RISOTTO'S

PRINT BIBLE

RISOGRAPH GUIDE
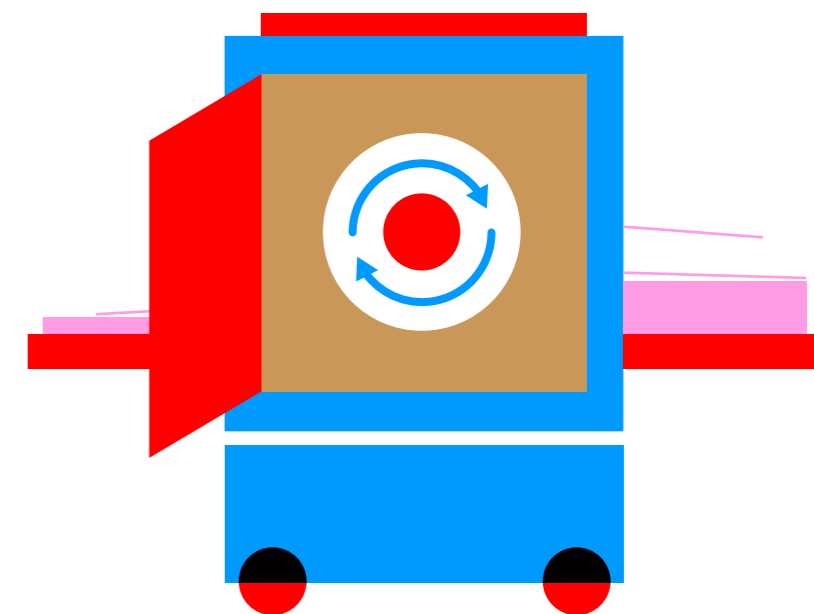
Scotland's leading Risograph print specialist!

TACTILE · UNIQUE · AFFORDABLE · ECO FRIENDLY ·

CONTENTS

Masters of the A3; RISOTTO produce vibrant prints for a range of clients, from leading art organisations to bands and brands; quickly, & creatively.

Years of gathered experience, coupled with in-house production allows RISOTTO to offer bespoke services with a strong focus on design.
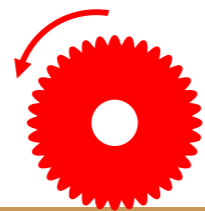
So, whether you're looking to print an art edition, master a technical print challenge, or get posters pimped up - get in touch!

It looks like a photocopier and moves as fast as one, but works as a screenprinter; using rich spot colours and stencils to create tactile and vibrant prints, affordably and with little impact to our environment.

HOW IT WORKS

The RISO works by transforming your artwork into a stencil. Your chosen colour drum is then inserted into the riso machine, and the stencil is wrapped tightly around it.

Paper is fed flat through the machine, passing under the rotating drum, which transfers your artwork onto the paper at high speed.

STENCIL / SCREEN

INK CARTRIDGE

Stencils are made specifically for each drum and are non transferable.

One colour is printed at a time, and multicoloured prints are created by switching out drums, then over printing; passing the paper through the RISO again and again!

FEED TIRE

NEEDLE

PAPER

PRINTS

WE PRINT A3

The riso is an A3 printer - so everything is sent on A3 sized stencils, and printed on A3 paper. Finishing services can be applied to create some of the following applications:

APPLICATIONS

POSTERS + FLYERS

BUSINESS CARDS

ART PRINTS + EDITIONS

MENUS + PLACE MATS

PROGRAMMES + MAPS

FOLDED CARDS + ENVELOPES

PAPER BAGS + WRAP

TAPE COVERS + VINYL INSERTS

STICKERS + SWING TAGS

ZINES + PUBLICATIONS

Risograph printing was originally designed for high-volume printing in places like offices, schools and political parties, but in the last 5 years, it has undergone a resurgence with creatives adopting the process because of its quick and colourful results at affordable prices.

The riso was designed to bridge the gap between cheap and expensive print methods (from the photocopy to offset/litho), which makes it ideal for quantities of 1–2000 prints, become most cost effective at 25+ prints.

The process is great for graphic art (vector based work), typography, and illustration, but also works wonders across painting and photography, using variations of CMYK.
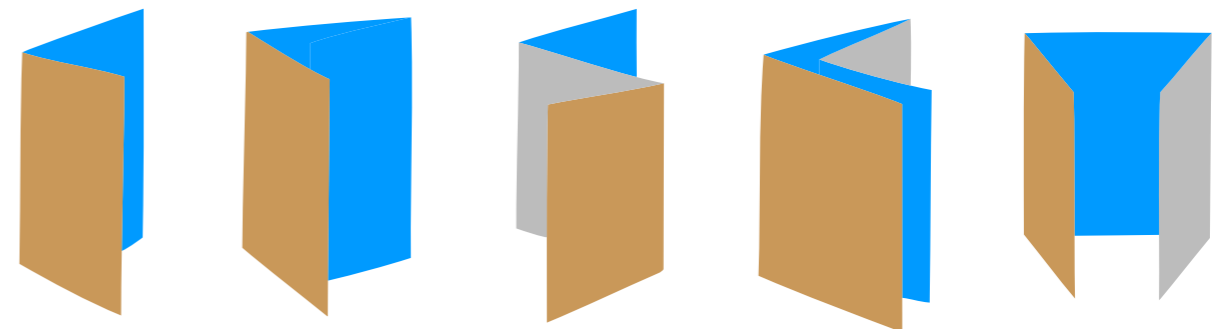
For jobs that will require finishing services:
TRIMMING | BINDING | FOLDING | COLLATING
We can either offer some services in house, otherwise it will be over to you to take the A3 prints onto another specialist to be finished.

INKS

The RISO inks produce a unique texture, resulting in a tactile finish.

The inks are soy-based and non-toxic, which means they can take longer to dry. The ink sits on the surface of the paper and can therefore be prone to smudging if handled a lot (like newspaper).

All inks are unique to the riso process and colours produced cannot be represented on the web or through digital print (especially our fluro and metallic inks!) giving you a unique print results.

Print samples are sent out regularly, as it is important that customers can see and feel the print results in the flesh before printing for the first time.

Download & install our ink swatches

YELLOW U	SUNFLOWER 116 U	ORANGE 021 U	WARM RED U	BURGUNDY 235 U	PURPLE 2685 U	VIOLET 265 U

TEAL 321 U	HUNTER GREEN 342 U	GREEN 354U	MINT 324 U	AQUA BLUE 312 U	MEDIUM BLUE 286 U	FEDERAL BLUE 294 U

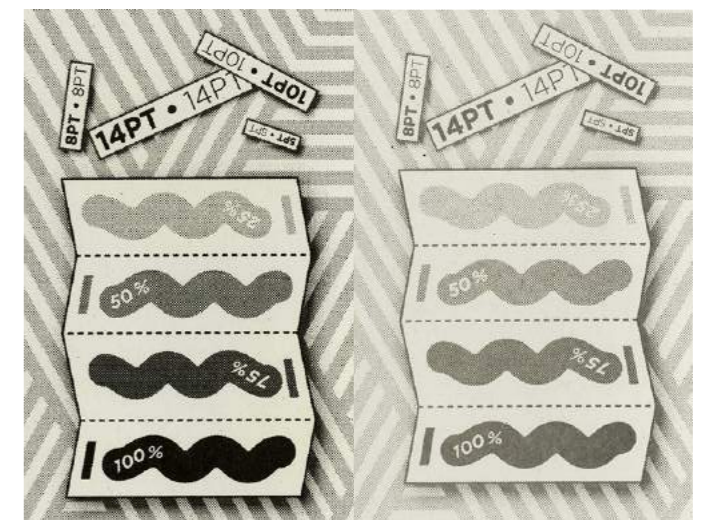| METALLIC GOLD	FLURO GREEN U	FLURO YELLOW U	FLURO PINK 806 U	FLURO ORANGE 805 U	BLACK U	GREY 403 U
SPECIAL INK!	FLUORESCENT INK!	FLUORESCENT INK!	FLUORESCENT INK!	FLUORESCENT INK!		

OVERLAYING

Riso inks have a translucent quality that work well when overlaid and blended with other inks. Many more colours can be achieved this way.

Switch on the 'MULTIPLY' effect in the Transparency tab when designing in adobe to see a mock up of how it will print, and download our swatches to integrate our pallet into your workspace for further experimentation.

100% + 100% =

STROKE GRADIE ◇ TRANSPARENCY

Multiply   Opacity: 100 ▶ %
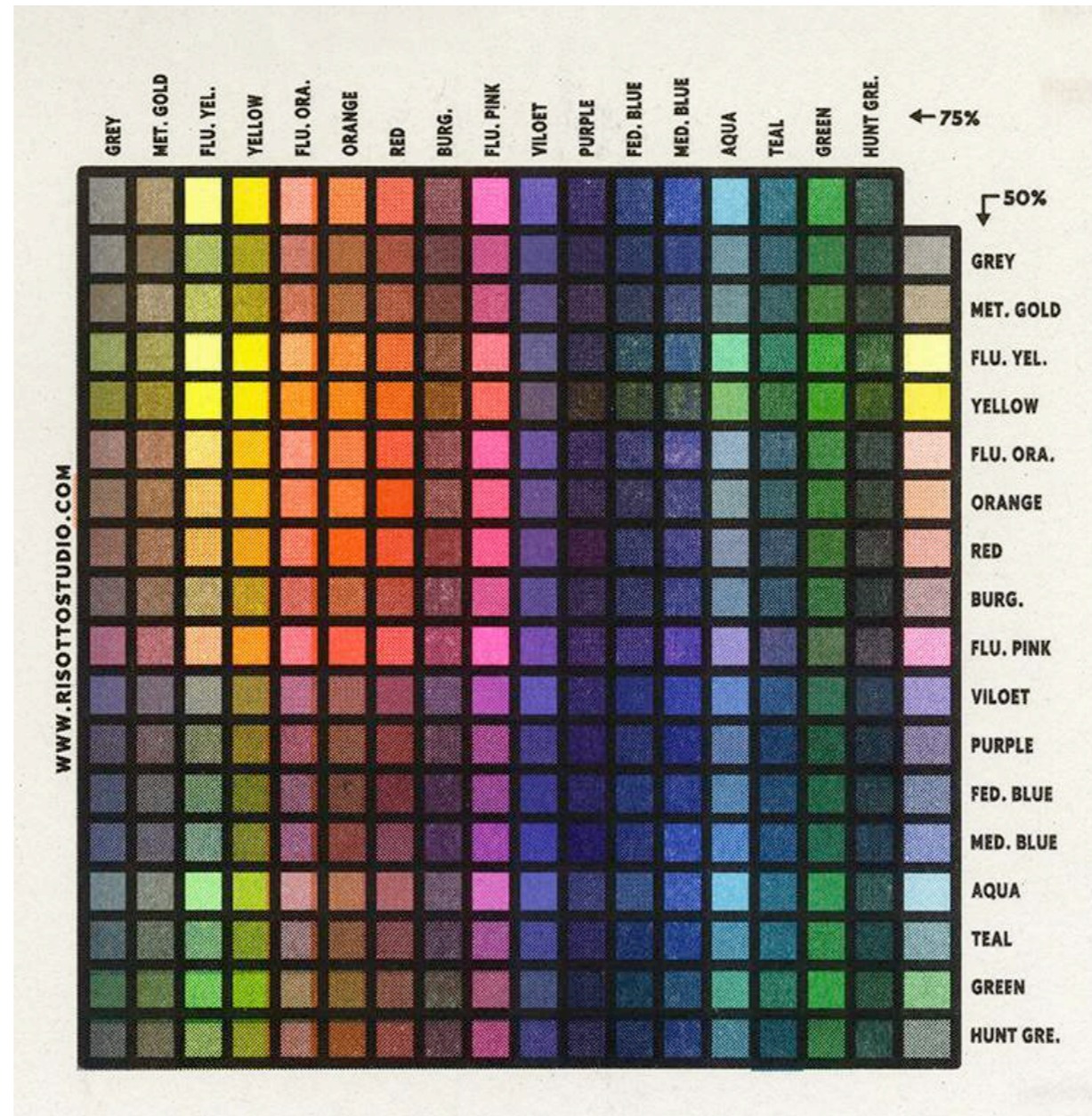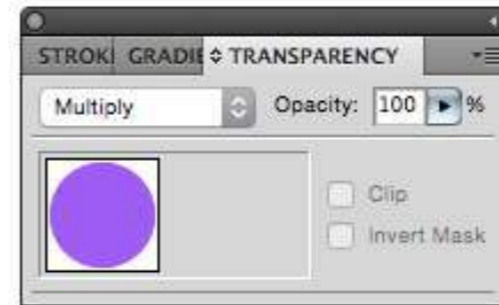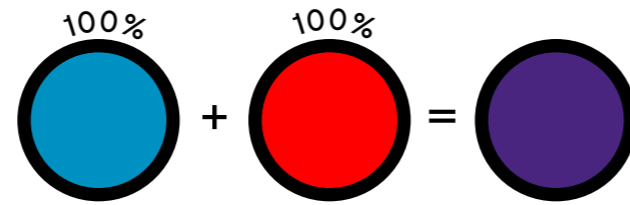
☐ Clip
☐ Invert Mask

WARNING

When producing prints with multiple colours/heavy coverage, unwanted marks can occur by the feed tire, picking up ink from the previous print, and transferring it onto the next sheet of paper being fed. These marks can be difficult to remove. We therefore recommend no more than 4 passes,
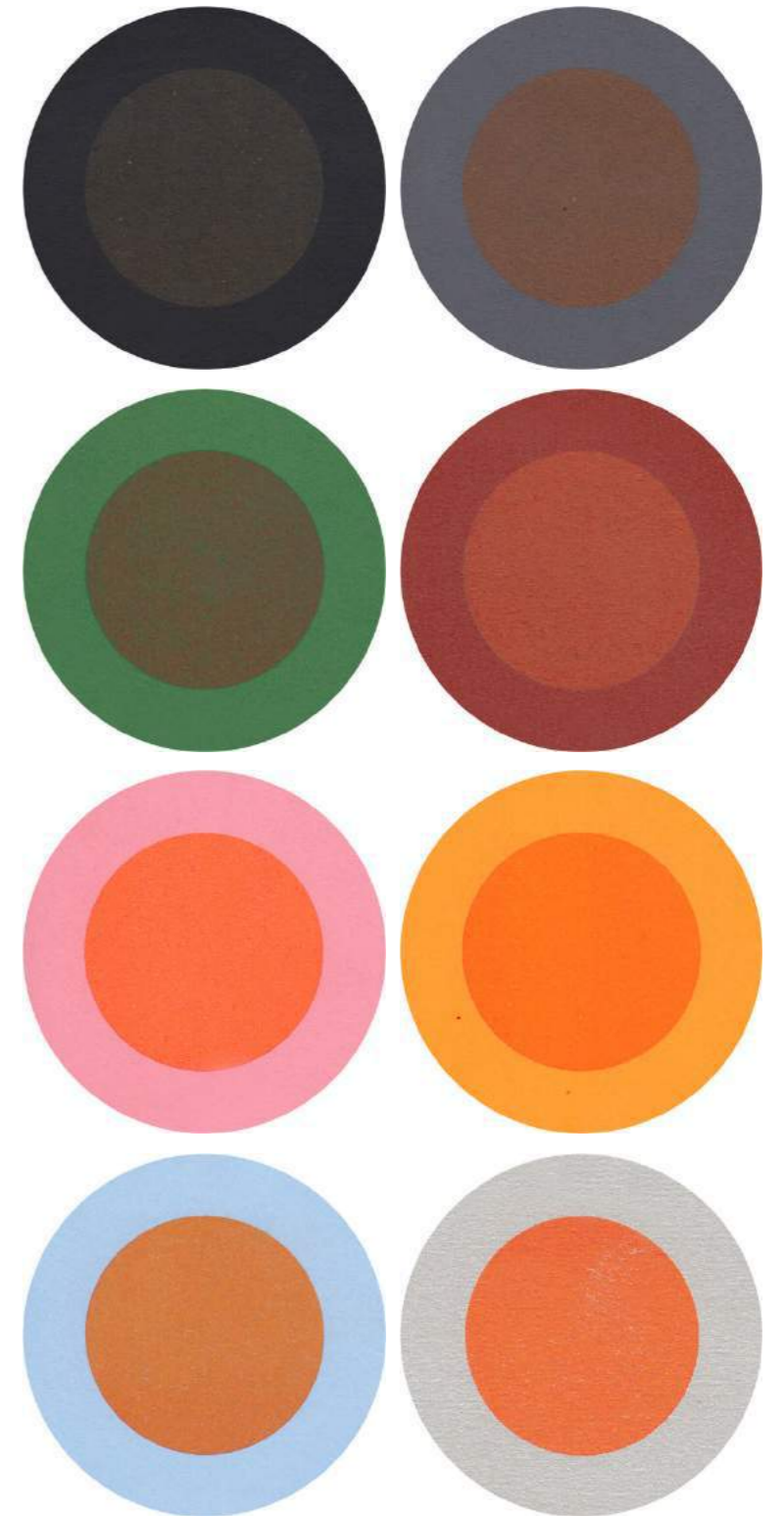or 2 when using heavy coverage or darker colours.

TOP TIPS

Use a rubber to remove any tire marks or unwanted smudges.

Layout: Leave one area (either top or bottom) of A3 sheet clear or with little coverage.

WWW.RISOTTOSTUDIO.COM

←75%

| | GREY | MET. GOLD | FLU. YEL. | YELLOW | FLU. ORA. | ORANGE | RED | BURG. | FLU. PINK | VILOET | PURPLE | FED. BLUE | MED. BLUE | AQUA | TEAL | GREEN | HUNT GRE. |

←50%

GREY
MET. GOLD
FLU. YEL.
YELLOW
FLU. ORA.
ORANGE
RED
BURG.
FLU. PINK
VILOET
PURPLE
FED. BLUE
MED. BLUE
AQUA
TEAL
GREEN
HUNT GRE.

Examples of orange ink printed onto various papers. Please note that ink colours can change depending on what paper they're printed on.

Metallic Gold Ink
& Printing On Dark/Black Papers

Unlike the other riso inks, Metallic Gold prints great on black and dark paper, as well as white. It has a thicker consistency and higher opacity – so keep this in mind if using it in overlaid artwork.
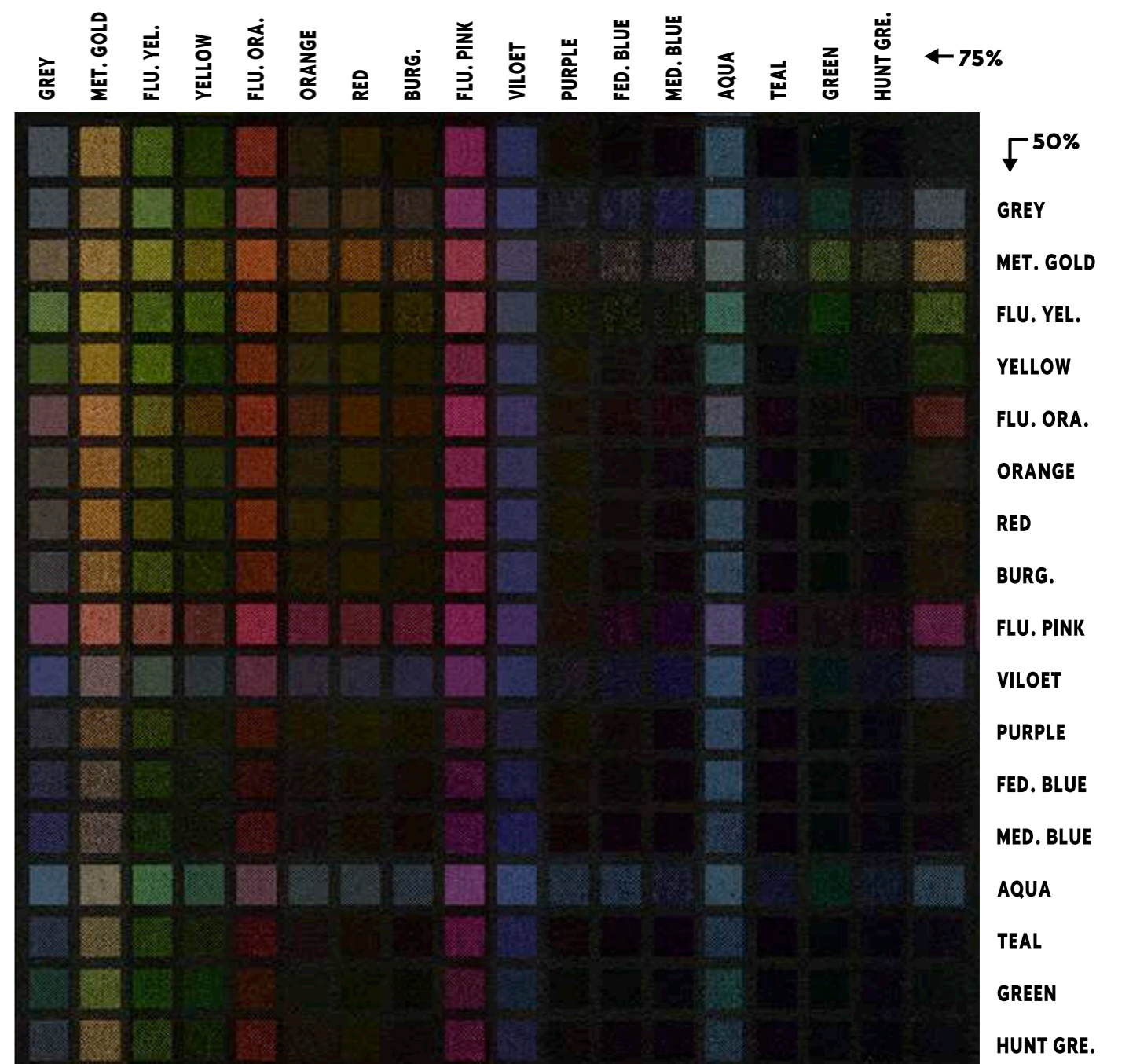
As we have a two colour machine, we print two layers together in the same pass. The image below shows artwork printed in black + Metallic Gold ink. The layers were printed with the gold underneath – but the results look as though it's ontop. This is how the metallic gold behaves when printed/layered with another colour.

If you want to avoid this, and let the other ink stand out; you could potentially knock out areas where the gold overlaps, or reduce the gold percentage to 40-50%.
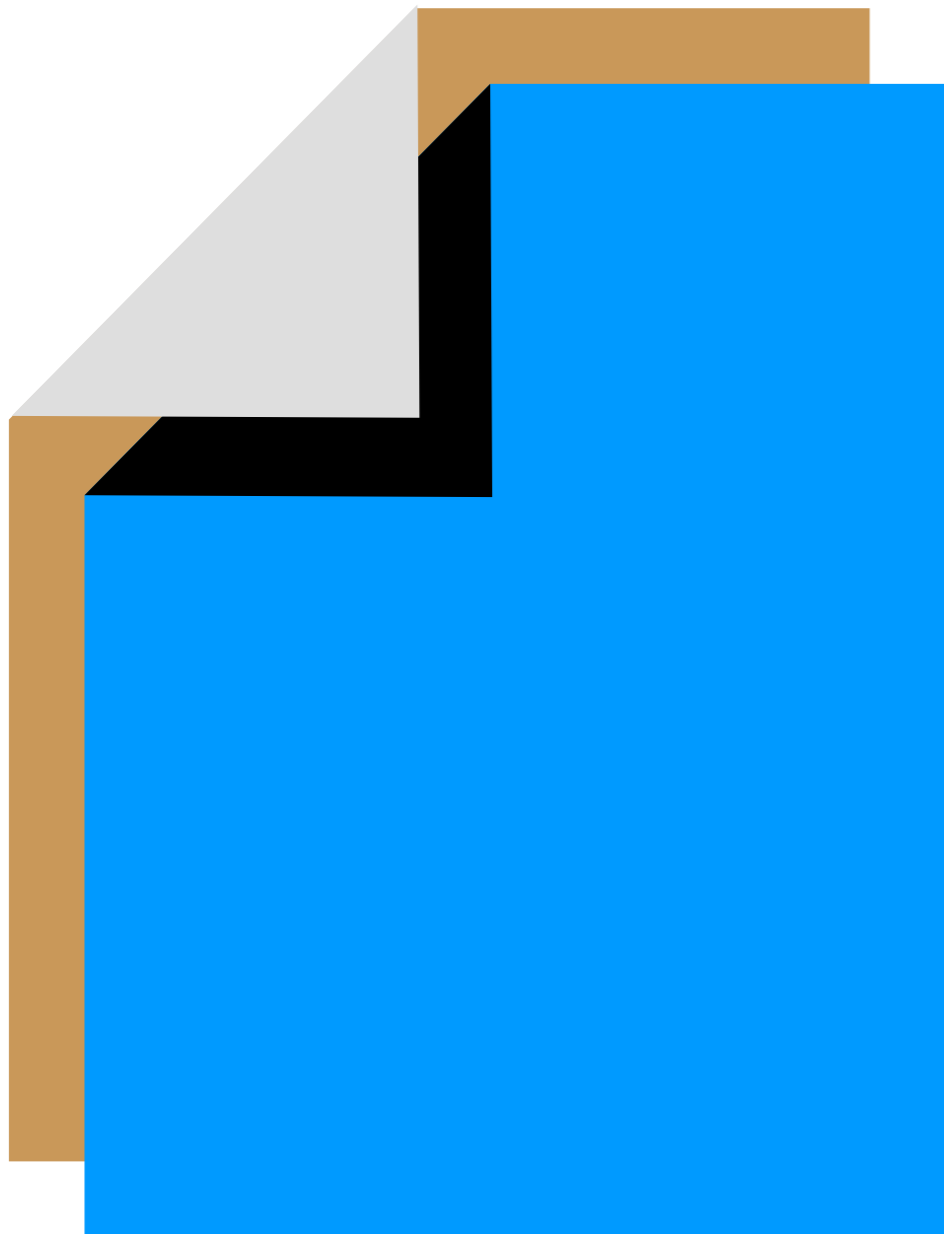

Gold Layer Printed Underneath Black Layer

OVERLAY CHART, Printed on Black Paper

← 75%

↓ 50%

GREY
MET. GOLD
FLU. YEL.
YELLOW
FLU. ORA.
ORANGE
RED
BURG.
FLU. PINK
VILOET
PURPLE
FED. BLUE
MED. BLUE
AQUA
TEAL
GREEN
HUNT GRE.

PAPERS

RISO inks print well on most uncoated papers, as it can be absorbed onto the surface and allowed to dry (unlike printing onto coated or trace papers).

WEIGHTS

Generally 80gsm – 250gsm is the standard weight bracket that the riso will respond well too.

We stock tested papers at 60gsm – 350gsm but these can be a little tricky at times as they are prone to sticking to the stencils or jamming, etc. We are happy to use them for shorter runs, and with low ink coverage.

Download our A3 Paper Scans to mock up artwork and make your paper choices.

BESPOKE PAPERS

If you have a particular paper request, and the quantities are high, we can order it in for you.

For lower runs (under 250 A3 sheets), we ask that you organise your paper independently, as this often works out more cost effective.

We'd prefer to test a new paper first, so please send us a few sheets so that we can ensure ink drys well, & the machine feeds it smoothly.

When ordering, add an additional 15% extra to the required quantities to cover any misprints.

Our UK suppliers include: GF Smith, Fenner, Paperback, & Antalis. We carry extensive sample books in our workshop.

PREPARING FILES

For print, artwork files should be:

1. Flattened PDF (no layers or transparencies)
2. Set to Greyscale / B&W
3. Resolution = 300dpi | Size = A3
4. Each colour layer saved as a separate file

DOCUMENT SIZE: A3 (420 x 297MM)

MAX PRINTABLE AREA: 400 X 277MM

The RISO cannot print full bleed A3 artwork
Please leave a 10mm clear border on all prints

All images and content within files must be set at the size intended for printing, and 300dpi.

The risograph will automatically convert your images into halftones, so there is no need to set bitmaps prior to print.

COMMON GLITCHES CAUSED BY 'EFFECTS'

UN-FLATTENED
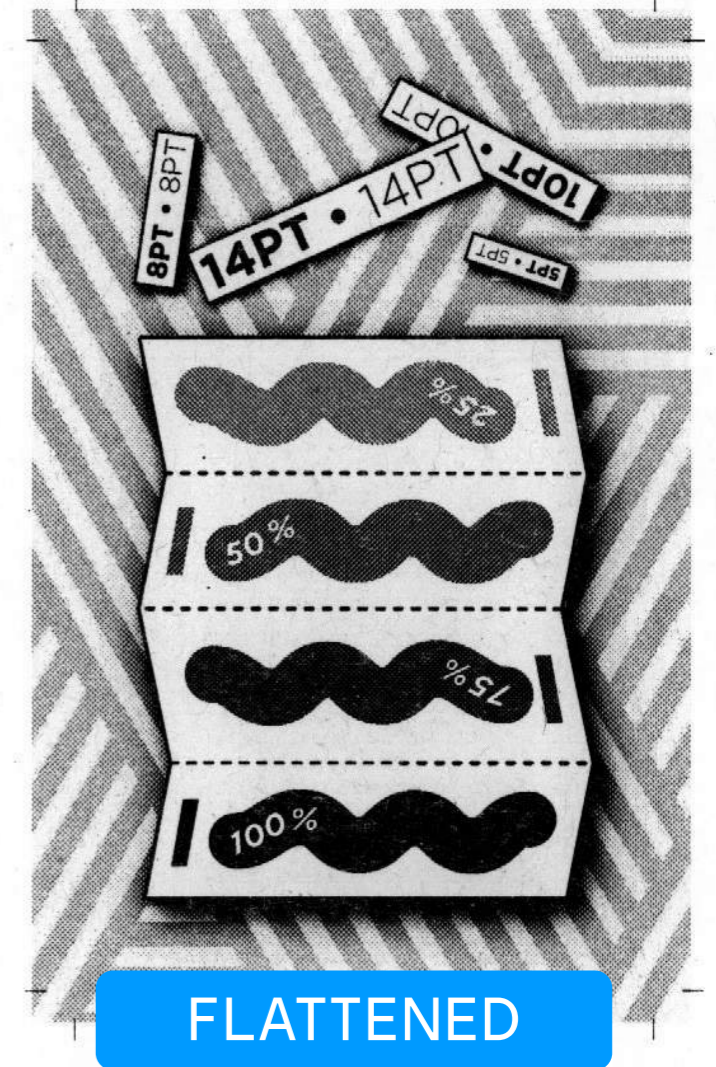
FLATTENED

If your artwork contains effects such as drop shadows, the riso will pick this up and print visible boxes accross your artwork. These elements need to be flattened and rasterised before print.

COMMON PROBLEM:
FILES NEED 'CLEANED'

If artwork has been previously scanned in, or has textures apllied, the riso may pick these up and print these more visibly than it appears on screen. Zooming in on Photoshop for example, might help you spot any problem areas before you send the final files. You should tidy these up unless you'd like them to print visibly as pictured on the right. Ammending the contrast or using the eraser tool can 'clean' these issues up.

Spotting these issues in advance and correcting any problem areas (removing any 'dirt') is your responsibilty. Obvisouly if we see anything on our end while processing your files, we'll flag this up to you, as we want you to have the best possible print. As we've not been involved in the artwork generation, or know your preference/opinion of how the outcome should appear, it's hard for us to gauge what is sometimes deliberate or sometimes an oversight.

We are not responsible for the artwork you send, and we process print your files to the best of our ability.

How was the Portico di San Luca?

The walk is thought to represent a serpent,

FLATTENING FILES IN ADOBE...

Merging or flattening layers can't be undone. So for this procedure, use a copy of your PDF.

Some PDF files contain layered content + transparencies if they are created by using applications such as Adobe InDesign or Illustrator. When printing PDFs that contains layered content, the riso will read each element uniquely and the printed result won't correlate to the on-screen art. The riso will pick up on these and print them awkwardly, resulting in visible corruptions. This is why it's important to Merge / Flatten layers before sending, so that all transparencies or effects become part of the artwork.

Merged layers acquire the properties of the layer into which they are merged. Flattening layers discards any layer content that isn't visible onscreen.
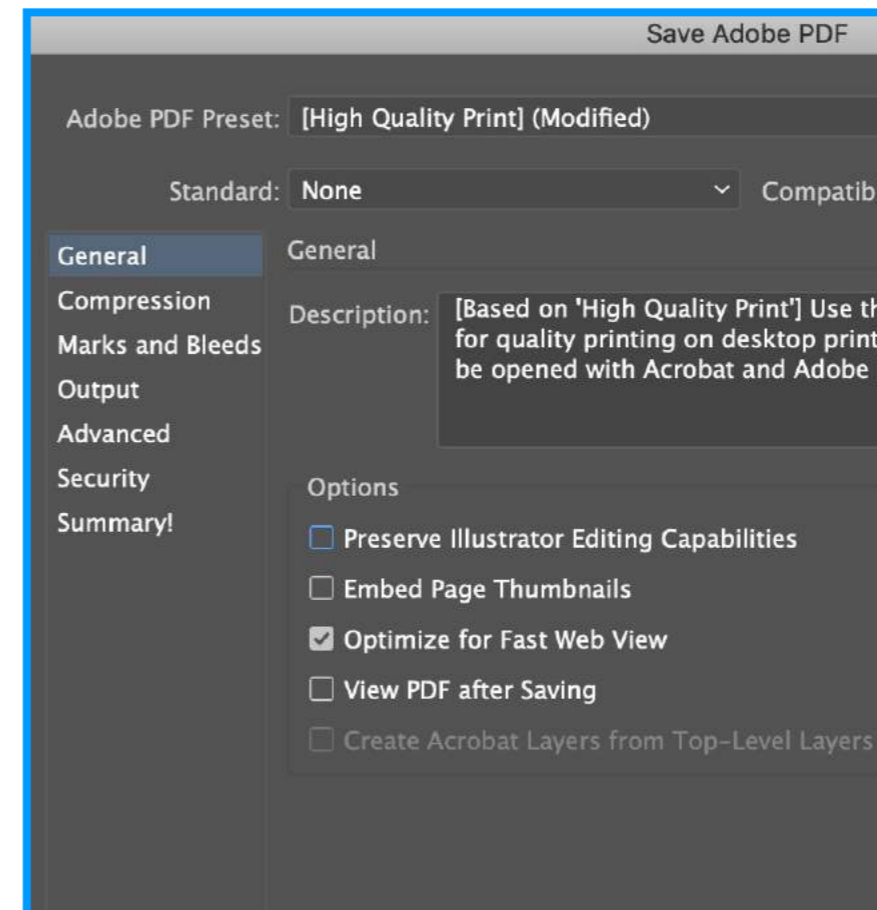
For Acrobat 7, 8 or later:

1. Make a backup copy of your PDF file.

2. Open your file and choose Advanced > PDF Optimizer.

3. Click the Clean Up tab OR If asked whether you want to save and continue, click Yes

4. If asked, Select: Discard User Data
Discard Hidden Layer Content + Flatten Visible Layers
and then click OK

5. When prompted, save the Optimized PDF with a new name

6. Open the Layers panel (choose View > Navigation Panels > Layers)

7. Click the Options menu, and select Merge Layers or Flatten Layers

8. Save the PDF file and try to print it.

Using Adobe Illustrator:

– Hide, or de-select elements that can remain as vectors.

– Select only the elements that are effected, to be flattened and rasterised.

– In the 'Object' menu, click on 'Flatten Transparency'

– In the pop up menu, set a custom Preset to match the following.

Save Adobe PDF	
Adobe PDF Preset:	[High Quality Print] (Modified)
Standard:	None

General
Compression
Marks and Bleeds
Output
Advanced
Security
Summary!

General

Description: [Based on 'High Quality Print'] Use th for quality printing on desktop print be opened with Acrobat and Adobe

Options
☐ Preserve Illustrator Editing Capabilities
☐ Embed Page Thumbnails
☑ Optimize for Fast Web View
☐ View PDF after Saving
☐ Create Acrobat Layers from Top-Level Layers

– Finally, in the 'Object' menu, click on 'Rasterize' and set it to greyscale + 300ppi.

Using Adobe Photoshop:
– Go to the 'Layer' menu and select 'Flatten Image'
– Finally, go to 'Image' > 'Mode' and make sure your image is 'Greyscale'

A3 LAYOUT
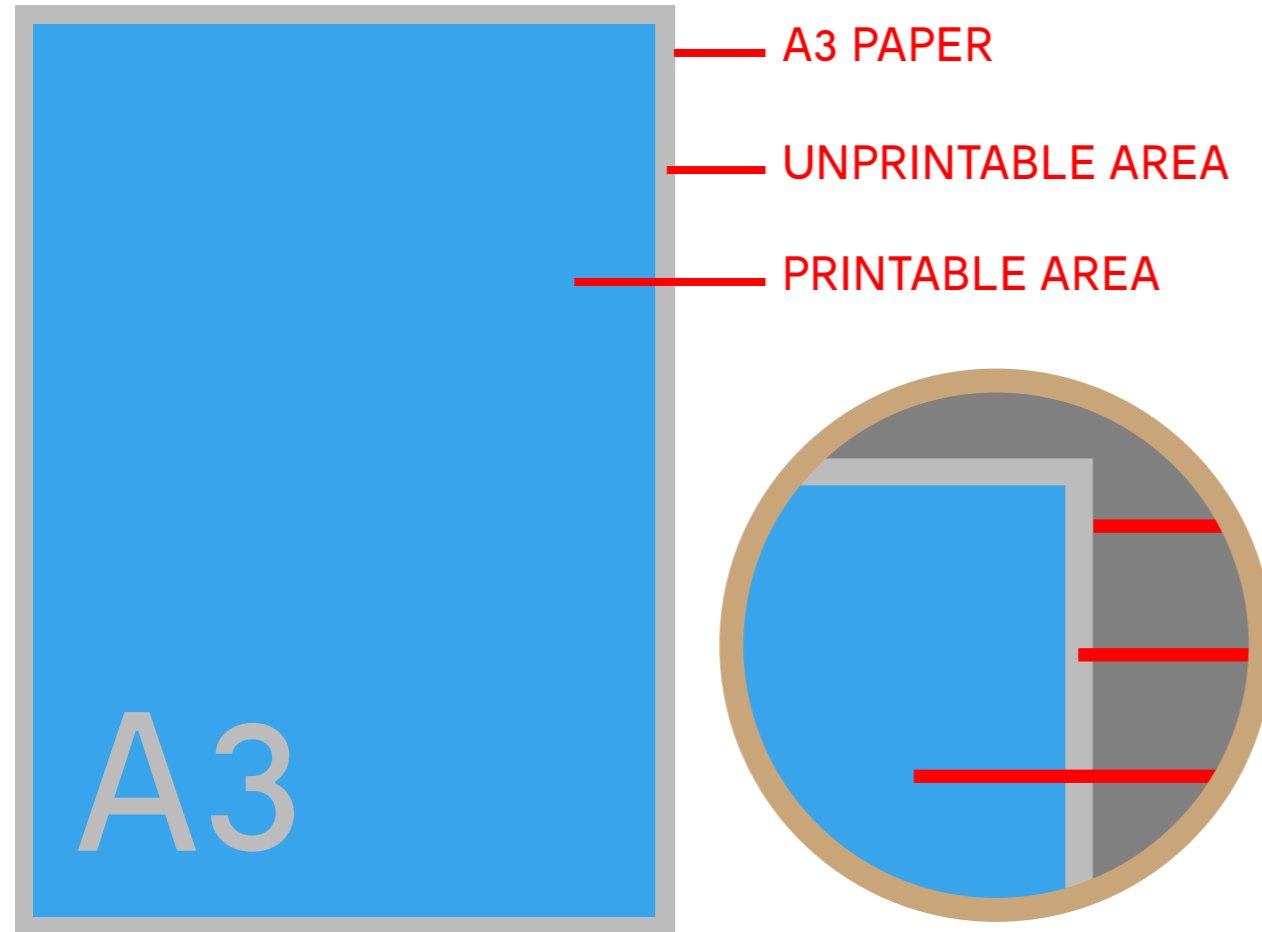
A3 PAPER

UNPRINTABLE AREA

PRINTABLE AREA

A3

DOCUMENT SIZE: A3 (420 x 297MM)

MAX PRINTABLE AREA: 400 X 277MM

The RISO cannot print full bleed A3 artwork
Please leave a 10mm clear border on all prints

FULL BLEED POSTERS

For a full bleed finish, we can crop your posters once they're done printing.

If you'd like to make your poster full-bleed, we'll need you to add 4mm bleed to all sides of the artwork, whilst retaining it within the printable area, so no important artwork is lost.
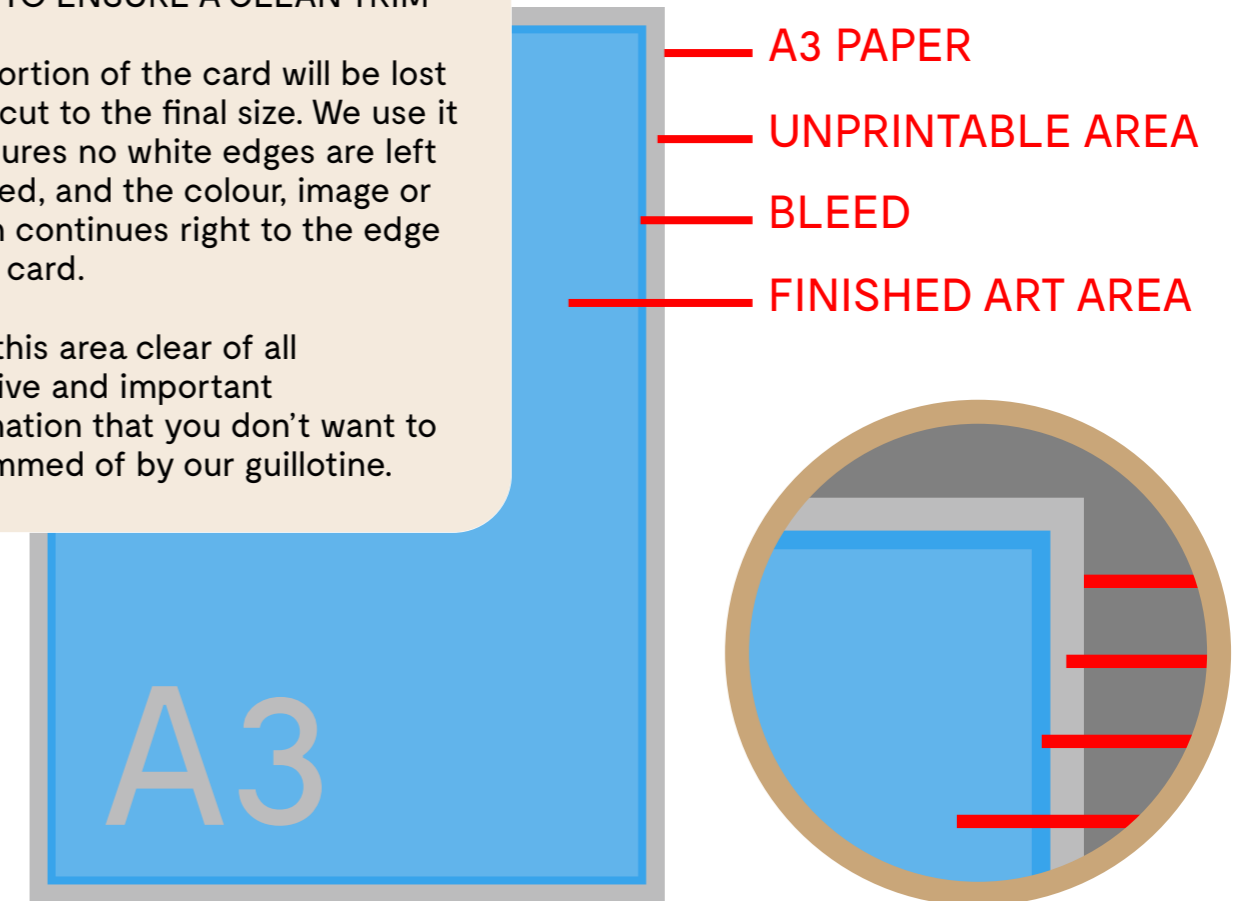
The cropped poster will be approx. 270 x 393mm in size

There is no need to add crop marks or registration marks as this will only reduce the finished size of your file, by making room for them within the printable area).
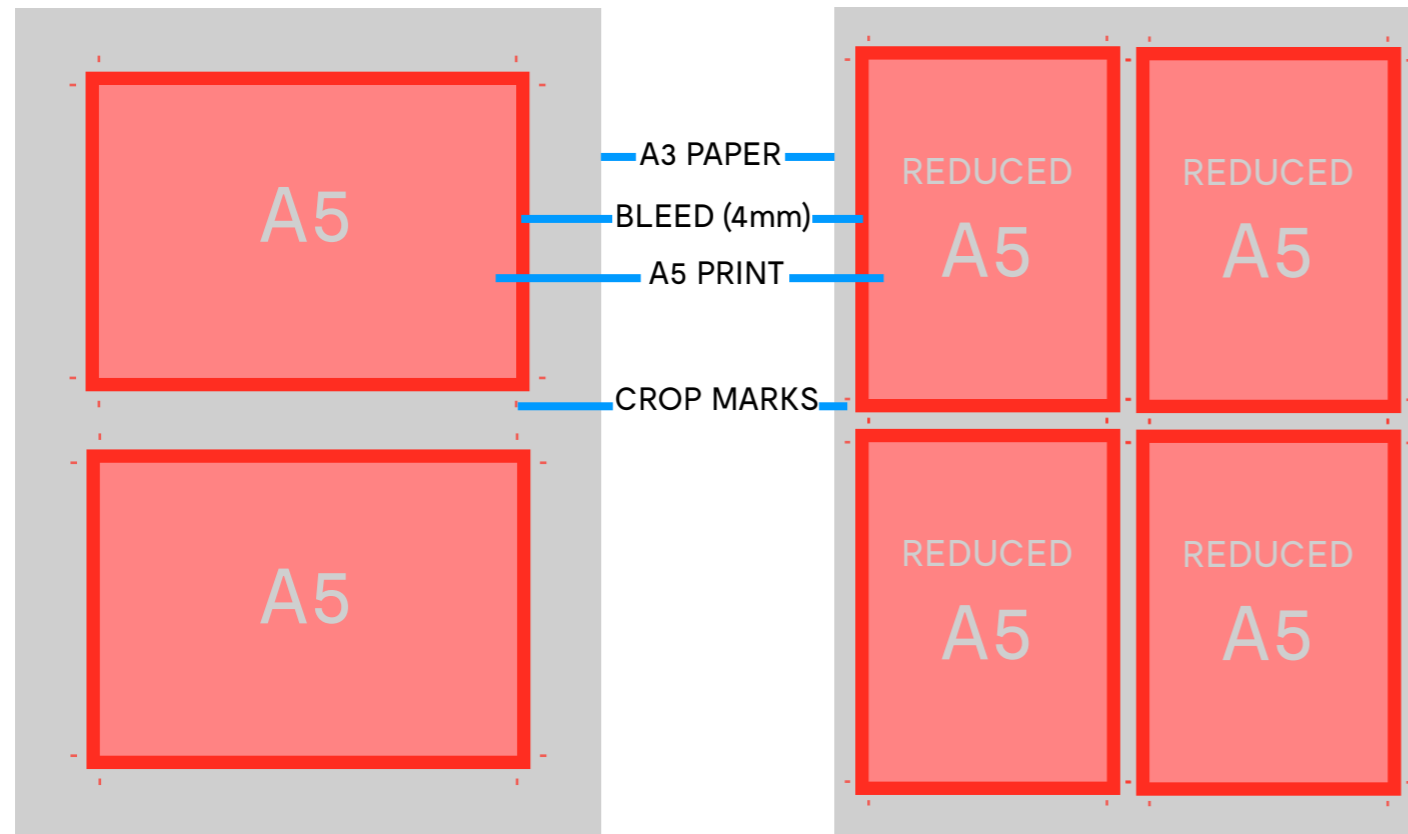
BLEED IS EXTRA IMAGE AREA, USED TO ENSURE A CLEAN TRIM

This portion of the card will be lost when cut to the final size. We use it to ensures no white edges are left exposed, and the colour, image or design continues right to the edge of the card.

Keep this area clear of all sensitive and important information that you don't want to be trimmed of by our guillotine.
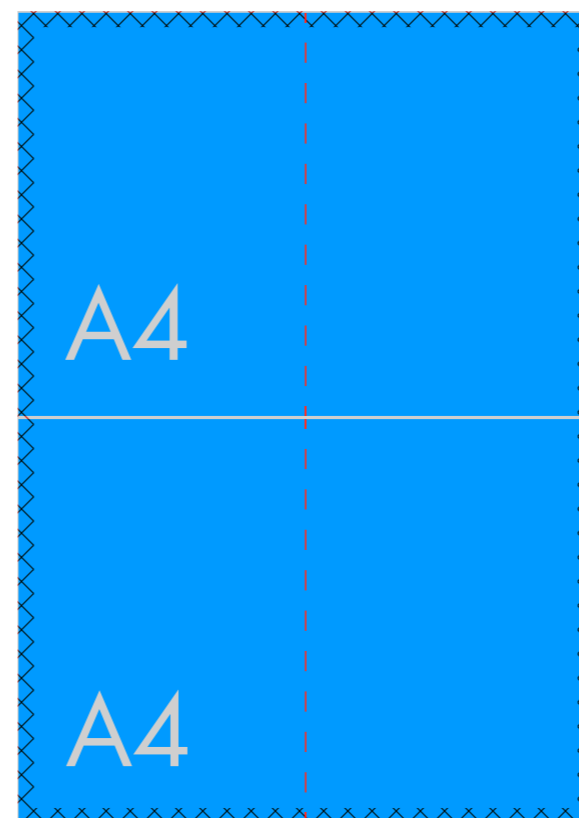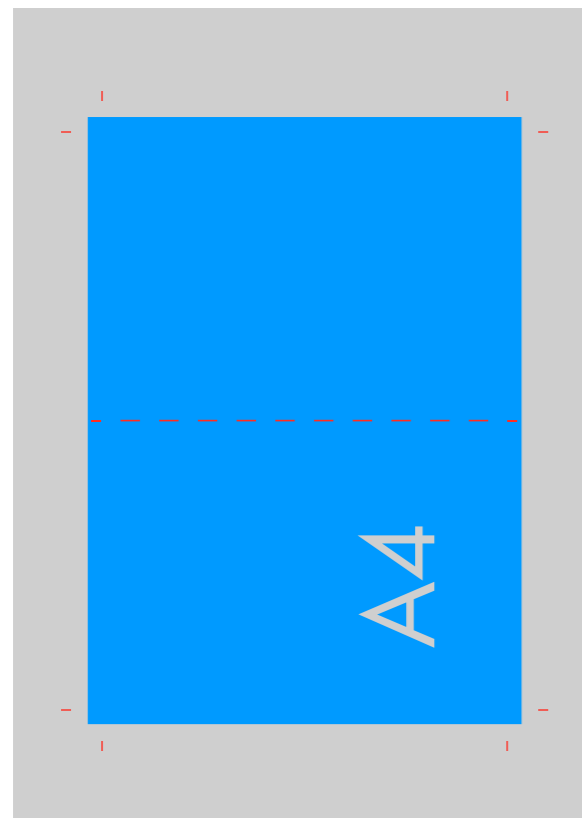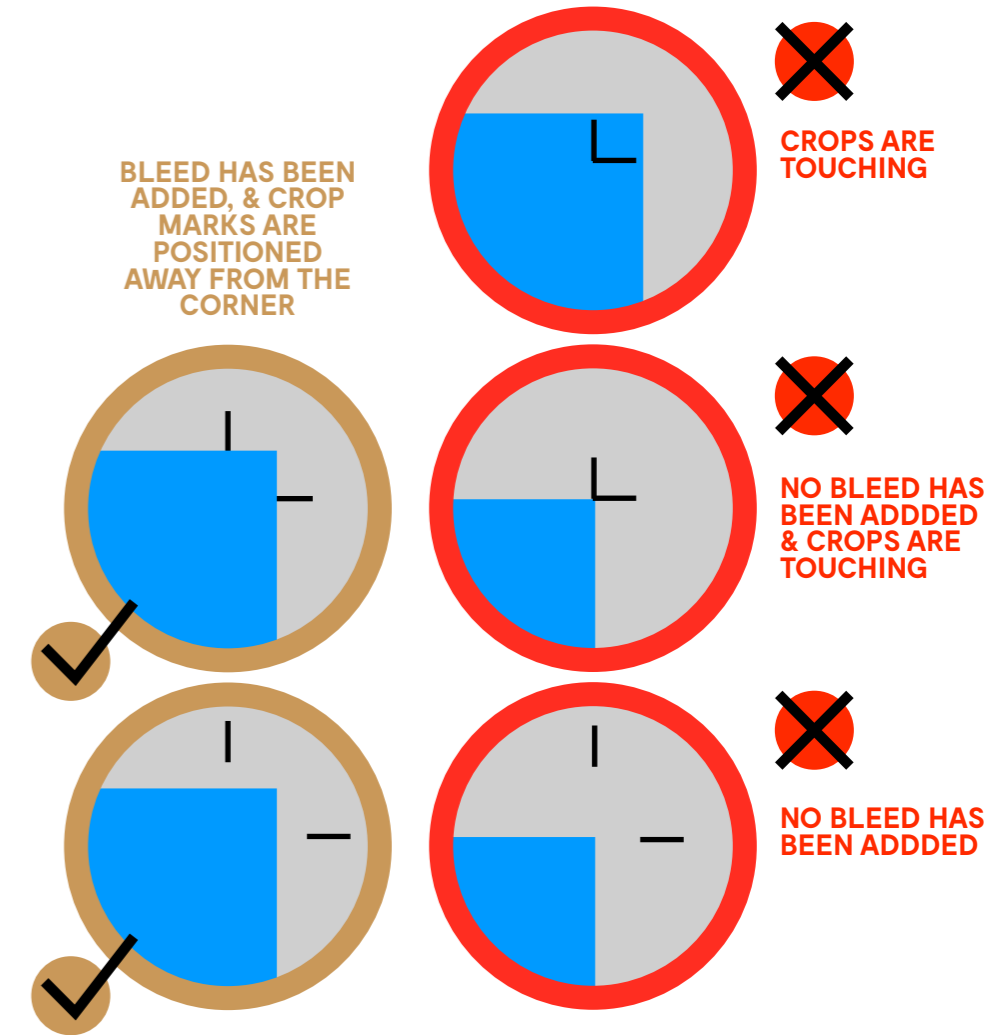
A3 PAPER

UNPRINTABLE AREA

BLEED

FINISHED ART AREA

A3

CARDS + FLYERS LAYOUT

A3 PAPER
BLEED (4mm)
A5 PRINT
CROP MARKS

A5

A5

REDUCED A5
REDUCED A5
REDUCED A5
REDUCED A5

4mm bleed is required on any print that will be trimmed to size.

Crop marks should be added too:

BLEED HAS BEEN ADDED, & CROP MARKS ARE POSITIONED AWAY FROM THE CORNER
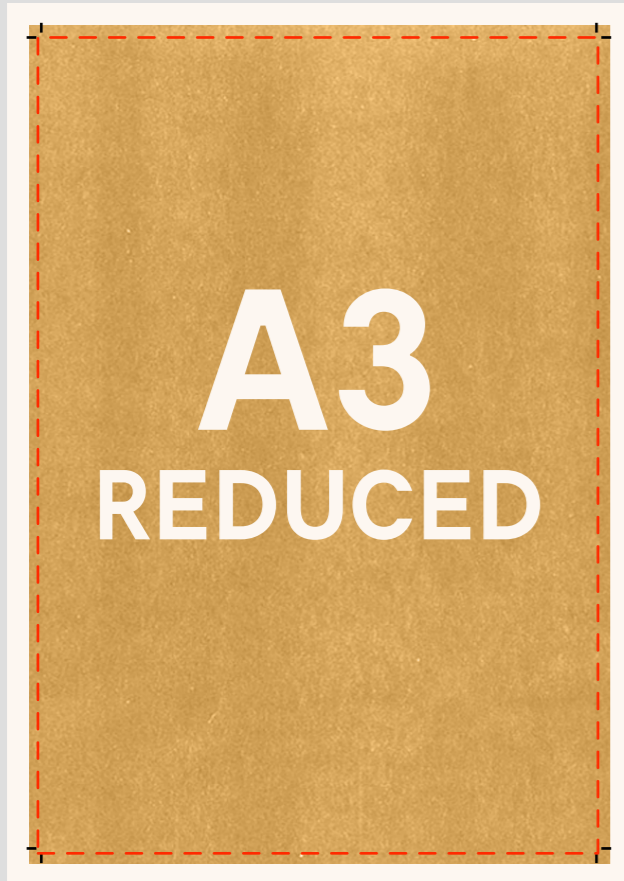
CROPS ARE TOUCHING

NO BLEED HAS BEEN ADDDED & CROPS ARE TOUCHING

NO BLEED HAS BEEN ADDDED
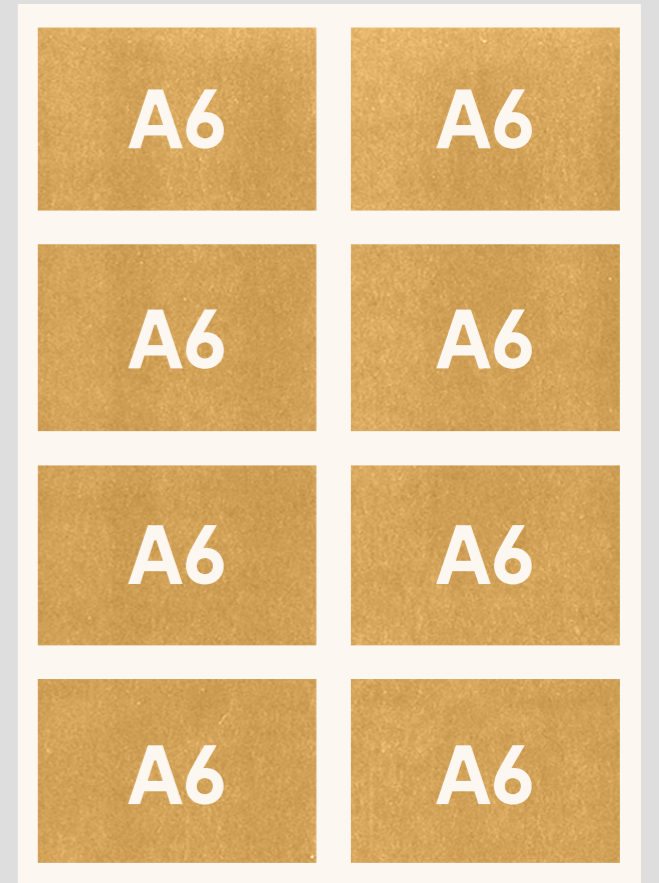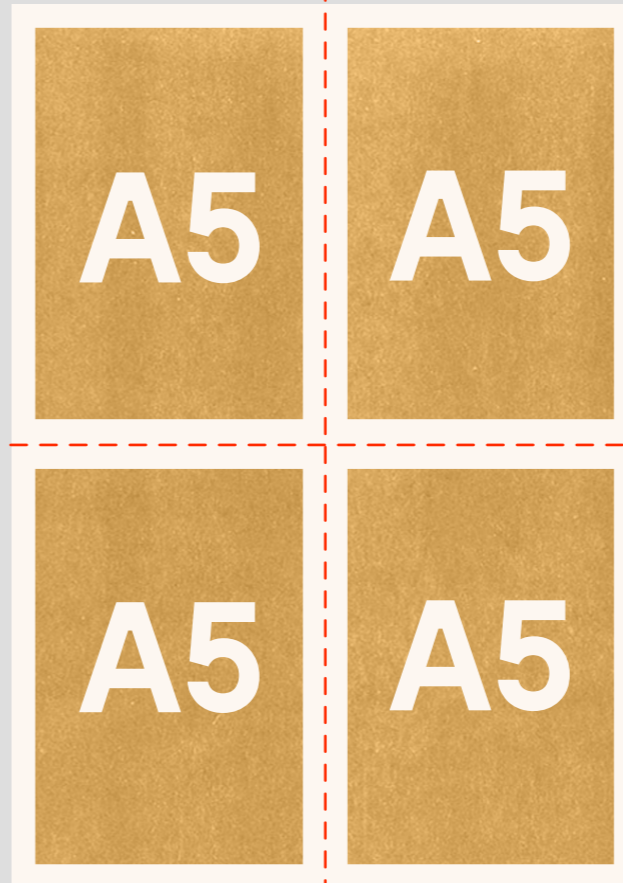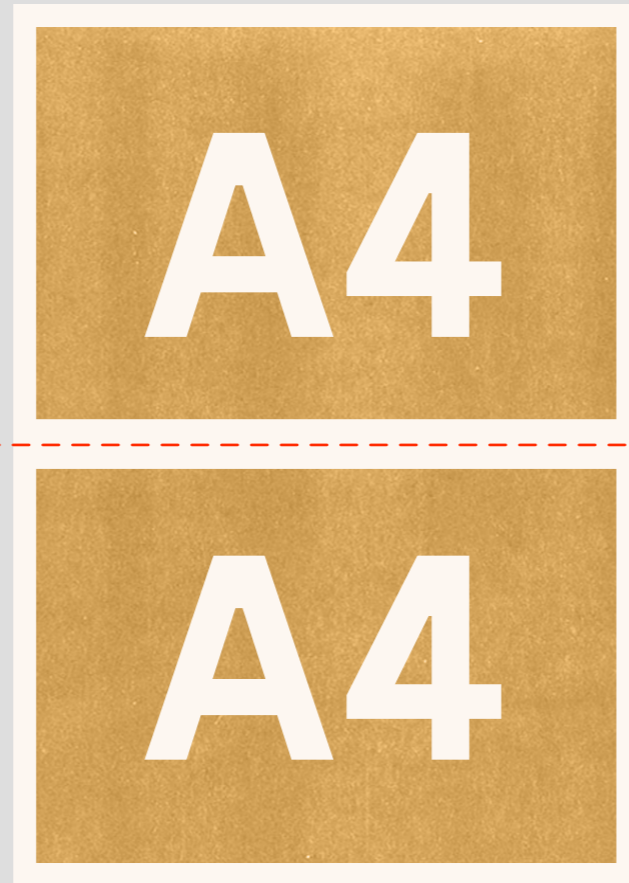
A4

REDUCED A4
REDUCED A4

A4

A4

A3 PAPER

Unprintable Area

Although the A4 spreads are positioned across the full area of the A3; there should be **no** artwork or content occupying this unprintable 10mm border area.

BUSINESS CARDS
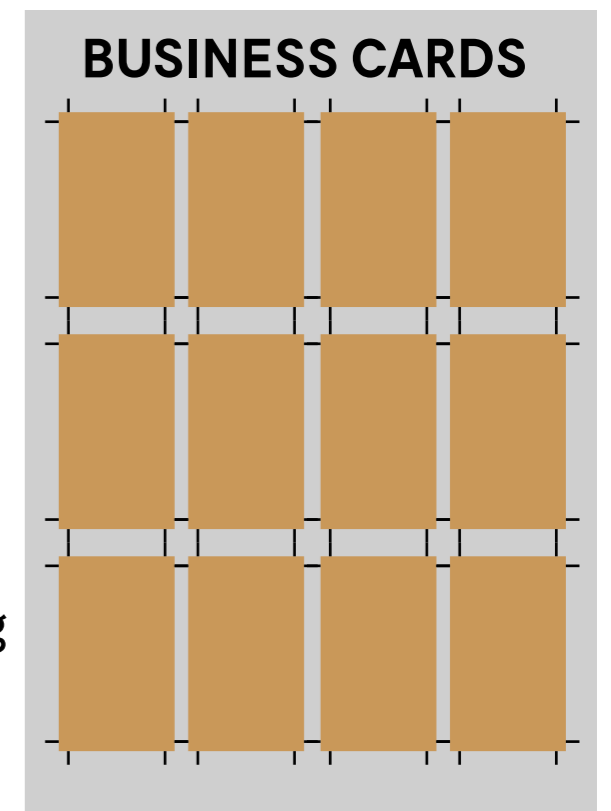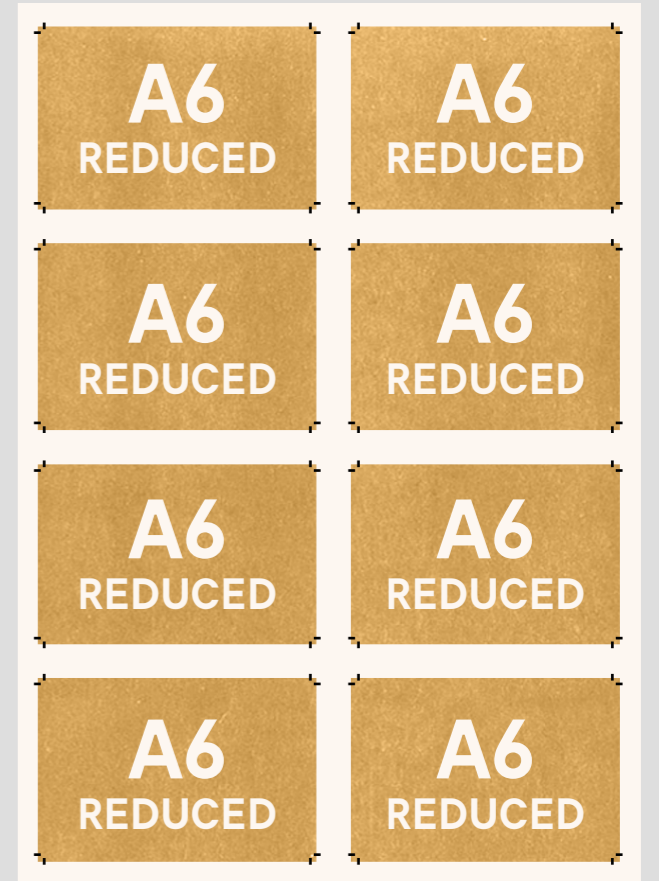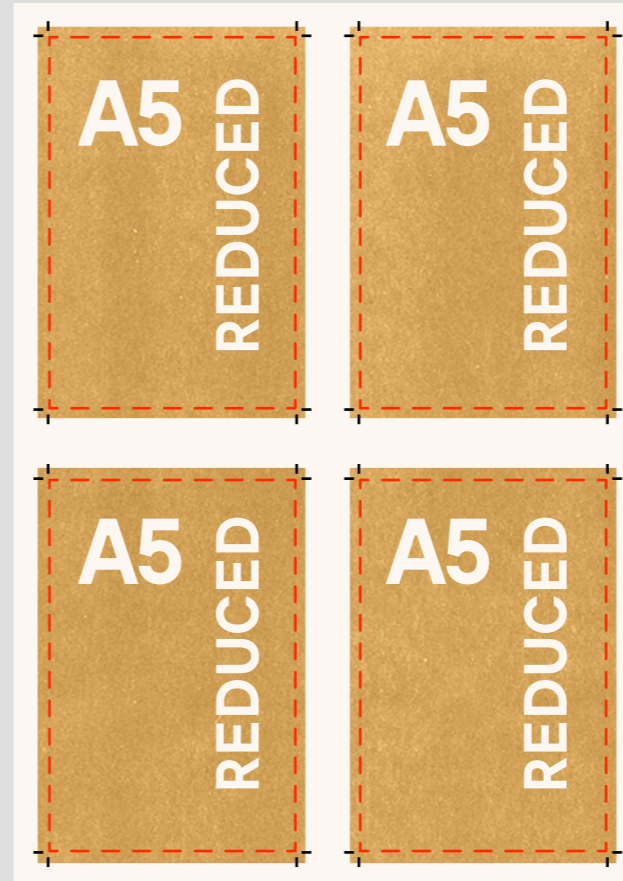
TRIMMING OPTIONS

Our guillotine can trim all of the following formats, as well as custom dimentions. Just set your crop marks acordingly and we'll trim to match. Measurements may be a few mm out due to the nature of the machine, and movements in the riso's registration.

N.B. Only the diagrams in BLue require crop marks on the page. Download our adobe templates for layout guides for all the following formats.

FULL BLEED TRIM
270mm
393mm

BUSINESS CARDS
50mm
91mm

A4
297mm
210mm

A5
148mm
210mm

A6
148mm
105mm

A4 REDUCED
253mm
179mm

A5 REDUCED
121mm
171mm

A6 REDUCED
121mm
82mm
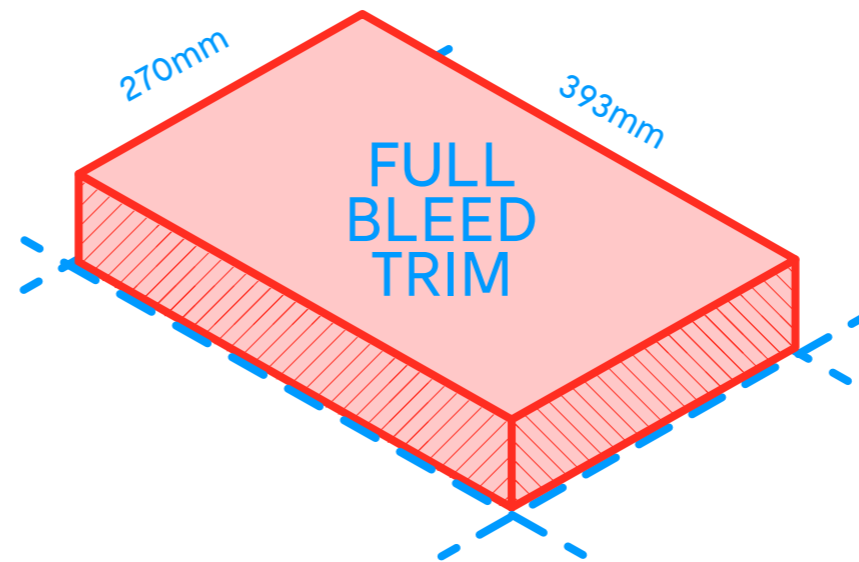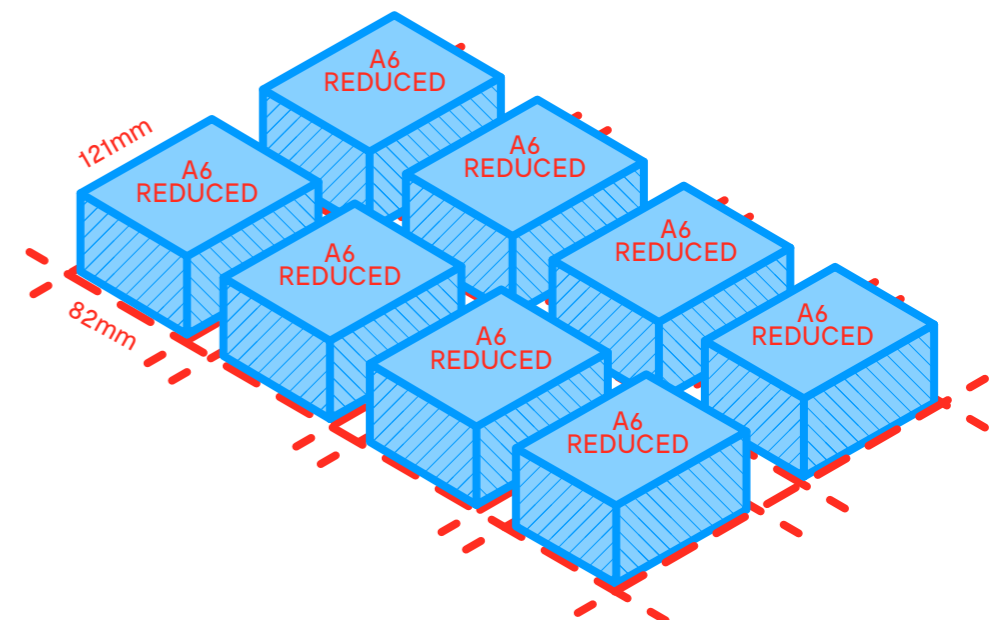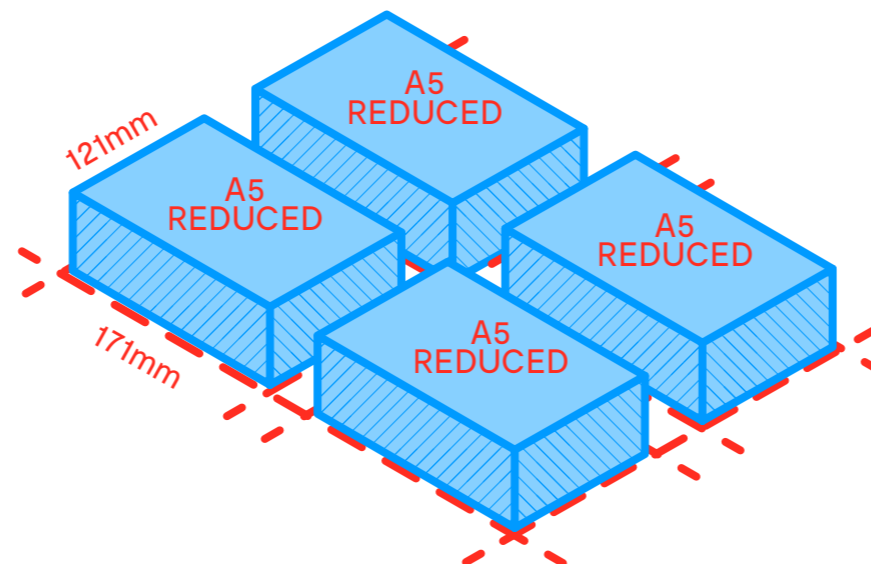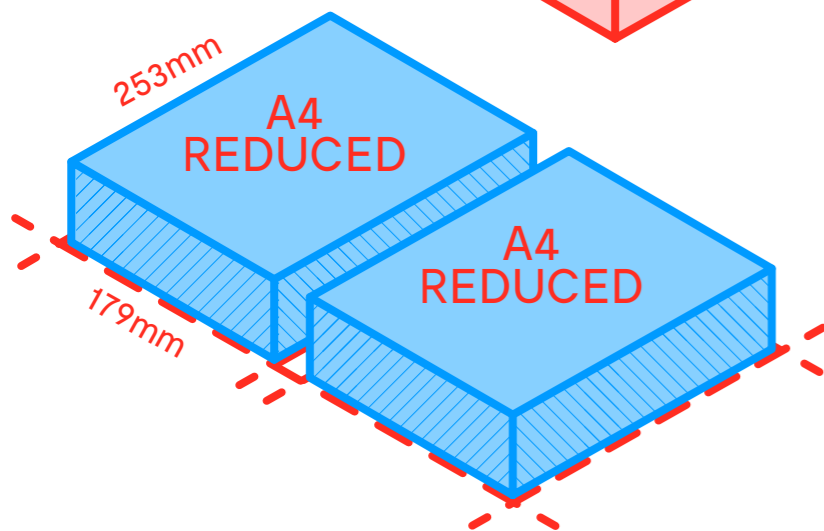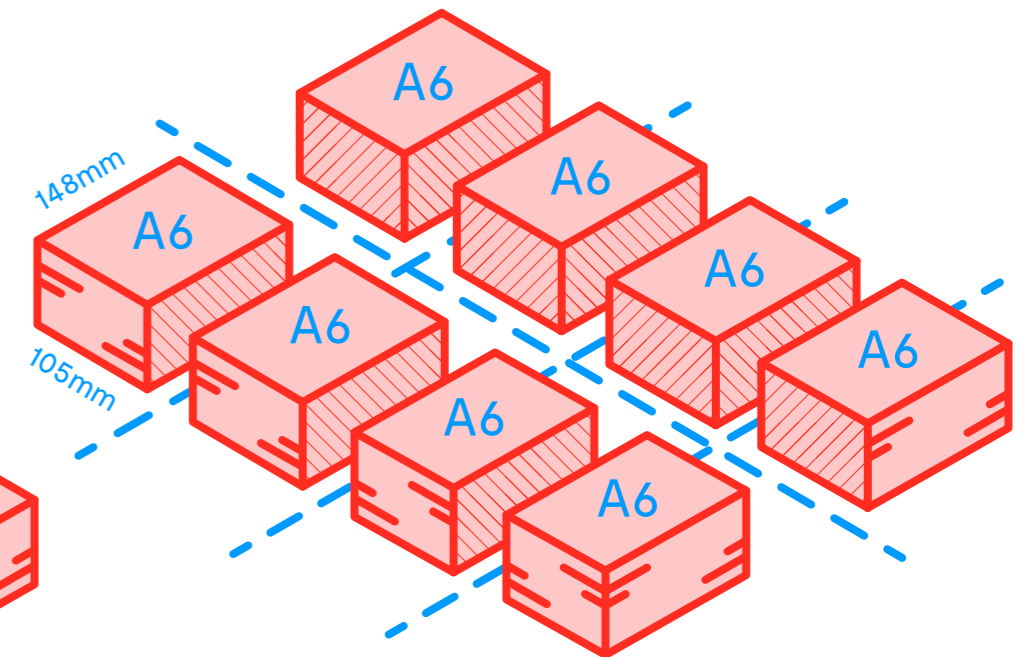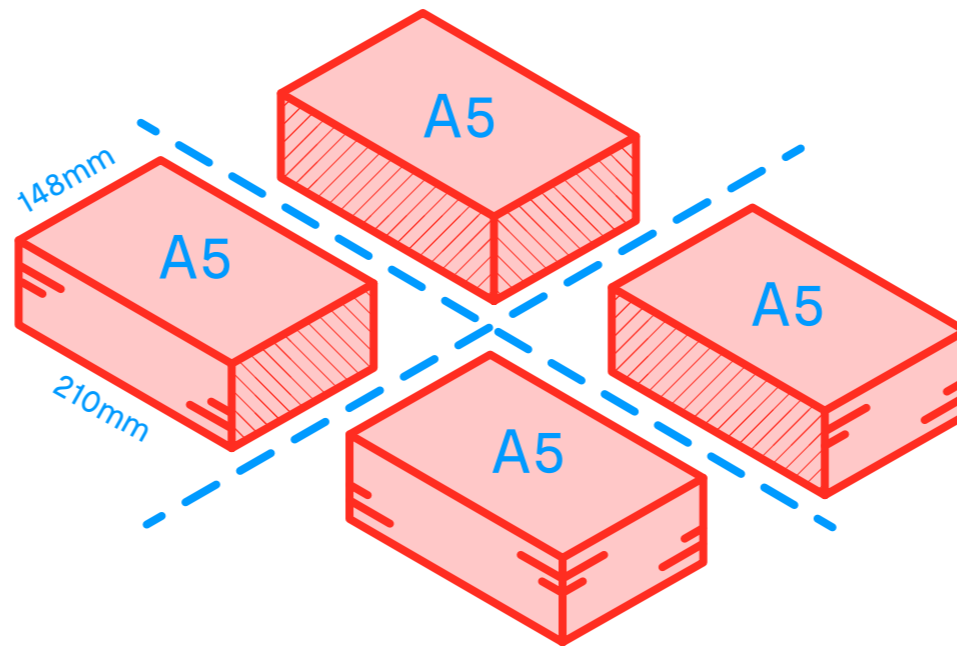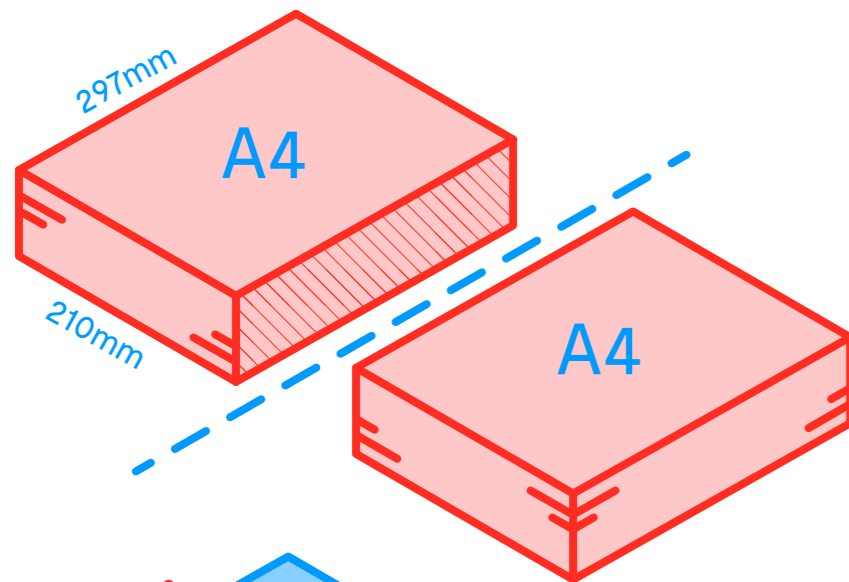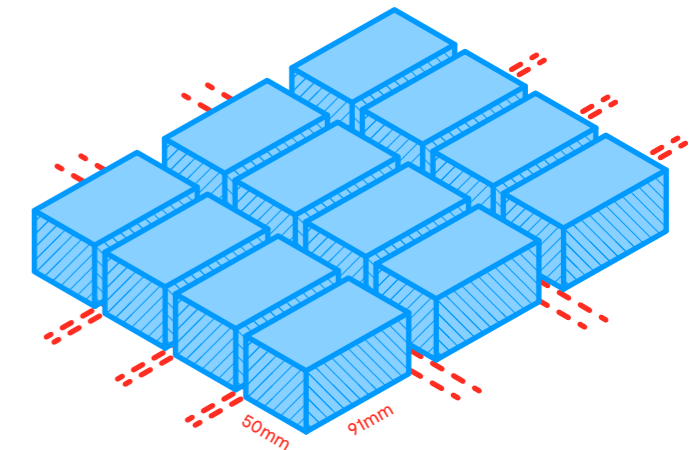
NAMING FILES

We need a file for every colour you'd like to print with, plus 1 additional file of a full colour digital proof.

Please specify the colour you'd like the file printed in. (the name or pantone will do)

For example, a two colour poster will have 3 separate files:
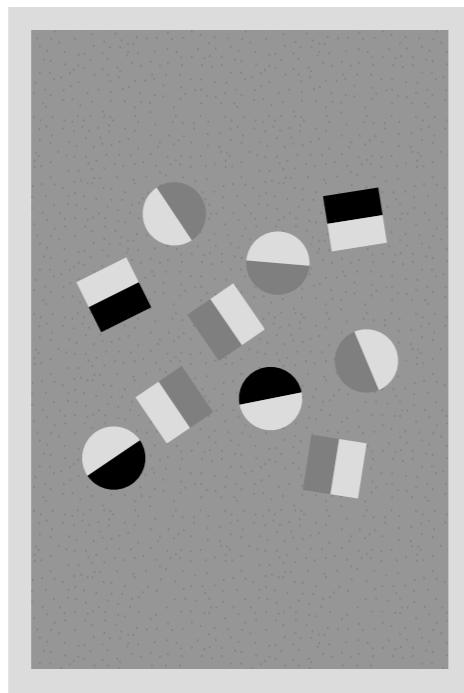
Peter_Red_A.pdf   Peter_Blue_B.pdf   Peter_proof.pdf
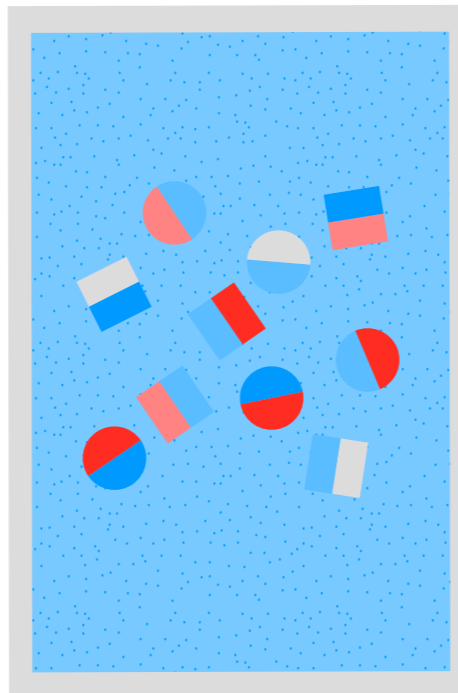
If you are creating artwork with overlays, feel free to indicate which layer you'd like printed first (A for first, B for second etc).

We generally aim to print the lightest colour first, and darkest/heaviest coverage layer last, to reduce track marks, so we'll discuss this with you if it conflicts with your desired order.

For double sided artworks, include sides:

1. Peter_Side1_Red_A.pdf
2. Peter_Side1_Blue_B.pdf
3. Peter_Side2_Red_A.pdf
4. Peter_Side2_Blue_B.pdf
5. Peter_Side1_proof.pdf
6. Peter_Side2_proof.pdf

For multiple artworks, include artwork titles:

1. Peter_Drawing_Side1_Red_A.pdf
2. Peter_Drawing_Side1_Blue_B.pdf
3. Peter_Drawing_Side2_Red_A.pdf
4. Peter_Drawing_Side2_Blue_B.pdf
5. Peter_Drawing_Side1_proof.pdf
6. Peter_Drawing_Side2_proof.pdf

1. Peter_Painting_Side1_Red_A.pdf
2. Peter_Painting_Side1_Blue_B.pdf
3. Peter_Painting_Side2_Red_A.pdf
4. Peter_Painting_Side2_Blue_B.pdf
5. Peter_Painting_Side1_proof.pdf
6. Peter_Painting_Side2_proof.pdf

Without the proof file we won't be able to see what results you're anticipating, and therefore can't point out any potential issues or mistakes. You don't need to match the colours exactly, It's just to give us an feel for your artwork.

OPACITIES

Simply changing the document settings to 'greyscale' in photoshop for example, might not always be sufficient. Especially when converting lighter colours.

All files are sent to the printer in grayscale, and colours are added within the printing process.

To print solid areas of colour, artwork should be set to registration black, which is often indicated by the cross-hair symbol and can found in SWATCHES panels:

SWATCHES

◊ Swatches

Tint: 100 ▸ %

[None]
[Registration]
[Paper]
[Black]
C=100 M=0 Y=0 K=0
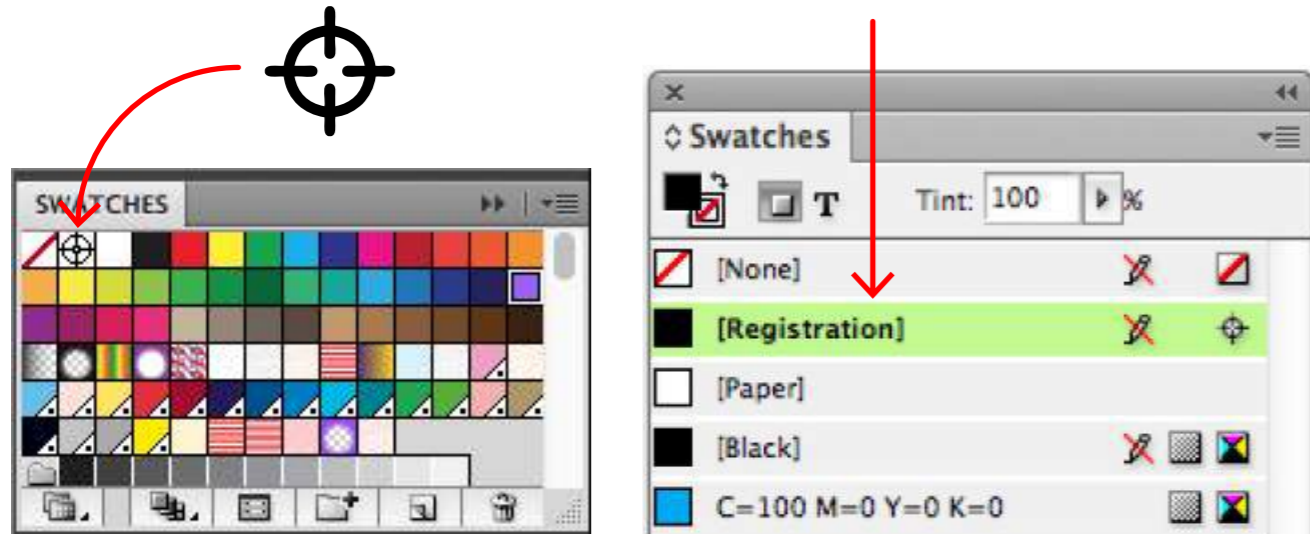
The riso is very sensitive and will register different shades of black which will be visible in the printed output.
So please insure all tones of black have the same settings if you intend their output to be the same.

The different opacities of greyscale, are represented as different opacities of your chosen colour:

GRESCALE ARTWORK: RED RISOGRAPH PRINT:

=

Peter_Red_A.pdf   Peter_Blue_B.pdf

ARTWORK FILES
FOR PRINT

20%
BLACK

50%
BLACK

50%
BLACK

100%
BLACK

100%
BLACK

PRINT RESULT

20%
INK

50%
INK

50%
INK

100%
INK

100%
INK
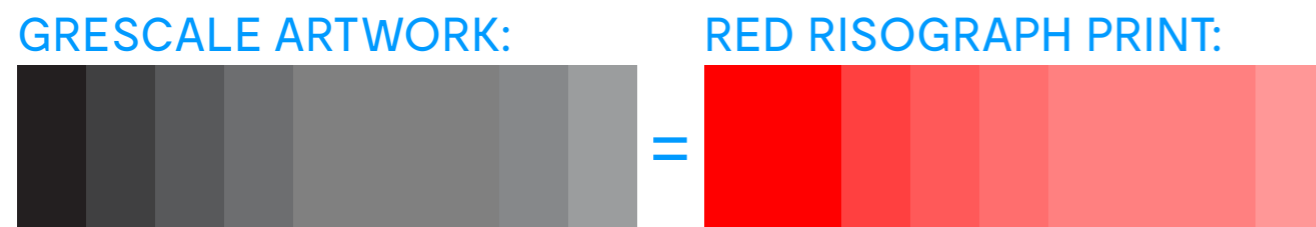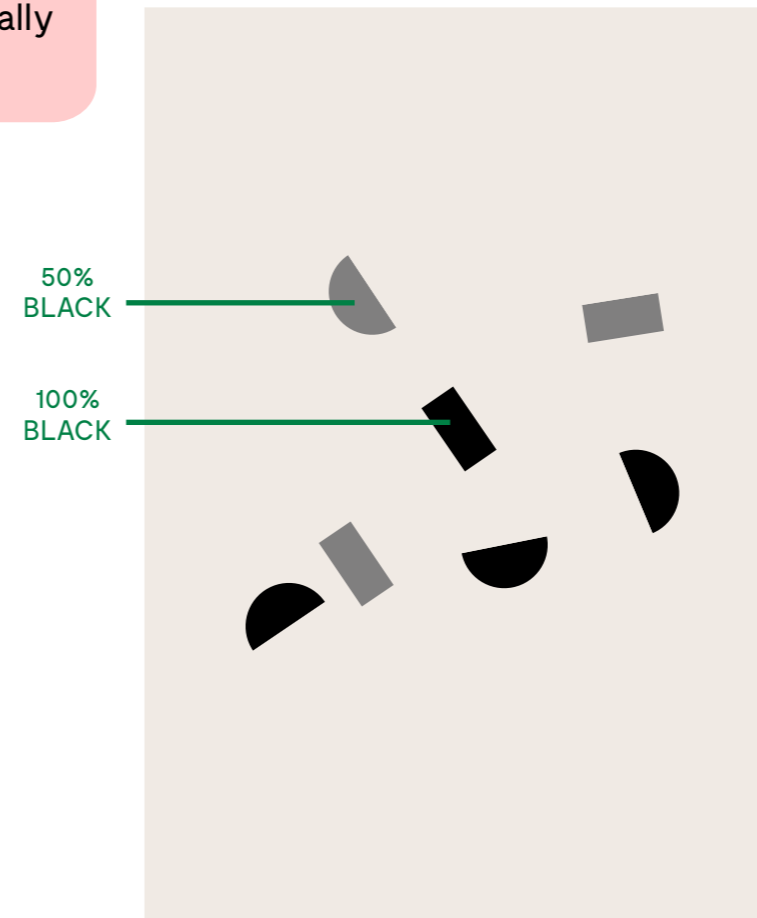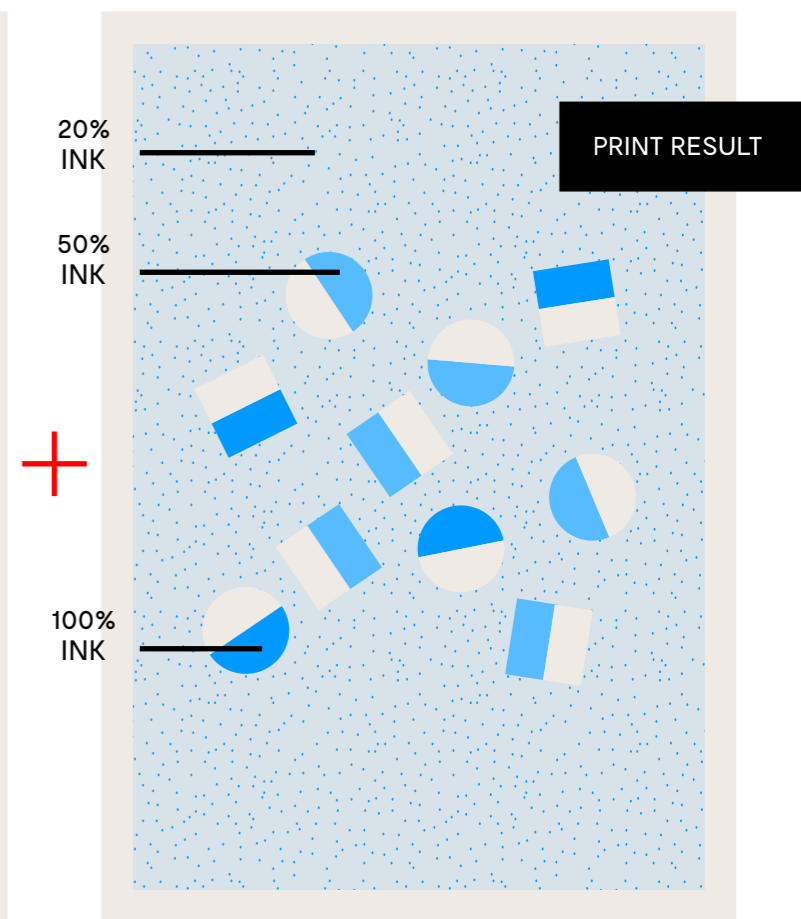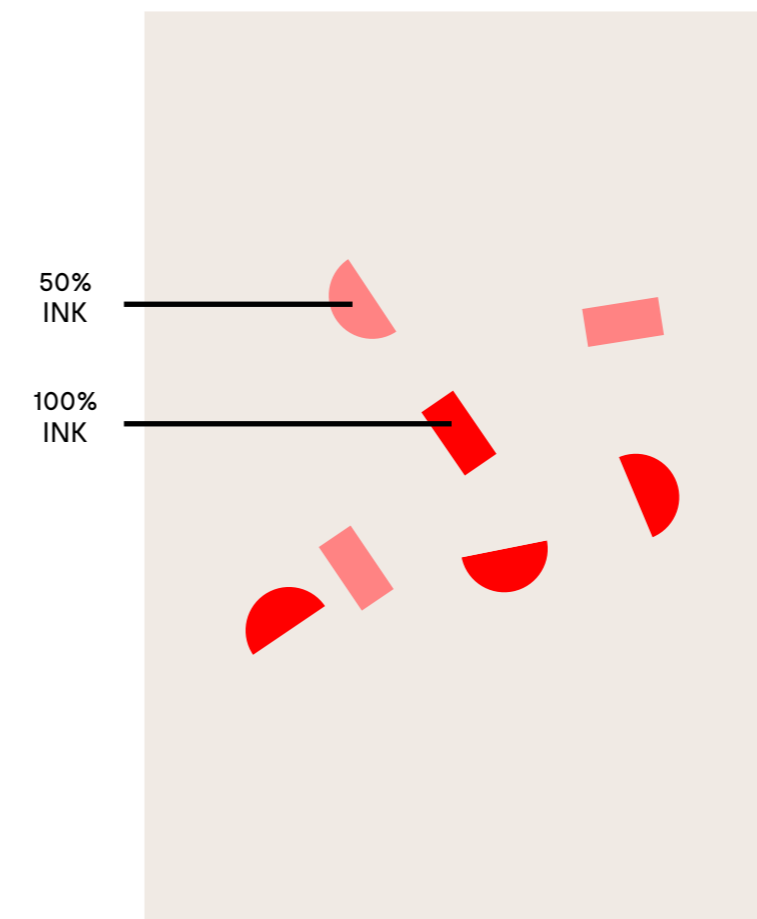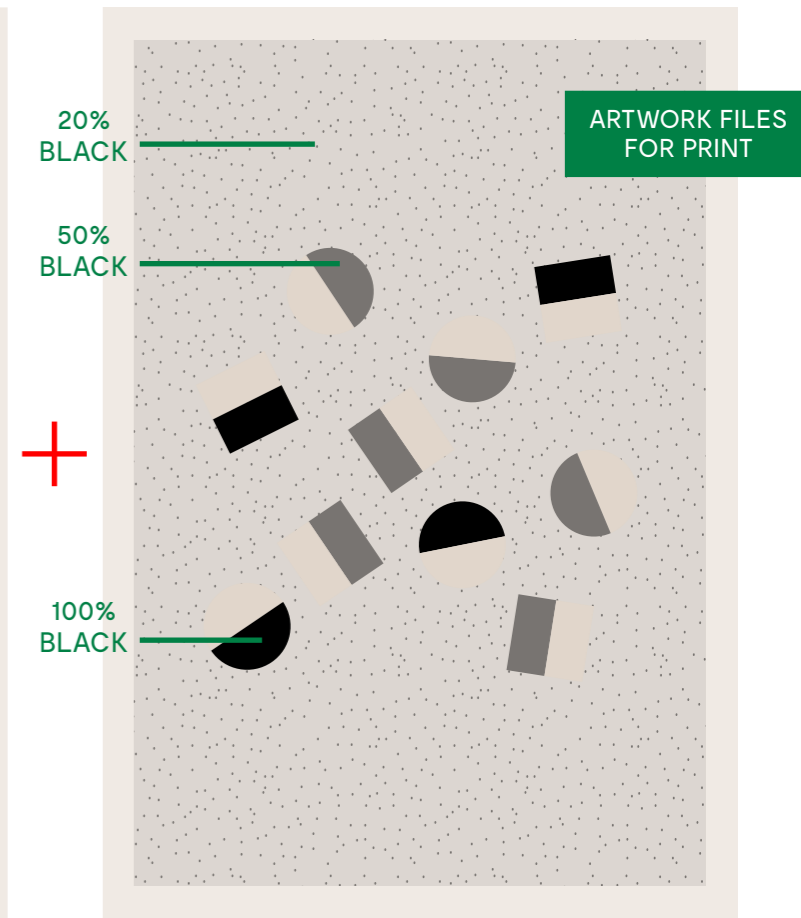
INK COVERAGE

Too much ink coverage can cause paper to stick to the stencil/drum, which can jam the machine and tear up the paper. This will stop us being able to print, and will require the artwork to be amended by you, and a new stencil to be sent – costing £15 per colour.

Heavy ink can also cause extra splashes, needle marks and smudges on prints, as the paper is separated at an uneven rate. Large areas of ink set between 90–100% can result in a visibly varied print consistency due to ink flooding across the stencil.

Track marks from the feed tire can appear when prints make multiple passes. Marks can also appear on double sided prints, from pressure impressions that can mark the next sheet of stacked paper if there is ink in this area.
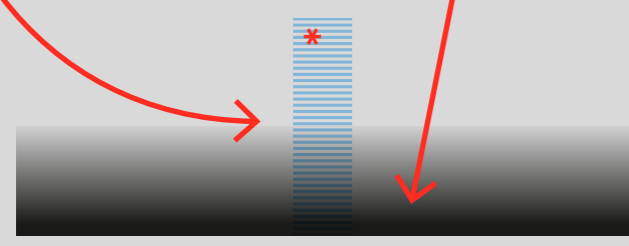
*If marks do appear, most can be minimised with a rubber!

100% Solid Ink

NEEDLE MARKS (looks like a scratch)

The riso can't print 100% ink density across 100% of the paper.

70%

75%

Large areas of solid colour can also cause problems! Especially around the edges and top/bottom of stencil (keep one end clear)

PLEASE NOTE: These correct layouts may still have a chance of needle marks.

85% Opacity

100% BORDER

PRINTING heavy borders around the edge of the page will not work. The paper will stick to the drum due to the amount of ink around the lead edges. Either reduce the opacity to 75%, or create blocks to stop the border at both lead ends of the page.

75% BORDER

85% BORDER

INK COVERAGE

Reduce the chances of ink transfer, and ensure a cleaner print:

· Print using 50% coverage across the entire page.

· Avoid large areas of ink at the paper feed area.

· Limit the number of inks (passes made through the machine)

· Reduce large areas of solid ink to a 70-85% tint

· Ask to have your prints 'Blotted'*

We can advise you further if we feel you artwork might suffer from ink coverage

We often recommend inverting artwork, or using a coloured paper instead of printing a coloured background.

These issues are especially important to note if prints are double sided or have multiple layers.

TOP TIP
Opt for thicker paper when printing with lots of ink!

STENCIL / SCREEN

INK CARTRIDGE
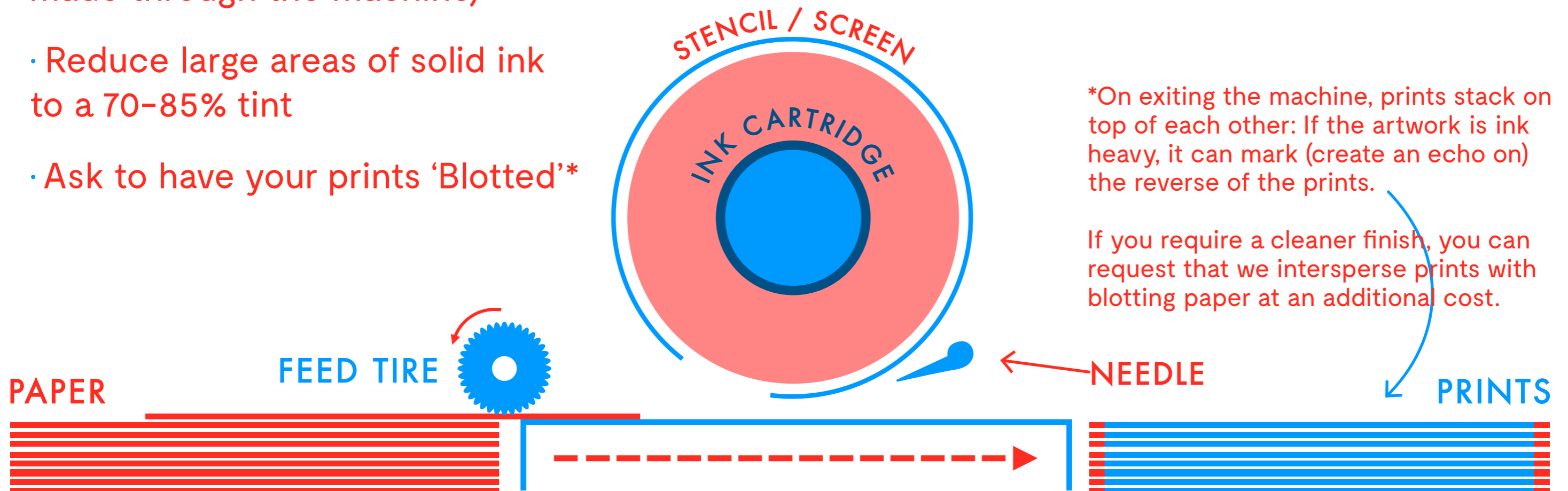
*On exiting the machine, prints stack on top of each other: If the artwork is ink heavy, it can mark (create an echo on) the reverse of the prints.

If you require a cleaner finish, you can request that we intersperse prints with blotting paper at an additional cost.

FEED TIRE

NEEDLE

PAPER
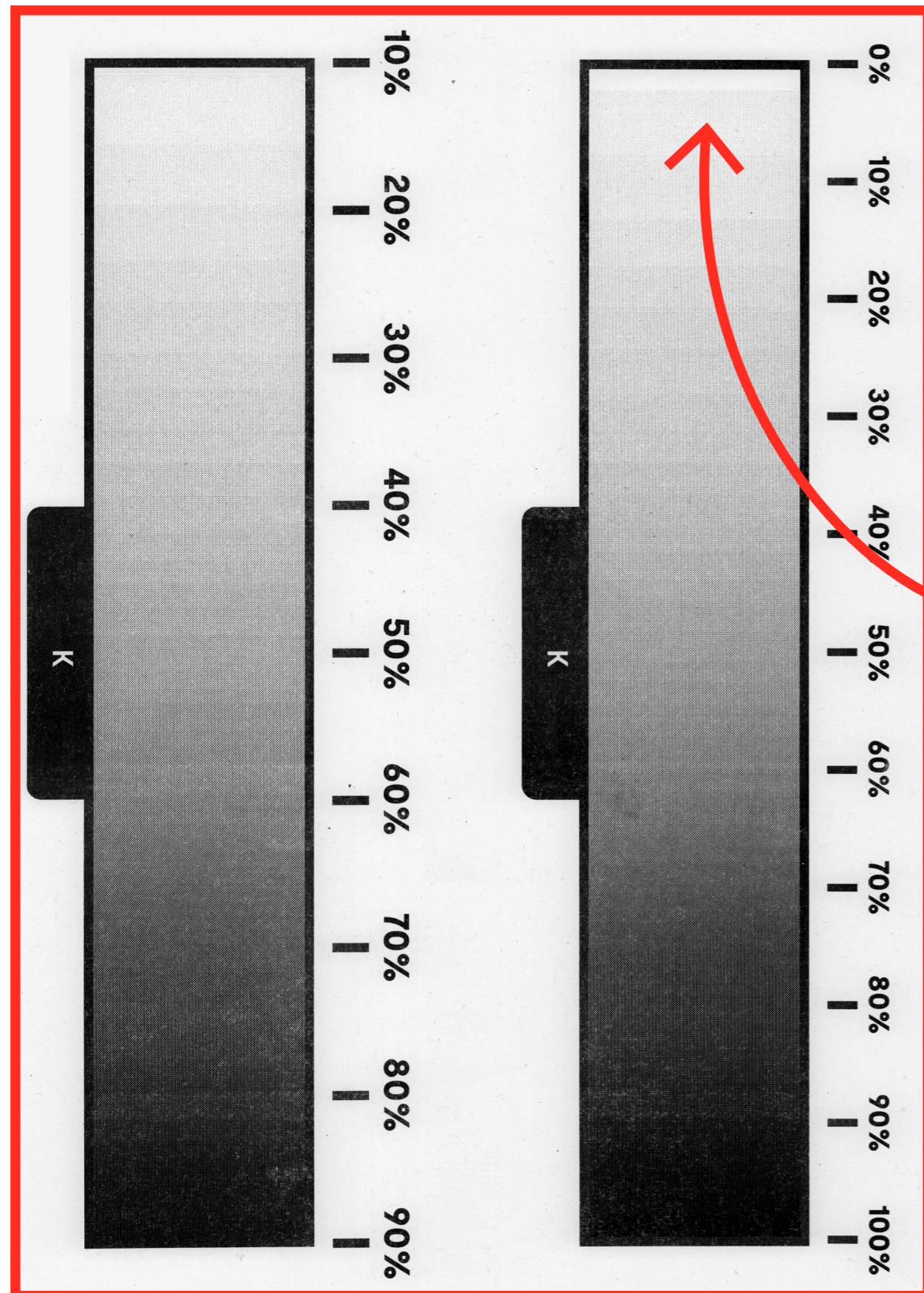
PRINTS

GRADIENTS

RISO doesn't print 0-10% ink well..

This is mainly an issue when printing gradients as the range is very visible.
For best results – set gradients to range between 10%-90% 'K' (black).

For Photography that has large areas containing 0-10%
content, results can look better
if the lightest part is increased
to 10%. This will prevent the
unappealing 'drop off' that
happens
between 0-10%.
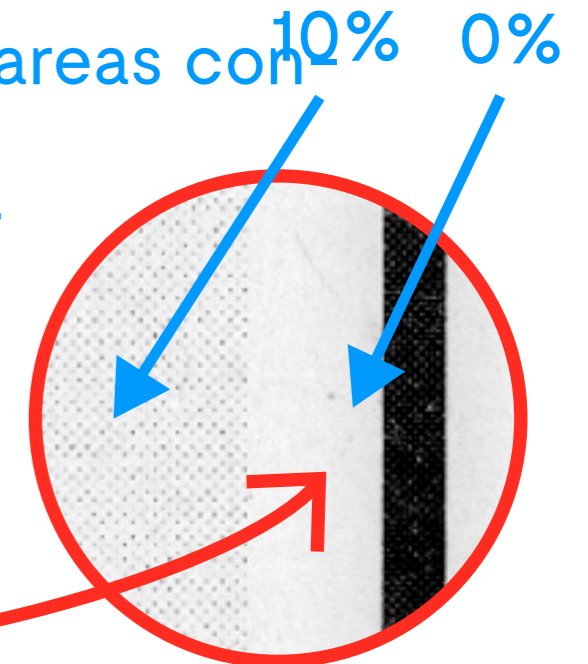
Setting your darkest tone to 90% is only necessary for large areas of ink coverage. Setting it to 90% won't visibly change the appearance much, but will avoid any 'tide' marks or flooding appearing. These are
visible inconsistencies accross the surface.

10%   0%

TEXT / TYPE

Text always prints best when set to using registration black and in vector form; which is created when working from Illustrator or InDesign.

Use normal black (100% K) for type 14pt or above to avoid excess ink.

Never create type in Photoshop, as it rasterizes it as an image, and the printed result looks rough around the edges instead of being clean and crisp.

To keep text & line art as vectors when exporting artwork; do not rasterize.
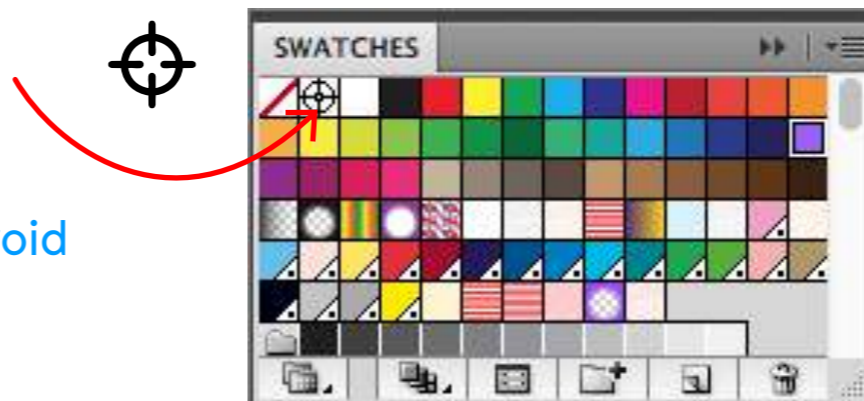
Text Point Size = 10 pt

Text Point Size = 9 pt

Text Point Size = 8 pt

Text Point Size = 7 pt

Text Point Size = 6 pt

Minimum (recommended) text = 7 PT (reg. black only)
Line Thickness minimum = 0.25 PT (reg. black only)

The machine will struggle to accurately reproduce type smaller than 6pt & we would recommend sticking to 7pt and above. Smaller text will also have legibility issues.

SWATCHES

2 pt

1 pt

0.75 pt

0.5 pt

0.25 pt
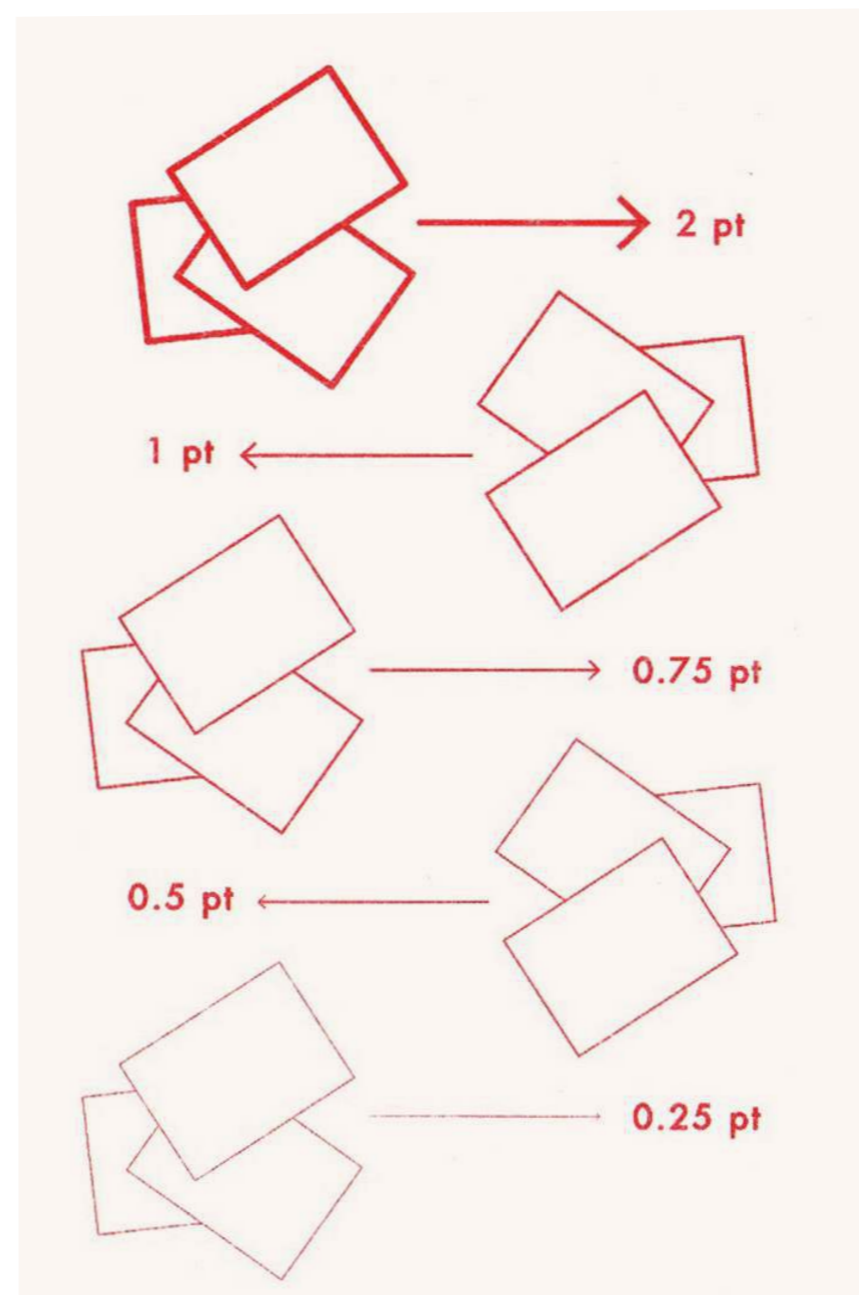
TEXT
100% K
KNOCKOUT TEXT

TEXT
80% K
KNOCKOUT TEXT

TEXT
60% K
KNOCKOUT TEXT

For Knock-out text, do not set type below 8pt. The printer isn't reading it as text, but rather the pixels around the text, so be careful with percentages of colour: if surrounding ink is too wet/ heavy, it can flood the text gaps, and too pale can result in jaggy edges.

STENCILS

Switch on the 'MULTIPLY' effect in the Transparency tab when designing in adobe to see a mock up of how your layers will print.

Download our swatches to integrate our ink pallet into your workspace for further experimentation.

TOP TIP
When printing images, open up the mid-tones and ensure there is good contrast throughout.

There is no need to apply the halftone effect to your art-work as the riso will do this for you.

USE TRAPPING

Increasing the width/borders on graphics will help layers overlap and ensure a full colour fill.
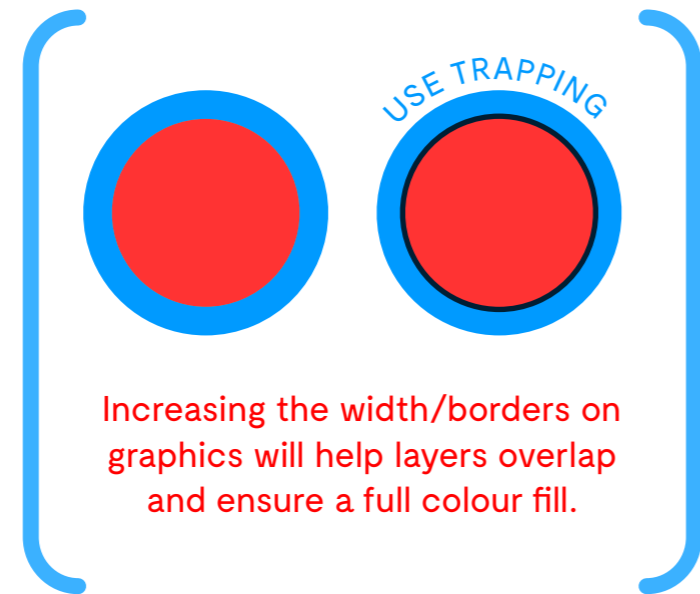
CMYK EFFECT:

The CMYK printing process can be imitated on the riso; by using the yellow and black as normal, and substituting the Magenta for Fluro Pink and Cyan with our Blue. Alternatively other inks can be substituted to create your desired pallet depending on how vibrant you'd like the output.

We have invested a lot of time and expertise in this area, and can separate artwork for you – ready for the 4-colour process – at a flat rate of £30 per A3.

PINK.pdf   TEAL.pdf   ORANGE.pdf

Greyscale Stencils

Colour Prints

Overlay Results

PINK + TEAL   ORANGE + TEAL   PINK + TEAL + ORANGE
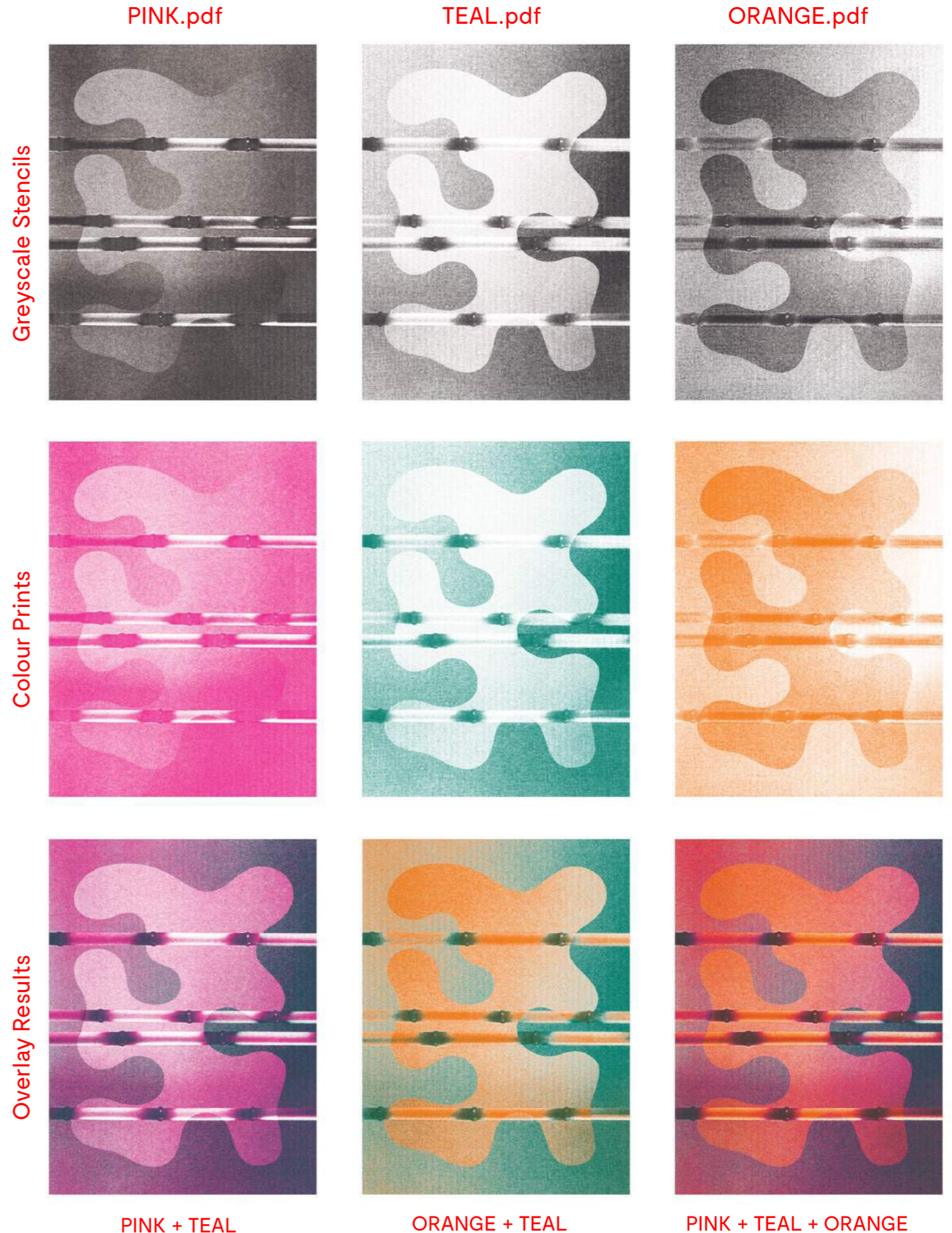
OVERLAY STENCILS OR CUTOUT STENCILS

OVERLAY STENCILS

BLUE.pdf PINK.pdf GOLD.pdf

Greyscale Stencils

Colour Prints

Overlay Results

PINK + BLUE PINK + GOLD PINK + GOLD + BLUE

CUTOUT STENCILS

BLUE.pdf PINK.pdf GOLD.pdf
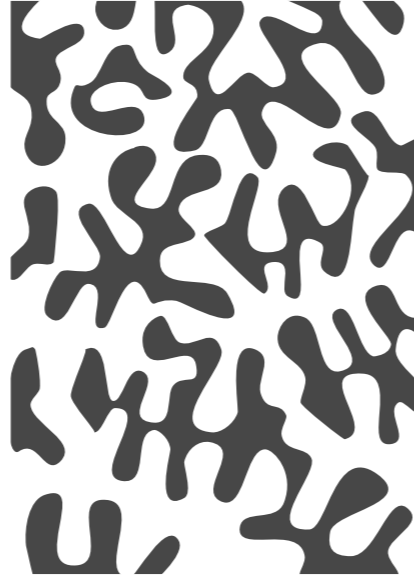
Greyscale Stencils
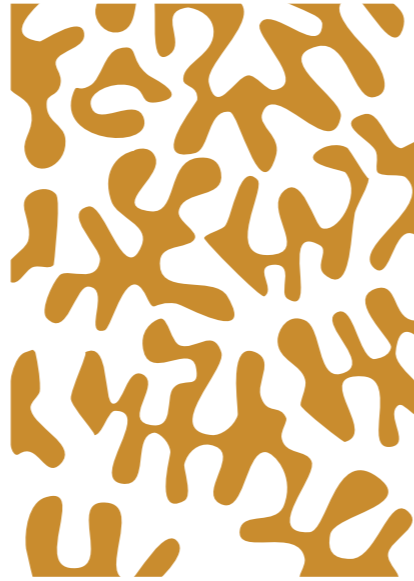
Colour Prints

Overlay Results
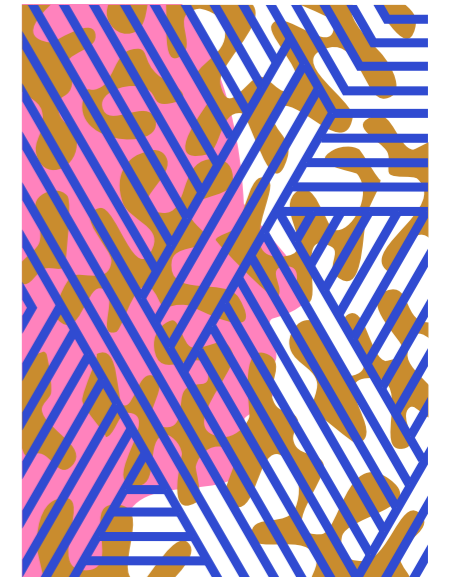
PINK + BLUE PINK + GOLD PINK + GOLD + BLUE

IMPERFECTIONS

Riso printing doesn't suit every job due to it's unique results, so being open to the quirks of the machine is an important part of printing with us.

The best outputs are usually designed with the riso process in mind from the start, rather than re-working artwork afterwards (although not in every case!).

As the riso isn't perfect like a digital printer; your finished prints will have a different look and feel to what you see digitally on your computer screen. Our soy inks have similar qualities to newspaper ink, and can smudge if handled a lot, and each print will differ slightly from one to another, with small imperfections in registration and ink coverage.

All these quirks can be minimised by following our print guide and finally, neatened up at the end with the help of a rubber!

INK TRANSFER

Prints are stacked on top of each other when they come out of the Riso so heavy ink will cause transfer between the prints. Guillotining applies extra pressure and can also create additional transfer marks. We offer an additional service to intersperse blotting sheets in between prints as they come out. This keeps the reverse side super clean. Riso ink can smudge easily so is best to avoid having large areas of solid colours for flyers and book covers. Use spray fixatives on prints with heavy coverage to helps to minimise smudging.

PRINT MARKS

There will be print marks, especially when printing more than two layers, artwork that uses heavy ink, and/ or is double sided. Generally, the cleanest, crispest prints are; one colour, have light coverage, and printed on mid-weight paper.

DOUBLE SIDED PRINTS

Light marks will appear when printing double sided, especially if one side is heavily inked, this is caused by the pressure roller. We will always print the side with the lighter coverage first. The internal rollers can cause extra marks from picking up ink from preprinted image. We recommend having one side with lighter coverage.

TIRE MARKS

When producing prints with multiple colours, unwanted tire-marks can occur by the feed tire picking up ink from the previous print, and transferring it onto the next sheet being fed. When producing double sided prints, pressure marks caused by ink transfer can also occur if there is ink in this area.

CUT OUT STENCILS

OVERLAPPING STENCILS

USE TRAPPING

NEEDLE MARKS

A 'pick off needle' is used within the riso to peel off the print from the print drum when printing. Heavy ink will cause the needle to drag across the print leaving a scratch line. Depending on the artwork, their visibility varies.

INK

When printing large areas of solid colour - the outcome can appear Inconsistent in coverage. Some ink discrepancies are unavoidable and are an inherent part of the printing process.

REGISTRATION

As each colour is printed one layer at a time, registration will never be 100% accurate, so when designing your artwork, ensure there is room to allow for 2-3mm shifting. Extend colour under line work for neater results, use trapping to avoid white spaces, and avoid small details that rely on registration to be 100%
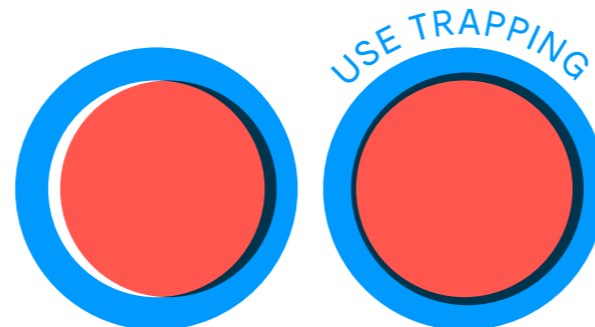
SUSTAINABILITY

RISOTTO takes great care in minimizing its impact on the environment; from daily studio operations, to waste management, and sustainable paper supplies. We up-cycle test prints/leftovers, and recycle everything else.

Riso printing in itself is a highly energy efficient and sustainable printing method, making for an ethical product, unmatched by other printing methods.

The cold process consumes little energy, and the riso prints with soy based inks. Unlike litho printing, it only takes a few printa for the stencil to be fully inked and ready to print. It uses little electricity and eliminates the need for up to 100,000 litres of water and 10,000 litres of alcohol (per year) consumed by a typical mid-size printer.

ONE OF THE GREENEST PRINTERS

We make all of our paper goods in our zero-waste studio in Glasgow, keeping our transportation costs and fuel consumption to a minimum, and reinforcing our commitment to sustaining the power of small-scale artisan quality, as an alternative to mass production.

VAT does apply to some printed products, but not all of them.

VAT is charged when a VAT-registered business sells to another business, or a non-direct customer.

Here are two basic lists of what printed products carry VAT and which do not. For a full list of printed items and their VAT status please visit the HMRC site.

VAT

PRICING
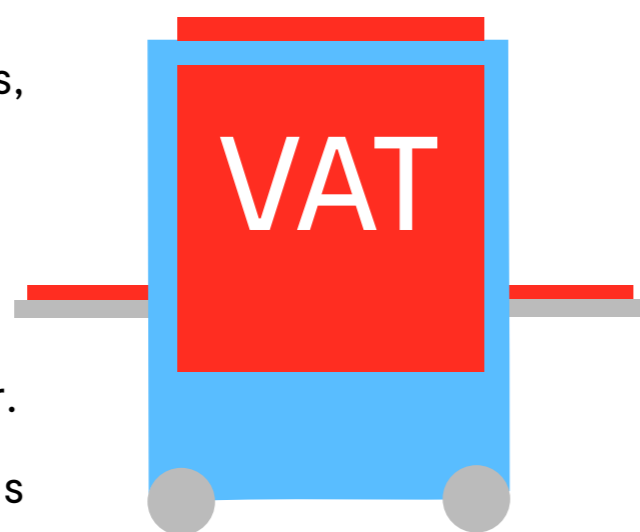
ZERO RATED

- Books
- Booklets
- Brochures
- Catalogues
- Directories
- Flyers
- Journals
- Magazines
- Manuals
- Maps
- Sheet Music
- Newsletters
- Newspapers
- Pamphlets
- Price lists
- Timetables

VATABLE

- Acceptance cards
- Business cards
- Calendars
- Certificates
- Compliment slips
- Coupons
- Delivery notes
- Diaries
- Folders
- Forms
- Invitations
- Invoices
- Labels
- Letterheads
- Postcards
- Posters
- Questionnaires
- Stationery
- Stickers
- Tickets
- Transparencies
- Envelopes

Quotes are calculated first by the number of colours/stencils used, then with print quantity and paper selection added on the end. Like screen-printing, the initial set-up is where most of the production time is spent, and cost is weighted.

Therefore the most economical jobs are ones that use few colours/stencils but output high quantities, and the more expensive jobs involve many colour stencils, at a low print quantity.

The riso is designed to be a duplicator – so once the art work is set up, it's pennies per print. Also – please note that no run is too small, and we often print one-off's!

No. of Prints

| 1 | 50 | 100 | 250 | 1000 |

No. of Colours

1
2
3
4
5
6

E C O N O M I C A L
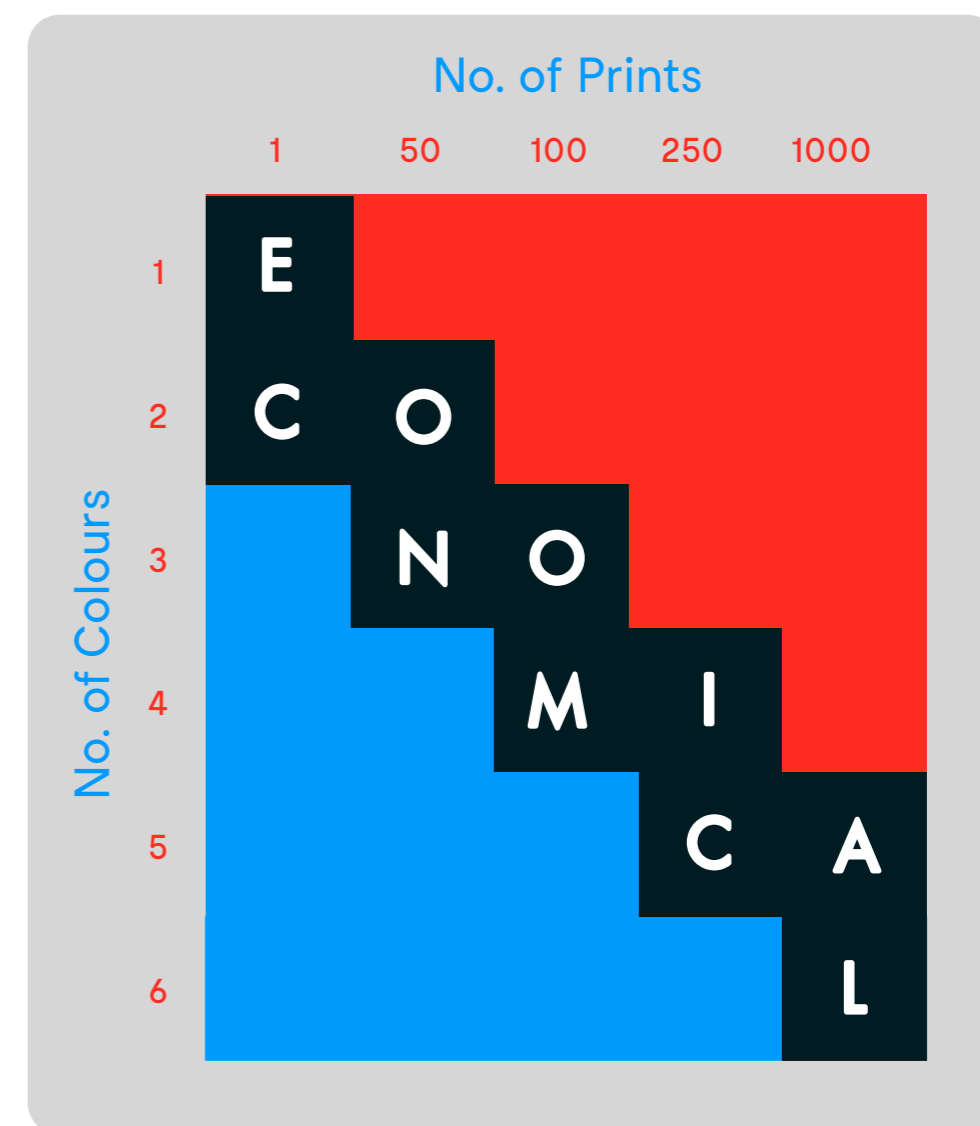
PRICES START FROM:

£18

£100

= 200 x 2 colour
= 100 x 3 colour
= 65 x 4 colour

Printed on our 100gsm newsprint (house stock) | includes VAT

QUOTES

The riso is an A3 printer - so everything is sent on A3 sized stencils, and printed on A3 paper.

As the complexity of all print jobs vary, we have no rigid price list and we quote based on each job individually.

If you can provide details of the following - we'll get back to you with accurate estimates:

A3 PRINT QUOTE

Number of colours on SIDE A: (e.g 3 colour)
Number of colours on SIDE B: (e.g 0/Blank)
Copies: (e.g 250)
Paper: (e.g 120gsm cairn white)

Regardless of the final product, all quotes are generated from the A3 pricing structure, so if you want to know the price for 50 A4s, we'll quote for 25 A3 prints + trimming. The A4 prints should be laid out 2UP per A3 sheet. Use our adobe templates to ensure best results.

EXTRAS

FAST TRACK = £15

If you need your job ASAP, we can try to prioritise your job, if we can.

BLOTTING

If you require a cleaner finish, opt for our blotting service. Each print is interspersed with blotting paper, separating wet prints from one another, on their final pass through the machine. This process helps to soak up extra ink, protects the back sides from additional ink transfer, and speeds up drying time. It is recommended for prints with heavy ink coverage, or trimmed products like Cards. Prices dependant on quantity.

PRINT PROOFING:

Due to the RISO process, print proofs aren't common because most of the overall job cost is in the initial 'stencil making' and set-up of the job. A proofing service therefore involves a fee of £15 per colour stencil tested. Please bare in mind this process will incur additional turnaround time, as the proofs will either be posted out to you, or a timetabled appointment will be set for you to come in to see the prints first hand. For very large or colour critical orders, we recommend opting for a printed proof, as this is the best way to ensure expected results.

HIRE A DESIGNER:

We specialize in connecting our clients with vetted riso-design talent to help bring your print projects to fruition. Tell us all about your project, and we'll review your information and pair you with a hand-selected designer who will work to bring your vision to print.

DELIVERY
Local pick up = Free
UK Recorded = £15
EU Recorded = £25
Rest of World = £45

TURNAROUND TIMES

Riso printing takes more time than you'd imagine. It's fast once things are set up and running, but unexpected issues (like technical failures or paper jamming) happen on occasion and slow everything down. Print checks, drying time and alignment are also important to us, so we take time to produce the best prints.

So, the more layers you print the longer it takes.

1 colour prints take 24 hrs.
Add 24 hrs for each additional stencil, to calculate an approximate turnaround time.

Also - we're closed weekends!
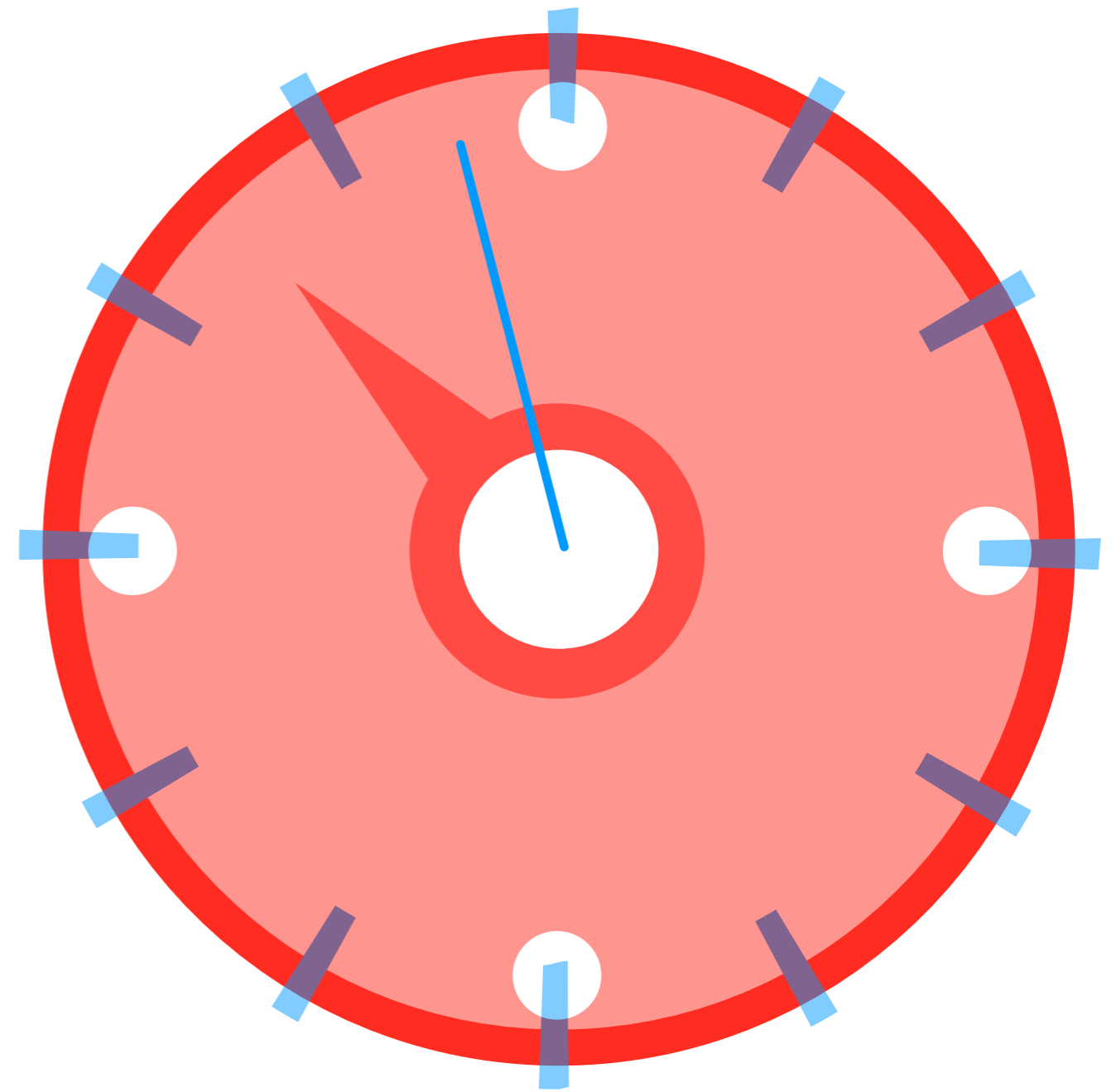
If you're tight on time, we can speed things up by shortening the drying time between layers, but this can result it additional print marks, so consider this when proposing deadlines.

Our Blotting Service (Extra paper interspersed to soak up extra ink and separate prints from one another) can also speed up drying time.

Ordering in specific paper will add roughly 5-10 working days.

AMENDMENTS + PROBLEM FILES

Once printing has started, there will be a £12 fee for every new stencil or amendment made.

Please make sure you've read through our print guide and terms thoroughly before going ahead with printing.

Sometimes, we can't see any problem with your file until it's been printed. Usually this is because file has not been flattened properly, small text has not been set to registration black, text has been done in photoshop – and it appears pixelated o artwork has not been cleaned properly and looks 'dirty' or pixelated.

If you have edited any illustrations or scanned text in photoshop – please take a look at this printed image as a potential outcome, if artwork has not been 'cleaned up' fully.

If you have any effects such as drop shadows, or your files are made up varying elements – please take a look at this image to flag printed results of un-flattened artwork.

If you have gradients in your artwork – check this quick reference out to compare your artwork against, and tweak the scale to suit your desired outcome.

These issues are your responsibility to check and correct, and we cannot be held liable for this artwork set up.

Please make sure you and your files tick all the boxes:
You have read our Print Bible and fully understand the process

Each file is A3 in size

There is No artwork or content out with the printable area

Each file has been set to 'Greyscale' mode

Each file is under 10MB

There are no transparencies or effects; your images are 'FLAT'.

Small text and fine lines/logos have been set as 'registration black' and have not been rasterised.

If you are unsure of anything, please ask us for advice!
We can also ammend your files for a fee.

Our studio time is charged at £30 per hour.

TERMS + CONDITIONS

* All print work to be paid for before it leaves the studio unless otherwise agreed.
* A confirmed job request will be taken as order confirmation.
* Ordering prints or products from RISOTTO means that you have read and accepted our Terms & Conditions.
* If a job is later cancelled by you, any costs, such as paper ordered in, incurred to us will be charged for.
* Work over £1000 in value requires a 50% deposit before printing can commence.
* You acknowledge that all details which you provide to us for the purpose of ordering goods are correct, that the credit or debit card you are using is your own and that there are sufficient funds to cover the cost of the order.

* Please ask about turnaround times. They change depending on the time of year.
* We accept no responsibility for missed deadlines if artwork is incorrectly submitted or needs to be amended.
* RISOTTO reserves the right at any time to revise the price of items without notice.
* All orders are subject to acceptance and availability.
* RISOTTO Studio Ltd. reserves the rights to modify, alter, terminate or discontinue any discounts or promotions at any time for any reason whatsoever without notice.

* You are responsible for making sure that artwork that you send to print is accurate and appropriate for publication and printing. Do not submit anything you know to be unlawful or harms the rights of others.
* We will check the design and file set up to ensure your order is printable, although we do not monitor the content.
* We cannot guarantee that paper quoted in initial email correspondence will be available immediately.

* Every effort has been made to accurately display our products with the correct product information and colour, however we cannot guarantee that all monitor display accurate colours of the products when delivered as each monitor display differs.
* All sizes and measurements are approximate. We do try to make sure these measurements are as accurate as possible, however we do advise customers to consult the sizing charts provided on the website. Please note that sizes may differ between some items.
* We are unable to accept responsibility for work that is not collected within six weeks of completion.

· If a proof is not provided (jpeg, pdf) then we will not print the work until one is received.
· We are unable to accept responsibility for work that is not collected within six weeks of completion.

* We use the Royal Mail and couriers such as UPS and DPD for orders within the United Kingdom.
* We will use the courier service requested upon booking of a job and we will insure it as appropriate. In the unlikely event of delay or loss in the post or by a courier, we will not be held liable under any circumstances for consequential loss resulting from third party actions but will always do our utmost to resolve any transit issues.
* We aim to dispatch all orders (excluding out of stock items) within 3 working days of confirmation the funds for your order have been cleared.

RISO PRINT/ PRODUCTION DISCLAIMER

· The Risograph is not perfect like a inkjet or laser printer, and inconsistencies are inherent to the process. The prints will look different from what you see on your computer screen.

· There will be print marks, especially when printing more than one layer or double sided, and registration will not be perfect, with each print varying slightly from one to the next.

· Part of the appeal of this process should be these imperfections coupled with the hand printed quality, as this is the intrinsic nature of the machine and its output.

· Unlike most methods of printing, Risograph spot color inks do not conform to a pantone standard (the provided Pantones are approximates. Additionally, the inks are all slightly translucent so finished colour will vary depending on what paper you print on.

VISITATION NOTICE / PRO- JECTS

RISOTTO is a small operation that takes on bespoke print projects in the margins of our primary function as a reprographics service and stationery co. We strive to work efficiently, delivering a high quality service across all aspects of our work, and are therefore only able to take on a few bespoke jobs at a time, scheduled on a first-come, first-serve basis.

For the time being, we have decided to stop taking any other appointments. We regularly receive requests to visit the studio (to see samples, demonstrations or to discuss a project) and currently don't have the capacity to offer this. We have worked hard to deliver a online resource that should cover every aspect of your enquiry, so we urge you to explore our archives and, if you have any questions, please get in touch.

Email is the best way to reach us, as we're rarely by the phone. We do our best to get back to all inquiries in a prompt manner, but may be overwhelmed during busy spells. We will reply to your message within 3 working days at most.
We can be reached via e-mail at info@risottostudio.com.

Delivery Address: RISOTTO, The Glue Factory, 22 Farnell Street, Glasgow, Scotland, G4 9SE, UK

RISOTTO

BOOK

👤 GUIDES →
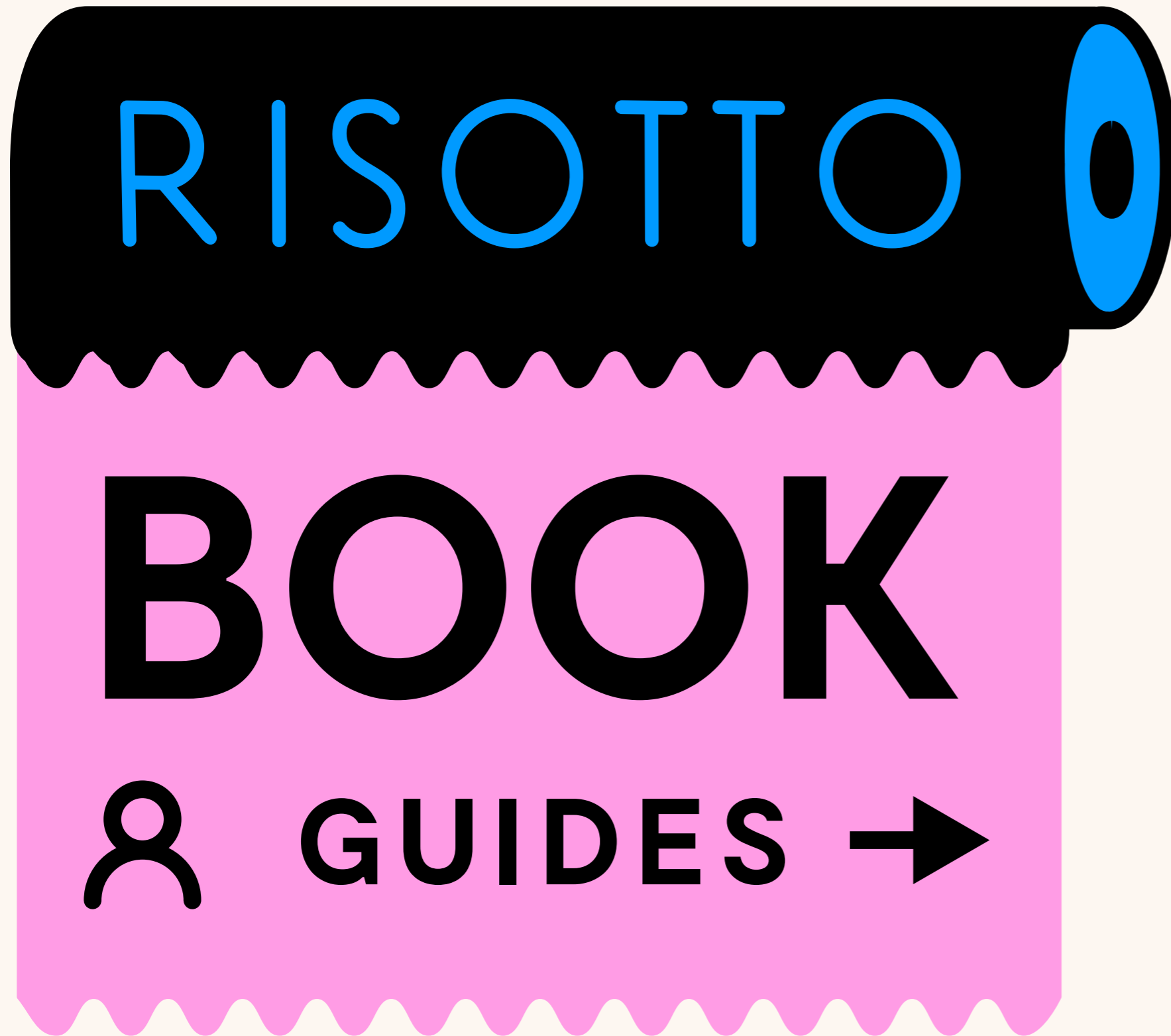
www.risottostudio.com

Imposition & Pagination

IMPOSITION
the arrangement of pages onto A3 printed sheets (also known as parent sheets) so they will be in proper sequence once the sheets are printed and folded/bound together.

PAGINATION
the numbering of pages in a document.

READER SPREADS
document layouts of pages put in the sequential order a person would actually read them.

PRINTER SPREADS
document layouts of pages put in the order necessary to print them so they will be readable in proper sequence once folded and bound.

DUMMY
folded paper that represents a finished project

WORK-AND-TURN
a sheet of paper is printed on its first side and then turned over LEFT TO RIGHT and printed on the back side.

WORK-AND-TUMBLE
a sheet of paper is printed on its first side and then turned over TOP TO BOTTOM and printed on the back side.

SHEETWISE
a sheet of paper is printed on its first side and exits the printer; it is then manually turned over and re-enters the printer/press to be printed on its back side.

BOOK PRINTING LAYOUT
The most typical layout is to have 4 pages per side of a parent A3 sheet, meaning each A3 sheet will have 16 total pages when printed on both sides.

PAGE COUNT
During printing, your pages are printed on A3 paper that holds (depending on your finished book size) 4, 8, 16 or 32 pages – all multiples of four.

After printing, these sheets are folded, cut and/or bound into a finished book.

Each side of a sheet counts as a page. If your page count is not a multiple of four you would be left with blank pages throughout your book.

BLEED + SAFE ZONES
All projects with artwork that goes to the edge of the page require an extra 5mm of artwork beyond the trim line in all dimensions, known as "bleed."

This area will be cut off in the final product, but printing it ensures that all printing goes to the edge even with the standard riso registration variances of (3mm) inherent to the printing process.

In addition, we recommend keeping all text and important graphics at least 10mm away from the edges of the page, so that no content is lost during the finishing process.

www.risottostudio.com

Creep

Creep is where the bulk of the paper in a saddle stitched booklet causes the inner pages to extend or 'creep' further out than the outer. This is an exaggerated view of how important content can get lost, where the more central pages are the most vulnerable, and extend beyond the edge the most.

CREEP ALLOWANCE

The amount of creep depends on the size of the margins, number of pages, and the thickness of the paper. A booklet with few pages and wide margins might not need creep allowance because the difference after trimming is not noticeable.

If creep is noticeable, copy should be repositioned toward the centre of the spread (especially for pages in the middle of the book). Layout software (InDesign) can automatically calculate creep allowance and adjust layouts for creep — moving the page elements of affected spreads in small increments.

CUT

CUT
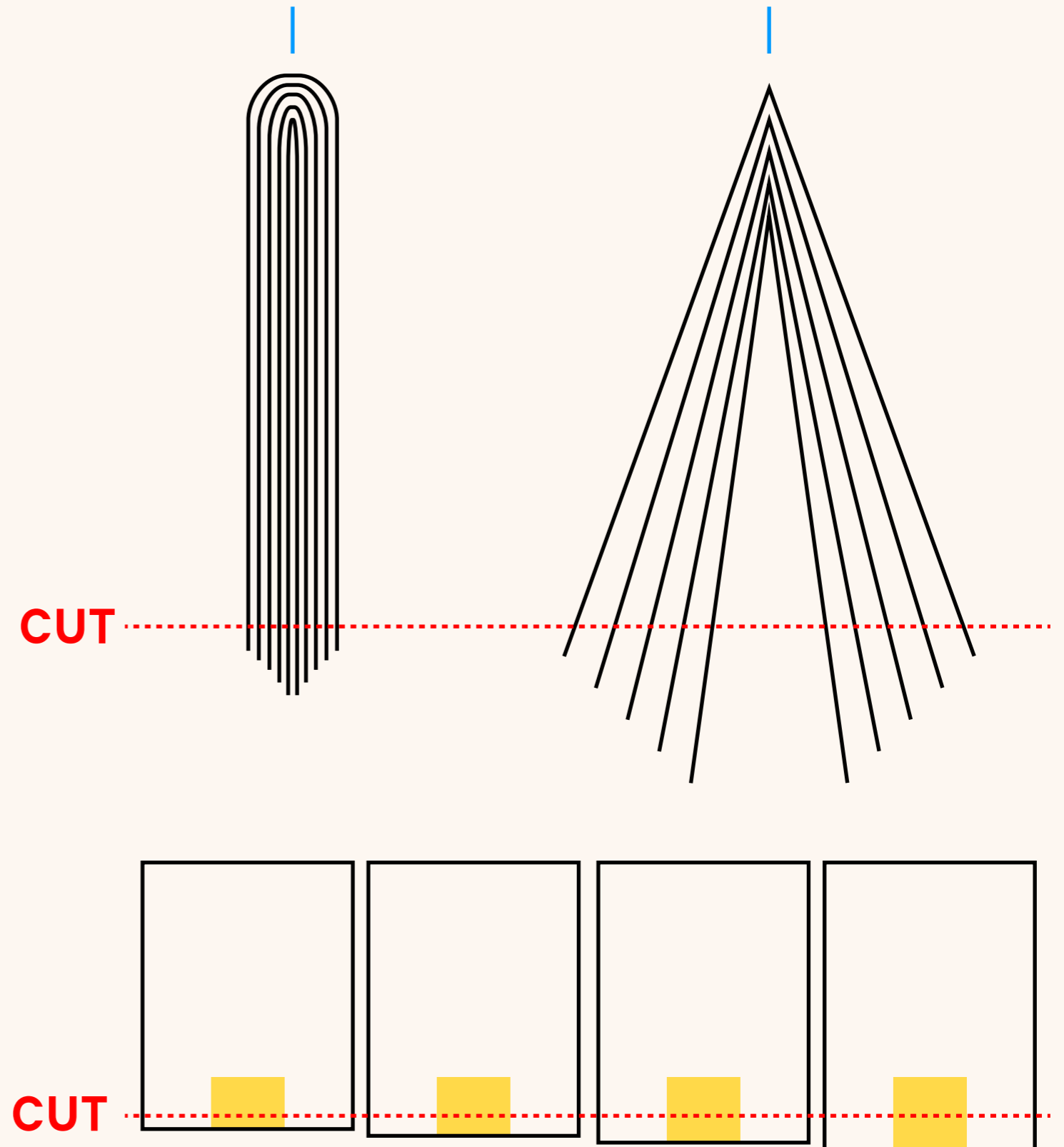
Imposition: 16pp, A5 Booklet

This is how a typical 16-page zine is paginated for riso print. You can fit four pages per side of A3. Therefore, you will require two sets of A3 double-sided prints.

For each colour layer printed, a set of these files is required for print.

Lay out your pages in the following sequence to ensure the zine is paginated once cut, collated + bound.
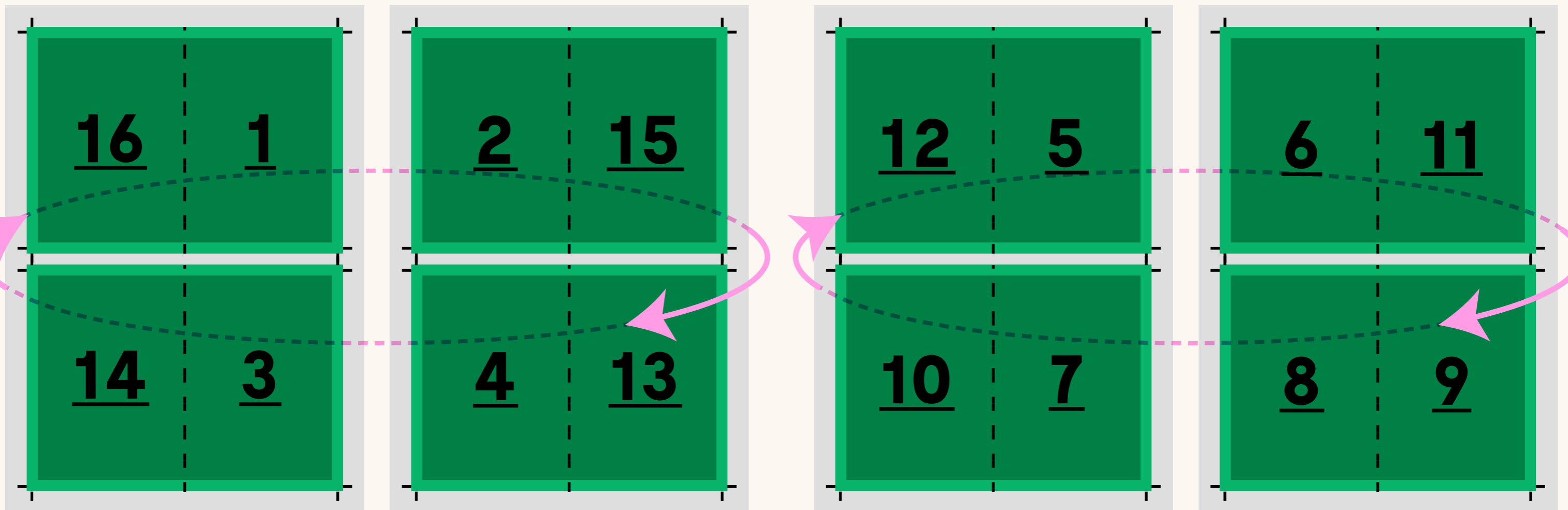
Check out our print bible for more info on separating + saving artwork

| SET 1, SIDE A | SET 1, SIDE B | SET 2, SIDE A | SET 2, SIDE B |

SET 1, SIDE A: 16 | 1 / 14 | 3
SET 1, SIDE B: 2 | 15 / 4 | 13
SET 2, SIDE A: 12 | 5 / 10 | 7
SET 2, SIDE B: 6 | 11 / 8 | 9

A3 Sheet Rotation

Imposition: 16pp, Folded A6 Zine
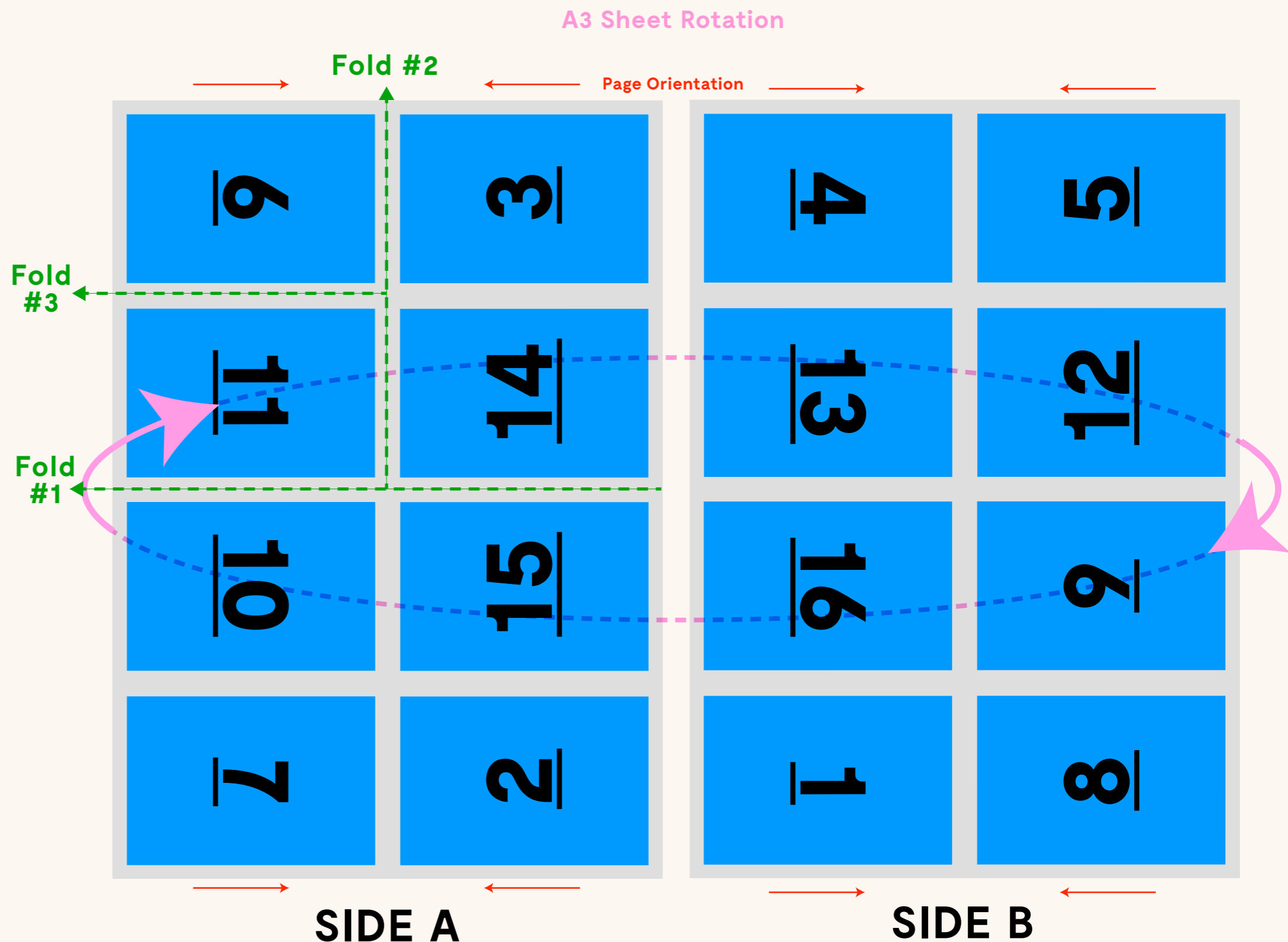
RISOTTO GUIDES →

This is how a typical 16-page folded zine is paginated for riso print. You can fit eight pages per side of A3. Therefore, you only require one set of A3 double-sided prints.

Lay out your pages in the following sequence to ensure the zine is paginated once folded.

For each colour layer printed, a set of these files is required for print.

Check out our print bible for more info on separating + saving artwork.

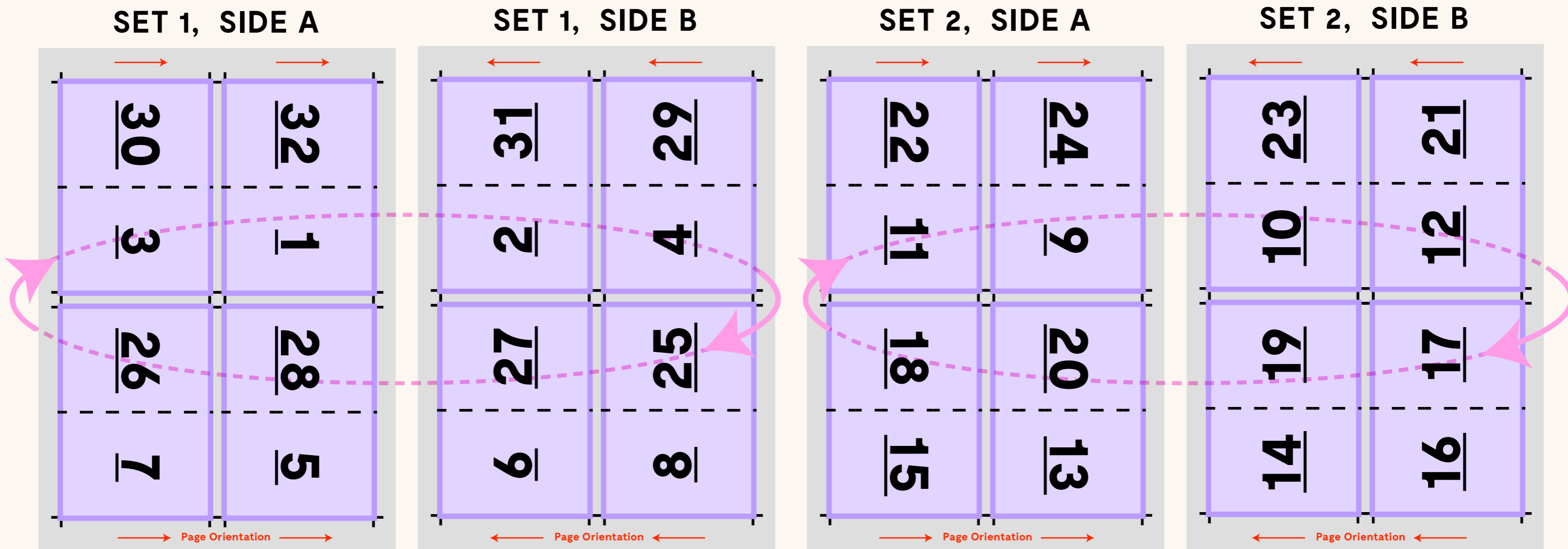You will need to make two cuts to 'release' the pages once folded.

A3 Sheet Rotation

Page Orientation

Fold #2

Fold #3

Fold #1

SIDE A

SIDE B

Imposition: 32pp, A6 Booklet

RISOTTO GUIDES →

When laying out your zine, drop your pages in the following sequence to ensure the zine is paginated once cut, collated + bound.

You can fit eight pages per side of A3. Therefore, you will require two sets of A3 double-sided prints.

For each colour layer printed, a set of these files is required for print. Make sure you follow the page orientation arrows if supplying artwork as 'Portrait'.

Check out our print bible for more info on separating + saving artwork.

SET 1, SIDE A

30	32
3	1
26	28
7	5

Page Orientation

SET 1, SIDE B

31	29
2	4
27	25
6	8

Page Orientation

SET 2, SIDE A

22	24
11	9
18	20
15	13

Page Orientation

SET 2, SIDE B

23	21
10	12
19	17
14	16

Page Orientation

A3 Sheet Rotation

Imposition: 24pp, A5 Booklet

RISOTTO GUIDES →

This is how a typical 24-page booklet is paginated for riso print. You can fit four pages per side of A3. Therefore, you will require three sets of A3 double-sided prints.

Lay out your pages in the following sequence to ensure the zine is paginated once printed, trimmed, folded and bound.

For each colour layer printed, a set of these files is required for print.

Check out our print bible for more info on separating + saving artwork
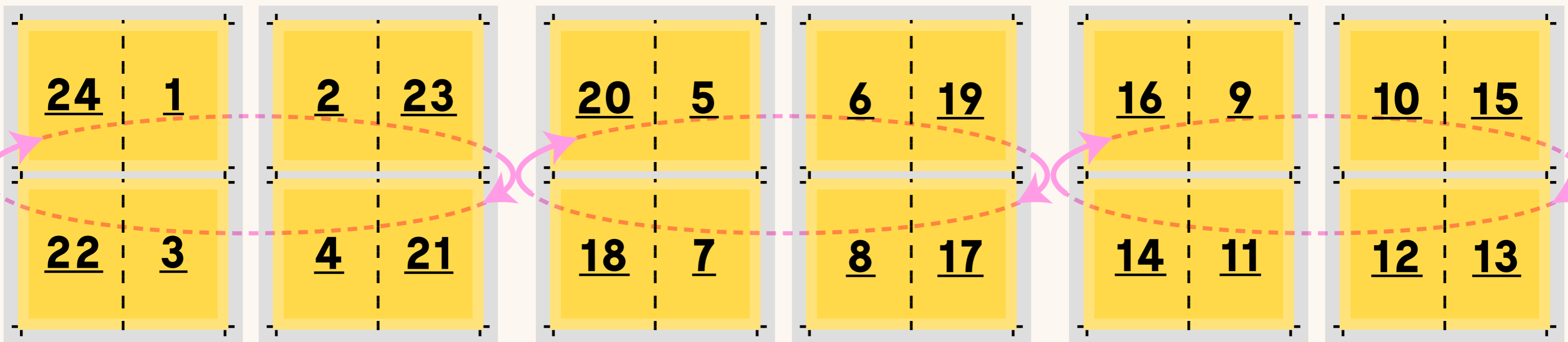

SET 1, SIDE A	SET 1, SIDE B	SET 2, SIDE A	SET 2, SIDE B	SET 3, SIDE A	SET 3, SIDE B
24 1	2 23	20 5	6 19	16 9	10 15
22 3	4 21	18 7	8 17	14 11	12 13

A3 Sheet Rotation   A3 Sheet Rotation   A3 Sheet Rotation