



EXPERIMENTAL PATTERN SOURCEBOOK

300 INSPIRED DESIGNS FROM AROUND THE WORLD



rockport

JACKIE HERALD

BONUS DVD OF
PATTERNS INCLUDED

J51/WS

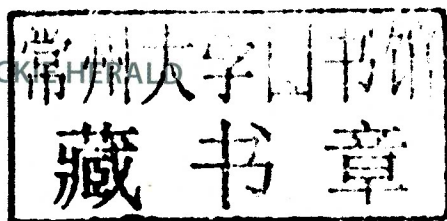
BEVERLY MASSACHUSETTS

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ROCKPORT
PUBLISHERS

JACK HERALD



江苏技术师范学院图书馆



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DVD CONTENTS

The enclosed DVD contains most of the patterns featured in this book, 50 copyright-free patterns for your use, as well as animations. (More animations are available at www.rockpub.com.) All artists whose work is included on the DVD are noted with a disk icon in the "About the Contributors" section.

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ANIMATIONS

GÖTZ GRAMLICH WITH DOMINIK RINNHOFFER:
PSYCHOPUFF SHADOW

GÖTZ GRAMLICH WITH DOMINIK RINNHOFFER:
PSYCHOPUFF DRUMS

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DIEGO GIOVANNI BERMUDEZ AGUIRRE
(PAGES 32, 160, 266, 309, 315, 325)

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(PAGES 114, 168, 278, 295)

THOMASINE BARNEKOW
(PAGES 38, 39, 47, 56, 57, 111, 113, 121, 207, 239)

ROBERT FERRELL
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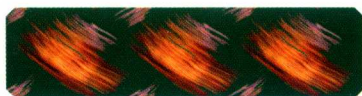
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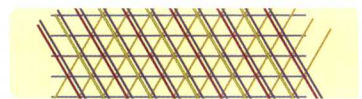
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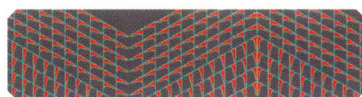
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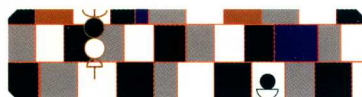
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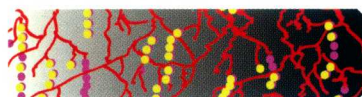
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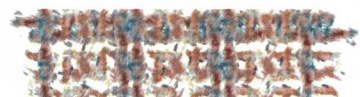
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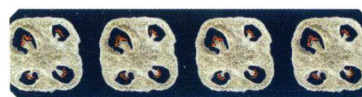
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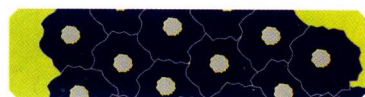
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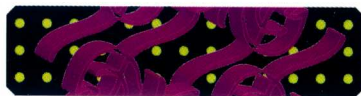
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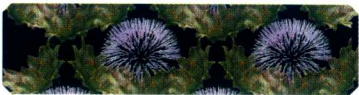
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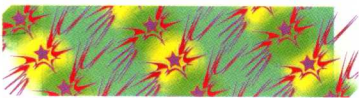
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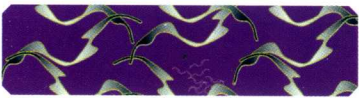
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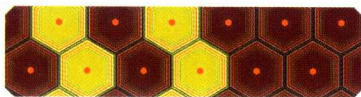
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INTRODUCTION

Pattern helps us to make sense of the world. A powerful non-verbal means of communication, it is used to differentiate, disguise, warn, and allure. Characterized by rhythm, balance, and proportion, pattern is a universal phenomenon.

It's all a matter of perception. Some of us are predisposed to look for material that's organized systematically, and then notice the displaced elements that do not conform. Others view the universe as chaos from which they select symmetries and objects of similar characteristics – color, size, texture, material, shape. Either approach enables pattern to become a benchmark against which to measure changes in an environment of constant flux.

In designing graphic patterns, the starting point is usually two-dimensional. Many of the images reproduced in this book appear

flat on the surface. But for how long does that impression remain? Flipping from one page to the next, as the book bends the perspective shifts, the graphic clarity becomes obscured, and you begin to notice different accents of color, marks, and symbols. In experimenting with pattern, many artists and designers exploit that state of now-you-see-it, now-you-don't. They play with the dynamic exchanges between 2-D, 3-D, and dimensions beyond, as patterns change over time. Some designs are accretions of embellished surfaces. Others fade away, their colors altered by light or water, their faces worn by use to reveal different patterns of creasing, staining, stretch, and voids. All of these states in turn influence and inspire new generations of patternmakers.

Experimentation applies our instinct for expressing something new without being sure of the result. Pattern is just as much about mathematics, quantum physics,

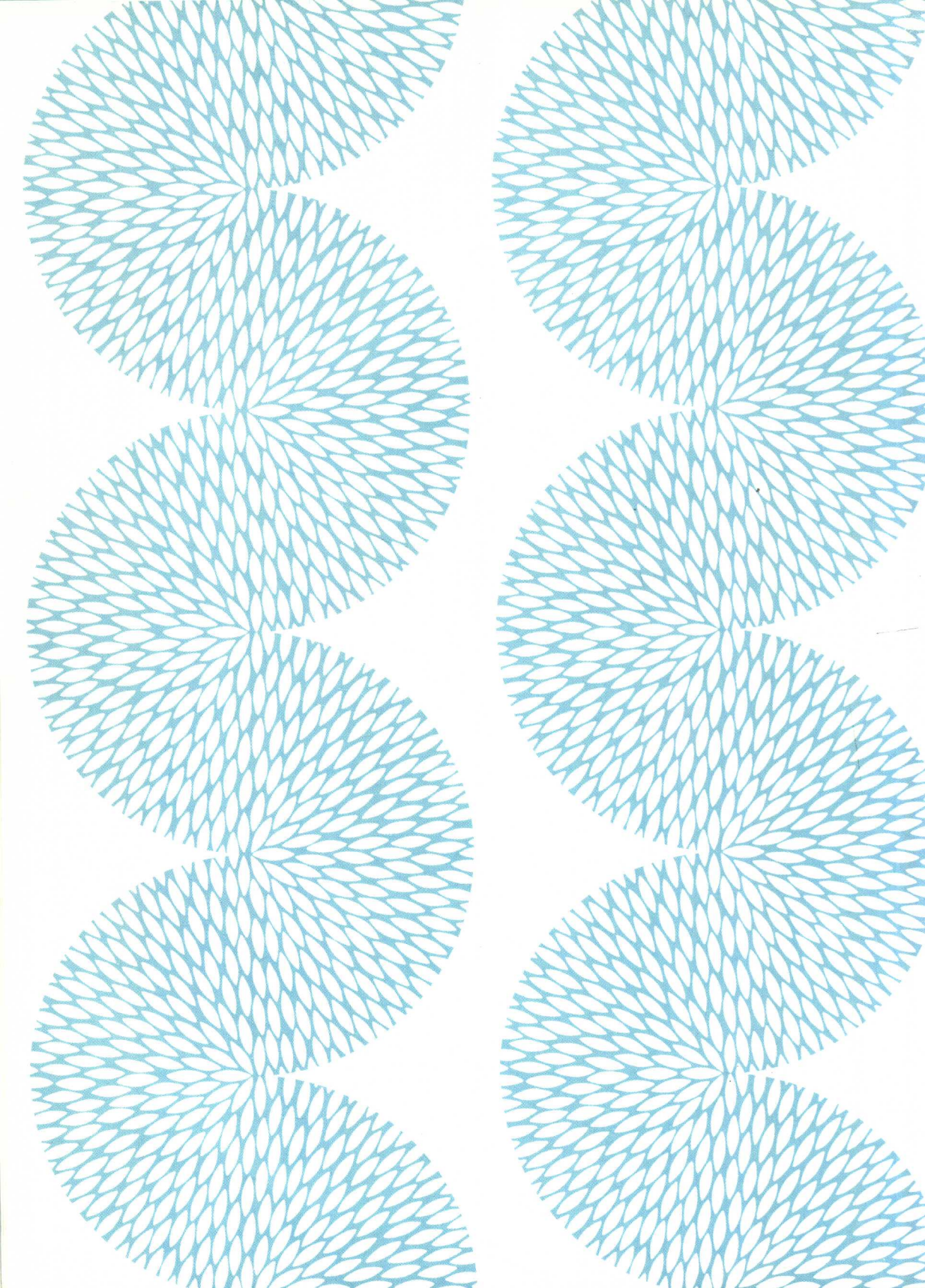
and precision engineering as it is about imagination, observation, artistic judgment, and craft. Digital technology enables infinite permutations to encode mathematical formulae into colors, hues, and marks that may generate a pattern. The clustered symbols on a map are a functional application of this phenomenon. One way of experimenting is to deconstruct traditional motifs and unravel culture-specific meanings, from which elements are reconfigured into new modes of expression.

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—Jackie Herald

“Like a bacterium that indiscriminately grows wherever it finds a hospitable environment, so pattern moves easily across geographical borders, regardless of culture or geography. Pattern travels, adjusts, and mutates to fit its new environment and ensure its survival.”

Andrea Vander Kooij

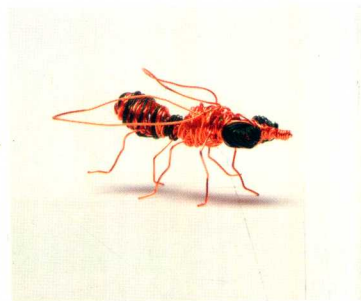
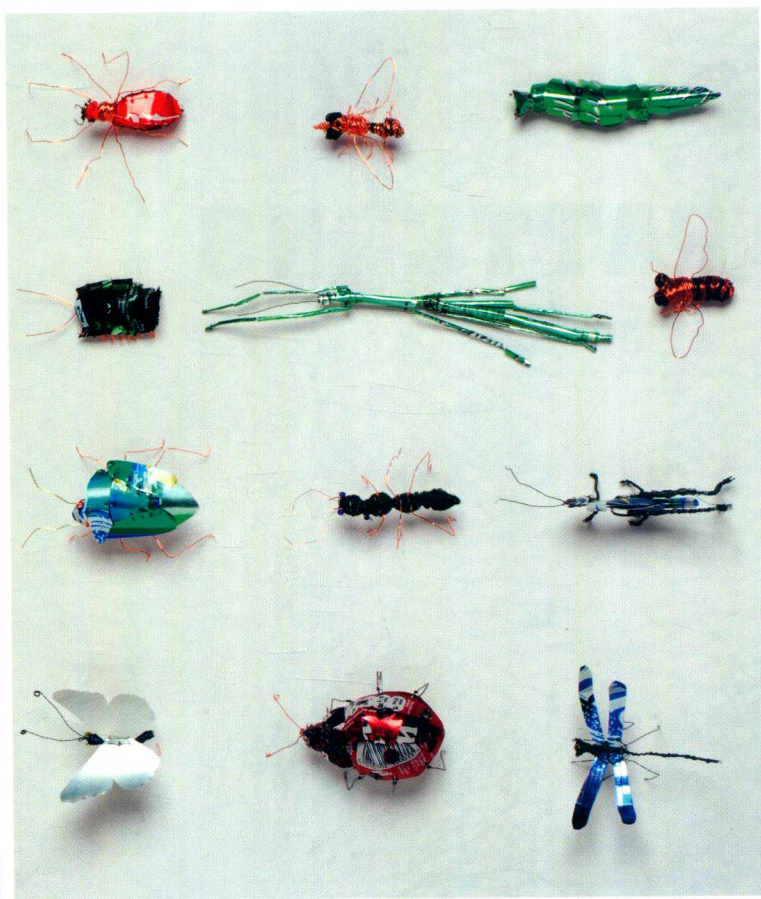




THE PATTERNS

RECYCLED AND REFORMED

Sarah Graham's drawings of insects and 3-D creatures made of wire and aluminum cans are photographed and incorporated digitally into the multilayered imagery of her textiles.

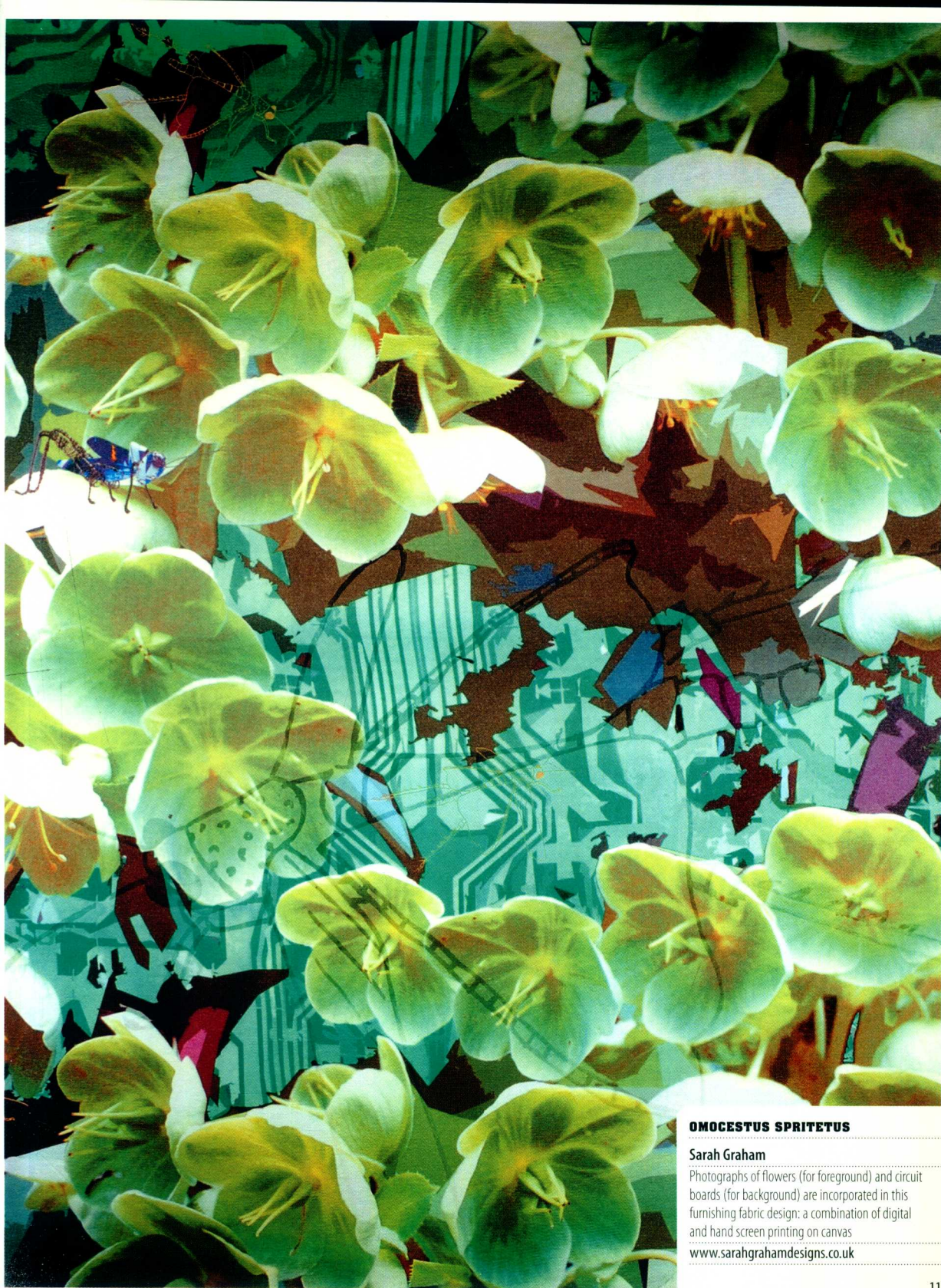


MUSCA WIRE DOMESTICA (ABOVE) AND A RANGE OF WIRE AND CAN INSECTS (LEFT)

Sarah Graham

www.sarahgrahamdesigns.co.uk





OMOCESTUS SPRITETUS

Sarah Graham

Photographs of flowers (for foreground) and circuit boards (for background) are incorporated in this furnishing fabric design: a combination of digital and hand screen printing on canvas

www.sarahgrahamdesigns.co.uk



THE SMALLEST GARDEN: ROWAN

Chae Young Kim

www.chaeyoungkim.com



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