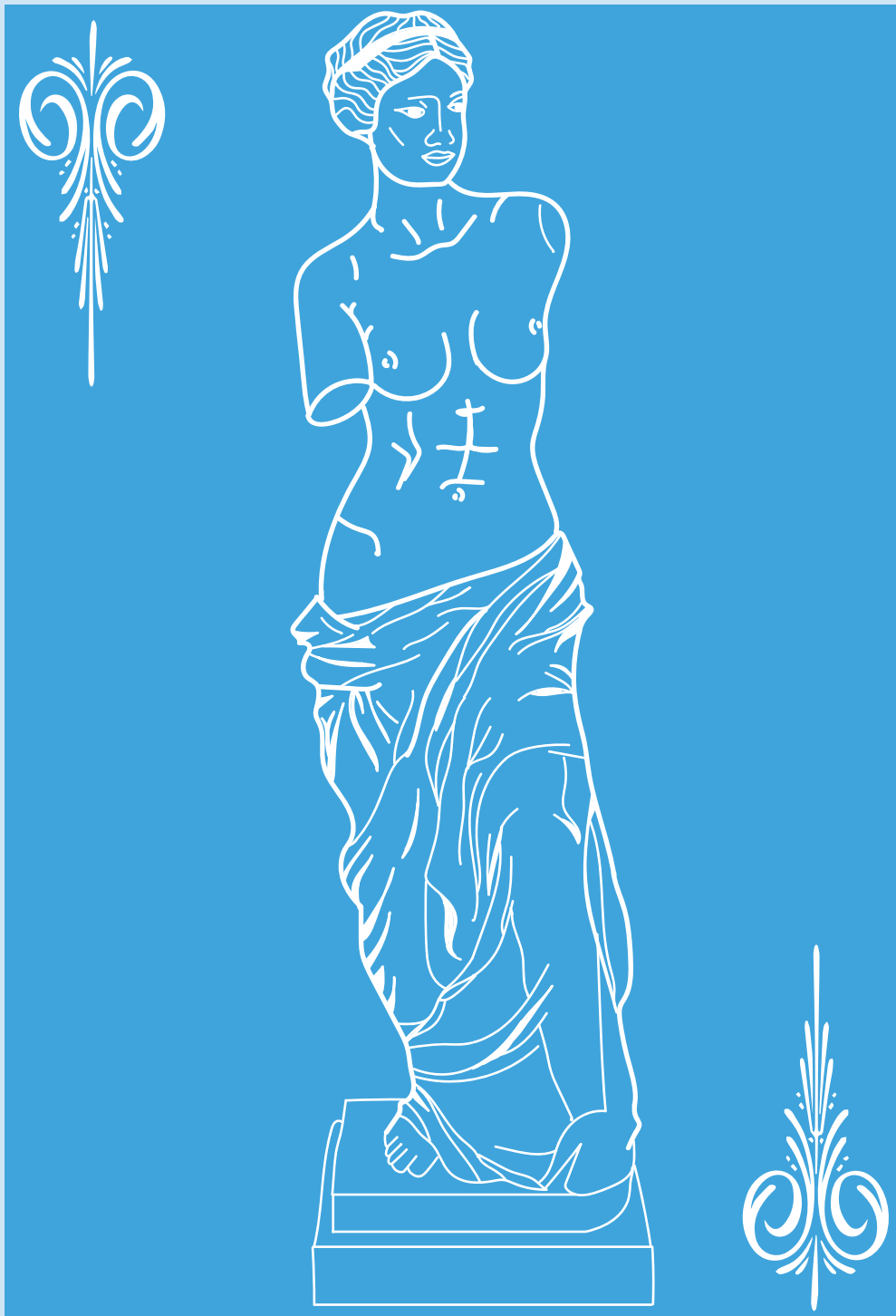


A decorative border in white on a blue background, featuring repeating floral and scrollwork motifs along the top, bottom, and sides.

VESTΦGE

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VENUS

DE MILO

Venus de Milo also known as Aphrodite of Milo, is a Greek sculpture located in Musée du Louvre. It represents Aphrodite, the Greek Goddess of love and beauty and was made with pure white marble by the famous sculptor Alexandros of Antioch during the Hellenistic age. It was later discovered on the island of Melos in Greece, extracted from the Aegean sea. The statue is 6 feet and 8 inches tall, representing the female figure posed in a classical form of the S-curve. The statue falls under the stream of communication design as it is a visual representation of the human body of the deity Aphrodite. Alexandros of Antioch, through this sculpture, is communicating the designs and sculptural aesthetics of the ideal form of the human body through a goddess' physical form. It was made during the classical period, communicating religious character and single divinity. Therefore this statue conforms to the discipline of communication design as it communicates religious and symbolic perspectives as an aesthetic. A method to increase the validity, reliability and overall visual aesthetic of this sculpture would be to add colour. Although this sculpture was heavily and colourfully painted and decorated with luxurious jewelry (like many other sculptures of the time) with elaborate patterns and designs, this effect eventually faded with time because they were either buried or exposed to the atmosphere for too long. This was because of the encaustic painting technique which involved burning wax and resin in order to create pigments. An alternative could have been to use local minerals such as gypsum, carbon, or iron oxides which would have lasted longer.



AMPHORA

The *Amphora* is a type of Greek pottery invented in the 6th century BCE. It is a jar that consists of 2 vertical handles on each side which was useful for transferring goods such as wine and olive oil and was used for the ease of transportation. People created it using clay and painted over it with red and black human figure art, geometric shapes and several patterns by attaching brushes to a compass in order to form multiple concentric circles and designs. This method was known as The Fast Wheel painting. It was used to create multiple recurring motifs and designs on the pot to make it look aesthetically pleasing. The amphora constitutes as a good product design because of its durability, its modular design, simplification, easy function, reliability and effectivity in usage. The design of the amphora was made in such a way that dry and wet supplies could be carried or dragged easily because of their pointed bottoms. This structure made it possible for ships to fit more cargo by putting the pointed ends between the necks of the other amphorae, minimising the empty space. This created a tight fit which prevented the cargo from toppling into the sea. The clay they use was impervious to liquids, and was also a good isolator which helped in keeping the contents of the amphorae cool. The Amphora was considered one of the most perfect designs in history, having almost no disadvantages. An addition to its style could be to create a way to create a label on it to make it easier to tell who the manufacturers of the contents in the amphorae were. This could be done by

PROVENANCE

VENUS

DE MILO

Where is it from: The Hellenistic age, Maeander River

Where was it found: Island of Milos

Where is it now: Musée du Louvre

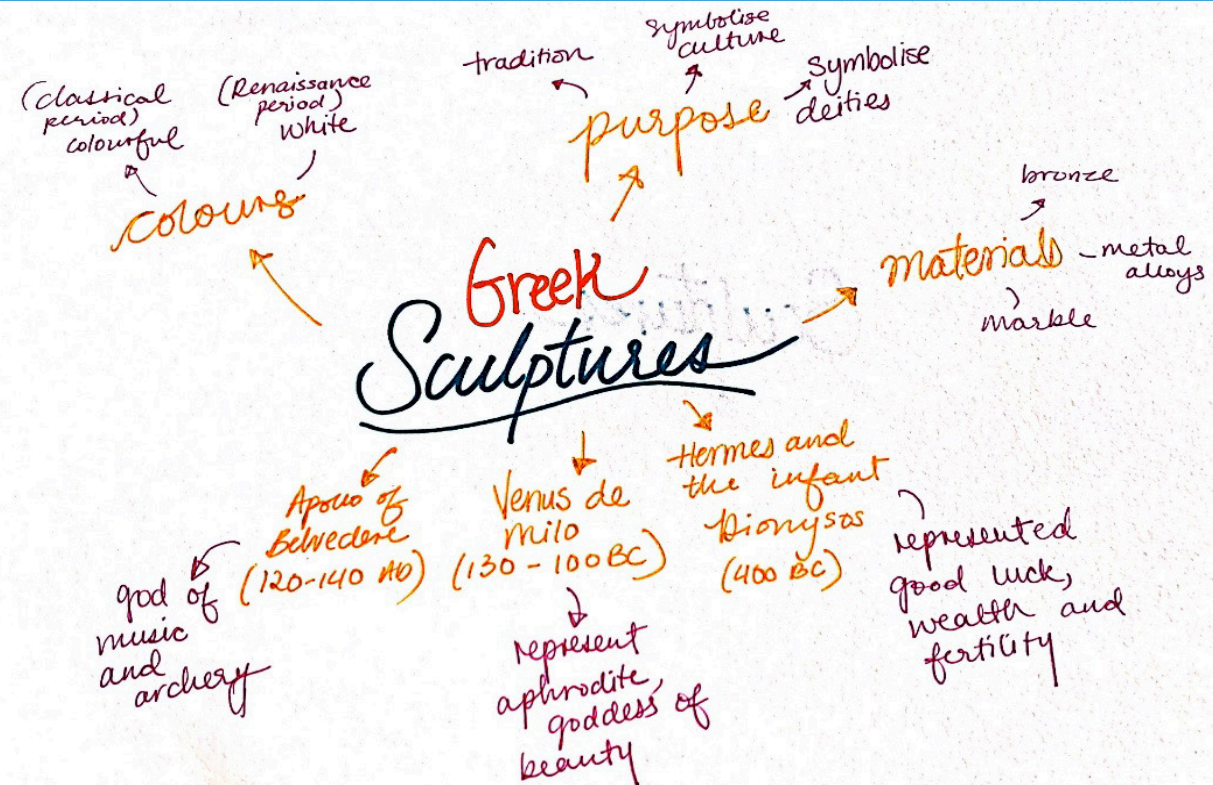
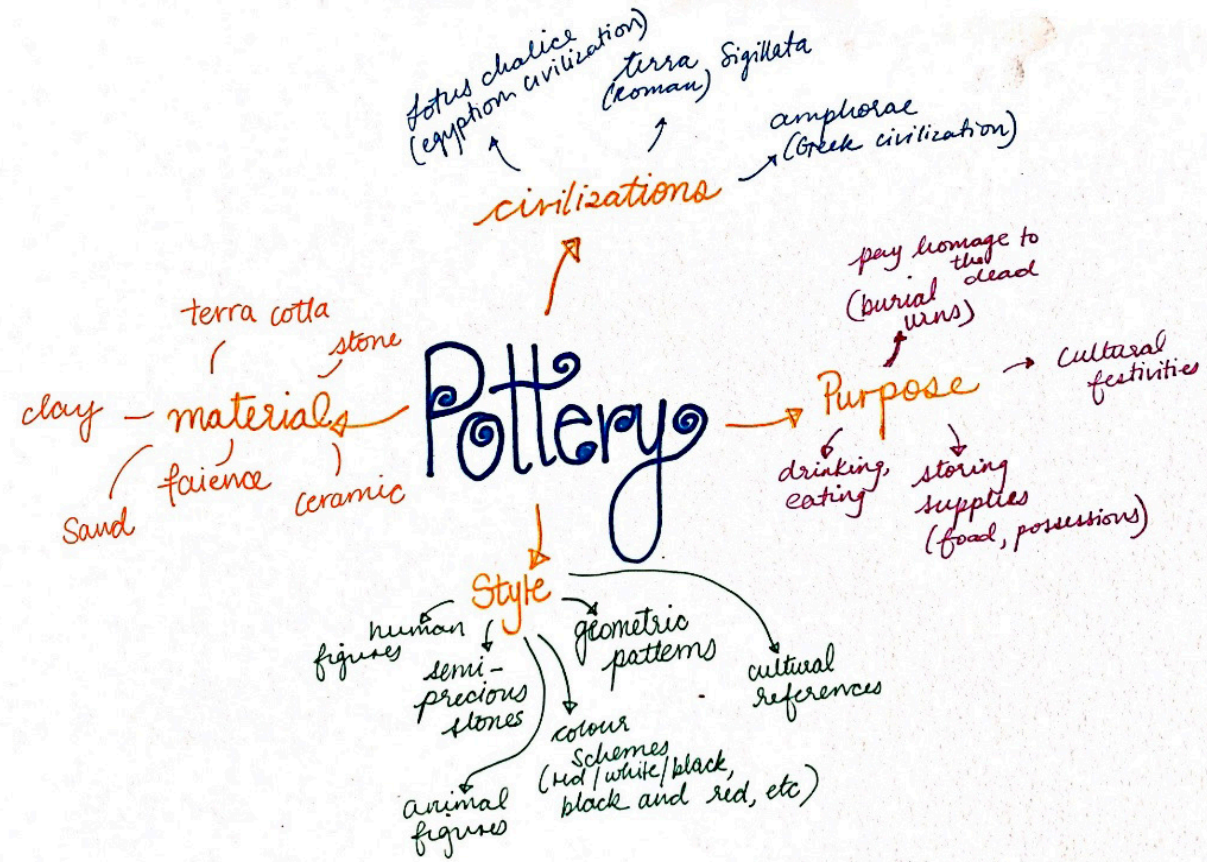
PROVENANCE

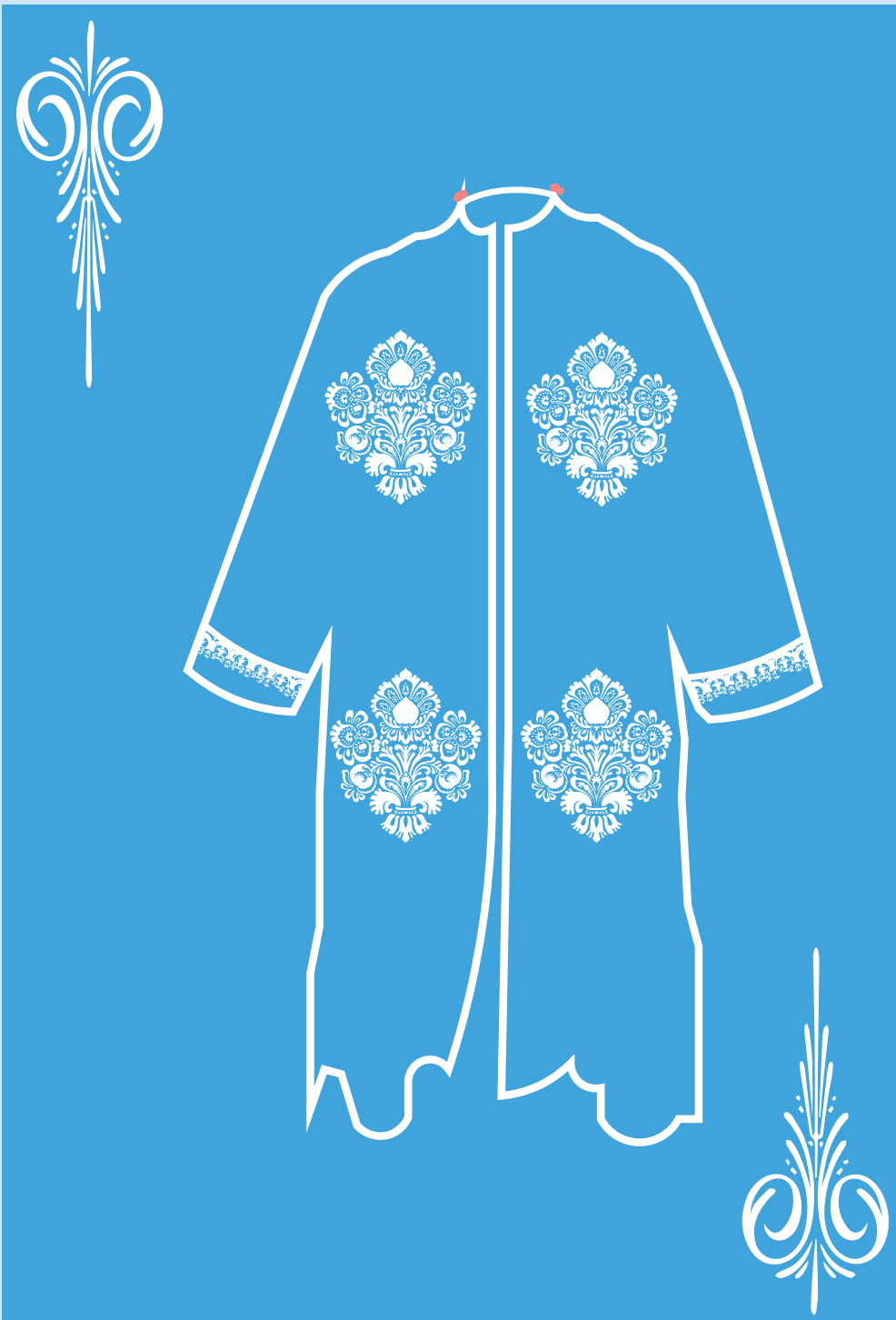
AMPHORA

Where is it from: Phoenician coast

Where was it found: Banpo, a Neolithic site of the Yangshao culture in China

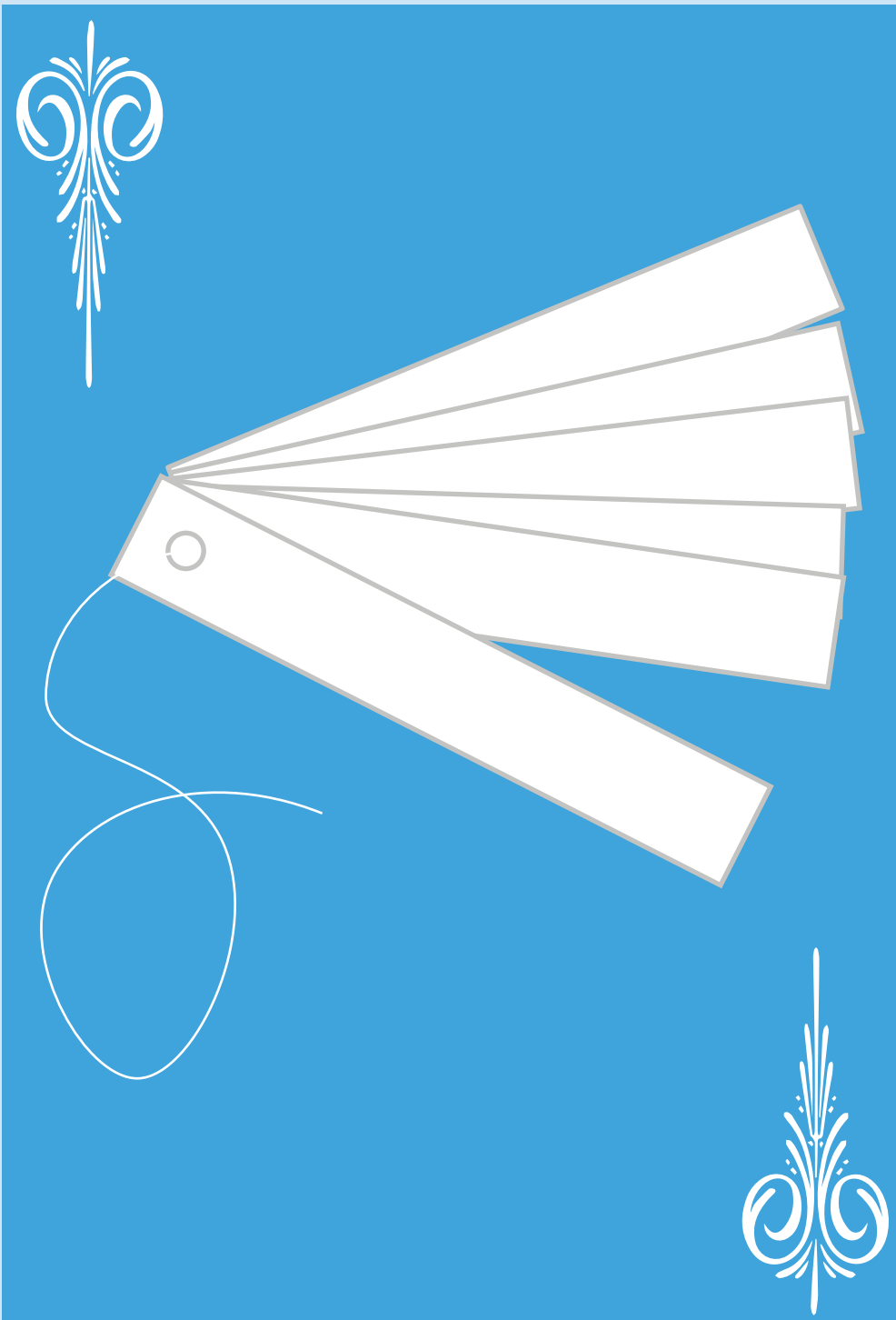
Where is it now: Circum-Mediterranean, Black Sea, Eurasia from the Atlantic to the Pacific.





CHOGHA

Chogha is worn over angarkha and kurta. It is made of velvet and cotton, beautifully embroidered with high quality metal. It was worn as an outer costume during ancient times in the Central Asia. The Chogha is a garment worn by men in the Mughal times. Chogha word is derived from Turkish. When translated, the word Chogha means 'cloak'. Versions of the Chogha were brought to India from invasions of the Mughals as well as the indigenous attire present in Rajasthan probably coexisted at some point in time. Although this clothing style has been innovated with, the general style of draping as well as the fashion of wearing an over-garment still persists in many regions in India. This custom is especially prevalent in areas like Rajasthan and Gujarat where the weather necessitates the wearing of a protective outer-garment. The chogha is loose and may have a symmetrical opening secured at the front with ghoundis instead of buttons. The ghoundis are fixed in rounded ties. The chogha is worn on special occasions and during festivities and celebrations. It was not usually considered a daily-wear garment. The embroidery on the chogha usually showcased episodes of hunting on the outer side. The inner side of the garment showcased woven motifs of animals and birds. So Chogha falls under fashion designing because it is a wearable and to be specific what embroidery to be used or which fabric to use makes it fall under fashion designing and not fashion styling due to garment construction. Since the chogha is not available for purchase in their original forms but have been deemed as precious items to be stored in museums, it can be seen that extreme care needs to be taken with these items. Since these articles went out of use over a century ago, the fabric is fragile and needs to be handled with care. The design intervention here would be that they could have used fabrics which lasted long like wool and linen which could be used depending upon the weather and the production of wool and linen started in 13-14 century and Chogha came to India in 17 century. Also, the alignment of the motifs could be a little organised. Since it is the uppermost layer, I think the material used should be lighter as it was believed that the weight of Chogha was a lot because of the handwork on it. Handwork added weight because of the sequence work and extra material, instead they could have used the block motif prints to eliminate the weight.



PALM LEAF

MANUSCRIPTS

Palm leaves were among the first writing materials to be used, and some sources say that Sanskrit was first written on this

material more than 6,000 years ago. Many of these documents are Buddhist religious texts, though other subjects are also found. Palm leaf manuscripts originate predominantly from the southern and south-eastern areas of Asia, including India, Thailand, Indonesia, Cambodia and Laos. The cultural variety in these areas is reflected in the various techniques of preparing the palm leaves and writing on them. The text in palm leaf manuscripts was inscribed with a knife pen on rectangular cut and cured palm leaf sheets; colourings were then applied to the surface and wiped off, leaving the ink in the incised grooves. Each sheet typically had a hole through which a string could pass, and with these the sheets were tied together with a string to bind like a book. A palm leaf text thus created would typically last between a few decades and about 600 years before it decayed due to dampness, insect activity, mould and fragility. Thus, the document had to be copied onto new sets of dried palm leaves. These manuscripts fall under product designing as it has number of steps as to how to make it. The first step is to divide each palm leaf into two pieces by cutting out the rib that runs down the centre. The leaves are pressed flat, trimmed, and sanded smooth. The leaves are held in one hand and inscribed with lettering from left to right by using a needle-like instrument that actually cuts into the surface of the leaf. The result is nearly invisible, but the writing is made clearer by covering the leaf with soot or other pigment, sometimes mixed with oil. When the leaf is cleaned of the excess pigment, the dark residue remains behind in the scratches carved into the surface. The leaves are decorated with gilding or illustrations. The text was inscribed with a knife pen on rectangular cut and cured palm leaf sheets; colourings were then applied to the surface and wiped off, leaving the ink in the incised grooves. Colors were also used during that time so instead of using the knife which would sometimes tear of the paper or the sheet while writing they could have used the block printing techniques, carving the symbols in wood and then applying color to it and then pressing against the sheets.

PROVENANCE

CHOOGA

Where is it from: Turkey

Where was it found: India

Where is it now: RISD Museum

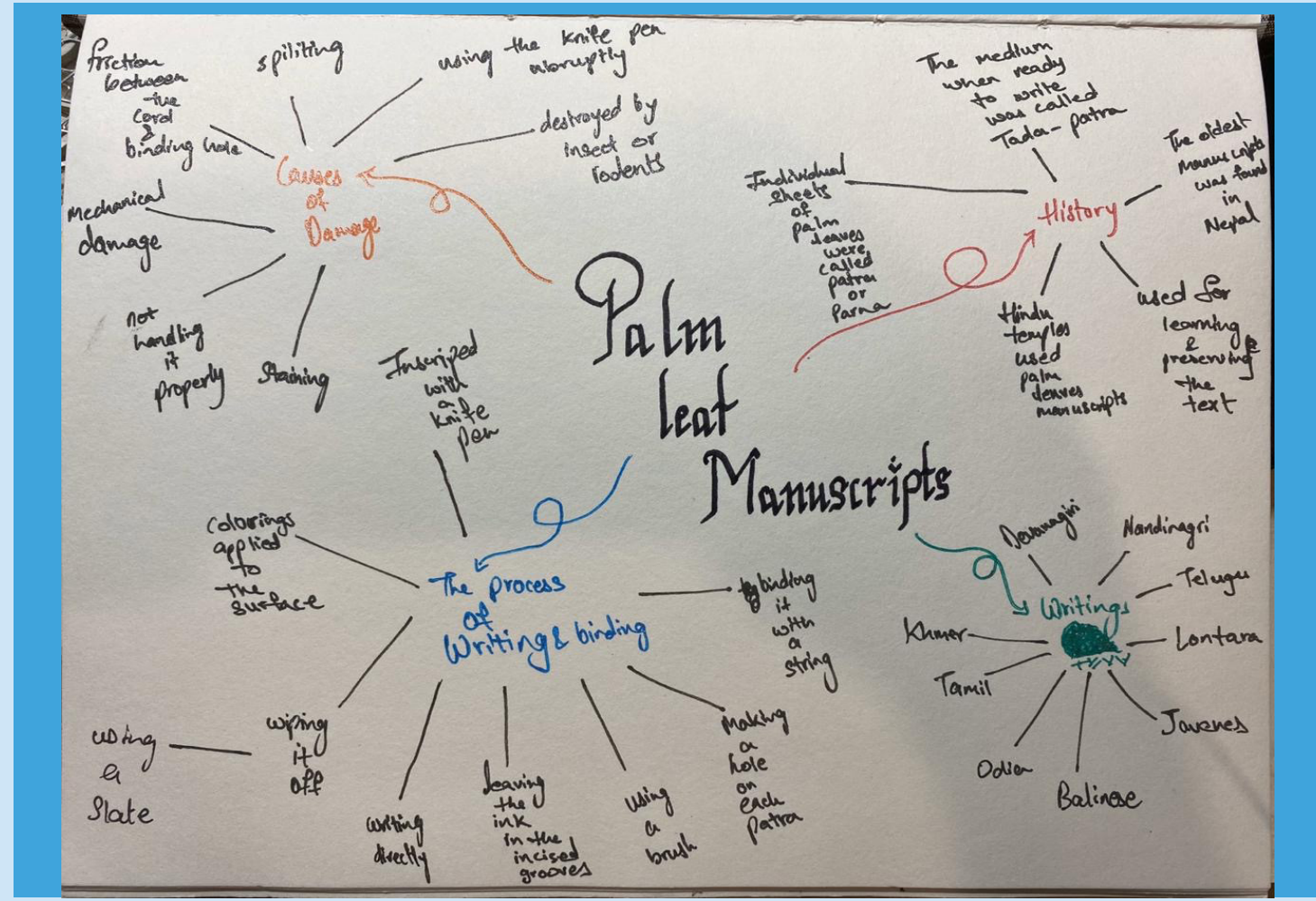
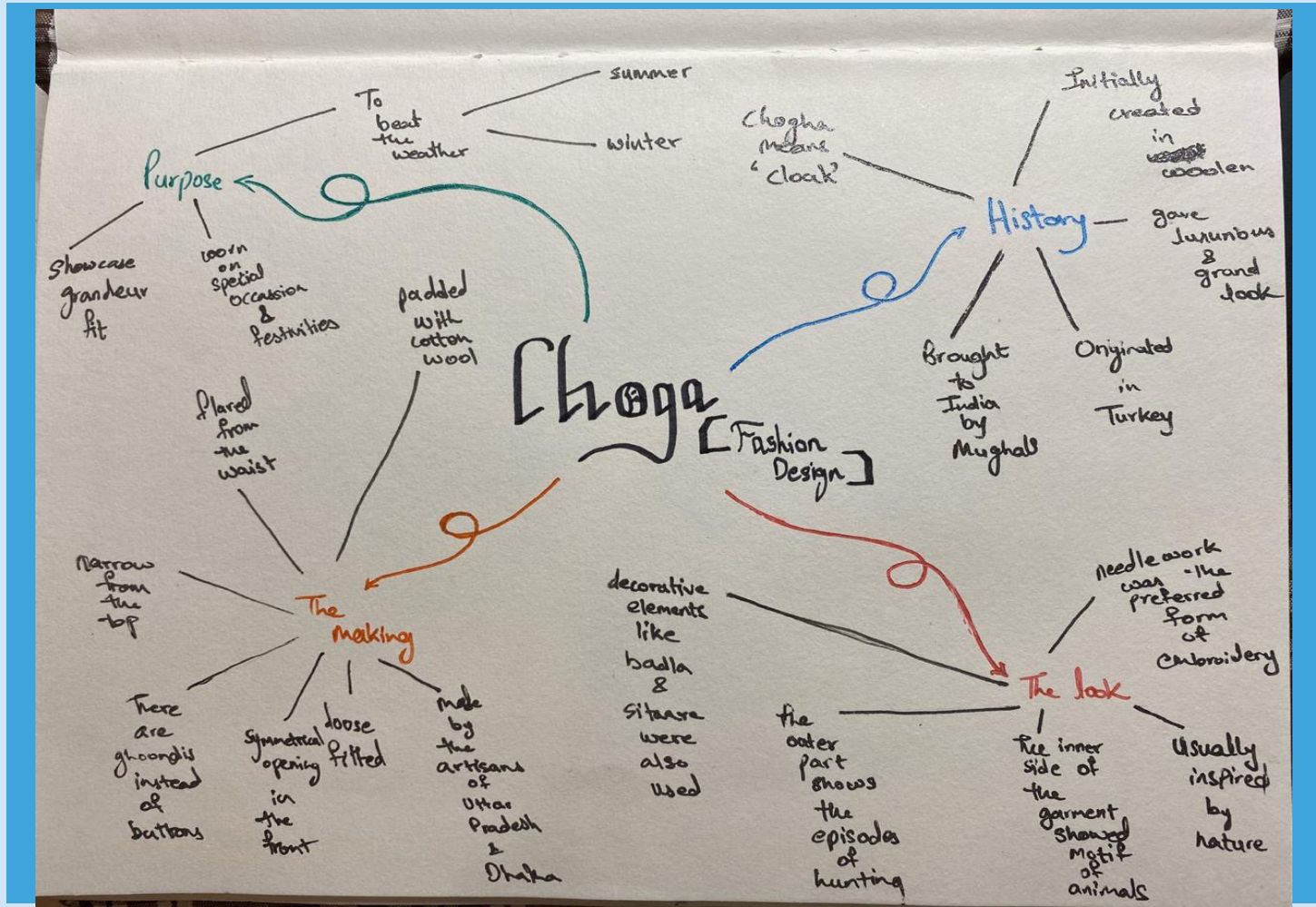
PROVENANCE

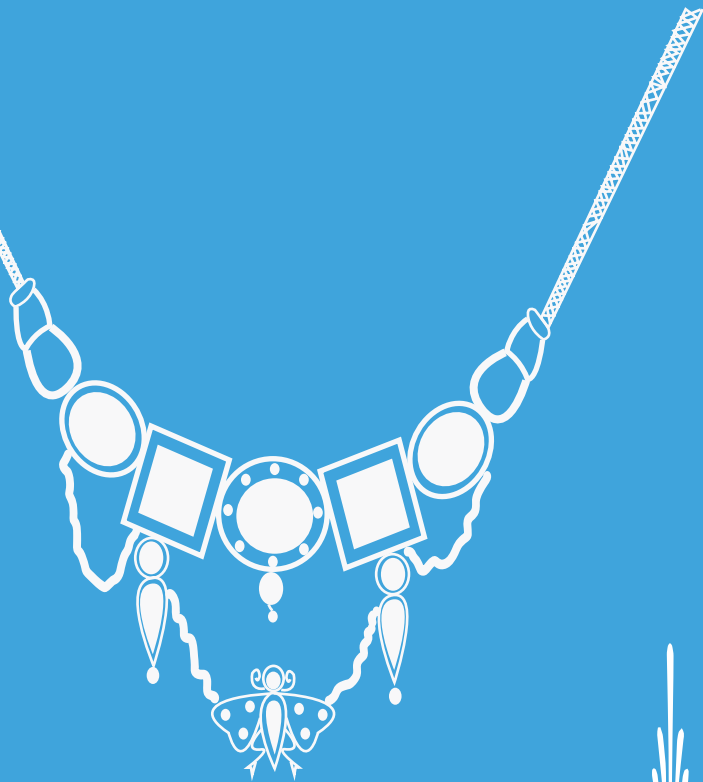
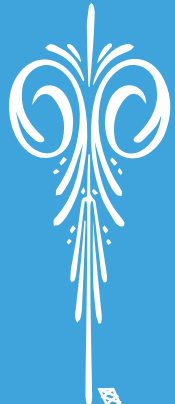
PALM LEAF MANUSCRIPTS

Where is it from: Indian subcontinent
and in Southeast Asia

Where was it found: Kizil Caves, China

Where is it now: Berlin State Library
and British Library



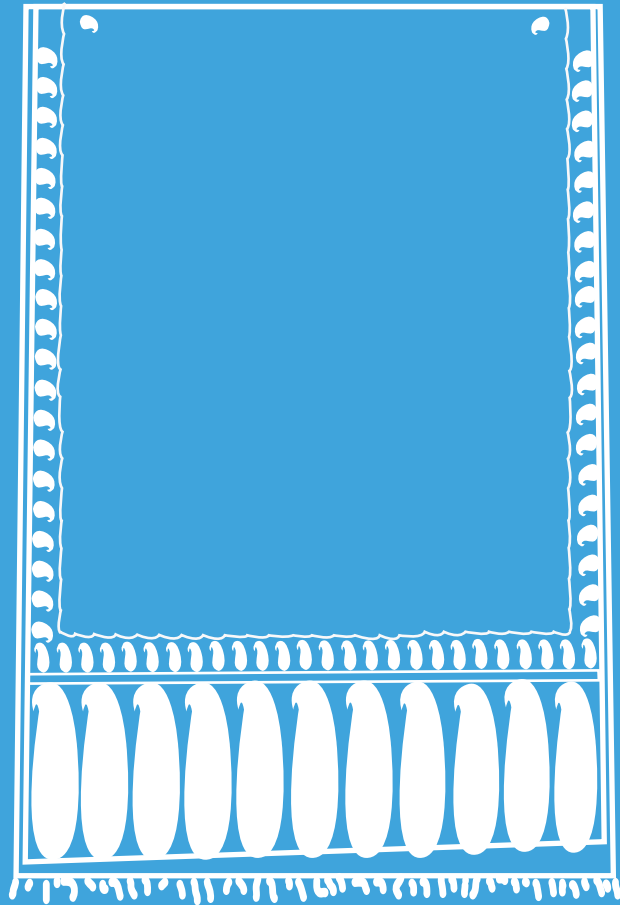


NECKLACE

WITH BUTTERFLY

PENDANT

The Hellenistic period necklace with a butterfly pendant is nothing less than a piece of artwork of the Greek civilisation. Walter Art Museum labels this necklace as a late 2nd-1st century BC one. The precious stones and metals such as gold, amethyst, pearl, rock crystal, chalcedony emerald, and colored gems make it the center of attraction. Nickels consist of circle-leaf-like shapes and round circles. Furthermore, the gems of colours like blue and magenta give the necklace a very royal and captivating aesthetic. Beaded gold chain attracted to the necklace fits true to the necklace. The use of oval and square alternatively was a smart move but that very fine thin gold chain attaches to the attached piece on the square is not we look up to. Inlay stones, pendants, and beaded gold chains go back to the 3rd and 2nd century Greek Jewellery. It a delicate but very strong statement piece. As we know creatures have always been a good way of communication and, it could be used as a headpiece or a hand ornament for garment styling in fashion communication and styling. A small bead on both the leaf shape could be removed and the thin gold chain would have been thick enough to stop them from tweaking to have a good idea of its interlocking chain. According to the style of making, it might be the length of the choker. The design of the necklace forms a shape similar to 'V', but the two chains attach to the 2nd layer pendant make it complicated. Instead of joining it from the center, it could have been joined from the edge that would have made a perfect "V". Hence, his wonderful piece of art can be a multipurpose use with few changes.



JAMAVAR SHAWL

The 19th Century Shawl from The Metropolitan Museum of Art is from Indian civilization. It is a long Jamavar shawl in one piece. The material which it is made out of is made from high-quality cashmere wool. As per the research, it says there is a long process to make the border than the centerpiece. The history of this shawl says it has been gifted to The MET Museum by the Pierpont Family, 1941. I feel the color of the shawl is white lava with big mango shapes on both sides of the shawl, the shawl is inundated with dark green shades and red intricately designed and detailed patterns and recurring motifs. The length of the shawl is in favor of fashion communication and styling as it can be styled with a different type of draping and the width of shawl support the look. The only thing needs to be changed is the length of each pattern as it looks like an extra stretch print. The best part of using a jamavar shawl in styling is, it has work on both the side as it handmade with a needle, so thread work is the same on both the side like a mirror. This helps to have to time of hiding the unwanted part in editorial shoots.

PROVENANCE

NECKLACE

WITH BUTTERFLY

PENDANT

Where is it from: Hellenistic Period,
Greece

Where was it found: Ukraine

Where is it now: Walter Art Museum

PROVENANCE

JAMAVAR

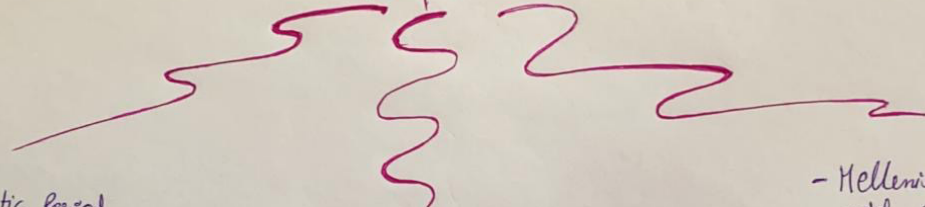
SHAWL

Where is it from: Kashmir, India. (Indian
civilisation)

Where was it found: Kashmir, India.

Where is it now: The Metropolitan Mu-
seum of Art

NECKLACE



- Greek
- Hellenistic Period
- 3rd Century B.C
- Link in link chain alternate gold with carved garnet.
- Two parallel loops on the Eros with cylindrical base and gold pin

- 2600-1900CE
- Gold, Jade, agate
- Gold beads capped with gold on both the side
- 3 different types of beads.
- Red band in middle, five pendants of jade beads on one side and four pendants of jade beads on other side.
- National Museum, Delhi

- Hellenistic Period
- gold, pearl, colored glass, rock crystal
- Walters Art Museum
- Necklace with butterfly pendant

SHAWLS

Museum: The MET

- ↳ 19th Century
- ↳ Made of wool, silk
- ↳ Gift of Pierrepont Family
- ↳ It is a jamawar shawl of creamish color.
- ↳ Details on the border and thick leaf or mango type of detail on the two border.

Museum: Prince of Wales, Mumbai

- ↳ From Kutch, Gujarat
- ↳ 20th Century CE
- ↳ Made of wool with jari embroidery.
- ↳ Such shawls are used on the shoulder of groom in marriage.
- ↳ The embroidery was done in Lahore, Delhi and Gujarat.
- ↳ Repeating Kalgi pattern, smaller Kalgi pattern on four corners.

Museum: Prince of Wales, Mumbai

- ↳ Cotton with phulkari embroidery.
- ↳ It is from Punjab.
- ↳ 20th Century CE
- ↳ Geometrical patterns, wheat and barley.
- ↳ It is called Patti da bagh
- ↳ It is given from the grandmother of the groom to the bride.
- ↳ A part of the ground shows razor teeth that is protection from the evil eye

Museum: National Museum, New Delhi

- ↳ It depicts Shiva Parvati.
- ↳ Early 19th Century.
- ↳ High green in color.
- ↳ Made from soft wool.
- ↳ On both the ends of shawl there is anthropomorphic representation of Shiva & Parvati
- ↳ An additional stitch of woven top on the borders.
- ↳ Breadth divided into three rows and length divided into 52 squares
- ↳ Each square has 'Shri Rishi U'shwanatha Jangal'.



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