Tesserae

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Senior Painting Thesis (AFA 498)
Senior Honors Thesis (HONRS 499)

By

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The culmination of my undergraduate work as a painting major has been two projects. I produced eight oil paintings for my senior painting thesis and six drawings for senior honors thesis. This work was exhibited on Nov. 29th – Dec. 3rd in the BSU Art Department’s Atrium Gallery. These two projects, while separate, are closely related. I have found that discussion of one is inseparable from discussion of the other. Therefore, I have combined the written portion of these theses in which I discuss the development of these pieces. Included are explanations of my painting and drawing techniques, artistic development, meanings in the work, and decision making processes.

Acknowledgements

I would like to thank my classmates, friends, and family, especially my parents who provided so much support to me during my college career. I would also like to thank all of my professors, but especially Kenton Hall, Nina B. Marshall, and my faculty Mentor Scott Anderson.
Tesserae: Artist Statement

Patrick D. Foley

My broad education at Ball State, with minors in mathematics and computer science, has shaped my art. The relationships that go unnoticed between these two disparate fields are what I hope to express with my work.

*Tesserae* (singular: tessera) are small stone or glass tiles used to make mosaics. This was an apt metaphor for my painting process. The five pattern paintings are based on tilings of the picture plane. In this work I divide up various images with a pattern derived from art history or mathematics. The result is an image which is actually pieced together facets of various images which combine into a more abstract image. Typically these images were meticulously rendered as in my first painting of this project, *(4.6.12)*, but lately they have become more abstract. These images are more concerned with the act of painting and the play of colors and light across the surface as in *Untitled*.

I enjoy both abstract and representational painting. Three of these paintings depict night scenes inspired by nocturnal walks. Nighttime is peaceful and quiet and I find it to be a source of meaningful contemplation which is reflected in the paintings. Abstractly, the sense of pattern and repetition in this work relates closely to my other pattern paintings. I find that windows, a recurring subject in my paintings, are particularly attractive because of the colors created by the brightly lit interiors at night.

For my senior honors thesis I created a series of abstract drawings. These drawings are free from strict organization and imagery of my paintings. My inspiration for these drawings stems from scientific sources, primarily microscopic images of cells,
organisms, and rocks. I find these images to be of more than purely scientific value as they have very interesting desirable formal qualities which can make wonderful abstract pieces of art.

I always enjoy the qualities of the medium itself in which I am working and this is evident in my work. The importance of color in my paintings cannot be overstated. I greatly enjoy the nuances of color and the beauty that a painted surface can create. This provides the viewer with an initial window with which to respond to a painting. It is important that my pieces are not read too quickly. I want viewers to investigate my paintings and with a little work be pleasantly surprised. The artists of primary influence to me in these works were Philip Taaffe, James Abbot McNeal Whistler, Edward Hopper, Terry Winters, and M.C. Escher.

I hope that this work can help to initiate an understanding in the viewer of the relationships between art and science. While art is a creative and intuitive endeavor, science is logical and procedural, yet both fields are enhanced by the influence of the other. Creative scientific thought furthers our understanding of the universe and improves technology. This feeds modern society and modern society feeds our art. Aesthetics is important not only to artists but also to mathematicians. Both fields search for the truth. Look and discover.

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Introduction

My broad education at Ball State, with minors in mathematics and computer science, has shaped my art. The primary subject of my work stems from the relationships between art, science, and mathematics. The relationships that go unnoticed between these two disparate fields are a major aspect of what I hope to express with my work. I have always been drawn to many areas of study even within the art department enjoying not only painting but drawing, printmaking, and sculpture.

The *Art in Italy* trip in 2003 had a major impact on my work. While in Italy I was able to see many Renaissance masterpieces. During the Renaissance, art and science were closely related fields and educated individuals investigated both. Seeing Renaissance masterpieces as well as Italian floor patterns and mosaics initiated the spark that has evolved into my present work. *Tesserae* (singular: tessera) are small stone or glass tiles used to make mosaics. This was an apt metaphor for my painting process. The five pattern paintings are based on tilings of the picture plane. In this work I divide up various images with a pattern derived from art history or mathematics. The result is an image which is actually pieced together facets of various images which combine into a more abstract image. A plane tiling in mathematics simply means an arrangement of 2-dimensional figures that fills the plane.

The faceting and integration of separate pieces of imagery in these works represents a synthesis of different entities into a coherent whole. This serves as a metaphor for the combining of the intuitive with the logical. Representation and abstraction have both been important in my work. In many ways, the night paintings of
this exhibit express the purely emotional, intuitive, and visual approach. The drawings are more conceptual, abstract, and scientific. The Tesserae are the combination of the two.

Influences

For as long as I can remember, I have always had a desire to be both a scientist and an artist. Today I still haven’t settled completely on either subject. In kindergarten I remember an assignment to write and illustrate a book on what I wanted to be when I grew up. I wrote “I want to be either an artist or a scientist” and illustrated both. As a child I always enjoyed drawing and visual art. My creative tendencies are in part inherited from my parents who are both musicians. I was also good at math and science in school. I think my scientific interest stems from my grandfather who was a successful chemist.

Mathematics has always been a source of inspiration for me. Mathematics is filled with aesthetically pleasing shapes, forms, and patterns. Symmetry is a basic mathematical property and a basic formal consideration in art. Symmetry, used properly, is elegant. This is why geometric patterns are so appealing. I find Mathematics to be aesthetically interesting and intellectually stimulating. It broadens my horizons and informs my thinking. The layperson seldom experiences the many surprises and amazing results explained by mathematical proofs.

A good example of a branch of mathematics whose aesthetical consequences are becoming well known is chaos theory. In short, chaos theory is the study of dynamic
systems whose outcomes are difficult to predict. These sorts of systems have many patterns which at first may go unnoticed. Strange attractors are patterns which fall out of a chaotic system. Fractals are self-similar, infinitely complicated objects which relate to chaos theory and whose beauty has caught the eye of many a mathematician and artist. Many of the implications of this field of mathematics weren't realized until mathematicians were able to make graphs and pictures of these objects. The visualization of such objects provided the information for greater understanding of chaotic systems and the discovery of their beauty.

Tesserae Paintings

The computer and photography are both important tools which aid in the creation of my work. Photography provides me with a very accurate source of reference for objects and places which are inconvenient or impossible to paint from life. It would be quite difficult to paint outside in the dark at night. Photography brings this into the studio for me. The computer allows quickly work through many designs in my patterned work.

Mathematics and art history are both sources from which I appropriate pattern. Some of my favorites come from Islamic designs. Islamic religious art is nonfigurative and only depicts patterned geometric shapes and flora. Images of animals or people would be considered idolatry. These patterns refer to symmetry and a synthesis of geometric shape to instill in the viewer a cosmological transcendental enlightened understanding of the universe. For Islam, mathematics is a way of contemplating the
wholeness the universe. The mathematical study of tilings also provides me with many
patterns.

There are many steps in the design process of a pattern painting. After selecting
the tiling, I study it so that I can reproduce it accurately. I sit down with paper, pencil,
and a ruler and attempt to draw it. This can be difficult, and it takes a thorough
examination of the tiling and some degree of trial and error. The eventual result is a
sketch of a portion of the pattern which enables me to reproduce the pattern in its
entirety. Then the composition of the pattern on the canvas is worked out. This involves
decisions based on where to crop the pattern and the desired size of the tiles. Then I copy
the entire pattern on the canvas by hand with a pencil and ruler. Occasionally I make
stencils to aid me in this process.

While time-consuming, I find this process necessary. While it would be possible
to project the pattern on the canvas and paint it, I have found that the study of the pattern
itself is a necessary part of the process. It is at once tedious and stimulating. I like to
more fully understand the pattern and its subtleties. It also serves the practical purpose of
preventing me from getting lost in pattern (at least most of the time). I also want the
whole pattern to be as accurate as possible. This accuracy in the line drawing helps to
keep the final painting looking sharp and regular. An understanding of the pattern also
aids in creating a digital sketch of the painting. I use Photoshop™ to recreate the pattern
with the same dimensions and then import digital images which I wish to use in my
painting.

The choice of imagery varies and is not usually based on a specific meaning or
subject but is chosen based on formal issues. Color is the first consideration when I am
selecting the imagery. I make use of the fact that photography often exaggerates and alters the colors in image in strange and interesting ways. Typically I have already conceived of a general color scheme that I want to create within the work. Upon placing images into the pattern, the resultant sketch allows me to make critical decisions about the design of the piece before I ever put the brush to canvas. I examine aspects such as the contrast between the images and how the color is working. I also look for images, parts of images, or patterns in an image that seem too strong or dominant. I attempt to give the images equal importance. Often the dominance shifts between the different images within the painting. Typically I create several of these sketches and use the one which I feel is most successful. The final image is printed for use as reference while painting.

Then I underpaint the canvas with two colors, (or more depending on the pattern) one for each image within the pattern. This ensures that I know which shape goes with which image (they get quite complicated sometimes) and helps enrich the painting. I then commence to paint in all shapes referencing the photo. The photograph is only a guide and there is a great deal of interpretation. I exaggerate colors and push value contrasts. I omit or add information and paint areas in loosely. Often what remains of the imagery is vague and not easily read.

The series of Tesserae works has gradually become more complicated and more abstract. The first painting of the semester, (4.6.12), is fairly tightly rendered even if the exact imagery is not necessarily discernable. It has become less important to me whether or not my audience can discern the exact imagery in the piece. Obscuring the imagery changes the focus of the work to more formal and textural issues.
After (4.6.12), there is a notable shift in how these images are painted. The subsequent piece, *Untitled*, was to the point at which the pattern was laid out and filled in with two colors. I then started painting basic shapes and colors from my sketch. I had barely gotten the general colors down when I stopped and looked at the painting. It was pleasing as it was. With a little more work it was finished. The split complementary contrasting color scheme was strong. I felt that it was an elegant and successful composition. The piece was loose, free, fresh, and bright. Sometimes less 'finished' piece, one that is not overworked, is still resolved. The elements coalesce without being tied to exact rendering. This painting evolved into a more subjective look at the images I was using. It became more abstract and largely unreadable. The remainder of the tiled paintings, (3.4.2.6; 3.4.6.4), *Arabic Blue*, and *Foliar*, continue this trend.

In *Foliar* I used a famous pattern discovered by the mathematician Penrose. This pattern was intriguing because the tiles tend to make what look like cubes. The name *Foliar* means something that relates to leaves or foliage. This title was chosen for the imagery used as well as the patterns resemblance to leaves.

Several artists have influenced my pattern based work. Philip Taaffe’s paintings are pattern based. He uses images which he repeats in a regular geometric way to create a brightly colored patterned canvas. His symmetric compositions create paintings that are both formal and abstract in feel and have intriguing motifs. Much of M. C. Escher’s work is based on plane tilings. Escher copied Islamic patterns in his notebooks and developed his own layman’s theory for creating periodic plane tilings. He is probably the best known artist for synthesizing art and mathematics and was my childhood favorite. While pattern is important to both of our works, we use it in a very different manner.
Escher was obsessed with making shapes that not only divide the plane but create the outline for some kind of figure such as a person or animal. I am more interested in the pattern as a geometric way of dividing my picture plane to fracture and subvert imagery.

Nocturnes

The three representational paintings in this show are painted differently than the pattern paintings. *Nocturnes 1 & 2* rely on the technique of glazing. These paintings begin with a grisaille. The entire panel is painted a middle gray color. Panels were used because it is easier to wipe paint away with a rigid substrate. I draw on the panel by wiping out the light areas of the image, leaving the darks as gray. In one session the foundation of the image is created in grey and white. Once this is dry, transparent glazes of color were used to color the painting. The alkyd medium used for the glazes helps to thin the layers of paint, ensuring transparency, as well as giving the painting a glossy finish. These layers of paint filter the light reflected off the bright white gessoed canvas underneath. This helps to give the painting a warm glow and deep, rich dark values.

A difference can be seen in *Night Owl* which was not glazed but painted opaquely. I underpainted this piece cadmium orange because it would complement the greens and purples in the finished painting. The painting was quickly sketched out with thinned paint to lay out the basic shapes, colors, and proportions. Then I worked over the entire painting with thick opaque paint.

These pieces are representational yet they still have an abstract quality about them which I enjoy. They have a sense of pattern and repeated shapes that continue across the
canvas creating an interesting geometric pattern. These paintings are inspired by occasional nocturnal walks. Recently, I have spent much of my time working at night. Nighttime is peaceful and quiet and I find it to be a source of meaningful contemplation.

Windows at night are particularly attractive because of the colors created by the brightly lit interiors contrasted with the deep dark of night. I love the contrast of orange sodium lights with the green hue of fluorescents through windows or the blue of natural light at dusk. These interactions between light sources were also the inspiration for the colors in *Untitled*.

The interactions of light in various settings has been a major recurring theme in my work. Illuminated, brightly lit, reflective objects, or places where different colors of light mix, are all examples of this theme. I find these objects enjoyable to paint and recreate the effect of their luminosity. The most common object in this vein is windows. Windows, whether viewed from inside or outside, are at once mundane and at the same time visually interesting. I am drawn to the look of light from a window reflecting off surfaces such as floors, walls, and ceilings. Windows are a prime example of how my paintings are often inspired by some visual experience that intrigues me in an optical way. This is usually something I have seen that I want to interpret via paint which often evokes a thoughtful or meditative response.

Joseph Soleman, James Abbot McNeal Whistler, and Edward Hopper have all been influential to the development of my night paintings. Soleman’s paintings of his studio windows were inspiring because of his subjective use of color and shape. Whistler’s nocturnes describe glowing colors of light sources at night. Hopper’s paintings provide a
fresh look at ordinary interior spaces which relate to how I approach such settings in my work, as in *Night Owl*.

**Drawings**

The preparatory work for my drawings is much less intensive than for the paintings. A quick sketch to organize the composition is usually sufficient as these drawings are impromptu and they are meant to be spontaneous. Making large drawings is exciting because they are on a similar scale to that of my paintings. There is also something seductive about the qualities of working on good paper. I prepare the paper with colored washes of acrylic or watercolor paints. I then draw on the prepared paper with various media including charcoal, conté crayon, pastel, and acrylic or watercolor paint. I usually start with charcoal to establish the dark values and the basic composition and then proceed with other media to apply additional color and push value contrasts.

The inspirations for these drawings came from organic shapes and forms pulled from scientific sources, especially images of microscopic structures. I looked at images of rocks which contained interesting colors and patterns. Images of human cells were also of great use to me as several drawings are based on different cells of the body. These drawings are mostly abstract and relate to the elegance of such patterns, shapes, and forms. Although they are organic in nature, they still bear a strong relationship to my geometric tesserae paintings because they both involved a faceted imagery.

The act of drawings in a spontaneous manner allowed me to break from the tight patterning in my paintings. Titles for these drawings grew out of the original sources of
inspiration from which they were drawn. For instance, *Serpentine, Hard Water*’s color scheme comes from a picture of a slice of serpentine. The shapes in this drawing twist like a serpent. The brown drips and brushstrokes remind me of iron stains left by hard water.

Terry Winters’ work is both abstract and drawn from scientific biomorphic sources. His work resembles clusters of cells and other images from nature. I would also relate my drawings to biomorphic surrealism, especially the work of Yves Tanguy whose nonobjective biomorphic shapes I find compelling. They bear a resemblance to the shapes I am using.

On Painting

Painting is a sensual way of seeing. Painters produce an optical experience where every part of it has been physically touched. It is this very sensual act of seeing and responding to color which makes painting unique. When noticing a brush stroke one sees what the painter has touched with his/her eyes. I always enjoy the qualities of the medium itself in which I am working and this is evident in my work. For me, painting is about color. There is no more tactile, visceral way of working with color than painting. Mixing paint is both immediate and satisfying and using color in an elegant way is an integral aspect of my paintings. I greatly enjoy the nuances of color created through paint. My paintings feel like they are painted and I believe they are beautifully painted. They can be representational yet still feel worked, interpreted, and can contain brush strokes, drips, and/or smears. I not only attempt to create interesting color schemes in my
paintings but also to include many subtle passages of modulated color throughout a piece. These color subtleties and texture create patterns that are abstract yet simultaneously coalesce into a representational image.

The beauty of the painted surface allows the viewer an initial window through which to enter into and respond to a painting. It provides an incentive for investigation of the work. A good painting should make a strong initial impression yet allow for repeated discoveries that are not easily exhausted. I want viewers to enjoy the discoveries that can be made when looking at my work. The paintings are layered, multi-faceted, and complex, not only in surface structure but also in the visual sources that are referenced. This combination requires some effort on the part of the viewer to interpret the work. This complexity allows a broad range of interpretation, relating not only to formal issues such patterns, shapes, colors, and surface but also the ongoing relationship of science and art.

Conclusion

I hope that my work can help to initiate an understanding in the viewer of the relationships between art and science. While art is a creative and intuitive endeavor and science is logical and procedural, both fields are enhanced by the influence of the other. Creative scientific thought furthers our understanding of the universe as well as improves technology. Science feeds our ever evolving modern society which feeds our art. Art provokes creative thought. Aesthetics is important not only to artists but also to mathematicians. In essence both search for the truth, whether in ourselves or the world
around us. I hope that those who view my paintings and drawings will walk away with a spark of insight into the connections between these two subjects. These projects have enriched my self-awareness as an artist and will serve as a platform for my future artistic and intellectual endeavors.
*Untitled*, oil on canvas, 59” x 48”
(4.6.12), oil on canvas, 60" x 35½"

(3.4².6; 3.4.6.4), oil on canvas, 57" x 43½"
Nocturne 1, oil on canvas, 24" x 48"

Nocturne 2, oil on canvas, 24" x 48"
Arabic Blue, oil on panel, 47½" x 48"

Night Owl, oil on canvas, 36" x 60"
*Foliar*, oil on canvas, 60” x 36”

Top Right: *Spindle*, acrylic, graphite, and watercolor pencil, on paper, 30” x 22”

*Stem*, acrylic, pastel, and conté crayon on paper, 22” x 30”
Olivine Orange, acrylic, graphite, and charcoal on paper, 44½" x 37½"

Sublingual, watercolor, acrylic, graphite, charcoal, and conté crayon, on paper, 44½" x 38"

Cochlear, watercolor, guache, charcoal, and conté crayon, on paper, 44½" x 39½"

Serpentine, Hard Water, acrylic, graphite, and charcoal on paper, 44½" x 36½"
Nocturne 2 with a completed gresaille. The first step of the glazing technique involves establishing the values in the painting in gray.

Sketch for the pattern of (4.6.12).

Foliar in an early stage of development. The tiles in this pattern have been painted flat colors.
Pattern for *Arabic Blue*.

Pencil Sketch for *Untitled*. The first step in planning my Tesserae paintings consists of drawing the pattern.

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