

Covering Our Current Colors, Basics in
Color Mixing, Image
Rendering Settings from
Grain-Touch to Dot-Screen
and Lines-Per-Inch, CMYK,
Duotone, and Spot-Colored Color
Photography, Pencil and Line
Illustration, Colored pencil
replication, Color flats, and
Typographic Scaling Tests

Edition Notes

Back by popular demand, you didn't know you needed it... but here it is: Edition Two.

Since the original publication we have added two new colors to our setup: Melon and Copper. As a result, we have expanded the "Color Interaction" and "Color Reproduction" sections to reflect this.

We have also modified our photographic color examples to include more nuanced variations between CMYK, Tri-tone profiles, and Duotone channel batching examples.

The rest is pretty similar to the first edition.

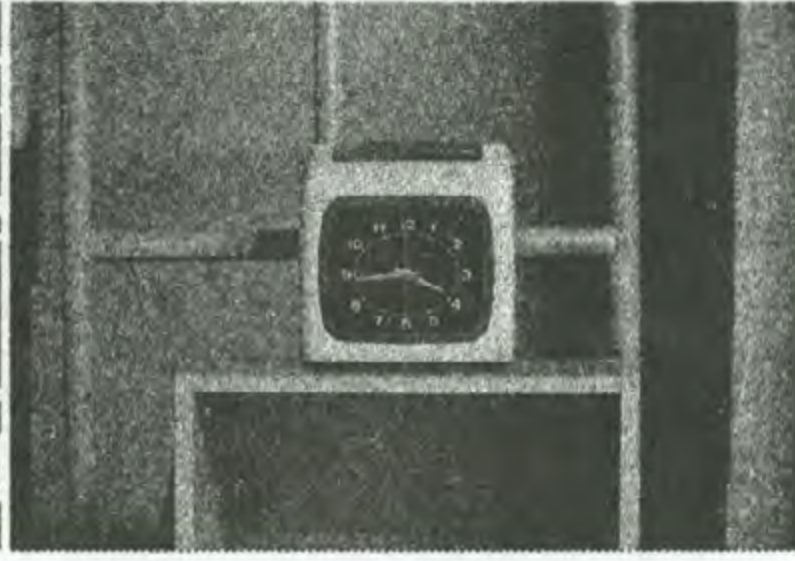
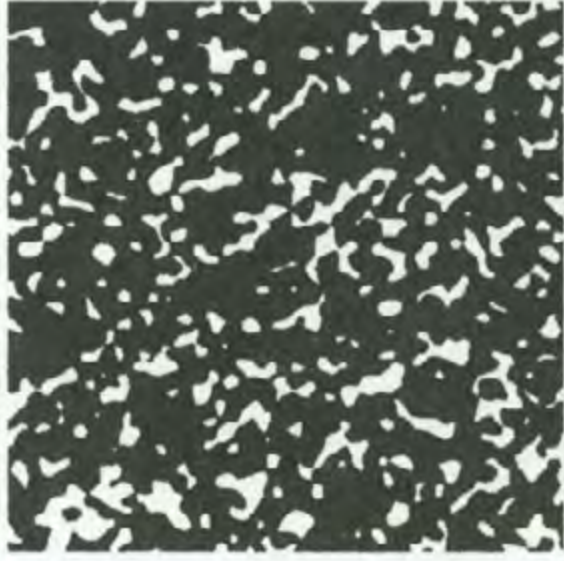
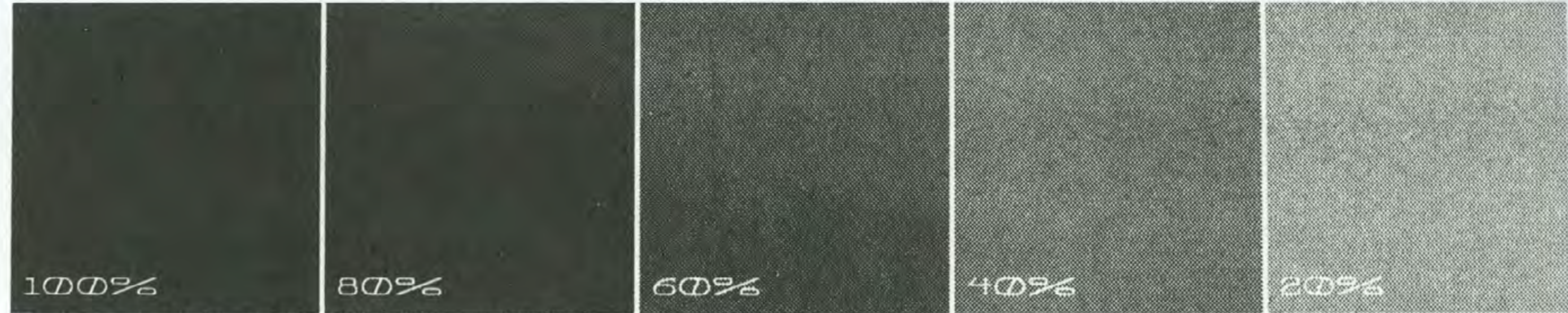
What is a Risograph?

- A Risograph printer is more or less a cross between a copy machine and a silkscreen press. It uses liquid ink drums as spot colors to create 1-color duplications at high speeds.

- The Risograph is a business machine that has been repurposed by the arts community. We use it for purposes it was never intended for to create printed material that the machine's intended consumer would never seek out. Arguably, riso is the punkest form of printmaking.

Black
RGB: 0, 0, 0

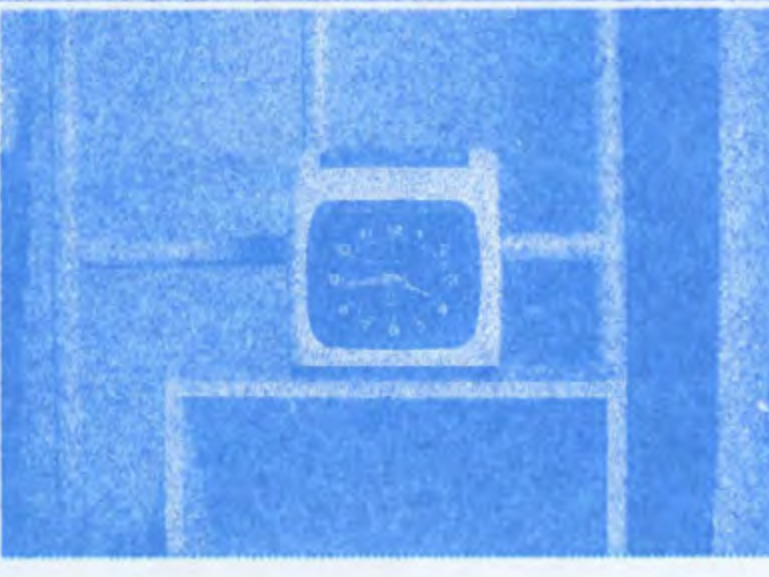
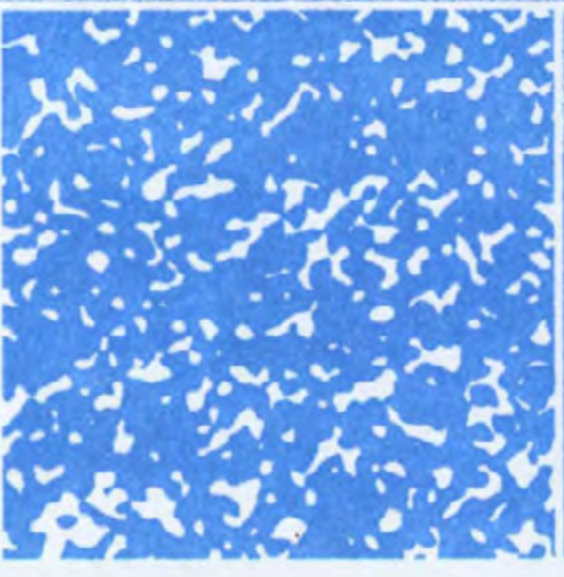
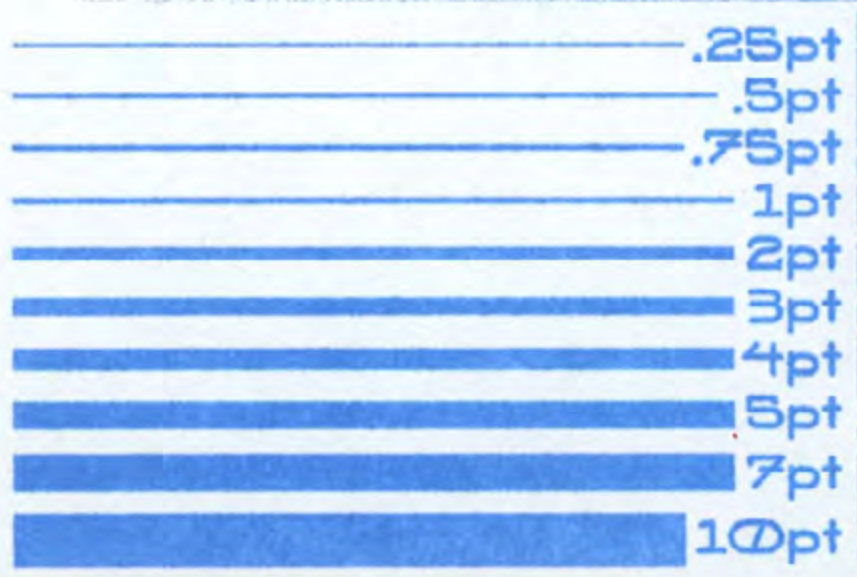
Pantone Black U
C:0 M:0 Y:0 K:100



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

Cornflower
RGB: 98, 168, 229

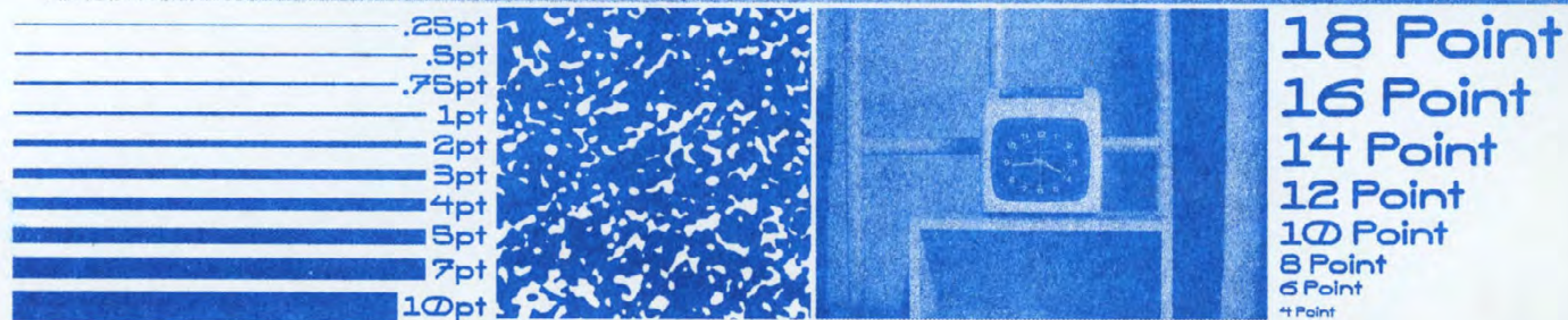
Pantone 292 U
C:54 M:10 Y:0 K:0



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

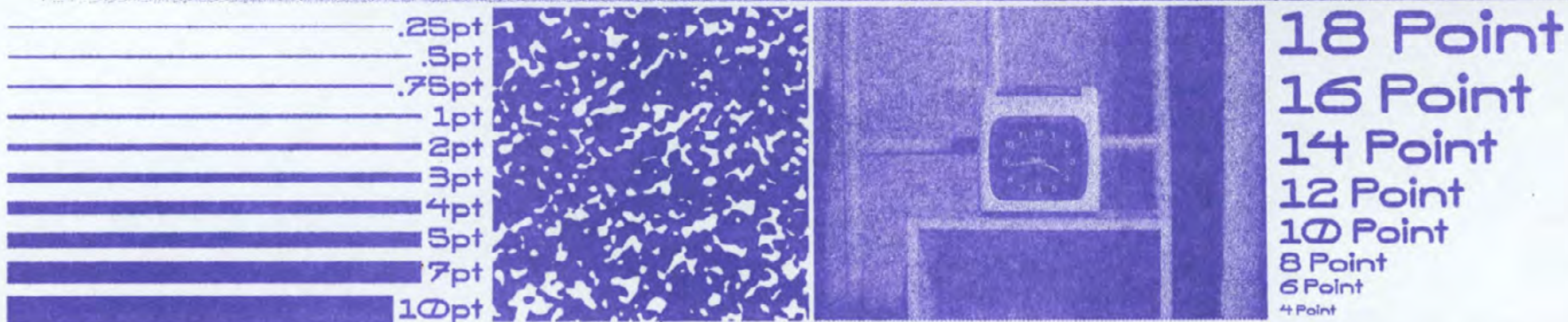
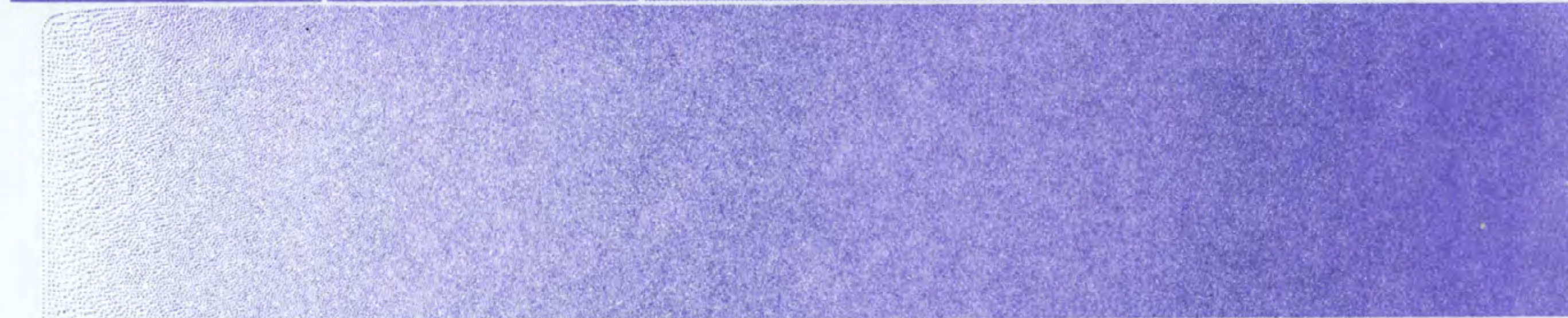
Blue
RGB: 145, 78, 114

Pantone 3005 U
C:24, M:94, Y:1, K:21



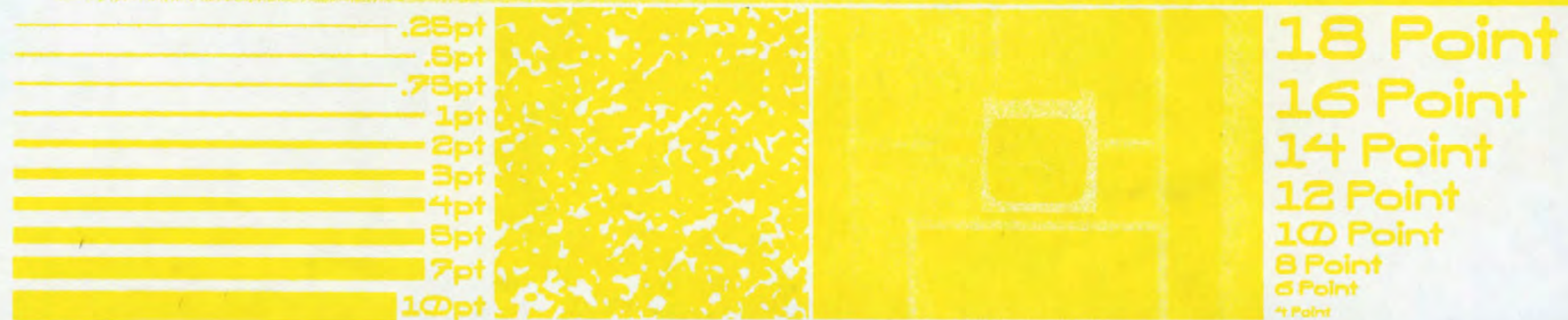
Violet
RGB: 157, 122, 210

Pantone 265 U
C:40 M:51 Y:0 K:0



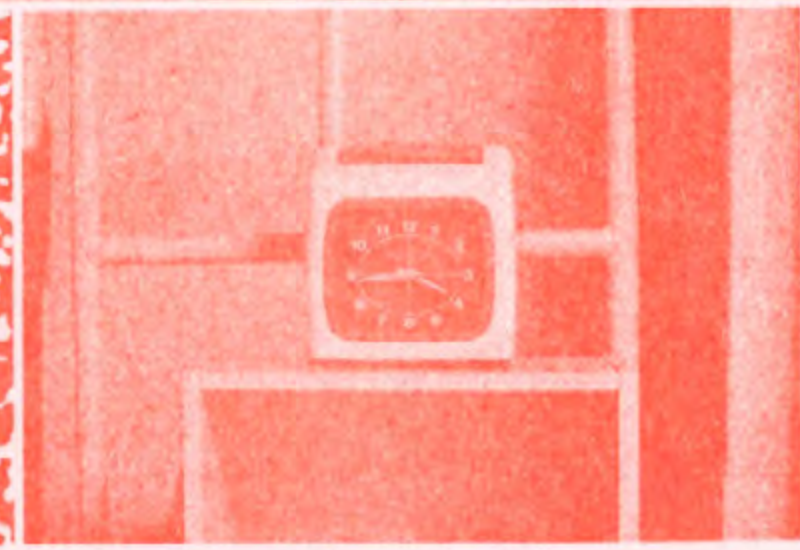
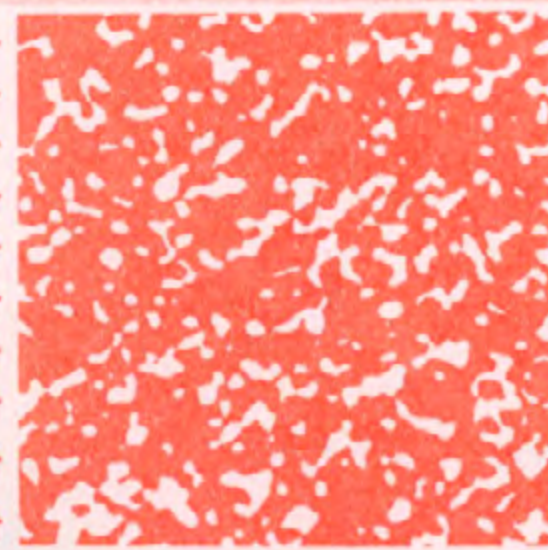
Yellow
RGB: 255, 232, 0

Pantone Yellow U
C:0, M:9, Y:100, K:0



Fluorescent Orange
RGB: 255, 116, 119

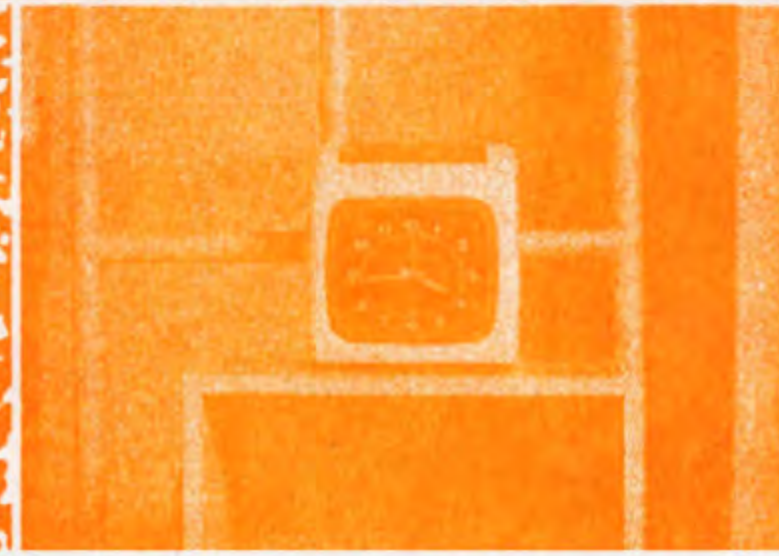
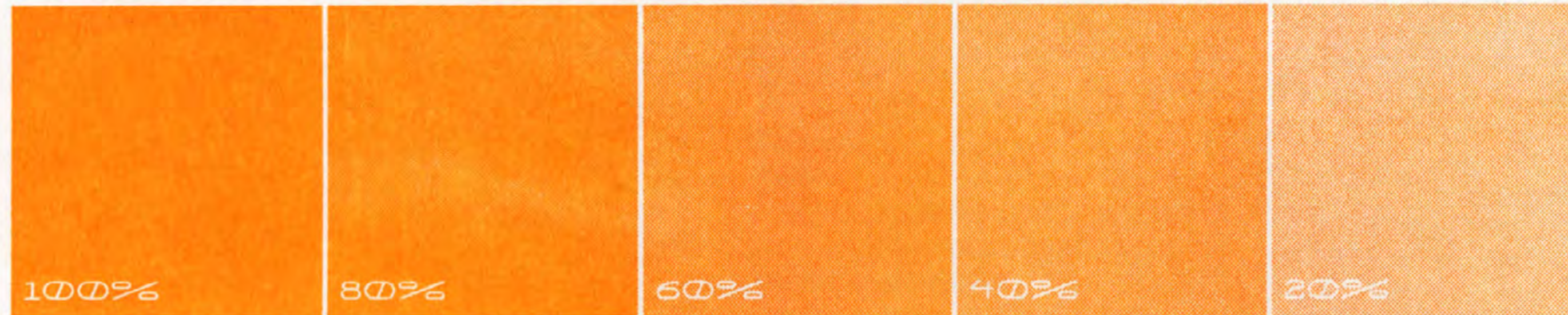
Pantone 805 U
C:0 M:55 Y:53 K:0



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

Melon
RGB: 255, 174, 59

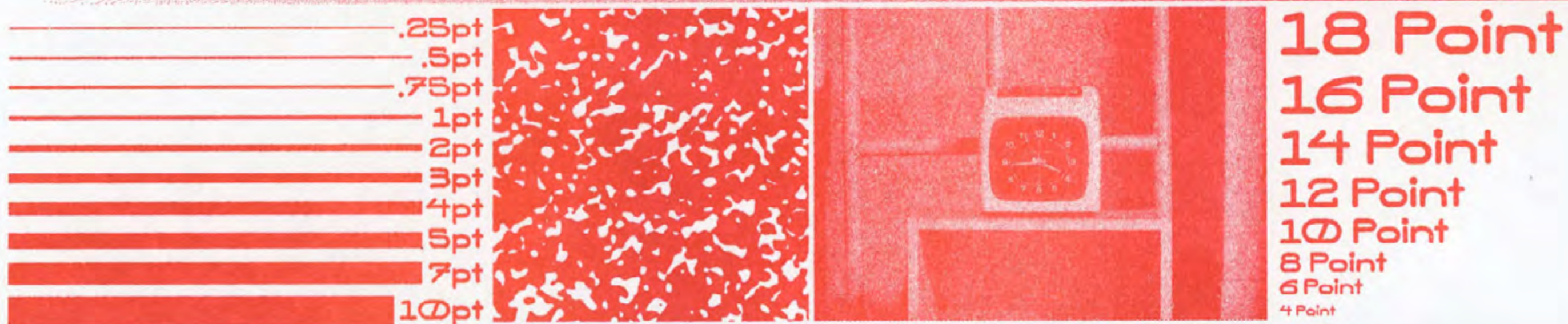
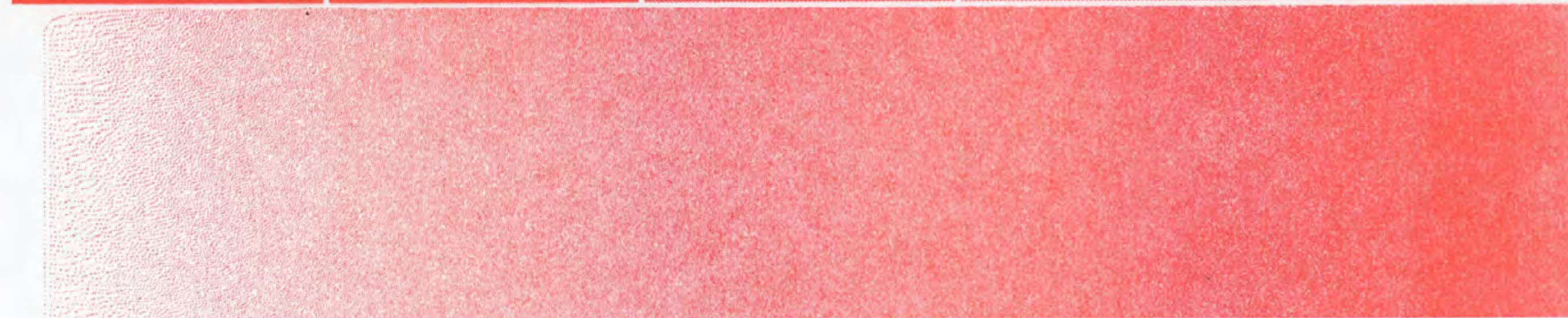
Pantone 1235 U
C:0, M:32, Y:77, K:00



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

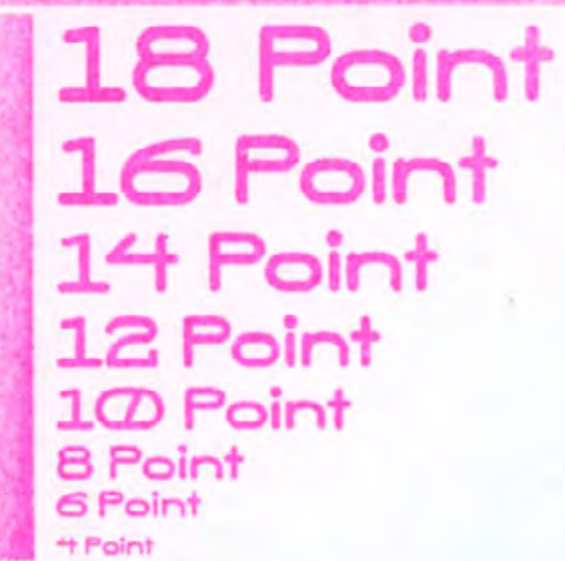
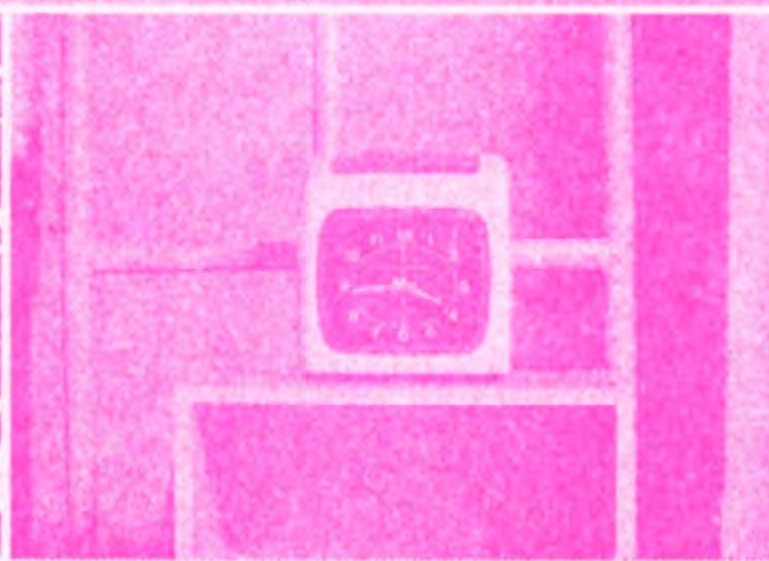
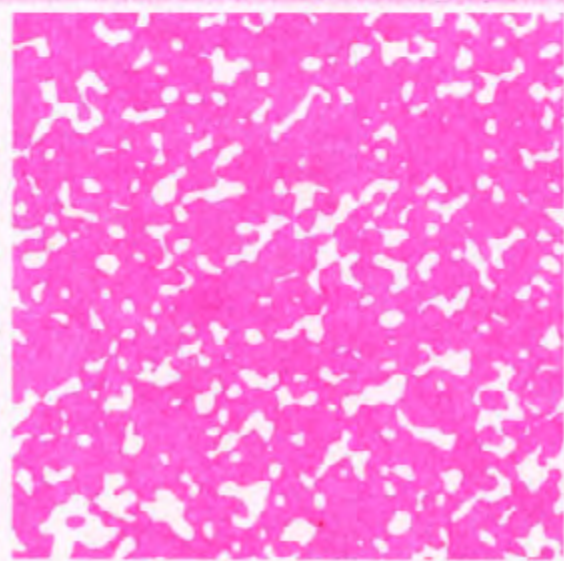
Red
RGB: 255, 102, 94

Pantone Warm Red U
C:0 M:60 Y:63 K:0



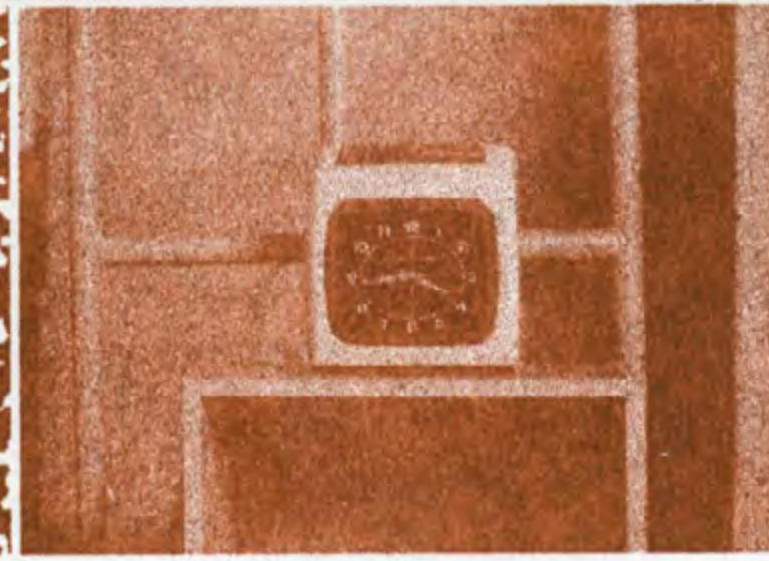
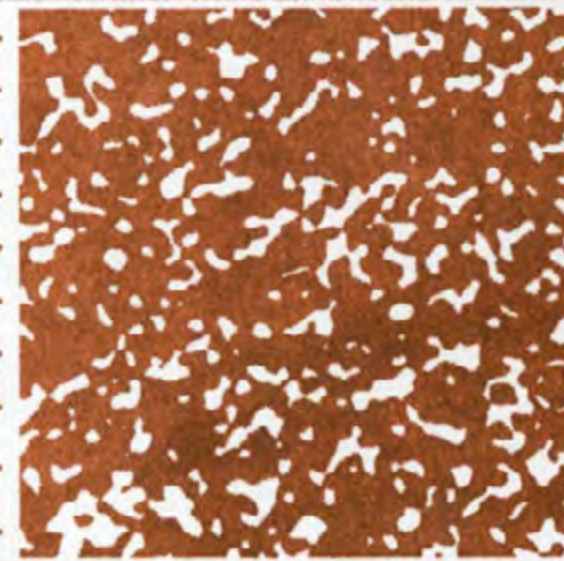
Fluorescent Pink
RGB: 255, 72, 176

Pantone 806 U
C:0 M:72 Y:31 K:0



Copper
RGB: 189, 100, 57

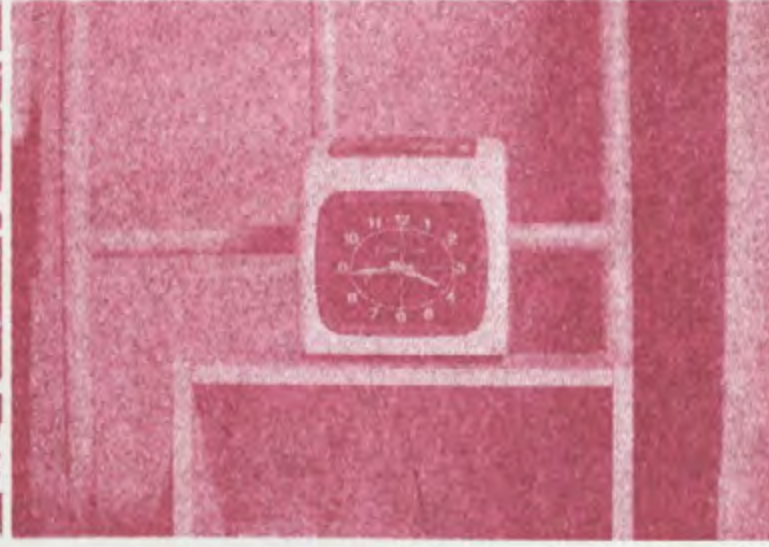
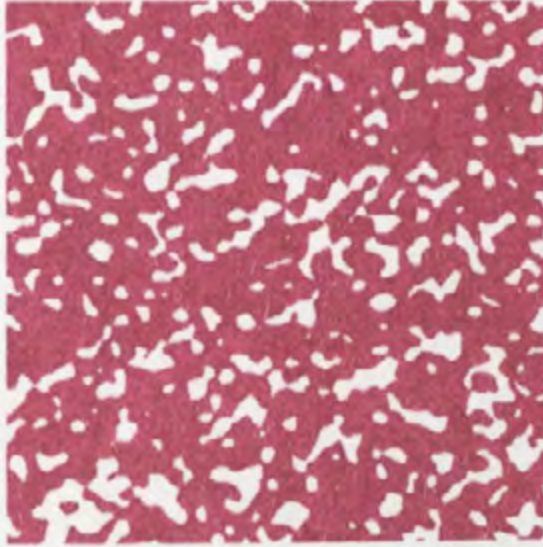
Pantone 1525 U
C:5 M:54 Y:95 K:8



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

Raspberry
RGB: 209, 81, 122

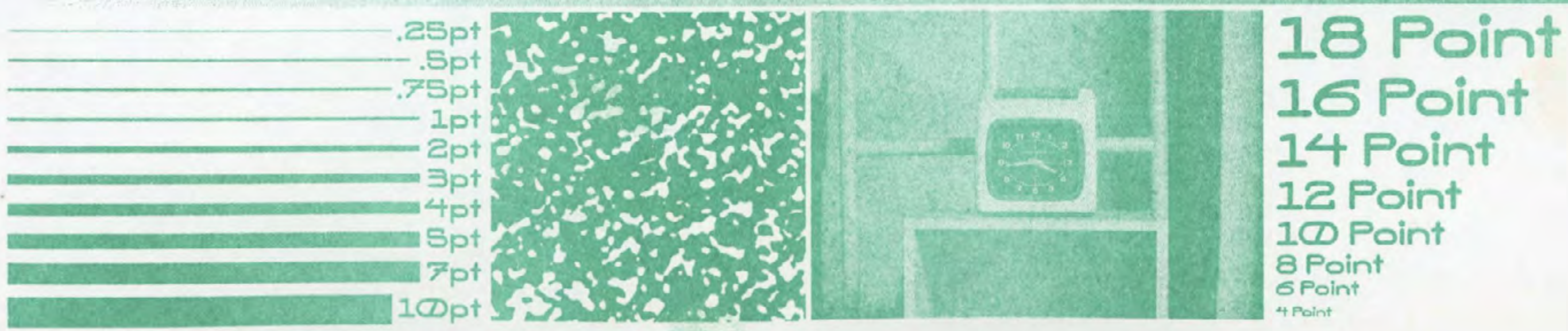
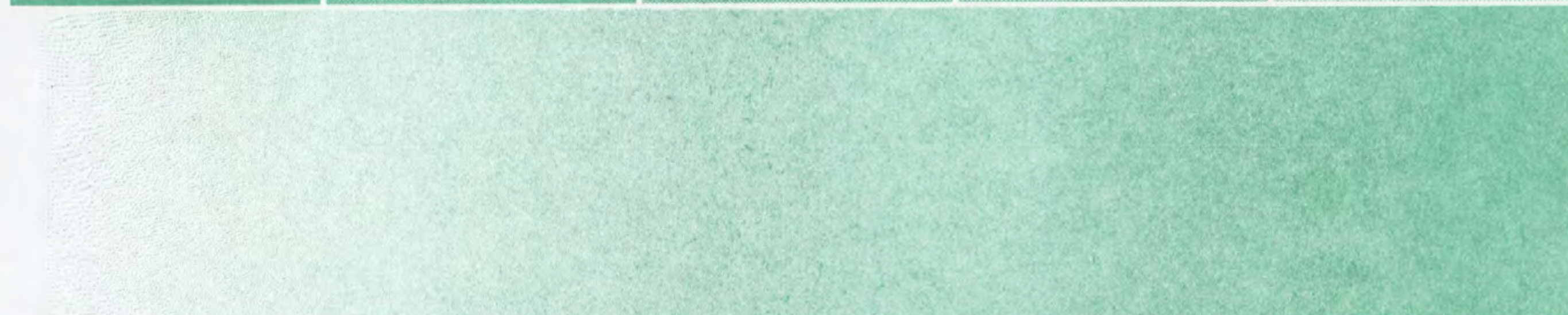
Pantone 214 U
C:2 M:94 Y:11 K:3



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

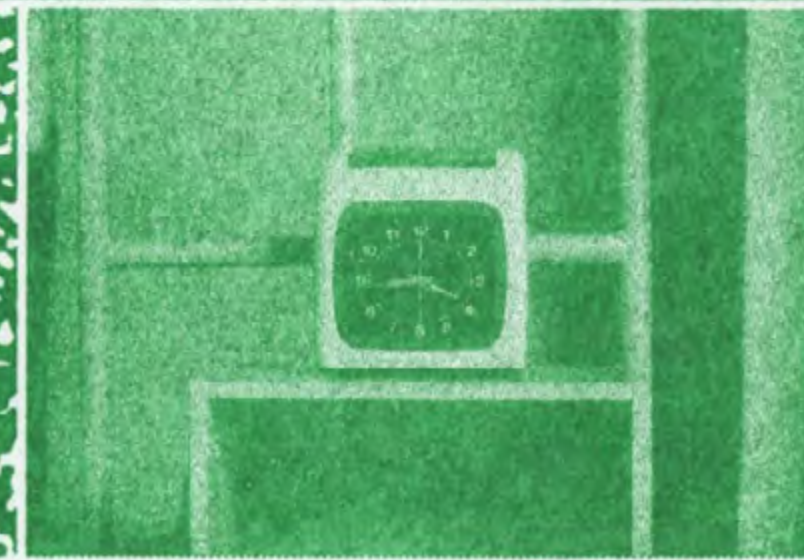
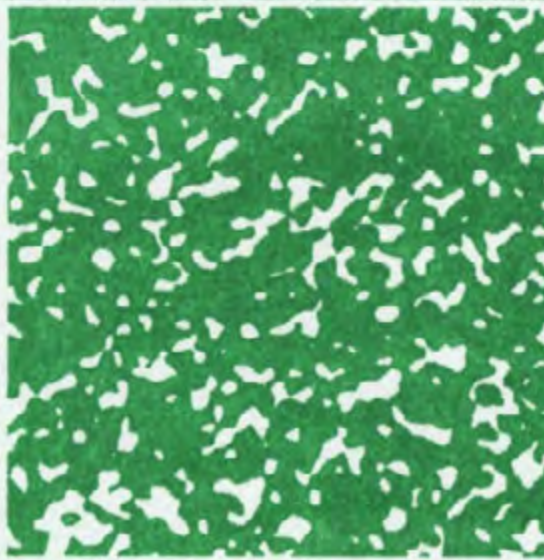
Seafoam
RGB: 98, 194, 177

Pantone 570 U
C:53 M:0 Y:33 K:0



Green
RGB: 0, 169, 92

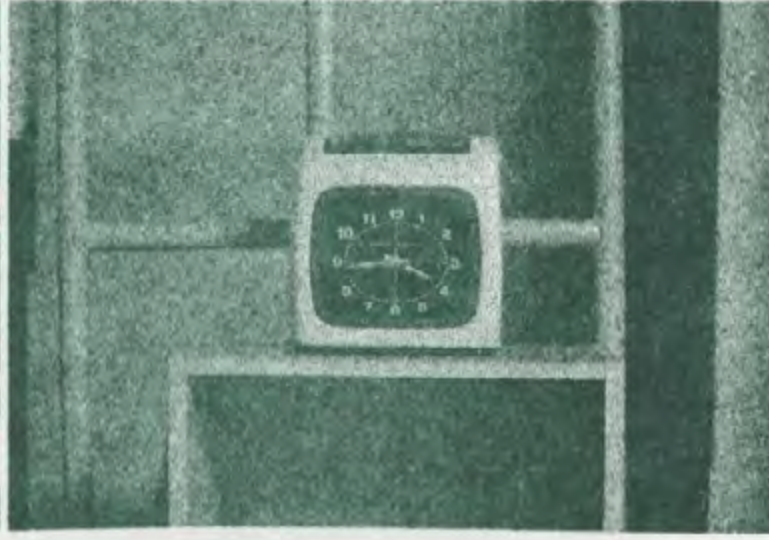
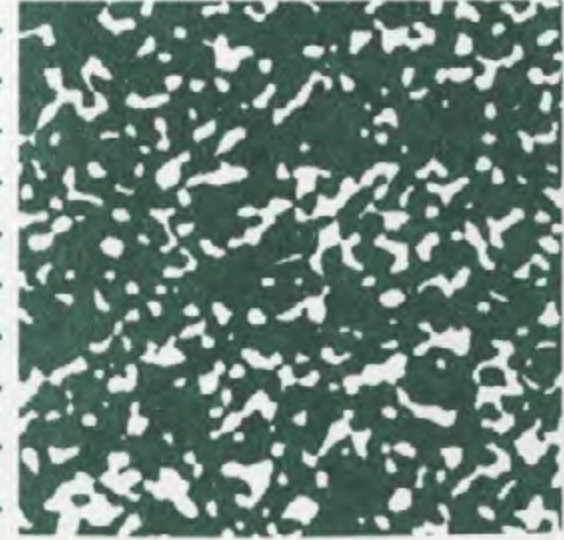
Pantone 354 U
C:73, M:0, Y:81, K:0



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

Hunter Green
RGB: 64, 112, 96

Pantone 342 U
C:96 M:7 Y:80 K:33



18 Point
16 Point
14 Point
12 Point
10 Point
8 Point
6 Point
4 Point

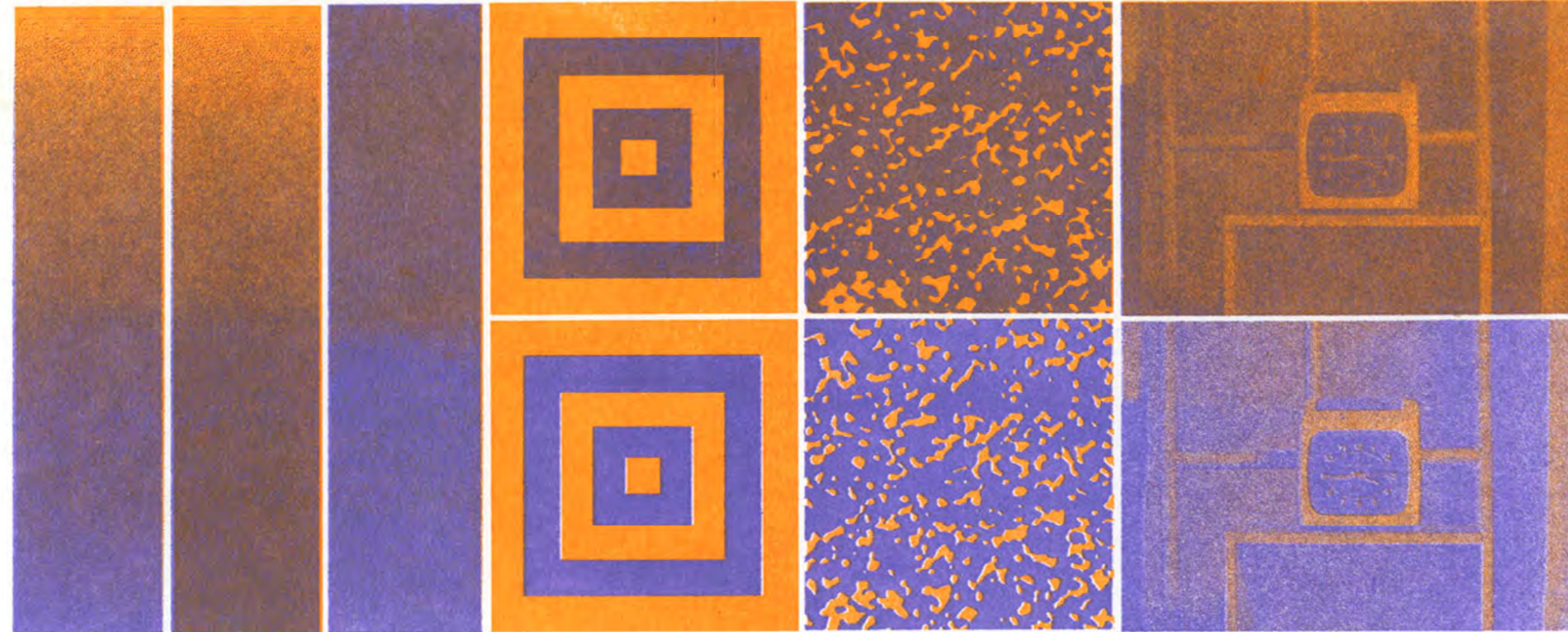
Color Interaction



With A) Melon
B) Violet



100A% / 100B% 100A%/25B% 50A%/50B% 25A%/100B%



1. 2. 3. Tops: A) with B) Overprinted
Bottoms: A)/B) Color Inversion

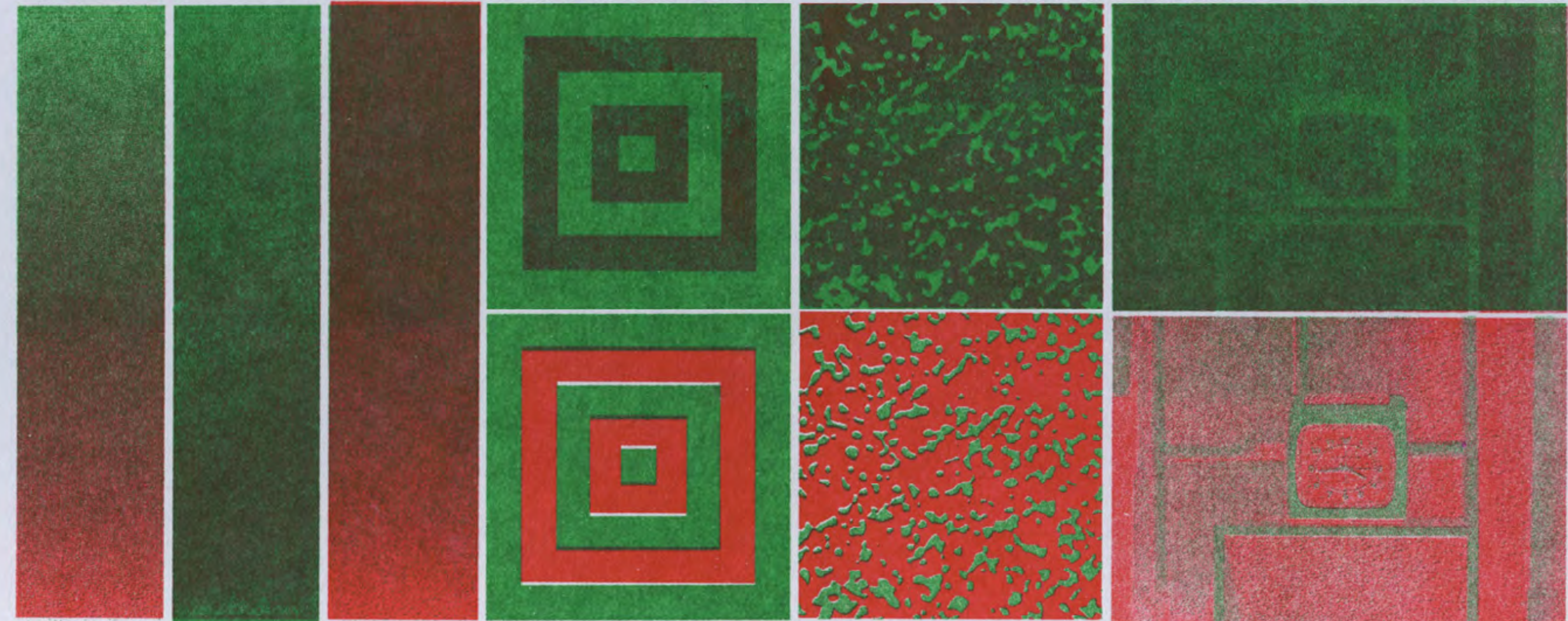
1: 100to0% both dirs 2: 100to0% A) over B) 3: 100to0% A) over B)

Color Interaction

With Green
Bright Red



100r% / 100g% 100r%/25g% 50r%/50g% 25r%/100g%



1. 2. 3.

Tops: Red with Green Overprinted
Bottoms: Red / Green Color Inversion

1: 100to0% both dirs

2: 100to0% Red over Green

3: 100to0% Red over Green

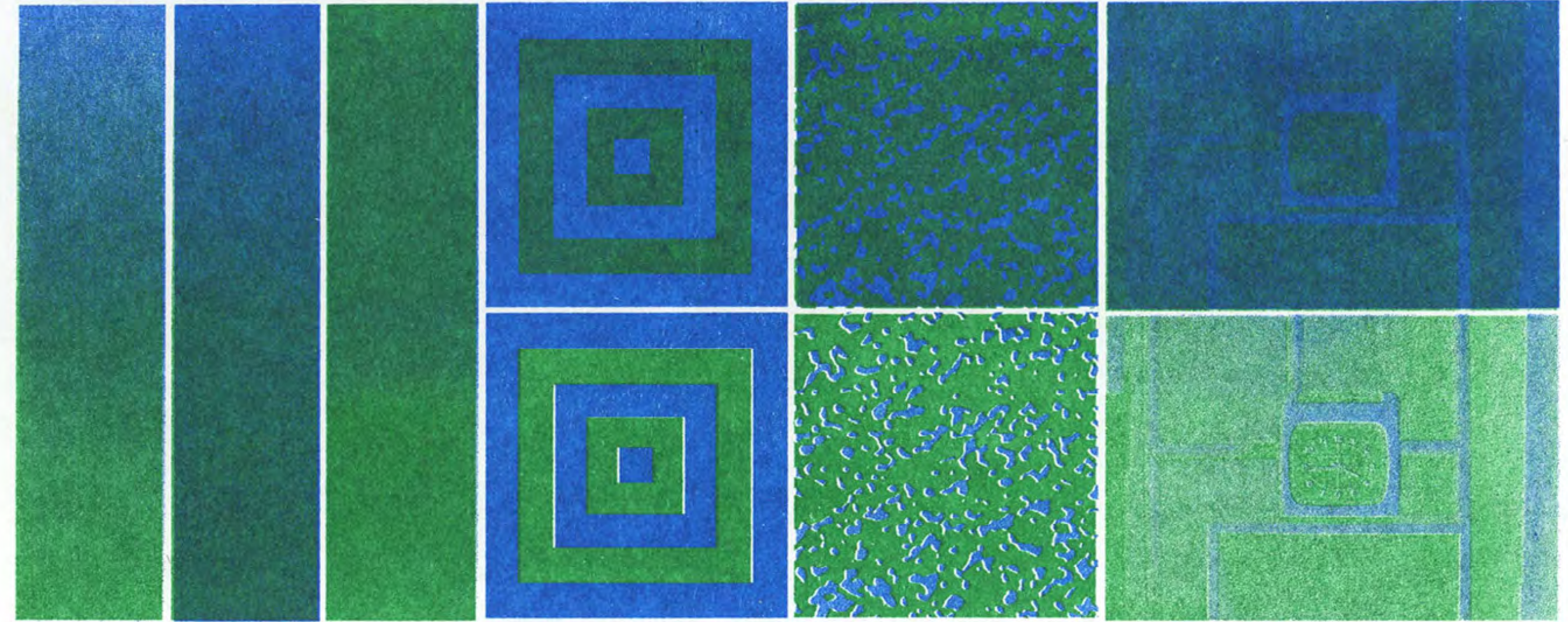
Color Interaction



With A) Blue
B) Green



100A% / 100B% 100A%/25B% 50A%/50B% 25A%/100B%



1. 2. 3. Tops: A) with B) Overprinted
Bottoms: A)/B) Color Inversion

1: 100to0% both dirs 2: 100to0% A) over B) 3: 100to0% A) over B)

Color Interaction

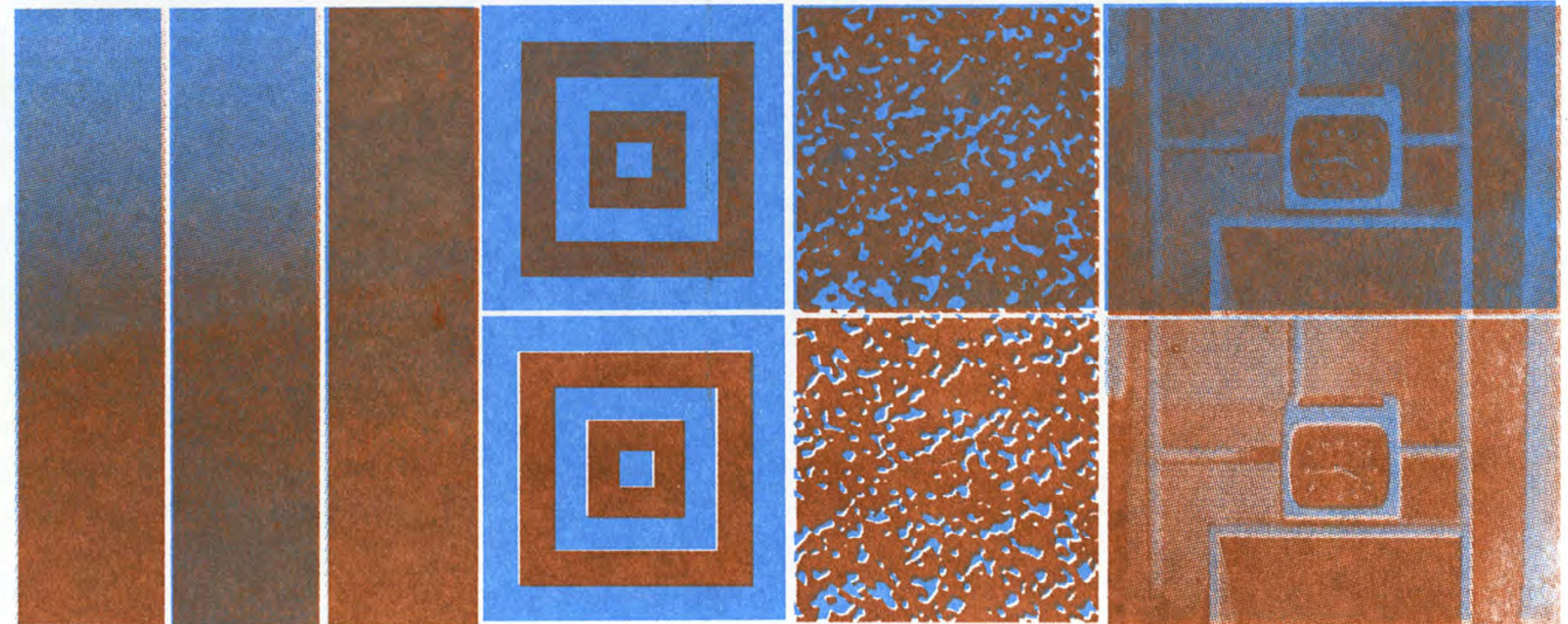


With A) Cornflower

B) Copper



100A% / 100B% 100A%/25B% 50A%/50B% 25A%/100B%



1. 100to0% both dirs 2: 100to0% A) over B) 3: 100to0% A) over B)

Duotone Created by batching YM and CK
printed in YM: Red and CK: Black



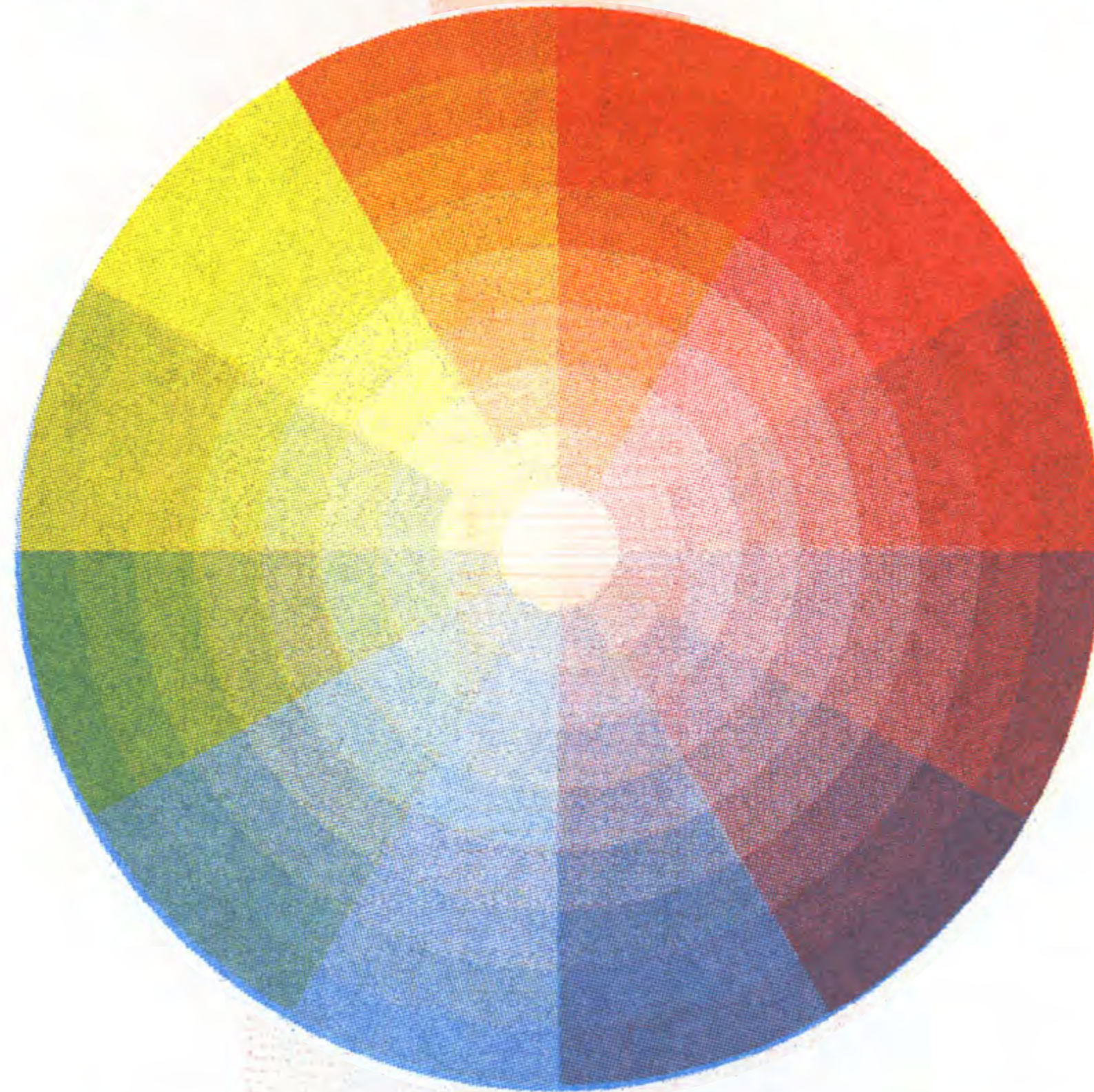
Duotone Created by batching YM and CK
printed in YM: Melon and CK: Green





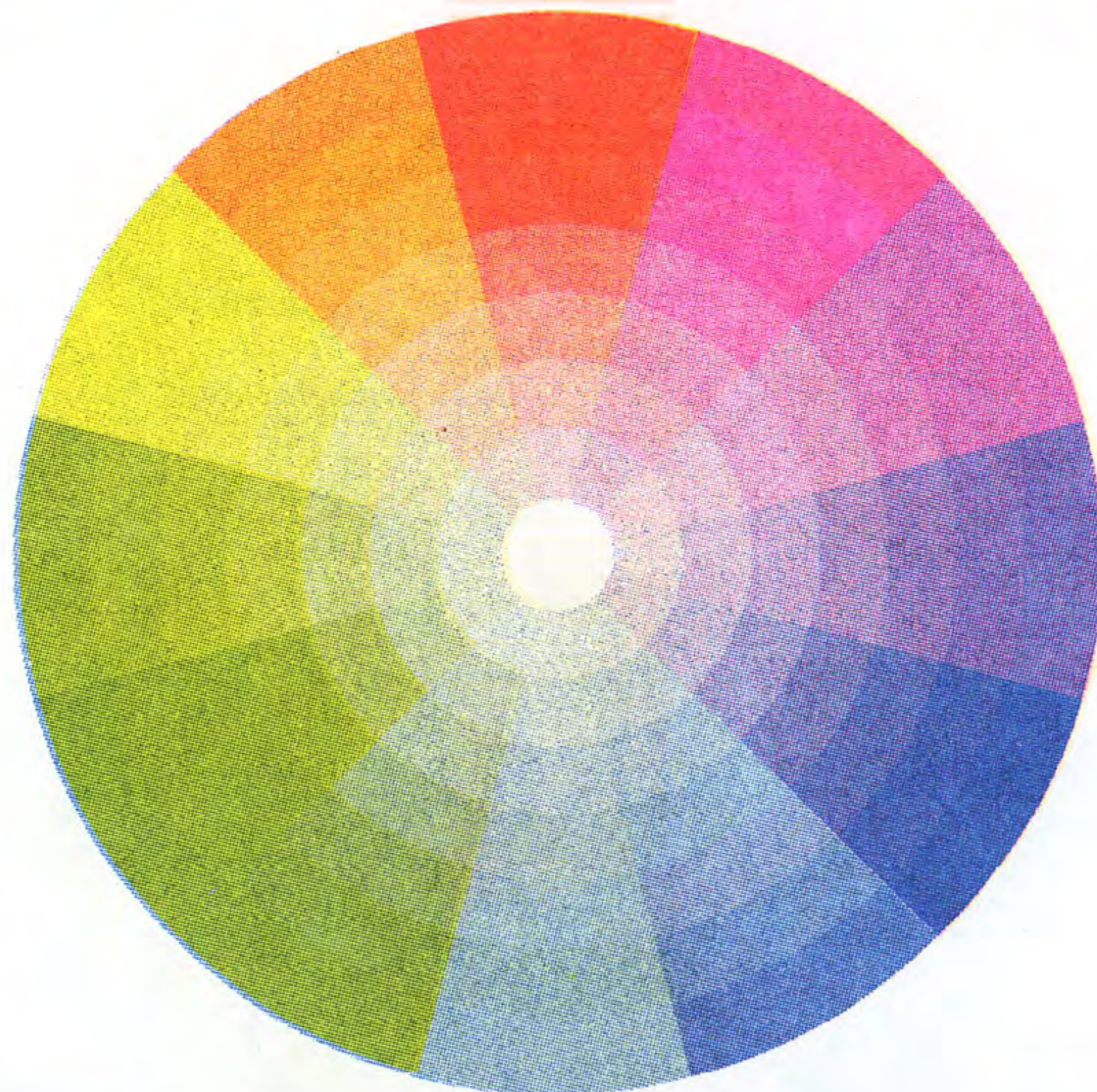
Color
Replication

With CMY channels set to
Cornflower, Red, and Yellow



Color
Replication

With Colorlibrary.ch Yellow,
Flo. Pink, & Blue profile



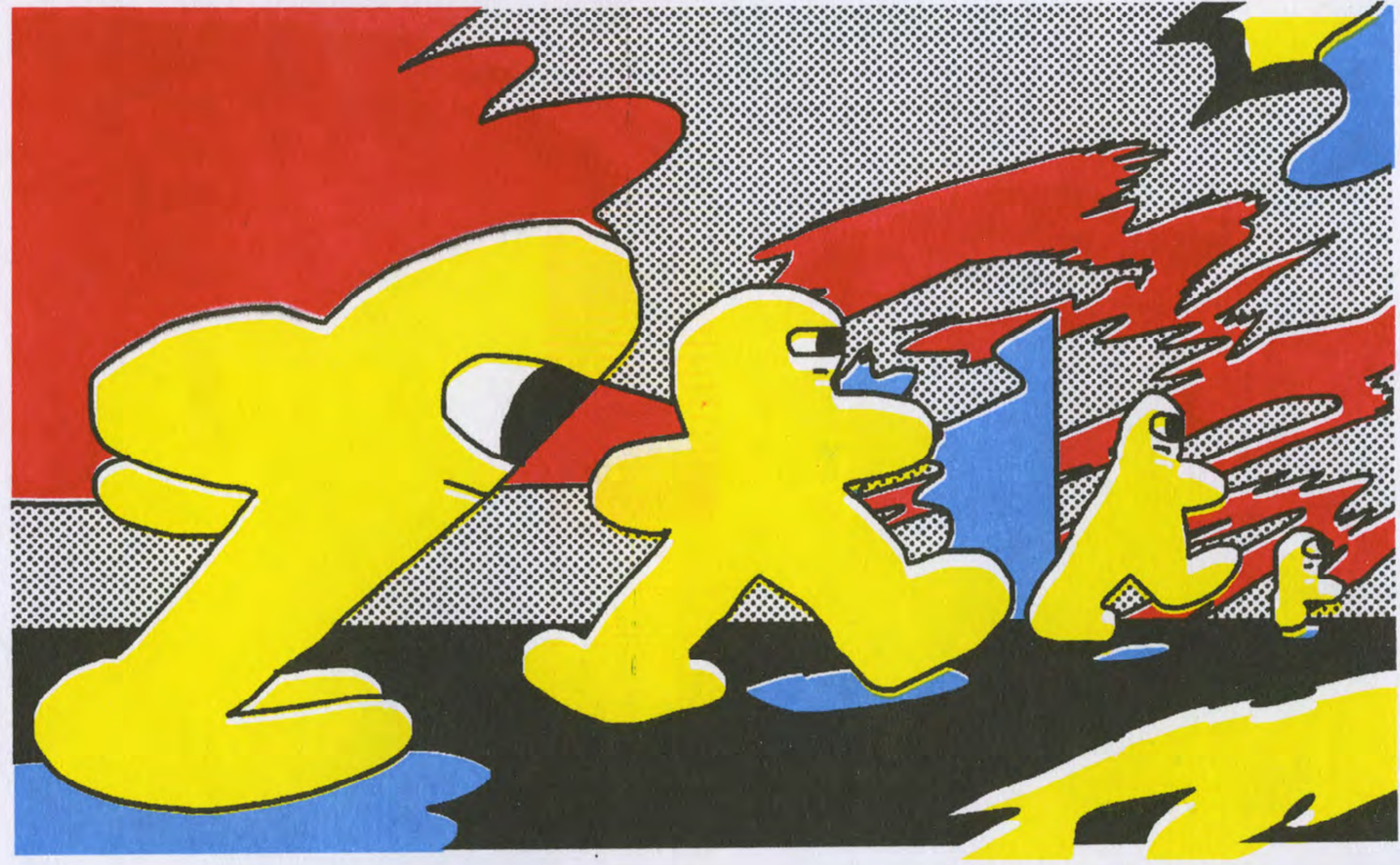
3-Color Color Library's Yellow, Pink, Blue
Shapes profile Screen-Covered at 120 LPI



Line
Flats

Yellow, Red, Cornflower
in Grain Touch Mode

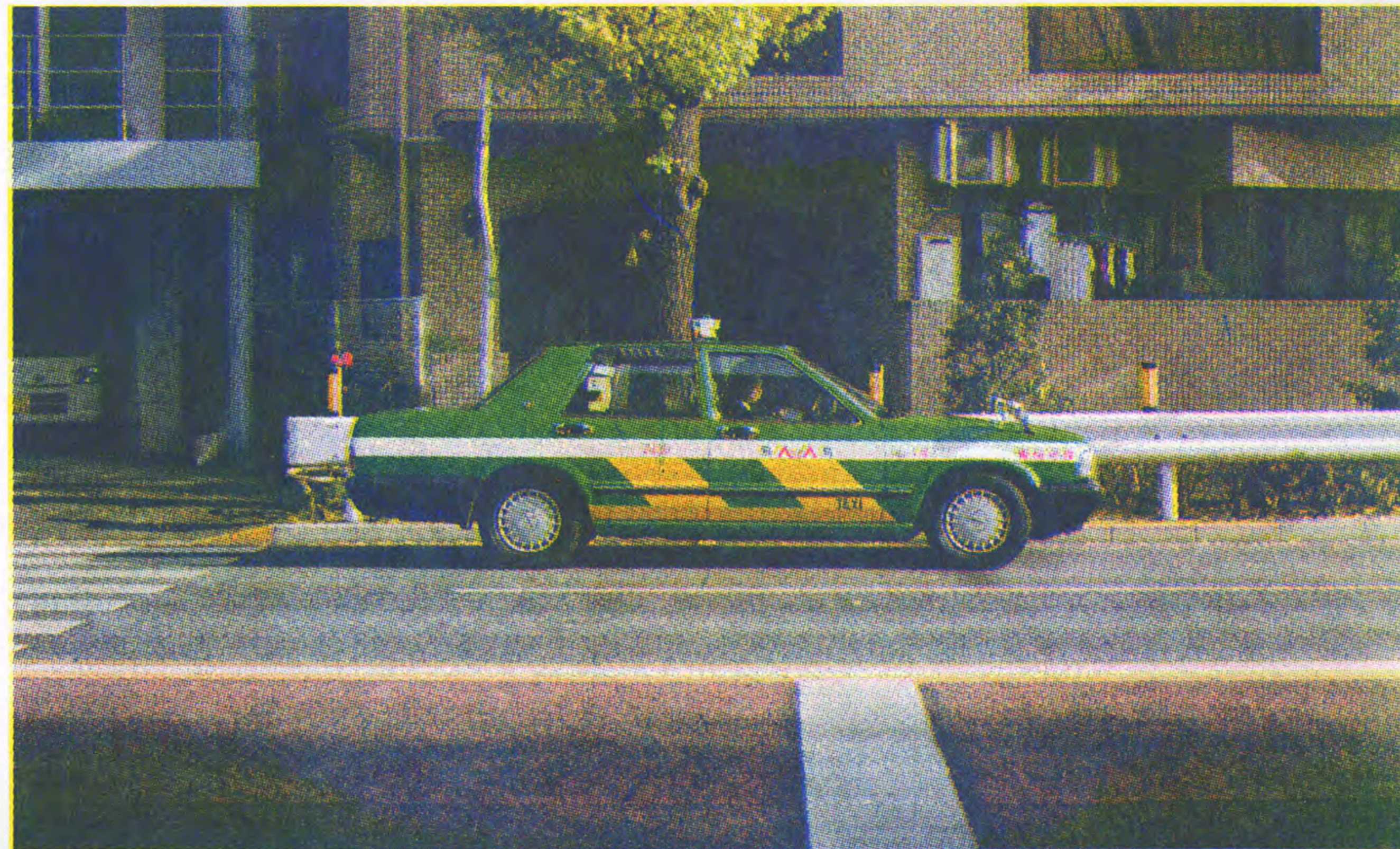
Black



Tri-tone Created using the Colorlibrary.ch
Red, Green, & Blue at 92 LPI



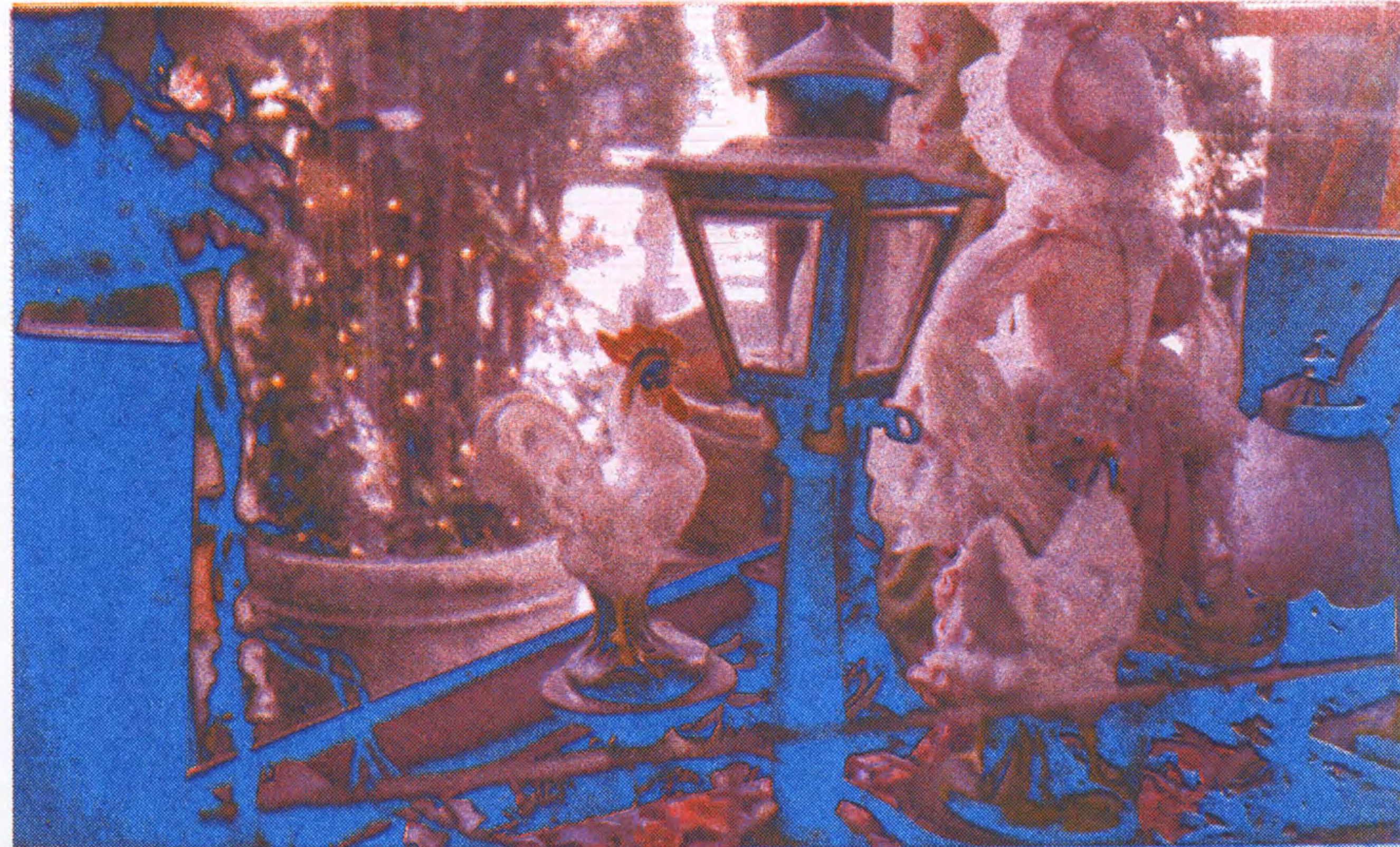
Tri-tone Created using the Colorlibrary.ch
Pink, Yellow, & Blue at 92 LPI



4-Color CMYK channels in Cornflower, Pink,
Yellow, and Black at 92 LPI



4-Color CMYK channels in Melon, Red,
Violet, and Blue at 92 LPI



To specify, this is a failed test trying to swap colors into channels w/o proofing. Turned out very weird, but informative.

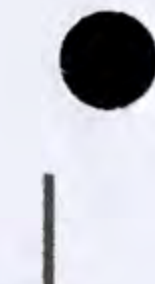
Color Printing with a high-contrast color range (following ~~four~~ pages)



K



M



C



Y



CMYK Cornflower, Fluorescent Pink, Yellow,
*hi-con and Black at 120 Lines Per Inch



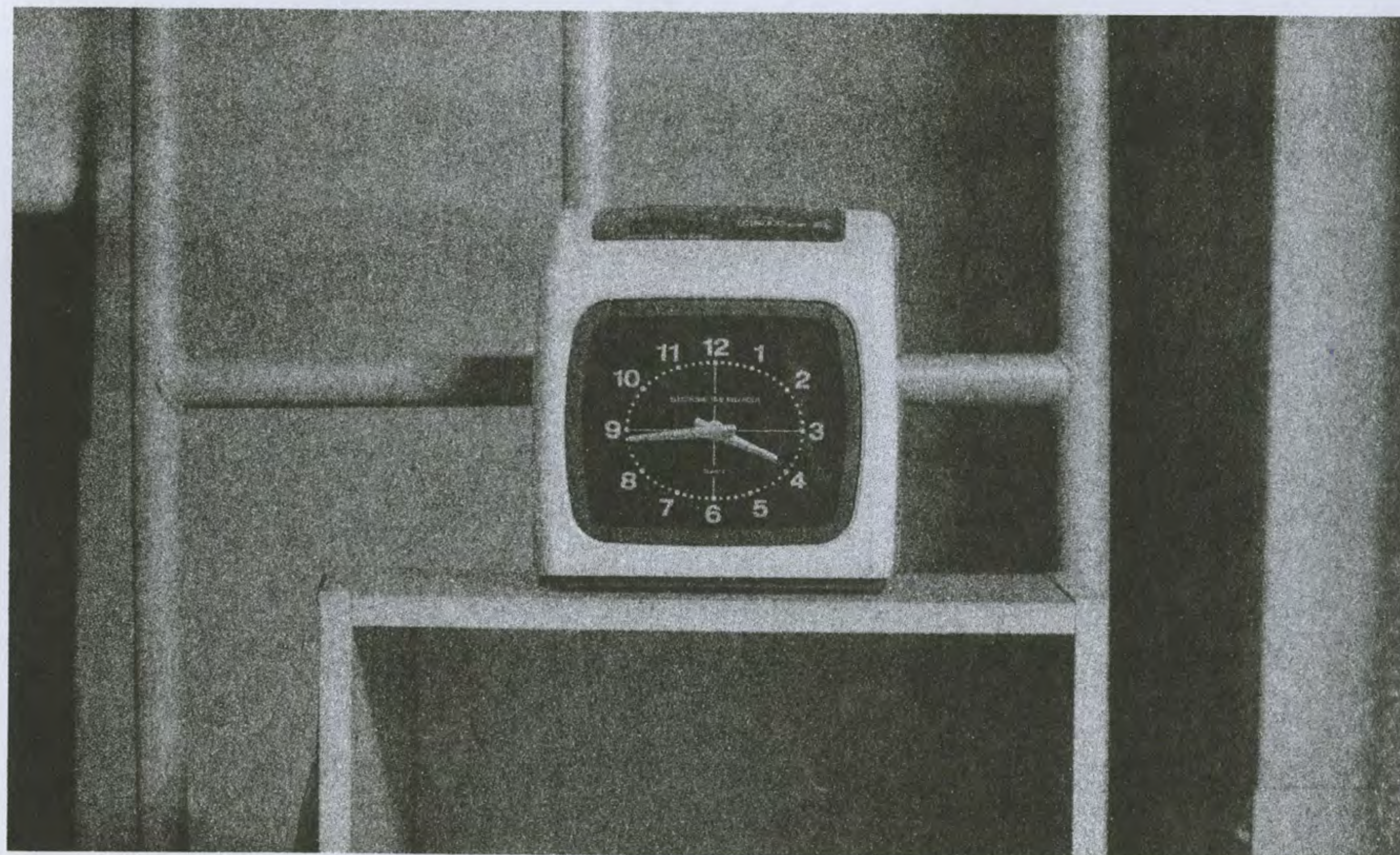
CMYK Blue, Fluorescent Pink, Yellow,
*hi-con and Black at 120 Lines Per Inch



Black

Mode:
Grain-Touch

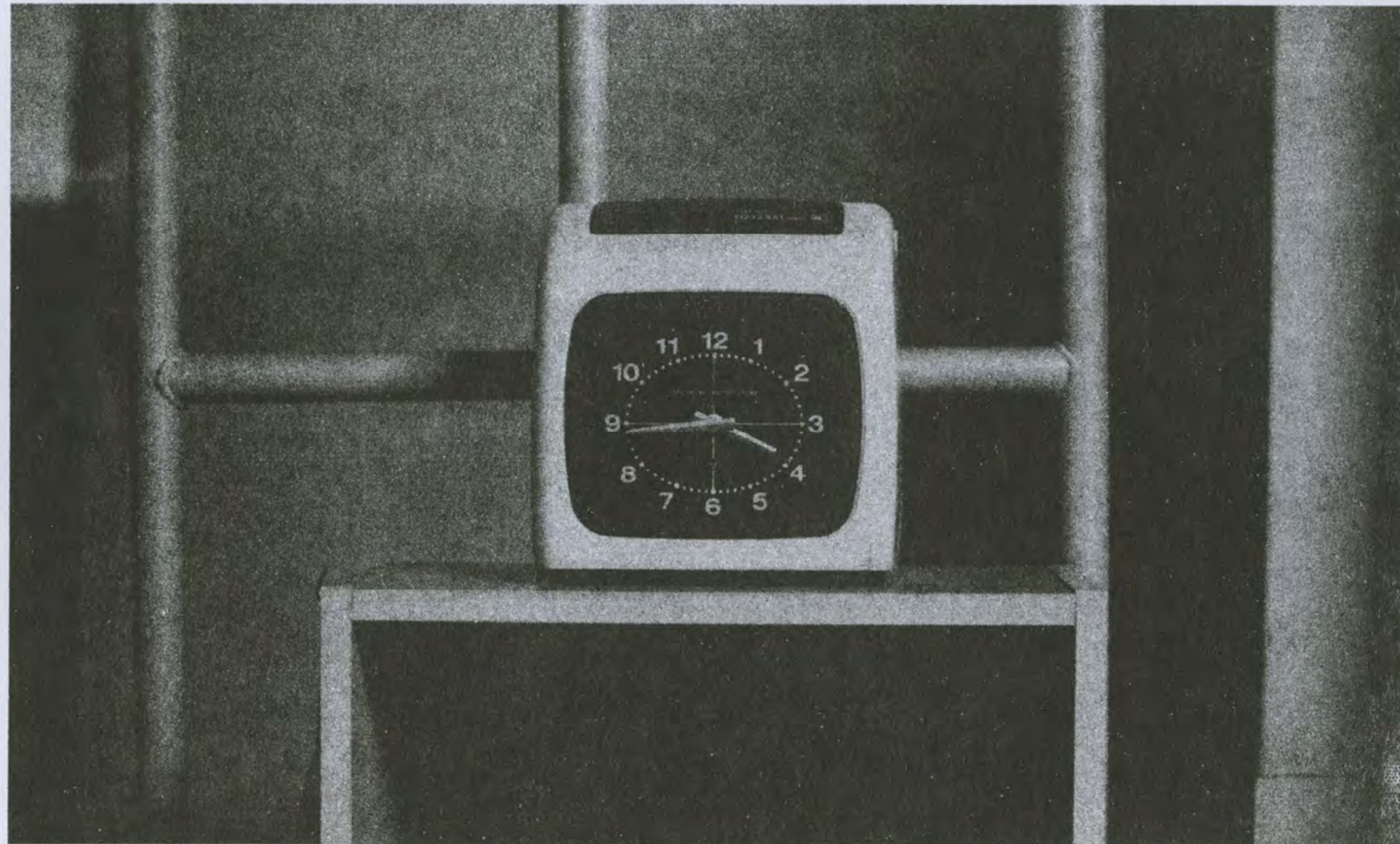
Lines Per Inch:
N/A



Black

Mode:
Screen-Covered

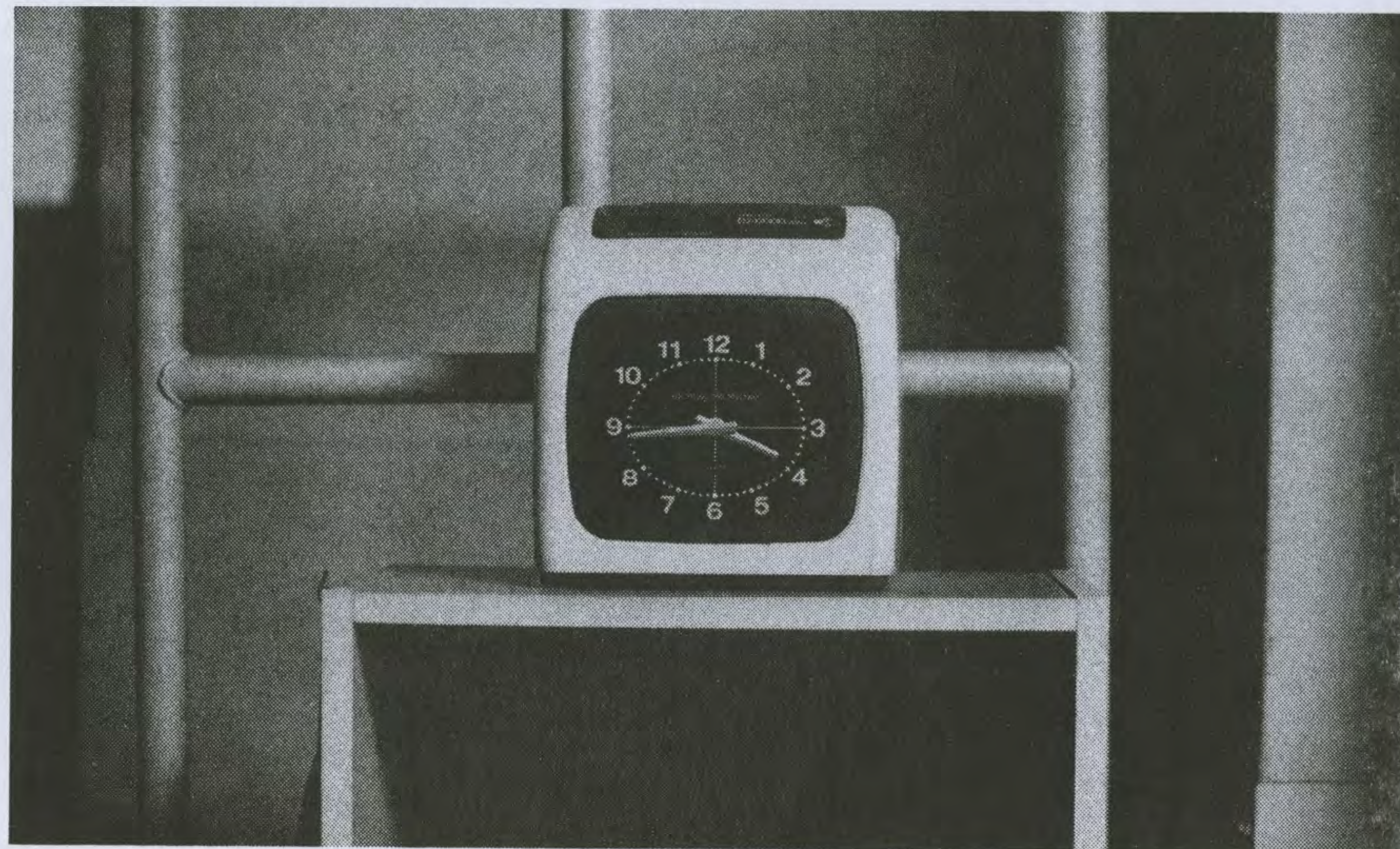
Lines Per Inch:
120



Black

Mode:
Screen-Covered

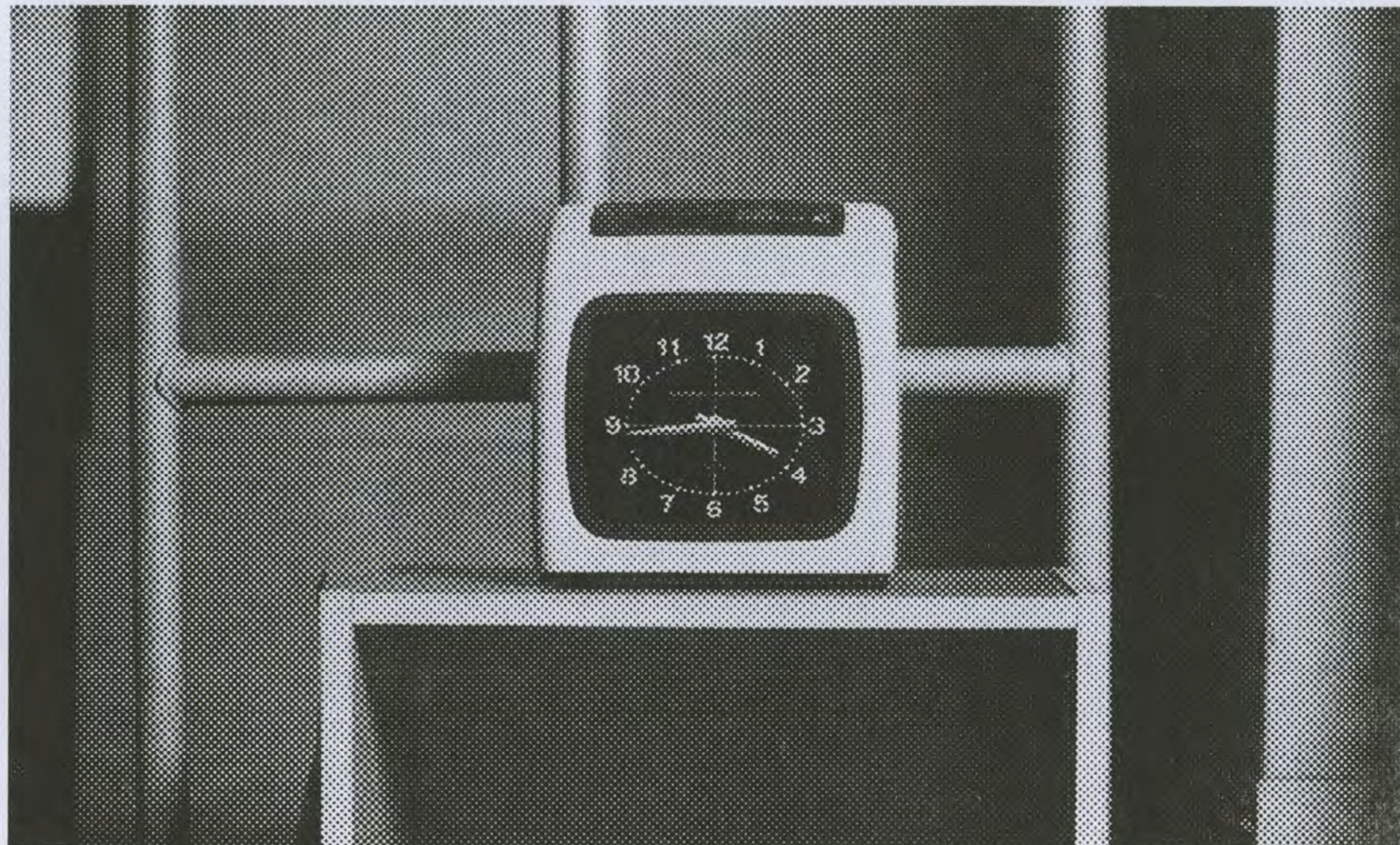
Lines Per Inch:
72



Black

Mode:
Screen-Covered

Lines Per Inch:
40

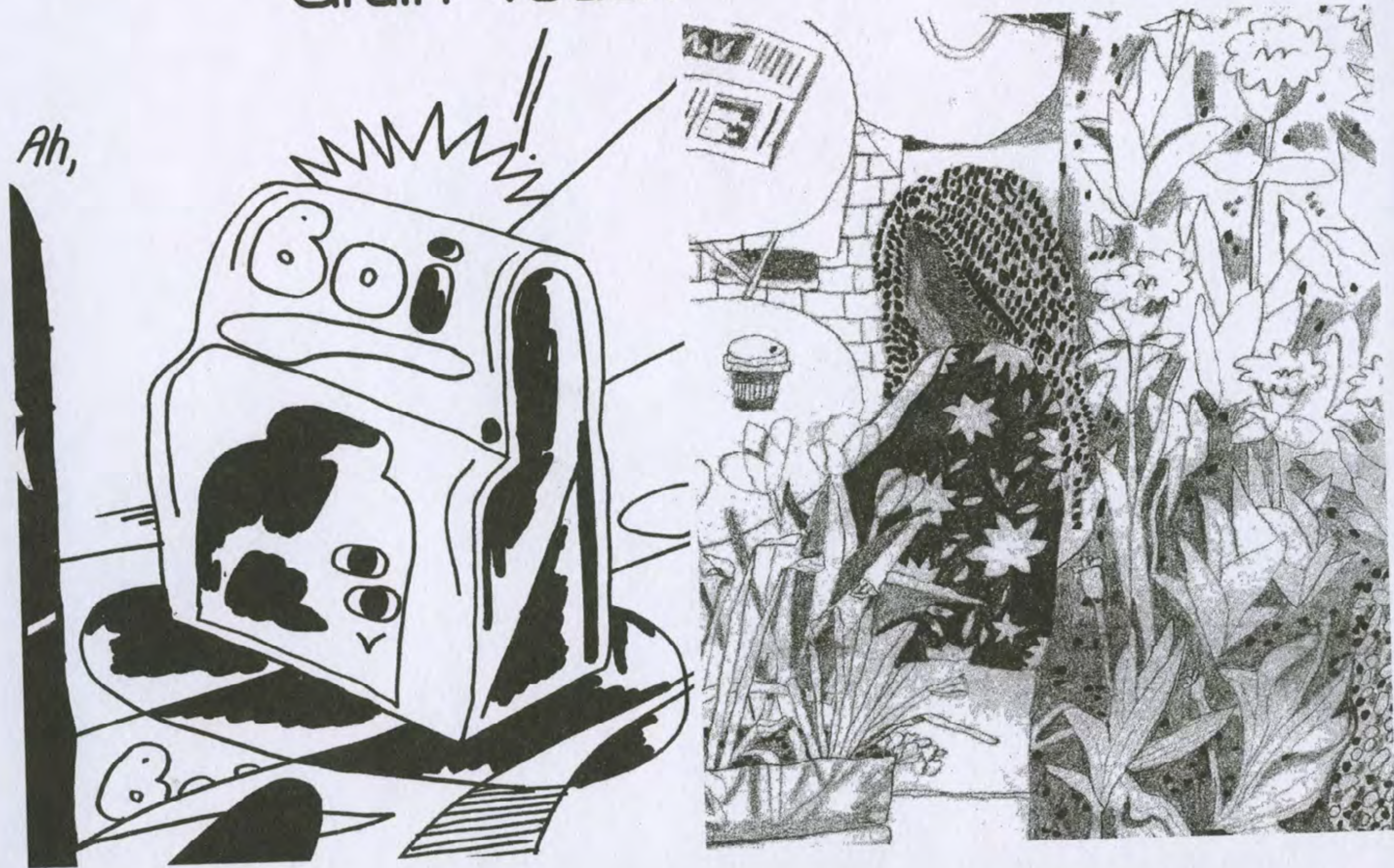


Line

Mode:
Grain-Touch

Pencil

Mode:
Grain-Touch

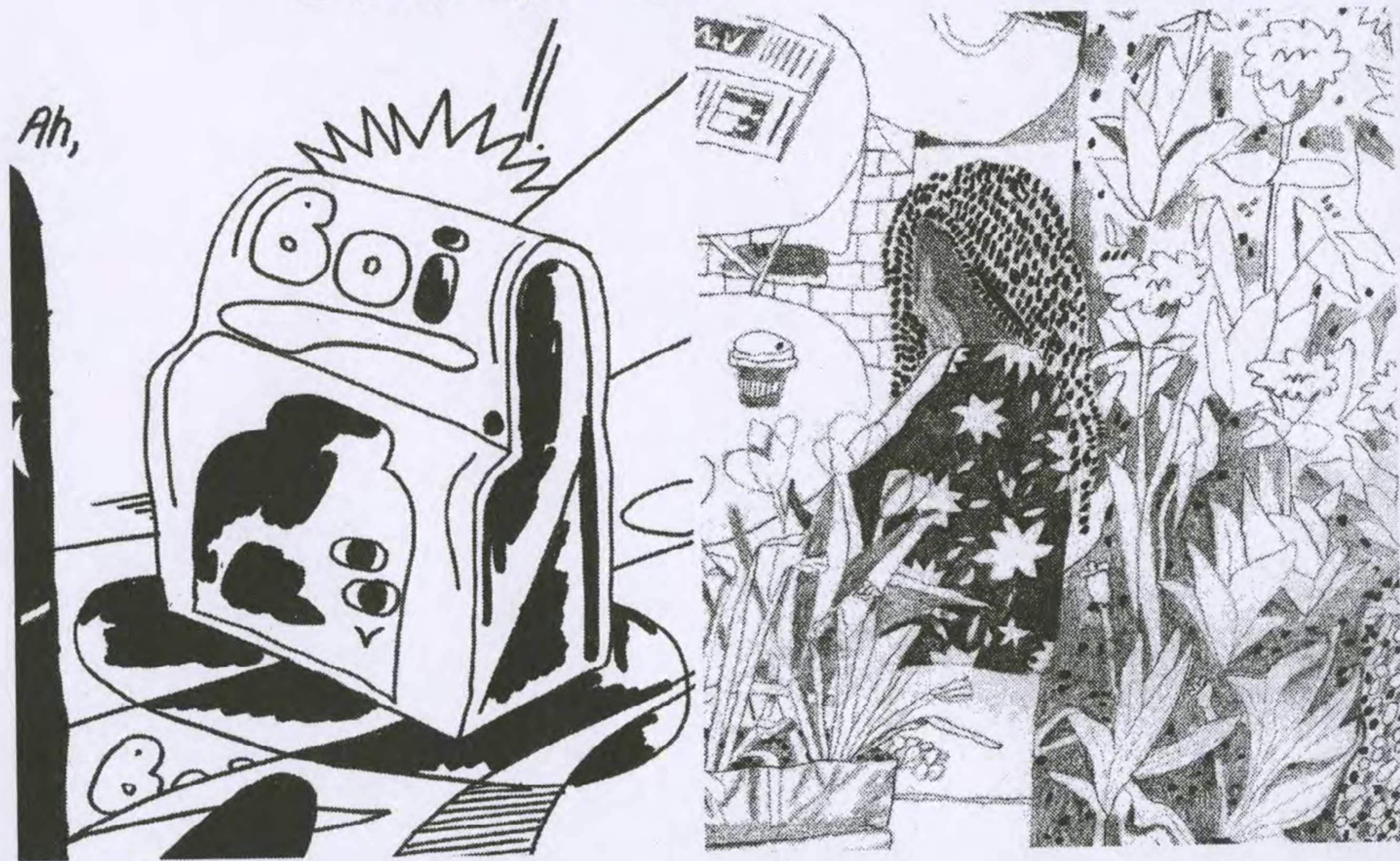


Line

Mode:
Screen, 72

Pencil

Mode:
Screen, 72



Type Scaling

in Helvetica Regular

● Helvetica 36pt

Helvetica 30pt

Helvetica 24pt

Helvetica 18pt

Helvetica 14pt

Helvetica 12pt

Helvetica 9pt

● Helvetica 36pt

Helvetica 30pt

Helvetica 24pt

Helvetica 18pt

Helvetica 14pt

Helvetica 12pt

Helvetica 9pt

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

There now is your insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs—commerce surrounds it with her surf. Right and left, the streets take you waterward. Its extreme downtown is the battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there.

Type Scaling

in Stanley Regular

Stanley 36pt
Stanley 30pt
Stanley 24pt
Stanley 18pt
Stanley 14pt
Stanley 12pt
Stanley 9pt

Stanley 36pt
Stanley 30pt
Stanley 24pt
Stanley 18pt
Stanley 14pt
Stanley 12pt
Stanley 9pt

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

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This book is meant to serve both as an introduction to Risograph printing for artists and designers and as a sample book for colors that are currently available for use at TXTbooks Headquarters. It is not comprehensive in any way.

Illustrations by Thomas Colligan
E3 Kurt Woerpel

Photographs by Robert Blair
Text by Herman Melville

Designed by Kurt Woerpel

Selected Color
Profiles by colorlibrary.ch

Set in (mostly)

TXTbooks GroTXT Rounded

Printed on a Risograph MZ790U
via Windows XP in Brooklyn, NY
in an edition of 100.

txtbooks.us

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want to
prrrrinnnttt?
email us!

txtbooks.us
[@gmail.com](mailto:txtbooks.us@gmail.com)