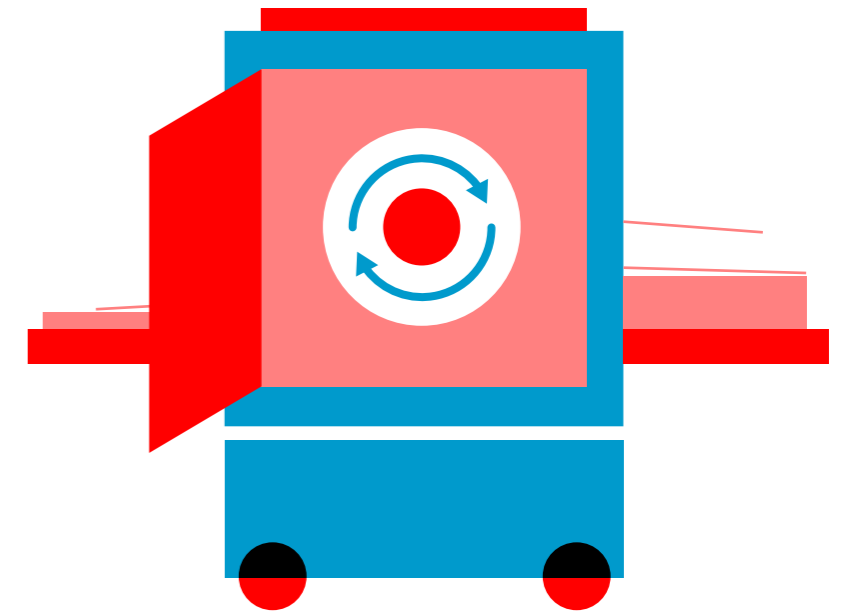


RISOTTO'S

RISO
ROOM

PRINT & SET-UP BIBLE



Scotland's leading Risograph print specialist!



THE RISOGRAPH:

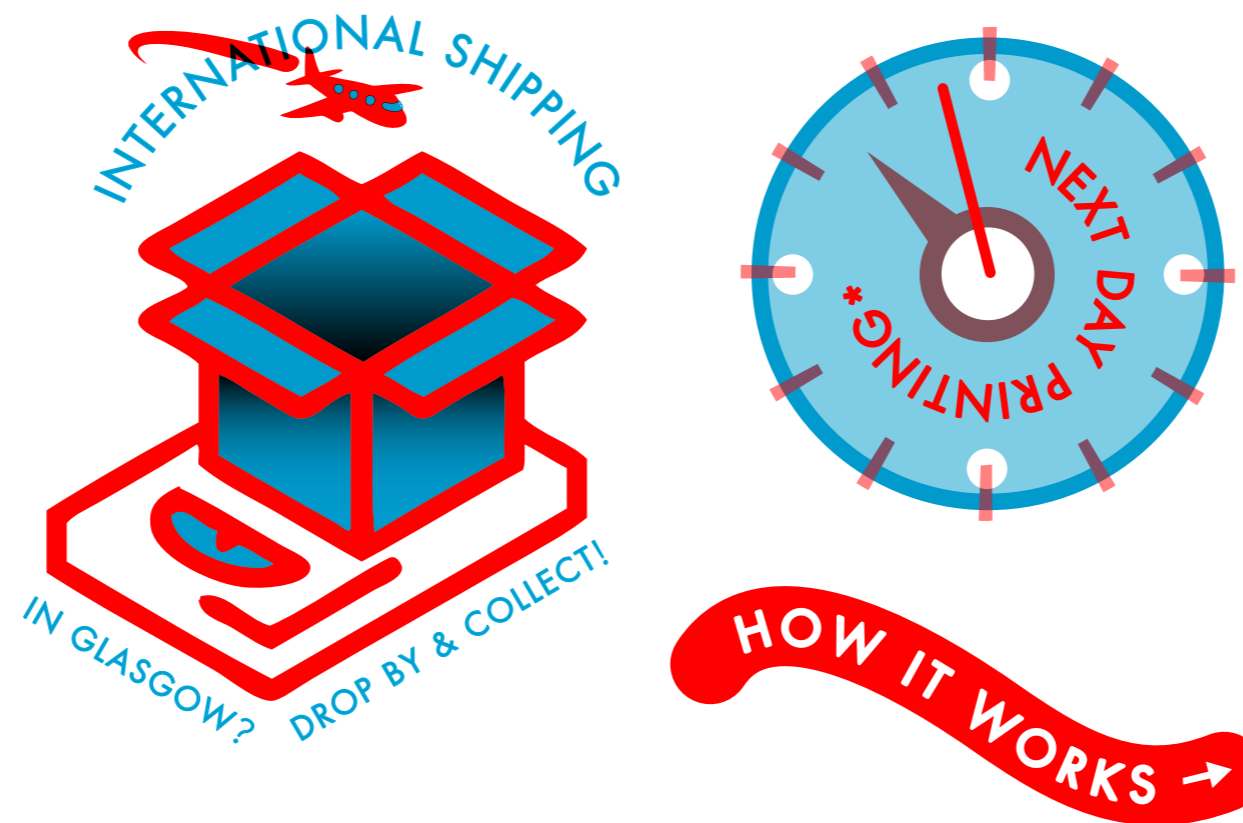
It looks like a photocopier and moves as fast as one, but works as a screenprinter; using rich spot colours and stencils to create tactile and vibrant prints, affordably and with little impact to our environment.

WHAT WE DO:

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!



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.

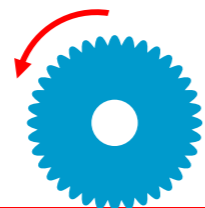
Paper is fed flat through the machine, passing under the rotating drum, which transfers your artwork onto the paper at high speed.

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!

PAPER

FEED TIRE



STENCIL / SCREEN

INK CARTRIDGE

NEEDLE

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

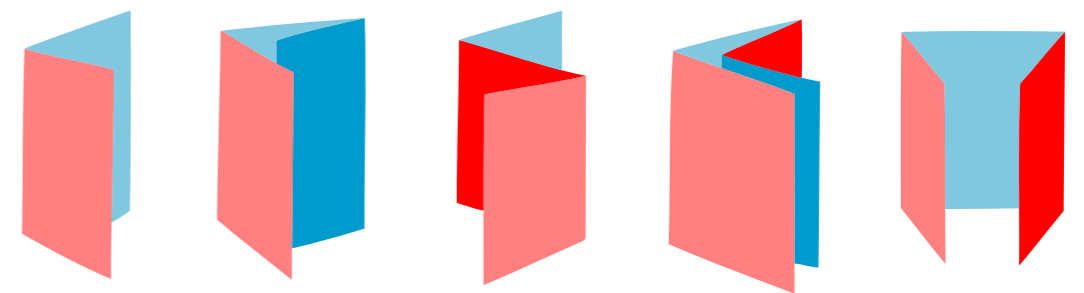
POSTERS + FLYERS
BUSINESS CARDS
ART PRINTS + EDITIONS
MENUS + PLACE MATS
PROGRAMMES + MAPS
FOLDED CARDS + ENVELOPES
PAPER BAGS + WRAP
TAPE COVERS + VINYL INSERTS
STICKERS + SWING TAGS
ZINES + PUBLICATIONS

We can fold A2 paper and feed it through the machine manually - but only for small print runs. Extra costs and limitations apply, so get in touch to find out more!

Risograph printing was originally designed for high-volume printing in places like offices, schools & 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 hand-printed and tactile finish.

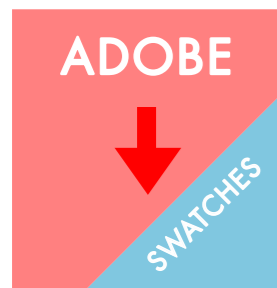
The inks are soy-based and non-toxic, which means they can take longer to dry. The ink sits on the surface of the paper and can therefore be prone to smudging if handled a lot (like newspaper).

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

We therefore cannot colour match, but can offer advise on how you could work around this.

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.

We update our swatches regularly so ask us for the most up to date swatches available.



INSTALL OUR INK SWATCHES TO EXPERIMENT WITH ALL THESE GLORIOUS COLOURS IN YOUR ARTWORK

BURGUNDY 235 U



BRIGHT RED U



TEAL 321 U



YELLOW U



AQUA BLUE 312 U



BLACK U



VIOLET 265 U



MEDIUM BLUE 286U



ORANGE 021 U



PURPLE 2685 U



FEDERAL BLUE 294U



GREEN 354U



FLURO PINK 806 U



FLURO ORANGE 805 U



METALLIC GOLD



FLUORESCENT INKI

FLUORESCENT INKI

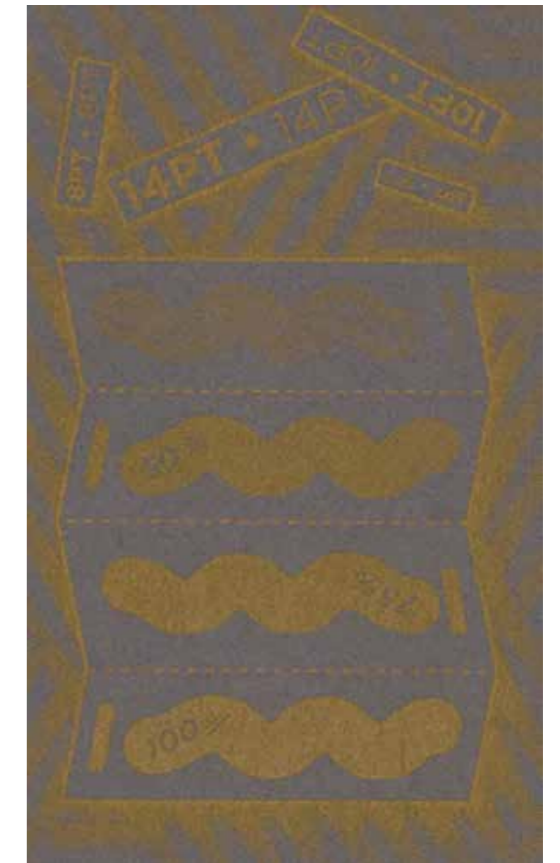
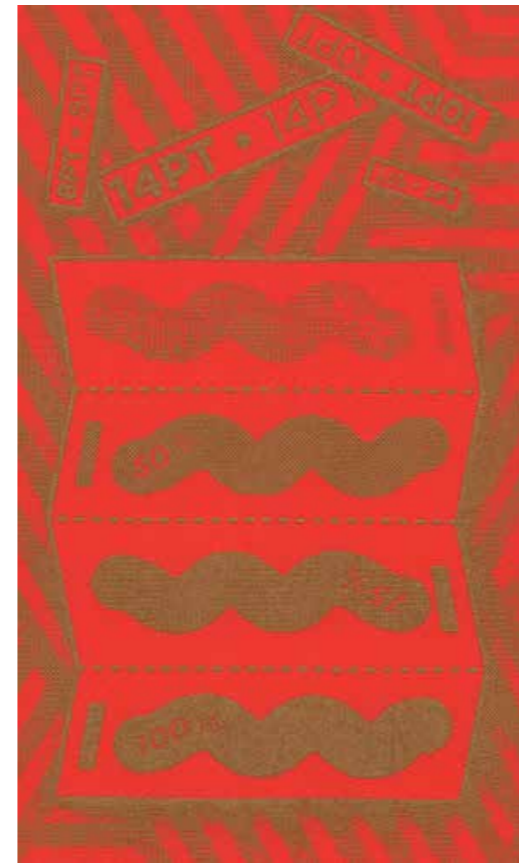
SPECIAL INKI

SPECIAL INKS – METALLIC GOLD

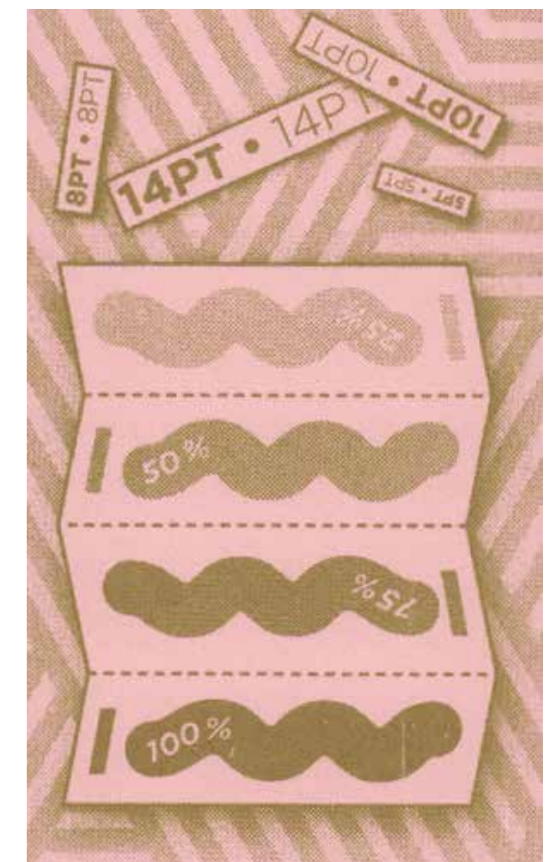
Unlike the other riso inks, Metallic Gold prints great on black and dark paper, as well as white. It has a thicker consistency and higher opacity - so keep this in mind if using it in overlaid artwork.

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 on top. 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%.

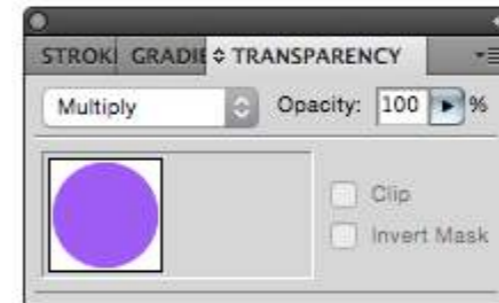
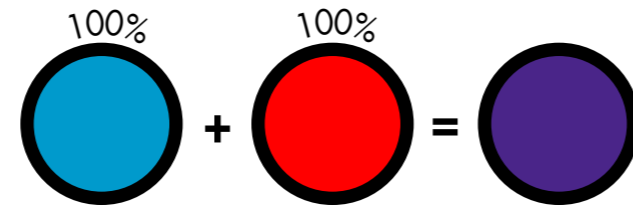


GOLD LAYER
PRINTED
UNDER BLACK



OVERLAY

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



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.

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.



PAPER + INK



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

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.

Remember - you're welcome to mix and match!

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 dries 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.

WHITES:

Cairn White: 120, 320gsm

Cyclus: 100, 140, 200, 250, 350gsm

Context Natural White: 150gsm

Munken Lynx: 120gsm, 300gsm

Newsprint: 65gsm

Classic: 80gsm

Super Smooth: 120gsm, 330gsm

Context Ivory: 100, 270gsm

INDIAN:

Charcoal: 100gsm

Hairy: 120gsm

Splat 1: 300gsm

Splat 2: 200gsm

Petal: 300gsm

Tinsel: 100gsm

Mute: 300gsm

Hairy: 120gsm

Fibre: 100gsm

Dye: 270gsm

ALTERNATIVES:

Vintage Maroon: 120gsm

Vintage Light Maroon: 120gsm

Marlmarque: 300gsm

Loop Granite: 120gsm

Loop Milkweed: 120gsm

Cairn Straw Cream: 320gsm

Cairn Eco Kraft: 170, 270gsm

Cairn Eco Grey: 140gsm

Cairn Dark Grey: 120gsm

Loop Sandstone: 120gsm

Context Sage: 250gsm

Metaphor Cream: 120gsm

Metaphor Hairy: 100gsm

Parchment Melon: 90gsm

Parchment Pink: 200gsm

Parchment Grey: 200gsm

Parchment Blue: 90gsm

Colorset Nero: 170, 270, 350gsm

COLOURS:

Cream: 80gsm

Canary Yellow: 80, 160gsm

Bright Yellow: 80, 160gsm

Peach: 80, 120gsm

Pink: 80, 160gsm

Salmon: 80gsm

Lilac: 80gsm

Purple: 120gsm

Dark Purple: 120gsm

Med Blue: 80gsm

Pale Blue: 80gsm

Sky Blue: 120gsm

Pale Green: 80gsm

Green: 120, 160gsm

Forrest Green: 120gsm

Dark Grey Glitter: 120gsm

Iceberg: 80gsm

Steel Grey: 160gsm

Tan: 120gsm

Blood Red: 120gsm

Red: 80, 120gsm

Tangerine: 80gsm

FLURO:

Fluro Orange: 80gsm

Fluro Yellow: 80gsm

Fluro Pink: 80gsm

Fluro Green: 80gsm

PREPARING FILES

SUMMARY

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)

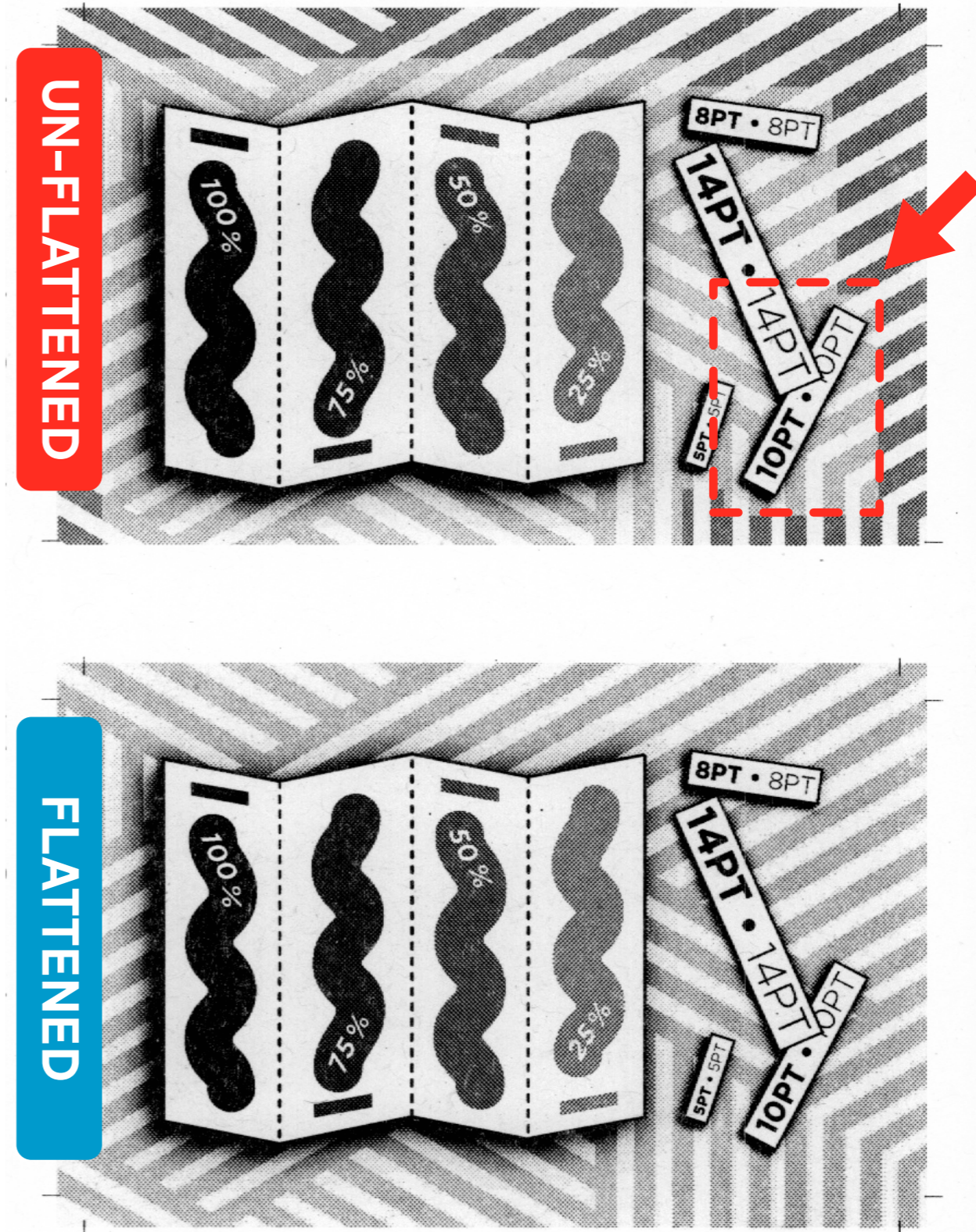
MAX PRINTABLE AREA: 400 X 277MM

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'



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

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.

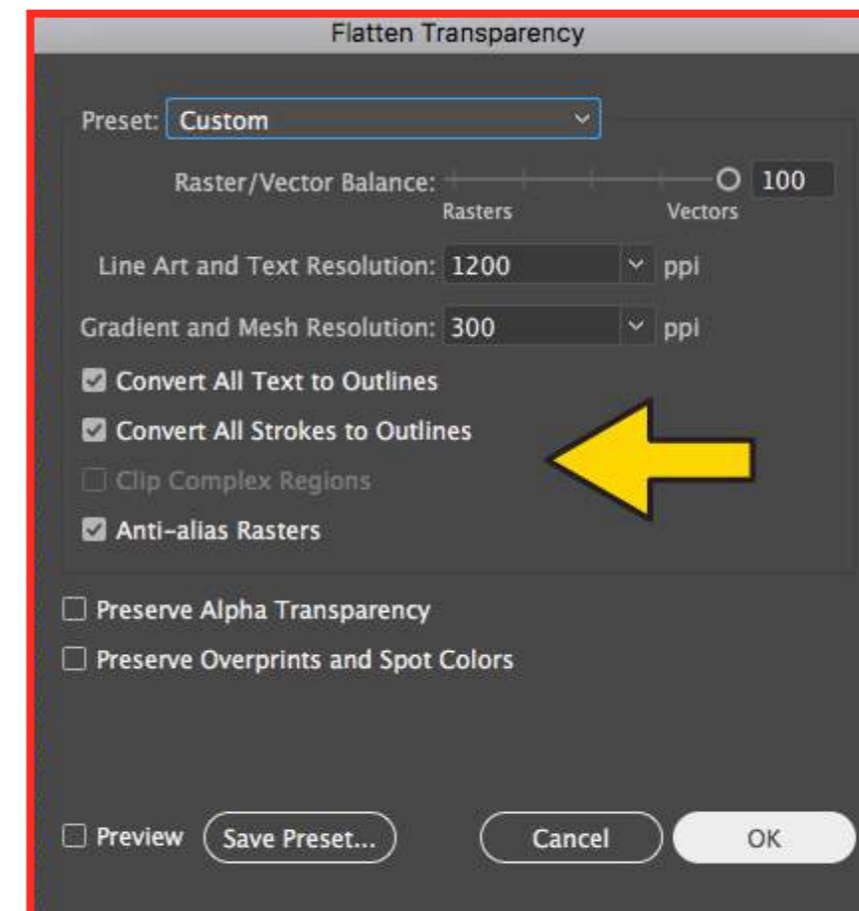
Merged layers acquire the properties of the layer into which they are merged. Flattening layers discards any layer content that isn't visible onscreen.

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.

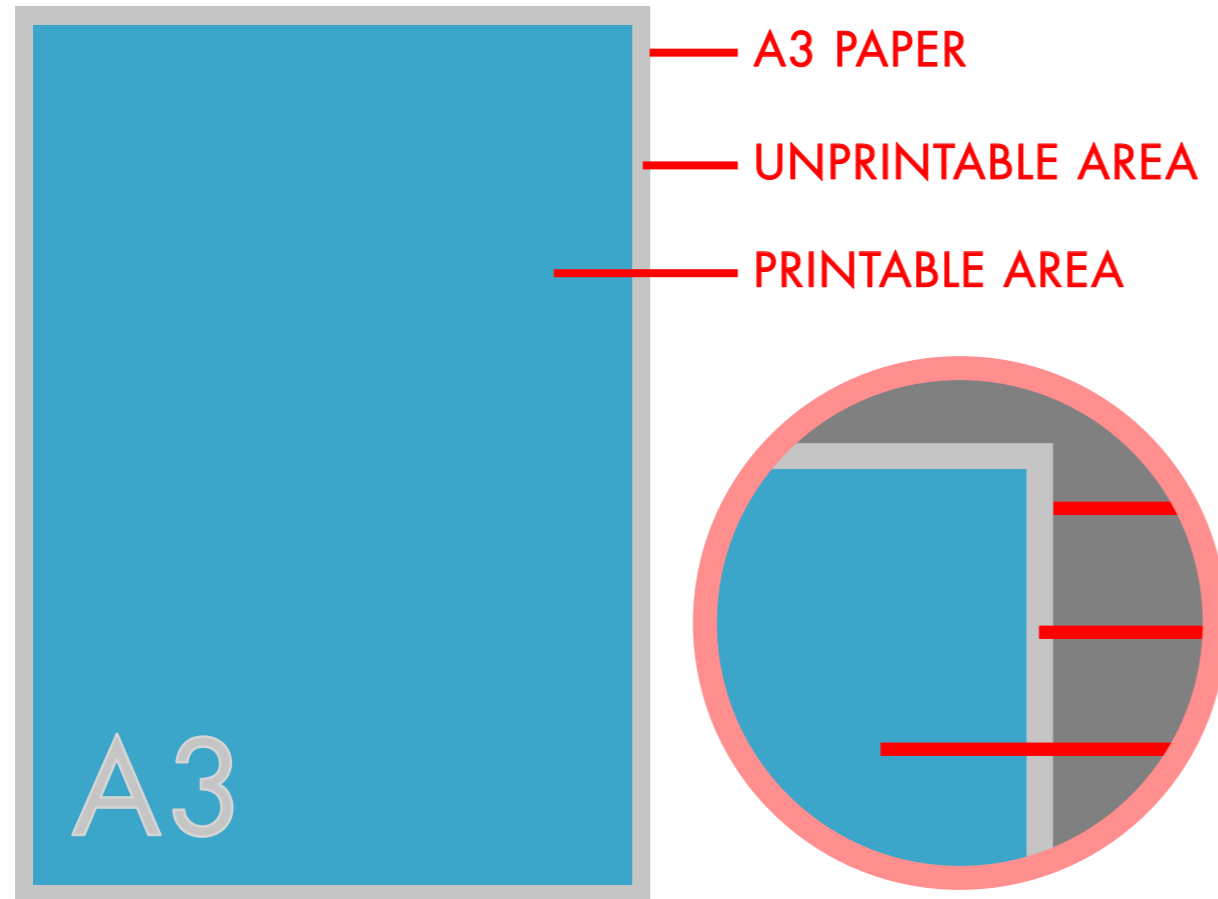


- Finally, in the 'Object' menu, click on 'Rasterize' and set it to greyscale + 300ppi.

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



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

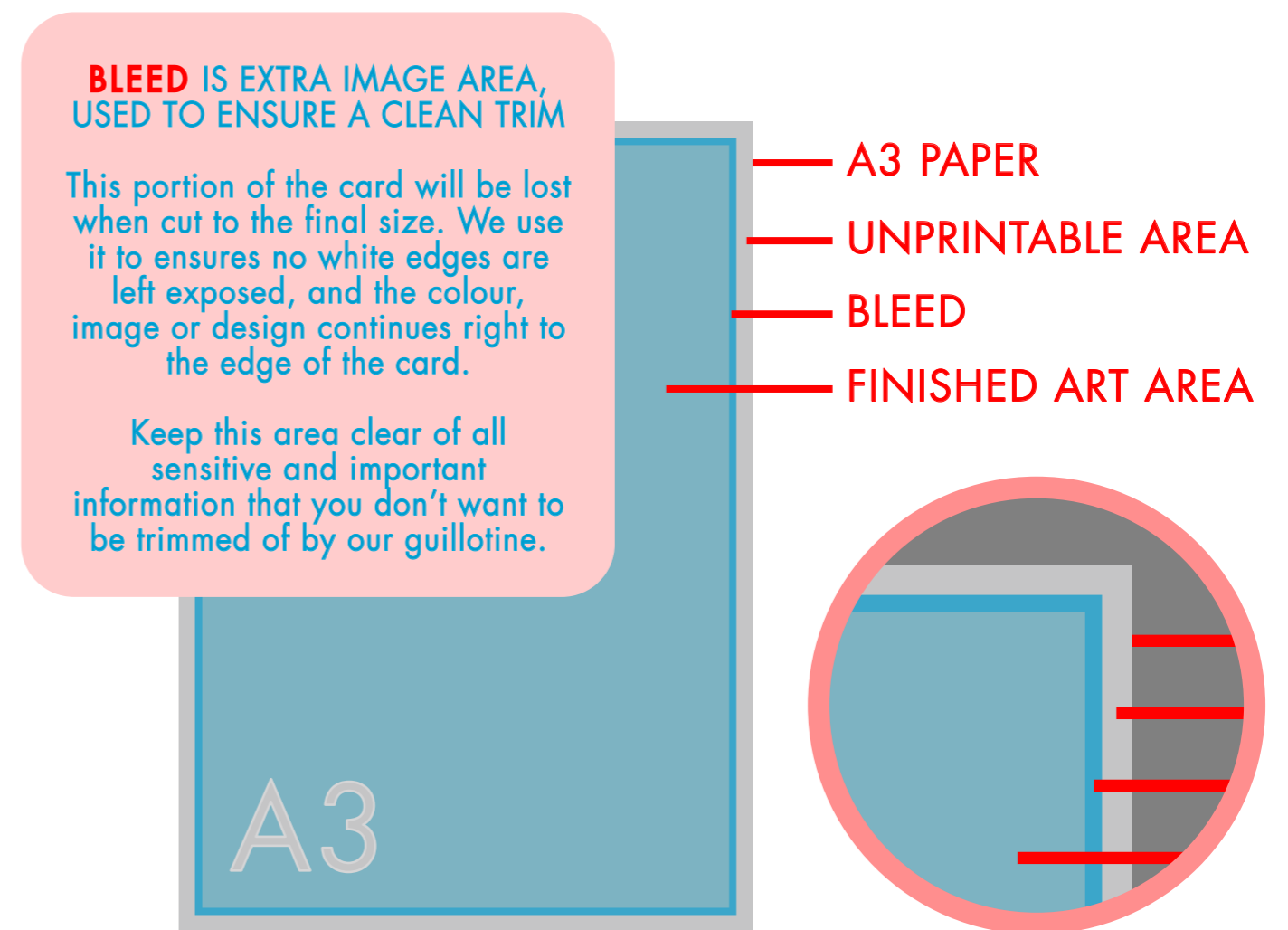
FULL BLEED POSTERS

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

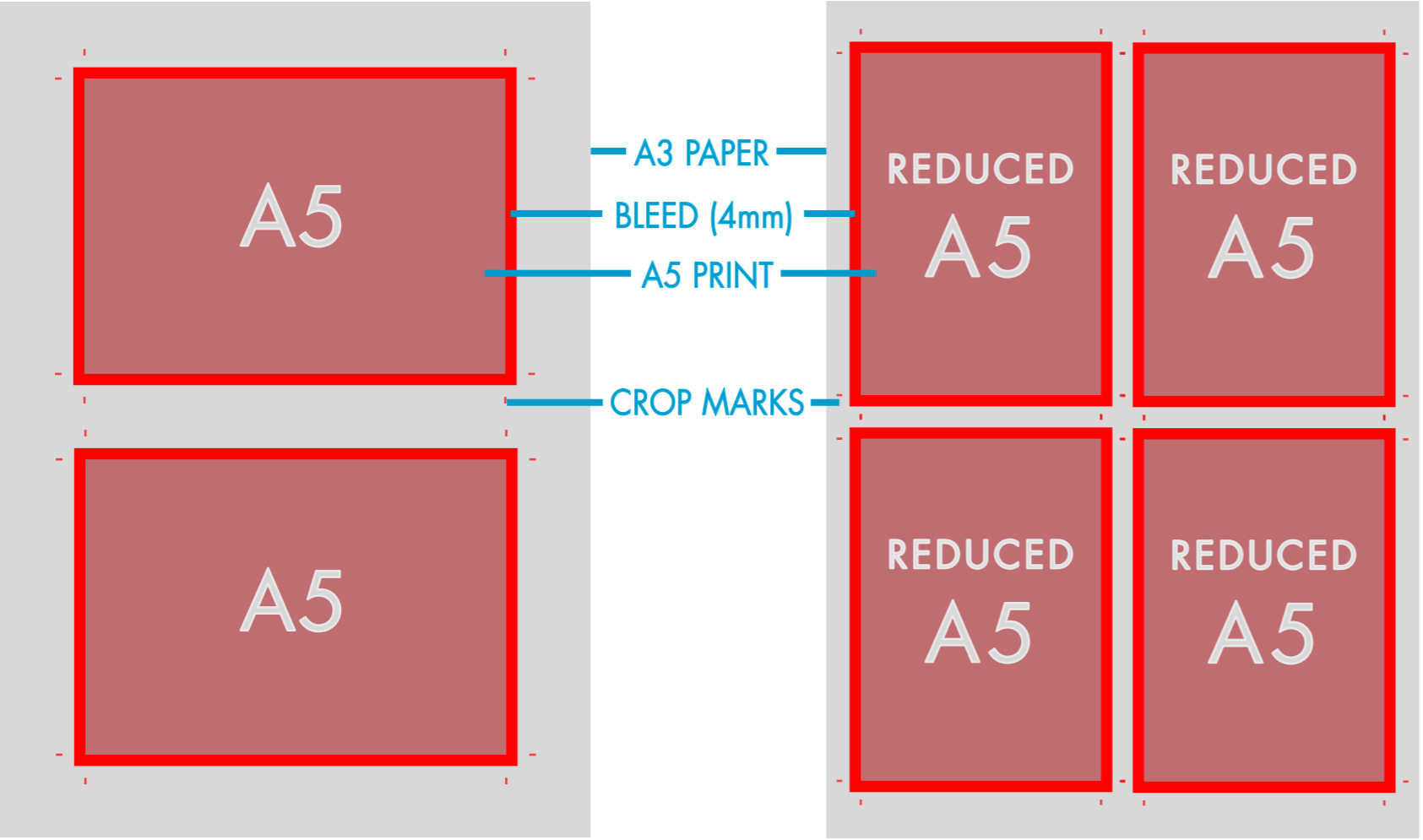
If you'd like to make your poster full-bleed, we'll need you to add 4mm bleed to all sides of the artwork, whilst retaining it within the printable area, so no important artwork is lost.

The cropped poster will be approx. 270 x 393mm in size

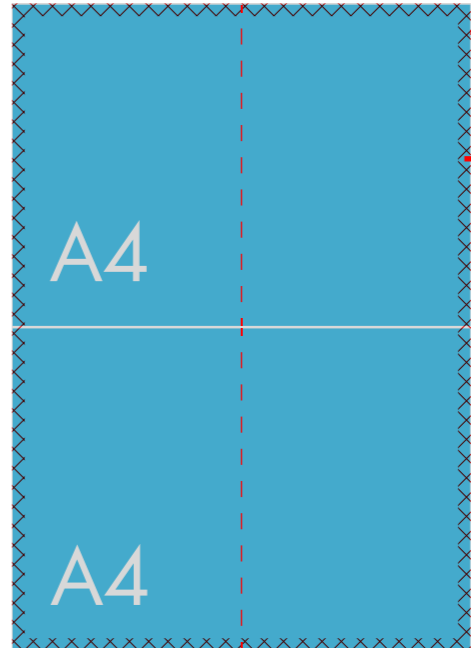
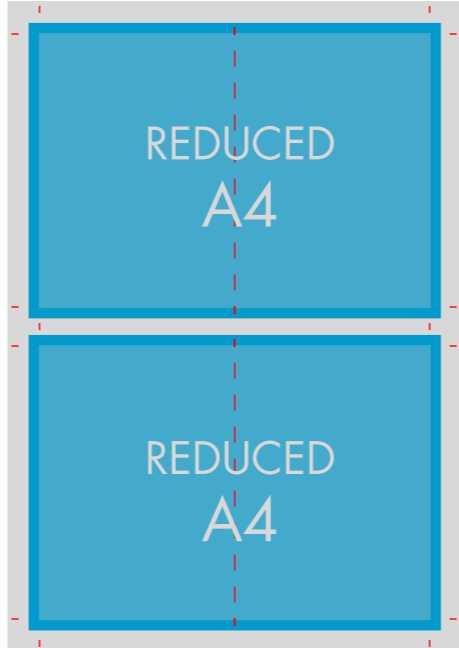
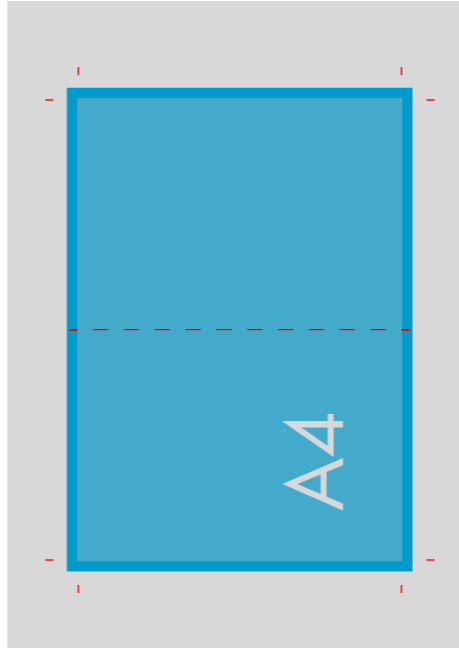
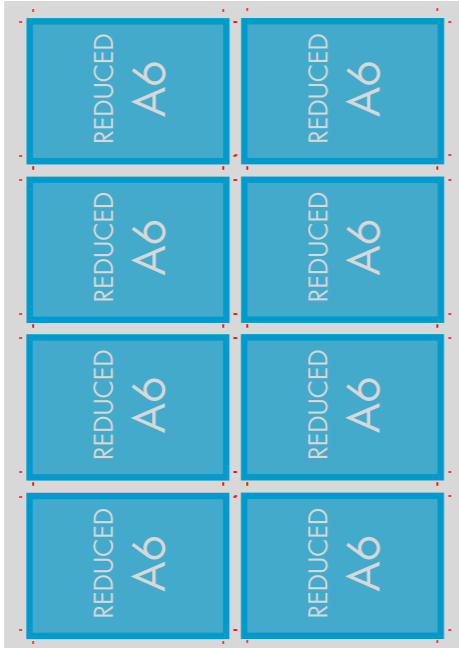
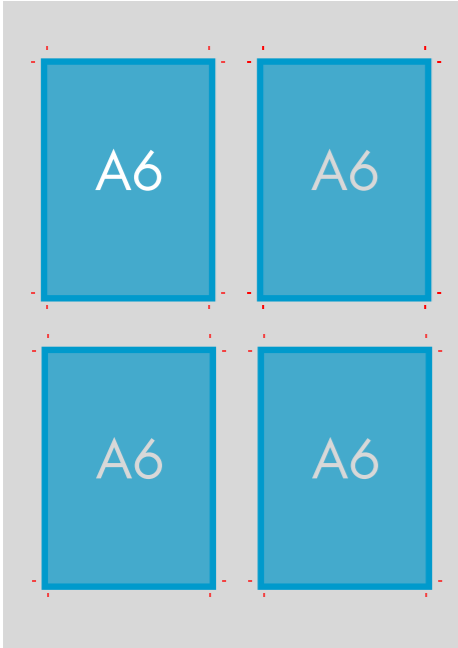
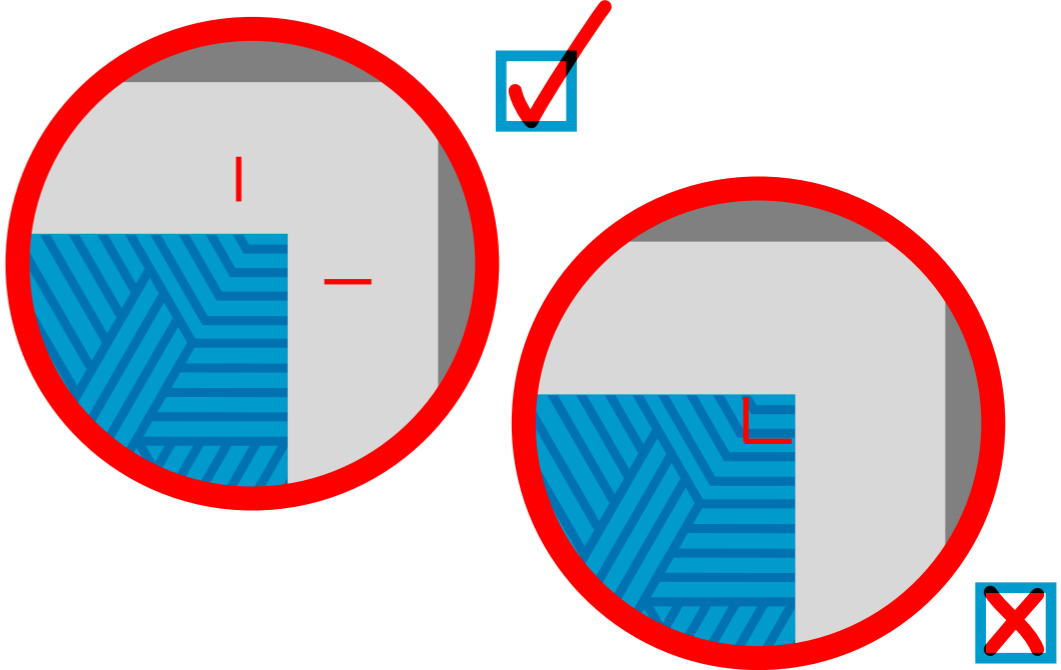
There is no need to add crop marks or registration marks as this will only reduce the finished size of your file, by making room for them within the printable area).



CARDS + FLYERS LAYOUT



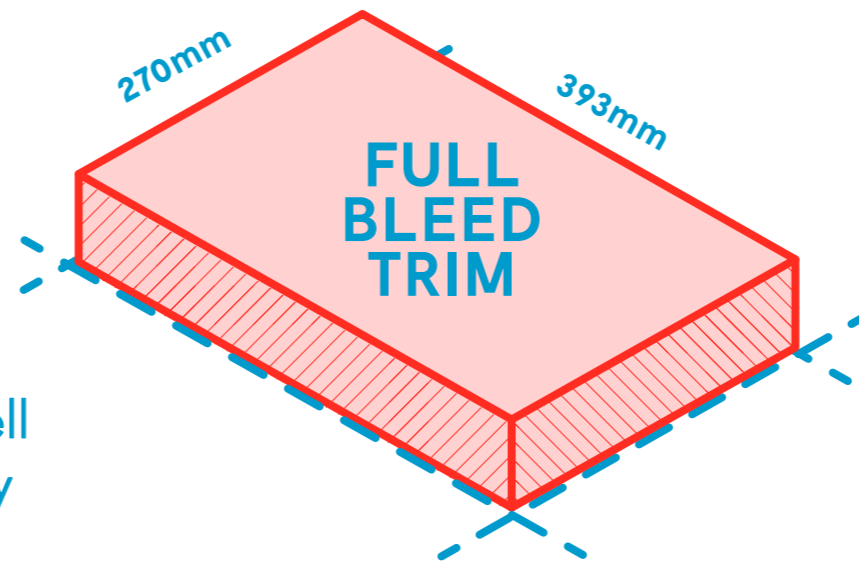
5MM BLEED IS REQUIRED ON ANY PRINT THAT WILL BE TRIMMED TO SIZE
CROP MARKS SHOULD BE ADDED TOO



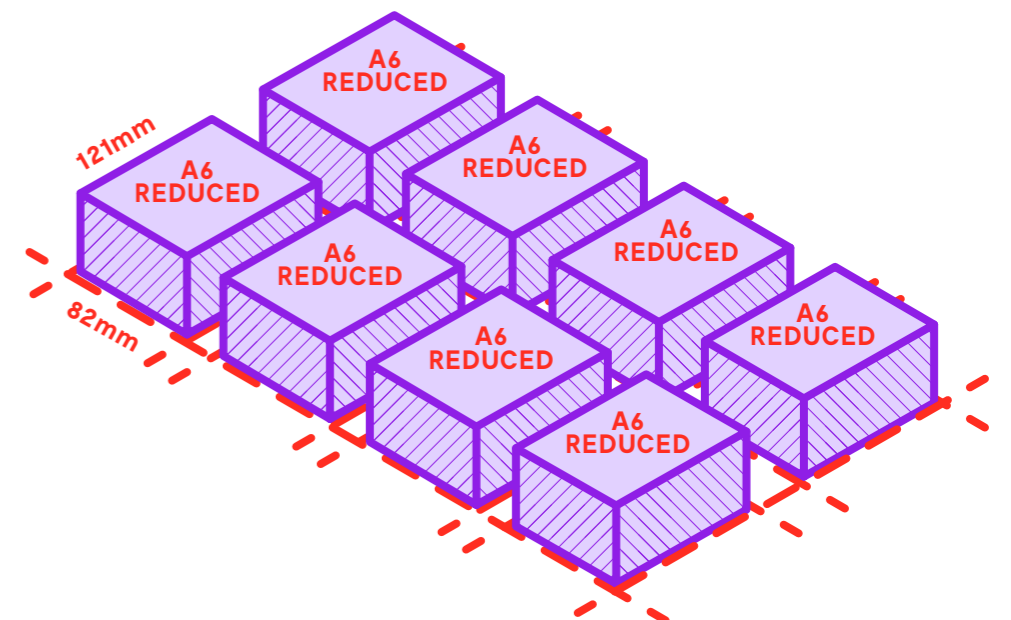
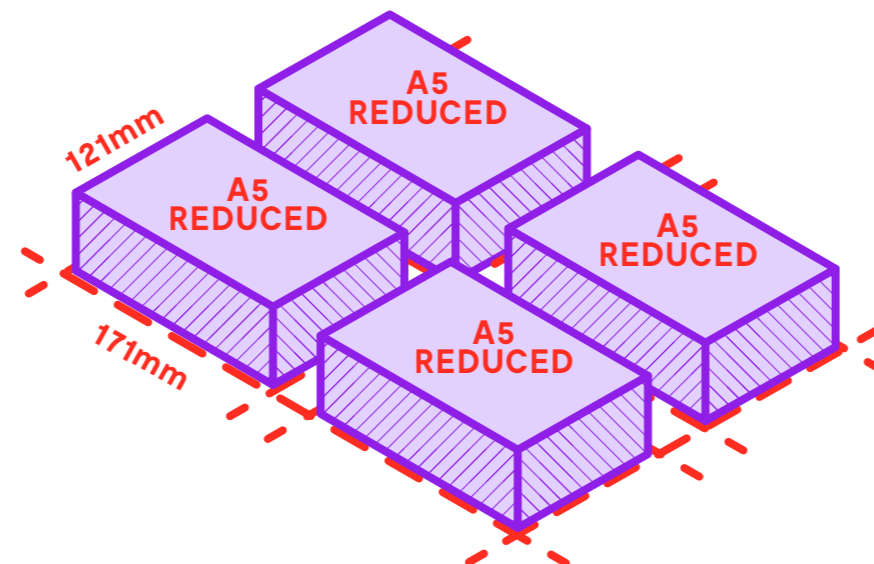
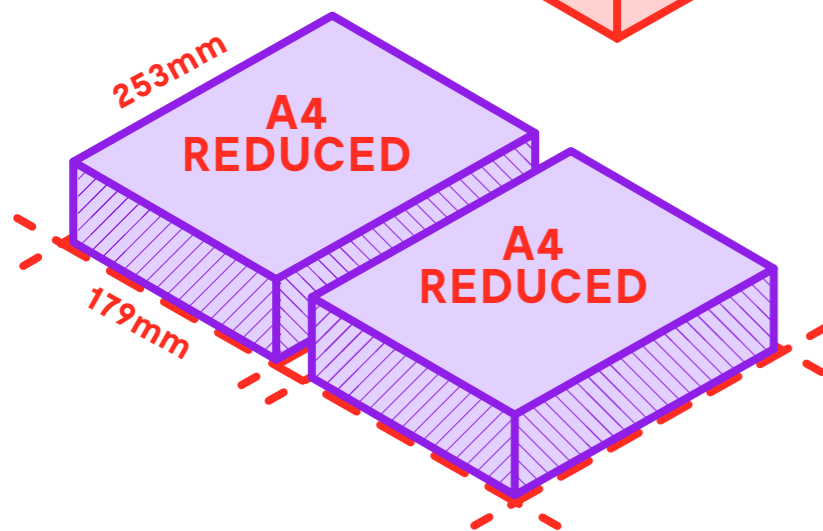
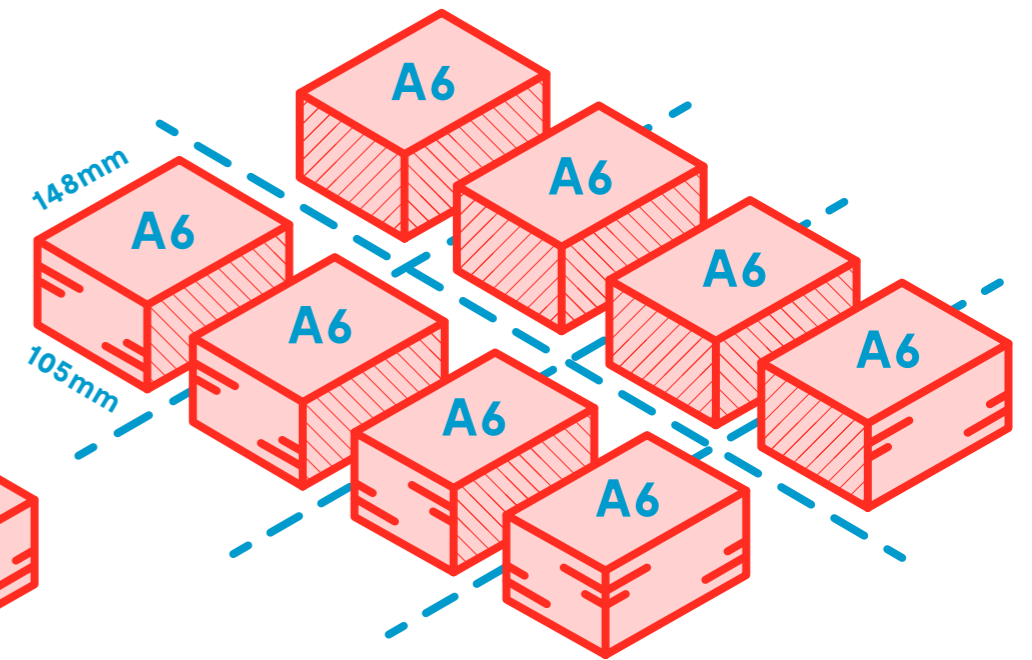
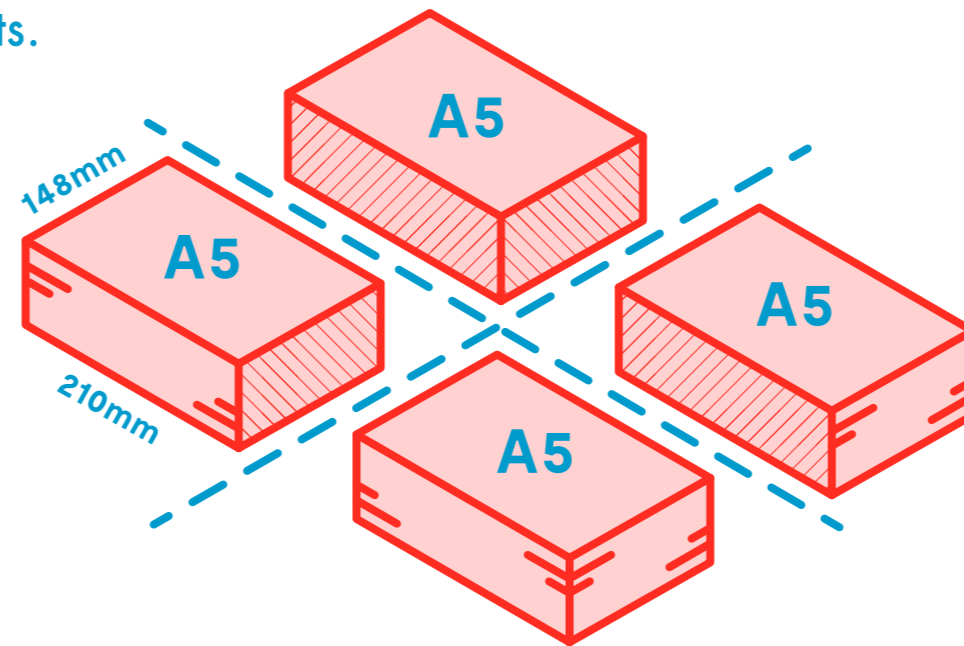
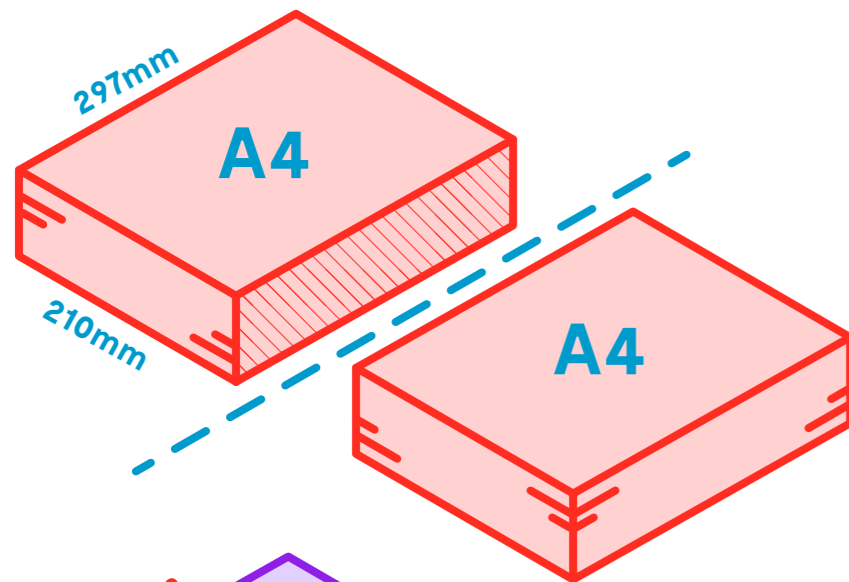
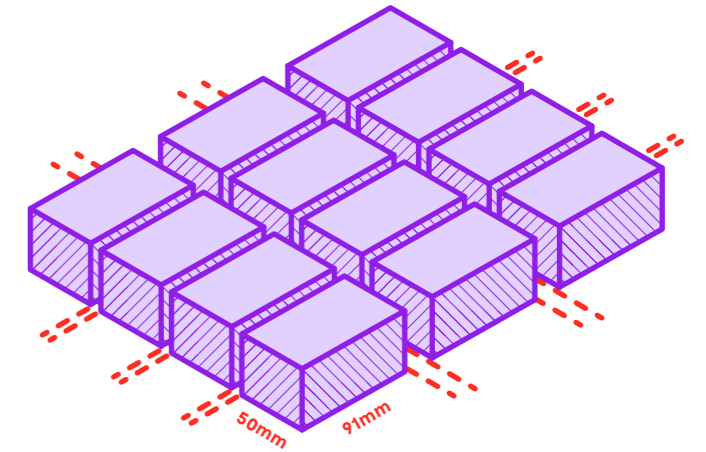
A3 PAPER
UNPRINTABLE AREA
Although the A4 spreads are positioned across the full area of the A3; there should be **no** artwork or content occupying this unprintable 10mm border area.

TRIMMING OPTIONS

Our guillotine can trim all of the following formats, as well as custom dimensions. Just set your crop marks accordingly 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 lilac require crop marks on the page. Download our adobe templates for layout guides for all the following formats.



BUSINESS CARDS



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.

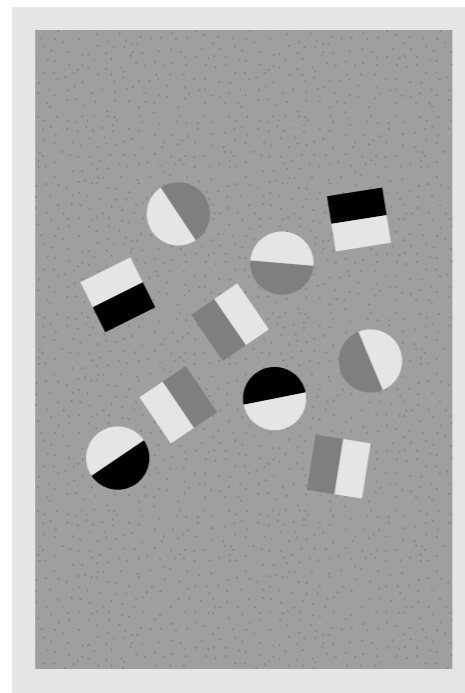
Please specify the colour you'd like the file printed in. (the name or pantone will do)

For example, a two colour poster will have 3 separate files:

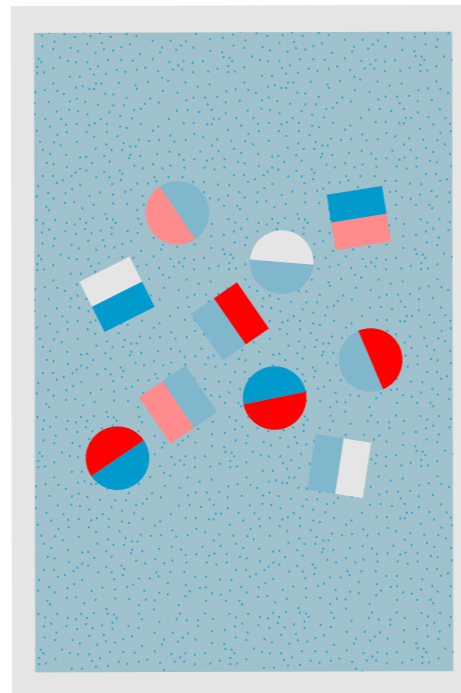
Peter_Red_A.pdf



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

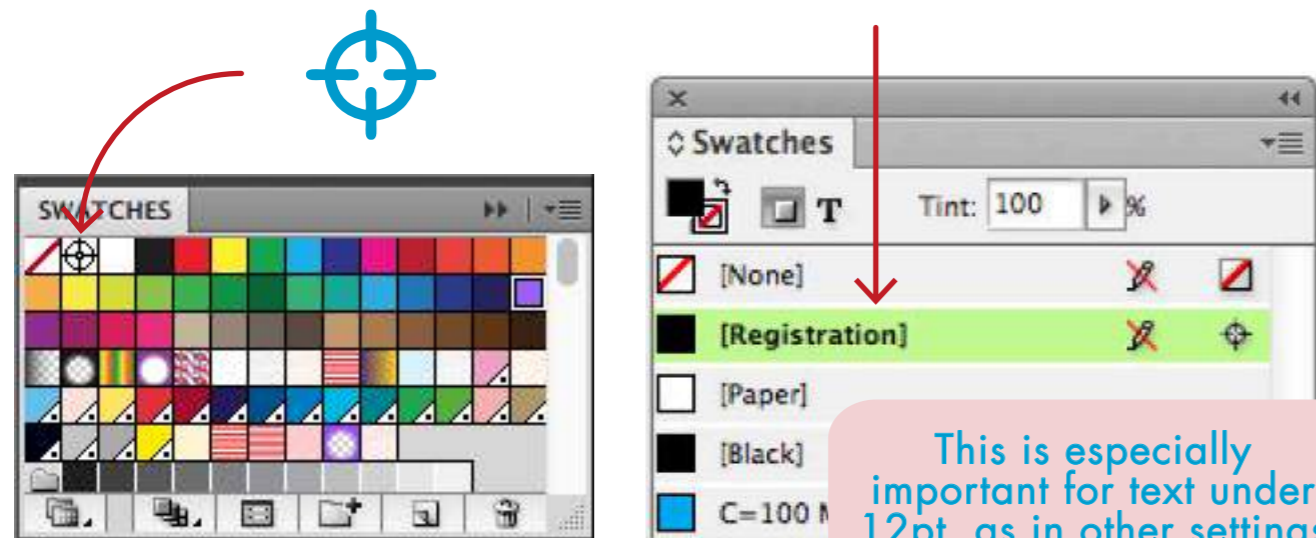
Without the **proof file** we won't be able to see what results you're anticipating, and therefore can't point out any potential issues or mistakes. You don't need to match the colours exactly, It's just to give us an feel for your artwork.

OPACITIES

Sometimes simply changing the document settings to 'greyscale' in photoshop for example, might not always be sufficient.

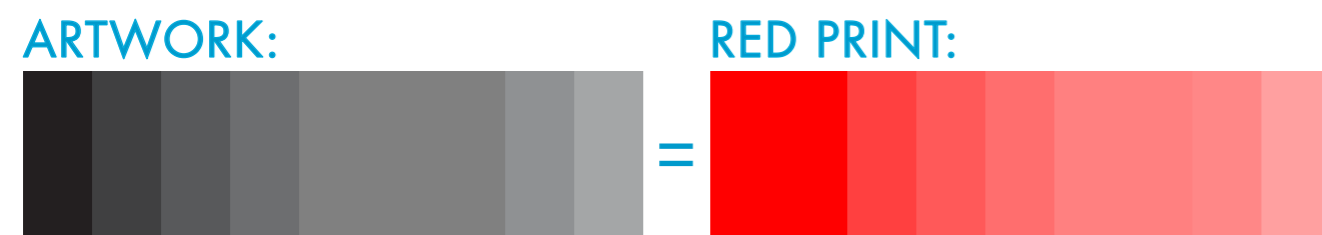
All files are sent to the printer in grayscale, and colours are added within the printing process.

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:

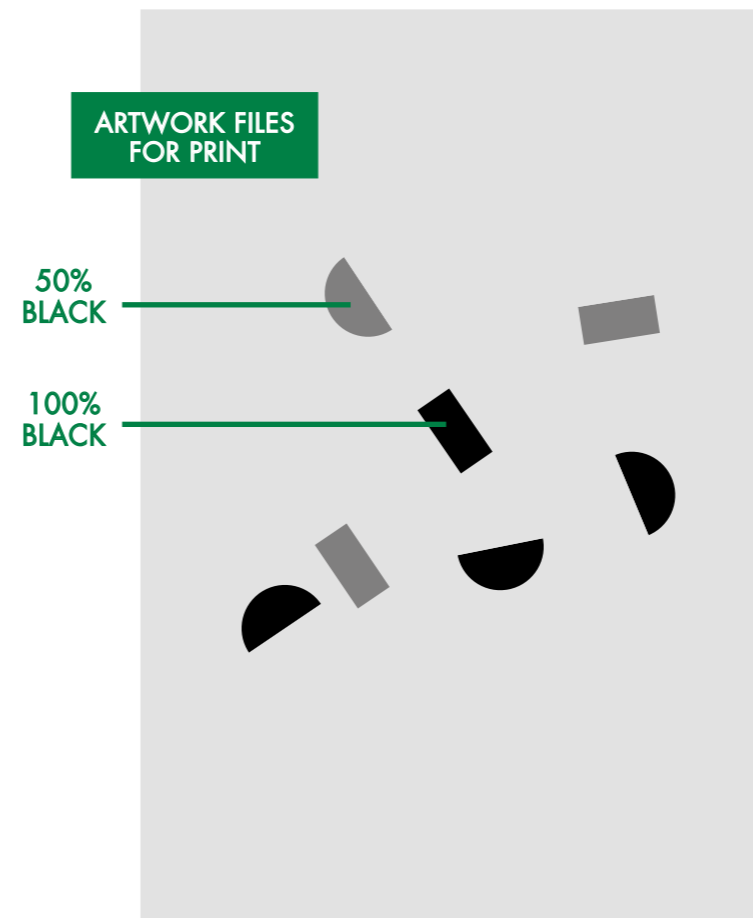


The riso is very sensitive and will register different shades of black which will be visible in the printed output. So please insure all tones of black have the same settings if you intend their output to be the same.

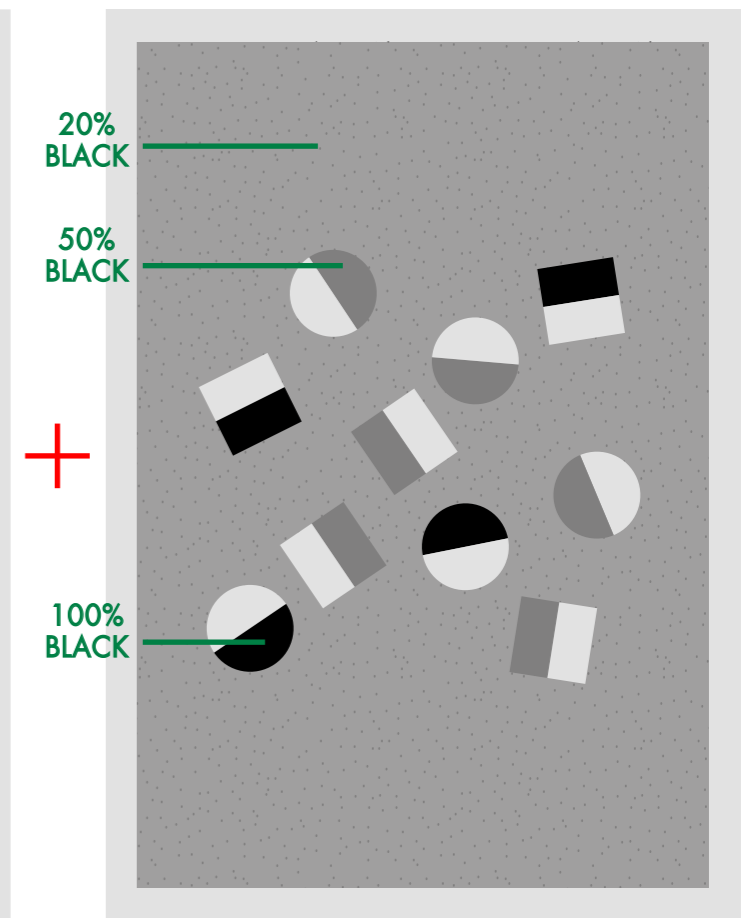
The different opacities of greyscale, are represented as different opacities of your chosen colour:



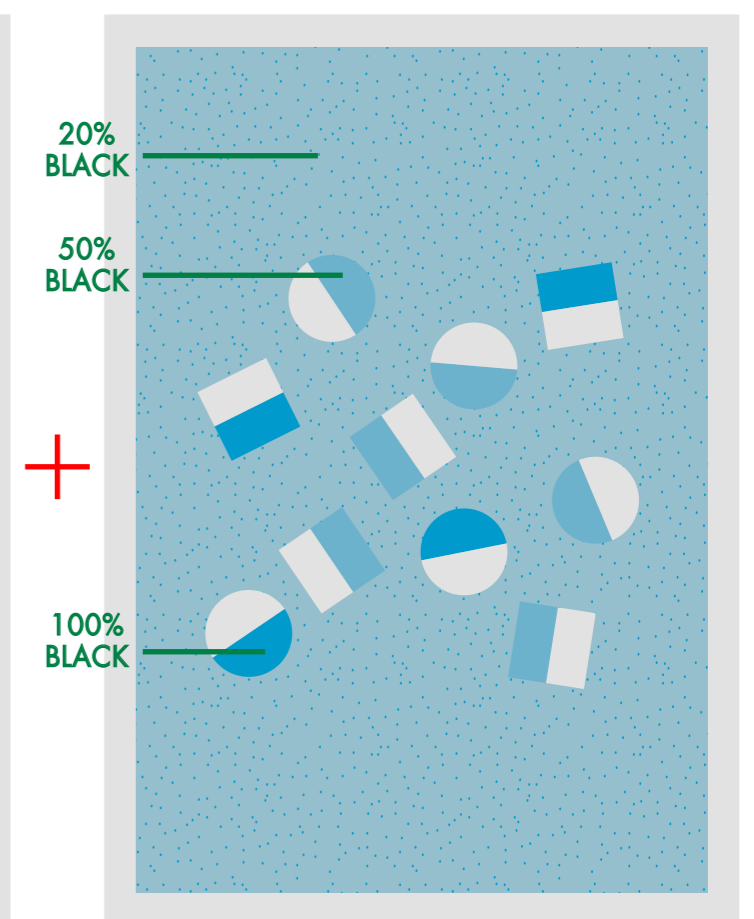
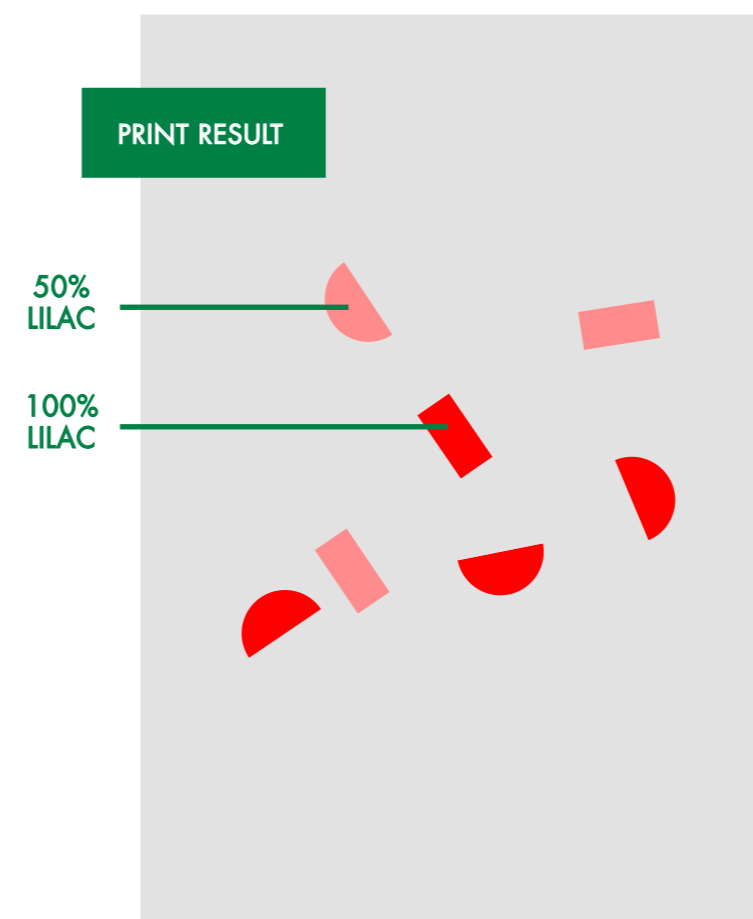
Peter_Red_A.pdf



Peter_Blue_B.pdf



PRINT RESULT

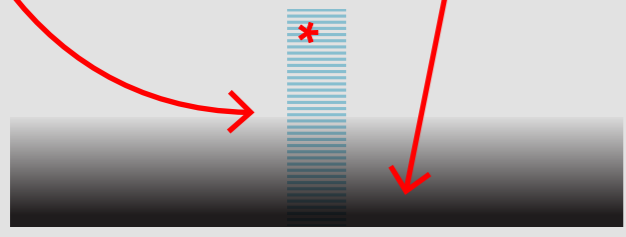


INK COVERAGE

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 £10 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.



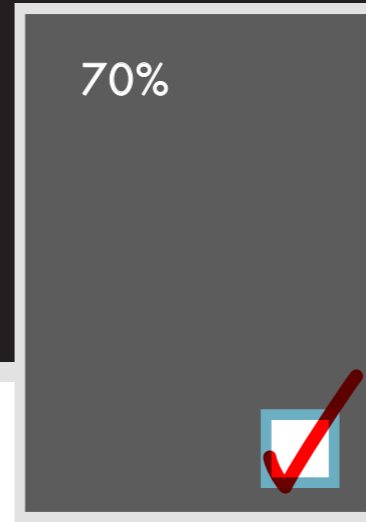
*If marks do appear, most can be minimised with a rubber!



NEEDLE MARKS (looks like a scratch)

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

70%

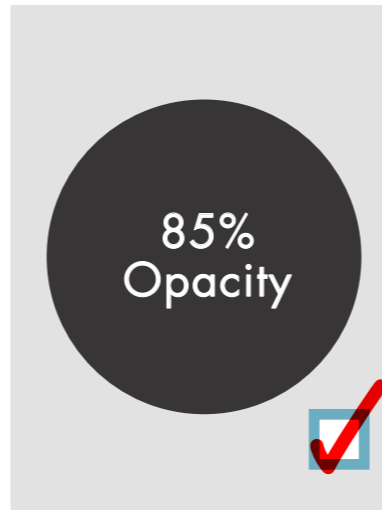


75%

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

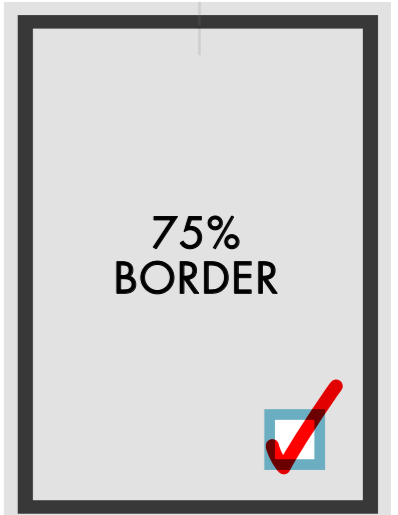


100% BORDER

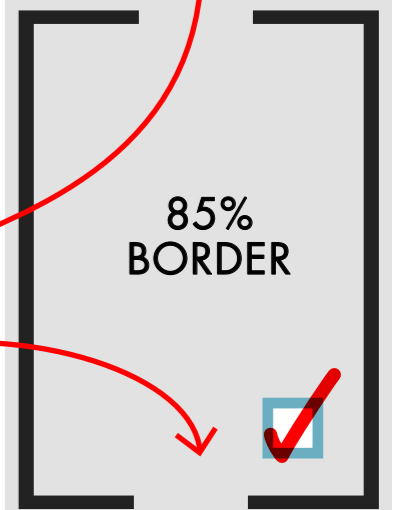


PRINTING heavy borders around the edge of the page will not work. The paper will stick to the drum due to the amount of ink around the lead edges. Either reduce the opacity to 75%, or create blocks to stop the border at both lead ends of the page.

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'*

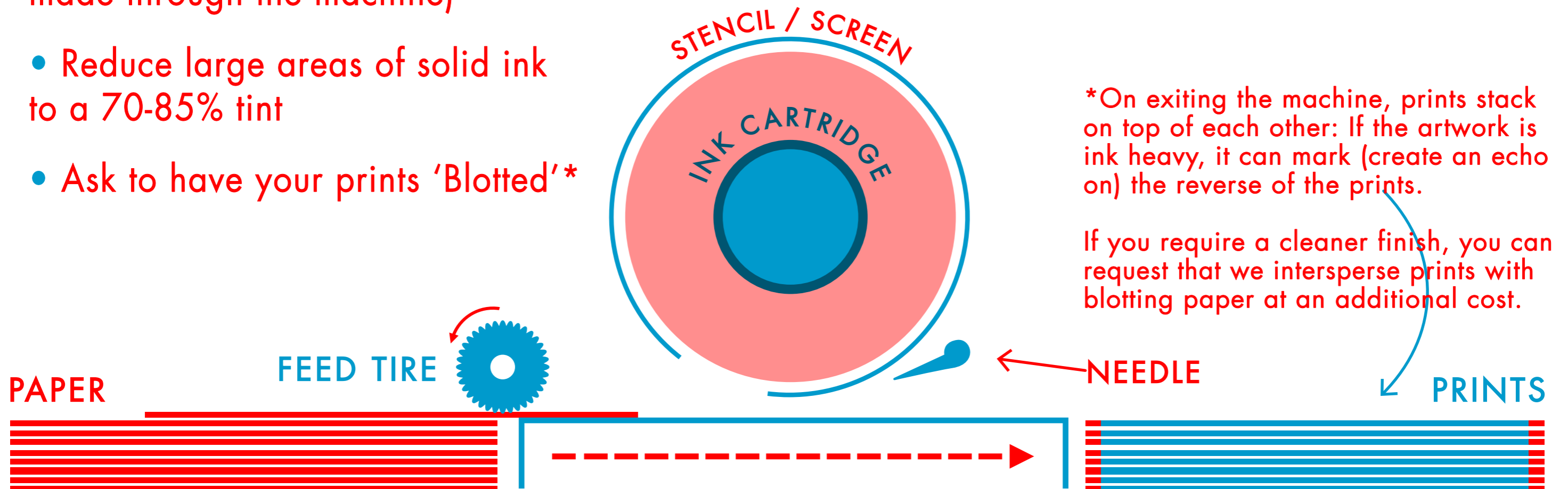
We can advise you further if we feel your artwork might suffer from ink coverage

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

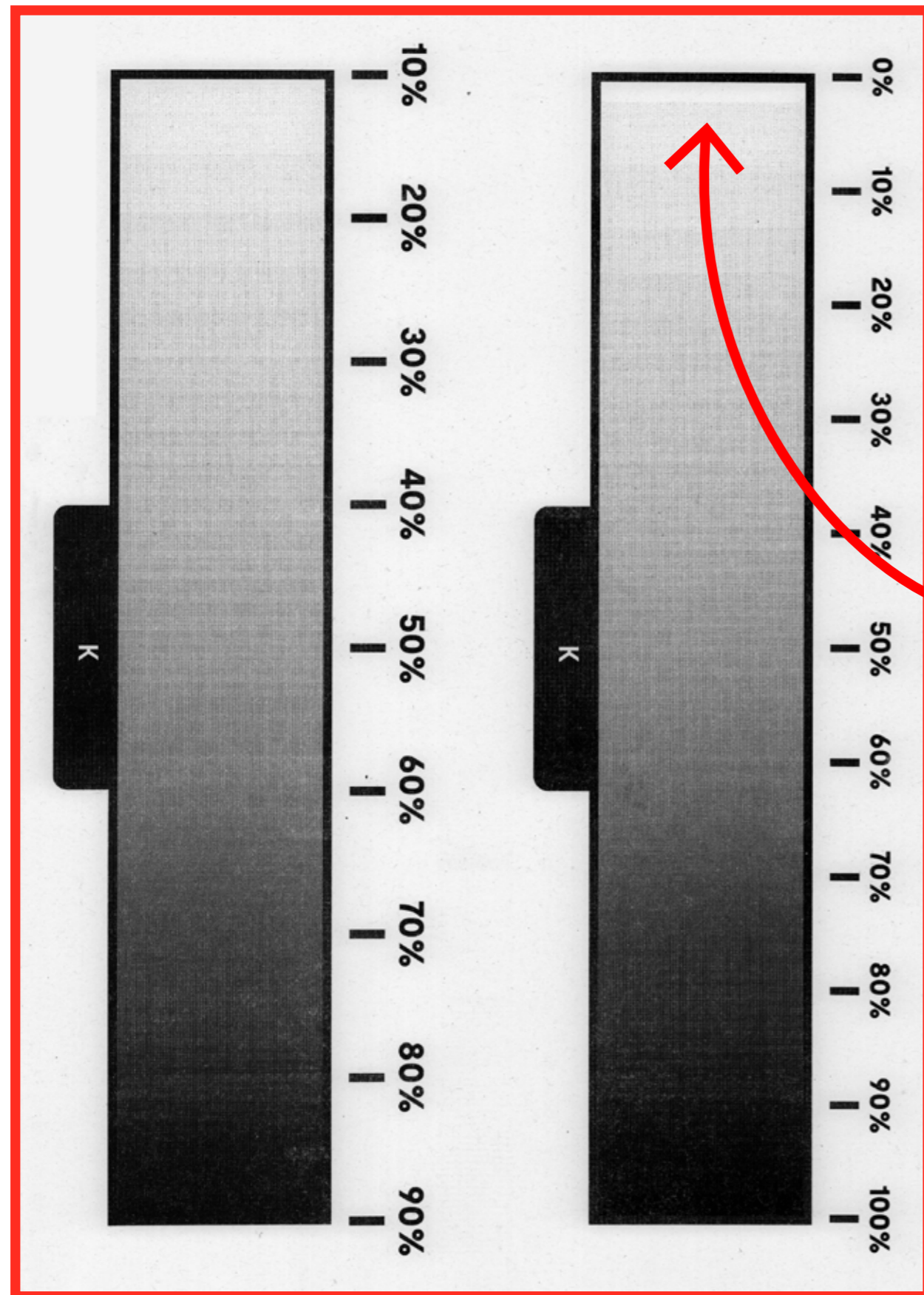
These issues are especially important to note if prints are double sided or have multiple layers.

TOP TIP

Opt for thicker paper when printing with lots of ink!



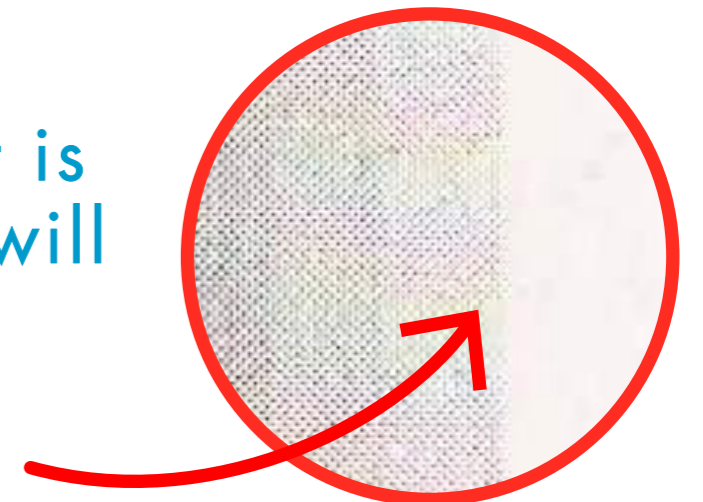
GRADIENTS



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 across the surface.

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 = 12 pt

Text Point Size = 12 pt

Text Point Size = 10 pt

Text Point Size = 10 pt

Text Point Size = 9 pt

Text Point Size = 9 pt

Text Point Size = 8 pt

Text Point Size = 8 pt

Text Point Size = 7 pt

Text Point Size = 7 pt

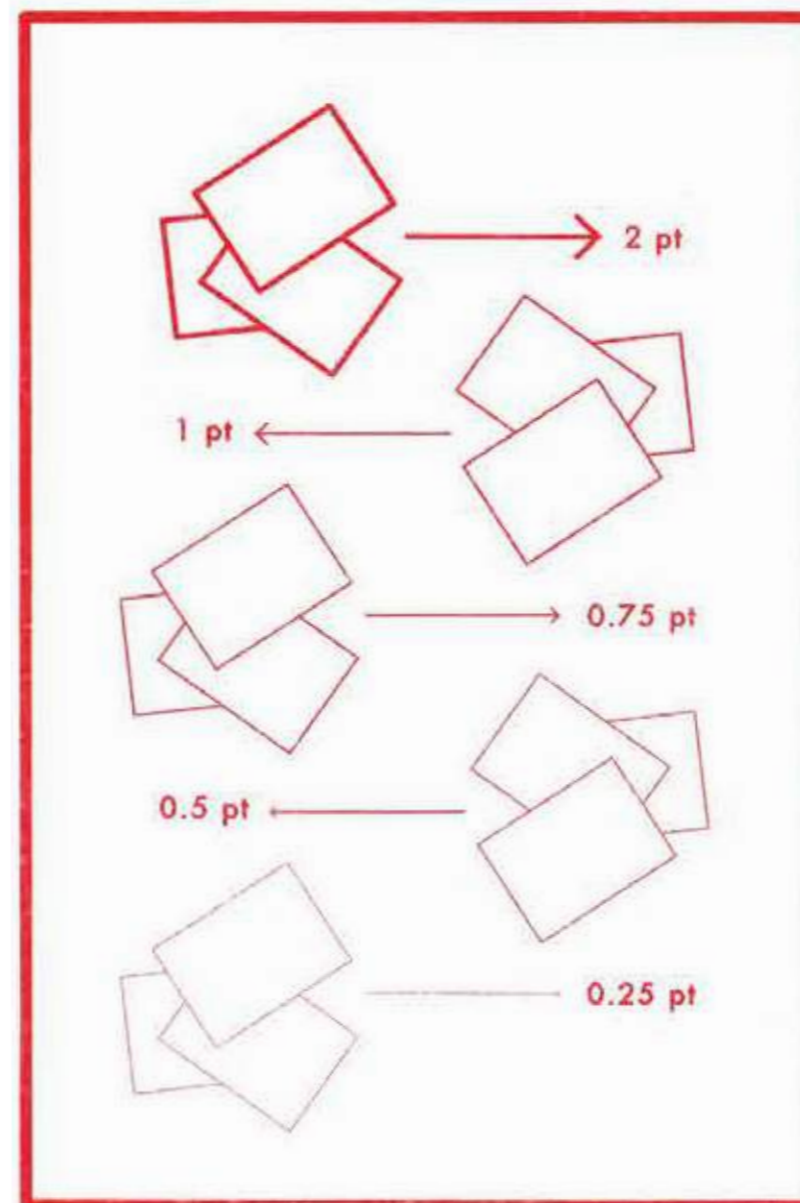
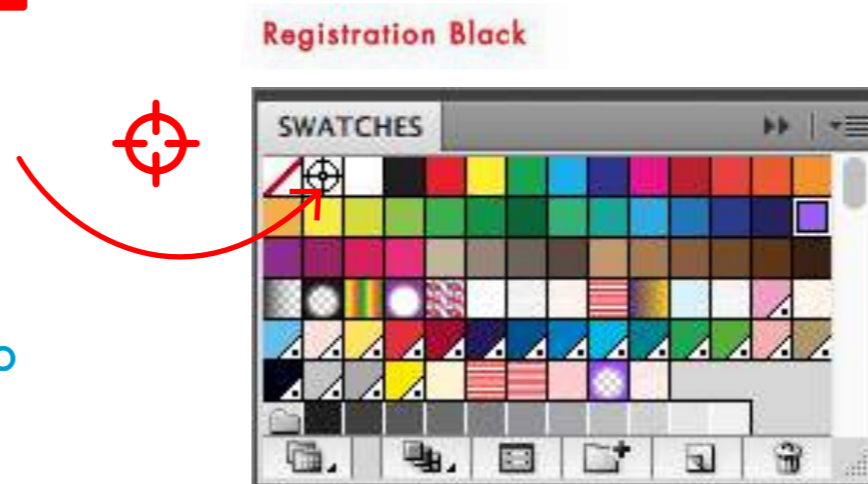
Text Point Size = 6 pt

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.



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

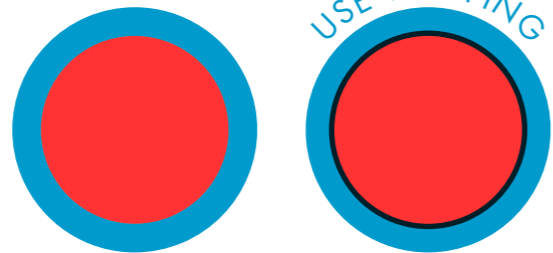
Switch on the 'MULTIPLY' effect in the Transparency tab when designing in adobe to see a mock up of how your layers will print.

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 artwork as the riso will do this for you.



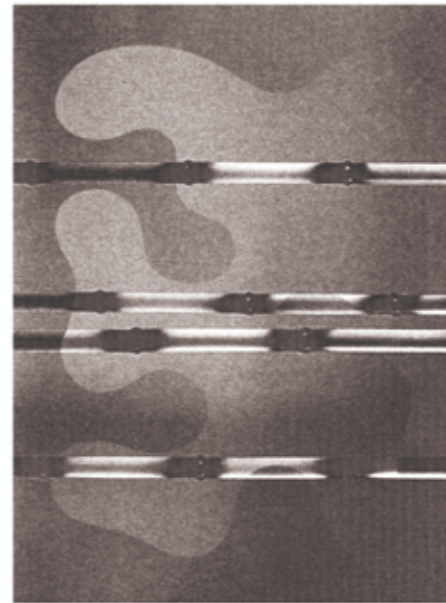
Increasing the width/borders on graphics will help layers overlap and ensure a full colour fill.

CMYK EFFECT:

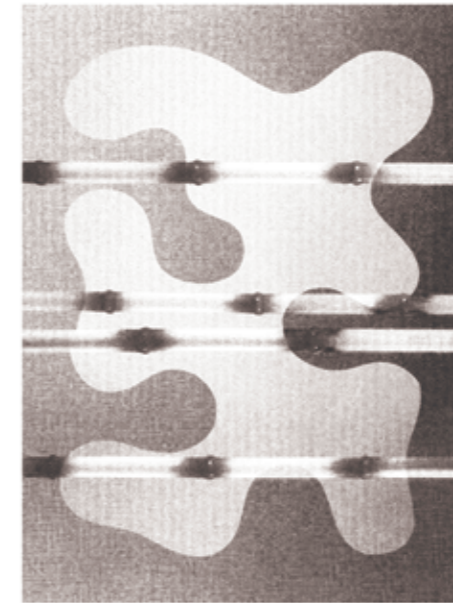
The CMYK printing process can be imitated on the riso; by using the yellow and black as normal, and substituting the Magenta for Fluro Pink and Cyan with our Blue. Alternatively other inks can be substituted to create your desired pallet depending on how vibrant you'd like the output.

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.

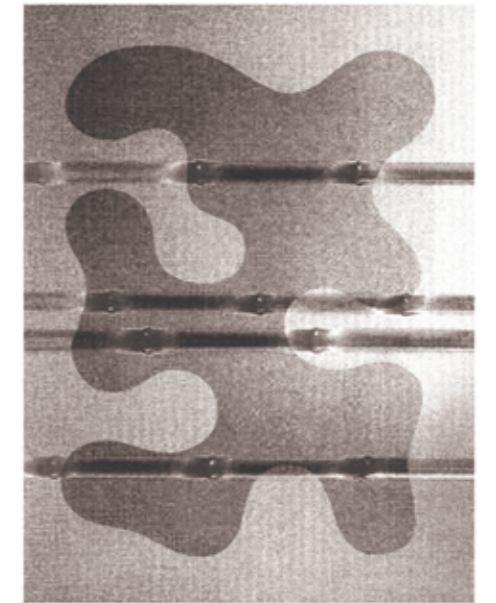
PINK.pdf



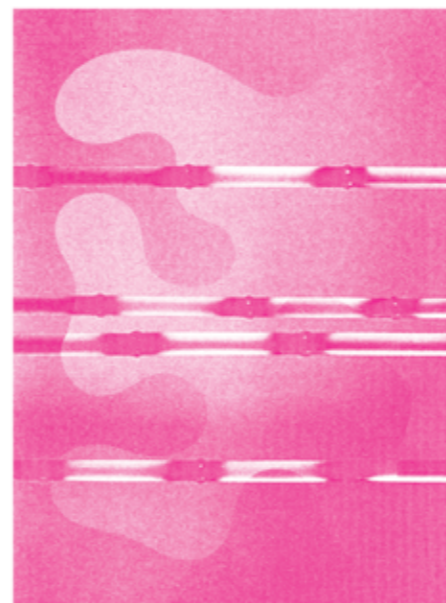
TEAL.pdf



ORANGE.pdf



Greyscale Stencils



Colour Prints



Overlay Results

PINK + TEAL

ORANGE + TEAL

PINK + TEAL + ORANGE

OVERLAY STENCILS

OR

CUTOUT STENCILS

Greyscale Stencils

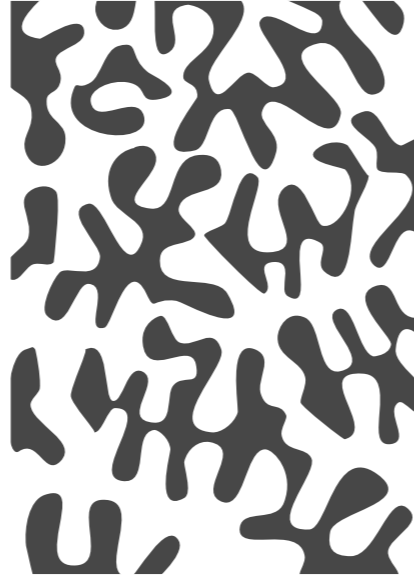
BLUE.pdf



PINK.pdf



GOLD.pdf



Greyscale Stencils

BLUE.pdf



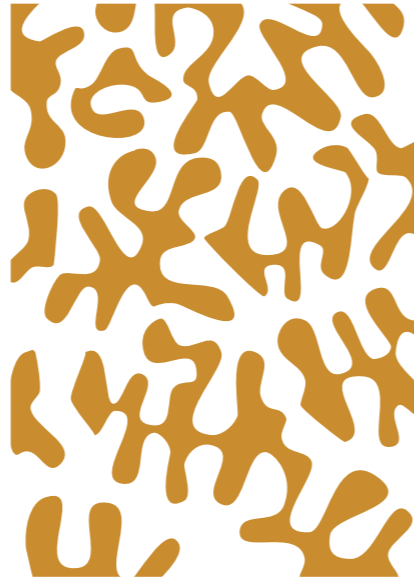
PINK.pdf



GOLD.pdf



Colour Prints



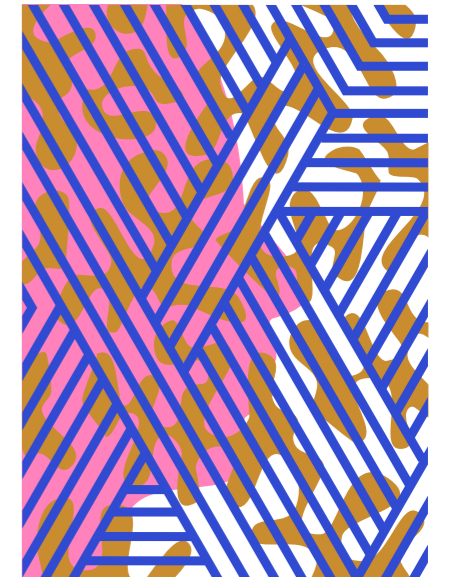
Colour Prints



Overlay Results



Overlay Results



PINK + BLUE

PINK + GOLD

PINK + GOLD + BLUE

PINK + BLUE

PINK + GOLD

PINK + GOLD + BLUE

IMPERFECTIONS

Riso printing doesn't suit every job due to its 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 help 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.

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.

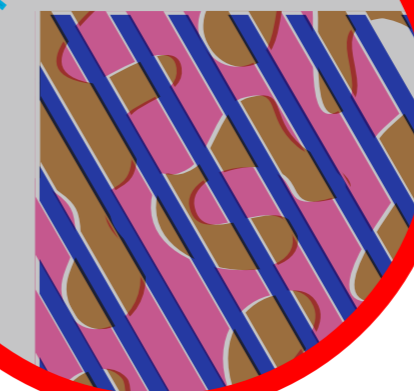
NEEDLE MARKS

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.

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.

CUT OUT STENCILS



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.

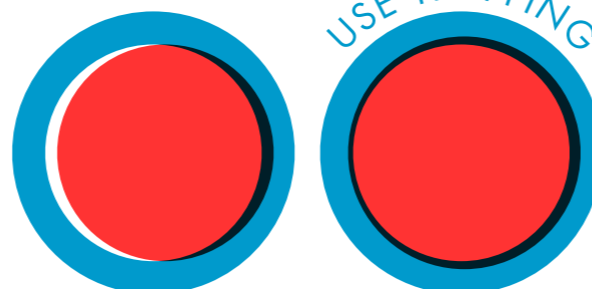
REGISTRATION

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%

OVERLAPPING STENCILS



USE TRAPPING



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 (non-toxic) inks, and stencils made from plant fibres. Unlike litho printing, it only takes a single print 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.



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.

AMENDMENTS

Once printing has started, there will be a £10 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 or text has been done in photoshop - and it appears pixelated.

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

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!

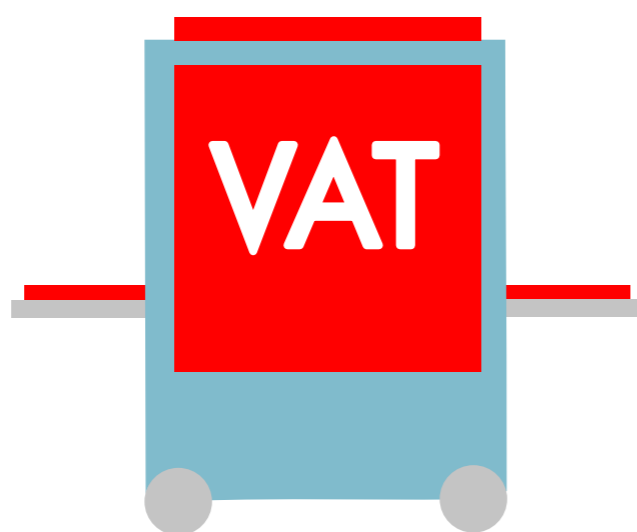
If you're tight on time, we can speed things up by shortening the drying time between layers, but this can result in additional print marks, so consider this when proposing deadlines. Our Blotting Service (Extra paper interspersed to soak up extra ink and separate prints from one another) can also speed up drying time.

Ordering in specific paper will add roughly 5 working days.

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.

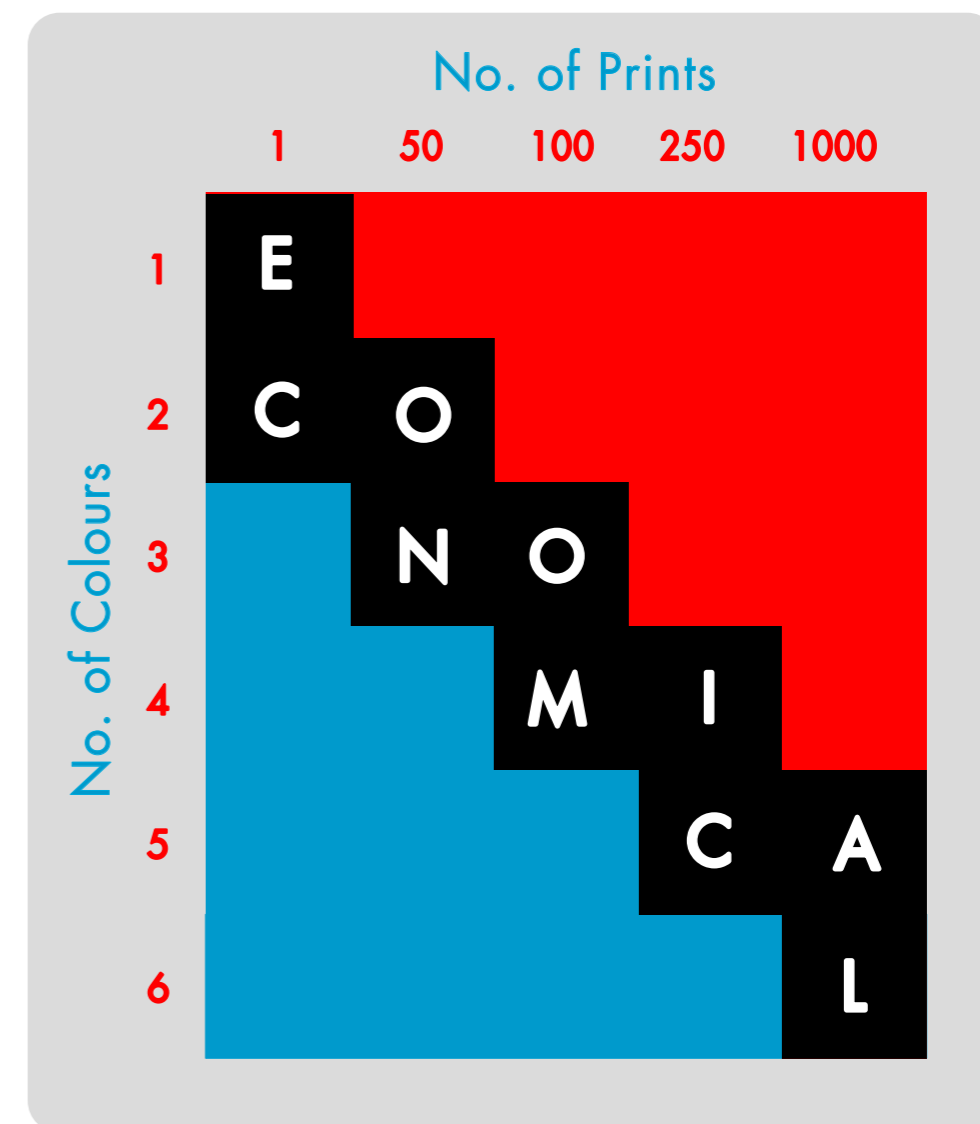


PRICING

Quotes are calculated first by the number of colours/stencils used, then with print quantity and paper selection added on the end. Like screenprinting, 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!



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

START FROM:
PRICES £15

£75

= 500 x 1 colour
= 250 x 2 colour
= 75 x 4 colour

Printed on our 85gsm newsprint (house stock) | ex. VAT

WHAT SERVICE LEVEL WOULD YOU LIKE?

Our customers' needs vary, so we've tiered our prices to offer the right level of service to suit you.

BASIC

PAY THE LOWEST PRICE

RECOMMENDED IF YOU:

- ...have printed before
- ...are on a budget
- ...are a RISO Pro

We've worked hard to tool you up with the most comprehensive riso guides out there; so if you're willing to do your homework, you won't have to pay for anything you don't need.

By printing with this option, you take full responsibility of the print outcome. You have read and understood all aspects of our print bible, and have set up your artwork according to our specifications. We won't need to check the files, and will send them straight to print.

NO EXTRA COSTS

Remember - if the print isn't successful (too inky, file too big, glitches appear) we'll notify you and ask that you send amended stencil(s); costing £10 each. The artwork files are still your responsibility to fix.

SECURED

RISOTTO PRINT GUARANTEE

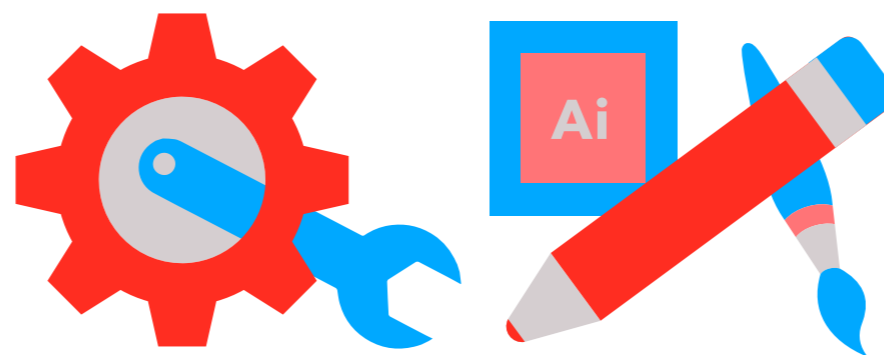
RECOMMENDED IF YOU:

- ...have never printed before
- ...prefer to have a safe riso-ride
- ...are not sure, and want our expertise

We'll take the pressure off by talking through, checking and digitally proofing your files. Avoid any disappointment or risk as we'll clean, flatten and optimise artwork for print.

We won't tweak any aesthetical elements without discussing it with you first. If we're concerned about anything, we'll talk through our options to ensure the best print result. This option guarantees your files will be in the optimum format for print.

FLAT FEE = £8 per layer



PREMIUM

FULL ARTWORK SET-UP

RECOMMENDED IF YOU:

- ...don't have access to Adobe
- ...want to print complex work
- ...don't have time to separate it yourself

We have years of experience re-producing high quality artwork for riso print. Our skills include separating 'CMYK' photographs and creating duo-tone artworks in any colour combination.

This separation service will also ensure your artwork is output to its full potential.

- 1 colour print = £22
- 2 colour print = £30
- 3 colour print = £38
- 4 colour print = £45

For bulk artwork set up services (for books etc) we offer reduced rates.

We require the high quality A3 artwork; PDF, TIFF or PSD. Specify the inks you'd like to use, or ask us to advise. This service does not include design.

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 work extra to turn it around faster.

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, helping to soak up extra ink, and speeds up drying time. This process keeps the reverse side super clean, which is recommended for prints with heavy coverage. 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 £10 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.

USE OUR DESIGN TEMPLATES:

Select from a range of templates and styles for quick and beautifully printable posters, business cards and stationery. View the current range online.

DELIVERY

Local pick up = Free

UK Recorded = £10

EU Recorded = £18

Rest of World = £30