

Oriental Medicinal Illustration into Textile Design (Natural illustration from recipes of medicinal herbs for textile surface design- focusing on motifs and pattern



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Abstract

Purpose: Investigation and observation into natural illustrations of floras/plants as record in historical herbal medicine's documents from Japan, Korea and Vietnam for motives and pattern designs for contemporary textile design and its application into home furnishing (luxury segment). **Design/ Methodology/ Approach:** Cross sectional reviewing of medicinal drawing and botanical illustration, drawings and printed

Findings: findings found limited sources and applications of meaning of motives and patterns on textile printed and design, especially to the topic naturals and botanical. Among of the existing designs, the western styles seem having more significant and be applied into the styles and trends. Further, the ideas of usage the medicinal drawings into the textile printed could be applied but need to be in a well organized forms and in contemporary looks.

Practical Implication & rationale: This study offers new empirical support for the inspirations and further development by using the medicinal ingredients leads to the visual communicate through the fashion textiles. **Originality/ Value:** This is the first study to examine the new inspirational of medicinal illustration into the fashion textile printed .

Limitation and Further development: The paper is only focused on first test and proceeding to review how differential effects of using the medicinal illustrations and be compared with the botanical of western style. The next steps of this paper is continue review the color application, also about the feed back of customers with the application into the curtain design, sofa cover and certain home-furnishing production. The authors are also

attempt to conduct the role of placebo effects by using the textile printed by medicinal ingredients. Keyword: textile design, fashion, medicinal herb illustration, botanical illustration.

Background

Naturalism, as it has emphasized the importance of the awareness of natures, has been with us since the Ancient Greek period. In the modern era, with the emergence of environment issues and civilizational corruption, there have been many efforts of restoring nature in modern societies. This trend has been reflected in fashion design and expressed in various themes with the concurrent changes in natural environments, ideas, and thoughts (Lee & Lee, 2006). The designers have expressed the images of flowers, leaves and branches of tree and other natural objects in their work with intended purpose to emphasize such natural element as “ natural, pure and from natures”.

The concept of nature” is found in the notion “physic” meaning “coming into being” in the West while it is found in the notion “idle nature “in the East (Kim, 2003). Almost of natural motives using in Asian designs have been normally carried a ‘meaning of’ its symbols. For instance, pheasant, lotus, orchid and grape pattern are for prolificacy; Japanese apricot, chrysanthemum, and bamboo patterns, for chastity (Hyun & Bae, 2007) and were derived from the traditional patterns, they’ve used focusing on the spontaneities of natures and seemed using the monochrome color/ primary color to express the unrealistic looks. The ‘meaning’ , which was mentioned by scholars Hyun & Bae is, usually seen/seeing in the allegorical tradition of ideological and spiritual culture consists relating to Buddhism , Taoism and Confucianism, that convey hidden meanings through symbolic figures, actions, imagery, and/or events, which together create the moral, spiritual, or political meaning the author/artist wishes to convey (Baugh, A.C & Thomas, C, 2002). All there embraced a humanist philosophy emphasizing moral behavior and human perfection (Markham, Ian & Ruparell, Tinu; 2011).

Today, many countries have focused on the development and promotion of the design industry based on their cultural (Hyung & Bae, 2007). Young European designers continually use the richness of their heritage as the main source of inspiration for the design collection, especially, in terms of patterns & motives. Designs by many textile-designers and artists, have been influenced by previous illustrators such as William Morris and Jane Loudon in Victorian era. Although, those patterns were based on the natural plants and insects, they have been used in fashionable contemporary products, which are very unusual in the East Asia’s designs, except to traditional fashion products.

Following the research and observation of these medical books and the original natural flora illustrating these recipes, my research and studio practice of experimental drawing, will explore their natural symbolic significance and expended direction to promote the first East Asian look of Herbology into Silk printing for textile design, together with some co-collaborated collections by working with different young Asian artist like ceramic, illustration, jewelry.

Problem Statement/ Statement Significance

The primary purpose of this research is to analyze the beauty of natural floras/plants used in oriental medical treatments (herbal, a collection of descriptions of plants put together for medicinal purposes, Singer, C., 1923) which were illustrated in the special medical manuscript- books of Japanese, Korean and Vietnamese's. This research will reflect on aspects of emotional- cultural background of East Asian cultural-sphere' people as well as sense of science, to apply modernized and developed motives to Textile Design for silk printing, and to explore the productive direction of developing designs of contemporary textile art, surface design and pattern in Asia. At the secondary of research, the production/designs will be expected to present the new 'meaning & language' & 'innovating by making senses of things'

(Verganti,R. 2009)of cultural patterns/motives of East Asian for contemporary industrial-inspirations and design concepts (luxury segment), whereby investigating and analyzing the role of 'design-driven-innovation' through comparative studies of Italian' & UK' – design –factor and their successes design formulas for the further application.

To express the “natural looks” by using the floras/plants and insects, many of designers and artists have been influenced and used historical botanical illustration as main references for their designs. Started from 18th century, early herbals and pharmacopeia of many cultures have included the depiction of plants. This was intended to assist identification of a species, usually with some medicinal purpose. The botanical illustrators have started working professionally with the botanists since the systems of botanical nomenclature began to be published; the need for drawing or painting became optional. The renowned botanist Carolus Clusius described his method of working with and artist of the illustrations for his book on Spanish and Portuguese plants. Clusion explained thatalthough he did not make the illustration himself, he closed supervised their production (Narie,2008) Both Clusius and Fuchs emphasize the needs to supervise artists and artisans in order to prevent errors or even worse, flights of fancy that would confuse or obfuscate a viewer's understanding of the plant (Narie,

2008) This together with the advances of printing processes, the illustrations became more accuracy and detail.













Objective / Aim

Many of European artists and designers have been succeed using the botanical topic as main objects for the motifs and patterns design, anyway the designs seemed focusing on the arrangement of the objects and colors. Experiments based on the fashionable concepts only. Those concepts were developed such as tropical, floras, trees of life, or cultural naturally into the textile design (home furnishing), and or contemporary fashion collections. The aim of my research is proposed based on new inspiration with a sense of science whereby researching of the oriental herb (medicinal) recipes and recreating a new look of natural plant and floras (arrangement of those plants and floras based on the recipes-which are used for the medicinal purpose such as: formula and quantity (but not the imagery of dry plants).

Methodology

The research will be focusing on qualitative study and more exploratory and description by observing the herbology-medical book to find out the special treatments by different plants and floras as well as reviewing all the original drawings. After that we will pick the best historical drawing and also draw some new plants (by the study-trip) if the drawings were not presented in the medicinal book/ or the drawings are not suitable for using. This research and the outcome will need a lot of both researching on medicinal formulas, as well as the observation of the looks of floras and plants, study trip to the botanical garden also the experimental drawing in the studio, as well as working closely with the users for the surveying-

purpose to test their emotional thinking's: Sensorial/Memory and Imagination of 'the herbal illustration-treatment through the commercial products'

Number	Herb Name	Drawing
1	White Pine	
2	Cherry Tree	
3	Spikenard	
4	Polar Buds	
5	Blood Roots	
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Codonopsis root, after dry and ready for using



Conclusion and Significance

Although the full paper of research and various or production have not been published yet, since we are still processing on the comprehensive collection of illustrations for the designs and application on the commercial product. As indicated in the aim of this research, we also expect to have the survey with the series of interview for our new textile and intend toward to the placebo- behavior, aesthetics perspective and value.

For this conference, we would like to propose the concept of the textile design and meanings through the medicinal recipe and natural illustration. Art work is printed on 56 x 117 centimeters polyester canvas.



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