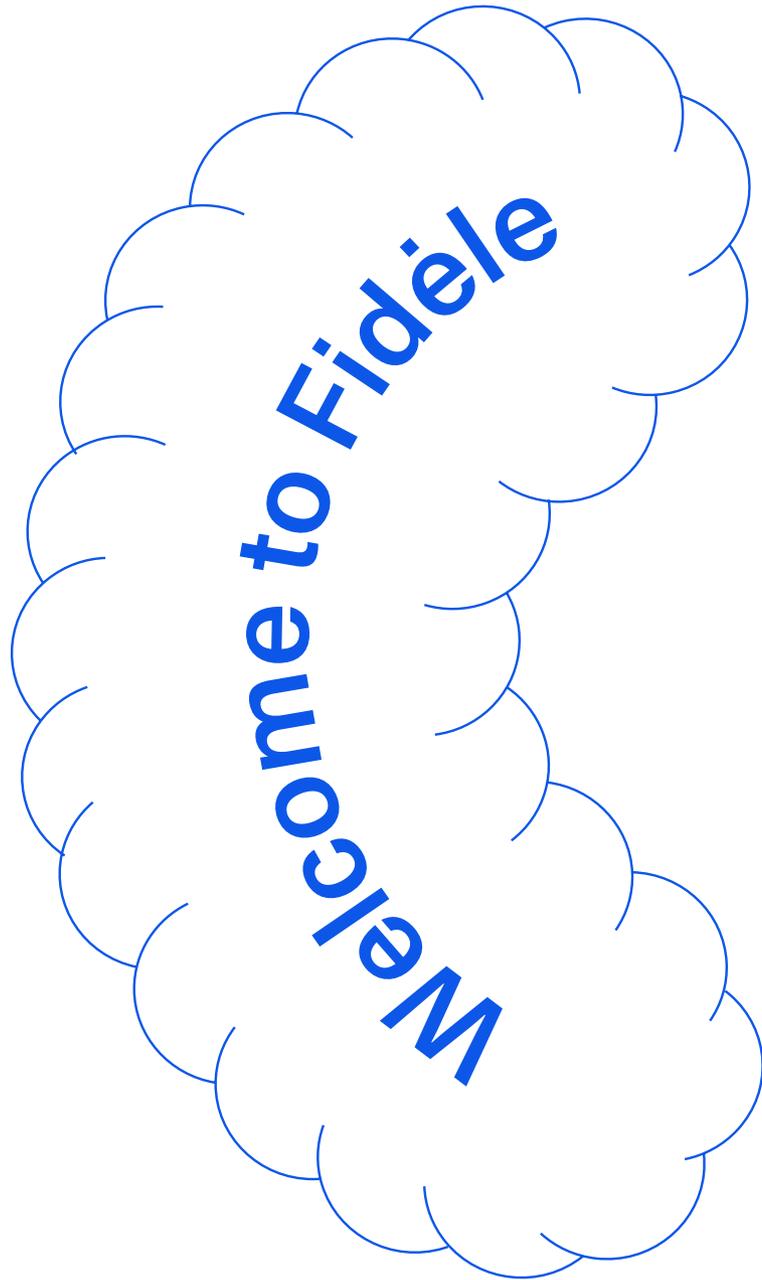


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Fidèle started in 2013 at the Beaux-Arts d'Angoulême.

After producing a first collaborative book we discovered the risograph with Alexis Beauclair from Papier Machine and fell in love with that print method.

We decided to get equipped the following year and started producing our own books.

In 2016, we reunited and opened Studio Fidèle at les Grands Voisins, previously the Saint Paul Hospital, in the 14th district in Paris. We began working as printers and offering a riso printing service in order to invest in material, a studio and our own editions.

Since 2019 we settled at la Cité Artisanale de la Villa du Lavoir, in the 10th district. Our space includes our printmaking studio as well as a floor comprising drawing desks dedicated to artist residencies.

It will be a pleasure to welcome you!  
The Fidèle Team

# 1. Risograph Printing

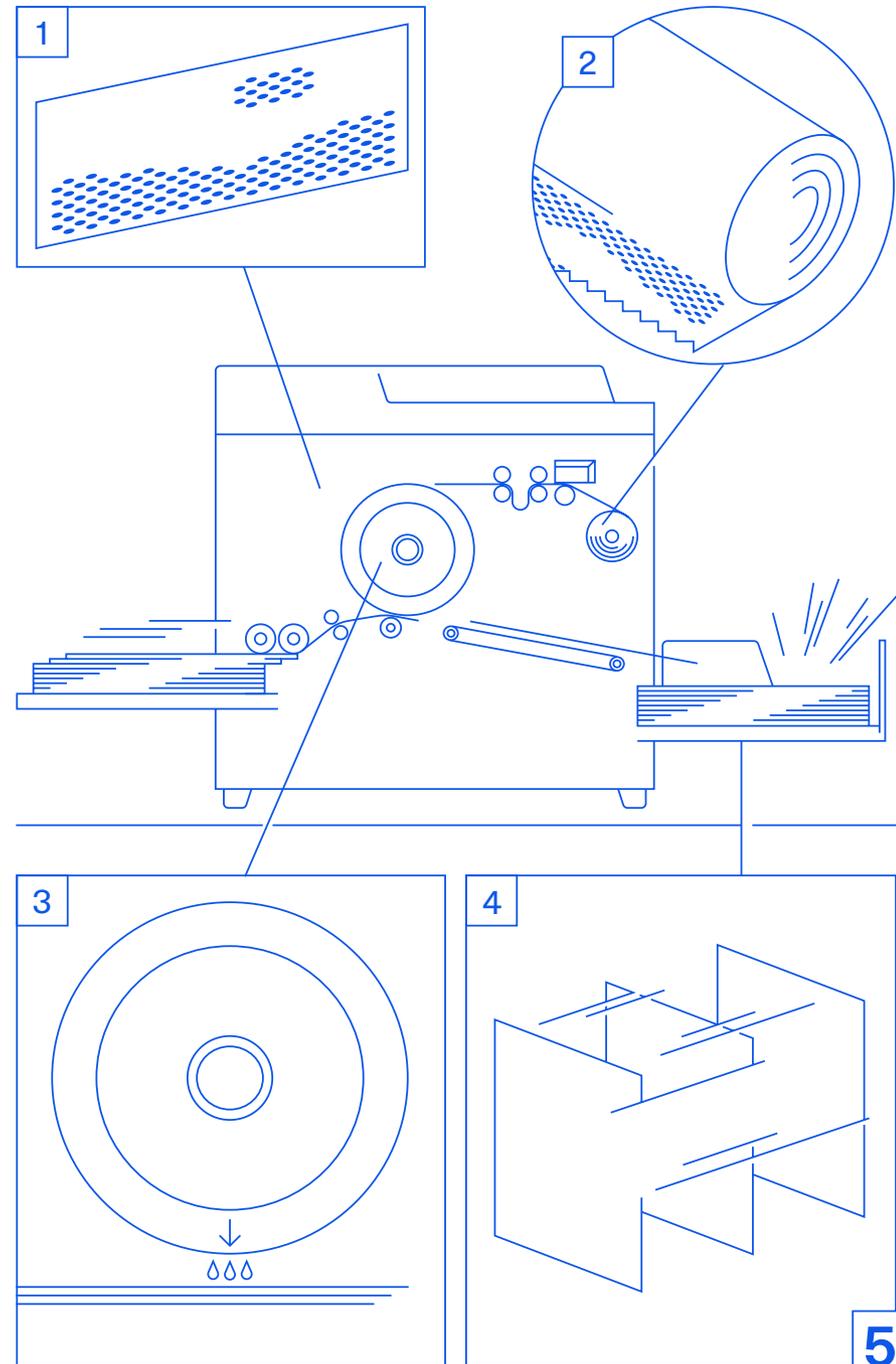
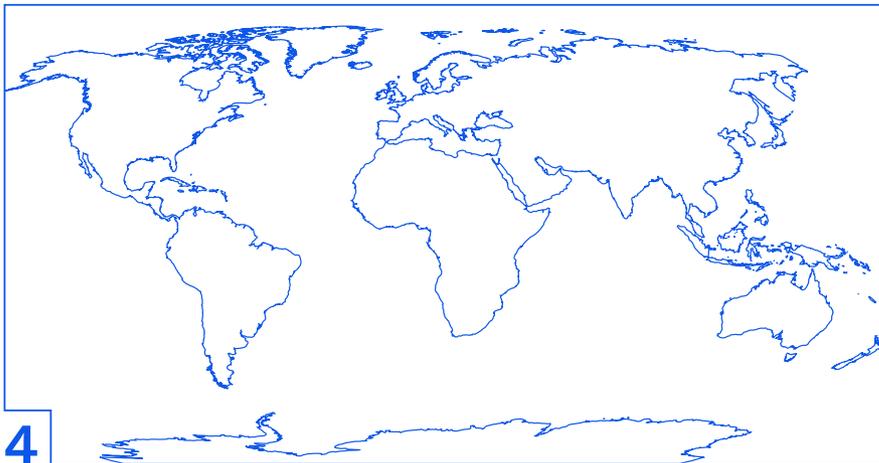
## The Machine, How It Works

Risograph printing is a spot colour print method based on layers. The ink is pushed through a stencil<sup>(1)</sup>, a master perforated with tiny halftone dots<sup>(2)</sup>, that is wrapped around a spinning drum<sup>(3)</sup> printing at high speed onto the paper that is fed flat through the printer<sup>(4)</sup>.



The machine is called a 'duplicator' produced by the Japanese brand Riso Kagaku becomes eponymous and ends up being called 'Riso Machine' and its use 'Risography'.

There is an atlas listing and following the evolution of the practicing riso printers, along with a lot of useful information and technical tips on the [stencil.wiki](http://stencil.wiki) website.



# 2. Files

Our main goal (and yours!) is in getting files that have been set up correctly in order to avoid losing time helping each customer create its layers.

The method is simple, and comes down to a few points we will detail below.

## The six points rule:

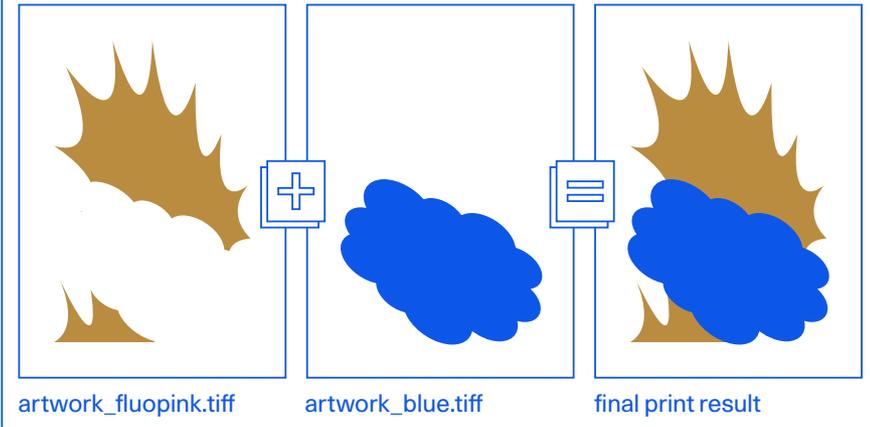
- ① **GREYSCALE:** No RVB, no CMJN, no MULTILAYER (à vérifier). The source images must contain only gresycalc informations that will then be transformed into halftones automatically by the Riso. It is therefore not necessary to apply a halftone yourself like you would do when screen printing.

Each file can contain different gray values, ranging from lines at 100%, to gradients and elements set at different opacities.

- ② **TIFF** (compression LZW), **PDF** (no compression), **JPEG** (high quality ) or **PSD**.
- ③ **Flattened:** The files mustn't include effects or multiple layers.
- ④ **300 DPI** (It is possible to go up to 600 DPI thanks to our Postscript reader, if you want a very fine result).
- ⑤ **At the actual size**, with crop marks and bleed when necessary.
- ⑥ **Ideally**, a colour mockup is always preferable. Without it we won't be able to guarantee the files sent to print are correct, and we will have to charge the customer if s/he is not satisfied.

6

The files must be named as follows:



## → For a book:

A ZIP file sent via Smash or our online Drop comprised of a PDF for each colour used.

Example:

Catalogue\_Red.pdf / Catalogue\_Green.pdf  
+ a colour mockup PDF of the book.

Following these guidelines you can print:

**Posters! Zines! Books!**  
**Art prints! Flyers! Business cards! Programs! Menus!**  
**Place mats! Folders!**  
**Envelopes (special sizes)!**  
**Stickers and more!**

7

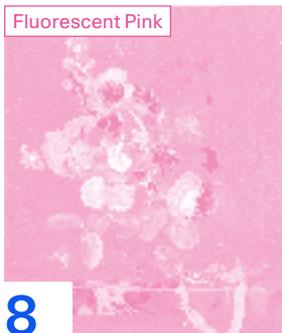
# 3. Opacity

The type must be set on InDesign or Illustrator (vector) and not on Photoshop (raster/pixel). This will prevent your text from looking pixelated and you will get nice & crisp lines instead, even at 5pt.

- \_\_\_\_\_ 2 pt
- \_\_\_\_\_ 1,5 pt
- \_\_\_\_\_ 1 pt
- \_\_\_\_\_ 0,75 pt
- \_\_\_\_\_ 0,5 pt
- \_\_\_\_\_ 0,25 pt
- \_\_\_\_\_ 0,125 pt

**Pas de Ch**  
**Pas de Cha**  
**Pas de Chanc**  
**Pas de Chance**

## 2 Color Separations



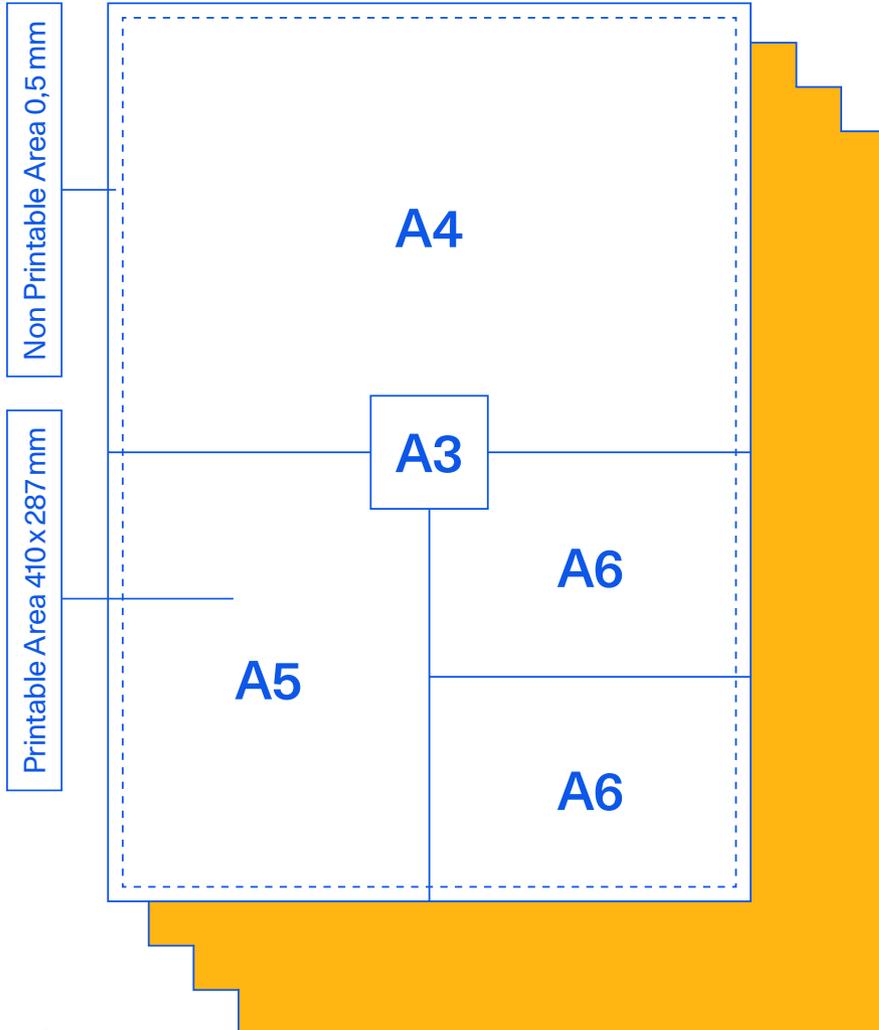
## 4 Color Separations



# 4. Format

## Crop Marks & Printable Area

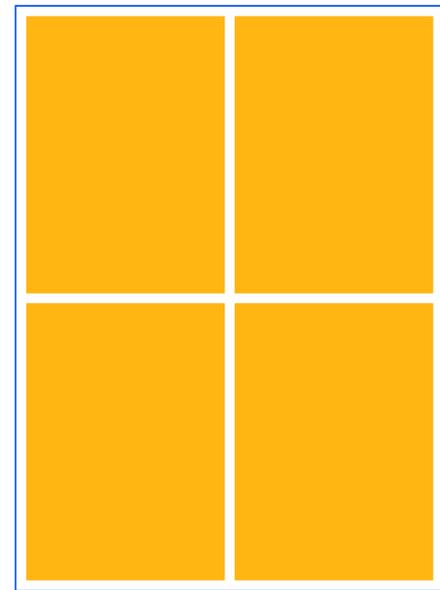
We print exclusively onto A3 paper, however there is a non-printable margin of 5mm within the A3 format.



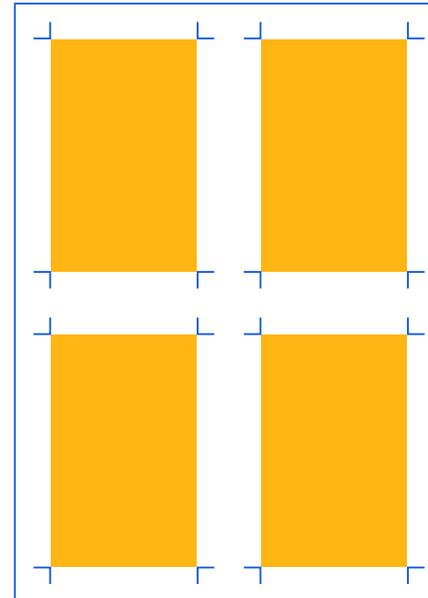
For the standard sizes, you need to consider the whole, including the crop marks and the bleed.

If they are not necessary, for example for an A5 image with a white margins, the crop marks are not needed and you can leave the image full size.

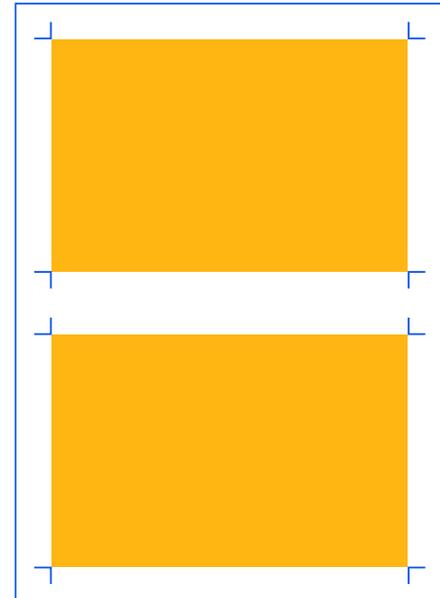
For an A5 full bleed image there are the following options:



NON REDUCED WITH NO CROP MARKS  
4 X FULL SIZE A5



REDUCED WITH CROP MARKS  
4 X REDUCED A5



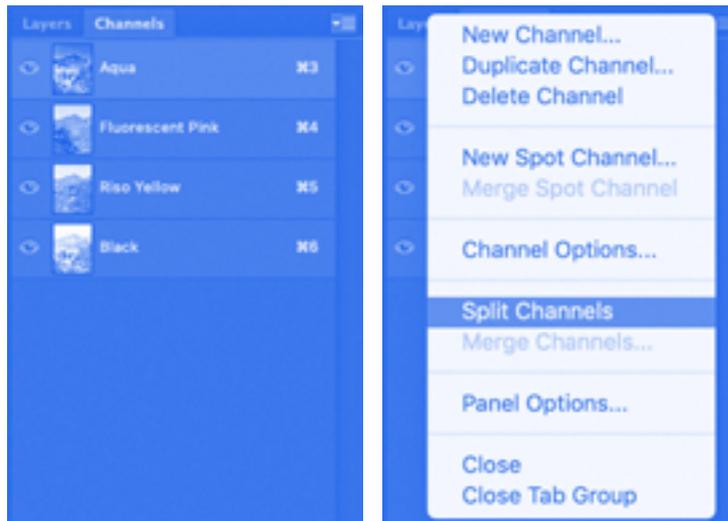
NON REDUCED WITH CROP MARKS  
2 X FULL SIZE A5

# 5. Layer Preparation

There are many ways of preparing the colour layers starting from an existing image.

The most simple of them consists in getting the channels in the CHANNELS section in Photoshop.

You can then modify your layers according to your taste and the riso constraints explained in the following pages.

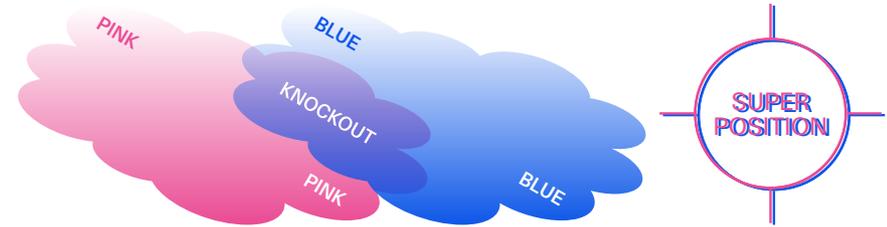


In order to separate them from one another, you simply unfold the drop down menu at the top right corner and select 'split channels'.

Each channel will then open in a separate Photoshop file that you can save, and rename correctly as indicated earlier.

## Superimposing

Superimposing two different layers/colours creates a third one. Here you obtain purple by layering blue and pink.



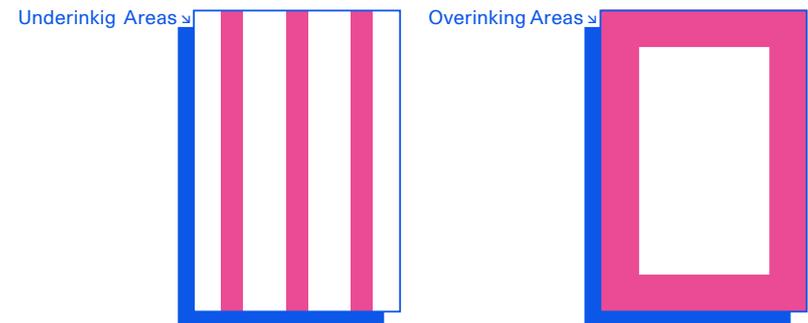
As you can see, superimposing line of small text is not recommended. Same goes for knockout text on two superimposed different layers.

## Ink coverage

In riso we use oil based ink on uncoated paper.

Flat colours are never perfectly homogenous if the inked area is too large. Similarly, flat colour areas placed on the side of the print will tend to overink if the area is too large and its opacity was set too high.

Please make sure you set large flat colour areas between 80% and 90% opacity and never at 100%.



# 6. Registration

There are different types of shift, that can potentially add up to each other, the most common ones being top/bottom or right/left. But the masters can be wrapped around the drum at a very minute angle that varies from a drum to another.

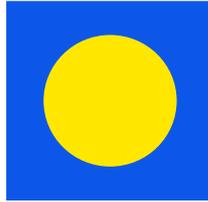
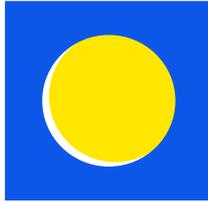
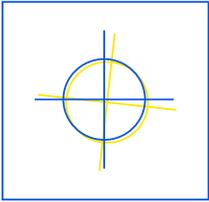
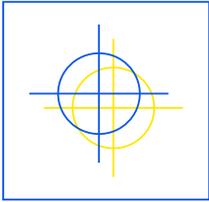
The angle needs to be taken into account with double sided prints, mostly for books.

Lateral Offset ▾

Slant Offset ▾

Without Trapping ▾

With Trapping ▾

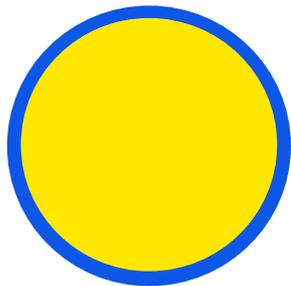
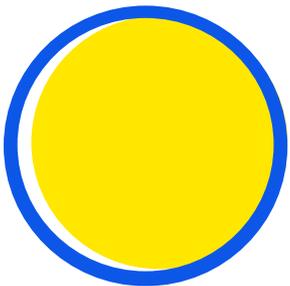


## Lines & Outlines

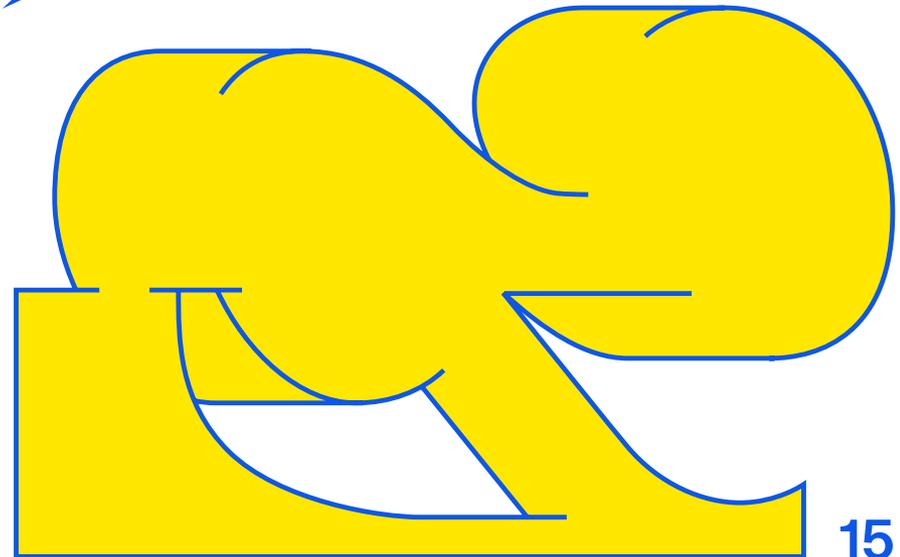
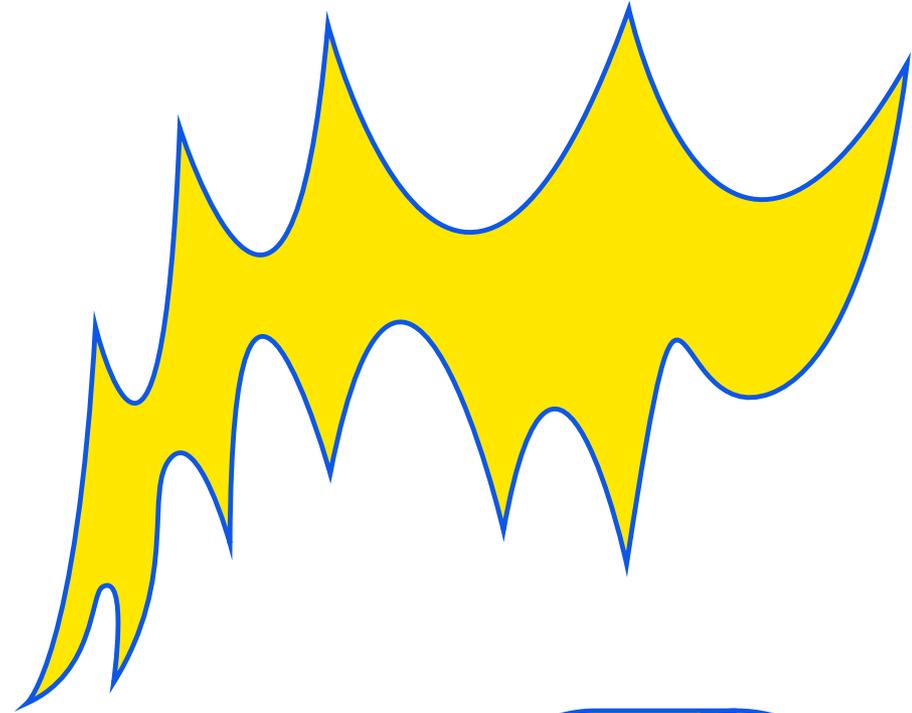
For images using an outline, it is preferable to 'fill' the background colors like in this example:

Without Trapping ▾

With Trapping ▾

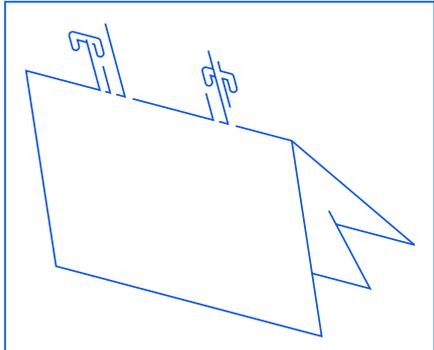


More examples with trapping:

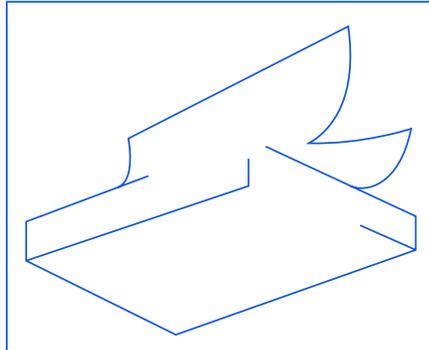


# 7. Binding

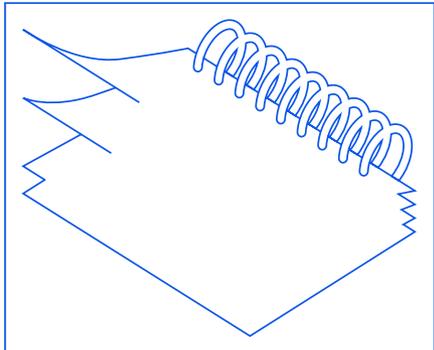
## Folding & Other Services



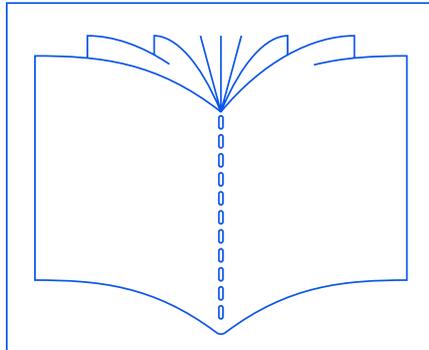
Saddle Stitched



Square Back Bound



Spirals



Singer Stitching

+ Foiling & Embossing

+ Round Edges

+ Silkscreen Protective Coverage  
(1 pass of clear medium)

### Paper Thickness

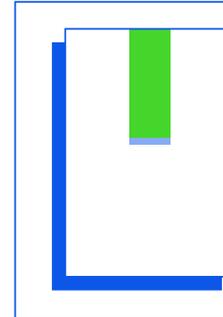
Min. 70<sub>gsm</sub>



Max. 300<sub>gsm</sub>

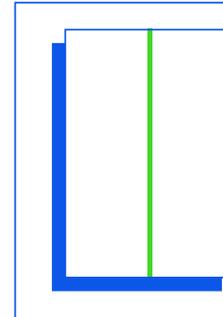
# 8. Stains

The paper is pulled in the machine by a plastic roller that places it onto rolling rails under the drums, a needle prevents the paper from staying stuck to the drum. Unwanted marks can appear during that process.



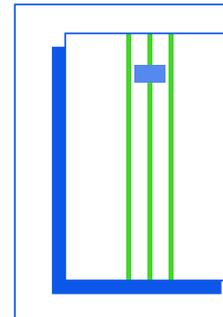
### Roller marks

In order to avoid them make sure that this area isn't too inky when designing your files. This only applies when printing over two layers.



### Needle mark

This mark will appear when the ink coverage is higher than 100% in the center of your page. There is too much ink, and it prevents the needle from doing its job.



### Roller marks

If the back of your print is very inky, a mark might appear at the front. When the roller feeds the paper into the machine it applies a pressure on the stack of paper and there might be some ink transfer.

# 9. Prices

Some things to consider when asking for a quote to print your project with us:

## Standard Option

The prices are determined based on four elements. The size, the amount of layers, the amount of prints and the type of paper. We can guide you through your choices according to your finances if you have a specific budget.

## BAT

Checking through pictures before printing.

## Super Safe Option

We take care of everything ! Just give us your colour files, we will work it from there and adapt them to Riso printing. This option usually costs an extra 30% than the standard order.

## Test Print

You can send us a test print so you can rework the files based on the test.

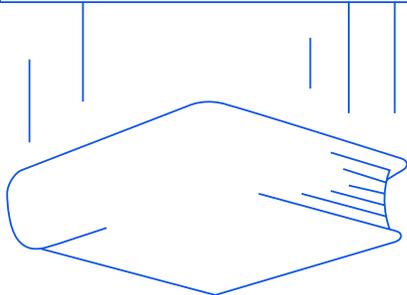
1/2 colours: 30 €

3/4 colours: 40 €

(We will be using the paper we have in stock in the studio)

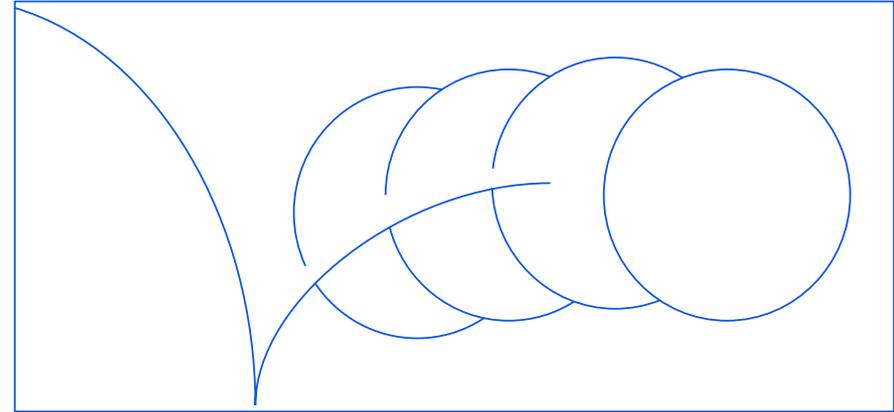
## Small Press Discount

We offer a 10% discount for small presses.



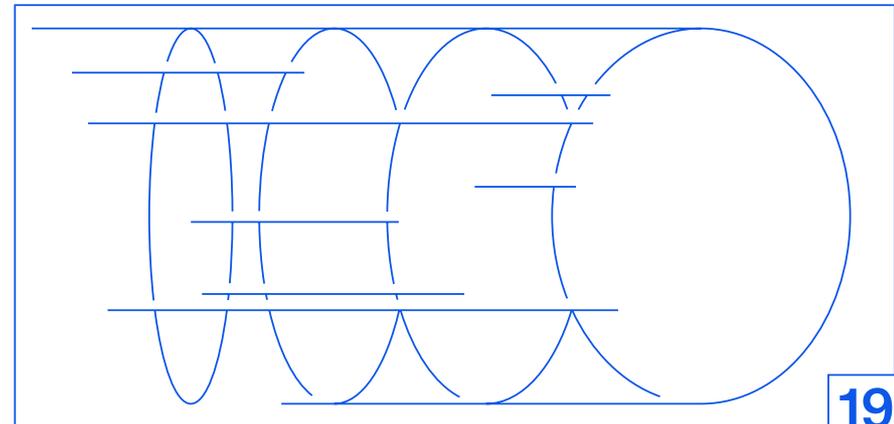
# Deadlines

The production time will depend on our calendar, the standing orders, but mostly on your file preparation and the back and forth updates before we can send the images to print! The more your files are ready to go, the quicker you will get your prints :)

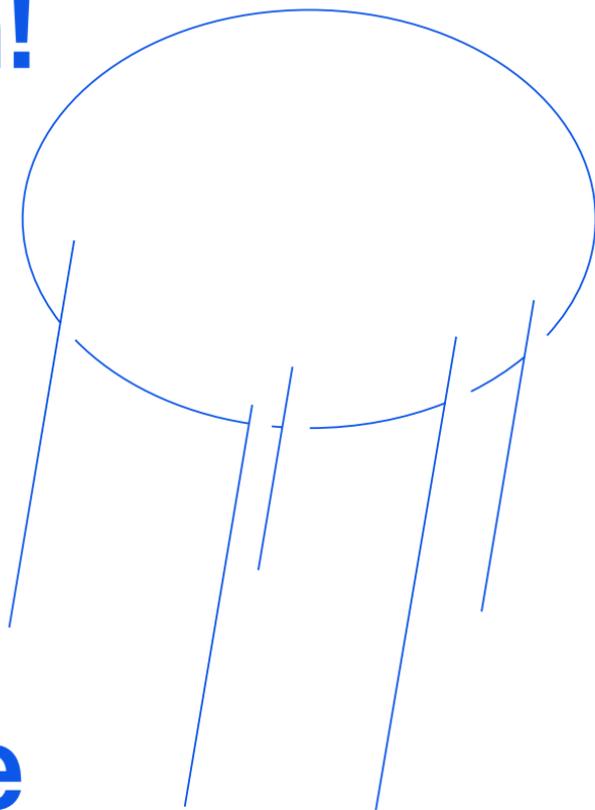


# Shipping

You can come collect your prints at our studio, otherwise we can also ship them via Colissimo and add it to your bill.



If you have any  
questions, don't  
hesitate to get in  
touch!



**Fidèle**

4a Villa du Lavoir, 75010 Paris		I: @studio_fidele
+33 1 48 03 06 70		F: fidele.editions
for studio:	studio@	fidele-editions.com
for press:	editions@	