

# Haley Prestifilippo | Session 3:

## Nontraditional Drawing Surfaces

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### List of Required Supplies:

- Fabrics: printed cotton, lacy, thin, textured, silky, canvas
- Paper: thick, transparent, textured, etc
  - ▷ Bristol
  - ▷ Frosted Dura-Lar
  - ▷ Watercolor
  - ▷ Stipple board
  - ▷ Yupo
- Nature: tree barks, leaves, etc.
- Objects: bottles, cans, boxes, wood, clothing, bags, furniture – almost anything!
- Cutting utensils: scissors, X-Acto or OLFA knives
- Glue of some kind, Elmers or glue sticks – or both.
- Mediums: draw with pencils, pens, markers, any of the mediums they invented or discovered in previous sessions.

### Additional Links (optional):

Gregory Euclide overview/interview: <https://www.youtube.com/watch?v=WA6YFSM3OGc>

Gregory Euclide non-video interview: <https://www.mmam.org/blog/2020/3/10/gregory-euclide-observation-infiltration>

**Space/Facility Requirements:** Tables, table coverings (inexpensive tablecloth or butcher paper), sink for cleaning up after.

**Student Time Required:** Flexible; 2-3 hours recommended but can be compressed or divided into multiple classes.

## Step-by-step Instructions:

### Introduce artist Gregory Euclide

- Using found objects.
- Manipulating surfaces to come off the wall, inhabit 3D spaces.

### Vocabulary

- **Surface:** The substrate upon which a drawing or artwork is created. Traditionally, drawings are created on some time of paper.

**Exercise:** Experiment with transparent, soft, and non-regular drawing surfaces that are both provided and brought in by students.

1. Spend time experimenting with mark making on these surfaces, and/or combining surfaces.
  - a. Allow students to use whatever medium they enjoyed most from previous experiments (traditional or non-traditional); traditional may be easiest to start.
  - b. Encourage them to consider the following methods or ideas:
    - Overlapping, layering different surfaces (mylar on fabric? lace over wood? What happens when drawing on these?)
    - Transparency – working on both sides of surface
    - Weaving
    - Folding
    - Cutting
    - Debossing – pressing into the surface to create an indented mark
2. Students will end this experiment by once again making translation/ rendering of the same object. If the previous two experimental drawing lessons have been completed, using the same object can be very effective.
3. Gather students to discuss:
  - a. How do new surfaces affect the image and concept?
  - b. How does it change the energy of the piece or the mood?
  - c. Exciting discoveries
  - d. Other observations

**Artist examples: Gregory Euclide**



**Student examples. All images courtesy of the artists.**

**Right:**  
Izzy Bliss  
"Beverly"  
11"x 15"  
Mixed media



**Bottom:**  
Kaitlyn Vercellino  
Construction paper, acrylic  
paint,  
oil paint, tracing paper, nerds,  
clear paper

