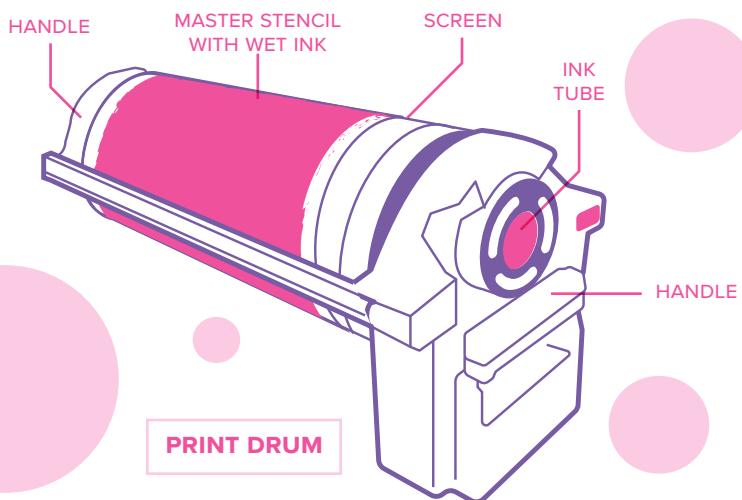


What's a Risograph?



It's a digital duplicator stencil process.

It was designed in the 1980s as a cost-efficient way to print high quantities of limited-colour graphics, and it's now popular with artists and designers for its unique look. The machine looks like a printer or copier, but the way it works is actually similar to screen printing.

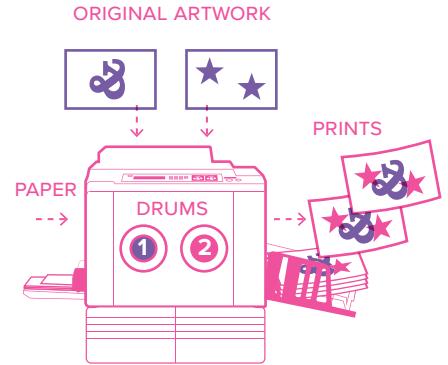
It uses its own special inks.

That allows us to use some ink colours that are impossible in regular full colour CMYK printing. Riso inks are either rice bran or soy based.

How Does It Work?

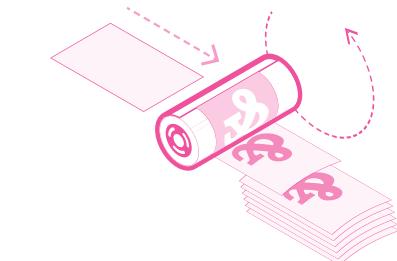
When you send or scan artwork to the Risograph, it burns your art onto a sheet of special stencil paper. That's called the "master." The machine then attaches that master stencil sheet to a specific ink colour drum, wrapping it around the drum cylinder.

The drums rotate and make a print impression on each sheet of paper that passes through. We can print either 1 or 2 ink colours at a time.



Ideal Riso Projects

- ✓ Lots of copies of the same print, or multiples of the same print on different types of paper
- ✓ Limited colour palettes
- ✓ Relatively light ink coverage
- ✓ Embracing some imperfection and inconsistency in the look of the prints – that's part of what makes Risograph interesting!

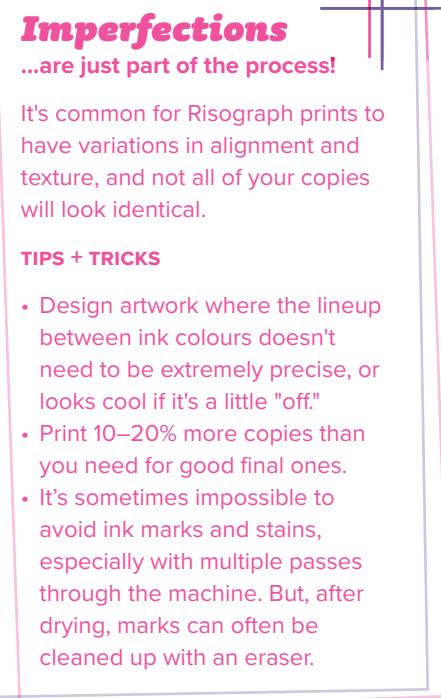


Risograph Paper

- ✓ Uncoated paper only
- ✓ Weight between 20# bond – 80# cover (75 – 216 GSM)
- ✓ We print on Letter (8.5x11") and Tabloid (11x17") sizes
- ✓ Studio paper: COMD studio has a variety of papers available for shared use and purchase. Personal paper must be approved by tech.
- ✗ No holes, rips, rough edges, or folds, or non-paper materials like staples, glitter, seeds, or plastic.

MULTIPLES ON A SHEET

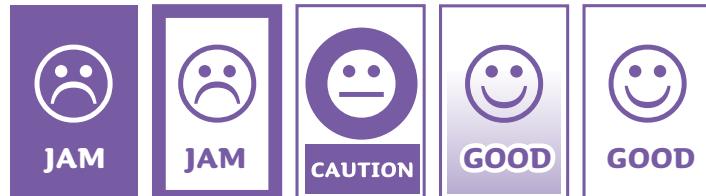
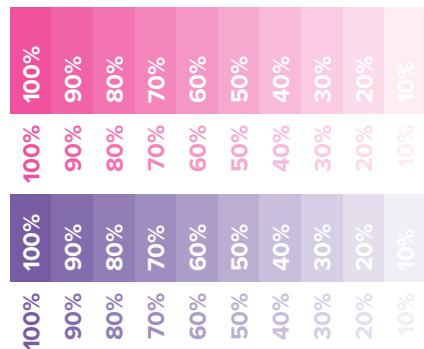
For smaller prints: figure out how many fit on a Letter or Tabloid sheet, lay them out on one page with any trim marks you need, and cut them afterwards.



Planning Risograph Artwork

YOU'LL NEED...

- ✓ Black + white or grayscale art (either a PDF or a physical page to scan) for **EACH** ink colour in your artwork. You're designing a stencil for each ink.
- ✓ The page should match the paper size. We print on:
 - LETTER: 8.5 x 11 inches, or
 - TABLOID: 11 x 17 inches



Ink coverage on the page: try to keep it light!

DON'T OVERLOAD THE PAPER OR EDGES WITH HEAVY INK

Heavy ink, especially large areas of 100% black in your original, can make a mess and even jam in the machine.

For large areas of ink coverage, keep the values light, or break up dark areas with a range of midtones + highlights. When possible, use paper colour instead of ink for background colours.

Using shades of gray instead of 100% black in your original artwork can result in cleaner, faster drying prints, but text and lines will have the clearest and most solid looking edges at 100%.

MARGINS: Risograph can't print edge-to-edge on the paper. Allow at least a 0.25" (6mm) white border on all 4 sides. Printing a 100% black border will jam.

WET INK + DRYING TIME

- Prints that are double-sided or have more than 2 ink colours will need to go through the machine multiple times, and need time to dry in between.
- COMD Studio rule: prints must dry **1 day or overnight** before another pass through the machine. Prints with a lot of heavy ink may need 2 or 3 days to reach their maximum dryness.
- Be careful not to touch the wet ink on new prints. Gloves are available.
- Even after it's had time to dry, Riso ink isn't 100% permanent, and can still smudge + transfer when touched. (It's kind of like touching a pencil drawing, or newspaper ink.) It's also not archival, and the colours can fade in sunlight.

More Information

Contact the Communication Design Studio Technician

Email Kathleen at comdtech@ecuad.ca, or visit office c3214 during tech hours

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