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Servicing Australia with PRINT GOCCO & RISO ScreenMaster for over 25 years.

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For Product information and applications – www.nehoc.com.au

PG-11 Operation Manual – Australian Edition

Congratulations on your purchase of a PG-11, the finest PRINT GOCCO machine ever produced. The PG-11 is a new generation PRINT GOCCO with more features and capabilities to increase the speed and ease of printing, whilst continuing to provide a simple, cost effective GOCCO printing method.

Australia is the only country to supply PG-11 outside Japan, hence the machine is in Japanese domestic factory pack, however this manual will quickly have you printing to the machines utmost capabilities – be that single plate prints, multi-plate printing or process colour printing.

The adjustable Pad Table, Paper Guide, Master Holders, Spring Loaded Pad Table and many other NEW features enable you to achieve professional printing results without the professional costs – PLUS diversify into great new printing fields such as Exlibris Art Prints and Process Colour Printing.

Please be sure to read the complete manual, so you may understand and benefit from the functions of the PG-11.

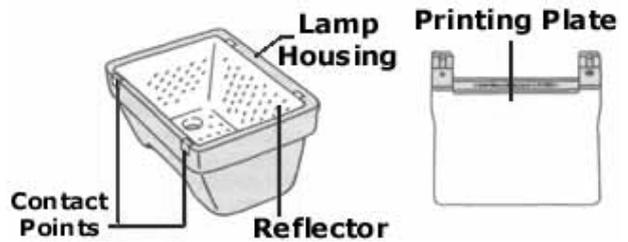
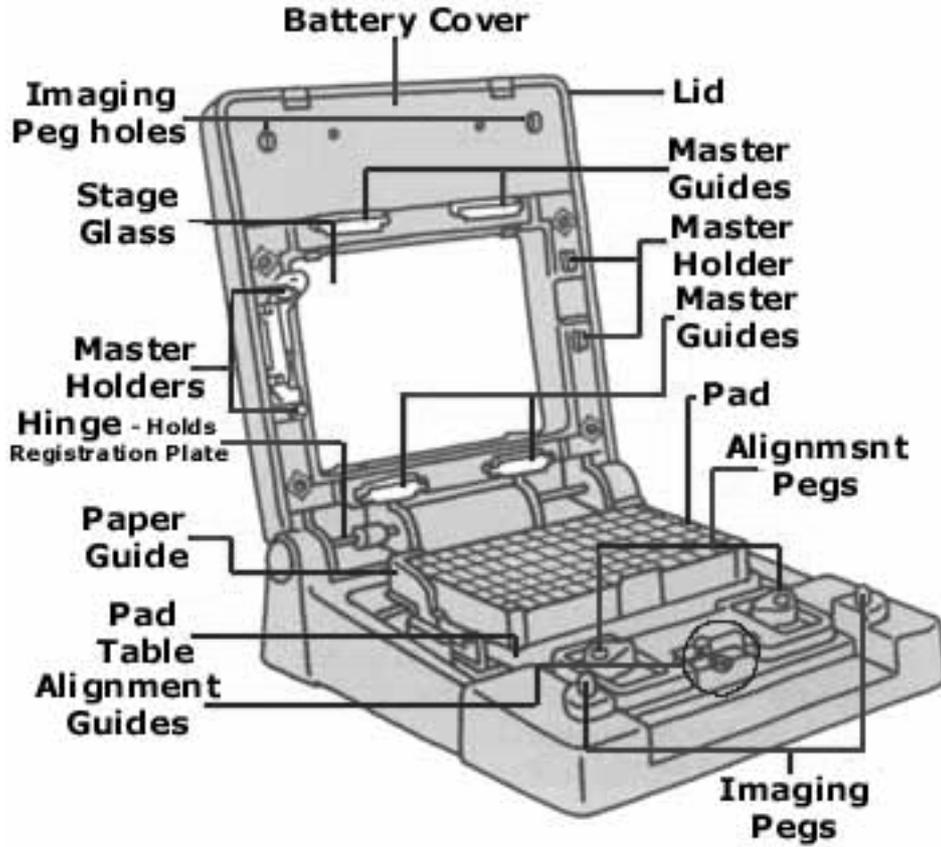
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Please complete and return your machines Warranty Form at your earliest convenience to validate your machines warranty.

Section 1-1

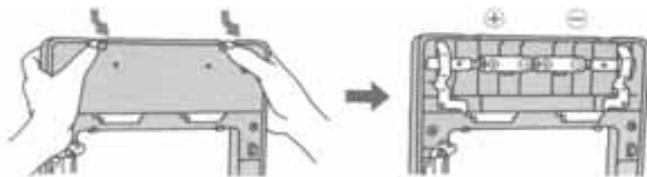
Understanding your PG-11 Machine



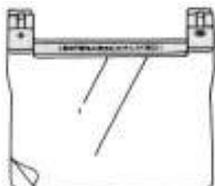
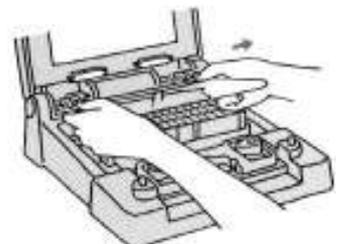
Section 1-2

Getting Started

- Insert your batteries into the handle by removing the Battery Cover

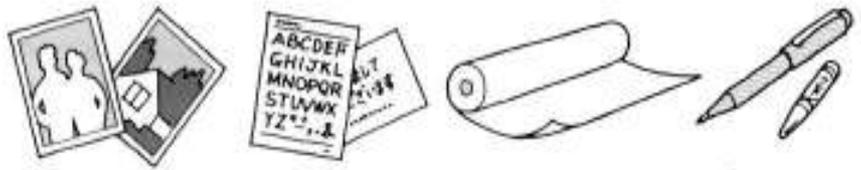


- Remove the Printing Plate from the machine by gripping the plate close to the hinge and pulling.



- Remove the plastic coating from the Printing Plate ready for use.

ARTWORK for PG-11

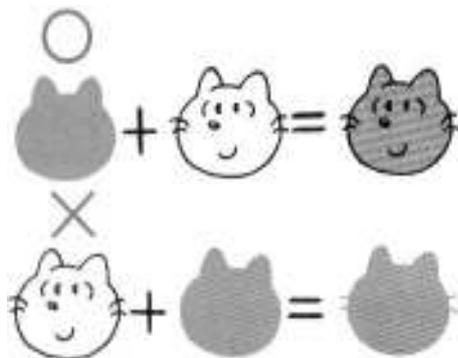


PG-11 operates on the same artwork principles as the remainder of the RISO range – **ALL ARTWORK MUST BE CARBON BASED** – this being either . . .

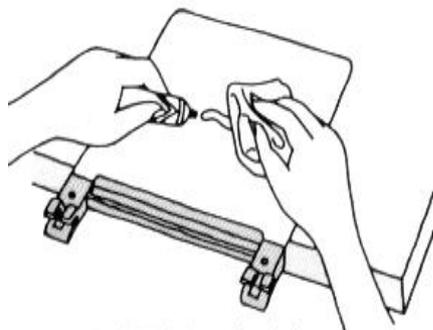
1. A simple photocopy – ensure it is carbon based.
2. An off set printed piece of artwork with carbon ink or RisoGraph copier print – carbon ink
3. Hand drawn artwork with RISO carbon based artwork pen.
4. Computer Laser print

For these examples we will use the off set carbon artwork prints supplied in the PG-11 Kit. For further information on the use of other types, see the information sheet Artwork Types and Preparation or visit the TRAINING section of the web site – www.nehoc.com.au.

Printing in order/ Registration Plate maintenance



- Its important to layer your prints in a good printing order so as the first layer is not lost when the remaining layers are printed - unless this is desired of course.
- When printing a background/ foreground style of print (as with the snowman example) it is often best to print the background first so as any little overlays are covered by the second (outlining) print.
- When printing 'Full Colour' Process Designs – use the order as noted in the 'Full Colour' Designs book (S-306). This is usually Cyan (1st), Magenta (2nd) & Process Yellow (3rd)

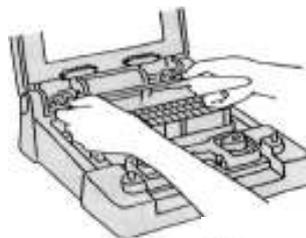


- Use ONLY RISO OK CLEANER to clean the ink from your Registration Plate – other solvents will cloud the Registration Plate and transfer to the Print Masters (having an adverse effect) with their next use.
- When HM Ink has dried or been left on for extreme periods of time – apply a good amount of RISO OK CLEANER over the ink and allow to sit for 1 minute. Using a soft cloth/ tissue wipe the Registration Plate clean – the ink will lift off as normal.

Section 2-1

Imaging your artwork in the PG-11

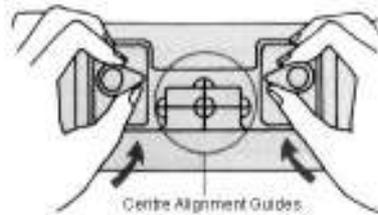
1. Remove the Printing Plate from the machine.



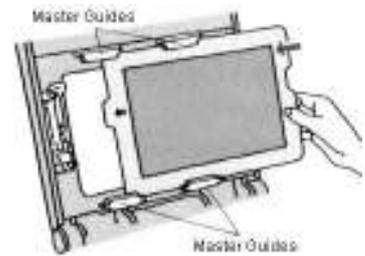
2. Release the Alignment Guides on the pad table.



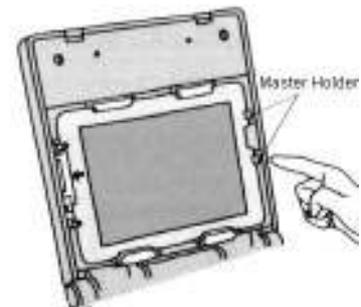
3. Center the Alignment Guides to the 'Home' position.



4. Insert Print Master from right to left, ensuring the Print Master slides under Master Guides at top and bottom.



5. Lock Print Master into position by releasing pressure – Print Master will slide slightly right – check the Print Master is under Master Holders at left & right.



Don't forget that when using photocopies as your artwork – PLACE THE BLUE FILTER behind the Print Master when inserting into the Stage Glass.

6. Place a blank card onto the Pad Table.
➤ This will protect your Pad Table and ensure the artwork remains attached to the Print Master once imaged.



7. Lay you artwork on top of the card – ensure it is correctly aligned against the Paper Guide.

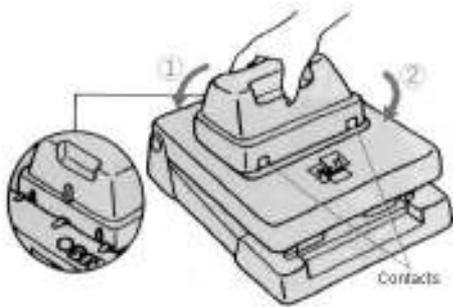


8. Close the lid and view the artwork through the stage glass – open and re-align if necessary.
➤ The design area MUST be inside the border of the Print Master



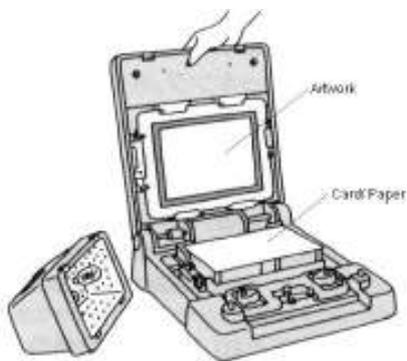
9. Insert Print Lamps into the Lamp Housing by lowering and twisting until they are locked in place.
➤ For best results, rub the base of the Print Lamp onto a piece of paper/ card beforehand to create a clean contact point.





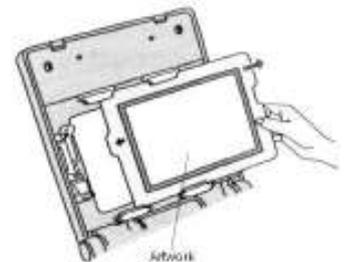
10. Replace the Lamp Housing into the machine, ensuring that the contact points are towards the front – the rear will line up with the markings, as shown right.

11. Place both hands on the front corners of the machine and press downwards with the palms of your hands in a quick motion, until the handle combines with machine – the machine will flash – hold the handle down for 2 seconds or until the lamps stop cracking (3-5 seconds max).



12. Remove the Lamp Housing – **CAUTION** the lamps will be hot – and place face upward so the excess heat may freely escape.

➤ Open the lid of the machine to reveal your artwork now adhering to your imaged Print Master your design is imaged.



13. Remove the Print Master from the machine by gently sliding left and lifting over the Master Holder on the right.

➤ Slide the Print Master out to the right – keeping the artwork attached.

Section 2-2

Inking your Print Master

1. Open the Print Master and fold the plastic cover underneath.



2. Apply ink in your desired colours over the design area, in between the ink blocking.

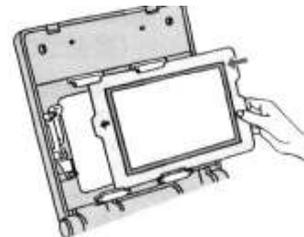


3. Replace the plastic cover over the Print Master, as shown right.

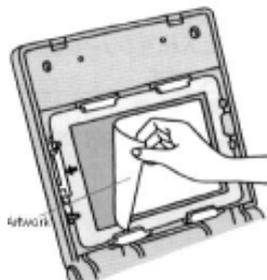
Section 2-3

Printing with PG-11

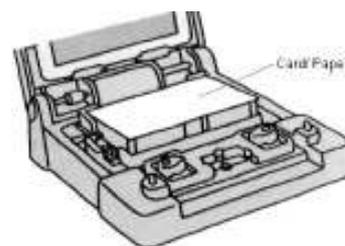
1. Re-insert the inked up Print Master into the PG-11.
 - Slide R>L under the Master Guides & locked in place with the Master Holders.



2. Gently peel the artwork off the Print Master.



3. Place a piece of card/ paper onto the Pad Table.
 - NB – The Pad Table should be in the same place as when the Print Master was imaged.



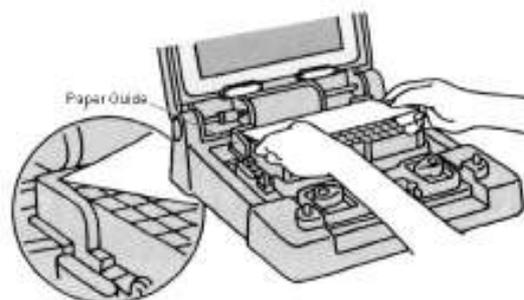
4. Lower the lid of the PG-11 and place your fingers on the outside edges.
 - The best way to gauge the correct pressure to use when printing is by noting at what pressure the ink in the Print Master **STOPS** spreading.
 - Too much pressure will result in bleeding/ smudging/ less prints before re-inking
 - Too little pressure will cause light spots/ patches/ faint prints/ fading/ etc.



5. Raise the lid and check your print.
 - Check the alignment.
 - Check the ink coverage – to ensure all areas were inked.
 - Check for spotting/ blocked areas – use correction fluid where necessary.

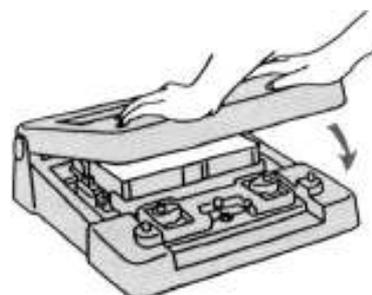


6. Insert card/ paper into the PG-11 using the Paper Guide to register for each print.



7. Continue your print run – using the Card Racks to dry the prints.

- Card Racks will stop smudging and help storage/ movement of wet prints.
- Card Racks allow you to maximise the workspace around you and print quicker by simplifying your printing – no time wasted placing each print down in succession on a board/ table/ etc – straight into the Card Rack for EASY PRINTING!



Artwork Separation & Preparation



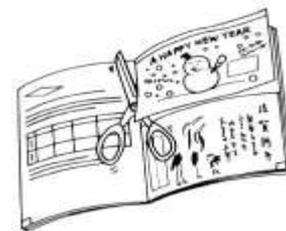
The artworks used in the following examples are actual designs located in the PG-11 pack artwork book.

These pieces are offset printed artwork, and DO NOT require a blue filter when imaging. Simply ensure the artwork is dry.

Other pieces of artwork, separated into multiple pieces, can be obtained from computer, artwork books or by hand drawn.

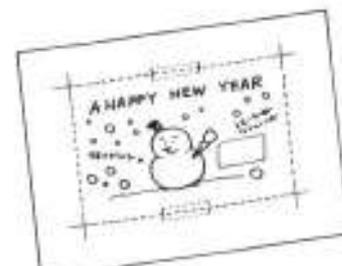
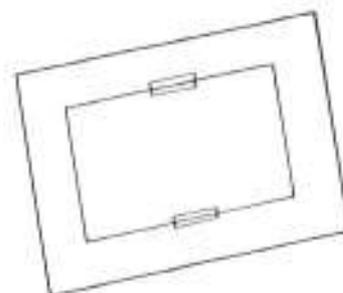
There is a variety of colour separated artwork in the PG-11 pack for your use (Page 13, 15, 17/19, 21/23, 25-27, 29/31).

- Cut the design from the book along the border



How to create an additional colour separation from one piece of artwork

1. Tape a piece of card, the same size as your original artwork (also within Print master imaging size), onto a piece of white bond paper/ tracing paper and mark the corners and edges with blue pen, pencil or a marker that can be erased/ will not photocopy.
 - This will provide you the maximum area allowed for your design
2. Tape the design you wish to make a further colour separation for, behind the paper - within the marked outline.
3. Trace the outline of your design underneath and then fill in the bulk of the area to create the second (background) piece of artwork.
4. Cut out the design around the markings made on the paper.

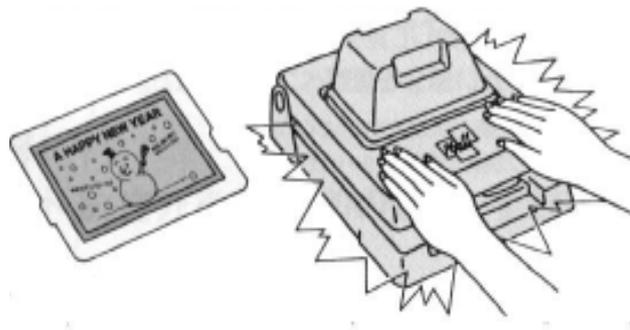
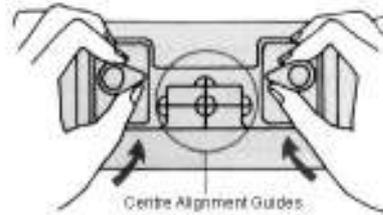


You have now created a second piece of artwork from your original design - a background/ underlay to enhance your design.

Section 3-2

Imaging Both Pieces of Artwork to Create Two Print Masters

1. Set the alignment guides to the center 'Home' position.
2. Image the first piece of Artwork onto the Print Master, **as per section 2-1**, and repeat the process for the second piece of artwork.
 - Remember – When using this example you may have two different types of artwork (one an offset print from the artwork book – the other a photocopy or carbon pen)
 - Ensure that each piece is imaged in accordance with its artwork type ie Blue Filter for photocopy/ no Blue Filter for offset print.



Section 3-3

Inking the Print Master

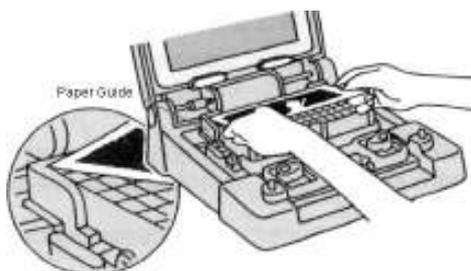
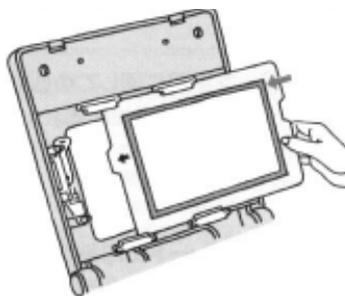
- The inking procedure is as per **section 2-2** detailed earlier.
- Don't forget to visualise how the colours will look overlaid – as some darker colours printed over the top of light colours will simply block out the design below.



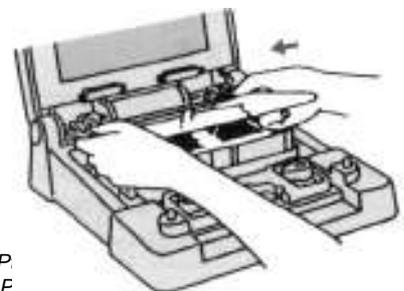
Section 3-4

Registering and Printing Two Print Masters

1. Insert the FIRST Print Master into the PG-11.



2. Gently peel the artwork from the Print Master and place onto the Pad Table, using the Paper Guide to align.



3. Insert the Registration Plate into the PG-11, by firmly clipping onto the metal bar running through the machine.

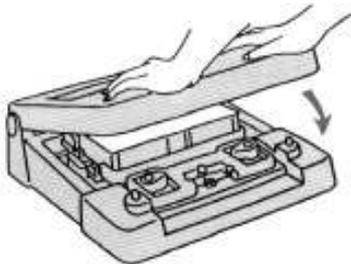
4. Perform a standard print with the PG-11, as previously instructed in Section 2-3.



5. Lift the Lid of the PG-11 and gently peel off the Registration Plate from the back of the Print Master - it will stick because of the wet ink. Lower the Registration Plate over the Pad Table and loosen the Registration Guides.



6. Adjust the Pad Table as necessary to align the print on the Registration Plate with the artwork underneath. Once you have aligned your design, tighten the Registration Pegs.



7. Remove the Registration Plate by grasping on the front corners – closest to the metal bar – and pulling.
 ➤ NB: Pulling from the front edge may result in the eventual breakage of the Registration Plate.

8. You may now commence your first print run.

➤ Card Racks will stop smudging and help storage/ movement of wet prints.

Card Racks allow you to maximise the workspace around you and print quicker by simplifying your printing – no time wasted placing each print down in succession on a board/ table/ etc – straight into the Card Rack, EASY PRINTING!



Section 3-5

Printing a Two Plate Print

- Two Separate Pieces of Artwork / Print Masters

Two-plate printing is extremely easy – it is simply one print placed over another, using two separate pieces of artwork and two Print masters. The picture below graphically displays the first print (background) plus the second (snowman outline), resulting in the final print.



Using the printing example in Section 3-4, the second Print Master is inserted into the PG-11 and the artwork removed ready for printing. *(continued next page)*

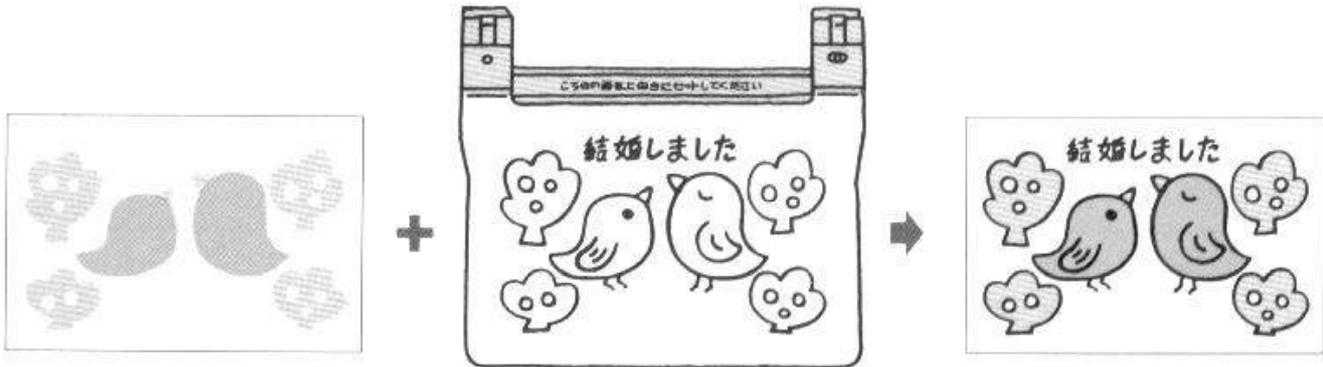
- Instead of placing the artwork on the Pad Table for registration purposes – place a copy of the first print underneath the Registration Plate.
- Print the design onto the Registration Plate and register by loosening the Alignment Pegs, adjusting as necessary and tightening the Alignment Pegs.

Section 3-6

Printing a Three Plate Print

– Three Separate Pieces of Artwork / Print Masters

As with the example detailed above, a three-plate print simply involves the addition of a new piece of artwork and a third Print Master.

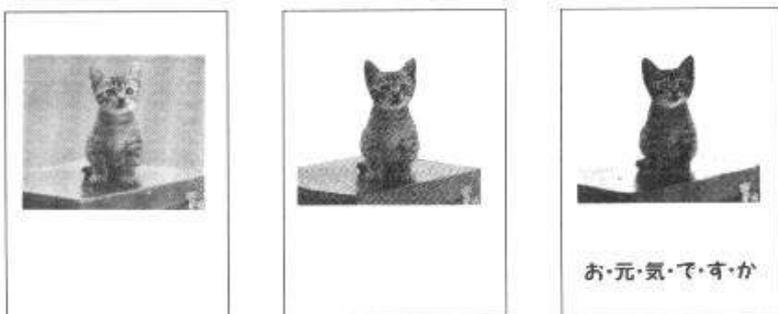


- The first print in the sequence above has already had print 1 & 2 performed (taking it to the same stage as Section 3-5).
- The Registration Plate displays the third print in the series, which is to be printed on top of the combined (1 & 2) print, completing the design.
- The print on the right shows the three prints overlaid to form the completed design.

Section 4-1

Artwork for ‘Full Colour’ Process Printing

Artwork can be obtained from either Design Books ie “Full Colour’ Design Book or from a computer with a good quality graphics program - which allows you to print in colour separation (CMYK)



For our examples we shall use artwork from an offset printed design book such as RISO produce (S-306).

- There is artwork included in your PG-11 Pack – Pages 21/23, 25/27 & 29/31.

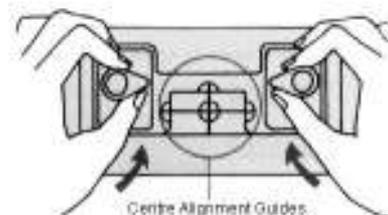
Using this artwork, the colour design is separated into 3 pieces of artwork – Cyan, Magenta & Yellow.

Note – Black (K) is not included in these examples, however when obtaining artwork from computer, black will also be printed unless black level is set to 0%.

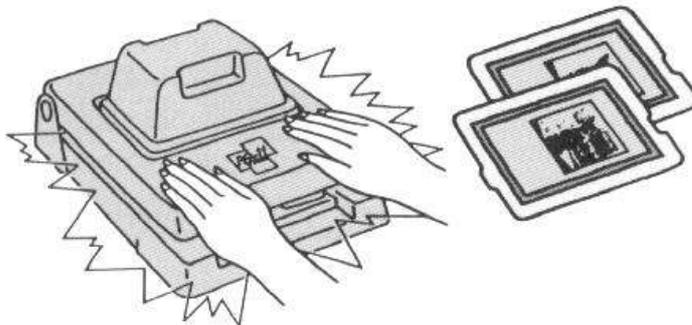
Section 4-2

Imaging the Print Masters

1. Center Alignment Guides on the Pad Table.

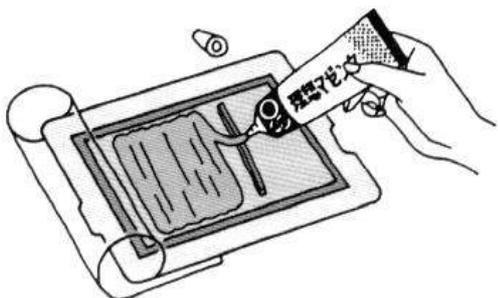


2. Image the three separate pieces of artwork onto three separate Print Masters.
 - Keep the Registration Guides centered at all times.



Section 4-3

Inking/ Printing the First Print Masters

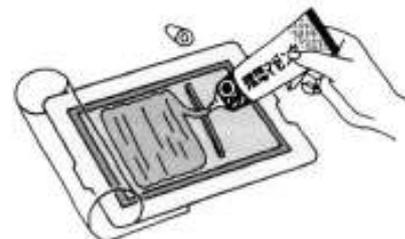


1. Place Ink Blocking around the design area (to maximise print run and save ink wastage).
 - Ink the screen in the required colour – as determined by the numbering/ coding of the design book (generally Cyan for the first print)
2. Once the Print Master has been inked, return to the PG-11 and begin the first print run - **as outlined in section 2-3**

Section 4-4

Inking/ Printing the Second Print Masters

1. Place Ink Blocking around the design area (to maximise print run and save ink wastage)
 - Ink the screen in the required colour – as determined by the numbering/ coding of the design book (generally Magenta for the second print)

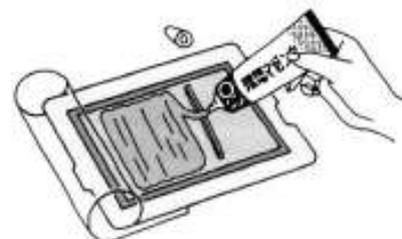


2. Once the Print Master has been inked, return to the PG-11, insert the Registration Plate and align the second print - **as outlined in section 3-4 & 3-5.**

Section 4-5

Inking/ Printing the Third Print Masters

1. Place Ink Blocking around the design area (to maximise print run and save ink wastage)
 - Ink the screen in the required colour – as determined by the numbering/ coding of the design book (generally Process Yellow for the third print)

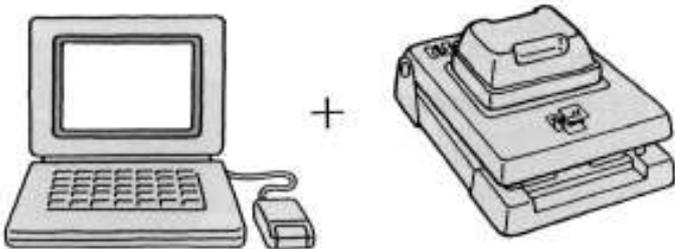


2. Once the Print Master has been inked, return to the PG-11, insert the Registration Plate and align the third print - **as outlined in section 3-4 & 3-6.**



The overlay of all three prints will finalise your design and produce a ‘full colour’ print – unachievable on any other PRINT GOCCO system.

- **HANDY HINT** – When registering full colour prints, the design will form a series of miniature circle patterns in which the ink prints. Use this circular motion to align the second and final print.
- Edges of the design or a single feature also help with registration – by concentrating on a set area the remainder of the design will naturally register.



Computers & PRINT GOCCO are a perfectly match - Laser prints are a good clean source of artwork.

- When using a laser print, be sure to Clean-Up the design and use a blue filter (as the carbon content is very strong), to avoid carbon sticking in the screen.

More Information and support on the Internet

- PG-11 Machine support – Products section
- PG-11 Applications and ‘how to’ support – Training Section
- PG-11 print samples and Process Colour printing – Art Gallery Section

Your PG-11 machine is also ideal for EXLIBRIS and Shin Kohanga style art prints (examples in Art Gallery), which enable you to enter the Shin Kohanga and RISO ‘Card’ Competitions. Details are available in the Competitions section of the NEHOC web site.

www.nehoc.com.au

TO VALIDATE YOUR MACHINES WARRANTY YOU MUST COMPLETE AND RETURN THE WARRANTY FORM

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