

ON WALLDRAWINGS

I wanted to do a work of art that was as two-dimensional as possible.

It seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall.

The physical properties of the wall, height, length, color, material, architectural conditions and intrusions, are a necessary part of the drawings.

Different kinds of walls make for different kinds of drawings.

Imperfections on the wall surface are occasionally apparent after the drawing is completed. These should be considered a part of the wall drawing.

The best surface to draw on is plaster, the worst is brick, but both have been used.

Most walls have holes, cracks, bumps, grease marks, are not level or square and have various architectural eccentricities.

The handicaps in using walls is that the artist is at the mercy of the architect.

The drawing is done rather lightly, using hard graphite so that the lines become, as much as possible, a part of the wall surface, visually.

Either the entire wall or a portion is used, but the dimensions of the wall and its surface have a considerable effect on the outcome.

When large walls are used the viewer would see the drawings in sections sequentially, and not the wall as a whole.

Different draftsmen produce lines darker or lighter and closer or farther apart. As long as they are consistent there is no preference.

Various combinations of black lines produce different tonalities; combinations of colored lines produce different colors.

The four basic kinds of straight lines used are vertical, horizontal, 45° diagonal left to right and 45° diagonal right to left.

When color drawings are done, a flat white wall is preferable. The colors used are yellow, red, blue and black; the colors used in printing.

When a drawing is done using only black lines, the same tonal-

lity should be maintained throughout the plane in order to maintain the integrity of the wall surface.

An ink drawing on paper accompanies the wall drawing. It is rendered by the artist while the wall drawing is rendered by assistants.

The ink drawing is a plan for but not a reproduction of the wall drawing; the wall drawing is not a reproduction of the ink drawing. Each is equally important.

It is possible to think of the sides of simple three-dimensional objects as walls and draw on them.

The wall drawing is a permanent installation, until destroyed. Once something is done, it cannot be undone.