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Iterative Screen Printing: Finding Tactile Respite Within Remote Collaboration

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ITERATIVE SCREEN PRINTING:

*finding tactile respite
within remote collaboration*

Presented By: Mercedes Schrenkeisen

Collaborators: Rae Baitx, Robin Goodwin

Advised By: Kacey Morrow



CONCEPTION

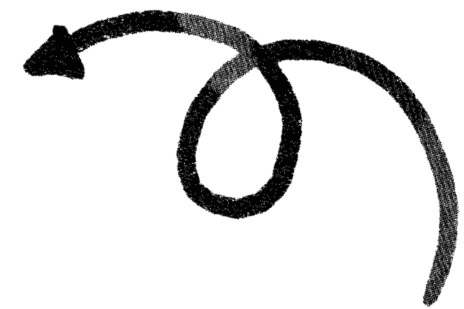




CONCEPTION



the original "good baloney"



Good Baloney began as a passion project overseen by Kacey Morrow in DSGN 480. The class was tasked to create something (anything!) everyday for 20 days. I used the opportunity to try to improve my digital illustration skills over the course of a month. These illustrations then informed the conception of a hypothetical brand "good baloney".



baloney

[buh-loh-nee]

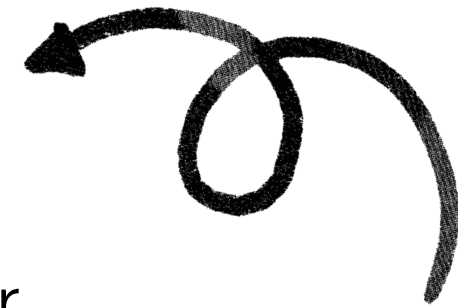
1. *SLANG* : foolishness; nonsense
 2. *INFORMAL* : bologna
-



CONCEPTION



It's been a lonely year of
remote learning.



Though this illustration challenge was ultimately satisfying, after a year of back pain from being hunched over a computer screen, I was itching for tactile methods of design. I missed that real-time spark or "a-ha!" moment when collaboration that I hadn't found since March 2020.





EXTENSION



meanwhile...

Rae Baitx, a fellow Design BFA student and dear friend of mine, and I were reflecting on and grieving the loss of a year spent entirely online. We had dreams to collaborate together on a tactile project but needed to do it safely and effectively within the context of the pandemic. That's when we reached out to our friend Robin Goodwin.



I really want 2 screen print

Let's do it!

Hell yeah!



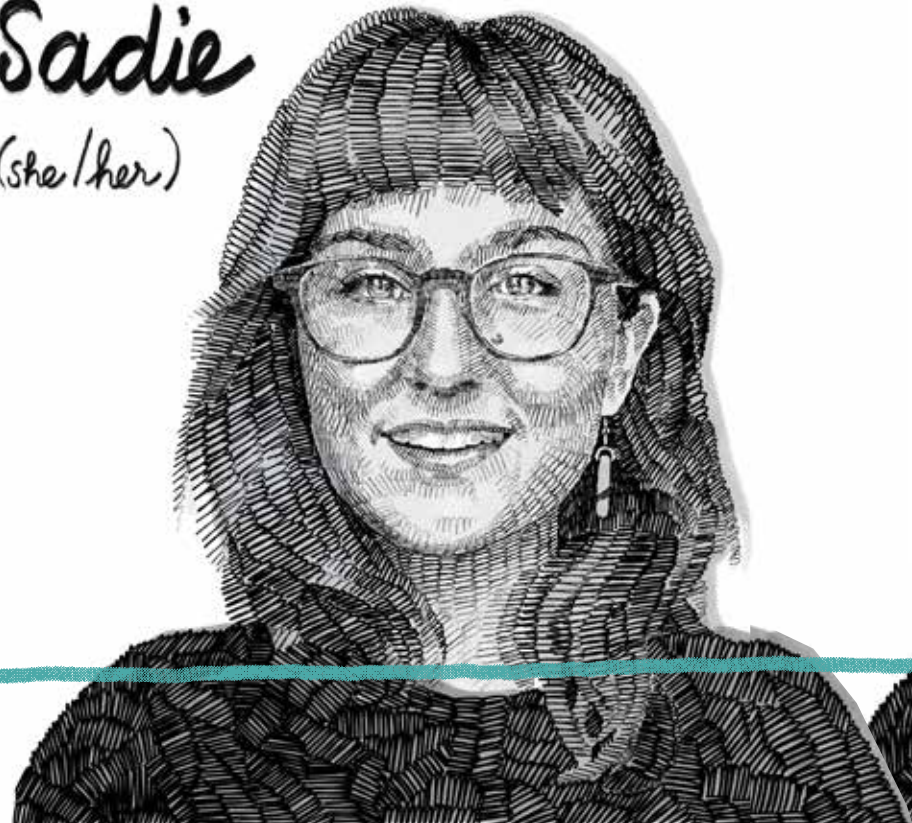
the dream team

(illustrations by Robin Goodwin)

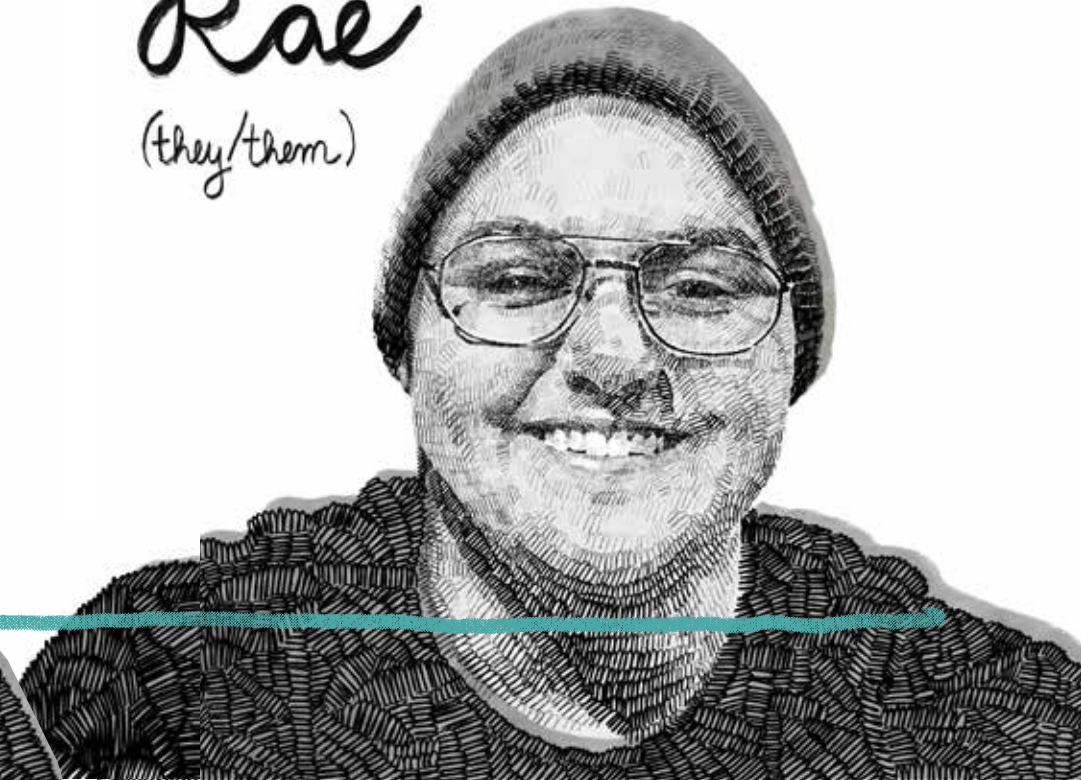
hi, i'm
Robin
(she/her)



hi, i'm
Sadie
(she/her)



hi, i'm
Rae
(they/them)



getting the ball rollin'

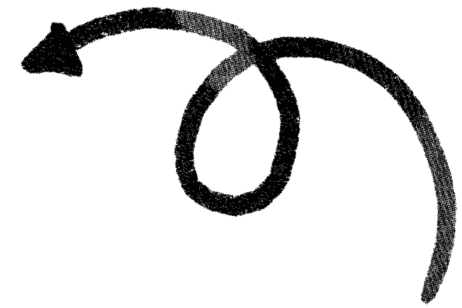


All members of our newly found team share a deep love for printmaking. Rae is the print design expert of the team, my strengths lie in branding and identity design, and Robin is the resident master illustrator.

We had all been excited about the possibility of collaborating together on screenprints, but had been stumped by the idea of working together remotely. We decided that creating a functional remote collaboration process could be a good basis for our hopes of staying connected post-college.

our checklist

- remote design process
- screen print
- long term model



THE PROCESS

"the machine"

THE PROCESS



3 type + 3 image

Inspired by generative design processes from the likes of Open Collab, we wanted to create a process that left the success of our final compositions up to chance, shuffling each combination of our designs to ultimately create nearly 200 distinct designs, 4 of which became the base of our final prints. [1]

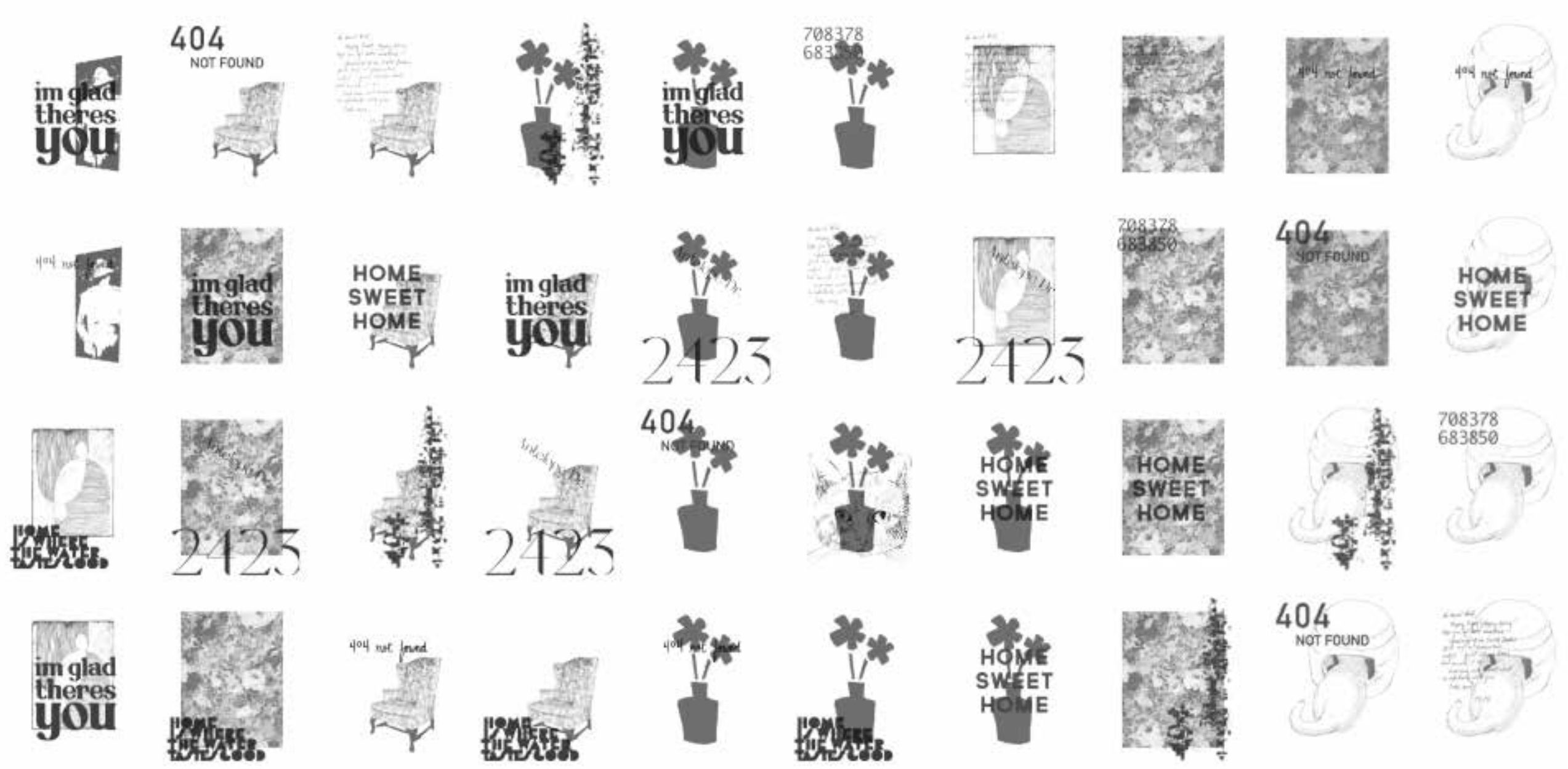


[1] <https://www.open-collab.org/>





THE PROCESS



THE PROCESS



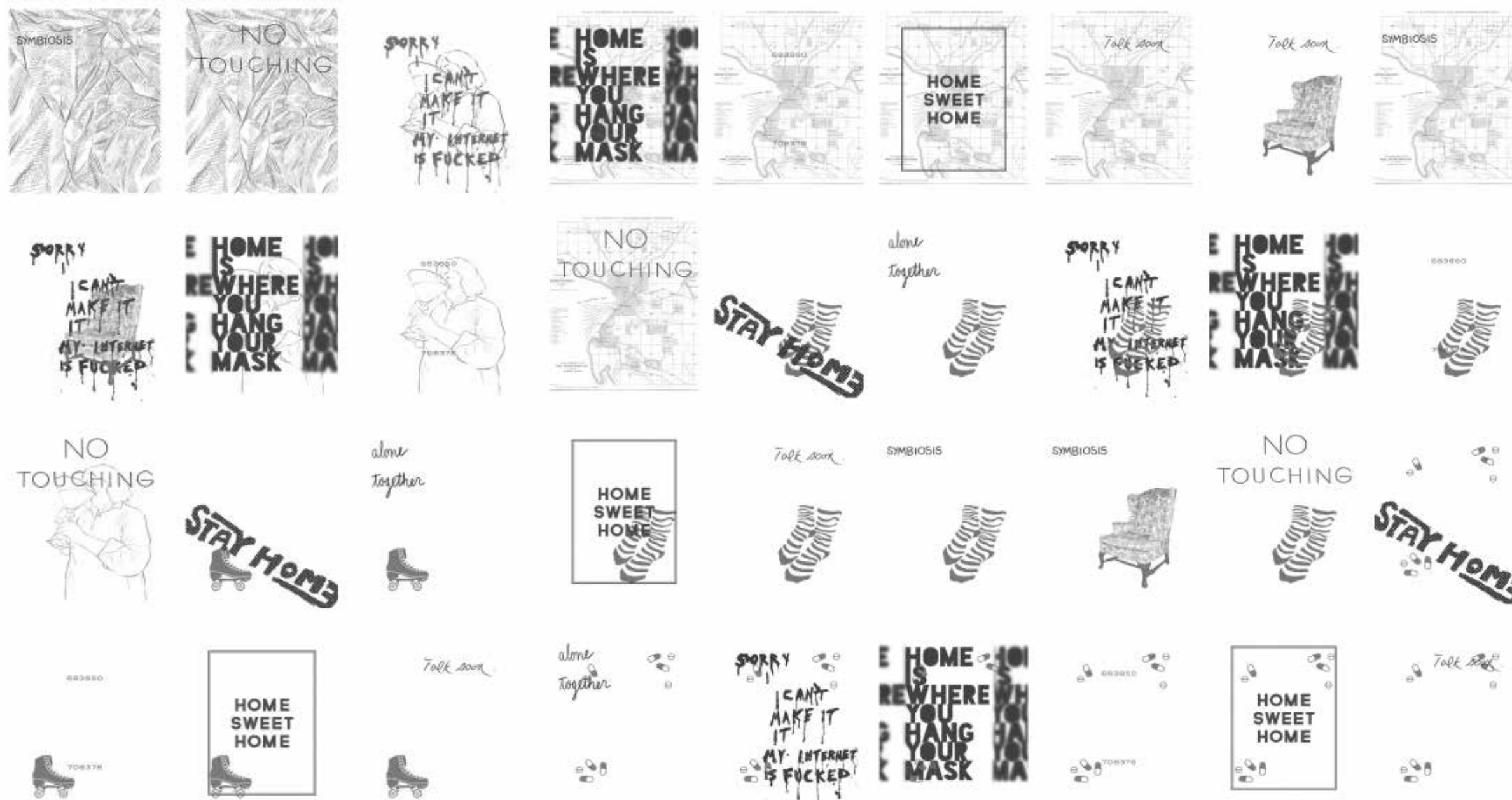


THE PROCESS





THE PROCESS

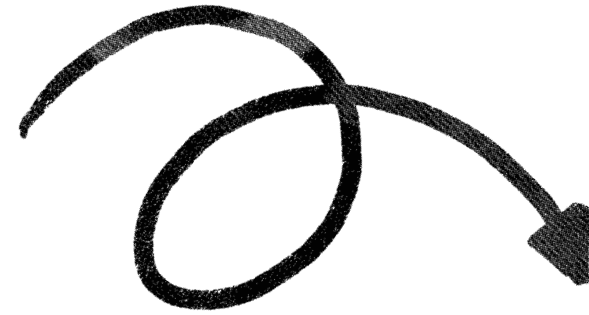


THE PROCESS



bitmaps

Our generative process needed to be compatible with our final output of screen printing. We employed the use of bitmap-ed files to make the transition from an online space to physical one seamless. Bitmaps are a digital format comprised of a matrix of solid dots. Bitmaps can make any photograph, illustration, and image suitable for screen printing in the future.



THE PROCESS



the bare bones

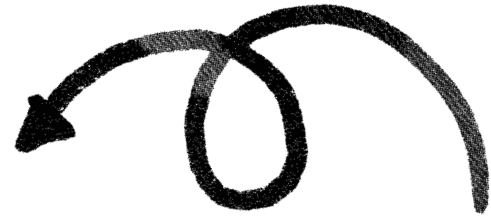
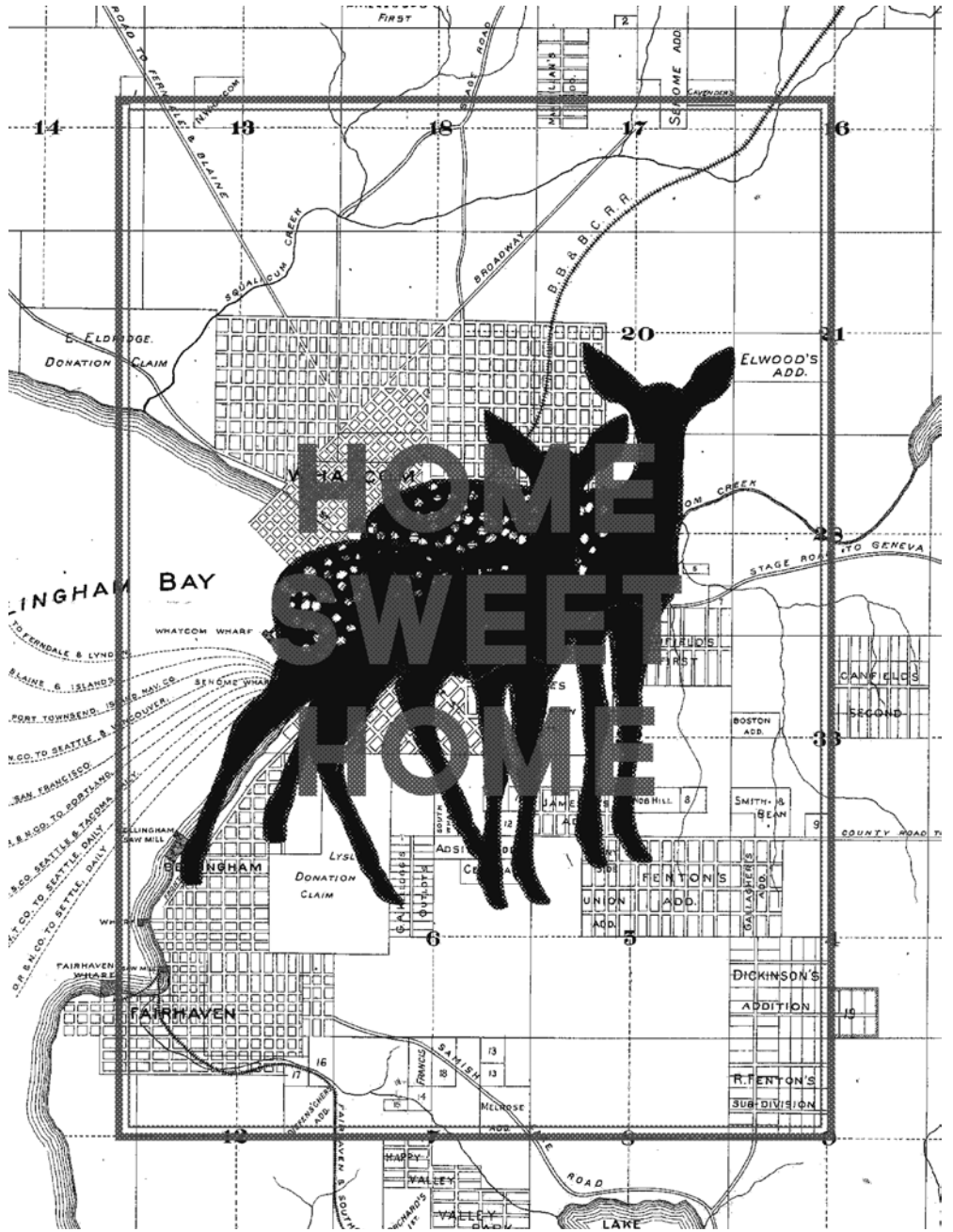
We searched for "ah-ha!" moments in the randomization process that peaked our interest creatively. We knew the process wouldn't be entirely generative, and wanted to add steps of iteration to the design process. We wanted to turn these compositions into something that felt more balanced, had more levels of hierarchy and felt more complete.



Talk soon.



THE PROCESS



print party

After choosing our top randomly generated combinations, we then individually used our favorites to create cohesive designs ready for screen printing. We settled on 4 designs.

(this one didn't make the final cut.)



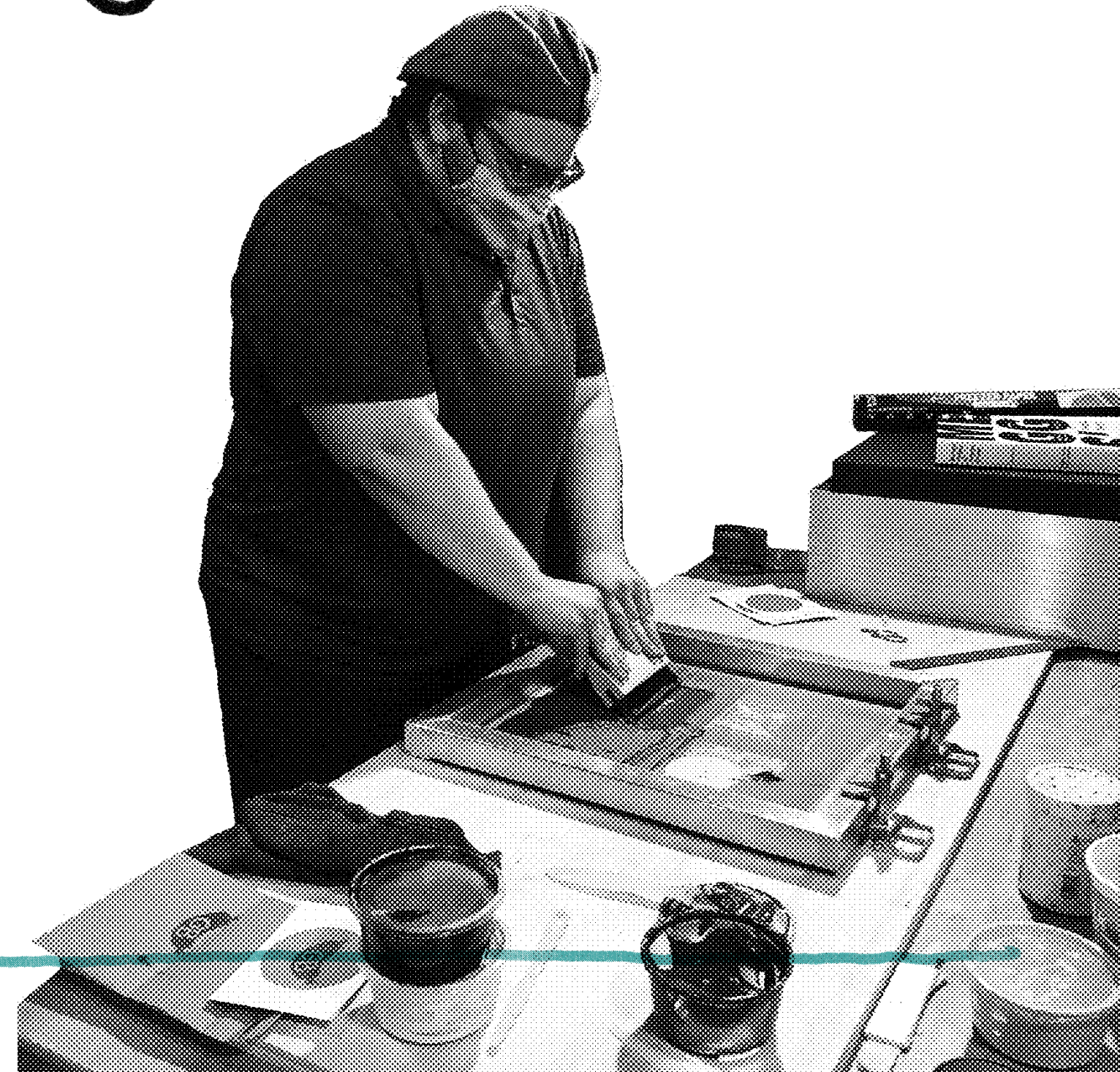
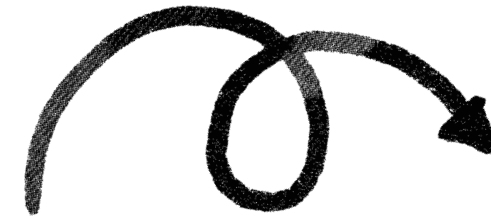


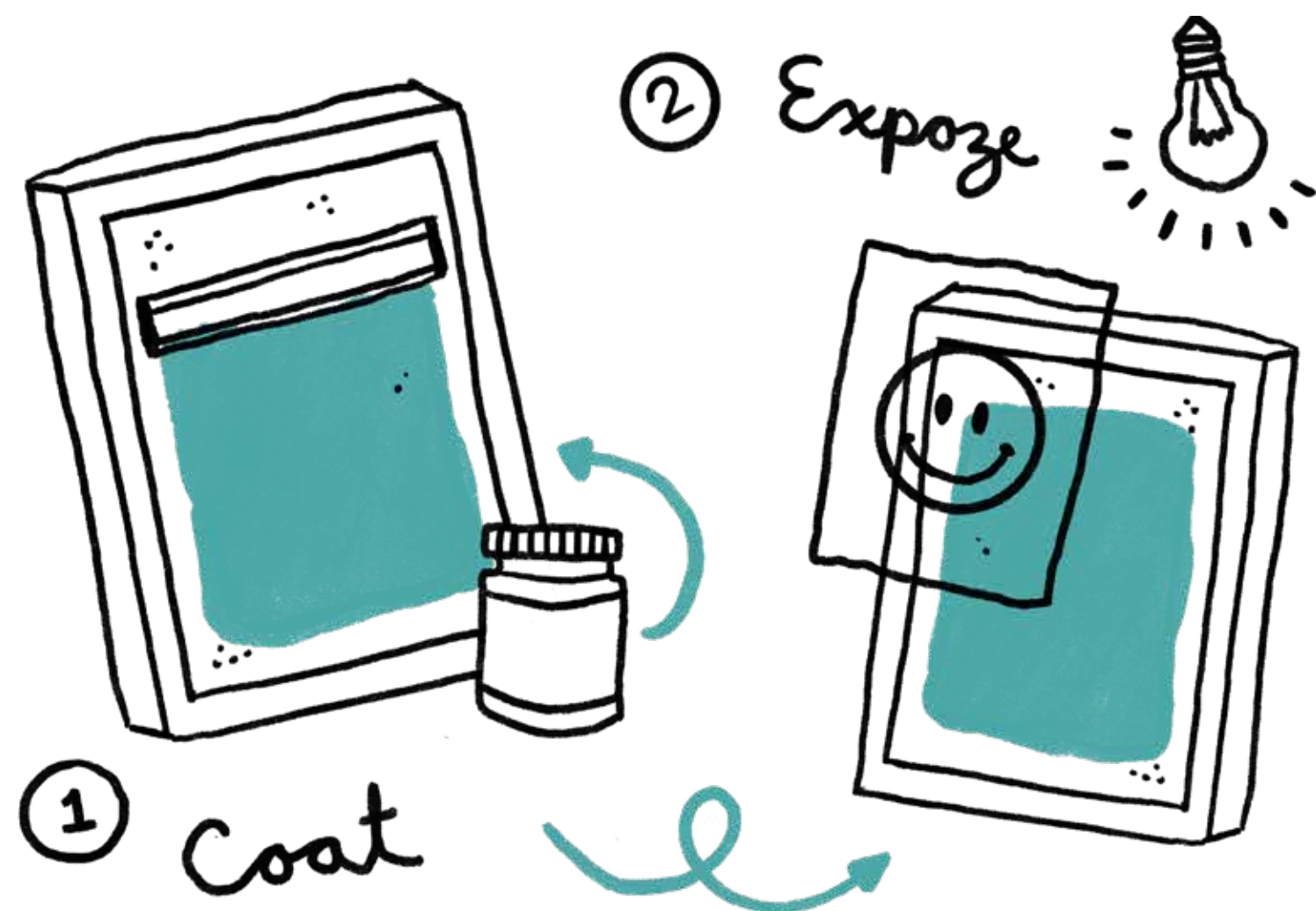
WHAT THE #\$\$%&! IS SCREEN PRINTING?



resident screen printing expert

Screen printing is a printing technique where ink is pulled through a mesh screen where a stencil has been created using hardened photo emulsion.



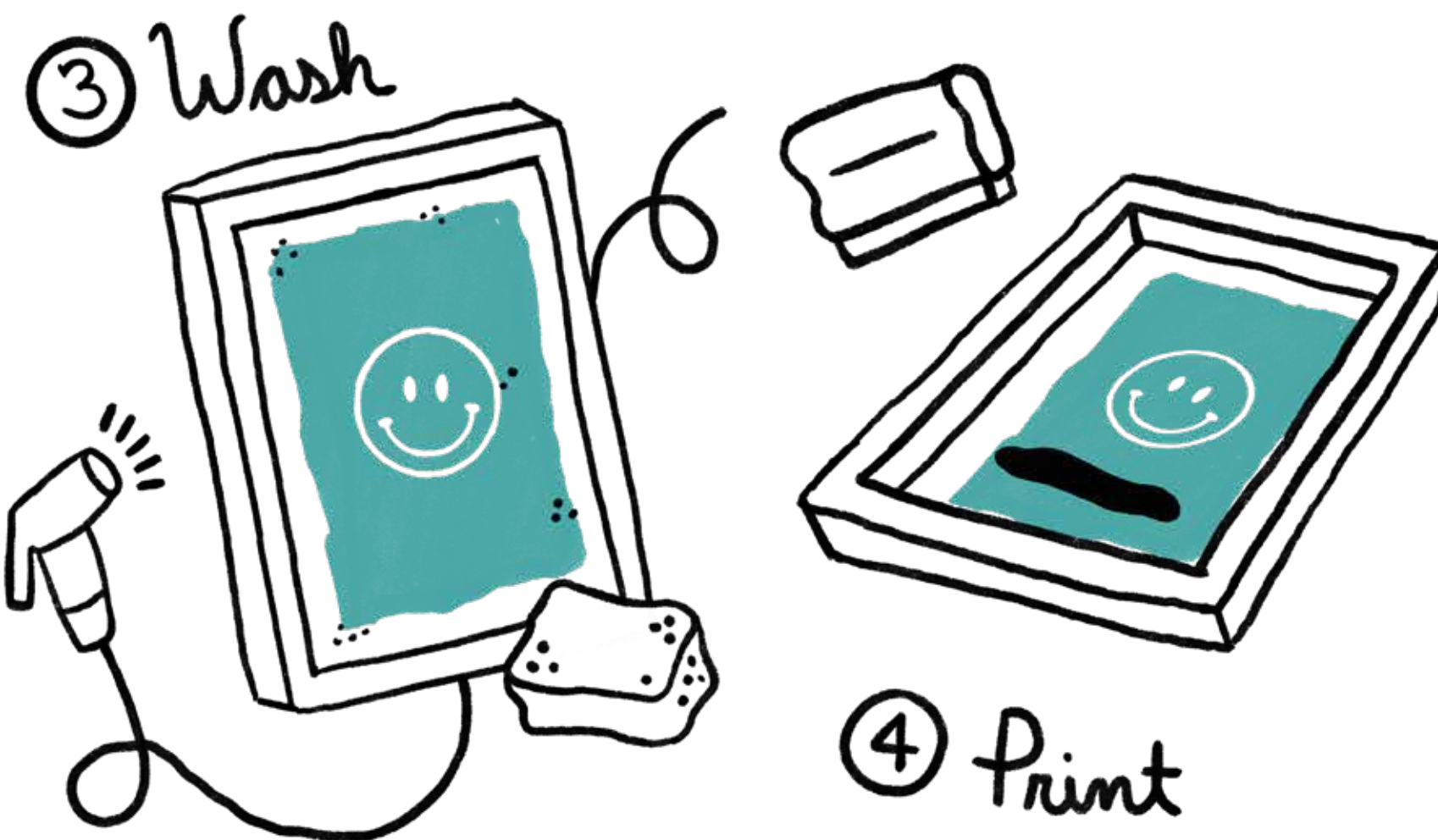


part one

Our screen printing process began by coating a screen with photo-sensitive emulsion that we then left to dry in a dark place. In the meantime, we printing our designs in black onto transparency sheets. We then used an exposure unit to expose our dry screens with transparencies laying on top.

part two

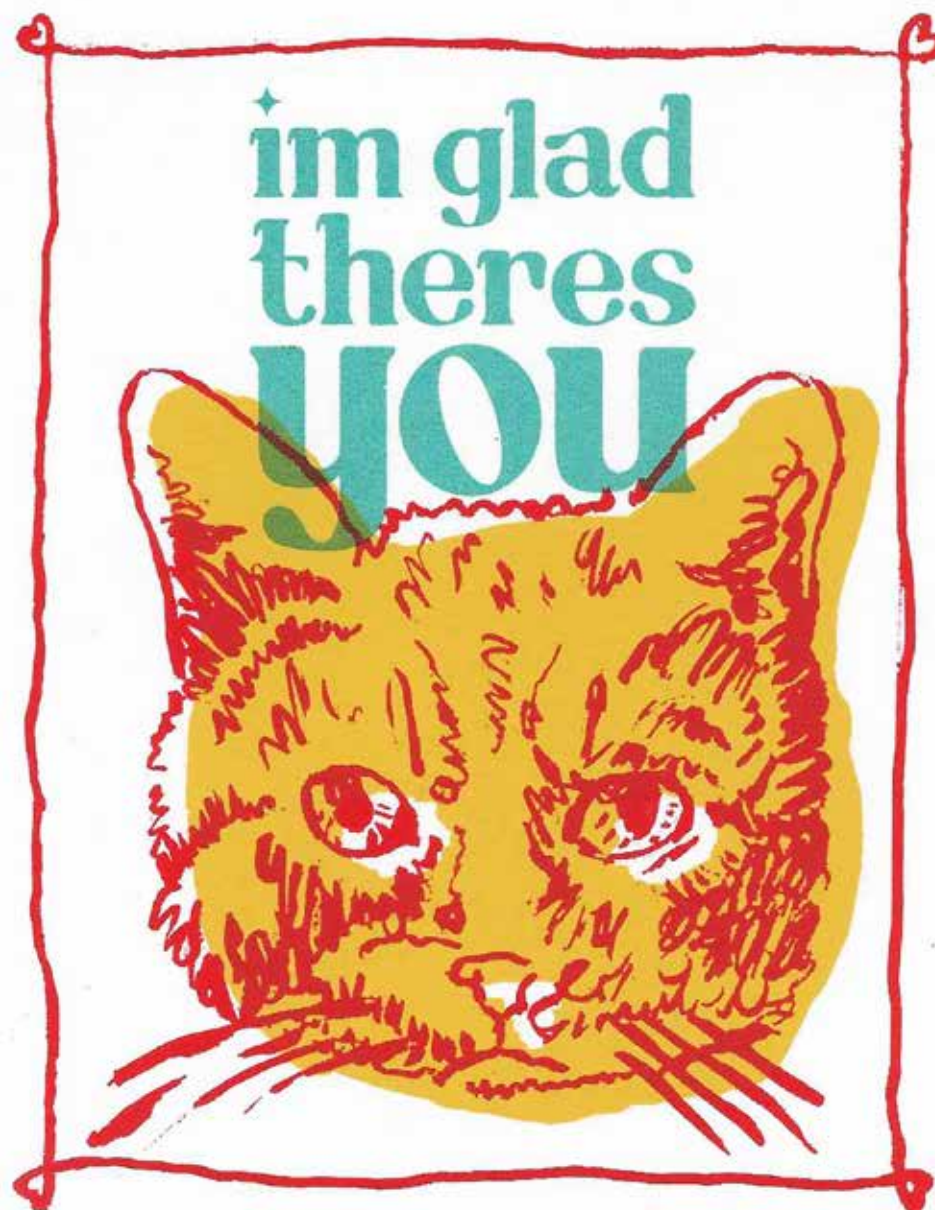
The areas where the light is able to penetrate have set and the screen can safely be washed to reveal the design. The screen has now successfully become a stencil to spread ink on top of. We repeated this process 3 times with separate screens in order to achieve our final designs.

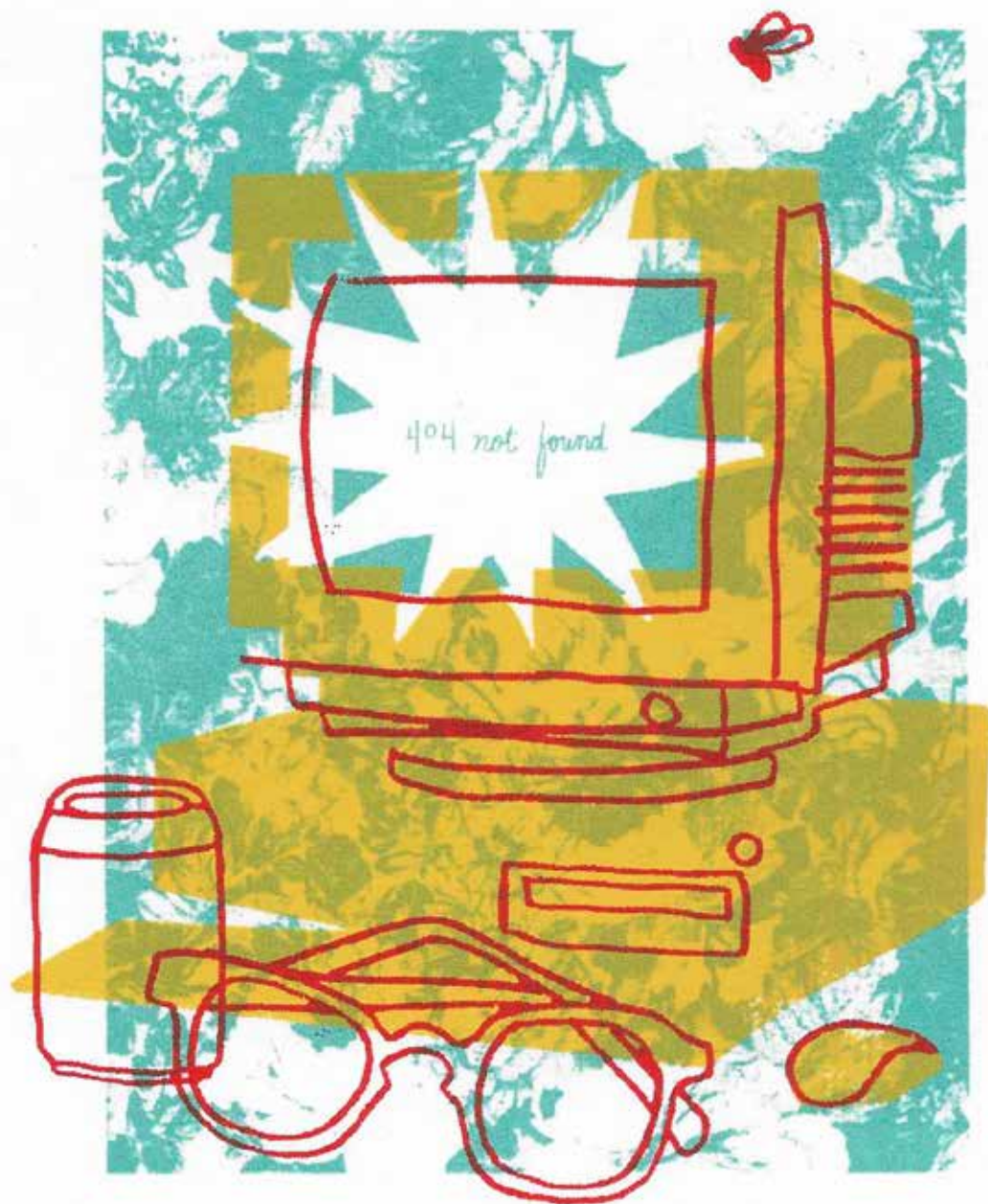




FINAL PRINTS



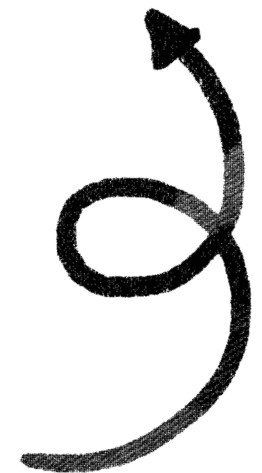




artist reflection

It was cathartic to see the meaning that was essentially created out of randomness— unexpected moments of contrast between our individual elements combining to create something emotional that we hadn't anticipated.

Part of what we loved about the screen printing process was the "mistakes"— the moments of misregistration and ink bleed that gave the print character. In a way, we had reflected this process within our generative machine as well, allowing for serendipitous "errors" to drive our process.

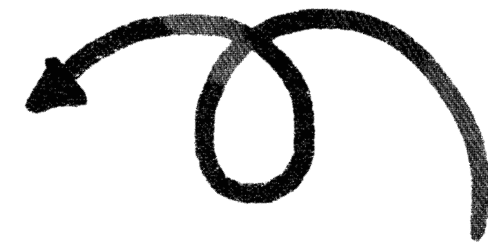




BRANDING



creating a brand



After finishing the print production stage, we wanted to create a brand that aesthetically reflected our prints while answering the question of why we were creating this brand in the first place. We decided to set some new goals that focused on our long-term-model and how "Good Baloney" could expand to reach outside of our small team.



goals

- quarterly editions
- invitation to all
- free resources





BRAND



GOOD BALONEY

print club





BRAND



good baloney



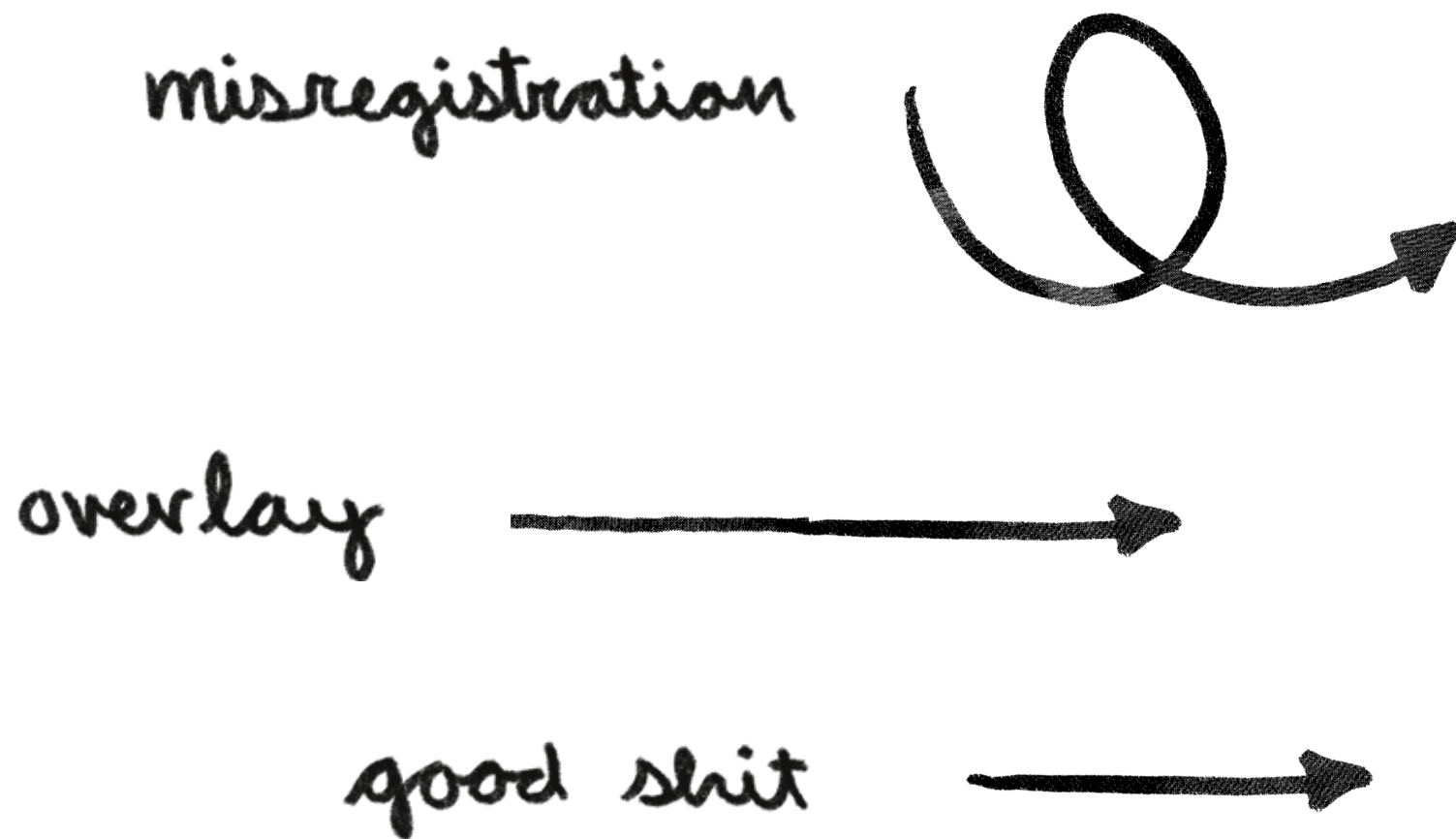
Alt. 1

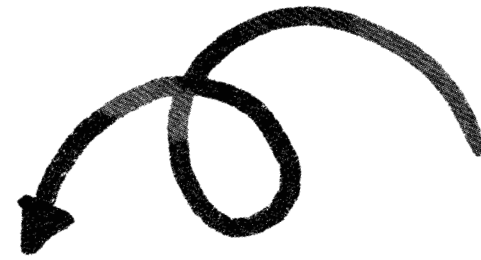
GOOD
BALONEY
print club



Alt. 2 & 3







dynamic palette

Our palette will change depending on the quarterly set of prints that are currently in production. Black and white will always be a standard.



Mission Statement

The main ingredients of Good Baloney Print Club are remote collaboration, process sharing and print peddlin'—



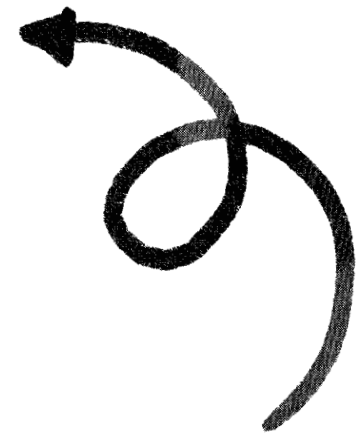


WHAT NOW?



where we are right now...

We have recently completed an instagram live-stream detailing an at-home screen printing set-up, and are beginning to start the creation of downloadable infographics that detail our processes both physical and digital. We have a pop-up in August at Saltadena Bakery in downtown Bellingham where our prints will be available for purchase.



where we want to be...

Gradually growing our social media following, we hope to continue to create and share resources, launch a website, and get started on the next edition. We are always looking for people interested in collaborating! Our dream has always been to have a physical space where we would be able to offer workshops and sell our wares to the community.





THANK YOU!

