



METHODS OF ITERATING

WRITTEN RESPONSE

Risograph

Iteration II

Medium & Project chosen: Risograph

“Iteration I” inspired me to attempt to record the movement of the Risograph copy machine for *“Iteration II”*.

What’s unexpected?

By printing only with two colour drums, there’s no need for colour registration (which is very difficult or impossible with more than 2 colours with Risograph)

What do you understand better or different?

The printing colour order and the stencil movement.

1. Whichever colour drum is on the left – that will be the first printed colour. (You can switch colour drums around to see how the colour would be different)
2. The stencil can be moved up to 2cm
3. The machine has a skew and it’s almost impossible to align opposite corners of an A3. If you print artwork in the middle that’s possible thought. The further out to corners the more difficult.
4. If you put an object to “scan-to-print” or “photocopy” – you have less control over colour output than if you create your own file.

What kind of output favours? And what relationship does it have to graphic design?

This machine is made to create duplicates. That’s its purpose, even if it creates imperfect copies.

While exaggerating the move of colour drums in *Iteration II* it occurred to me that I could create a unique piece of artwork by duplicating a design over and over on to the same sheet of paper rather than other pieces of paper. This could create a unique output difficult or impossible to replicate.