

BOOK COVER TEMPLATE

Table of Contents

Introduction	1.1
Unit 1	1.2
Context	1.2.1
Creative Context	1.2.1.1
Etiquette for Shared Files	1.2.1.2
Trends and Syntax	1.2.1.3
Starter Pack of You	1.2.1.4
Balance	1.2.2
Gunta Stözel	1.2.2.1
Shape Shifter	1.2.2.2
Bauhaus Trends	1.2.2.3
Texture	1.2.3
Jessica Walsh	1.2.3.1
Texturizer	1.2.3.2

Gitbook Publishing Template

Fork the repo, write the book, publish to Git Pages.

See the [publish.md](#) file for development and publishing instructions.

See [Gitbook documentation](#) for advanced configuration options. The original docs are located [here](#).

Creative Context

Video - Course introduction, acknowledge Figma, but specific software is not a priority. - What do we mean by art and design? - Start with oversize text: what do you think of when you hear “art?” Etc. Most of what we see on our screens is not art. But that's the same for IRL? - Visual design vs. design fields vs. design thinking - Fine art, contemporary art, modern art, historical art, outsider art, folk art, decorative arts, illustration - What are the traditional canons of each? - How should they be updated? Work in-between disciplines. - Susan Kare - Fundamentals: music analogy? Instruments and style - Elements - Principles - Phenomena

Etiquette for Shared Files

Developing your ideas in a shared workspace can be fun and enlightening, but it does require some care and empathy for your peers. Here are some notes on how to work in our Shared Class File and what to do if something goes wrong.

Navigating the Shared Team Workspace

Video

Community Etiquette

- Make sure to label your work with your name. We'll go over this later, but there will typically be an area of the file that is just for you.
- Don't edit someone else's work — just leave a comment instead.
- Say hello with cursor chat if you want, but if someone doesn't respond or doesn't want to chat, respect their wishes.

Collaboration in Figma

Cursor Chat

While working in a shared file, you may see other cursors moving around the Canvas — those are your classmates! You can use [Cursor Chat](#) to say hi. Just type a forward slash ("/") followed by your message.

If you find the cursors distracting, you can hide other user's cursors with "View » Multiplayer Cursors"

Audio Chat

You can press the headphone icon in the top toolbar to enable audio chat. You'll have to ensure your browser or desktop app has permission to access your microphone.

This is only available to files within our Team workspace. Combined with the other collaboration tools described here, you may not need to Zoom with your instructor and can simply observe demos and chat in the file.

Following and Spotlight

You can [follow](#) another user by clicking on their avatar in the top menu bar. This will take over your screen and you will see exactly what they see, as they navigate the Canvas.

You can also request everyone currently active in the File to follow you, by using the [Spotlight](#) feature.

Comments

You can leave a comment anywhere in the Canvas by selecting the [Comment tool](#) (C) and clicking somewhere. You can reply to comments and thread replies.

While you're working, you may wish to hide Comments without deleting them forever. To hide comments, press "SHIFT+C".

You can Resolve a comment by selecting it and pressing the checkmark button. Resolved comments can be viewed within the Comments sidebar if you select the "Sort/Filter" button.

Version Control

Figma autosaves your work.

It also includes a [version control system](#) that lets you view or recover work from a previous point in time.

The app creates a new autosave “checkpoint” after 30 minutes of inactivity. But there is theoretically a chance that another student could accidentally mess up your design before an autosave checkpoint is created.

My hope is that most exercises can be completed in one sitting. So, when finished, you will usually export your design as an image and submit it to Canvas as an additional safeguard.

How to manually create an autosave checkpoint

The easiest way is to select “File » Add to version history” or use the following shortcut:

- Mac: ⌘+⌥+S
- Windows: CTRL+ALT+S

You will be prompted to add a title to your autosave, which can help you find it in the Version Control timeline later. It will automatically show your username, so you can just write “Finished!” or whatever you like.

What to do if something gets deleted

If you accidentally deleted something: Undo! (Mac: ⌘+Z | Win: CTRL+Z)

If somebody else messed things up:

1. Press ESC or click on an empty part of the Canvas to deselect.
2. Find the filename in the center of the top menubar, and click the little arrow next to the file name to select “Show version history.”
3. Explore the version control panel in the right sidebar. You can see previous autosaves (Checkpoints) of the file, including times and users.
4. Select a Checkpoint to view what the file looked like at that point in time; you may need to scroll around the Canvas to find the portion you’re interested in. You cannot select or edit anything yet.
5. Click the ellipsis button (“...”) and then “Duplicate”
6. This creates a *new Figma file* that you can edit — separate from the shared class file.
7. Click the arrow next to the file name again, and choose “Move to Project” » then Choose “Drafts.” (This moves your new duplicated file **out of** the shared Team workspace.)
8. Select any desired content in the duplicated file and Copy/Paste it into the shared class file.

Other actions available for a given Checkpoint:

- Copy link: Get a sharable link to a specific Checkpoint, if you need to show your instructor for some reason.
- Restore Version: **Please do NOT do this.** If you restore the File to “Monday” any work done by your classmates on “Tuesday” would still be saved in the version history, but (potentially a lot of) other students would have to laboriously recover their work via the steps above.

i **TLDR Summary** Never restore the class file to a previous Checkpoint. Instead, Duplicate a Checkpoint into your own private file, select your work, and copy/paste it back into the class file.

Trends and Syntax

[Articles of Interest](#) is a podcast about fashion, but it's really about design... history... economics... and the stories of people floating among those overlapping forces. The podcast's writer and host is Avery Truffleman, who previously contributed to the design podcast [99% Invisible](#) and a series on utopias and the design of the home, [Nice Try!](#)

Your first reading for this class is actually a podcast.

Required Listening

Listen to [American Ivy: Chapter 1](#) in your web browser, or search for “Articles of Interest” in your favorite podcast app. (You can stop listening at the second commercial break, at minute 27, if desired.)

Episode transcript:

[articles-of-interest-s03e01.pdf](#)

This episode explores the nature of trends, including some fun interviews with trend forecasters who survey vast datasets to predict consumer behavior in the near and long-term future. Truffleman then introduces the topic of Ivy fashion (aka “preppy”), which she claims has become the *default style* of clothing, in the sense that khakis, oxford button-downs, and other elements of the Ivy look are no longer seen as specific signifiers, but as “classics,” “basics,” or “just clothes,” to quote the episode. We will revisit this idea in an upcoming lesson.

But the most important part of the episode, comes around minute 22:

“An outfit is a sentence that says, ‘This is what I am doing today, this is what the weather is, this is who I am.’ So, as menswear writer Derek Guy puts it, a lot of fashion references archetypes. The punk. The cowboy. The raver. The blue collar worker.”

This applies to artwork and visual design too. As with fashion, it’s impossible to invent something totally original, therefore much of what we do as creators is to remix archetypes and stylistic references into new combinations.

If you don’t have those cultural references, you’re doing what Noam Chomsky does with his sentence: “Colorless green ideas sleep furiously.” As Truffleman explains, “that’s what it’s like if you’re wearing a fireman’s jacket and a feather boa. You can wear clothes but sometimes they don’t make sense together.”

Chomsky’s sentence came from his [1957 book on linguistics](#), where he separated syntax (grammatical structure) from semantics (meaning).

This is a significant idea that we will explore over the coming weeks. In visual art and design, can you separate syntax from semantics? What is the syntax — or grammar — of visual communication?

That’s a rhetorical question for you to put on a post-it and reflect on, but I have some actual questions about this episode in this week’s exercise file...which I’ll introduce on the next page!

Starter Pack of You

Objectives

- Examine your own history with art and design, and reflect on your sensibilities and tastes.
- Get to know your classmates while exploring a shared workspace.

Meet FigJam

You can create two types of files in Figma: a Figma Design file or a FigJam file.

FigJam is a simpler app, geared for brainstorming and collaboration. Most of our exercises in this class will use the more robust Figma Design files, but we will occasionally use FigJam for discussions and quick activities.

Video

Let's make some memes

The [Starter Pack meme](#) originated in 2015 and used images of objects, clothing, and ephemera to create a visual portrait of someone. The idea that an entire type of person can be defined by objects is implicitly consumerist, and labeling it as a “pack” or “kit” underlines the premise that identities can be purchased at a store. I’d like to think that our identities are deeper than that, but perhaps there’s some truth to the way our objects and stories shape our interior selves. Browse more starter pack memes in [Reddit’s starterpacks community](#).

Early 2000s Childhood Starter Pack



Via [Reddit](#)

Instructions

Create a “starter pack” image collage that illustrates your personal creative evolution.

Include images of artwork, designs, media, products, clothing, or popular culture that have shaped your creative identity and tastes.

Consider your essential canon; your desert island picks; the ingredients that combine to create your aesthetic or artistic sensibilities.

Include at least one thing that you are embarrassed by or no longer like, but helped shape your experience of art and culture, or a guilty pleasure that is nonetheless essential.

Each student should arrange their images in a [section](#) of the FigJam file (sections are just rectangles used for organization).

Claim an empty section by double-clicking a section's text label and entering your full name! You can change the background color of the section if desired.

When finished, select “File » Save to Version History” to ensure your work is saved. You will be prompted to enter a title — type “Finished” — you don’t need to enter your name here because the Version History will automatically associate this action with your account.

(This is a safeguard in case someone accidentally deletes your work in the shared file, which can be recovered according to prior instructions. See “What to do if something gets deleted” in the “[Etiquette for Shared Files](#)” page).

FigJam Exploration

You should also use this opportunity to experiment in FigJam a bit.

There is a large area of the file labeled “Free Doodle Zone” — feel free to draw with the Pencil tool, add stamps (E), text (T), shapes, or Stickers (under the More button).

I’ve also created a “Podcast Response” section where you can respond to this lesson’s podcast. Post some Sticky Notes (S) to let me know what you thought.

Requirements

- Arrange 6-12 images in a Section of the FigJam file.
- Respond to at least one of the questions in the “Podcast Response”
- Add something to the “Free Doodle Zone”

Science lab in a movie starter pack

Lab coat but no gloves



Tubes of colourful liquid



Microscopes used for everything



Clipboards



Pictures of DNA



Experiments take 5 minutes and always work first time



Men are mad scientists



Women are supermodels



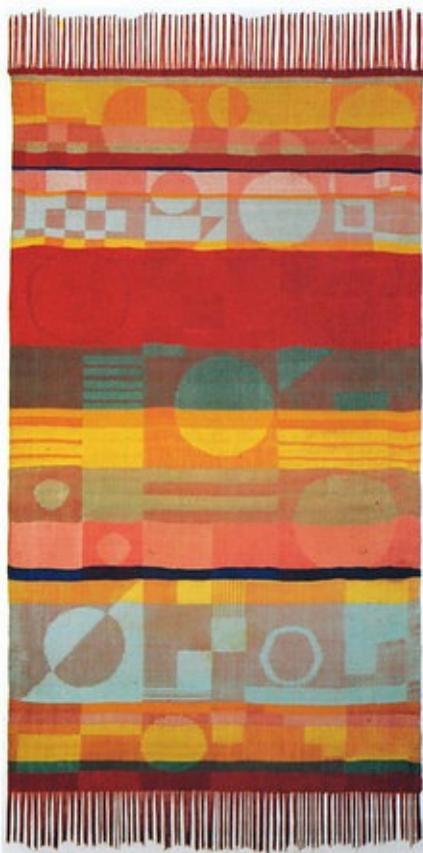
Via [Bored Panda](#)

Submission

When you've finished your contributions to the shared file and created your Starter Pack, select “File » Save to Version History” to ensure your work is saved.

You will be prompted to enter a description, so just write “Finished!” or whatever message you like. This action is automatically associated with your username so you don't need to write your name.

Gunta Stözel



[Gunta Stözel, “Damast”, Jaquard wall hanging, 51” x 29” \(1930\)](#)

For our first Case Study, we'll look at the work of the Bauhaus design school and one of its notable textile artists, Gunta Stözel, whose work illustrates the fundamental concept of **Balance**.

Video

[View FigJam file to see the images and links from the video](#)

Shape Shifter

Objective

Create a compelling abstract composition that utilizes the fundamentals of balance, shape, and color.

Inspiration

- Gunta Stozel's wall hanging
- Additional Modernist designs from the preceding Bauhaus Trends page.

Intro to Figma Design Files

For this exercise, we'll work in a Figma Design file, which offers more tools and capabilities than a FigJam file.

Open our Team workspace and look for the file called "Shape Shifter." (If you can't find it use the searchbar.)

Working with Shapes in Figma

Video

Terminology

[Layers](#) are any element in your design, such as shapes, text, images, or lines. This might be confusing if you're coming from Adobe software where Layers are a special organizational tool, but in Figma a Layer is simply any element listed in the lefthand Layers panel.

[Frames](#) are a special kind of Layer, that can contain other elements. If you've used Photoshop or Illustrator, you can think of these like Artboards — but with special powers. A Frame can have a background! They can also dynamically resize based on their content with [auto layout](#), which we won't get to just yet.

Practice the following actions:

1. Make [basic shapes](#) with the Rectangle (R) and Ellipse (O) tools. Try holding Shift to create perfect squares and circles. (With an Ellipse selected, you can drag on the [arc point](#) to create pie-wedges or half-circles.)
2. Select shapes with the Move tool (V).
3. Adjust the scale of shapes with the Scale tool (K). Hold Option/Alt to keep the selected shape centered in its current location.
4. Apply and edit the [Fill color](#) for selected shapes by clicking in the righthand Design panel.
5. Apply and edit the [Stroke](#) (border) for a selected shape. You can change the color and width of a stroke or add additional strokes to a shape.
6. Duplicate shapes with Copy/Paste — or by holding the Option/Alt key, clicking on a shape, and dragging out a copy. You can hold Shift to constrain the copy's movement to the X or Y axes.
7. Select multiple shapes; you can drag a selection box or hold Shift and click on shapes to add them to the current selection.
8. With multiple shapes selected, experiment with the [Alignment and Distribute](#) tools in the Design panel.

Blending and booleans

Once you are comfortable creating and editing shapes, let's see how two shapes can interact with each other.

1. Position two shapes so they are partially overlapping. You can adjust which one is in front with the square bracket keys (or by right-clicking).
2. Select the shape that is in front and look for the percentage number next to the Fill color — this is opacity, which you can lower to

make elements transparent.

3. Click on the color swatch for your Fill color to open the color picker, then click the teardrop icon in the top-right to change the **Blending Mode** of the color.

Blending modes affect the interaction of two colors. These same options exist in many graphics programs, including Photoshop and the CSS programming language. You can just click through them at random to find one that looks cool, but for a great walkthrough of the different blending modes, see this [article by Dan Hollick](#).



Blending modes illustrated by [Dan Hollick](#).

1. Select two overlapping shapes again (or use the same ones as above) and click the Boolean menu at the top-center of the screen — it looks like two squares overlapping.
2. Experiment with [Boolean operations](#) to merge shapes together or use them like cookie cutters and create new shapes. Note that once you've created a Boolean object, *you can still adjust the positions* of the two base shapes by double-clicking the object! (Press ESC to exit.) To permanently apply a Boolean operation, you can right-click and “Flatten” but this is often not necessary.

Exercise Instructions

In the shared Team workspace, open the File for this exercise. (If needed, you can search by file name.)

Using the tools described above, **create an abstract composition** inspired by the lecture video and the fundamental concept of **balance**.

Without making your composition perfectly symmetrical, try to make your artwork visually balanced. Create areas of focus. Contrast areas of high information (detail) and areas of quiet. Include a variety of shapes and colors or limit yourself to a few visual elements to work within a set of constraints.

Do not add images or draw line art. Use only Rectangles, Ellipses, and Polygons (and any new shapes you can create with Boolean operations).

Choosing a Color Palette

With abstract geometric designs, color becomes a dominant element of the design. An upcoming lesson will be devoted entirely to color theory, but here are some guiding thoughts for now:

- Is there a single dominant color family? (e.g., greens or warm colors)
- What is the emotional or psychological tenor of your palette? Do the shapes in your design complement that feeling?

There are many tools for generating color palettes. I like the website [Coolors](#), which can generate random palettes and let you save or customize specific colors. The same site offers an [image upload tool](#), which lets you extract colors from a specific image. This is a great strategy for picking colors, which you can do without an app simply by looking closely. Try extracting color palettes from photographs, paintings, book covers, poster designs, and more.

The color picker in Figma will display recently used colors, but you can also save the color of a selected element to your document [Styles](#) to stay really organized. Another handy tool for managing color is the Eyedropper tool (I) which samples colors from anywhere in your file and applies them to the current selection.

Plugins

Figma has a huge library of plugins that you can use in your project. Just select the Plugin dropdown Menu and choose “Find more plugins” or click the Resources icon in the top toolbar and search.

Try searching for “Split” to find the [Split Shape](#) plugin, which can instantly divide a shape into columns and/or rows. This is handy if you want a bunch of evenly-sized sections within your design.

Or search for color palette tools, including one to run the [Coolors](#) generator right inside Figma or to extract a [palette from an image](#).

Submission

1. In the Figma file, select “File » Save to Version History” to ensure your work is saved. You will be prompted to enter a description, so just write “Finished!” or whatever message you like. This action is automatically associated with your username so you don’t need to write your name.
2. Export your Frame as a PNG file and submit it to Canvas.

How to export images from Figma

1. Select a Frame.

Make sure to select the Frame itself and not an element within the Frame. Click on the Frame’s name in the central workspace or lefthand Layers panel. Make sure any elements or shapes you want to export are inside the Frame (the Layers panel helps with this).

2. Define Export Settings.

Select the “Export” tab at the bottom of the righthand Design panel. By default it will export a PNG image at the size of your Frame (e.g., if your frame is 1000px x 1000px, that’s what size your exported image will be). That should be fine for most of our assignments, but you may choose JPEG or another filetype based on your needs.

If desired, you can scale your design up or down when exporting. By default the size is “1x” but you could change it to “2x” to get an image that’s twice as big (useful in interface design for retina screens, but not important for us). You can specify an output size in pixels by typing a number with a “w” after it (e.g., “1920w” will export an image that’s 1920px wide).

It’s possible to export the following filetypes:

- **Raster Images (Pixel-based)**

- **PNG:** Great for flat vector artwork and text; can include transparency; photos may appear grainy or result in large file sizes.
- **JPEG:** Great for anything with photos or subtle color shifts; does not support transparency. Read more about [JPEG vs. PNG](#).

- **Vector Images**

- **SVG:** An all-purpose vector filetype. It can include embedded photos, but it's best used for purely vector artwork like icons.
- **PDF:** Maintains vector paths to ensure high-quality and scalability. Good if printing your work. You can even open a PDF in Adobe Illustrator and manipulate your paths and anchor points.

Bauhaus Trends

Let's revisit a moment from last week's podcast, a conversation between Articles of Interest host Avery Truffleman and fashion writer Derrick Guy:

DG: "Everybody wears Ivy [style] because there's a certain section of Ivy that's just clothes. Flat front chinos is just clothes. An Oxford button down is just a dress shirt. It's just what people wear."

AT: "This is why no one calls it Ivy. And no one really uses the word Preppy. Now these clothes are mostly called 'classics' or 'basics.'"

DK: "So these things have become so popular and so consumed by everybody that they are no longer an aesthetic. They're just clothing. So it's difficult to say whether or not Ivy's going to come back because—"

AT: "It's just here."

DG: "Yeah, it's just canon. It's just what people wear. It's just clothing."

This week's Case Study of Gunta Stözel introduced the origins of Modernism and the Bauhaus school, where artists like Wassily Kandinsky and designers like Marcel Breuer united around an interest in geometric forms, inner truth, and the universal importance of design to society.

The influence of the Bauhaus on Twentieth Century art and design is indisputable. Its influence is so pervasive, that it sometimes feels "classic" or *default* when we're looking at graphic design. In his book **The Language of New Media,** Lev Manovich suggests that the design principles of the Bauhaus only achieved widespread saturation with the help of digital media. If you look at the interface designs of apps on your phone, or the covers on current best-selling books, is the Bauhaus look *just* visual **design?

Browse the following collections of work from the Bauhaus:

- [Examples of Bauhaus Graphic Design](#) from AIGA
- [Bauhaus: Art as Life — in pictures](#) from The Guardian
- [Bauhaus Archiv Online](#)

Then find a contemporary work of visual design that exemplifies the Bauhaus style and share an image of it.

Walk around the grocery store with your camera, browse collections of website designs, or take a hard look at some YouTube ads. Examples can be graphic design, product design, architecture, packaging, advertising, video media, fine art, or anything you think applicable.

Include a short analysis of your pick, explaining how it uses Fundamental Concepts in the style of the Bauhaus. Also discuss how it relates to [the ideas of the Bauhaus](#): Does it "unite all creative activity within a single whole?" Does it bring beautiful and efficient design to ordinary people? Does it demonstrate attention to craft?

You are also welcome (encouraged?) to disagree with the premise of the Bauhaus as a default design style.

Jessica Walsh

For this week's Case Study, I'm talking to a fellow professor at Penn State, who also teaches digital arts classes for World Campus, about one of their favorite designers and the Fundamental of Texture.



Benjamin Andrew: Can you introduce yourself and tell me a little about your relationship to art and design?

Cookie Redding: My name is Cookie Redding and I'm a lecturer here at PSU in the DMD program. I got my start in design in undergraduate studies and after graduating with my MFA, I began teaching design at Shippensburg University while also working in the design departments at three of my regional newspapers (back when they existed!). The blending of my real world design experiences plus teaching have always been a great asset to my process as I can help students find their way on their design path, with real world design connections. Connecting students with what they love to design is my favorite thing to do in teaching. From there, I started my own design business, continued teaching and am now a part of the DMD program with PSU. I work predominately with print and web design — from book design, game design and branding.

****BA:**** Wow, regional newspapers! And then, if I'm not mistaken, you also make paintings. When doing that alongside your design work, is it a matter of switching hats and having fun with a paintbrush on the weekends? Or do you see your work in those areas as more related?

CR: As far as art, I run my studio and art business (prints, exhibitions etc). I predominately paint, but also do printmaking (I have a litho press here at my home studio but just sold all my letterpresses!), drawing and ceramics. I was always told to "choose one" medium from my former professors, but always managed to ignore that advice because, for me, my art doesn't work within the boundaries of one medium. I weave in and out of the art studio throughout the day and always have a series going.

My current body of work focuses on making paint from the ashes from old paintings that I have burned and as well finding natural materials to make into pigments. Some of my design side can be seen in some of my paintings, too, as I like to collage/layer/use type within the pieces. I view them all as related because I'm dealing with the same questions when I design or when I create fine art pieces.

****BA:**** It does seem like typography is usually seen as residing in the design camp; words are supposed to be clear-cut and purposeful, whereas art is ostensibly more open-to-interpretation. I remember a teacher I had once said that if you put text in a painting, people will look at that first and expect it to explain everything.

Your description of burning your own paintings reminds me of John Baldessari's [Cremation Project](#), where he burned years of work to create a kind of memorial to painting, as he shifted more and more into conceptual art. At least that's one interpretation. And some of those paintings were *just text*, like his hilarious [What is Painting](#) (which survived the fire incident).

How do you choose which paintings to destroy? And do you ever want to set your design work on fire?

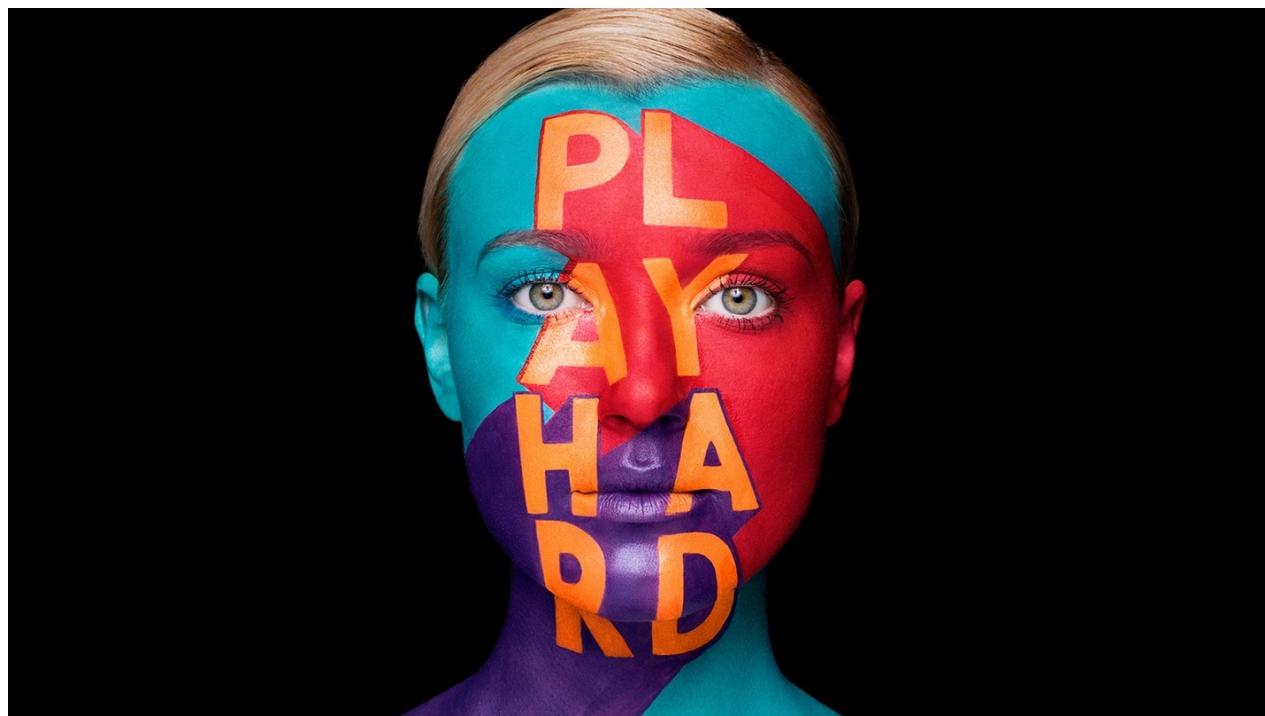
****CR:**** Some of my text is done via collage and some I scratch thoughts into the canvas, then either layer to oblivion or sand down, cover and layer over again.

I started burning my work in high school, as I am a rather prolific maker. Part of it was a sort of exorcism of sorts (that work that I deemed "not enough" or "didn't quite get there") and then in grad school (where my major was ceramics with a printmaking focus) I learned about "smashing pots" and how other cultures give art objects a "death" which fascinated me. So from that I started to more deliberately decide what to burn, so they'd have their proper ending. Some of this commingled with social media (I have started to video my burnings) where audience blends with the process (if one never shows the work, does it exist? And if it's just a photo now on social media—is that the art or is the art gone, since I've burned it?). The majority of the pieces on my feed no longer exist, other than via a photo on the feed or by ashes in a new piece (I like creating new from the ashes of the old).

So the pieces that I chose to burn have either served their purpose or didn't quite get there. Do I ever feel like just burning a piece? Yes. And very infrequently there's one that I later wasn't sure about if I should have or not, but at the end of the day it had its cycle, which is the ultimate goal.

****BA:**** That idea of an exorcism is fascinating, and there's a lot of contemporary art built around temporary duration and ephemerality, but those are often installations or performances — paintings are supposed to last forever, or so we're told.

Thanks for that peek into your studio, which should provide some context for our discussion of Jessica Walsh, whose design studio [&Walsh](#) operates out of New York and does a range of work, including branding, ads, social initiatives, and much more. You highlighted their [campaign for a Middle Eastern department store](#) called Aizone. What's the significance of this work for you?

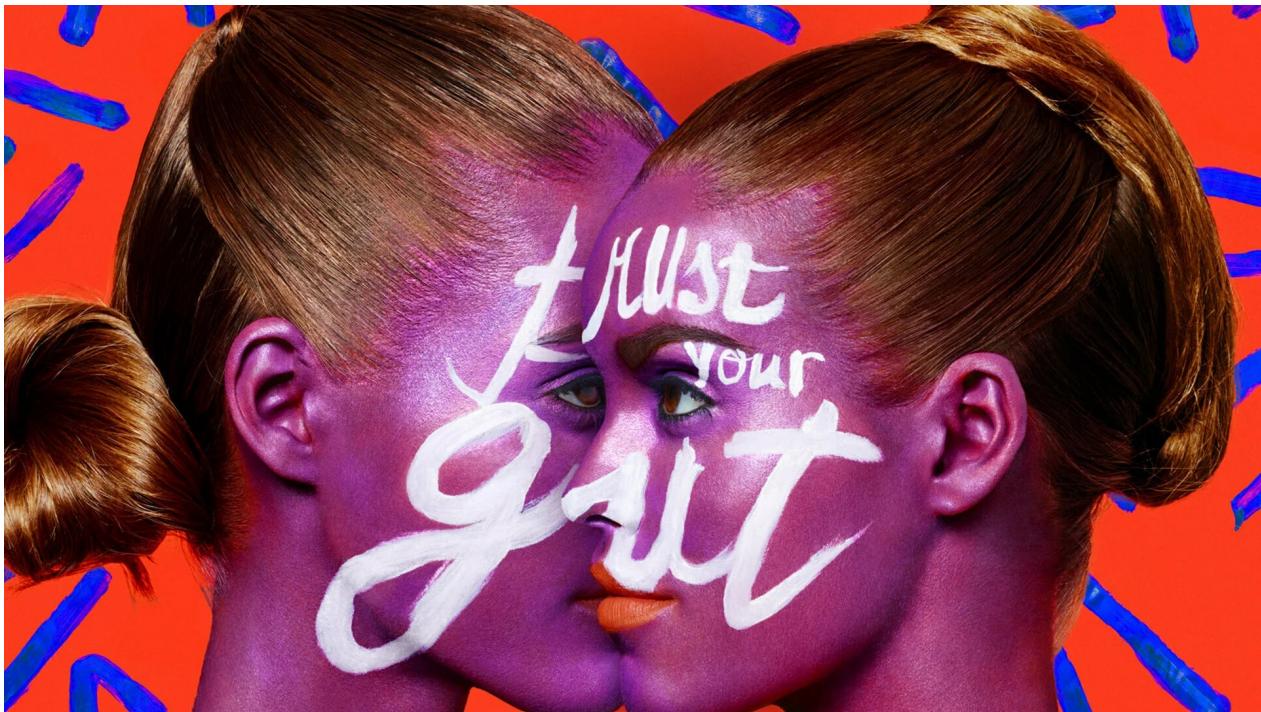


Jessica Walsh, Aizone campaign, 2011-14

CR: One thing in particular that I love with her work is the melding between analog and digital production means — something I like to explore in my own work and it's something I like students to think about because it can help tie their work together in a more unique, autographic style.

****BA:**** Yes, watching [the video](#) about this campaign, I imagine they started with sketches or Photoshop mockups, then painstakingly translated the designs onto the models, *then* photographed them to return to the world of digital editing again as they made the final campaign materials. And the stencils glimpsed in the video are another example of carefully translating digital designs to physical surfaces.

There's also an interesting tension between the flat designs — with their geometric shapes and typography — and the three-dimensional form of the body, which of course gets flattened out again in the final image. What do you think you get from hand-painting these and rephotographing them, as opposed to simply photographing unadorned faces and adding the designs in Photoshop?



****CR:**** One thing that I find interesting with the painting and photographing is how it harkens to the "old days" of design (more DIY style) while giving it a more contemporary feel. In drawing, I speak of translating the 3D onto a 2D surface to make it feel 3D again, and it has an essence of that as well.

****BA:**** DIY is interesting to think about in the context of digital media, where high level production tools are easily available to anyone: HD cameras in our pockets, free or affordable production software for anything you can imagine... So is "DIY style" about using specific analog media? Or an embrace of imperfections?

I've recently become mildly obsessed with the playdough typography of designer [Emma Bers](#), which gets at this idea. She's relatively new to graphic design, so there's that sense of figuring something out from zero, which feels integral to the best DIY projects, like everything [Instructables](#) where people are not necessarily trained in what they are doing. I'm not sure people still use Instructables, but it's been a big resource for me over the years.



****CR:**** For me it's both — analog combined with digital as well the imperfections. The hand connecting with the eye.

Emma's work is great! Jessica Hische did some fun work with [food](#) which you may like too. This can be such a great time as a designer (which most don't realized) because you can get super creative, since you're still finding your own "rules"

I also love what [Marmalade Bleue](#) does with food and typography.



****BA:**** Ah, I love anything involving food! But I have way more patience for tweaking vector paths than slicing cookie dough or the like (possibly it's the presence of an undo button).

One thing I'd like students to think about with regard to this campaign by Walsh is *texture* as a formal design element. Like we just discussed, texture can be a part of a DIY aesthetic, but also grunge and punk... The edges haven't been sanded off and the grain reveals something about how a work was made and where it comes from. Texture can align with all sorts of cultural references or suggest different art-making processes; I read a lot of Eric Carle books with my kids, and recently learned he had a background in graphic design. Which I see in his use of flat shapes and minimal compositions, but then his use of texture adds so much — a kind of dynamic energy that brings the scenes to life.



[Read about Eric Carle's tissue paper collage technique](#)

This stuff can feel overly decorative if it's not intrinsic to the work. With digital tools, we can easily add a veneer of "sketchiness" or "grunge" to a design, or layer on textures and noise to create some depth. ([Grunge typefaces](#) usually make me cringe for this reason.) So what advice would you give to students when they're choosing textures or an overarching style for a work? How do you know if you should add paint-splatters, stained concrete, or just keep your colors flat?

CR: I think for students exploring texture, experimentation is key in order to find their voice. Also to keep in mind that their aesthetics will evolve over time. Once upon a time in my early days, I was quite a big fan of David Carson...which was a good starting point for me (the "grunge" era for sure, but I liked how he manipulated type as a visual texture---akin to some of Debbie Millman and Ellen Lupton's style with text as texture). It was a good way to explore (in this case) type as a textural element...I would even print it out, scuff it up, scan it and manipulate it further. All of those experiments ended up being the steps needed for me to find my current body of work (sans the ode to Carson).



David Carson, Ray gun Magazine

I keep various sketchbooks where I do "analog" Pinterest (ie: cull through magazines, cut out what I like and glue into my sketchbook for reference later down the line). This is a great way to visually build a personal database. For those who are more digitally inclined, Pinterest boards on specific topics (like texture) could be made and saved for later viewing and pondering.

I also recommend a folder of some sort for collecting samples one finds interesting, like paper scraps etc — that could maybe be incorporated into later projects (maybe a piece of paper with a next visual texture that could later be scanned and added in some way to their project). This is a great way to add their own personal touch/style/voice to a piece — that makes it unique and "just theirs" (versus something found in a texture pack online that any one can buy and use).

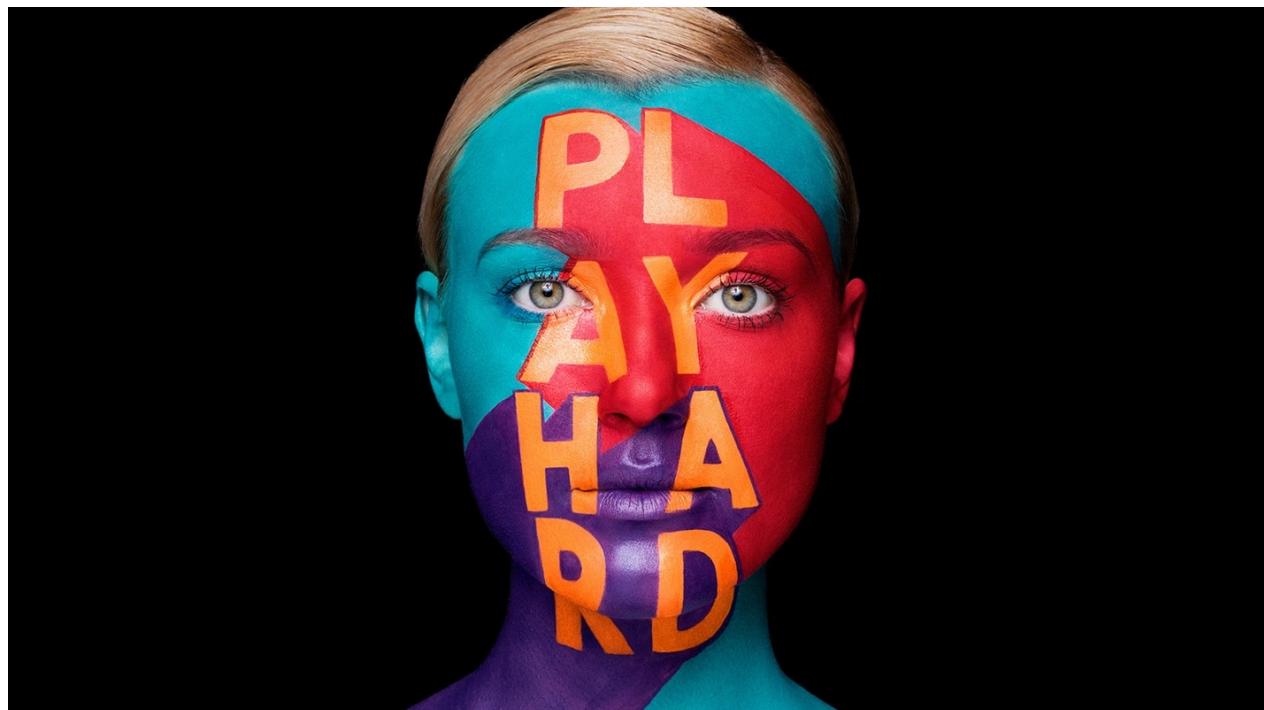
BA: Great advice. My most treasured assets in my "Resources" folder are a bunch of glitchy TV clips I found on YouTube. Thanks for sharing all of this with us!

Texturizer

Objective

Remix your design from the previous lesson to include photographs and textures. Imbue the work with a sense of place and material, bringing the real world into your work.

Inspiration



Jessica Walsh, Aizone campaign, 2011-14

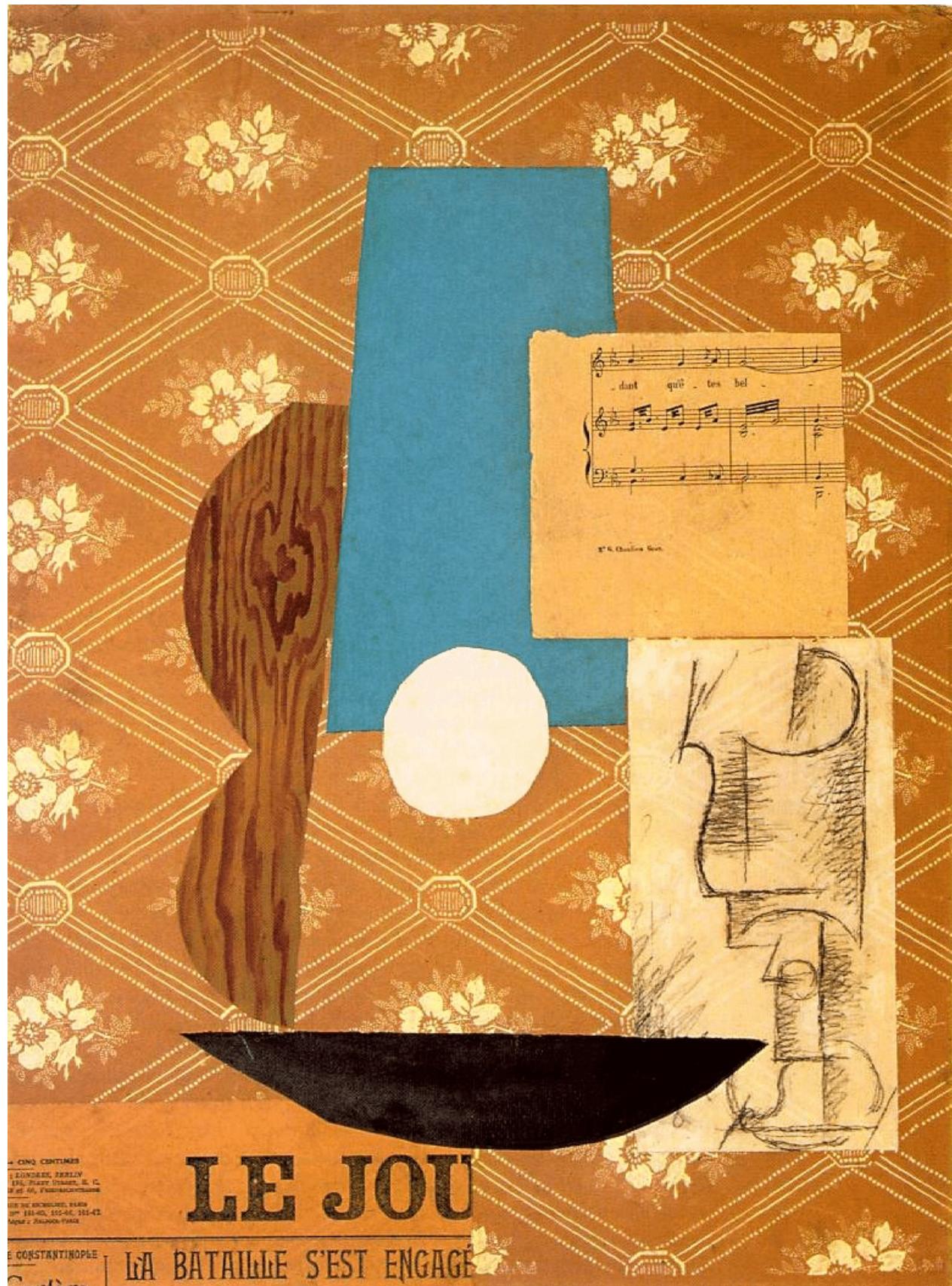
In addition to this week's Case Study of Jessica Walsh, consider the following examples of early collage work by Kurt Schwitters and Pablo Picasso. Both artists worked in Europe in the early Twentieth Century and helped establish the medium of paper collage within the world of fine art.

Along with George Braque, Picasso shaped the evolution of Cubist art and specifically [Synthetic Cubism](#), which took the [earlier cubist experiments](#) of breaking down forms and depicting multiple viewpoints simultaneously, and made them flatter and bolder, more colorful and representative of the modern world. By gluing bits of newspapers and ephemera into the paintings, Picasso and Braque made the relationship between art and its surrounding world inescapable. The headlines and garbage of their time became part of the work.

[Kurt Schwitters](#) took this idea even further by creating hundreds of collages and sculptures from everyday materials. He called these collages Merz, and turned his packrat collection of detritus into an extremely early example installation art when he built an architectural sculpture in his family house in 1933. His [Merzbau](#) ("Merz-build") was a singular example of fusing life and art, integrating works by fellow collage artists like Hannah Höch, Raoul Hausmann and Sophie Taeuber into the structures.

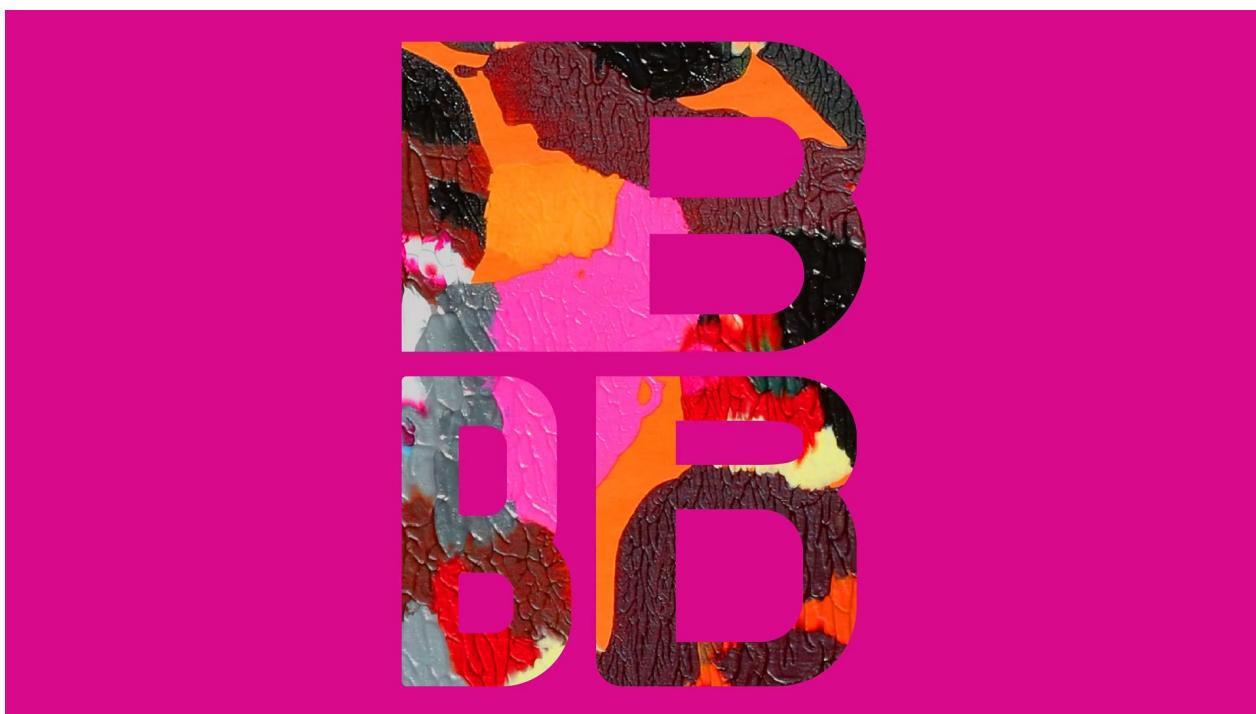
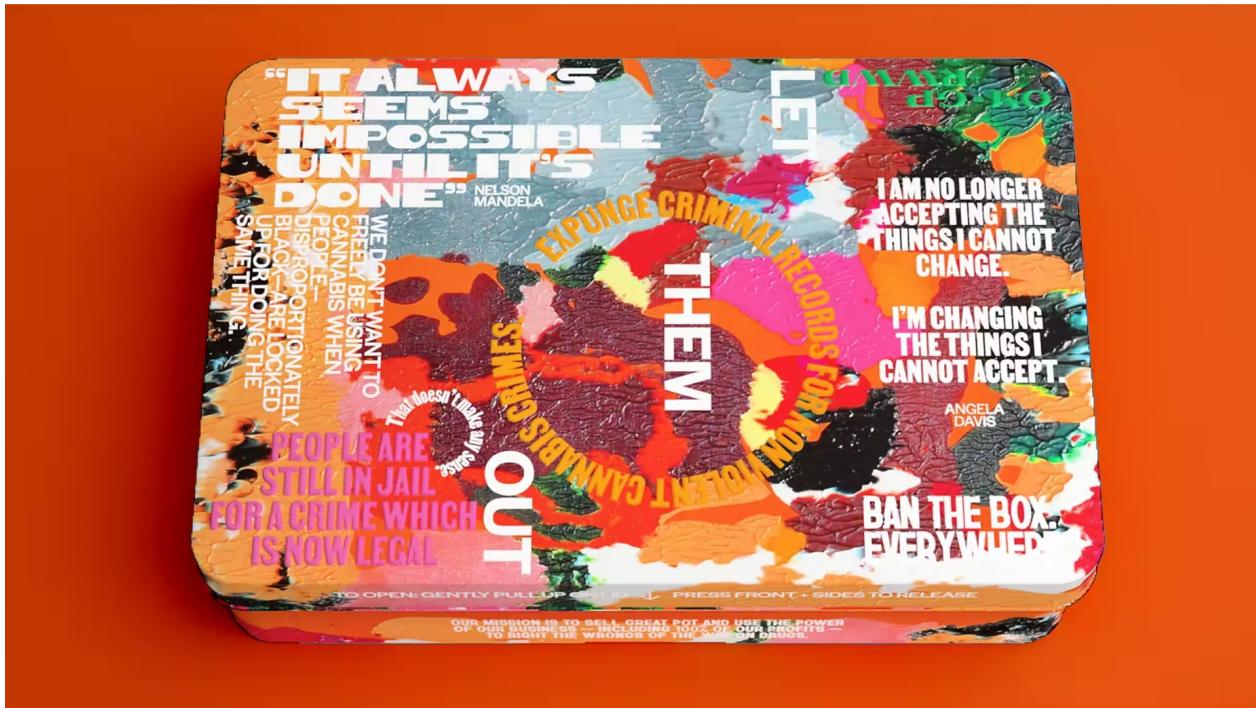


Kurt Schwitters, Merz 458 (1921)



Pablo Picasso, Guitar, Sheet Music and Glass (1912)

For a more contemporary example, this 2022 brand design from [Eddie Opera](#) uses an energetic paint texture as a surface element, including using masking to cut out the image into the shape of vector letterforms. (Learn how to [mask in Figma](#).)



The use of decorative, real world textures also relates to [skeuomorphism](#): the practice of using tactile cues in user interface design to connect digital interfaces with analogues from the physical world through metaphor. Think, floppy disk as save icon or simulating foggy glass to convey transparency. You can find many [tutorials for skeuomorphic design in Figma](#), (involving careful use of gradients and shadows) and use these tricks to enhance the tactile feel of your work in this exercise.

Images and Text in Figma

[Video](#)

Exercise Instructions

1. Get Some Photos

For this exercise, we're going to remix the design you created last week — replacing the Fill color on your shapes with photographs, or layering photos and colors on top of each other.

So first, we need some photos.

Consider the shapes, feeling, and composition of your design. What textures or imagery might be related to what you already have? Write down a list of words, objects, or places that come to mind. Think of a location relevant to your list, where you can find a variety of interesting textures.

Take a field trip away from your computer and use a digital camera to photograph a variety of textures. You can also look for examples of typography or lettering that might be incorporated into the design. You could also make a rubbing and photograph it.

Transfer the photos to your computer.

2. Duplicate Last Week's Design

In Figma, open the Shape Shifter design file from last week.

Select your Frame by clicking on the name of the frame, ensuring you have the Frame itself selected and not an element inside of the Frame. Copy the Frame (`⌘+C` on Mac; `CTRL+C` on Windows).

Open the file for this Exercise; it will appear as a separate tab.

Paste the Frame onto the Canvas (`⌘+V` on Mac; `CTRL+V` on Windows). Make sure the Frame still has your name as its label.

3. Add Photos to your Shapes

Select a Shape and change its Fill from "Color" to "Image," then upload an image from your local folder.

You can also try adding multiple Fills to a shape, such as an Image and a Color. Change the [Blend Modes](#) or Opacity of a Fill to achieve a variety of looks. See the demo video for an examples of this.

4. Keep Going

Remix the original design as you see fit. You can crop the design or change it if you want, but try to keep some shapes consistent with the original.

In the spirit of Jessica Walsh and the Cubist collage artists above, you should [add some text](#) to the design. How could text be a part of the composition without overpowering the shapes? Does it need to be legible? Text can be created in Figma or included as a photograph.

Submission

1. In the Figma file, select "File » Save to Version History" to ensure your work is saved. You will be prompted to enter a description, so just write "Finished!" or whatever message you like. This action is automatically associated with your username so you don't need to write your name.
2. Export your Frame and submit it to Canvas.

Requirements

- Remix your design from the Shape Shifter exercise to include photographs and textures.
- Include decorative text as a visual shape, not as primary content to be read. (See the Cubist examples above.)