

# BY ANY MEANS OF MAKING

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JULY, 2025

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## ABSTRACT

This thesis investigates how analog, low-cost making practices—rooted in DIY and punk aesthetics—can serve as effective tools for teaching foundational principles in graphic design, offering an alternative to software-dependent learning environments. The following document can be broken into the following activities: *Copy & Play*, *Type Set*, and *Lock Your Layers*, which utilizes the *Principles of Art and Design*<sup>1</sup> as learning objectives. These principles are then explored by the participants through playful interaction. By using commonly understood principles in design, we create a baseline that can be used to compare with other design education research.



**BY ANY MEANS OF MAKING**

A THESIS

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## MADE BY MANY

The thesis presented would not have been possible without the help of many individuals committing time out of their days to do so. The intention behind *By Any Means of Making* is to encourage fellowship between those who seek to make things but may not have the means for expensive materials or equipment. Thank you to all of the individuals who helped bring this thesis to the gallery, and a special thank you to Dan Elliott for all of your feedback.

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## INTRODUCTION

Design is a multi-faceted term that, at its core, is a mindset for problem solving. A need to articulate the intention behind what we make and a goal to improve with every iteration. Design is a process in which we give purpose to voice and shape. It is not a sterile, inflexible tool, though. It warps and bends to what best suits the individual who wields it. Design is the individual's core person exemplified. Ellen Lupton makes note of the humanist qualities that give life to design in her book, *Design is Storytelling*<sup>1</sup>, in which she states, "Design embodies values and illustrates ideas. It delights, surprises, and urges us to action. Whether creating an interactive product or a data-rich publication, designers invite people to enter a scene and explore what's there, to touch, wander, move, and perform."

The intimate qualities that designers draw upon are what attracted me to the practice, but I found upon entering the field that a large portion of the current design industry is built on digital tools, especially computers and Adobe products. For someone interested in pursuing design, this can be intimidating, and yet for many students, learning is the expectation. Forced to juggle multiple software fees alongside the cost of a computer, they can find themselves excluded from fully engaging with the learning process or worse, not included at all within traditional academic educational systems. These barriers can discourage participation from potential emerging designers and prevent them from discovering how design might connect to their current interests or future goals.

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<sup>1</sup> Lupton, Ellen. *Design is storytelling*. New York, NY: Cooper Hewitt, Smithsonian Design Museum, 2021.

I question how we can transform expectations for learning graphic design that look beyond these types of tools, specifically working with computers and expensive, proprietary software tools.

This thesis investigates how analog, low-cost making practices—rooted in DIY and punk aesthetics—can serve as effective tools for teaching foundational principles in graphic design, offering an alternative to software-dependent learning environments. The following document can be broken into the following activities: *Copy & Play*, *Type Set*, and *Lock Your Layers*, which utilize the *Principles of Art and Design*<sup>1</sup> as learning objectives. These principles are then explored by the participants through playful interaction. By using commonly understood principles in design, we create a baseline that can be used to compare with other design education research. I will not be discussing how the design process could be democratized in this essay, as conveyed in Hyysalo’s article, *The Work of Democratized Design in Setting up a Hosted Citizen-Designer Community*<sup>2</sup>. For the sake of conciseness, we will be focusing on research related to design education and ways in which resources can become more freely available.

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<sup>1</sup> “Library Guides: Design Fundamentals: Elements & Principles.” Elements & Principles - Design Fundamentals - Library Guides at UC Berkeley, August 27, 2024. <https://guides.lib.berkeley.edu/design>.

<sup>2</sup> Hyysalo, Sampsa, Virve Hyysalo, and Louna Hakkarainen. “The Work of Democratized Design in Setting-up a Hosted Citizen-Designer Community.” *International Journal of Design*, January 4, 2019.



## CONTEXT

Regarding democratized design education, Kelly<sup>1</sup> encourages higher education as a designer's best chance at success in a rapidly technologically innovative point in time. Higher education would result in a more productive designer in the face of the age of Canva templates, but the fact of the matter is that this is not feasible for many who may have the mental plasticity needed to be a concept-focused graphic designer. From conducting workshops and teaching foundational classes in higher education, I have found that communities centered in critical thinking continuously seem to be the key factor in developing a robust understanding of design. This can very much be found in higher education programs, but once again, there's the rub that many may not be able to access this. The article, *Democratizing Innovation in Organizations: Teaching Design Thinking to Non-Designers*<sup>2</sup>, outlines the pros of community based learning stating, "Building a learning community, both formally (through programs like US Health & Human Services' Ignite Accelerator) and informally through facilitating networks, supports peer-to-peer learning, which can be especially effective in an online class environment, where learners are often isolated and lack supportive colleagues." Fellowship in design communities on a grassroots level can be innovative if the community ethos encourages critical thinking. By comparing design movements like New Wave, Post-Modern, and Swiss International, the Punk movement during the 1970s-80s held this understanding in spades.

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<sup>1</sup> Kelly, Rebecca, and Ciana Steller. "The Democratization of Design: A Case Study Looking at the Future of Design Education and the Do-It-Yourself Designers." ICERI Proceedings 1 (November 2023): 6828–37. <https://doi.org/10.21125/iceri.2023.1704>.

<sup>2</sup> Liedtka, Jeanne, Randy Salzman, and Daisy Azer. "Democratizing Innovation in Organizations: Teaching Design Thinking to Non-designers." *Design Management Review* 28, no. 3 (September 2017): 49–55. <https://doi.org/10.1111/drev.12090>.

Much of the ethos and visual style of my research was inspired by fanzines made during the 1970-80's punk movement, such as *Mark Perry (Mark P.)'s Sniffin' Glue*<sup>1</sup> or *Tony Drayton (Tony D.)'s Ripped & Torn*<sup>2</sup>, which harbored a do-it-yourself attitude, of which was most-likely due to the lack of funds available to these punk designers. Mark P. was even quoted in *Scissors and Glue: Punk Fanzines and the Creation of a DIY Aesthetic*<sup>3</sup>, stating, "...punks have been telling us we've got the best mag around. Well, of course we have 'cause we're broke, on the dole and live at home in boring council flats, so obviously we know what's goin' on!" The zines made by these designers were frantic, almost desperate to make their message heard, which was made clear from the mistakes and typos left in the body paragraph, haphazardly covered and handwritten over. Authors such as Mark P. and Tony D. lead with a brazen honesty in their collaged zines that echoed the same sentiments that my thesis seeks to conjure in its learning objectives and activities.

Bestley makes a counterargument that the Punk movement championing the DIY ideology is little more than lip-service when in the face of larger production scaling. Which is a fair assessment when your goal is monetary profit. As spoken about in research from Ensminger and Margolin<sup>6</sup>, that was

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<sup>1</sup> Mark Perry. *Sniffin' Glue Punk Fanzine Compilation*. 1978. Retrieved from the Digital Public Library of America, <http://www.moma.org/collection/works/156153>. (Accessed April 13, 2025.)

<sup>2</sup> Drayton, Tony. *Ripped and Torn: 1976—79 - The Loudest Punk Fanzine in the UK*. London, UK: Omnibus Press, 2018.

<sup>3</sup> Triggs, T. "Scissors and Glue:: Punk Fanzines and the Creation of a DIY Aesthetic." *Journal of Design History* 19, no. 1 (January 1, 2006): 69–83. <https://doi.org/10.1093/jdh/epk006>.

Bestley, Russ. "Design It Yourself? Punk's Division of Labour." *Punk & Post-Punk* 7, no. 1 (March 1, 2018): 7–24. [https://doi.org/10.1386/punk.7.1.7\\_1](https://doi.org/10.1386/punk.7.1.7_1).

Ensminger, David. "The Allure of the Instant: Postscripts from the Fading Age of Xerography." *Art in Print* 1, no. 6 (2012): 16–24. <http://www.jstor.org/stable/43047060>.

Margolin, Victor. "Rebellion, Reform, and Revolution: American Graphic Design for Social Change." *Design Issues* 5, no. 1 (1988): 59. <https://doi.org/10.2307/1511561>.

not the core intention behind the movement. Rather, it was only until larger record labels found potential profit and began warping the punk sound that capital gains began to become a priority.

## METHODS

I created three activities that focused on different learning objectives to test methods for teaching fundamental graphic design concepts through alternative means, methods, and tools. Parameters have also been put in place for each activity to create creative constraints for the participants to navigate through. These constraints are also effective building blocks for the less creatively hesitant to build upon.

The three activities, *Copy & Play*, *Type Set*, and *Lock Your Layers*, utilize playful tactile experiences to provide a mode of learning beyond that of digital means. Many different entities have their interpretation of what design principles are most important, but for the most part, they are all the same, with a different coat of paint depending on what their program's priority is. So, for this research, we will be using the *Principles of Art & Design and the Elements of Art & Design* outlined by Melissa Cheyenne Foote<sup>1</sup> due to their similarities and lack of identifiable uniqueness to other lists. Their principles are: balance, emphasis, movement, pattern & repetition, rhythm, proportion, variety, and unity; the elements being: line, shape, form, color, value, space, and texture. We will also be outlining the reasoning for the materials chosen, the construction process, and the response to each activity by the participants. The goal for every interaction is to have a better understanding of how the associated principle(s)/element(s) function in the context of the activity, as well as an aspect of creative freedom found within the constraints of the activity. Play is a key term when developing these activities, and so this will also be a point of metered measurement.

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<sup>1</sup> "Library Guides: Design Fundamentals: Elements & Principles." Elements & Principles - Design Fundamentals - Library Guides at UC Berkeley, August 27, 2024. <https://guides.lib.berkeley.edu/design>.

## ACTIVITY #1: COPY & PASTE

### Overview

*Copy & Paste* is a series of college workshops using ink-jet copiers conducted in collaboration with Third Street Academy Elementary, the Greenville Museum of Art, the Greenville Autism Society, and the Sheppard Memorial Library. These organizations were chosen due to their relationship with the public being mostly non-profit, and their need for art & design-related programming. Printed 8.5x11in copy paper byproducts from these workshops were then collaged together on a large panel of Homasote using wheat-paste as a representation of their collective work. Individual prints done by the participants could also be viewed in a spiral-bound notebook presented beside the collaged panel. Their names were then listed above the spiral-bound notebook to give proper credit to their work and give them a voice in a space where they might not typically have one.

Their main takeaways from these workshops are a greater understanding of value, texture, space, movement, and balance (some of the aforementioned principles/elements of art and design) and knowledge of how to design compositions using collage techniques often used by punk designers in the 1970s-80s.

Every group had different needs depending on age, skill, mental ability, and physical mobility. With those factors in mind, my approach to each group was unique. During the workshops, each participant would be provided print media(magazines, newspapers, books, etc.), textures printed on transparency film & velum, alcohol ink stamp books, pens of varying weights, correction tape, scissors, hobby knives, and fabrics of different weaves. Knives and some scissors could not be provided to Third Street Academy Elementary and the Greenville Autism Society since the faculty at both

advised against it due to safety concerns. The groups were then walked through a clear step-by-step process on how to non-destructively collage due to the limited amount of provided material available, which for the most part stayed consistent across all workshops.

Afterwards, they would choose from the provided color groups of copy paper(pink & blue) what they might want to have their final copies printed on for them to take home. This was not so rigid that they had to only choose one color group to print, but it was necessary to differentiate each group from one another on the collaged panel.

## **Process**

After experimenting with *The Nation* magazines found at a local library in Greenville, NC, I designed a few test collages(FIG 1-3) similar to the process utilized by 1970s punk designers. This was to ensure that the steps were not overtly complicated due to the two-hour time limit allotted by many of the organizations that participated.

Tools, papers, and collage materials, aside from *The Nation* magazines, were collected to prepare for the workshops. *The Nation* magazines were not provided during the workshops because of my concern about damaging loaned property not owned by East Carolina University.

Third Street Academy Elementary, an all-boys school, was the first site of the workshops and consequently yielded the most unexpected results. The group that participated were fifth graders, and their excitement upon realizing they could produce numerous copies after designing their collage informed me that the workshop was functioning to a frankly surprising success. They approached





FIG 1. NATION MAGAZINE COLLAGE #1



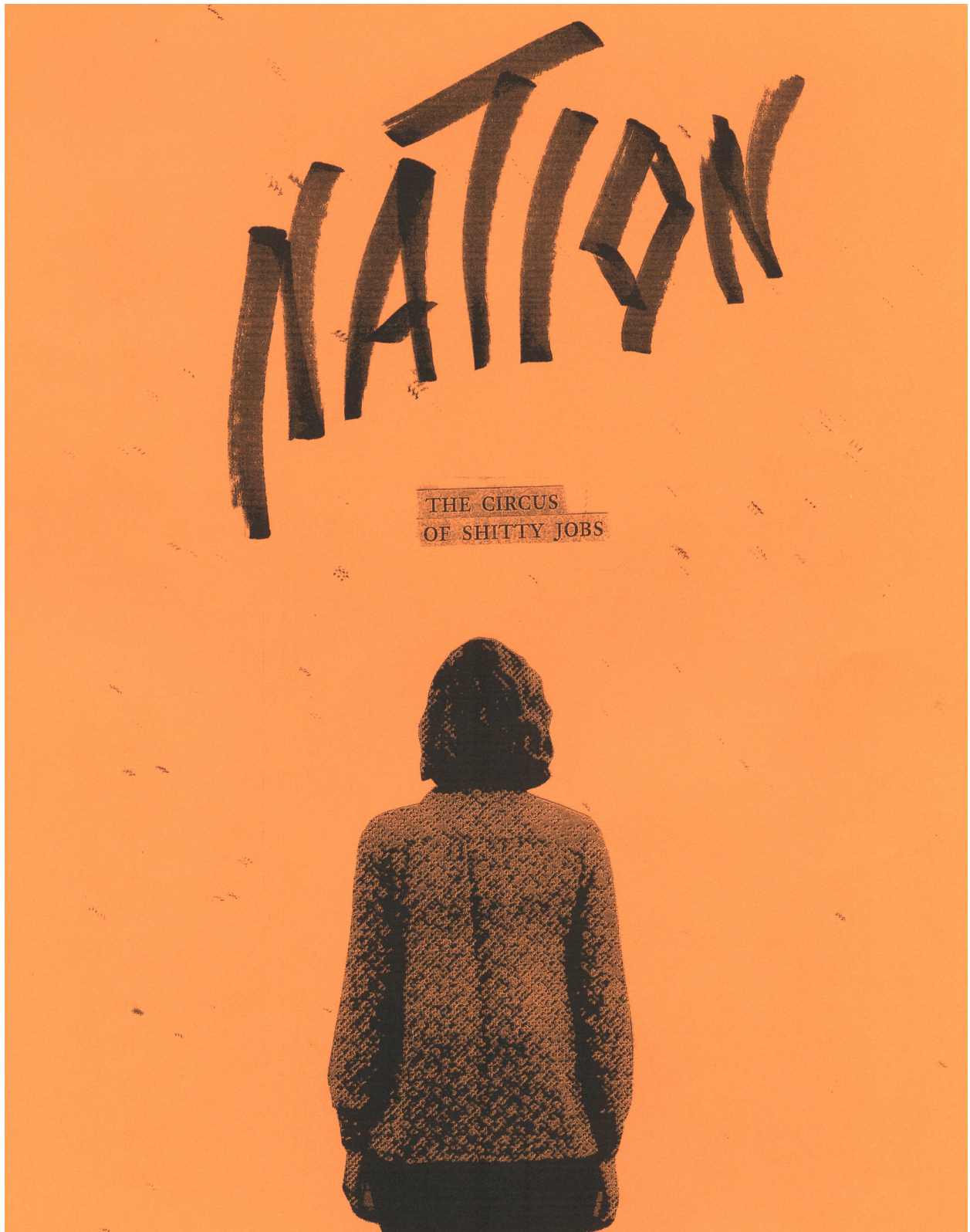


FIG 2. NATION MAGAZINE COLLAGE #2





FIG 3. NATION MAGAZINE COLLAGE #3

materiality with a ferocity that was both invigorating and terrifying. The students mixed alcohol stamp ink with correction fluid like a painter with a wide-bristle brush, destroying what was thought to have been a streamlined workshop. Despite the mess, the work spoke for itself. A mixture of values scattered across pages in blots of white and black created a mosaic that underlined the term playful(FIG 5). Their process was dangerous to the future of the printed media due to their zealous use of the refill containers for the alcohol ink stamp pads. Therefore, in later workshops, parameters in material usage were constrained, and stamp pads were no longer provided.

The preceding Greenville Museum of Art workshop was far more predictable but still resulted in phenomenal work. The age range within this group was significantly broader. The consensus from the previous group was to print in shades of blue, which was predictable from an all-boys school, and in response, during GMoA's workshop, the participants decided to print exclusively in shades of pink(FIG 6). To preserve the eye, beige and white prints were added to the final panels to ensure a balanced collaged panel. The response to previous workshops was unexpected and resulted in the decision for every panel to be colored uniquely from one another.

Next, the Greenville Autism Society approached the copier collaging process with a similar excitement to Third Street Academy Elementary. It differed from the past workshop in large part because it was a far more controlled environment. This was most likely caused by my greater skill at hosting and the support the staff provided. They noticed the variety of colors available and wanted to print with both pink and blue shades(FIG 9). To this, I was overjoyed and elected to present this in their panel, wheat-pasting both pink and blue together.





FIG 4. COPY & PASTE WORKSHOP, IMAGE #1

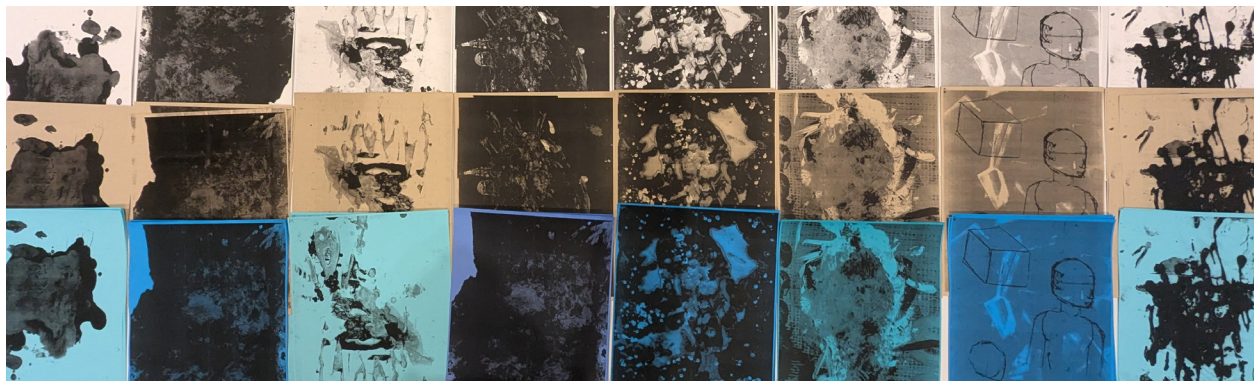


FIG 5. COPY & PASTE WORKSHOP, IMAGE #2



FIG 6. COPY & PASTE WORKSHOP, IMAGE #3



FIG 7.  
THIRD  
STREET  
ACADEMY  
COLLAGE

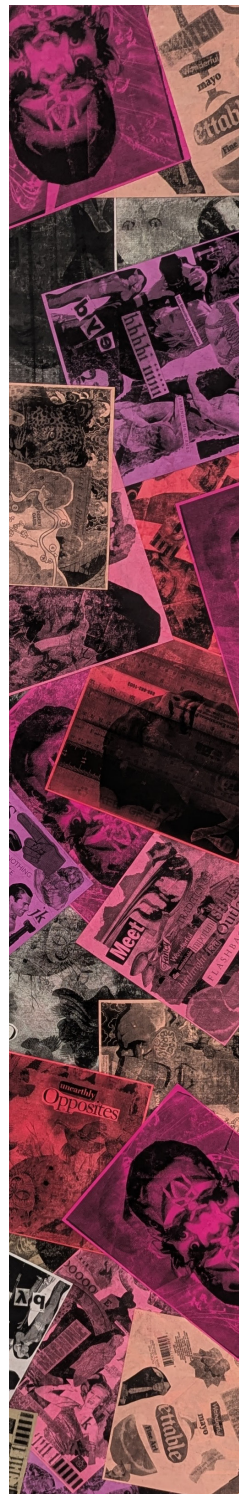


FIG 8.  
GREENVILLE  
MUSEUM OF  
ART COLLAGE

FIG 9.  
GREENVILLE  
AUTISM  
SOCIETY  
COLLAGE

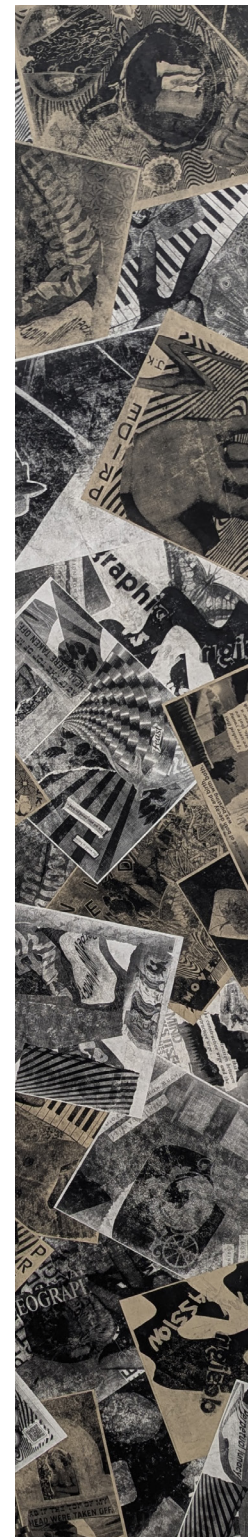


FIG 10.  
SHEPARD  
MEMORIAL  
LIBRARY  
COLLAGE

Finally, the Sheppard Memorial Library was much like the experience with GMoA. The group was diverse in age and skill. So, with instruction, hobby knives were provided, and I am happy to report that no injuries were incurred. A neutral color was needed because of the wide breadth of saturated colors at play in every panel proceeding the previous workshops. In response, a beige and white panel became the final piece(FIG 10) to be collaged with the consent of the last group.

## **Results**

The resulting work encouraged collaborative play and a discussion between participants of each group on how they might implement techniques and principles/elements taught during the workshop. After every workshop, individuals would ask to do another workshop or where they might be able to continue their work. To these questions, I would direct them towards their local library to utilize publicly available ink-jet copiers and vast amounts of media to collage with. As a follow-up to their workshop, they were told that at the gallery in which the final piece would be presented, an additional activity called Copy & Play would be available for them to continue their work.

## **Copy & Play**

*Copy & Play* is an extension of the previous *Copy & Paste* workshop, where tools from the previous workshops were provided for visitors to have access to resources that they may not have considered in the context of graphic design. Much like in the aforementioned workshops, the developing designer would be able to exercise foundational skills in space, contrast hierarchy, gestalt, line, value, and



movement. With the understanding that some may need more assistance, a how-to was developed alongside visual aids for the associated step. A library of materials, with no specific subject matter, so as not to influence the designer's voice, was also made available(FIG 11). With a plethora of textures, transparency film, copy, and images, the participant would have the ability to shape their message in their collage.

*Copy & Play* emphasises the need for collective accessibility and commonality in design. Often, the novice designer would not know how to begin their portfolio or where to even make the attempt. By creating a space alongside example workshops, it furthers the understanding that regardless of one's means, our focus should be on continuously making.



FIG 11. COPY & PLAY, IMAGE #1



FIG 12. COPY & PLAY, IMAGE #2

## ACTIVITY #2: TYPE SET

### Overview

*Type Set* is an activity in which 125 wooden blocks printed with custom typographic anatomy forms on each side could be stacked, moved, and arranged into patterns of letterforms and shapes depending on the choices of the participant. The blocks were presented openly on a table, with a sign stating, “Stack, move, and arrange wooden blocks into letterforms or patterns similar to those seen in the framed pieces on the wall! The framed prints on display are only a few of the numerous combinations possible two-dimensionally. Try making your shapes and patterns with the added element of working in three dimensions.” Examples of possible two-dimensional combinations are shown alongside it on a nearby wall(FIG 13-17) to provide visual inspiration if the participant feels lost.

The core learning objectives of this activity were to gain experience in building patterns & repetition, shape, and rhythm using the provided blocks. The intention was to learn about the similar shapes used in different letterforms and, by doing so, more easily experiment with their forms. By having the block exist in an open space, it encourages multiple individuals to share and experiment collaboratively(FIG 18), further developing a micro-community of creative support.

## Process

Wood was chosen as a material in part due to the convenience and availability, but also the cultural ties to the forms the materials take the shape of. The wooden blocks harken back to children's toy blocks, which invoke an intuitive response that would be commonly had by users. Because of the participant's cultural knowledge, they would immediately know how to engage with the activity. Examples and signs were included to aid in the iteration of the activity. The time needed to create 125 blocks was immensely intensive. Material exploration, rough cutting the lumber, sanding, waxing, and printing took weeks of development. Different inks were tested for drying times and smudging. The best ink found was an offset ink not unlike those used in letterpress printing.

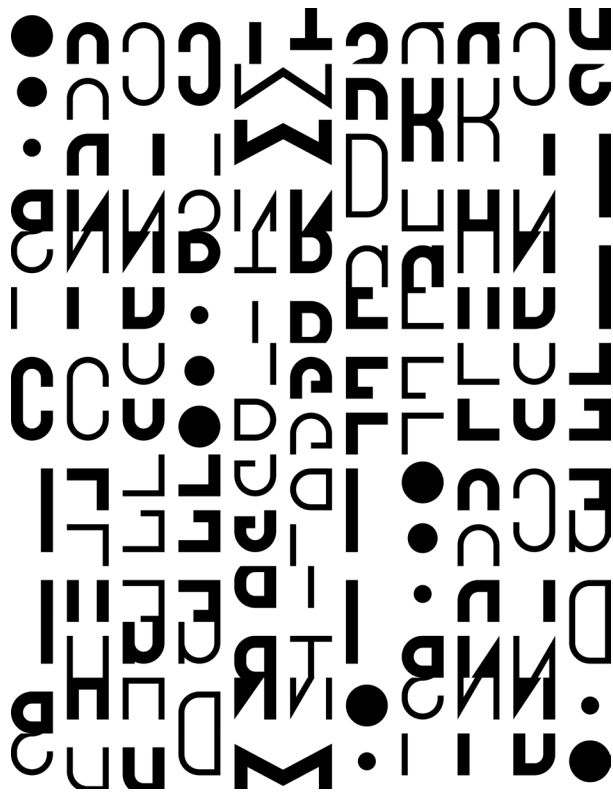


FIG 13. TYPE SET EXAMPLE #1

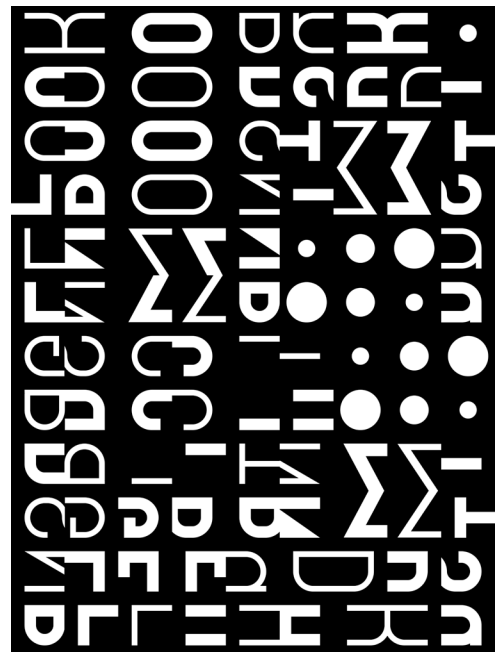


FIG 14. TYPE SET EXAMPLE #2



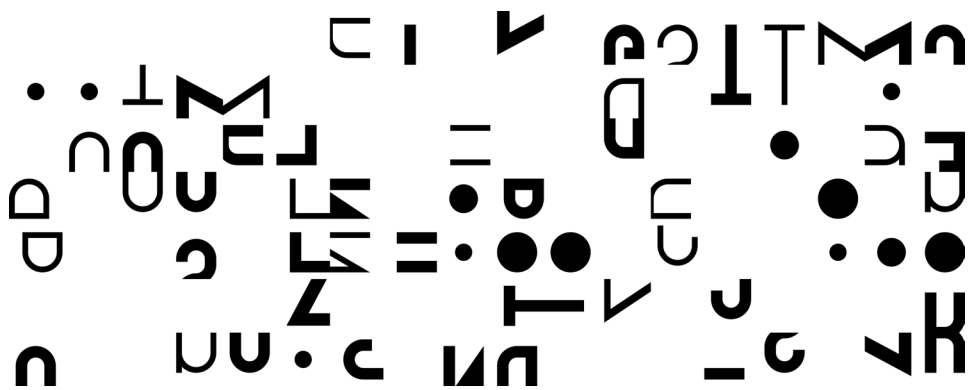


FIG 15. TYPE SET, EXAMPLE #3

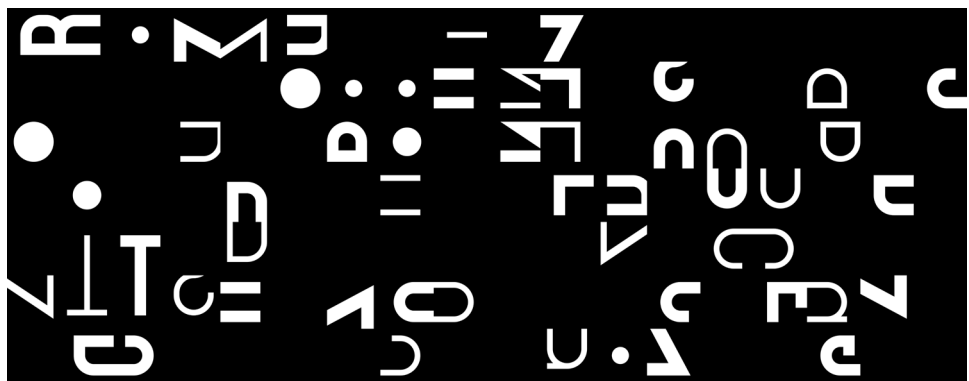


FIG 16. TYPE SET, EXAMPLE #4

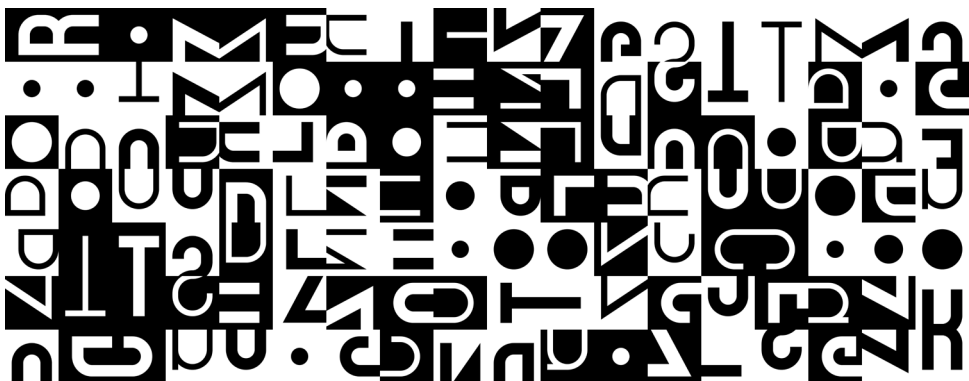


FIG 17. TYPE SET, EXAMPLE #5

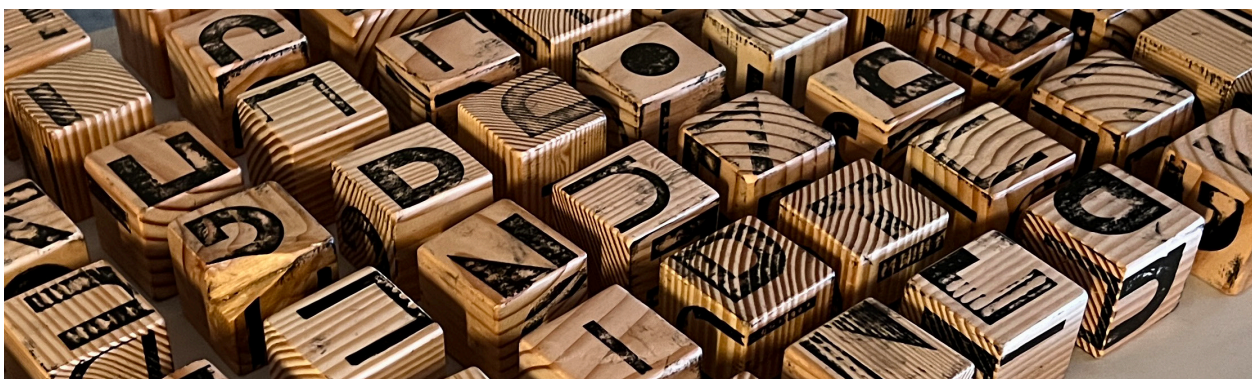
FIG 18. TYPE SET, IMAGE #1



## Results

The echo of the thuds blocks made falling on the table and ground were the sounds of experimentation at work. It seemed as though the goal of understanding the different principles varied between every individual. Some experimented with creating words, others attempted to create patterns, and then a few built structures littered with shapes across their surface.

FIG 19. TYPE SET, IMAGE #2



### ACTIVITY #3: LOCK YOUR LAYERS

#### Overview

The final activity, *Lock Your Layers*, presents a medium-sized waist-high table built with a recessed top in which lights beneath a frosted acrylic sheet would be housed. Small, clear acrylic modules of varying sizes lay scattered across the table. Each piece is printed with words and letters in vivid CMYK colors, and black magnets are fixed to each corner, inviting arrangement, interaction, and play. These acrylic pieces create a grid system when snapped together via the magnets. Once the lights within the table are turned on, the modules would illuminate from underneath, presenting the participant with the opportunity to stack the acrylic pieces together.

The goal of the activity is to experiment with value, color, variety, and space within the parameters that the acrylic pieces must lock together via the magnets fixed to every corner. The activity becomes a negotiation of what is possible within the constraints of the magnet grid system. Much like in design, we must consider the alignment and proximity of different fixed words that are provided, such as titles or body text. Similar to *Activity #2: Type Set*, this activity allows for communal experimentation and learning. It encourages play within a system, almost gamifying the design process.

FIG 20. LOCK YOUR LAYERS, IMAGE #1





FIG 21. LOCK YOUR LAYERS, IMAGE #2

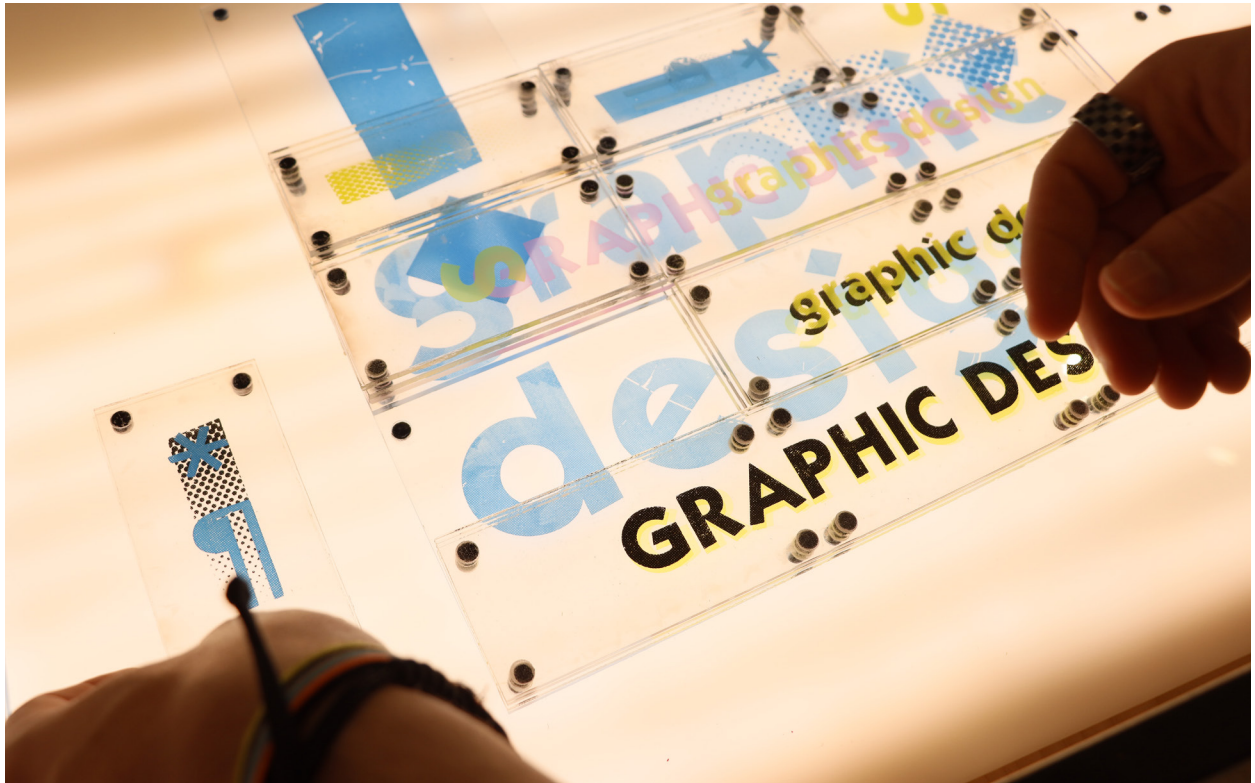


FIG 22. LOCK YOUR LAYERS, IMAGE #3

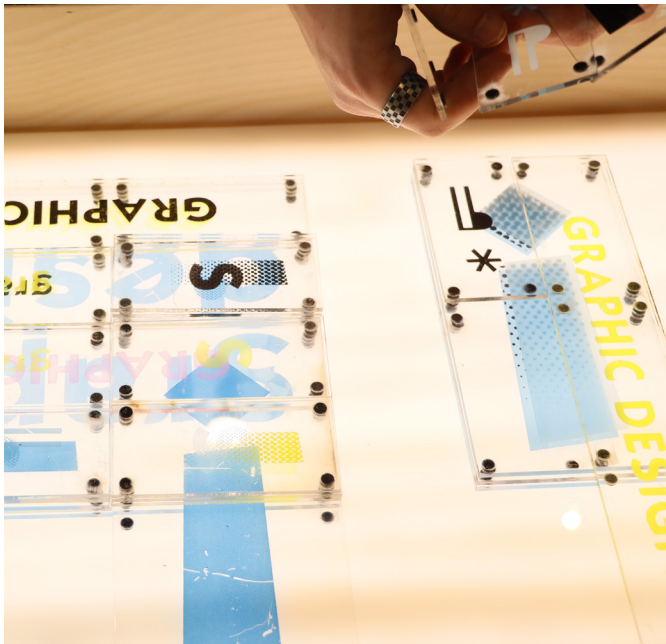
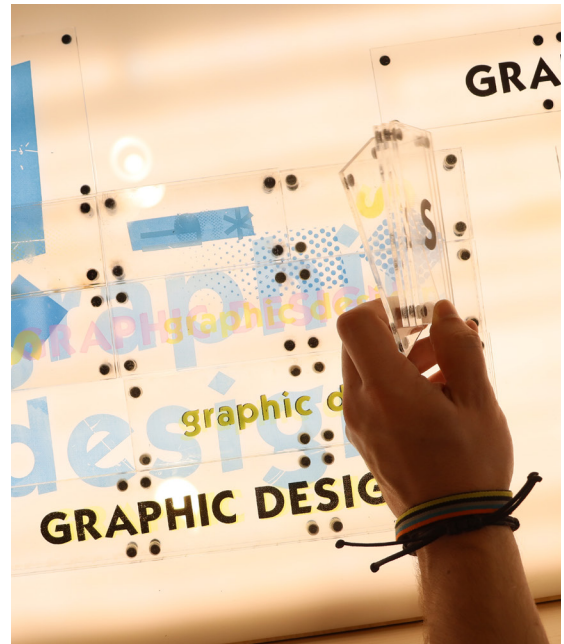


FIG 23. LOCK YOUR LAYERS, IMAGE #4



## **Process**

The table was constructed from plywood for its structural integrity, and the specific type of plywood chosen has a distinct laminate lining on its edges that was aesthetically pleasing. Acrylic was chosen for the modules for its durability, with the foresight that they will be handled by a large number of people and need the integrity to withstand that.

It took a few months to develop the process for printing and cutting the acrylic modules, and then a year to learn the process of constructing a light table. The first steps in the development of this activity were to pre-engrave small notches where the magnets would rest, and then screen printing multiple letters and words of different CMYK values and opacities on 18x12in acrylic sheets, which were then cut apart using a laser cutter. The table was designed with tabs that would slot together after being cut free with a CNC machine. The top of the table, where the inset lights would rest, was lined with reflective vinyl to emit more light from the light strips that would then be screwed into place. Once the lights were screwed into place and the table fitted together, the frosted acrylic sheet was affixed into the recess where the lights were.

## **Results**

Due to the time constraints and the level of craftsmanship, the table was never presented alongside the other activities. This being the case, no data or feedback was received for the work.



## CHALLENGES

The activities recounted were made in spite of many hurdles. In making *Activity #1: Copy & Paste*, many groups were not able to use some of the tools provided, which was unexpected, as well as communication issues that came up. Initially, there were far too many tools available, which led to unintended results and a lack of experimentation from participants who had decision paralysis. I also grossly underestimated how long it would take individuals new to collaging to create a design. To amend this, where I originally intended to have the workshop directly involved with the wheatpasting process, I had to pivot and prioritize the core workshop instead. This was a boon to the overall quality of the participants' prints. Their resulting work was marginally better than what would have occurred if they had been rushed.

FIG 24. TYPE SET, IMAGE #3



*Activity #2: The Type Set* was riddled with sizing issues. 2x2x2in painted blocks that were uniform was the intended goal of the blocks created, but due to how paint absorbed into the grain of the wood(FIG 24), I elected to leave the wooden blocks with just a wax finish. Because of that decision, the grain added a layer of texture to what would have been a poor attempt at a seamless paint finish.



FIG 25. LOCK YOUR LAYERS, IMAGE #5

Finally, the biggest challenge of them all, *Activity #3: Lock Your Layers*. This activity was never presented. There are many reasons why this was the case, one being that the level of craft was not up to the standard needed for a gallery. That is not to say perfection is required. It is not. But for this to be a first attempt at constructing an intensive tool like Lock Your Layers, it needed more time for refinement. It is the type of experiment that could be its thesis if given the time, which I did not have. And so, it is relegated to the pile of experimentation that brought this thesis to fruition.

## REFLECTION

Over four years experimenting with different materials, processes, and ways of conceptualizing every step of the way has been met with resistance. If not, copiers malfunctioning or being damaged by others, then it would be overestimating my skill. Not once has a new process or material worked as expected. And I think that's the point.

Our job as designers isn't to perform easily with grace at each point of the design process. Design is messy. It is full of work that will never see the light of day, and that is okay. There is an expectation that I sometimes hold that I must be doing everything to absolute perfection. That if I break a table, order the wrong size acrylic, or glue the wrong magnet to the wrong thing, I am a failure. That is not true.

Scrapping thoughts, reworking concepts, or revisiting forgotten plans is part of the territory. This is exemplified in the work presented. Play is impossible without the potential for error. Experimentation is pointless if variance is not possible. Liedtka, Salzman, and Azer<sup>1</sup> recognize this, noting, "Cultivating variance in design solutions fosters experimentation and gives people the ability to place small bets fast and iterate from the resulting learning."<sup>1</sup> And so in education and our professional work, we should not avoid the discrepancies and margins. We should wade through in pursuit of what might be innovative.

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<sup>1</sup> Liedtka, Jeanne, Randy Salzman, and Daisy Azer. "Democratizing Innovation in Organizations: Teaching Design Thinking to Non-designers." *Design Management Review* 28, no. 3 (September 2017): 49–55. <https://doi.org/10.1111/drev.12090>.





FIG 26. THESIS SHOW  
RECEPTION

## CONCLUSION

Accessible resources are key when discussing how to conduct ourselves in the conceptual phase of our designs, as well as within our industry. Play assists in cultivating this understanding through creative spaces, workshops, and affordable learning. By engaging in affordable play within the context of design education, we may better explore how to integrate the qualities that make us unique. Play assists in cultivating this understanding through creative spaces, workshops, and affordable learning. Play is the core

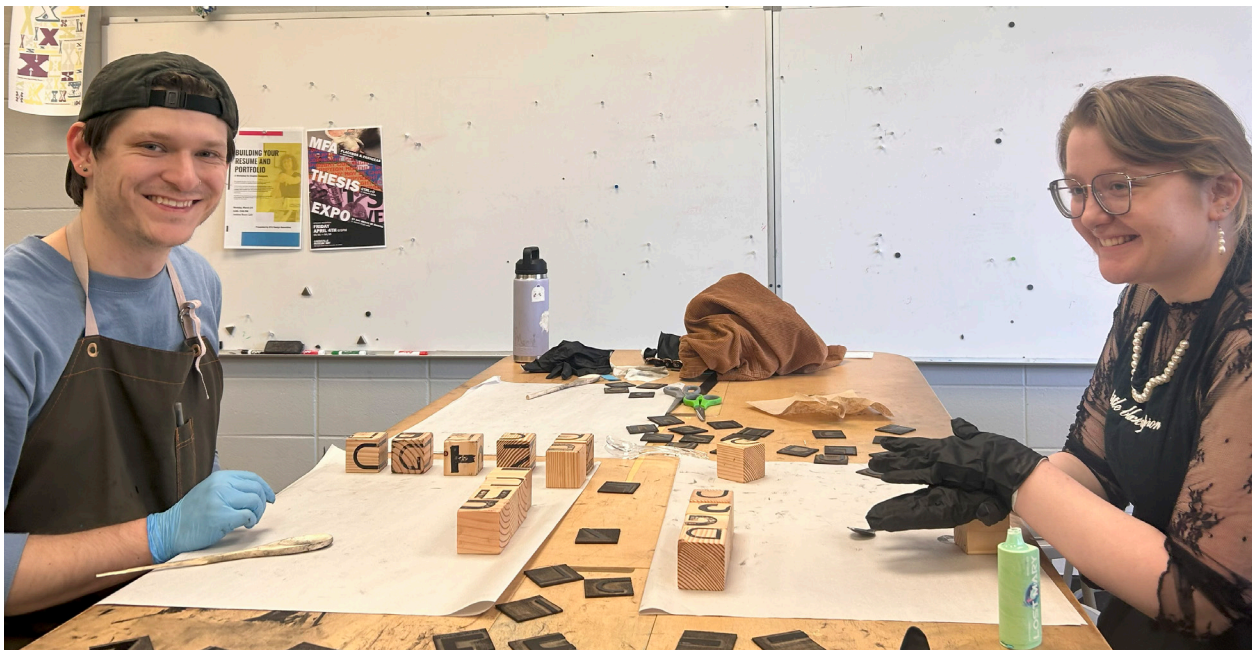


FIG 27. TYPE SET, IMAGE #4

driving force when developing the aforementioned installations. With both building foundational knowledge and availing the general public of resources they may not have known they could obtain, *By Any Means of Making* underscores the fellowship in the arts with immeasurable importance.

(FIG 20.) To further this point, a *Copier Collage How-To* is available for reference at the end of this document. Please continue to make in spite of the lack of means available. In the spirit of Mark P., make mistakes, relish in the fact that you pursued design work, encourage others to find inventive ways of production, and above all, play.



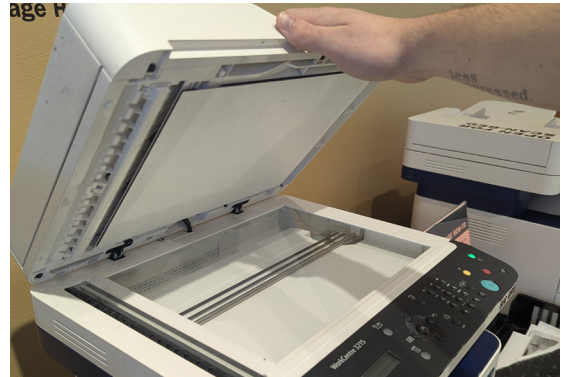
## COPY & PLAY: COPIER COLLAGE HOW-TO

FIG 28. STEP #1



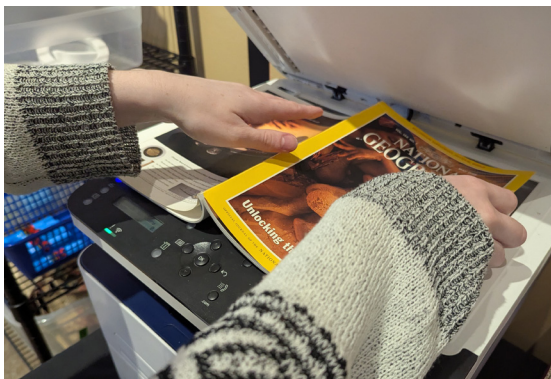
1 ) Find materials (papers, books, cloth, etc) that have lines, textures, or shapes which interest you.

FIG 29. STEP #2



2 ) Open the lid at the top of your chosen copier and find a clear screen which is called the scan bed.

FIG 30. STEP #3



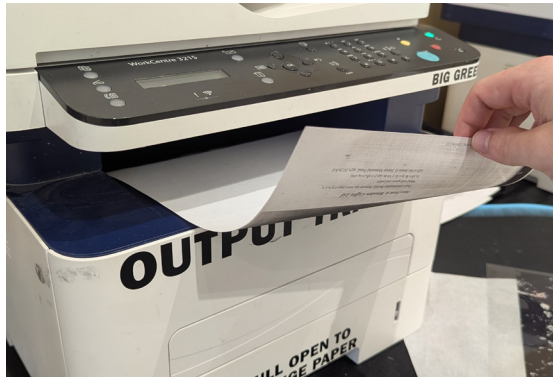
3 ) Place your chosen material onto the scanner and close the lid.

FIG 31. STEP #4



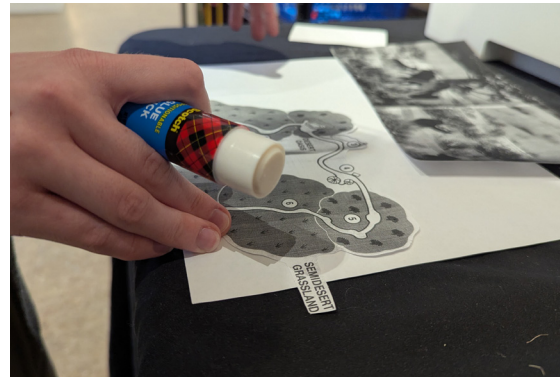
4 ) Press the large button, which typically are colored green, and follow the prompts on the screen.

FIG 32. STEP #5



5 ) Once a printed copy of your material is made, remove your material from the scan-bed and retrieve the copy.

FIG 33. STEP #6



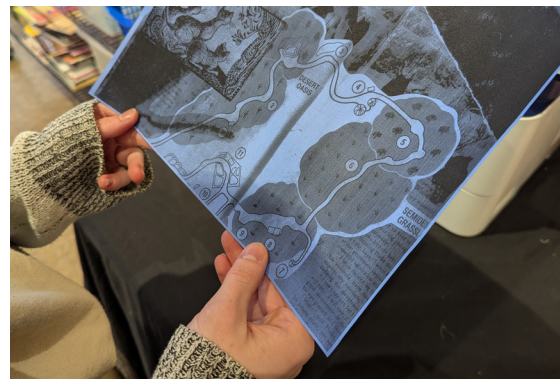
6 ) Cut, tear, and tape/glue parts of the copy you want to keep onto another piece of 8.5x11in copy paper.

FIG 34. STEP #7



7 ) Place the new collage onto the copier scan-bed once again following steps 2 through 4.

FIG 35. STEP #8



8 ) You now have an awesome new collaged design! If you want more prints but in different colors, pull open the paper tray located towards the bottom of the copier.

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