



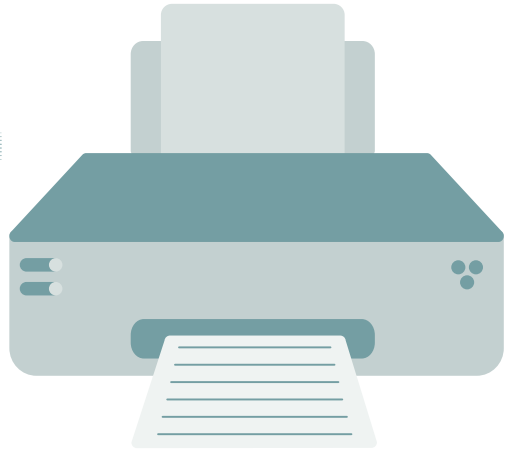
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RIS MAGAZINE



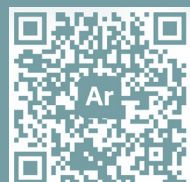
CALIFORNIA POLYTECHNIC STATE UNIVERSITY
TECHNICAL ASSOCIATION OF THE GRAPHIC ARTS

ARTICLE 5



5

RIS MAGAZINE



RIS MAGAZINE

Von G. Balanon

Risograph printing is not often discussed when it comes to the print world. What is it? How can creatives utilize it to its fullest potential? There is an opportunity to inform more about Risograph printing through the design of Ris Magazine—a fictitious online magazine. Ris Magazine teaches Risograph printing practices as well as features artists, stores, and creatives in the Riso world. For this project, my goal was to create a branding style guide, a functional website, and an Instagram feed promoting stories from the website.

OBJECTIVES

1. Project Management
 - Create a project plan with strict deadlines
 - Follow the requirements of the course schedule with activities and milestones
2. Website Design
 - Demonstrate and develop technical skills of Squarespace to create a functional website
 - Branding Design
3. Ensure branding is cohesive with color palettes, fonts, and overall look throughout the website
 - Demonstrate and develop technical skills in Adobe Suite

RESEARCH AND INSPIRATION

Case Study – Redesigning the website for ‘The Intersectional Feminist’

This source gave invaluable insight into redesigning the Ris Magazine website. Since this study focused on creating a more engaging experience with their magazine readers, while educating first-time readers about the breadth of topics they specialize in, I found it significant in what I wanted to do with the redesign. A strength I wish to include in my website redesign is figuring out the high-level problems on the website that can be fixed—specifically the confusion of brand identity. I want to make sure a cohesive brand identity is created in order to step forward into the website redesign especially since it made ‘The Intersectional Feminist’ redesign successful. A weakness I found was including user testing when it came to the final product. I didn’t realize this step was an important stage in the process since it made them relook at the design from the user’s perspective & further refine the website. I plan to also implement user testing to ensure I get user feedback on the redesign.

Case Study – Riso Workshop

This case study helped me envision what I can do to promote the online magazine. Since this workshop also works with Risograph printing, I found it very relevant to the way the promotional material can be designed. A strength I found was the simple branding that allows the promotional material to go through a simple color variation. This can really help with creating a dynamic feed and making sure events and stories



displayed vary. A weakness I found was the use of simple animations throughout the social media posts. This can really draw user attention to the Facebook and Instagram platforms and I didn't think about including them from the beginning. I will for sure find a way to animate some of the text on the website as well as social media posts to draw user attention.

Newspaper – *Arts community grows for some 'silenced voices'*

This newspaper article is about Palabras Bilingual Bookstore and Wasted Ink Zine Distro and how they have become safe spaces for historically marginalized communities in Phoenix. Wasted Ink's Roosevelt location, has a Risograph zine collection that aims to represent marginalized voices such as that of BIPOC, LGBTQIA+, disabled and chronically ill, and neurodivergent creators.' Through community space, they have been able to host writing and art work-shops, and readings and will have a garden to grow produce. This article helps promote the community aspect of Ris Magazine where the promotion of these stores and spaces can be highlighted throughout the digital magazine.

Case Study – *Consulat*

This presentation shows the identity of the Consulat—a company whose mission is to support Photographers and Directors and to team them up with the best. The overall usability of this site is again like a physical printed magazine. The concept of a place where creatives can be paired is similar to how Ris Magazine will promote creatives and artists. The grid of photos presented is appealing and the headers for each subpage are consistent with a mix of serif fonts for important words and a skinny sans serif font for less important words.

Case Study – *The definitive guide to making a digital magazine*

This study dives into how digital magazines are making a comeback through higher-quality content published online. It covers the different digital magazine mediums there are from apps, Kindle e-magazines, or CMS. It gives tips on how to make a successful digital magazine by making the type easy to read, including interactive elements and infographics, embracing quality, animating stories, working with templates, and automating. Overall, this study's guide will help with the creation of the SquareSpace site and give tips on successfully creating a digital magazine.

Trade Journal – *Riso and shine: the colourful world of the Risograph*

This trade journal covers Candice Jezek—the owner of Dream Press in Cape Town. It expands on how Risograph printers, which are made of upcycled plastic using soy-based Riso ink, are increasingly used by a niche worldwide collection of artists, printers, and designers to create distinctive products. Furthermore, Dastgir includes how much artists are selling their Riso prints and how they are successfully collaborating with other artists to promote their art. This journal helps showcase the community aspect of Riso printing. This can be translated through Ris Magazines' community-oriented magazine and its potential of promoting artists and Riso presses.

Article – *RISO BAR Brings Together Printing Enthusiasts With a Cause*

This article covers how a RISO BAR—a shop that promotes community events and sells local Riso art in Dallas—navigated the pandemic. It also gives a brief background of the Risograph printing world and its niche audience. Similar to the previous journal, this article helps articulate how Riso printing creates communities that Ris Magazine can promote through the website.

Case Study – *News Website Redesign*

This source presents the process of creating the website for the online arts and culture magazine Aesthetica. It includes before and after photos of grid setups for the website. It utilizes similar branding to the Ris Magazine look with sans serif body text, serif headings, and red text. Its usability is similar to a physical printed magazine with an emphasis on photography and respected columns and grids.

Case Study – *Paradise*

This presentation showcases the visual identity of PARADISE—a new-age production company that thrives on a connection by exploring novel modes of storytelling. The creation of the website design along with the consistency of visuals on the poster helped define this new production company. The poster's grids are emphasized throughout the mockups. This website utilizes a lot of white space and emphasizes the company's photos/stills.

Case Study – *An Intro to Risograph Printing*

This study dives deep into what Risograph Printing is and how to start one's own Riso print. Burke covers the perks of environmentally friendly inks Riso uses and how this unique process can be used for a multitude of print mediums—books, zines, art prints, posters, flyers, business cards, tags, menus, postcards, greeting cards,



calendars, LP record inserts, boxed card sets and more. This study will help with the learning aspect of Riso printing on the website.

BRAND STYLE GUIDE

ABOUT

I started off with the copy for the brand’s ‘About’ section. This included the mission statement, a description of the magazine, and the purpose of Ris Magazine.

LOGOS

The primary logotype consists of the name of the magazine in the font Meno Banner Condensed Italic. The “Ris” is replaced with our Ris graphic. The primary logotype is to be used at 100% opacity at all times, with no exception. It should be used on light-colored backgrounds—such as Ivory. It should be instantly recognizable, so consistency is essential.

The secondary logotype consists of the name of the magazine in the font Meno Banner Condensed Italic without the Ris graphic. The secondary logotype is to be used at 100% opacity at all times, with no exception. It should be used when the primary logotype cannot be used throughout the website. In addition, it could be used as a reverse logotype.

The minimum sizing for the primary logotype differs from the secondary logotypes. There is no maximum sizing for any version of the logotype. The primary logotype should have a minimum height of 55 pixels and a minimum width of 184 pixels. The secondary logotype should have a minimum height of 28 pixels and a minimum width of 184 pixels as well.



Figure 1 Primary logotype



Figure 2 Secondary logotype

COLOR PALETTE

The primary color palette consists of Crimson Red and Ivory White. Crimson Red represents the attention-grabbing effects of risograph printing. It is used for headings and as an accent color. Ivory White represents clarity and balance. It is primarily used as a background color.

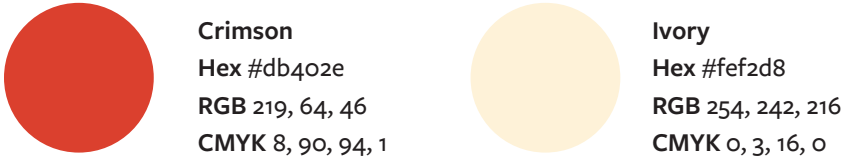


Figure 3 Primary color palette

The secondary color palette consists of Charcoal Gray and Canary Yellow. Charcoal Gray represents strength and is primarily used for body copy. Canary Yellow represents optimism. It is primarily used as an accent color and a contrast for imagery.

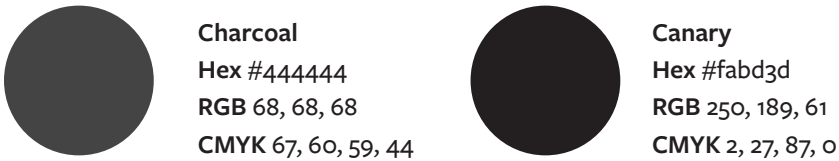


Figure 4 Secondary color palette

TYPOGRAPHY

When setting type, establishing a hierarchy is important. Specific sizes are not outlined in this example but try to maintain the relationship between these fonts and weights for various levels of copy.

1. **Headline** Meno Banner
Condensed Semi-Bold
2. **Standfirst** Copy Neue Haas
Grotesk Text Bold

3. **Byline Copy** Neue Haas
Grotesk Text Roman
4. **Body Copy** Neue Haas
Grotesk Text Roman
5. **Accent Text** Meno Banner
Condensed Semi-Bold Italic

IMAGERY

Images should be edited to include a duo-tone of our Crimson Red and Canary Yellow palette. A grainy effect and riso-like overlay should be included for consistency purposes. Images should not have poor resolution—anything less than 72 PPI. If text is to be included on top of the image, utilize a black overlay set to multiply at 65% opacity for contrast.



Figure 5 Imagery

WEBSITE DESIGN

SITEMAP

I started off the website redesign by mapping out the navigation of the site and found online articles relevant to the magazine's purpose. Everything is linked through the homepage and trickles to the learn, feature, artists, and about pages.

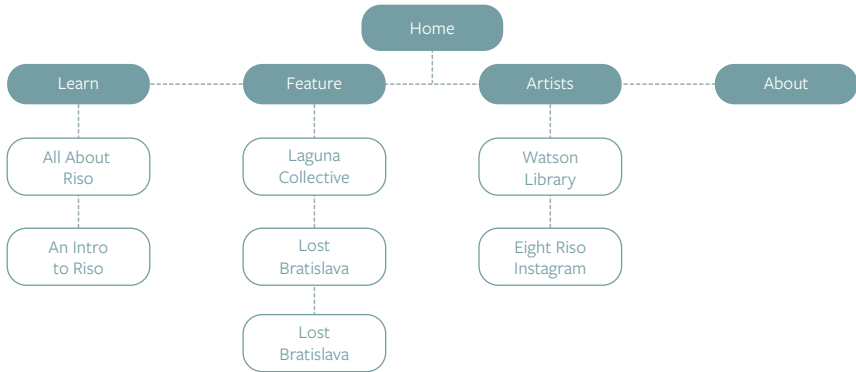


Figure 6 Sitemap

WIREFRAMES

I then sketched out wireframes of each page. Since the learn, feature, and artists pages are all similar compilations of stories, I grouped them together. Included in the wireframes are how the story layouts would look as well as the about page.

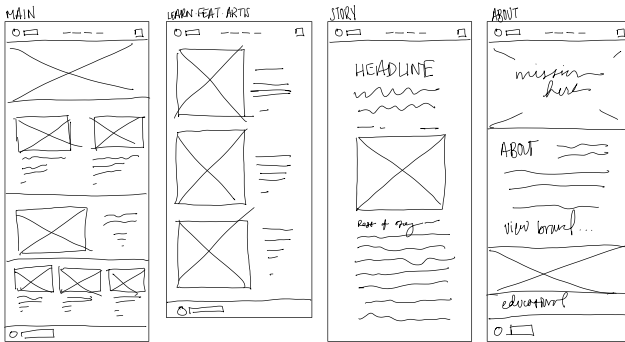


Figure 7 Wireframes

COLLECTION OF ARTICLES

I then compiled the articles and downloaded relevant photos to be edited later. I also adjusted the copy for some of the articles to fit in with the magazine's purpose. Each article's credit is provided throughout the site and I made it clear that the use of these articles is for educational uses only.

EDITING PHOTOS

Once I compiled all the article images, I edited the thumbnail images with Adobe Photoshop. I edited each photo to include a duotone effect with a slight grain texture.

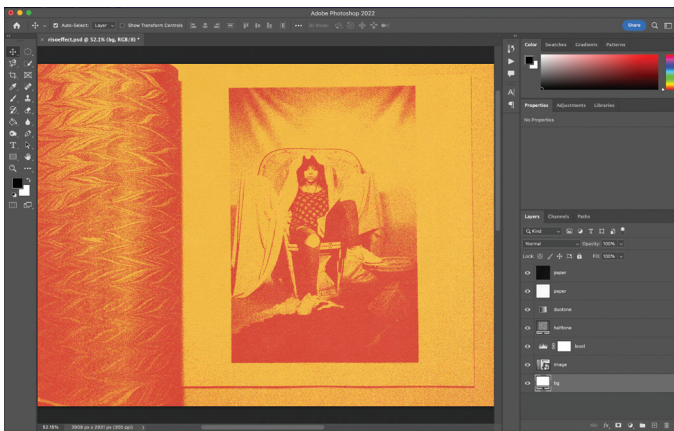


Figure 8 Instagram mockup

DESIGN

Once all the assets were ready, I put them in Squarespace. I adjusted the copy, edited the site type styles, created a gallery, and edited all the small details throughout the site.

USER TESTING

Once I finished the functional site, I user-tested it with three people. As I was user testing, I included feedback on a note template on Figma to compile user stories. I grouped these notes on things I had to do, might do, and not do. I also placed the notes on a scale of how easy or difficult it was to implement as well as if they barely improved or tremendously improved the user experience.

FINAL EDITS

Finally, I implemented the feedback from user testing. I adjusted the spacing for certain areas, adjusted the type styles, removed unnecessary periods or text, and implemented the open-in new tab feature in the photo gallery.

SOCIAL MEDIA INSTAGRAM FEED

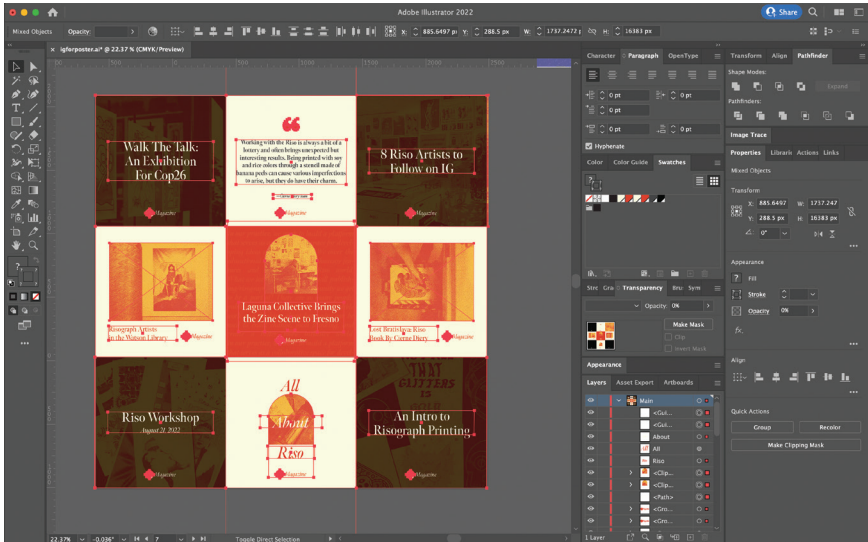


Figure 9 Instagram mockup

PROTOTYPE

I started off the Instagram social media expansion by designing a 3x3 grid for 9 posts on Adobe Illustrator. Next, I used Adobe Express to animate some of the posts. I brought assets from the Illustrator file into the app and used the animation feature. I exported the animated posts and created a prototype of the Instagram feed utilizing Adobe InDesign's publish online feature.

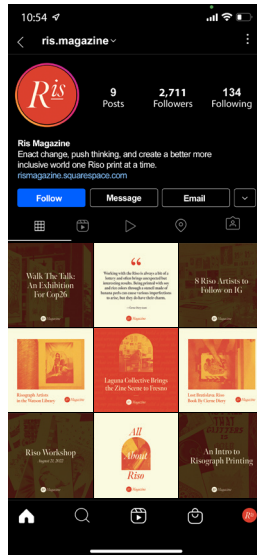


Figure 10.1-10.2 Instagram prototype

REFLECTION

Throughout this project, I felt confident about making deadlines and keeping a good pace of what I needed to get done week by week. Previous project design experiences with campus organizations reassured me that I could adjust deadlines as well as pace myself depending on how busy each week would be. The overall project gave me a deeper understanding of Squarespace—which will translate into website/portfolio creation in the future.

Overall, I'm really proud of how this project turned out. I enjoyed expanding my knowledge of the Adobe Suite and learning about the Adobe Express app. This project was a good exercise in applying what I've learned during my time in the Graphic Communication department and on-campus organizations.

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ABOUT THE AUTHOR

Von G. Balanon

Von Garcia Balanon (he/they) is a multidisciplinary designer based in Fresno, CA. They graduated in June 2022 from California Polytechnic State University, San Luis Obispo with a B.S. in Graphic Communication, and a concentration in Design Reproduction Technology. Passionate about uplifting marginalized voices and community-oriented products, Von created Ris Magazine to explore and promote the full potential of Risograph printing.

