. Sir Ishwari Prasad Narayan Singh, Maharaja of Benares (r. 1835–1889) |
| Artist/Colorist Name | S. H. Pandit |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Country, City of Origin | Varanasi, Uttar Pradesh, India |
| Date | 1930s |
| Material (Medium) | Watercolour on gelatin silver print; |
| Condition Remarks | The print exhibits heavy silver mirroring in the shadow areas |
| Signatures, Marks, Inscriptions | Recto: (L.R.) "S.H. Pandit, Artist" |
| Dimensions (Image/Sheet, Mount) | Image: 32 by 32cm, Sheet: 58.5 by 44cm, Mount: 63 by 47.5 cm |

Description of the Subject: This portrait of Maharaja of Benares must have been done posthumously the date of the photograph reveals that it was printed after the Maharaja passed on. Reprinting negatives seems to be a well known tradition, especially with the intent of painting afterwards. Maharaja is delicately embellished with monochromatic black ink and printed vignetted.

| | |
|---|---|
| ROM Accession number | 2010.68.129 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Unfinished Portrait of Seated Woman |
| Artist/Colorist Name | Unknown |
| Photographer Name | Unknown photographer |
| Provenance | |
| Country, City of Origin | North India |
| Date | 1920s |
| Material (Medium) | Watercolour and pencil on matte gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto: U.L. "Glass Window" T.R. " Screen" MDL.R. "Light Green Sit with Red…" L.R. "Dark Green Flowery Carpet" |
| Dimensions (Image, Mount) | Image: 56.1 by 38.5 cm |

Description of the Subject: This *Portrait of Unknown Woman* belongs to the second category, the enlargements. The background has been masked on the negative, most likely with a black varnish, which is seen in the harsh outline of the body of the woman. She seems to be floating in air. Another way of achieving the same effect is using a vignette with a cutout shape of the body of the subject that is moved constantly as the print is being exposed. In this example, the harsh lines of the woman's outline signal that it was masked on the surface of the negative itself. Vignetting would produce much softer edges. Moreover, the peculiarity and intriguing feature of this unfinished portrait is that the artist, often called a 'colourist' left the directions for the background. The colourist sketched in the window, drapes and ottoman. The area to the right of the woman once read: "Flowery Screen"; the word 'flowery' was later crossed out. The carpet was to be painted: "Dark Green Flowery Carpet." The inscriptions are done in charcoal pencil, as are the sketches. The woman's feet are out of focus, which means that the original negative wasn't very sharp and the enlargement of the negative intensified this feature.
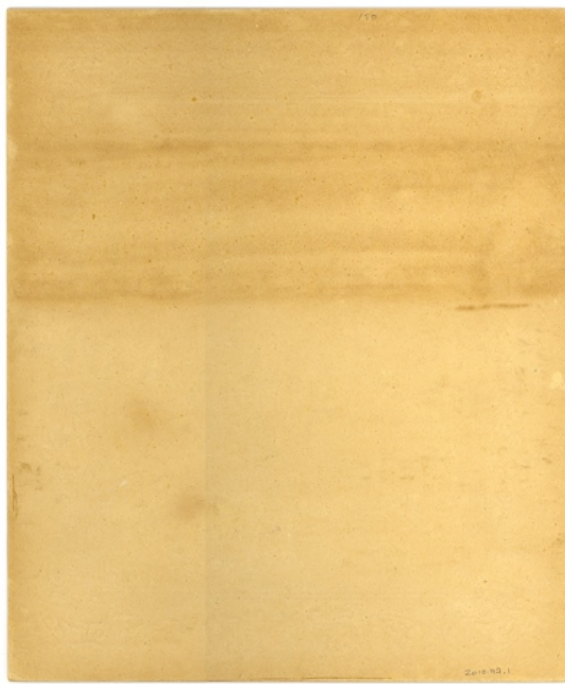
97

| | |
|---|---|
| ROM Accession number | 2010.68.130 |
| Object Name; Type | Painting – photographically derived |
| Descriptive Title | Portrait of a Merchant |
| Artist/Colorist Name | Unknown painter |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | India |
| Date | 1920's |
| Material (Medium) | Oil paint on paper |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image/Sheet, Mount) | Image: 58.5 by 44 cm, Mount: 63 by 51 cm |

Description of the Subject: This portrait of an elderly man is a photographically derived painting, under a microscopic investigation no photosensitive emulsion was found. However, his photographically realistic face makes one to believe that a photograph was used in creating this portrait. Be it just as a model or even an opaque projection onto the paper to aid the artist to create a sketch, it is clear this portrait was put together from a photograph and like many other examples in the collection, only the face of the man is of photographic descent while the rest of the body is not as realistically executed.

| | |
|---|---|
| ROM Accession number | 2010.68.131 |
| Object Name; Type | Painting – Photographically Derived |
| Descriptive Title | Studio Portrait of an Academic |
| Artist/Colorist Name | Mohanlal M. Joshi |
| Photographer Name | |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Bombay, Maharashtra, India |
| Date | 1920's |
| Material (Medium) | Oil paint on paper |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto: L.R. "Mohanlal M. Joshi / Bombay. 4" |
| Dimensions (Image/Sheet, Mount) | Image: 58.2 by 44cm, mount: 63.3 by 45cm |

Description of the Subject/Maker: This portrait of older gentleman, wearing white dupatta (shawl), does not have any evidence of photosensitive emulsion underneath the paint, even though the photographic nature of this image is evident. The setting of the photograph is a photographic studio, with typical props, like the chair, drapery in the background, a table with flowers and books and an ornate tablecloth covering the table. All evidence points towards the fact that this painting was modeled after a photograph, or in other words was photographically derived.

99

| | |
|---|---|
| ROM Accession number | 2010.77.1 |
| Object Name; Type | Painted Photograph mounted on an ornate card |
| Descriptive Title | Portrait of Two Men Standing |
| Artist/Colorist Name | Unknown painter |
| Photographer Name | D. Nuserwanji |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Mumbai, Maharashtra, India |
| Date | 1928 |
| Material (Medium) | Watercolour on gelatin silver printing-out paper print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Recto (L.R. Bottom) A sticker with a name of a studio in Gujarati: "Shri Nuserwanji Photographer, 382 Kalbadevi, Mumbay" the rest is illegible |
| Dimensions (Image/Sheet, Mount) | Image: 21 by 15.3 cm, mount: 30.5 by 25.4 |

Description of the Subject/Maker: This portrait of two gentlemen is skillfully painted and mounted on an ornate card. The colourist used the same palette for both men's sherwanis (long coat), however used very different bright colours for the background behind them, separating them visually for the viewer.

| | |
|---|---|
| ROM Accession number | 2011.7.16 |
| Object Name; Type | Painted Photograph |
| Descriptive Title | Film Still of Shyam in Chhotti Bhabhi |
| Artist/Colorist Name | |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Mumbai, Maharashtra, India |
| Date | ca. 1960's |
| Material (Medium) | Tinted gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | Verso Stamp: "Copyright Filmkar, Limited Bombay / Copyright is waived for newspaper / and magazines only" In charcoal pencil: "Shyam / Chhotti Bhabhi Shyam" |
| Dimensions (Image, Mount) | Image: 29.8 x 24.9 cm |

Description of the Subject: This portrait of Shyam is from a 1950 Indian Hindi movie called *Chhotti Bhabhi*. It is a unique example of many different painting techniques being used on one photograph, like rubbing of a dry pigment, charcoal pencil, and watercolour.

| | |
|---|---|
| ROM Accession number | 2011.7.18 |
| Object Name; Type | Painted Photograph; |
| Descriptive Title | Portrait of Two Girls in a Garden Setting |
| Artist/Colorist Name | D. K. Mehta |
| Photographer Name | Unknown photographer |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Jamnagar, Gujarat, India |
| Date | 1929 |
| Material (Medium) | Oil paint on matte gelatin silver print |
| Condition Remarks | Some losses in the face and hands areas of both girls |
| Signatures, Marks, Inscriptions | Recto (R.B.C.): "D.K. Mehta / Jamnagar / 1929" |
| Dimensions (Image, Mount) | Image: 43.8 by 29.5 cm, Mount: 49cm by 33cm |

Description of the Subject: This portrait of two girls is elaborately painted with opaque oil paint leaving little to none areas free of paint, which made it very difficult to distinguish this painted photograph from a painting. However, under a careful examination under a microscope the evidence of photosensitive emulsion was found, and determined to be gelatin silver developing-out paper print.

102

| | |
|---|---|
| ROM Accession number | 2010.42.4 & 2010.42.5 |
| Object Name; Type | Photograph; painted |
| Descriptive Title | Seated Woman with Bird & Standing Woman with Flower Arrangement |
| Artist/Colorist Name | Wilson Studio |
| Photographer Name | Wilson Studio |
| Artist Birth-Death dates | |
| Provenance | |
| Country, City of Origin | Mumbai, Maharashtra, India |
| Date | ca. 1920's |
| Material (Medium) | Watercolour on matte gelatin silver print |
| Condition Remarks | |
| Signatures, Marks, Inscriptions | |
| Dimensions (Image, Sheet, Mount) | Image 27 by 36 cm; Mount: 29 by 38cm |

Description of the Subject: These two portraits from the Wilson Studio were created by printing the image of the woman first (her surroundings were masked on the negative) and then embellishing her with India ink. Secondly, which is the most peculiar feature of these two objects is the background that has been completely fabricated by the artist using stencils and airbrushed India ink to create a background infused with Indian architectural forms.

## V. Conclusion

This thesis tried to shed light onto a very under-researched area of Indian Painted Photographs, taking the ROM's South Asian collection as a sample case study. Looking at the prints from a technological side and trying to interpret the means of production rather than the visual language of the image will hopefully be helpful to researchers who are investigating this topic. This thesis provided a detailed catalogue of fifty-two photographic objects and offered a contextual base for interpreting these objects. They range from the 1870's to 1996, which provides a significant overview of the subject matter.

There is always room for further research. It would have been invaluable to have an XRF at my disposal to examine the photographically derived paintings. There are many other examples in this collection that are yet to be studied in depth using a detailed chemical analysis, like XRF or an apparatus of that sort. The most intriguing element yet to uncover is the original photograph that is hidden underneath the opaque layer of paint. To be able to see that image would reveal the extent to which the colourist created an imaginary tableau versus embellishment of the original photograph. Moreover, chemical analysis would uncover more details about the wash that the artists used before applying the paint as well as an exact breakdown of the paint used, since it is clear that artists employed and mixed different media on a single object.

VI.     **Bibliography**

**History of Indian Miniature Painting**

Ambalal, Amit. *Krishna as Shrinathji: Rajasthani Paintings from Nathdvara*. Ahmedebad:
        Mapin Publishing Pvt. Ltd, 1996.

Chakraverty, Anjan. *Indian Miniature Painting.* Delhi : Lustre Press, 1996.

Daljeet, Dr. *Fragrance in Colour - Indian Miniature Paintings*. New Delhi: National
        Museum, 2003.

Gupta, K.K. *Restoration of Indian Miniature Paintings.* New Delhi: National Museum Institute
        of History of Art: 2006.

Lyons, Tryna. *The Artists of Nathadwara. The Practice of Painting in Rajasthan.*
        Bloomington: Indiana University Press, 2004.

Topsfield, Andrew. *The City Palace Museum, Udaipur Paintings of Mewar Court Life*.
        Ahmedabad: Mapin Publishing, 1990.

_____. *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar.*
        Zurich: Artibus Asiae Publishers, 2008.

Vasishtha, Radhakrshna. *Art and artists of Rajasthan: a Study on the Art & Artists of
        Mewar with Reference to Western Indian School of Painting.* New Delhi: Abhinav
        Publications, 1995.

Williams, Joanna. *Kingdom of the Sun: Indian Court and Village Art from the Princely
        State of Mewar.* San Francisco, Ca.: Asian Art Museum, 2007.

**History of Photography in India**

Bautze, Joachim K. *"Uncredited Photographs by Gobindram & Oodeyram," Artibus
        Asiae* 63, No. 2 (2003): 223-246.

Chatterjee, Partha, *Empire and Nation: Selected Essays.* New York: Columbia University
        Press, 2010.

Chowdhury, Harendra Kishore Roy. *The Musicians of India: Illustrated.* Calcutta:
        Kuntaline Press, 1929.

Dehejia, Vidya, ed. *India Through the Lens, Photography 1840-1911.* Washington, D.C.:
        Mapin Publishing: 2000.

Falconer, John. *India: Pioneering Photographers,1850-1900*. London: The British
        Library, 2001.

Folsach, Von Kjeld & Michael Holm, ed. *For the Privileged Few.* Humlebæk: Louisiana
        Museum of Modern Art, 2008.

Johnson, Robert Flynn. *Reverie and Reality: Nineteenth-Century Photographs of India
        from the Ehrenfeld Collection.* San Francisco: Fine Arts Museum of San
        Francisco, 2003.

Jain, Jyotindra. *India's Popular Culture, Iconic Spaces and Fluid Images.* Mumbai: Marg
        Publications, 2007.

_____. *India's Popular Culture: Iconic Spaces and Fluid Images.* Mumbai: Marg
        Publications, 2007.

_____. *Indian Popular Culture: The conquest of the World as 'Picture'.* Kolkata:
        Ajeepay Press, 2004.

Hight, Eleanor M. and Gary D. Sampson, eds. *Colonialist Photography: Imag(in)ing
        Race and Place (Documenting the Image).* London: Routledge, 2004.

Karlekar, Malavika. *Re-visioning the Past: Early Photography in Bengal 1875-1915.*
        New Delhi: Oxford University Press, 2005.

Lal, Ruby. *Domesticity and Power in the Early Mughal World*. Cambridge, UK:
        Cambridge University Press, 2005.

Mitter, Partha. *Art and Nationalism in Colonial India, 1850-1922: Occidental
        Orientations.* New York: Cambridge University Press, 1994.

Morris, Rosalind C. *Photographies East: the Camera and its Histories in East and Southeast
        Asia.* Durham, NC: Duke University Press, 2009.

Pal, Pratapaditya and Vidya Dehejia. *From Merchants to Emperors, British Artists and India,
        1757-1930.* New York: Cornell University Press, 1986.

Pelizzari, Maria Antonella. *Traces of India: Photography, Architecture, and the Politics of
        Representation, 1850-1900*. Montréal: Canadian Centre for Architecture, 2003.

Pinney, Christopher. *Camera Indica: the Social Life of Indian Photographs.* London: Reaktion
        Books, 1997.

Pinney, Christopher & Nicolas Peterson, eds. *Photography's Other Histories.* Durham, NC:
        Duke University Press Books, 2003.

Pinney, Christopher. *The Coming of Photography in India.* Chicago: University of
        Chicago Press, 2008.

Ramaswamy, Sumathi. *Beyond Appearances: Visual Practices and Ideologies in Modern
        India.* Michigan: SAGE Publications: 2003.

Ryan, James R. *Picturing Empire: Photography and the Visualization of the British Empire.*

Chicago: University of Chicago Press, 1997.

Sinha, Gayatri. *Art and Visual Culture in India: 1857 – 2007*. Mumbai: Marg Publications: 2009.

Thomas, G. *History of Photography: India 1840-1980*. Hyderabad: Andhra Pradesh State Akademi of Photography, 1981.

Worswick, Clark and Ainslie Embree. *The Last Empire: Photography in British India, 1855-1911.* London: Fraser, 1976.

**History of Indian Painted Photographs**

Allana, Rahaab. *Painted Photographs: Coloured Portraiture in India.* Ahmebedad: Mapin Publishing, 2008.

Blazwick, Iwona and Urs Stahel. *Where Three Dreams Cross, 150 Years of Photography from India, Pakistan and Bangladesh.* Göttingen: Gerhard Steidl Verlag, 2010.

Gutman, Judith Mara. *Through Indian Eyes.* New York: Oxford University Press, 1982.

Hambourg, Maria Morris*. The Waking Dream: Photography's First Century*. New York: Metropolitan Museum of Art, 1993.

Henisch, Heinz K. *The Painted Photograph, 1839-1914: Origins, Techniques, Aspirations.* University Park, Pa: Pennsylvania State University Press, 1996.

_____. The *Artful Pose: Early Studio Photography in Mumbai:1855-1940.* Ahmedebad: Mapin Publishing, 2001.

Siegel, Elizabeth. *Playing with Pictures: the Art of Victorian Photocollage.* Chicago: Art Institute of Chicago, 2009.

**Sources on the Methods of Colouring**

Anon. *The Principles And Practice Of Harmonious Colouring In Oil, Water, And Colours: Especially As Applied To Photographs On Paper, Glass, And Silver-Plate.* London: Petter and Galpin, 1859.

Bodo von Dewitz. *Facts: Photography from the 19th and 20th Century; Agfa Collection in the Museum Ludwig Cologne.* Göttingen: Steidl, 2006.

Crill, Rosemary. *Marwar Painting: A History of the Jodhpur Style*. Singapore: Tien Wah Press (Pte) Ltd, 1999.

Fisher, George Thomas. *Photogenic Manipulations*. London: George Knight, 1845.

Gernsheim, Helmut. *Incunabula of British Photographic Literature: Bibliography of British Photographic Literature 1839-75*. London: Scolar Press, 1984.

Gernsheim, Helmut and Alison. *L.J.M. Daguerre: the History of the Diorama and the Daguerreotype.* New York: Dover Publications, 1968.

Hannavy, John. *Victorian Photographers at Work*. UK: Shire Publications, 1997.

Hasluck, Paul N., ed. *The Book of Photography: Practical, Theoretic and Applied.* London: Cassell, 1905.

Henisch, Heinz K. *The Painted Photograph, 1839-1914: Origins, Techniques, Aspirations.* University Park, Pa: Pennsylvania State University Press, 1996.

Lessard, Michel. *The Livernois Photographers.* Quèbec: Pierre Murgia, Musèe du Quèbec, 1987.

Mannheim, L.A. *The Focal Encyclopedia of Photography*. University of Michigan: Focal Press Ltd., 1969.

McCabe, Constance. *Coatings on Photographs: Materials, Techniques and Conservation.* Washington: Photographic Materials Group, 2005.

Richard Benson. *The Printed Picture.* New York: Museum of Modern Art, 2008.

Root, M. A. (Marcus Aurelius). *Camera and the Pencil: or, the Heliographic Art.* 1864. Reprint, Pawlet: Helios, 1971.

Snelling, Henry H. *The History and Practice of the Art of Photography*. Hastings-on-Hudson, 1849. Reprint, N.Y.: Morgan & Morgan, 1970.

Thomas, David Bowen*. The First Negatives: an Account of the Discovery and Early Use of the Negative-Positive Photographic Process.* London: H.M. Stationery Off.,1964.

Vogel, Hermann. *The Chemistry of Light and Photography.* New York: D. Appleton, 1875.

Wheeler, Owen. *A Primer of Photography*. London: Methuen & Co., 1910.

**Illustration Credits**

All figures in the *Introductory Essay* were digitized by myself with the exclusion of the *Spectral Sensitivity Wheel* provided by Mike Robinson, Figure 16.

All figures in the *Manipulation and Paint Applications of the Photographic Object* section are a courtesy of AGO Imaging Resources with the exception of an image from Library and Archives Canada Figure 23, courtesy of the Archives.

All illustrations included in the *Catalogue Section* were digitized by myself with the exception of a few large scale pieces that were documented by Mike Robinson.