

## Introductory Assignment

# Abstract Drawing

Read the following instructions carefully:

With one cut, trim your paper down to a square (maximizing the paper area). Use your pencil and ruler to carefully draw a one inch border. Within this border, divide the page into four equal squares. Within each square, draw equally-spaced, parallel lines. In the top left square, draw yellow vertical lines, and proceeding clockwise, draw black horizontal lines in the next, diagonal magenta lines (bottom-right to top-left) in the next, and blue diagonal lines (top-right to bottom-left) in the last square. The lines should be closely spaced but not touching. When you are done, write your name and copy these instructions onto the back of your drawing.

### Materials provided

- 14"×17" sheet of paper
- X-Acto knife
- Metal ruler
- HB Pencil
- Colored pencils (yellow, blue, magenta, black)

Carry out these instructions while being precise in your measurements, cutting, and drawing. Work by yourself.

ART S131 01  
Introduction to  
Graphic Design

Wed/Fri 1.30–6.30  
Green Hall, Room 210

Class wiki-page:  
[art.yale.edu/S131](http://art.yale.edu/S131)

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Sol Lewitt

## Artist's statement (1970–71)

The draftsman and the wall enter a dialogue. The draftsman becomes bored but later through this meaningless activity finds peace or misery. The lines on the wall are the residue of this process.

Each line is as important as each other line. All of the lines have become one thing. The viewer of the lines can only see lines on a wall. They are meaningless. That is art.

– Pasadena Art Museum Catalogue, 1970

The artist conceives and plans the wall drawing. It is realized by draftsmen. (The artist can act as his own draftsman.) The plan, written, spoken or a drawing, is interpreted by the draftsman.

There are decisions which the draftsman makes, within the plan, as part of the plan. Each individual, being unique, given the same instructions would carry them out differently. He would understand them differently.

The artist must allow various interpretations of his plan. The draftsman perceives the artist's plan, then reorders it to his own experience and understanding.

The draftsman's contributions are unforeseen by the artist, even if he, the artist, is the draftsman. Even if the same draftsman followed the same plan twice, there would be two different works of art. No one can do the same thing twice.

The artist and the draftsman become collaborators in making the art.

Each person draws a line differently and each person understands words differently.

Neither lines nor words are ideas. They are the means by which ideas are conveyed.

The wall drawing is the artist's art, as long as the plan is not violated. If it is, then the draftsman becomes the artist and the drawing would be his work of art, but that art is a parody of the original concept.

The draftsman may make errors in following the plan without compromising the plan. All wall drawings contain errors. They are part of the work.

The plan exists as an idea but needs to be put into its optimum form. Ideas of wall drawings alone are contradictions of the idea of wall drawings.

The explicit plans should accompany the finished wall drawing. They are of importance.

– Art Now, vol. 3, no. 2, 1971