


# DRIP.DOT.SWIRL.

94 incredible patterns for design and illustration

 dvd includes editable vector files, swatch libraries and tutorials

**VON GLITSCHKA**



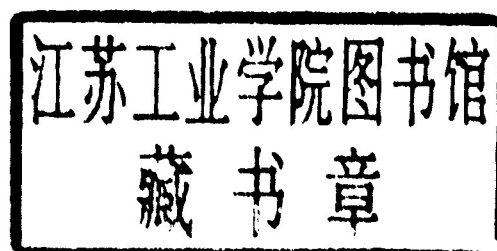
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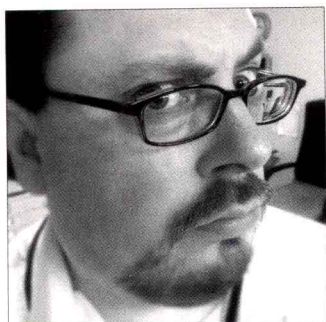


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## ABOUT THE AUTHOR



Von Glitschka has worked in the communication arts industry for over twenty years. He now refers to himself as an illustrative designer. In 2002, he started Glitschka Studios, a multidisciplinary creative firm ([www.glitschka.com](http://www.glitschka.com)).

His work reflects the symbiotic relationship between design and illustration; he acts as a hired gun for both in-house art departments and medium to large creative agencies working on projects for such clients as Microsoft, Adobe, Pepsi, The Rock and Roll Hall of Fame, Major League Baseball, Hasbro, Bandai, Merck, Allstate, Disney, Lifetime Television and HGTV.

His exuberant graphics have garnered numerous design and illustration awards and have appeared in such publications as *Communication Arts*, *Print*, *Society of Illustrators*, *Graphis*, *American Illustration*, and *LogoLounge* volumes II, III, IV and V.

Von also teaches advanced digital illustration at Chemeketa Community College in Salem, Oregon, and operates the website [www.illustrationclass.com](http://www.illustrationclass.com) where visitors can download free tutorials documenting his illustrative design creative process on a variety of diverse project types.

He often speaks and judges at design events and competitions nationwide.

All the text in this book was tweaked and polished by Maria Gudaitis. Thank you, Maria!  
<http://www.mariagudaitis.com>.

## DEDICATION

To my mom and dad who have always encouraged me to pursue my creative dreams, even when the subject matter and style of my art left them scratching their heads.

I love you!

---

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**"TO UNDERSTAND IS TO PERCEIVE PATTERNS."**

—Isaiah Berlin

Sometime around 1995, the wife of British mathematical physicist Sir Roger Penrose was grocery shopping and made a remarkable find. One of her husband's discoveries—a non-repeating pattern known as Penrose tiling—was imprinted on a roll of quilted Kleenex toilet paper.

The Oxford professor took legal action, perhaps the world's first and only lawsuit involving theoretical geometry and a bathroom product.

But why appropriate this arcane pattern?

Bathroom tissue bunched up where the quilting overlapped. Someone realized Penrose's design would produce a smoother roll. The suit was settled amicably, allowing Kleenex to continue using the pattern.

Penrose is also connected to another pattern master—M.C. Escher—who is connected to one of the ancient world's most glorious examples of pattern, the Alhambra, which is also connected to the author of this forward. I'll tie these together later, but meanwhile, let's meander a bit more.

**"SEE THAT YOU MAKE [EVERYTHING]  
ACCORDING TO THE PATTERN SHOWN YOU  
ON THE MOUNTAIN."**

—Exodus 25:40

Patterns are universal, yet often are subtle. They're found in stock market fluctuations, shark behavior, male baldness and grammar.

Designers and illustrators use patterns regularly. At times we hardly notice their ubiquitous cascade across our walls, screens, fabric and art.

This book has 94 patterns for your design projects. Von Glitschka has carefully designed each tile so they can be repeated across a page—or infinity—forming continuous designs.

Repeating tiles like those found in this book and DVD are properly called *tessellations*. The word emerged from the Latin *tessella*, "a small square of mosaic material."

Simply put, tessellations are tiles—shapes that interlock to cover space without gaps or overlaps. There are seventeen categories of tiling, based on symmetries in the pattern.

Bathroom tiles can be tessellations. Cobblestones, chessboards, and brick walls are tessellations. The freaky Escher poster on a college freshman's wall, with birds morphing into fish: tessellation.

I love finding patterns in culture, conversation and design. This fondness for context was likely from growing up "tri-culturally"—having a Lithuanian father and a Korean mother while living in the US. My sisters and I navigated an Amazon River of information. Beliefs and expectations flowed in from three streams. We were as the people of ancient Sumer, flourishing in Mesopotamia—the middle of the rivers.

Like the lattice tiles of this book, multiple expectations snaked across our lives in easy-to-ascend patterns. This fertile land produced young Roger Penroses: cultural researchers delving into the esoteric frameworks governing our universe.

Except there were no shared awards with Stephen Hawking, no knighthood from the Queen. Instead, we harvested academic and athletic awards. We learned to predict, observe, adapt, conform.

But this too is part of pattern—adherence to a norm. Even the word *pattern* hints at this. It derives from the French *patron* ("boss, proprietor, pattern"), from the Latin *patronus* ("model, lord, master"), back to the Proto-Indo-European root *pater* meaning "father."

Embedded deep in the word *pattern* is a sense of a governing authority.

**"ART IS THE IMPOSING OF A PATTERN ON EXPERIENCE, AND OUR AESTHETIC ENJOYMENT IS RECOGNITION OF THE PATTERN."**

—Alfred North Whitehead

During my first year in college, we studied the people of the Mesopotamia. I dreaded plodding through cuneiform and early plows. Actually, the Sumerians were an interesting bunch: first in civilization, writing, arithmetic and the wheel.



These ancient overachievers created some of the earliest tessellated art: pottery and temple mosaics from around 4000 B.C. Geometric patterns predated writing by almost a millennium.

Despite their achievements, the Sumerians never discovered the concept of zero. However, they invented beer, for which civilization is thankful.

**"THE SOUL IS ATTRACTED TO WELL-PROPORTIONED THINGS LIKE ITSELF."**

—Abû Muhammad `Alî ibn Hazm

In the winter of 1987, a girl of nineteen left Belgium, a land that elevated the humble Sumerian beverage into an art form.

Backpackers all over Europe were fleeing to more fragrant climes. On the way to Morocco, she stayed in Grenada for a few days to visit the Alhambra.

The Moorish kings completed this pinnacle of Islamic architecture and art around 1350 A.D. Both a royal palace and a fortress, the Alhambra is adorned with a spectacular showcase of tile art and tessellation.

The Spanish captured Grenada from the Moors in 1492. Columbus was on hand as King Ferdinand and Queen Isabella strode through the gates, ascending a plateau to the luminous palace with thirteen towers.

The idealistic and fanciful young lady wandered the grounds for hours. She didn't know the architects and artisans who inlaid the mosaics were kindred spirits. These Moors lived in Spain, but were people of Arab and Moroccan-Berber descent.

Like her, they were tri-cultural. Mixed, complex, alien. Their genius came in synthesis, a ceramic flamenco of Arab, Atlas Mountain primitive and local Iberian flavors.

Despite room after room of dazzling tile, the beauty of the Alhambra relies greatly on restraint. Like the best of print or web design, fancy stuff is abutted by "white space": gardens, pools, plain walls.

The Alhambra's intricate mosaics display thirteen of the seventeen identified pattern types. It's rare to find so many tessellated variations in one location.

And this was before computers, before modeling software. Artists worked with mathematicians to declare in stone and tile the infinite nature of God. They stumbled upon secret things of universal—and I would say—divine order. Things that would be revealed eight centuries later in quantum physics and modern geometric theory.

Math, some say, is the science of patterns. Science and math both seek to unlock mysteries of this world's framework. Perhaps patterns hold keys into this cloud of unknowing, what the Bible calls the "hidden things of God."

**"THE KNOWLEDGE OF WHICH GEOMETRY AIMS IS THE KNOWLEDGE OF THE ETERNAL."**

—Plato

The human love of pattern reveals our vulnerability. We strain to embrace the web of cohesion holding the universe together. Math and science comfort us. Like pattern, they assert there is a code, a promise—that two plus two equals four, that there is cosmic continuity, that the world is interlocked.

Things exist we can't see. Some things we see are not what they appear to be. The universe goes down—and up—to deeper and higher levels.

From the microscopic to the cosmic, examples of beautiful patterns that testify to order and connection are found.

Duality is not an option: patterns must have at least two colors or elements. They must have a defined, regular shape. They must abut properly with one another.

The infinite and the finite. Grace and law, together. In stars, and in tiles.

Since this is a book on patterns, we delight in the invisible laws of beauty and order. But never forget: life bursts with capriciousness. Isn't freedom the basis both for existential terror and true creativity?

Even though we celebrate and crave it... we can transcend pattern.

**"FAMILY LOVE IS MESSY, CLINGING, AND OF AN ANNOYING AND REPETITIVE PATTERN, LIKE BAD WALLPAPER."**

—Friedrich Nietzsche

We'll probably never again achieve the heights of tile design seen on the walls of the Alhambra. Innovations in theoretical pattern geometry reached a peak in the late 20th century. Writing and beer—discovered, but still being refined.

So much has been invented or revealed. However, as Nietzsche infers, we'll always have family love, and wallpaper. Decoration of our living (and working) spaces is as old as the plow. The material and digital worlds are replete with the glory of pattern.

Pattern—like beer and geometry and quilted toilet paper—will never become outdated. Pattern trends have their own patterns, which rise and ebb according to tastes, but return, cyclical like lunar tides, washing over and penetrating each successive layer of technology and civilization.

This is why you should never get rid of plaid pants.

**"HAPPINESS IS THE LONGING FOR REPETITION."**

—Milan Kundera

I believe you came here and picked up this book because you seek happiness. Design happiness. You're looking for texture and accessories. Perhaps even a centerpiece. (Patterns can be the star for many projects.)

Most likely, though, you need flavor—but not as a mushroom or a meatball or even a *mú* (a Korean turnip). Not a single element. You need something evenly distributed through the dish, like specks of fiery pepper. Vines. Stripes. Grids. Filigrees.

With these patterns that Von has crafted, you have the ingredients to create your own Alhambra. A palace. A fortress. A refreshing garden for your ideas, with paradise inscribed on the walls. Towers seen from afar, eliciting sighs.

I know: we often work and play in the world of the mundane. PowerPoint slides. Annual reports. Discount coupons for tires.

No matter. Dare to sprinkle a little glory on the clay.

**"THERE IS REPETITION EVERYWHERE, AND NOTHING IS FOUND ONLY ONCE IN THE WORLD."**

—Johann Wolfgang von Goethe

In the end, the longing for repetition must be fulfilled, the tiles must connect... even in a book foreword. So let's tie up loose ends and complete our seamless pattern.

Roger Penrose? His life intersected with that mind-blowing tessellation master M.C. Escher. Penrose provided mathematical constructs for some of the artist's most popular works, including the infinite staircase and ever-flowing waterfall.

Escher? The Alhambra helped ignite his lifelong passion for repeating tiles. Sketches Escher made in Grenada in 1936 served as source material for the next forty years. One visit, one event... repeating and impacting a lifetime.

The Sumerians? We're currently in conflict with some of their descendants, despite their having invented beer and arithmetic.

The young lady at the Alhambra, adorned in a patterned scarf, sketchpad in hand? Her early years reading design annuals and composing pretentious journal entries led to a career in arts and writing. The whole cultural *mélange* thing turned out to be a deep well, irrigating many metaphorical gardens. She still builds bridges over rivers, has an unreasonable fondness for water, and writes in the third person from time to time.

And you? You now have some tools and a whole book of digital patrons. Go invent beer or arithmetic. Inscribe beauty somewhere. But don't forget the reflecting pools and white space. Live in the midst of the rivers. Emboss infinity onto toilet paper.

—Maria Chong Gudaitis  
[www.mariagudaitis.com](http://www.mariagudaitis.com)



# TABLE OF CONTENTS

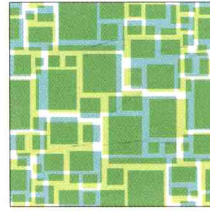
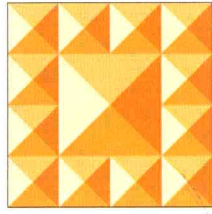
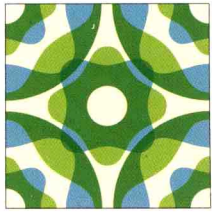
Foreword by Maria Gudaitis .....	iv
Introduction .....	1

## PATTERNS

Funky Floral .....	2	Tattoo Plaid .....	37	Octanet .....	71
Boiling Point.....	3	Gaelic Mesh .....	38	Retrograde .....	72
Lite-Brite .....	4	Featured Artist:		Ripple Effect .....	73
Wrought Iron .....	5	Patricia Zapata .....	39	Interlink .....	74
Bone Head.....	6	Inner Circle .....	40	Alcove .....	75
Vindaloo.....	7	True Vine.....	41	Neo Argyle .....	76
Hip to Be Square .....	8	Turtle Stack.....	42	Featured Artist:	
Hyper Coil.....	9	Spa Floor .....	43	Rian Hughes .....	77
Graphic Bloom .....	10	Tribal Flair .....	44	Crystalyn .....	78
Featured Artist:		Node Matrix .....	45	Biocultural .....	79
Brent Pelloquin.....	11	Alien Cells.....	46	Celtic Weave .....	80
Leaf Me Alone .....	12	Garden Stone .....	47	Comet-ose .....	81
Dot Matrix.....	13	Zimbabwe .....	48	Magic Beans .....	82
Zulu Night.....	14	Featured Artist:		Contorno.....	83
Drip Zone.....	15	Joe Montgomery .....	49	Equus Burchelli .....	84
Fleur-de-Sol .....	16	Via Dolorosa .....	50	Protozoa .....	85
Tuscan Patio.....	17	Spring Growth .....	51	Thorn Blossom.....	86
Irish Interlock .....	18	Regal.....	52	Featured Artist:	
Molecular.....	19	Cohesion.....	53	Sherwin Schwartzrock .....	87
Turkish Delight.....	20	Flame Broiled.....	54	Effervescence.....	88
Featured Artist:		Dragon Hide.....	55	Bugaboo .....	89
Ty Mattson .....	21	Checkmate.....	56	Vectographical .....	90
Spotch.....	22	Kaleidoscope .....	57	El Shaddai .....	91
Diamond District.....	23	Mod Drop.....	58	Boogie Pop .....	92
Noodler .....	24	Featured Artist:		Greener .....	93
Carbonated .....	25	Paul Howalt .....	59	Psychotronic.....	94
Medieval Chic.....	26	Hexaflake.....	60	Emblematic.....	95
Slipped Disks .....	27	Offset Camo.....	61	Double Dutch .....	96
Networking.....	28	Cat's Eye .....	62	Featured Artist:	
Want a Swirly .....	29	Loom.....	63	Denise Gallagher.....	97
Hive Mind .....	30	Rosetta.....	64	Ti Wicker.....	98
Featured Artist:		Hypnotica .....	65	Brick House .....	99
Ward Jenkins.....	31	Frillicious .....	66	Serengeti .....	100
Hawaiian Vibe.....	32	Vector Bouquet.....	67	Garden Gate.....	101
Parlor .....	33	Basket Case .....	68	Continuum .....	102
Eastern Lattice.....	34	Featured Artist:		Palatium .....	103
Motherboard.....	35	Greg Epkes .....	69	Moroccan Tapestry.....	104
Summer Picnic .....	36	Laurel.....	70	Tree Fort .....	105
Index of Contributors.....	106				

## INTRODUCTION

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Part of the bonus set found on the DVD only.

The sole purpose of this book is to facilitate your own creativity. As you proceed, I encourage you to explore, experiment and push your own creative comfort zone.

### DIVERSE

The creative arts community has a broad range of skill sets and design disciplines, each requiring their own unique approach to solve the task at hand. I kept this in mind as I created the illustrative patterns in this book. You'll find a diverse range of styles, themes and color options to help you achieve the design results you want in your own artistic pursuits.

### CUSTOMIZABLE

All ninety-four patterns tile seamlessly so you can use them on any type of project. Each pattern is also easy to customize and adapt to your own projects. You can modify the colors, edit the vector shapes to simplify a pattern or even combine several patterns to create your own distinct look and feel. The creative possibilities are only limited by your imagination. (See the "How to Use Patterns" PDF files on the DVD.)

### INSPIRING

This book also features ten industry professionals who have used patterns from the book in their own projects. See how they customized the patterns and put them to use in their own work.

Whether you're working on an identity system, poster design, illustration, publication layout, craft project or even an animation, you'll be sure to find a pattern that is appropriate for your specific needs.

—Von Glitschka



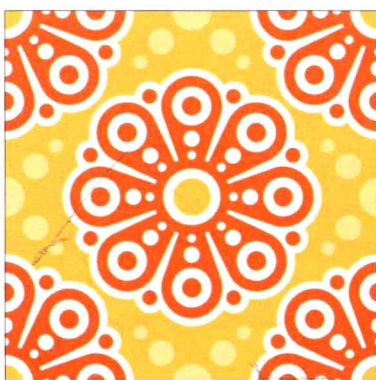
## FUNKY FLORAL

Indigo blossoms float; delicate petals make a perfect boat.

### PATTERN COLOR SWATCHES



Funky Floral\_p1

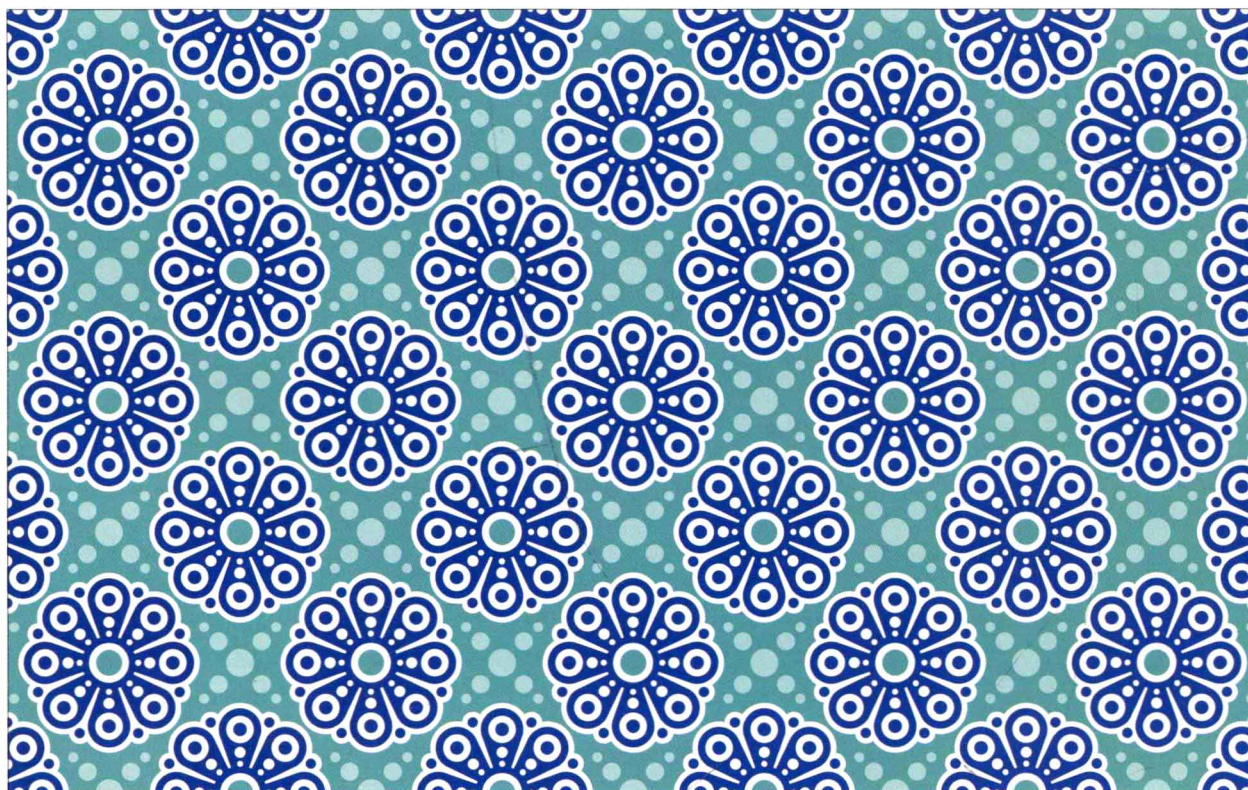


Funky Floral\_p2



Funky Floral\_p3

### TILED PATTERN

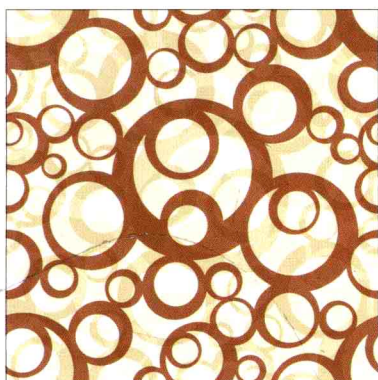




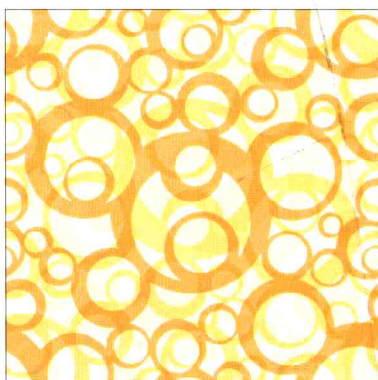
## BOILING POINT

My stream of ideas flow, pooling into a wellspring of inspiration. I slowly heat them through exploration until a boiling point is reached and a new pattern floats to the surface.

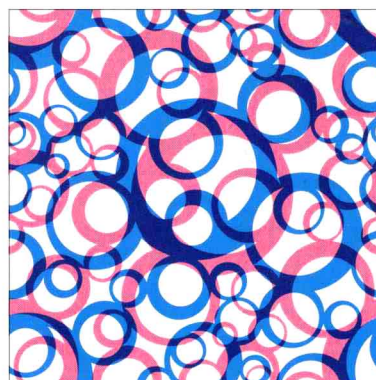
### □ PATTERN COLOR SWATCHES



Boiling Point\_p1

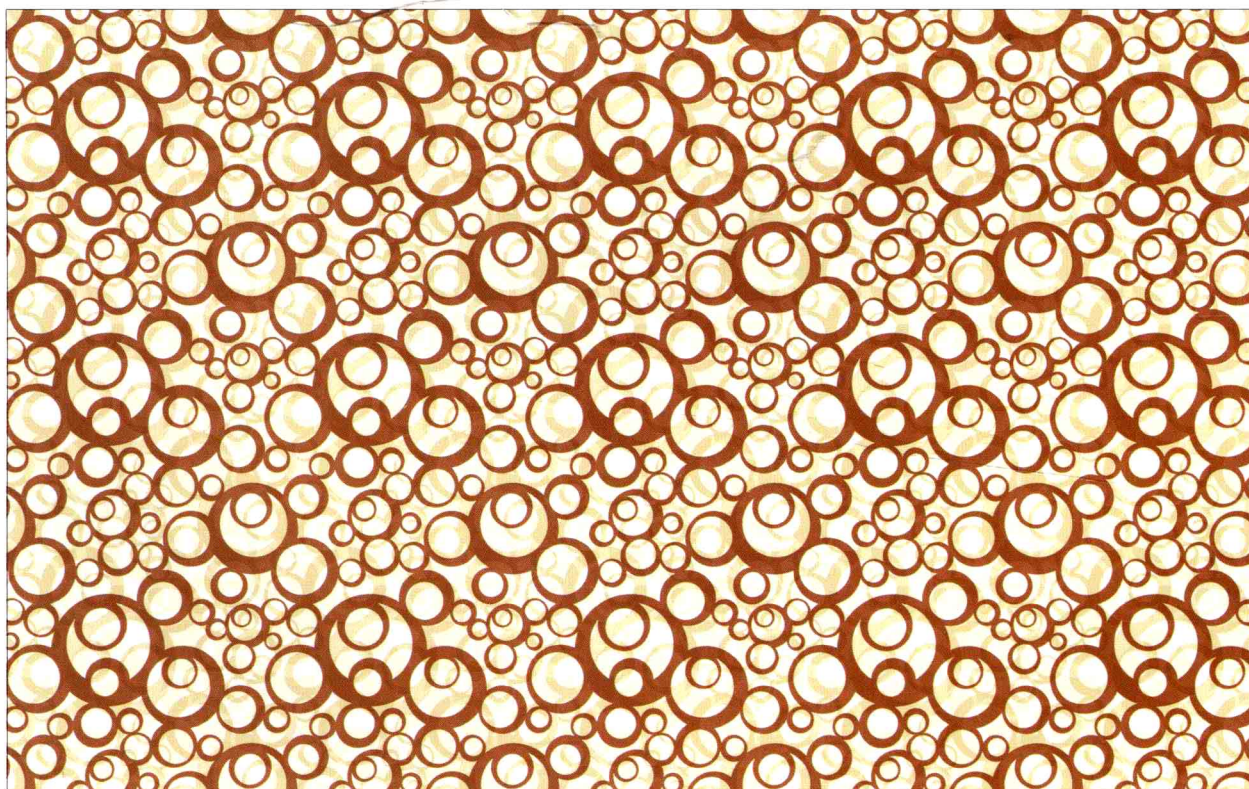


Boiling Point\_p2



Boiling Point\_p3

### ▣ TILED PATTERN

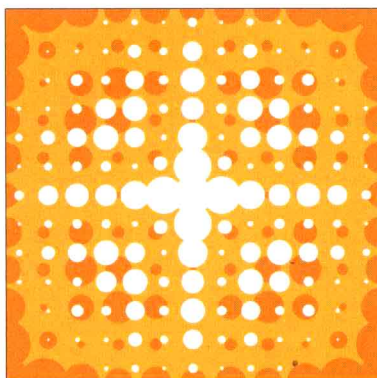




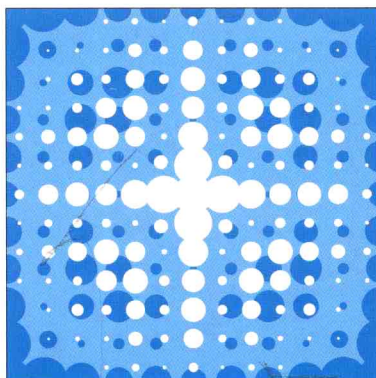
## LITE-BRITE

My mom would be vacuuming the living room floor, and all of a sudden I hear the painful rattling of plastic shards. Once more, her sturdy Hoover had consumed stray Lite-Brite pegs. The casualty of childhood art inspired this pattern.

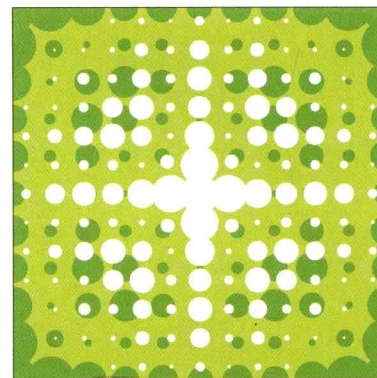
### PATTERN COLOR SWATCHES



Lite-Brite\_p1



Lite-Brite\_p2



Lite-Brite\_p3

### TILED PATTERN



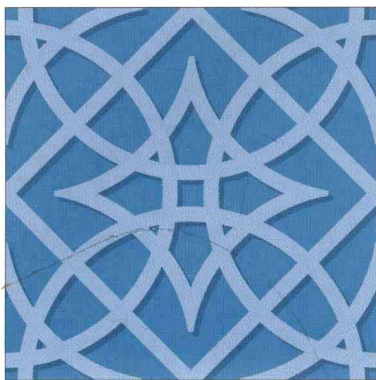
Pattern rotated 45°



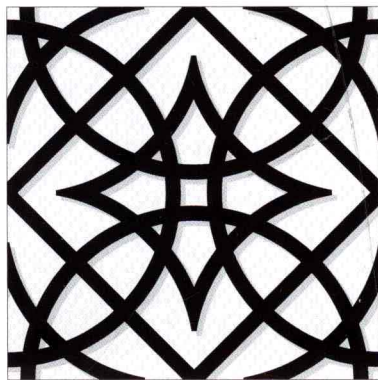
## WROUGHT IRON

I have wrought many hours to fabricate precise vectors for your graphic enjoyment. (The word “wrought” isn’t used enough in our vocabulary. I think it’s time to change that.) What hath I wrought with this complex trellis? Is it good or wroughten?

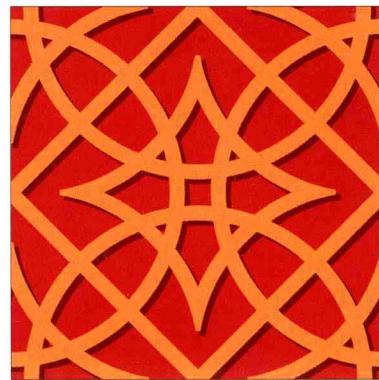
### PATTERN COLOR SWATCHES



Wrought Iron\_p1

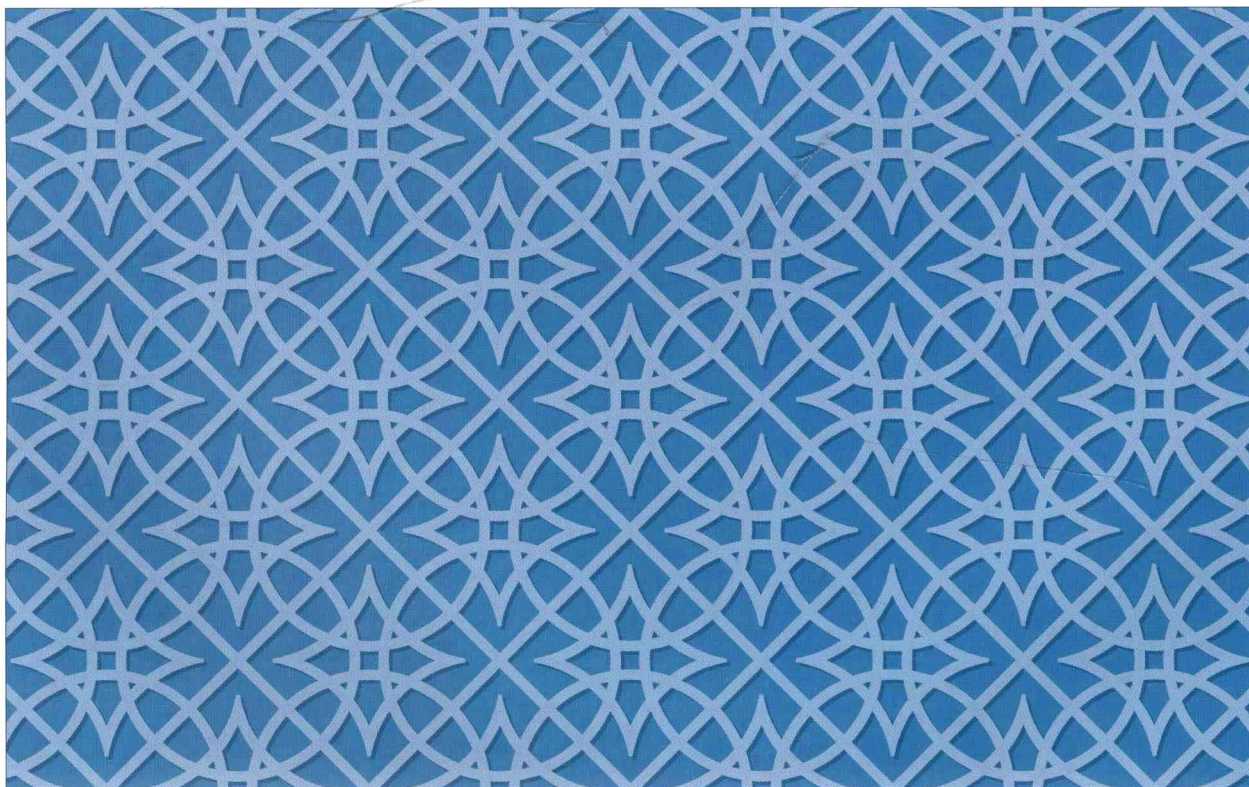


Wrought Iron\_p1



Wrought Iron\_p1

### TILED PATTERN





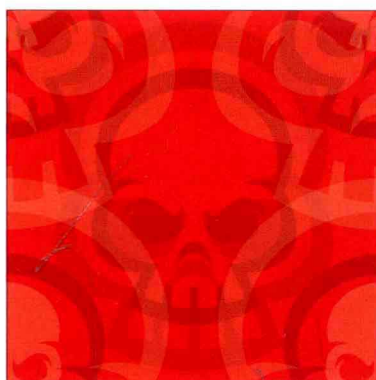
## BONE HEAD

Born from death, the skull is an all-time favorite theme of artists—ecclesiastical, folk or street. Everyone with a cranium knows it's a cool, iconic image that's fun to draw.

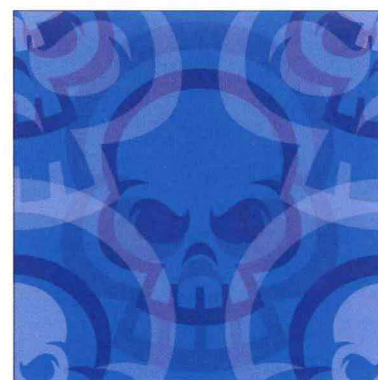
### ▣ PATTERN COLOR SWATCHES



Bone Head\_p1

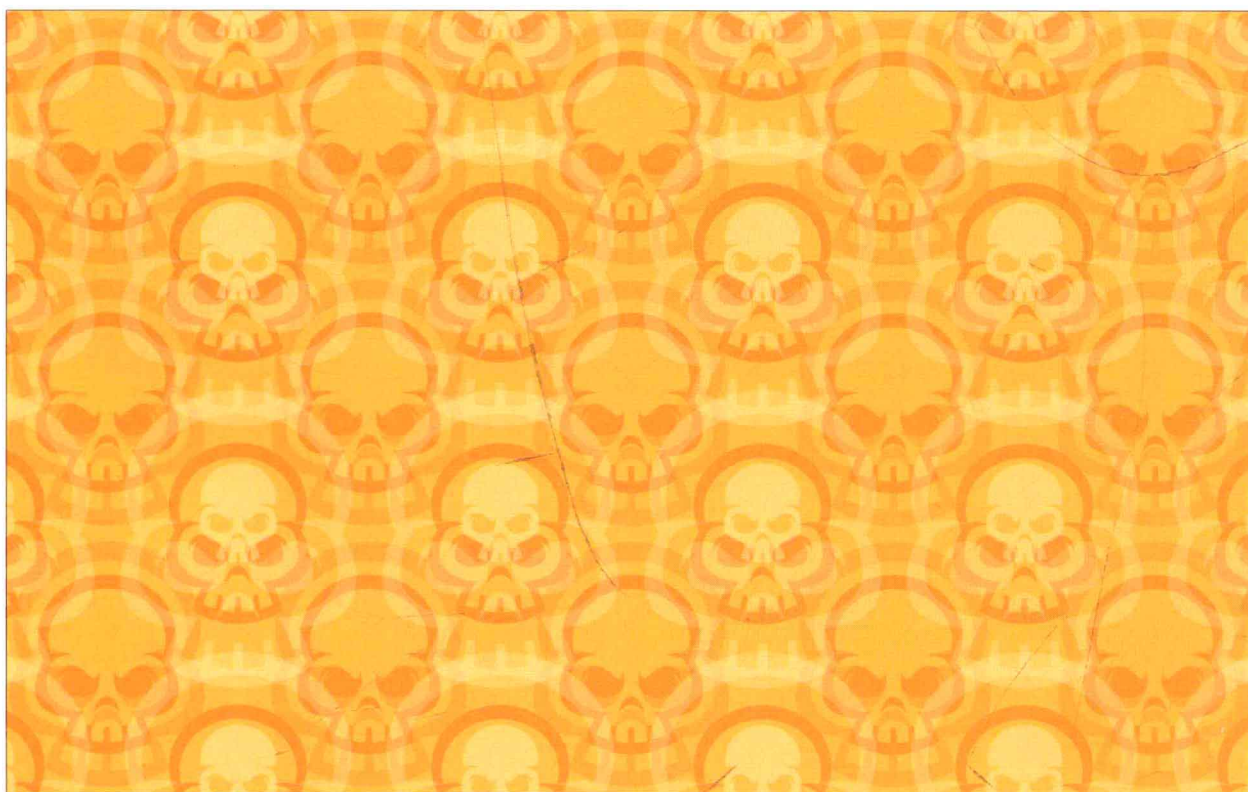


Bone Head\_p2



Bone Head\_p3

### ▣ TILED PATTERN





## VINDALOO

Spicy fare from an admirer of Indian culture: a pattern infused with saffron and curry, cooked up in an unglazed terra cotta oven. It'll be the source of naan-stop inspiration.

### PATTERN COLOR SWATCHES



Vindaloo\_p1

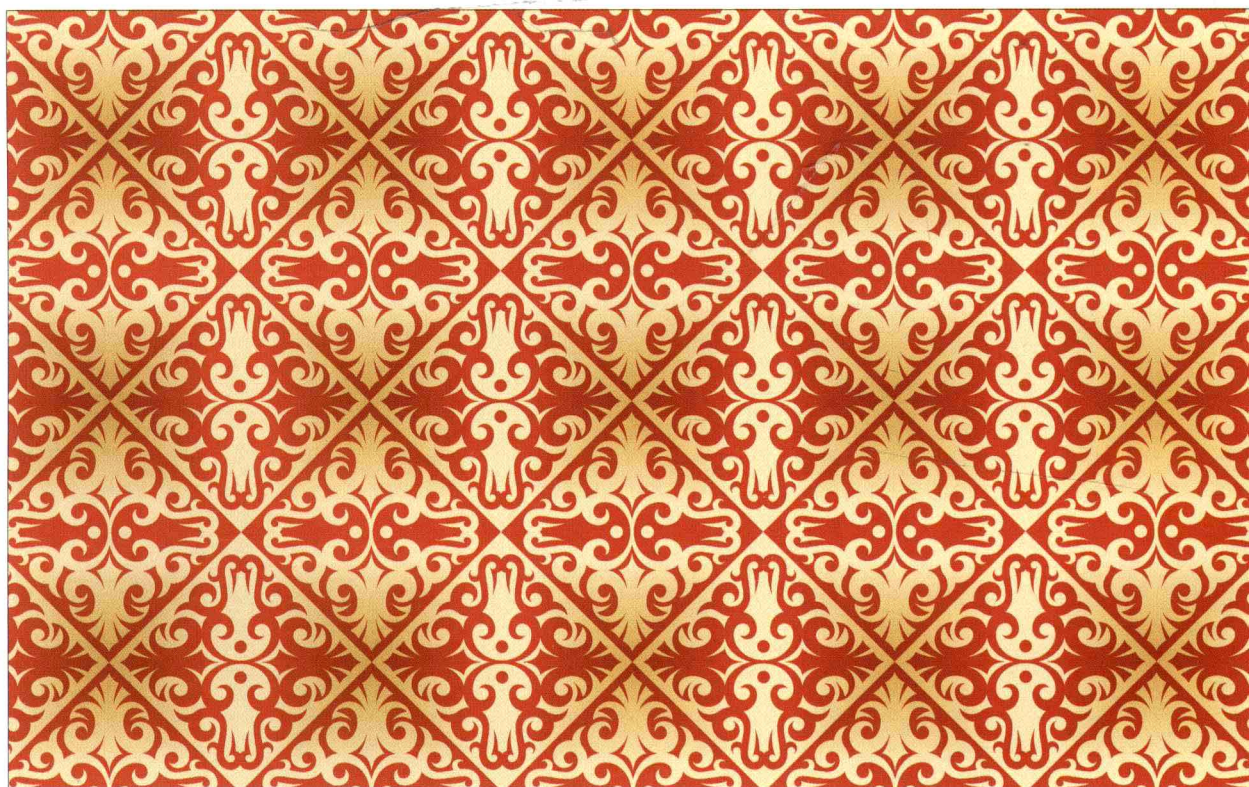


Vindaloo\_p2



Vindaloo\_p3

### TILED PATTERN

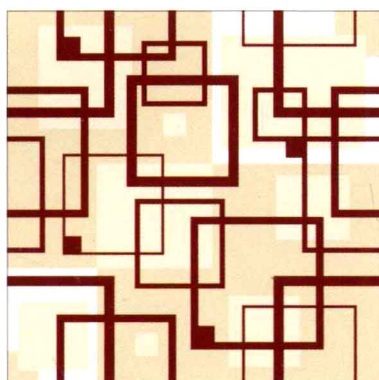




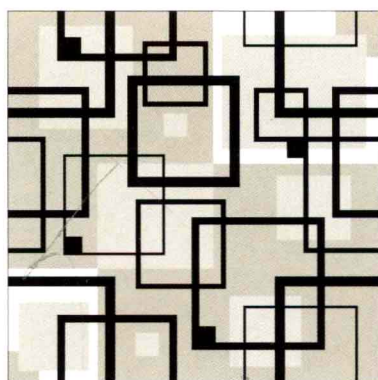
## HIP TO BE SQUARE

Hip cats know that sometimes the best groove doesn't come from thinking outside the box. Embrace your inner square and enjoy this funky atomic age pattern.

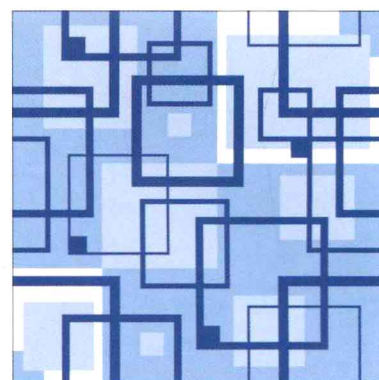
### ▣ PATTERN COLOR SWATCHES



Hip to Be Square\_p1

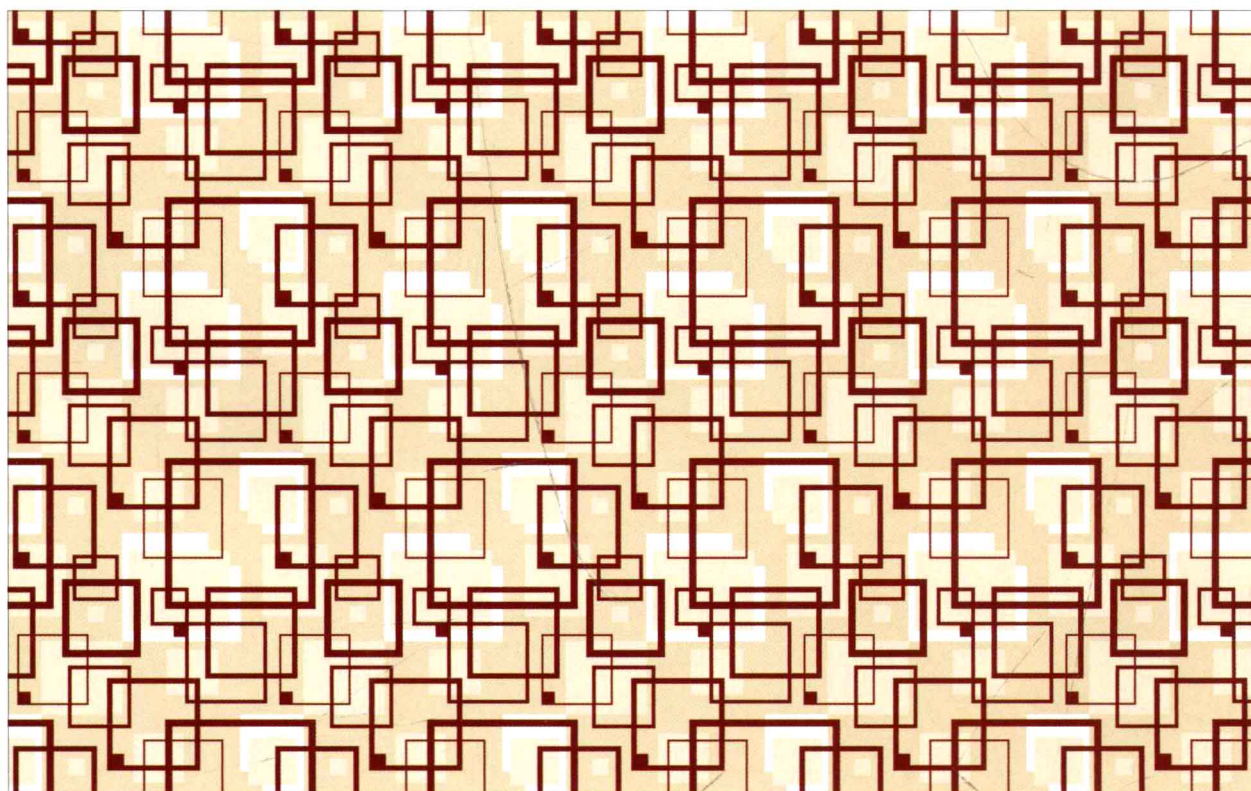


Hip to Be Square\_p2



Hip to Be Square\_p3

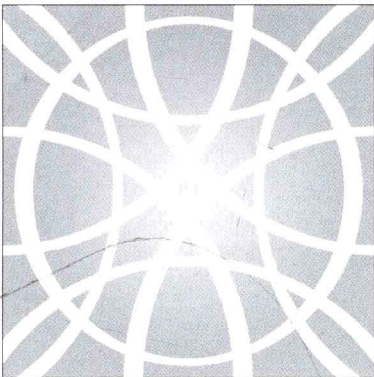
### ▣ TILED PATTERN



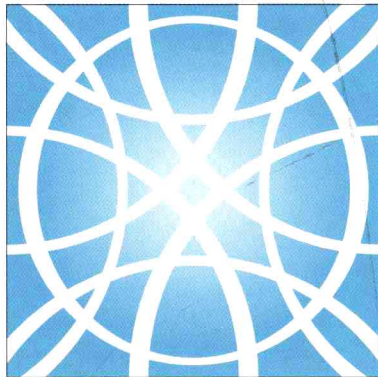
## HYPER COIL

The temporal interweave of harmonic graphics.

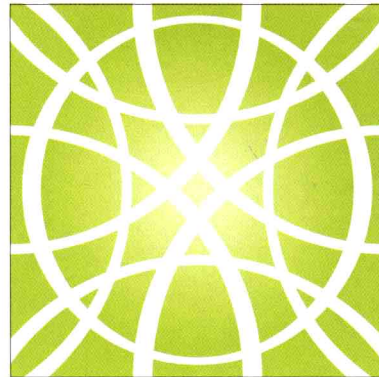
### PATTERN COLOR SWATCHES



Hyper Coil\_p1

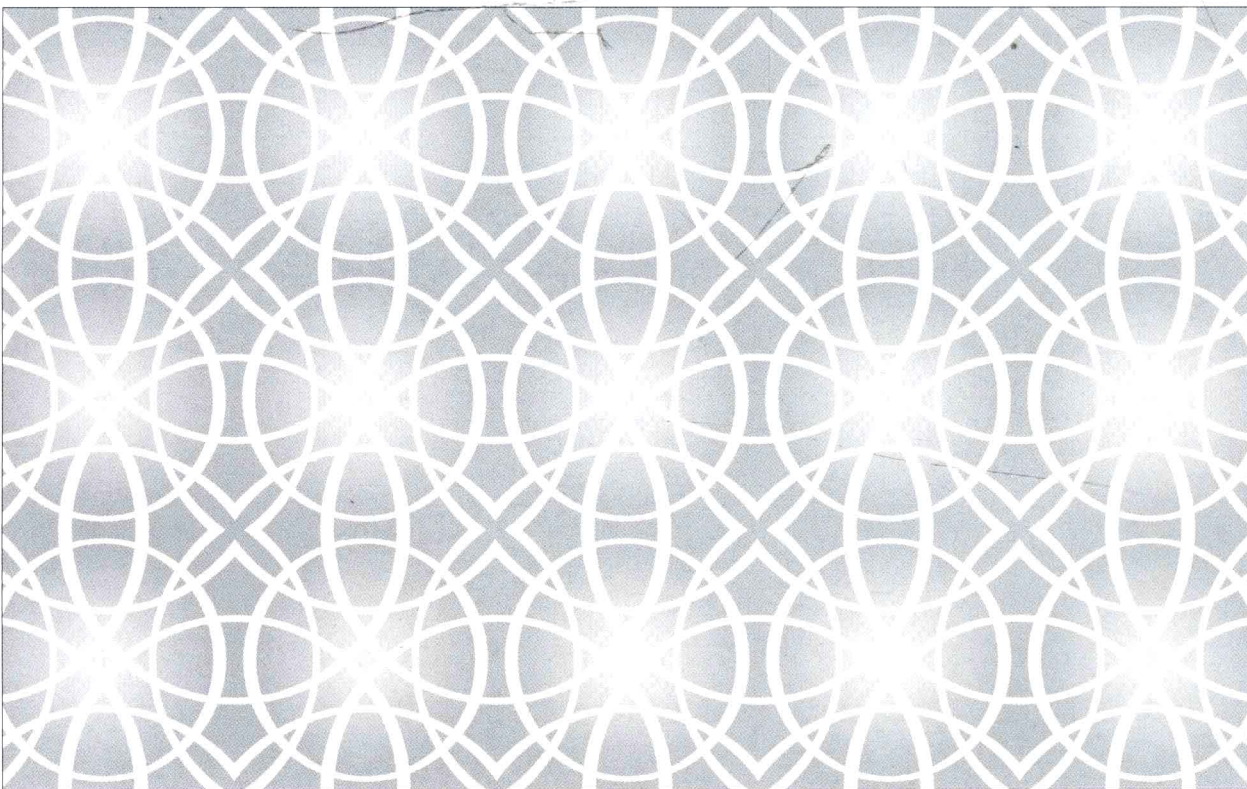


Hyper Coil\_p2



Hyper Coil\_p3

### TILED PATTERN





## GRAPHIC BLOOM

In the fertile soil of your design, plant this foliate pattern and watch beauty emerge.

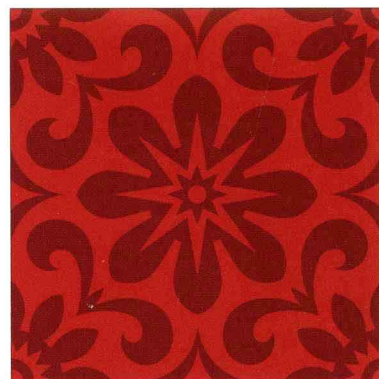
### ▣ PATTERN COLOR SWATCHES



Graphic Bloom\_p1



Graphic Bloom\_p2



Graphic Bloom\_p3

### ▣ TILED PATTERN

