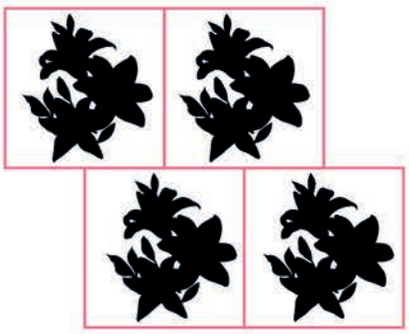
DIMITRI JELEZKY

PRINT DESIGN FOR TEXTILES

Step-by-Step Methods for Fashion & Home Decor

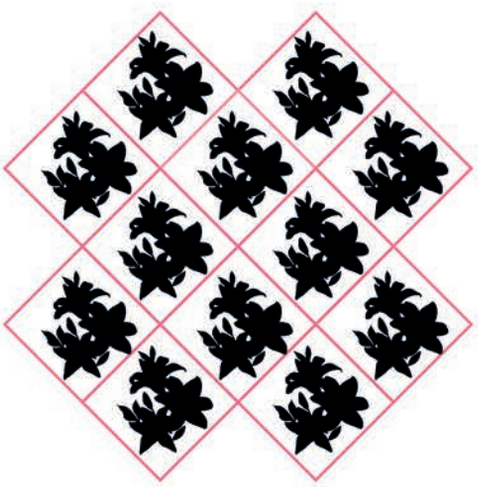
Dimitri Jelezky, Hamburg 2025

BRICK PATTERN REPEAT



The Brick pattern repeat is very similar to the Half Drop pattern repeat, with the exception that the original pattern unit repeats horizontally on the same plane and then when it repeats vertically, it appears halfway over, resembling a brick wall. As a result, just like with the half drop pattern repeats, brick repeats allow a design to look more organic and less formal

DIAMOND PATTERN REPEAT



A diamond pattern repeat consists of repeating diamond shape. Diagonal rows or lines are used to arrange design elements in a diamond repeat pattern.

OGEE PATTERN REPEAT

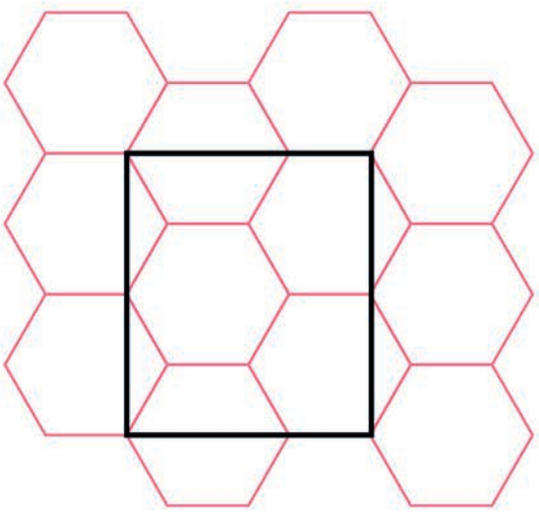
Similar to the diamond repeat, an ogee pattern repeat has points at the top and bottom but rounded edges on the sides.

TOSSED/RANDOM PATTERN REPEAT

In a random pattern repeat the elements of the design are placed randomly.
An unstructured, tossed pattern creates a very organic, non-linear design. In general, designers prefer that look particularly for floral prints.

STRAIGHT REPEAT HAS AN IMPORTANT SUBDIVISION:

A hexagon shape is frequently used to construct millefleur patterns, which are then set as a straight repeat.
In order to keep the repeat transition invisible to the viewer, the elements are organized into groups by the hexagon shape. Because the visible **repeat adjacent transitions** are one of the biggest mistakes that can be made in a allover print.



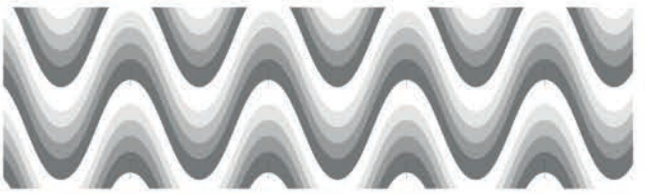
A hexagon pattern repeat consists of repeating hexagon shapes. Diagonal rows are used to arrange design elements in a hexagon repeat pattern.

The final artwork must always be digitized cleanly, regardless of whether a pattern was created exclusively digitally or analog by hand using brushes, for instance.
Therefore, different repeat settings for allover prints serve as the foundation for seamless repeat.

The examples given here do not attempt to explain the technical repeat design process in relation to different printing techniques.
This overview of different repeat settings explains which settings should be used for the final **digital** repeat rectangle for the supplier.

These are the typical construction methods used by designers.

SERPENTINE STRIPES PATTERN



The serpentine stripes pattern consists of aligned and wavy stripes.

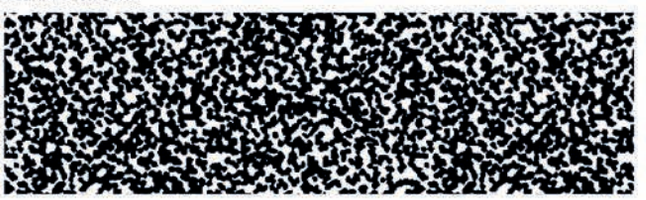
SHEPHERD CHECKS PATTERN

A shepherd's check pattern, also known as shepherd's plaid, is a simple, uniform check pattern traditionally woven in white and a single dyed color, most often black . The pattern typically features small, equally sized checks formed by the intersection of light and dark threads.

SPRIG PATTERN

The sprig pattern resembles small shoots of young tree branches and repeating sprigs.

STIPPLE PATTERN



A stipple pattern is created using numerous small dots or specks to form an image or design . The density of the dots determines the tonal value, with more dots creating darker areas and fewer dots creating lighter areas.

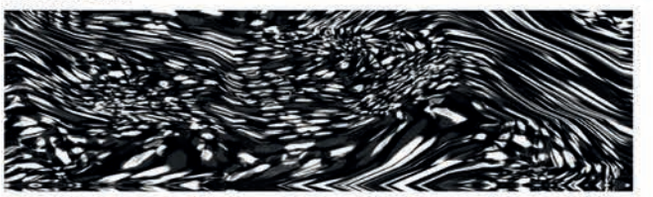
STRIAE PATTERN

A striae pattern features subtle, irregular stripes or streaks. These stripes are usually soft and diffused, creating a textured, striated effect on the fabric.

SUZANI PATTERN (MANDALA PATTERN)

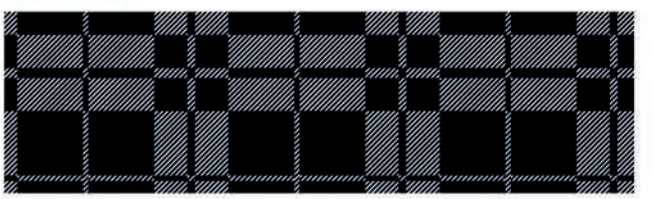
A suzani pattern is inspired by the traditional, hand-embroidered textiles of Central Asia. These patterns are characterized by bold, colorful, and often floral or geometric motifs, showcasing a rich cultural heritage.

SWIRL PATTERN



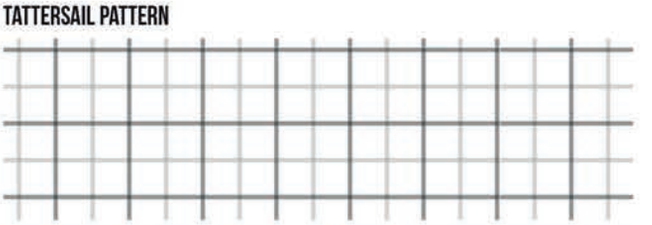
A swirl pattern features a repeating motif of circular or spiral shapes that create a dynamic, flowing, and often mesmerizing visual effect. These patterns evoke a sense of movement and energy and can range from simple, abstract swirls to more elaborate, organic designs.

TARTAN PATTERN



The terms checked patterns, plaid, and tartan are frequently used interchangeably. These days, tartan is a kind of plaid design. In contrast to other plaids, traditional tartans differ primarily in the repeat of the pattern. For tartans, the vertical stripe's pattern usually corresponds to the horizontal stripe's pattern.

TATTERSAIL PATTERN



Tiny check patterns of thin, uniformly colored lines spaced regularly make up the tattersail pattern.

TESSELLATIONS PATTERN

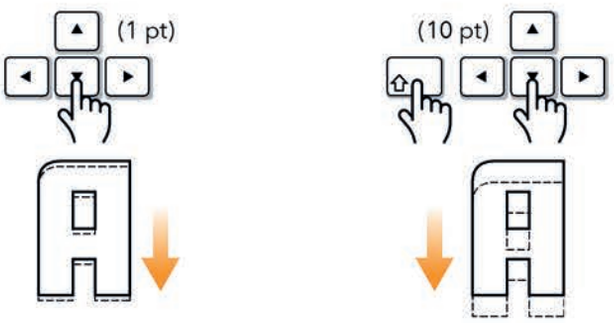
A tessellations pattern is an infinitely extendable repeating pattern of interlocking shapes.

15. Use "Create" to confirm the settings.

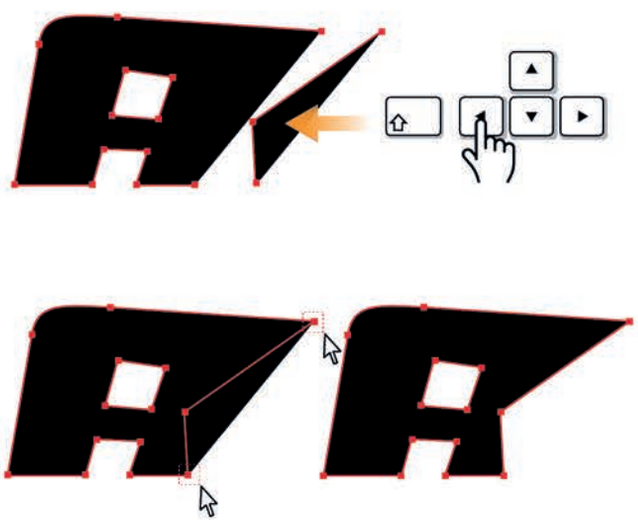
3.2 IMPORTANT PRESETTINGS

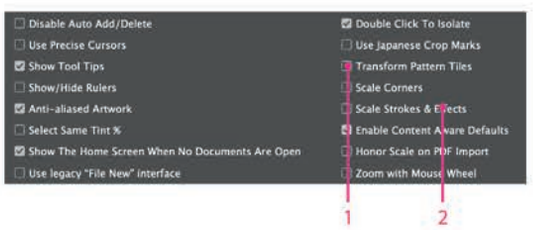
To make changes to preferences for more convenient work with Illustrator, select (mac) **Illustrator > Preferences > General** or (windows) **Edit > Preferences > General**

Set keyboard steps here: 1pt is optimal.
Note: While holding down the **Shift** key, the distance from the starting position of the object increases tenfold.



During drawing, objects are moved, among other things to gain access to fragments of an object and thereby ensure a clean selection with the direct selection tool (for example, to merge 2 endpoints to connect two paths).





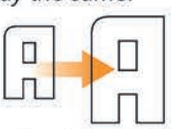
1. **„Transform Pattern Tiles"**
Enable "Transform Pattern Tiles" so that during the transformation of objects the patterns are also enlarged, decreased, rotated, and distorted.

2. **"Scale Stroke and Effects"**
Enable "Scale Strokes and Effects" to increase or decrease the strokes and effects while transforming objects.
This setting makes sense if, in retrospect, you have to reduce or enlarge the technical drawing (see example).

The stroke weight will be changed

„Scale Strokes and Effects" is **activated.**

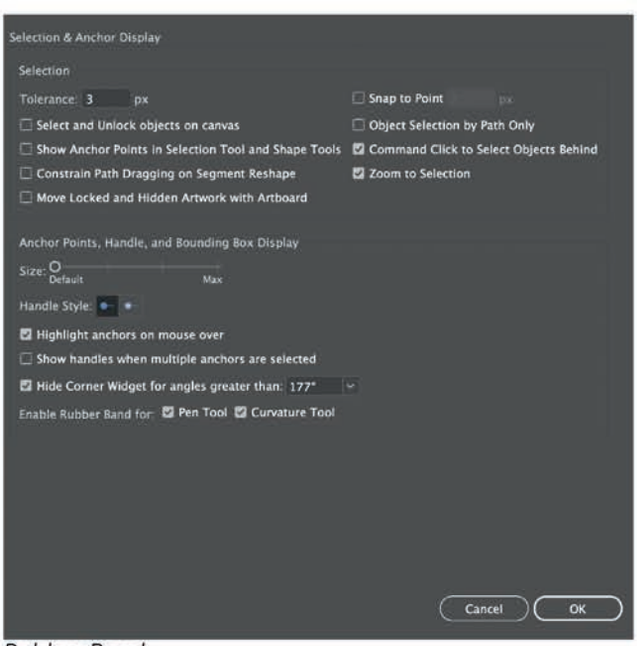
The stroke weights will stay the same.



„Scale Strokes and Effects" is **deactivated.**

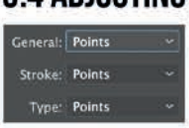
3.3 SELECTION & ANCHOR DISPLAY

1. Select **Illustrator > Preferences > Selection and Anchor Display** (Mac OS) or **Edit > Preferences > Selection and Anchor Display** (Windows).
2. In the "Selection" panel, set the following settings:
Tolerance: Accuracy with which a point is clicked.
Factory setting 3px is optimal.
Snap to Point: Accuracy with which an auxiliary line is magnetically attracted to a point. Factory setting 2px is optimal.
You can adjust the appearance of the anchor points and handles according to your personal needs.



Rubber Band:
The first segment does not become visible until you click a second anchor point. It is also possible to preview path segments by selecting "Rubber Band".

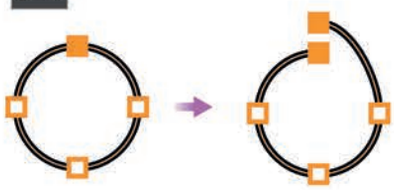
3.4 ADJUSTING UNITS



For fashion drawings in "General" it makes sense to set millimeters. For stroke and type, it makes sense to set points.

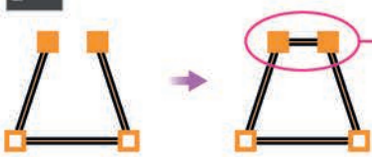
Remove selected anchor points

Cut path at selected anchor points



the anchor points were separated

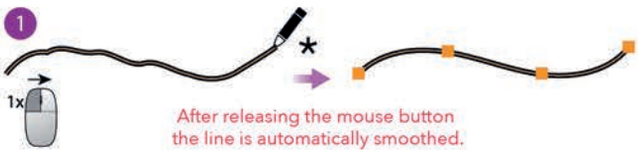
Connect selected anchor points



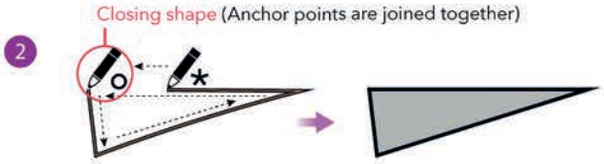
2 anchor points were joined, corresponds to the short key command: Mac: cmd +J / PC: Ctrl + J

Using the **Line Segment tool** (\)
straight line segments are drawn. Basically, straight line segments are almost always created with the **Pen Tool** (P). Only in rare cases **line segment tool** is used.
The same applies to the **Arc Tool** , because the **Pen Tool** (P) already fulfills the functions of these two tools.

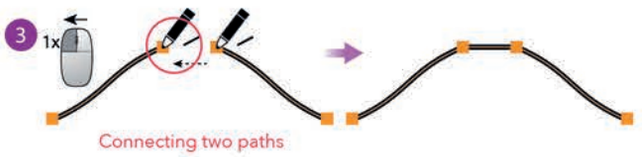
You can use the **Pencil Tool** (N) to draw and edit paths with your free hand. You can use this tool to edit arbitrary paths, for example, to expand, connect two paths, change the shape of paths.



Step 1. Draw Line: Place the **Pencil Tool** (N) anywhere in the artboard where you want the line to start, press the left mouse button (do not release!) and move the mouse pointer, only then release.



Step 2. Draw closed shape: Place the **Pencil Tool** (N) anywhere in the artboard where you want the line to start, press the left mouse button (do not release!) and move the mouse pointer, arriving at the starting point, a small circle symbol appears, now release the mouse button.



Connecting two paths

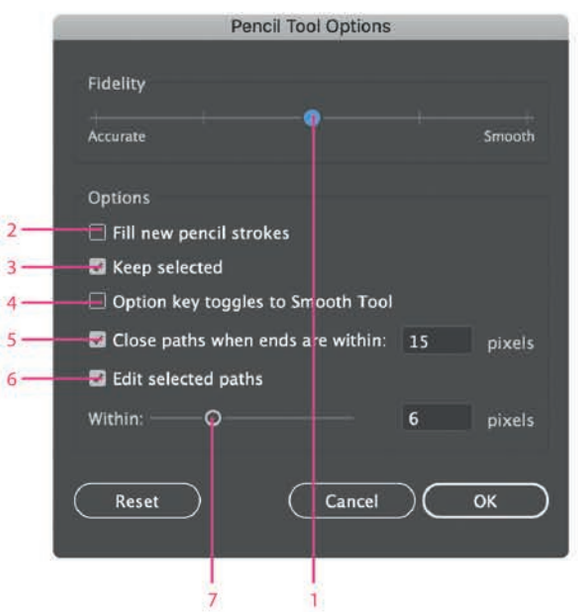
Step 3. Connecting two paths: To connect two paths, use the **Selection Tool** (V) to select both paths (see working with the selection tool). Place the pointer of the pencil tool on the start or end point (press left mouse button, do not release) and drag to the other path (start or end point), then release.

Change the shape of paths

Step 4. Changing the shape of paths: To change the shape of a path, first select the path using the **Selection Tool** (V) Place the pointer of the pencil tool on the path (X symbol on the tool should disappear, then they are close enough to the path). Then press the left mouse button (do not release) and drag to the desired place, then release the mouse button.

You can use the options for the pencil tool to set different settings for the pencil tool.

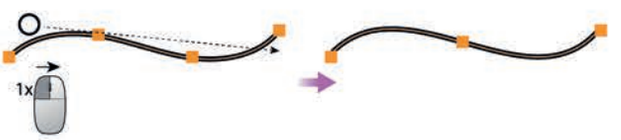
Double-click the pencil tool to set the following options:



1.Fidelity: The higher the value, the smoother and less complex the path is.
2.Fill new pencil strokes: Applies a filling to a pencil stroke.
3.Keep selected: After drawing, the path remains selected.
4.Option key toggles to Smooth Tool: When the Shift button is activated, it is switched to smooth tool.
5.Close paths when ends are within: Determines whether you can change a selected path or not.

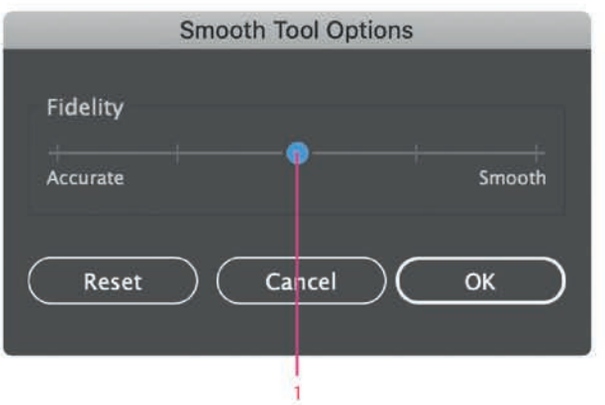
6/7.Edit selected paths: Determines how close the mouse (pixel spacing) must be to a path in order to edit a path using the Pencil tool.

With the **smooth tool** you can smooth paths.



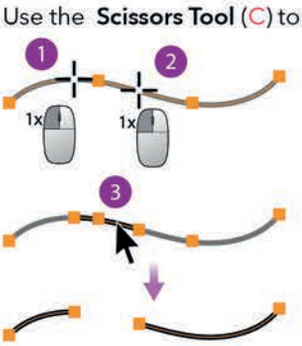
First, select the path with **Selection Tool** (V). Then drag the tool along the entire path segment.

Double-click the **Smooth Tool** to change the degree of smoothing.



1.Fidelity: The higher the value, the smoother and less complex is the path.

Use the **Scissors Tool** (C) to split paths.



Step 1 and 2. To split a path, click in two places on the path.

Step 3. Use the **Selection Tool** (V) or **Direct Selection Tool** (A) to click the segment between the two new anchor points.

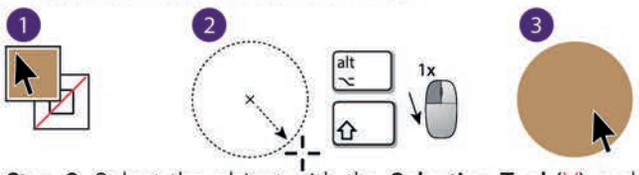
Step 4. Press the Backstep button to delete the selected segment. 

The **Scissors Tool** (C) is better suited for separating paths and deleting segments than the **Eraser Tool** (Shift+E), because eraser tool change the shape of the path so that precise separation is not possible. Eraser Tool is used to delete fills inside an objects.

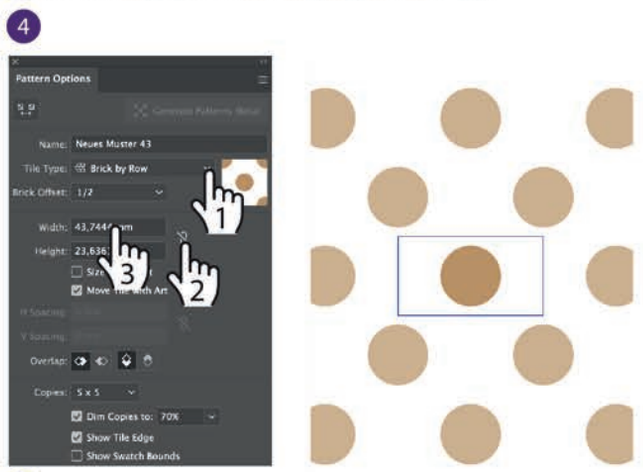
6.0 TUTORIAL: POLKA DOT PATTERN

First, create a new A4 page in Adobe Illustrator **File > New > A4.**

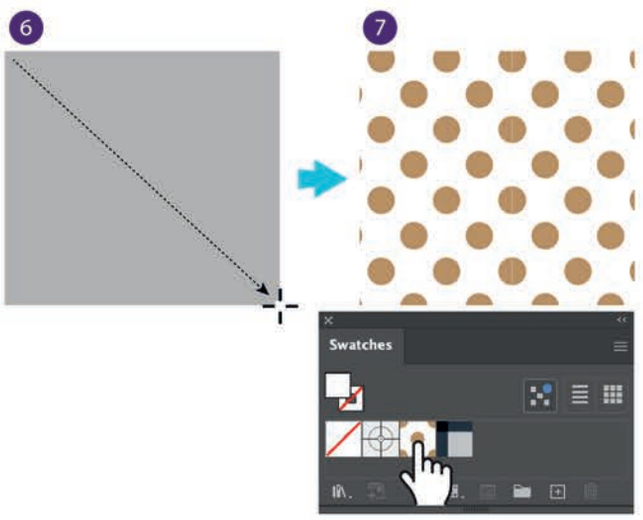
Step 1. Set in the tools panel the fill color for example „beige" and the stroke color „None".
Step 2. Activate **Ellipse Tool** (L), press and hold **alt/option** and **Shift** key, then create a circle. First release the mouse button and then the alt and Shift keys.



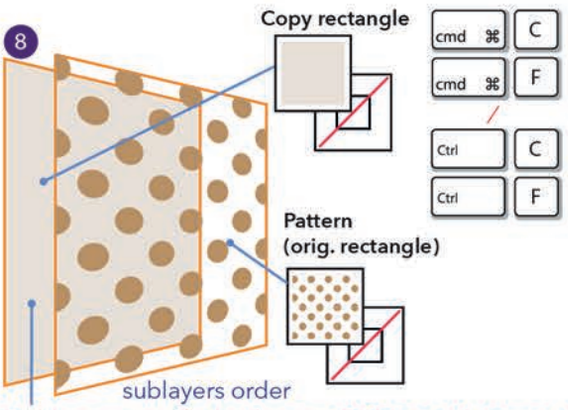
Step 3. Select the object with the **Selection Tool** (V) and activate the command **Object > Pattern > Make.**
Step 4. Set the following settings (see figure) and change the distance (3) between objects, to adjust the distance proportionally, set "maintain proportions" (2).



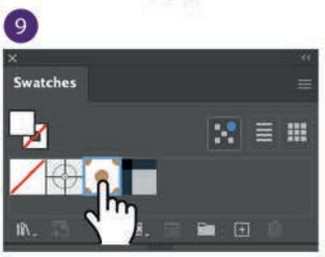
Step 5. Confirm the settings with "Done" in the control panel (at the top). Now you can find the pattern in the Swatches window **Window > Swatches.**
Step 6. Select the **Rectangle Tool** (M) and create a rectangle.
Step 7. And fill in the rectangle with your pattern from the swatches window **Window > Swatches.**



Step 8. Create a rectangle in the background by simply copy&paste the rectangle with the pattern Cmd+C/Crtl+C and Cmd+F/Ctrl+F, then apply a fill color. Place the rectangle in the background **Object > Arrange > Send to Back.**
When designing patterns, the idea of adding an extra rectangle to the background for an all-over print is frequently applied. This method is simple to use. Another method to add a background can be found in tutorial 6.23 on page 82.

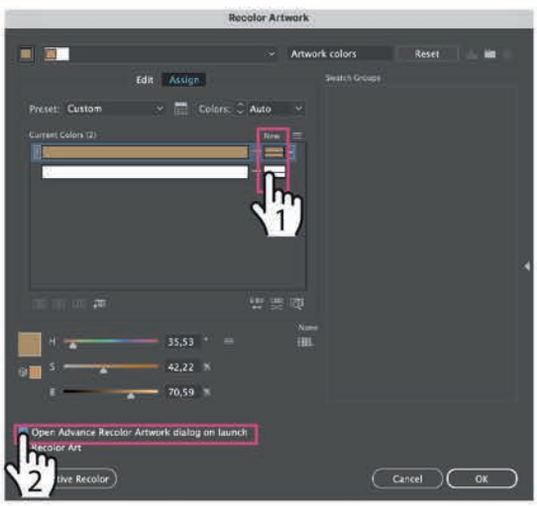


Put the copy in the background **Object > Arrange > Send to Back** and apply a fill color.



Step 9. If you want to rework your pattern, first select it with the **Selection Tool** (V) and double-click on the pattern in the **Window > Swatches** or go to **Edit > Pattern > Edit Pattern.**
Step 10. To change the colors, click the **Recolor artwork** button in the control panel or activate the **Edit > Edit Colors > Recolor Artwork** command. In the window that appears, click on the „Advanced Options". Now you can set the colors for multiple objects at the same time.

Here you have the opportunity to set specific colors (1). If you click on this button (2) this window will appear immediately the next time you recolor it.

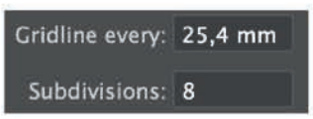


6.2 TUTORIAL: RASTER

When creating graphic content such as logos, symbols, various corporate design products, the grid setting is very important.

You can adjust the grid's settings under **Illustrator > Preferences > Guides & Grid...** (Mac) and **Edit > Preferences > Guides & Grid...** (Windows).

Here you will find two important settings so that you can determine the size of the grid and the subdivisions.

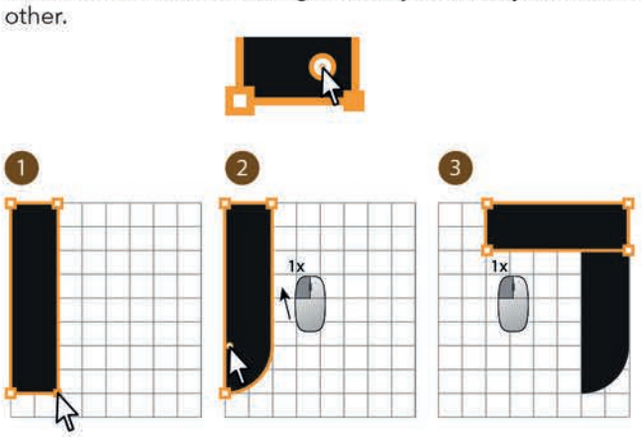


Once you have set the grid size, it is important to activate the grid **View > Show Grid** and **View > Snap to Grid**.

With this setting, the objects are magnetically coupled to the grid when drawing.

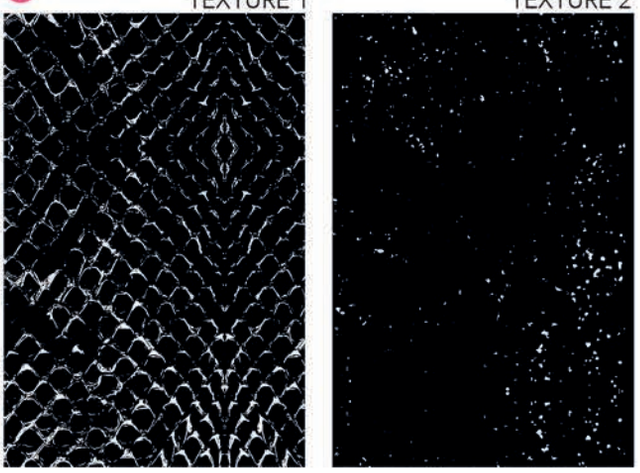
First, create a new A4 page in Adobe Illustrator **File > New > A4.**

Step 1. Create with the **Rectangle Tool** (M) the first object. You will notice that the object will automatically snap to the grid.
Step 2. With the **Direct Selection Tool** (A) you can select an anchor point, the „corner widget" will appears, now you can drag with the **Direct Selection Tool** (A) on this corner widget to make the corners round.
Step 3. Create additional objects as you wish. You will notice that the objects are snap to each other and this makes it much easier to align the objects neatly with each other.

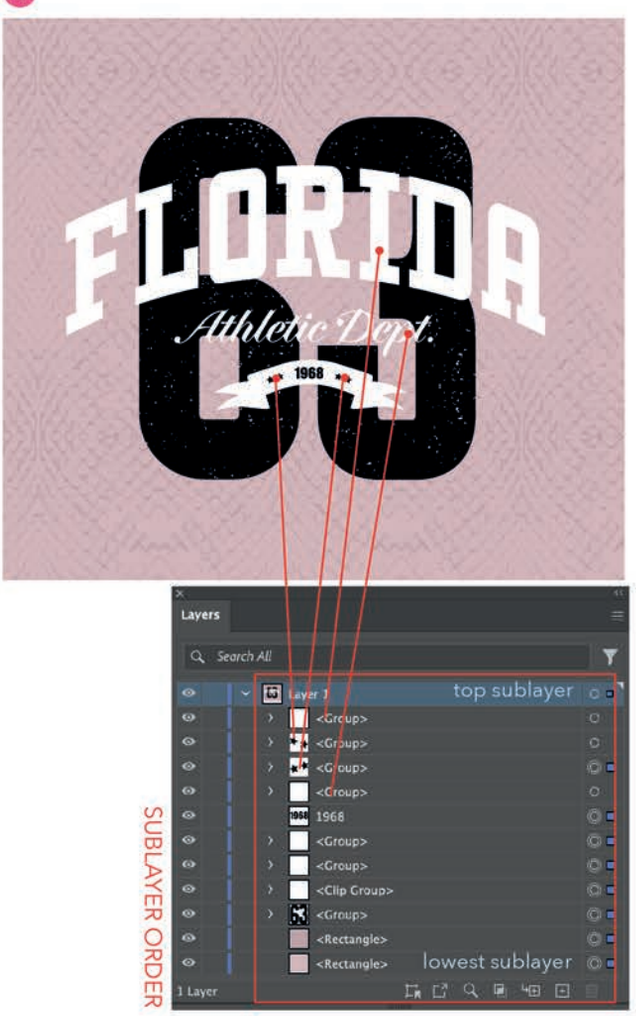


Step 7. Additionally if you want to create a simple texture, find a photo of the desired template (for example surface structure) and see exercise 6.25 (page 88) on how to create bitmap images.

7

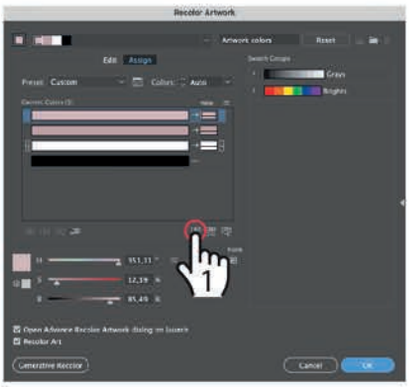


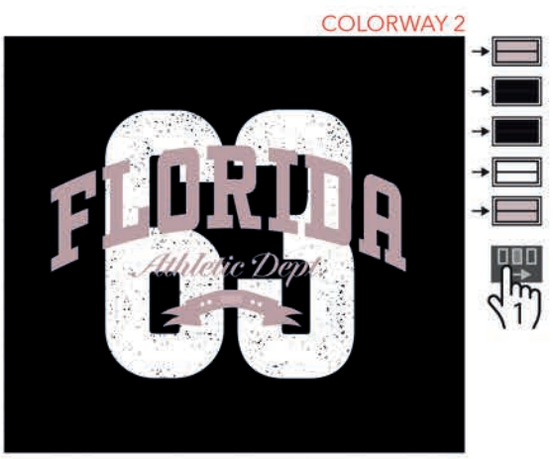
8



Step 8. Now place the objects in the correct order. To change the order of the objects, work with the sublayers in the Layers panel **Window › Layers** or select the individual objects and activate the command **Object › Arrange › Send to Back** or **Object › Arrange › Send to Front.**

9





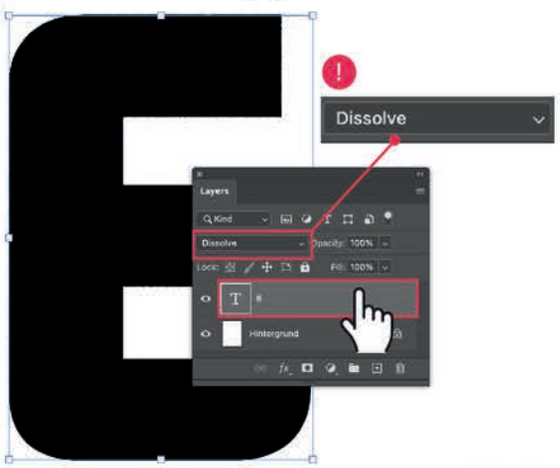
Step 9. To recolor the artwork, open the command **Edit › Edit Colors › Recolor Artwork...**

To play creatively with colors, click on the "Randomly change color order" (1) button. This reorders the objects' colors and creates interesting colorways.

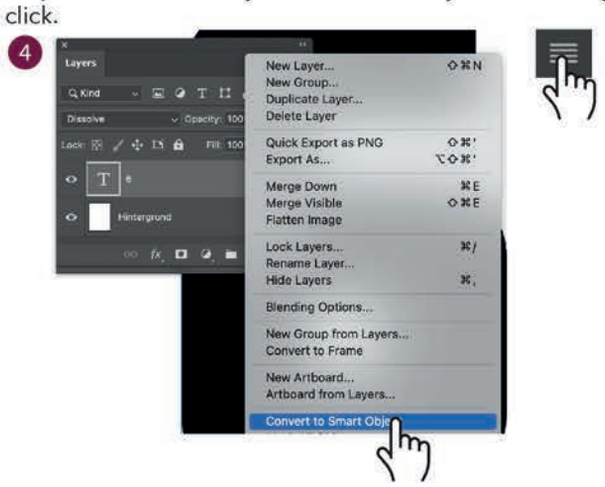
6.11 TUTORIAL: DISSOLVE FILTER

Step 1. Create a new A4 page in Photoshop **File › New › A4**

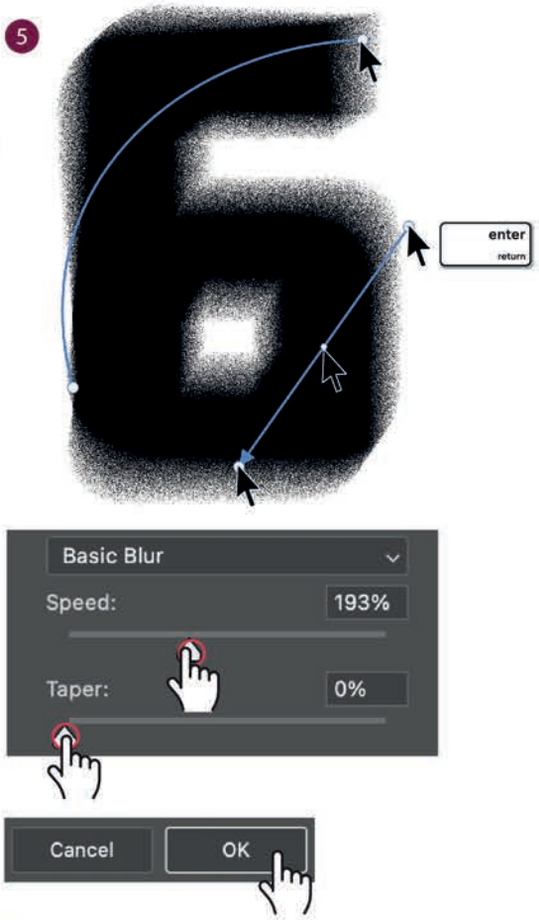
Step 2. Select the **Text Tool** (T), set a new color and font size, click in the empty drawing area with the left mouse button and write a word. Confirm the textbox with **Esc** key or with **Selection Tool.**



Step 3. Set the settings in the layer window to **"Dissolve"**
Step 4. Turn the text layer into a smart object with the right click.

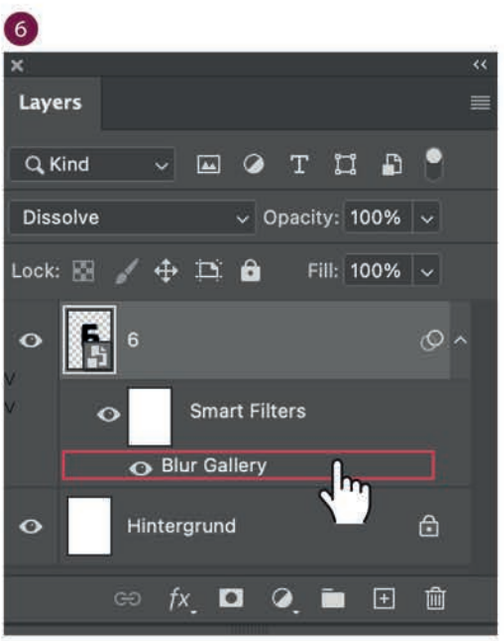


Step 5. Now go to **Filter › Blur Gallery › Path Blur...**



Drag on the blue line to change the direction, click on speed in the right corner to change the settings for the effect. Then click on "OK" or click "enter"key to confirm the settings.

Step 6. To change the settings again, click on the "Blur Gallery" entry in the Layers window.



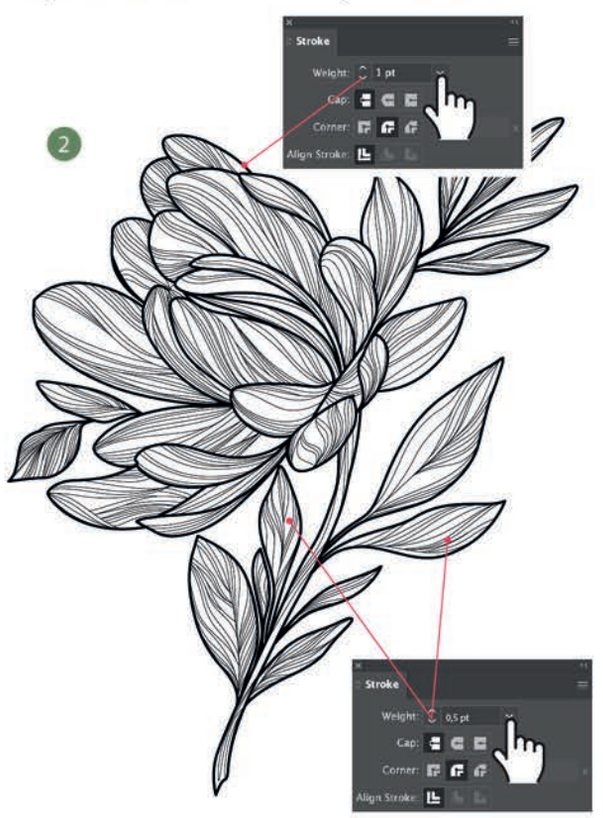
6.18 TUTORIAL: LINE ART ALLOVER PRINT

LIVE-PAINT BUCKET TECHNIQUE

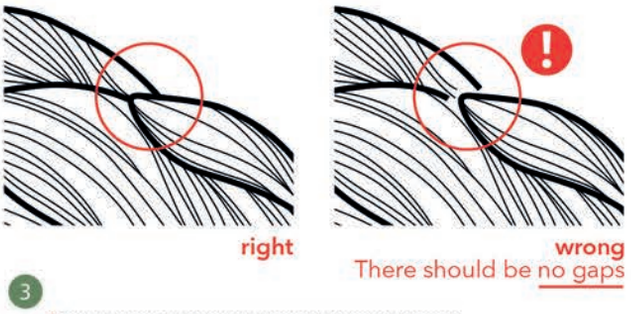
First, create a new A4 page in Adobe Illustrator **File > New > A4.**
-Choose in the tools panel the stroke color „black" and the fill color „None".

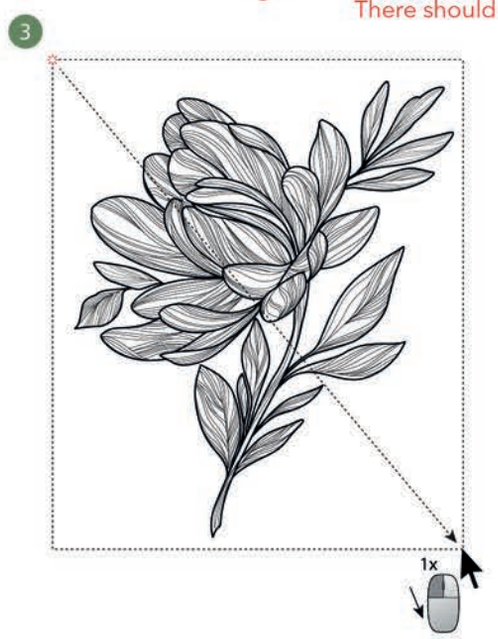
-Set in the stroke panel (**Window > Stroke**) the stroke weight to **1pt** or **2pt.**

Step 1. Place in Illustrator for example a hand drawn sketch first **File > Place.** Trace now the artwork with the **Pen Tool** (P). For complicated drawings like this, you don't need to close shapes, just draw separate lines.
Step 2. For the inner elements you can set the lines thinner.



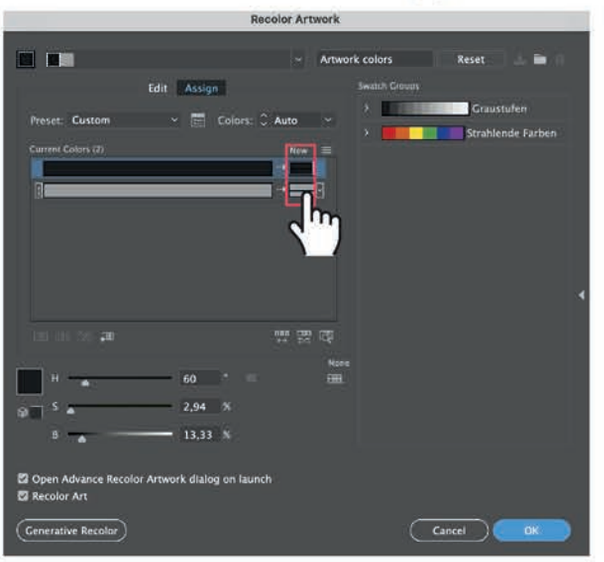
The only thing you should pay attention to when drawing is that there are no gaps between lines. Otherwise you won't be able to fill the object with „fill" color later.





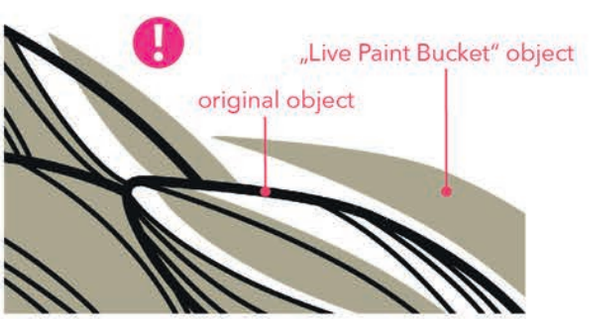
Step 3. Now select all objects with the **Selection Tool** (V).
Step 4. Now activate **Live Paint Bucket** (K) and change the fill color in the **tools panel** to grey for example.

Step 5. Click inside the objects with the left mouse button (the stroke is displayed in red). Once all the gaps are filled, it would be better to convert the artwork with the command **Object > Expand** otherwise you can't edit it properly.



Step 6. To change the colors, click the **Recolor artwork** button in the control panel or activate the **Edit Colors > Recolor > Artwork** command. In the window that appears, click on the „Advanced Options". Now you can set the colors for multiple objects at the same time.

When using the **Live Paint Bucket** (K) tool, pay attention that the tool creates a new object as soon as you fill it. That means there are two objects that overlap at the end.



Now you can set for the object different strokes, fill colors and various effects.

You can find many interesting outlines (artistic brushes) under this menu **Window > Brush Libraries > Artistic.**

Under **Effects** you can find many interesting filters such as the blur filter **Effect > Blur > Gaussian Blur...** which is often used in the artwork development.