



**Pin Press User Guide | January 2015**

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### **Written by**

Susan Rostow, Inventor of Akua Inks & Accessories

### **Co-writes and Copy Edits**

Brittany Kleinschnitz and Christina Pumo

### **Photography and Design**

Christina Pumo and Brittany Kleinschnitz

## PREFACE

*Writing instructions for a creative thinker is a challenging task. I wonder, “How can I cover so many printmaking possibilities and variables in just a 14 page booklet? Will I be able to help the wide range of personalities who flip these pages looking for the answers on how to pull a successful print with the Pin Press?” Then, I remember that printmakers are problem solvers and will understand that the information in this user guide is intended to be used as a starting point. I am certain you will contribute your own innovations and discoveries. Pick up your Pin Press and roll with it!*

- Susan Rostow, Inventor of Akua Inks & Accessories

# The Akua Pin Press



*The Akua Pin Press, received the “Best New Product” Award at the International Art Materials Trade Association Conference in 2011.*

It is a common misconception that one needs to make a large investment in equipment in order to create high quality prints. The Pin Press offers high performance at a fraction of the cost of a traditional press and mobility that allows you to create prints wherever you want to go. The Pin Press’ ergonomic design allows artists to minimize impact on the body and provides an ideal storage solution when the Press is not in use.



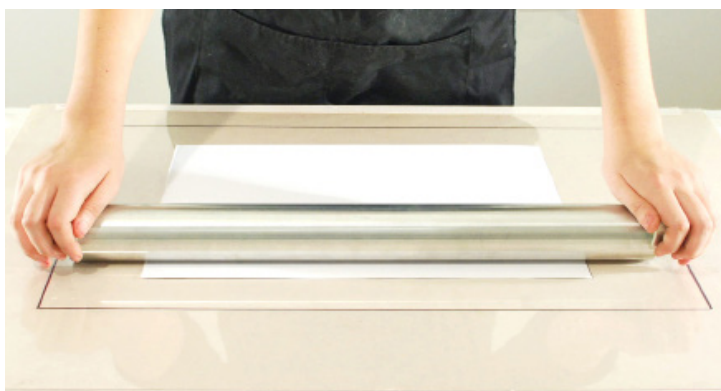
The crescent-shaped handles swivel and act stand when not in use.



Rest the palm of your hands on the flat side of the crescent-shaped handles when printing.

Less pressure is required when printing the surface of the plate (e.g. monotype), as opposed to printing the depths of the plate (e.g. an intaglio/etching) which requires the pressure of an etching press. Therefore, the Pin Press is an ideal tool for all monotype techniques. Additionally, great results can also be obtained from incised plates (e.g. for drypoint printmaking) this is because the burr of the drypoint holds the ink.

# USING THE PIN PRESS



*Using the Pin Press requires the right balance between the amount of ink applied to the plate, the character of the paper, and the amount of pressure applied.*

## **Press Beds**

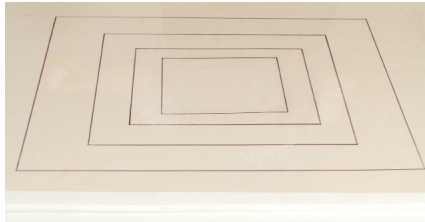
A heavy glass tabletop is recommended for use with the Pin Press. If one is not available, a tempered glass surface ( $\frac{1}{4}$ " thickness or greater) for successful printing is recommended, as surfaces like wooden tables, laminated surfaces and Plexiglas® do not always provide a consistently flat surface. To check to see if a surface is flat, lay your Pin Press down flat on the press bed. Next, take a sheet of paper and try to insert the paper between the press and the glass surface. If the paper slips through, there is a dip in the glass. Flip the glass over and check again. For optimum leverage, place the glass on a table slightly lower than hip level.

## BEFORE YOU BEGIN



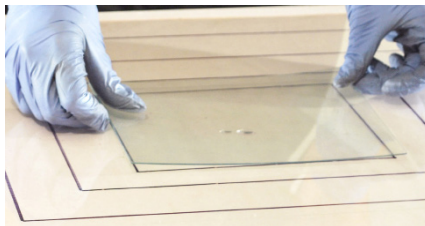
Lay the Pin Press down so the roller lays flush to the press bed surface to check for flatness.

## REGISTRATION



For quick and easy registration, place a registration template under the glass. Standard paper sizes were used (5x7, 8x10, 11x14, etc.) to create this template. Line up your plate with the appropriately sized outline and then do the same with the paper, laying it on top of the plate.

## KEEPING YOUR PLATE IN POSITION

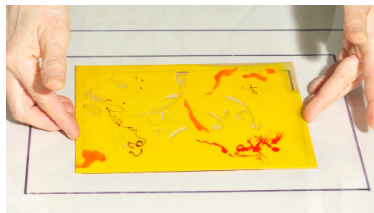


When positioning your plate, add a drop or two (depending on the size of your plate) of water underneath the printing plate. The water will prevent the plate from moving. Be careful not to add too much water as it can spread under pressure and possibly stain the paper margins.

# STEPS:

1. Once you have created your image, place the plate on a level surface.

*NOTE: Tempered glass is recommended as a press bed. Press bed shown with registration template.*



2. Lay your paper onto the plate.



3. Gently place the Pin Press on the center of the paper.



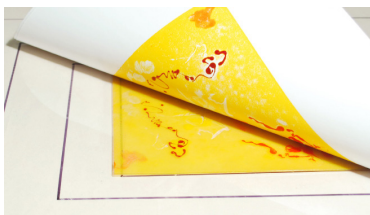
4. Using light pressure, place the palm of your hands on the flat side of the crescent-shaped handles. Do not hold onto the roller itself. Roll back and forth in small passes a few times to allow the paper and plate to stick together.



5. Apply more pressure with the roller. Roll completely off the edges of the plate from all directions (horizontally, vertically and diagonally) to ensure even coverage.



6. Lift and check a corner of the print before pulling the paper from the plate. To check the transfer, keep one hand lightly pressing the other half of the paper on the plate to keep the paper/plate registration.



7. Apply more pressure with the roller as needed.



8. After printing, rest the Pin Press on the flat side of both handles.

# **MATERIALS AND PREPARATION:**

- **Inks**
- **Modifiers**
- **Applicators**
- **Paper**
- **Plates**
- **Pin Press**



# SELECTING AKUA INKS



- soy based
- heavy body



- gum based
- fluid

## For Rolling Up

### **Akua Intaglio™ Ink**

Akua Intaglio Ink offers strong color density right from the jar with no modification for roll ups.

### **Akua Liquid Pigment™ Ink**

Akua Liquid Pigment without modification is too thin to print roll ups by hand. Mix with Akua™ Tack Thickener.

## For Brushwork

### **Akua Intaglio Ink**

If Akua Intaglio is too thick to brush, add a few drops of Akua™ Blending Medium to loosen.

### **Akua Liquid Pigment Ink**

For hand-printing with Akua Liquid Pigment, it may be necessary to add a drop or two of Akua™ Retarder to the ink.

## For Drypoint

**Akua Intaglio Ink** is recommended.

# MODIFIERS

## Release Agent

Use with Akua Liquid Pigment & Akua Intaglio. It has two purposes:

**1) Monotype Ghost Prints:** After printing a monotype there may be some residue of ink remaining on the plate. Release Agent can be used to print a second lighter version of the first print. Roll a thin, even layer of Release Agent on top of remaining of ink on the plate and print. Wait 3-5 minutes to print.

**2) High Shine with Akua Intaglio Metallic Inks:** Roll Akua Release Agent™ over the metallic ink that was applied to the plate. Wait 3-5 minutes and print.



## Transparent Base

Use with Akua Liquid Pigment & Akua Intaglio. Transparent Base is Akua Intaglio Ink base without pigment. Adding Akua Liquid Pigment to Transparent Base will thicken Akua Liquid Pigment and create new intaglio or relief colors. Adding Akua Intaglio ink's to this base will increase ink transparency. Transparent Base is light amber in color.



## Akua Mag Mix

(Also called "Akua Ink Stiffener")

Use with Akua Intaglio. Mix into Akua Intaglio Ink to add depth and stiffen the ink. It is white in color with a stiff consistency but dries clear. It is not suitable for Akua Liquid Pigment.





### Tack Thickener

Use with Akua Liquid Pigment. It thickens Akua Liquid Pigment for heavier roll-up applications for monotype and block printing. It is medium amber in color with a consistency similar to molasses.



### Extender

Use with Akua Liquid Pigment. Extender is used to thin Akua Liquid Pigment if it becomes too thick. It is not recommended for use with Akua Intaglio Inks. It is medium amber in color with a liquid consistency.



### Retarder

Use with Akua Liquid Pigment, not suitable for Akua Intaglio. Slows drying rate, acts as a release. A few drops in the ink are essential when printing on dry paper. Ideal for hot, dry or cold climates. It is a clear liquid.



### Blending Medium

Use with Akua Liquid Pigment or Akua Intaglio Inks. Use to thin the ink for brushwork, create wash effects or use as a resist for viscosity monotype. It is a clear liquid.

# NEEDLE APPLICATORS

The Akua™ Needle Applicator Set offers three styles of interchangeable tips that pair with the bellows bottles to create various types of lines and marks with Akua Liquid Pigment.


## Akua Needle Applicators for Akua Liquid Pigment


The small bellows bottle fits in the palm of the hand. With a gentle push, Akua Liquid Pigment flows from the bellows bottle through the needle tips. Refillable bellows holds 1 fl. oz. of Akua Liquid Pigment. Ink is sold separately.

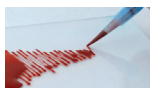


### Needle Tips

**Steel Angled Tips:** Sturdy 1/2" tip for precise detail. Available in fine, medium, and wide tips.

 **Plastic Straight Tips:** Super flexible 1/2" tip for very delicate detail. Available in the fine size.

 **Plastic Tapered Tip:** Rigid 1-1/4" for bold lines and selected areas of color. Available in wide size.



Steel Angled

Plastic Straight

Plastic Tapered

# PLATES

## SELECTING THE PLATE

While nearly any smooth, non-porous surface (e.g. acetate, mylar, acrylic, plastic-coated freezer paper, polycarbonate, copper, zinc, glass, wood, rubber, etc.) can serve as a plate, Akua Printmaking Plates™ are ideal for use with the Pin Press. Specifically designed for monotype and drypoint processes, Akua Printmaking Plates are made of 100%, crystal clear / no tint PETG plastic and their soft, malleable surfaces allow for easily-incised lines and a smooth transfer from ink to paper. Whatever plate you opt to use, please note that thinner plates (1/16" or thinner) are best for use with the Pin Press.



Creating a drypoint on an Akua Printmaking Plate



Rolling up on an Akua Printmaking Plate

# PAPER

For monotype and drypoint printing with the Pin Press, smooth, dampened printmaking paper such as Arnhem 1618® is recommended.

Certain papers can be printed dry depending on their characteristics.

## **DAMPENING THE PAPER IN A WET PACK (Light to Heavyweight Paper)**

**1.** Lay out a plastic sheet and place a piece of paper in the middle. Spray the entire sheet of paper with water using a spray bottle.



**2.** Dampen multiple sheets of paper by layering one on top of the other, spraying each time you add a sheet. Spray the top and bottom of the first sheet, followed by only spraying the top surface of each subsequent sheet. This allows the top of the previous sheet to wet the back of the next layer.



**3.** Fold the plastic sheet around the stack of paper and seal so air does not get in. Let it sit for at least 15 minutes. Blot before printing if wet spots are visible on the surface.



*TIP: Paper left for 24 hours should not require blotting.*

### SOAKING IN A WATER TRAY (Medium to Heavyweight Paper)

Locate a tray/container large enough to fit an entire sheet of paper (lying flat) and fill with water until the paper is completely submerged. On average, soak time can range from 5-20 minutes in the tray, depending upon the weight of the paper. For example, 245gsm will lean towards a 5-10 minute soak time while a 320gsm paper will lean towards a 10-20 minute soak time.

#### Determining Paper Weight

Paper Type	GSM
Tissue Paper	approx. 12-20
Super Light	approx. 30-65
Light Weight	approx. 100-180
Medium Weight	approx. 200-245
Heavy Weight	approx. 300-350

### USING DAMP BLOTTERS (Tissue paper to Lightweight)

For Eastern papers (Washi, Kozo, etc.) dampen by placing between damp blotters (newsprint, lint-free towels, etc.) and wrap in plastic. Let the paper sit until it feels evenly moist.



Drypoint prints on Japanese paper

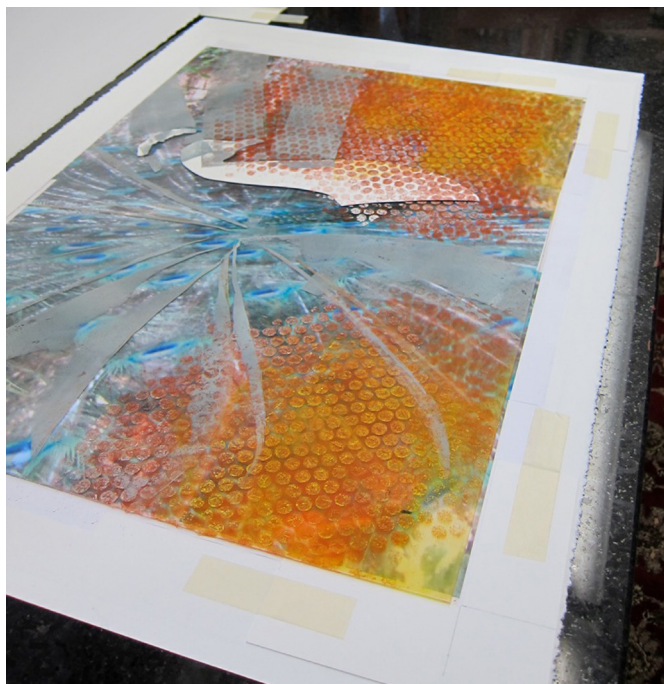
# **CREATING THE IMAGE**



The Pin Press was designed specifically for use with all types of monotype printmaking, including additive, subtractive, viscosity, and trace processes. However, it can be used for other printmaking process such as stencils, stamps, and drypoint plates.

Any brand of water- or oil-based ink can be used with the Pin Press. For best results we recommend Akua Inks. Because Akua Inks do not dry on a non absorbent surface, artists can enjoy an endless amount of time creating images. Akua can be applied with a wide range of tools including, but not limited to: brushes; brayers; sponges; Akua Needle Applicators, etc.

Printing with the Pin Press requires a heavier application of ink than when printing with a traditional etching press to compensate for the lighter pressure between plate and paper.



Development of the piece:  
*Fantasy of Feathers*  
18" x 24" Additive Monotype  
by Melody Knight Leary  
see printed piece on pg. 38

# ADDITIVE MONOTYPE

An **additive monotype** is created when ink is applied (with a brush, brayer, etc.) directly on a plate, that is then printed onto paper.



## MATERIALS NEEDED:

- Akua Intaglio and/or Akua Liquid Pigment Inks
- Printing plate (Akua Printmaking Plate recommended)
- Gloves (Nitrile recommended)
- Ink knife
- Akua Needle Applicators, mark-making tools, paintbrush
- Printmaking paper (Arnhem 1618® recommended)

## MATERIALS SUGGESTED:

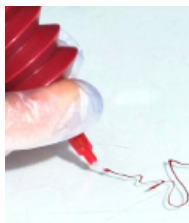
- Akua Modifiers: Blending Medium, Transparent Base, Release Agent

## STEPS:

### Akua Liquid Pigment

1. Create an image on a plate by using a paintbrush, brayer, Akua Needle Applicators, or any other mark-making tool. Akua Liquid Pigment requires the addition of Akua Retarder to keep the ink moist.

*TIP: To avoid bubble of ink at the beginning of your line, start on a piece of paper before you draw on plate.*



For steel angled tips, make sure the angle of the tip is parallel to the plate to avoid scratching.



2. When using Akua Needle Applicators, be sure to check for puddles of ink that could spread with the pressure of the printing process. To remove, use a piece of smooth, lint-free tissue to blot excess ink.



### Akua Intaglio

1. When using Akua Intaglio ink, add Blending Medium to loosen the ink for brushwork and wash effects.



# SUBTRACTIVE MONOTYPE

## (REDUCTIVE MONOTYPE)

The **subtractive monotype**, also known as the reductive method, or dark field monotype, entails rolling up the plate with ink first, wiping out the darkened field (with tools such as Akua™ Wiping Fabric, rags, sticks, etc.).



### MATERIALS NEEDED:

- Akua Intaglio Ink
- Akua Liquid Pigment Ink [*modify with Tack Thickener*]
- Printing plate (Akua Printmaking Plate recommended)
- Gloves (Nitrile recommended)
- Rubber brayer (Speedball® Soft Rubber Brayer recommended)
- Ink knife
- Mark-making tools such as cotton swabs, paper towels, matboard, etc.
- Printmaking paper (Arnhem 1618® recommended)

## STEPS:

1. Roll up Akua Intaglio on a clean plate using a brayer, covering the plate with an even coat. Check for density of color by holding the plate up to light and observe the opacity. If light shows through, add more ink to the plate.



2. Create the image by removing ink from the plate, using tools such as cotton swabs, paper towels, sticks, a piece of matboard, etc.



# VISCOSITY MONOTYPE

A **viscosity monotype** is a monotype made with two or more inks more inks with differing viscosities that resist one another when rolled onto a plate.

Because of their differing viscosities, Akua Intaglio and Akua Liquid Pigment Inks resist one another on the plate without modification.



## MATERIALS NEEDED:

- Akua Intaglio and/or Akua Liquid Pigment Inks
- Printing plate (Akua Printmaking Plate recommended)
- Gloves (Nitrile recommended)
- Rubber brayer (Speedball® Soft Rubber Brayer recommended)
- Ink knife
- Akua Needle Applicators, paint brush, etc.
- Akua Modifiers: Blending Medium, Mag Mix (Ink Stiffener)
- Printmaking paper (Arnhem 1618® recommended)

## MATERIALS SUGGESTED:

- Akua Modifiers: Transparent Base

## FOR THIN INK

Add Akua Blending Medium to Akua Intaglio or use Akua Liquid Pigment straight from the bottle. The ink should be thin enough that it drips off the knife.



*TIP: Combine Transparent Base and Blending Medium to create a thin, transparent resist. This allows the color of the paper to come through.*



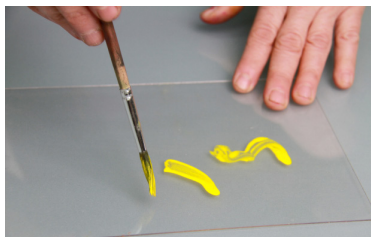
## FOR THICK INK

Add Akua™ Mag Mix to Akua Intaglio Ink. The ink should be thick enough that it does not fall off the knife.



## STEPS:

1. Make marks on the plate using the thinner ink.



2. Roll up the plate with the thicker ink over the marks previously made with the loose ink.



3. Because of the difference in viscosity between the loose and thick ink, they resist one another on the plate.



*TIP: Some ink may offset onto the roller. Create a second plate by re-rolling the brayer over another plate.*



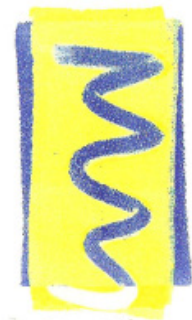


## SAMPLES OF VISCOSITY ROLLS AND RESISTS

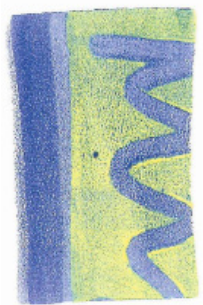
Experiment with different combinations of thick and thin layers.



- Rolled out thin blue ink
- Mark made by wiping away the blue ink
- Rolled thick yellow ink on top



- Rolled out thin yellow ink
- Mark made by wiping away the yellow ink
- Rolled thick blue ink on top



- Offset from roller

# TRACE MONOTYPE

**Trace Monotype** (also known as transfer drawing) is a direct-drawing printmaking technique. After inking a plate, paper is placed on top of the inky surface. Using a pen, stick or any other stylus, the image is drawn on the back of the paper. The pressure of the drawing tool picks up a line of ink on the paper as the pen bears down. Two prints can be made, a positive and negative.

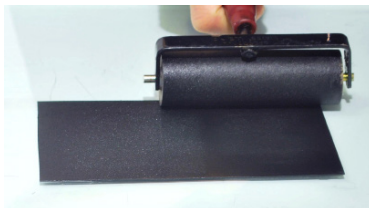


## MATERIALS NEEDED:

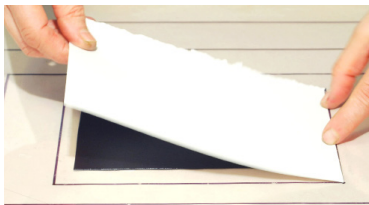
- Akua Intaglio Ink (should be stiff)
- Printing plate (Akua Printmaking Plate recommended)
- Gloves (Nitrile recommended)
- Rubber brayer (Speedball® Soft Rubber Brayer recommended)
- Ink knife
- Mark-making tools
- Printmaking paper (Arnhem 1618® recommended)
- Akua Mag Mix (Ink Stiffener)

## STEPS:

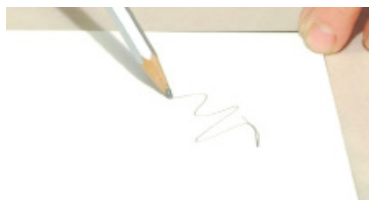
1. Roll up stiff Akua Intaglio Ink on a clean plate using a brayer, covering the plate with an even coat.



2. Place a **DRY** piece of paper over the plate.



3. Draw on the back of the paper using a pen, pencil, or any other mark-making tool. Be careful not to apply pressure where ink transfer is unwanted.



4. **Positive print:** Lift paper and reveal the impression from the marks previously made. *NOTE: For a clean line, the ink needs to be stiff. This insures that the only ink that will be transferred is ink that is pressed by the mark-making tool.*



DETAIL

5. **Negative print:** The remaining ink on the plate can be printed with the Pin Press on **DAMP** paper to create a second image. *NOTE: Because trace monotype plates require a thinner application of ink, it is probable that the negative image will show the grain of the paper due to the lack of intense pressure. For a solid color, an etching press would be necessary.*



DETAIL

# STENCILS AND STAMPS

Using **Stencils and Stamps** allows for the use of supplementary objects in making plates and prints, done by laying stencils and textured objects onto the printing plate. For stencils, there are four ways to create both positive and negative images. For stamps, there are two.



## MATERIALS NEEDED:

- Akua Intaglio Ink
- Printing plate (Akua Printmaking Plate recommended)
- Gloves (Nitrile recommended)
- Rubber brayer (Speedball® Soft Rubber Brayer recommended)
- Ink knife
- Stencils, stamps, etc.
- Printmaking paper (Arnhem 1618® recommended)

## Stencils:

### 1. Block out (negative image)

Place the stencil over your plate and roll up Akua Intaglio over the stencil using a brayer. Ink will transfer from the brayer to the open areas on the plate.

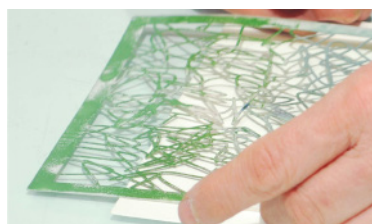


**Block out result after printing with the Pin Press:**

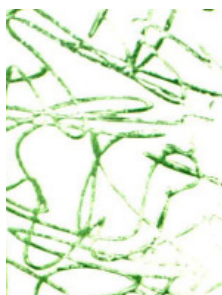


### 2. Stencil print (positive image)

Use the remaining ink from the block out, or roll ink directly onto stencil. Place paper on stencil (ink side up), and roll with Pin Press.



**Stencil print result after printing with the Pin Press:**

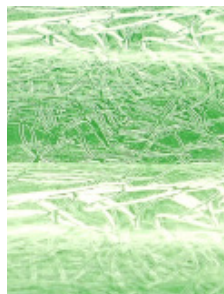


### 3. Offset from brayer (negative image)

After rolling over the stencil, the impression will be offset onto the brayer. The ink on the brayer can then be rolled directly onto another plate or piece of paper.

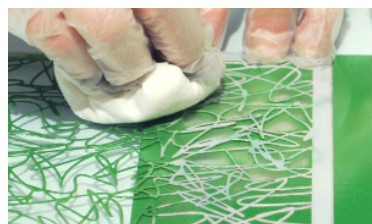


#### Offset result after rolling directly onto paper:

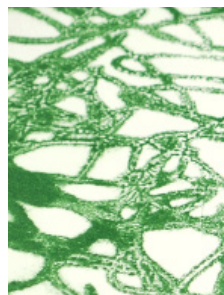


### 4. Wipe away (positive image)

Roll up Akua Intaglio over a clean plate using a brayer, covering the plate with an even coat. Place the stencil over the inked plate. Using Akua Wiping Fabric or a lint-free cloth, rub away the ink from the open areas of the stencil.



#### Wipe away result after printing with the Pin Press:



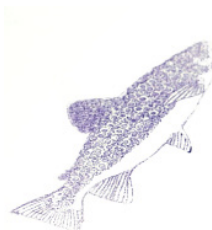
## Stamps:

### 1. Apply ink to stamp and press (positive image)

Roll out Akua Intaglio and load the stamp by pressing it into the ink.



### Positive result after printing with the Pin Press:



### 2. Remove ink from plate using a clean stamp (negative image)

Roll up Akua Intaglio over the plate using a brayer, covering the plate with an even, opaque coat. With a clean stamp, press into the inked plate.



### Negative result after



# GHOST PRINTING

A ghost print is a second print of a plate that has already been printed, resulting in a lighter impression than the first. Using **Akua™ Release Agent** allows for a denser ghost print.



## MATERIALS NEEDED:

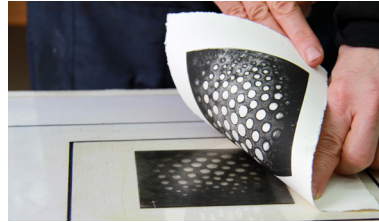
- Akua Intaglio Ink
- Akua Release Agent
- Printing plate (Akua Printmaking Plate recommended)
- Gloves (Nitrile recommended)
- Rubber brayer (Speedball® Soft Rubber Brayer recommended)
- Ink knife
- Printmaking paper (Arnhem 1618® recommended)



## Steps:

### 1. First Print

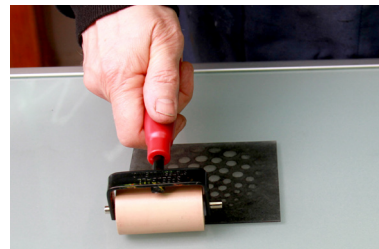
Print your monotype image onto paper. After the paper is removed, you will notice a residue, or lighter version of your image remaining on the plate.



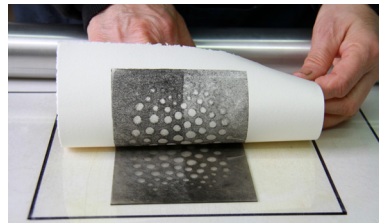
2. Roll out Akua Release Agent with a Speedball Soft Rubber Brayer.



3. Roll Release Agent over the residual ink on the plate. Let sit for 3-5 minutes before printing.



4. Second Print (ghost print)  
Print ghost with the Pin Press. In the supporting image, only half of the plate was rolled with Release Agent. The darker half of the image was the half that was rolled with Release Agent.



# DRYPOINT

**Drypoint** is an intaglio process, similar to etching, but without the use of acids. The printmaker scratches directly onto a metal or plastic plate with a sharp pointed tool such as a drypoint scribe or roulette.

The difference between printing with the Pin Press and an etching press is that the lack of pressure needs to be compensated for by leaving more ink on the plate when printing with the Pin Press.



## MATERIALS NEEDED:

- Akua Intaglio Ink
- Printing plate (plastic or metal) (Akua Printmaking Plate recommended)
- Gloves (Nitrile recommended)
- Ink knife
- Ink spreader: matboard, card, dauber, etc.
- Drypoint tools: scribe, roulette, etc.
- Akua Wiping Fabric or tarlatan

## STEPS:

1. Create marks directly on the plate by using drypoint tools, such as a scribe, roulette, etc.



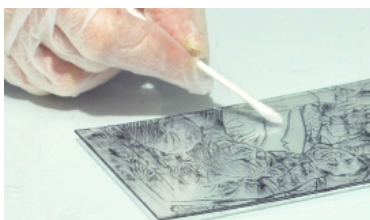
2. Using a piece of matboard, card, dauber etc. as an ink spreader, apply a layer of ink over the entire plate. Once the whole image has been covered, gradually remove the top surface of the ink with the spreader. Be careful not to apply too much pressure, which will break down the burr.



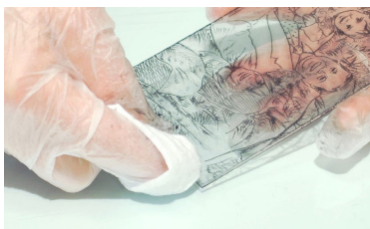
3. To remove the remaining ink on the surface of the plate, use a wiping cloth such as soft tarlatan or Akua Wiping Fabric. Bunch the fabric into a ball and wipe in circular motions over the entire plate until the amount of ink you desire is left.



*TIP: For a monoprint effect, leave some ink on the surface of the plate. Then use cotton swabs or other tools to lift away selected areas of ink.*



4. Wipe the edges of the plate with a paper towel for a clean plate mark.



# **AFTER PRINTING**

## **CLEANING UP**

### **Pin Press and Akua Inks:**

Clean the Pin Press with a soft rag. A dry micro fiber rag, moist wipes (baby wipes), or dish soap on a slightly damp, textured cloth works great for cleaning Akua Inks from all surfaces. Always make sure that whatever fabric you use is lint-free.

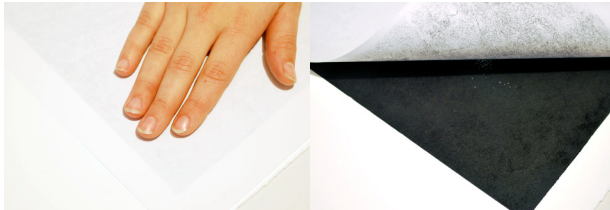
## **STORING THE PIN PRESS**

When not in use, store the Pin Press horizontally on the flat side of the crescent-shaped handles. Do not store vertically, as it may throw the brass bushings off balance.

## DRYING AND STORING PRINTS

### **Blotting excess ink from prints:**

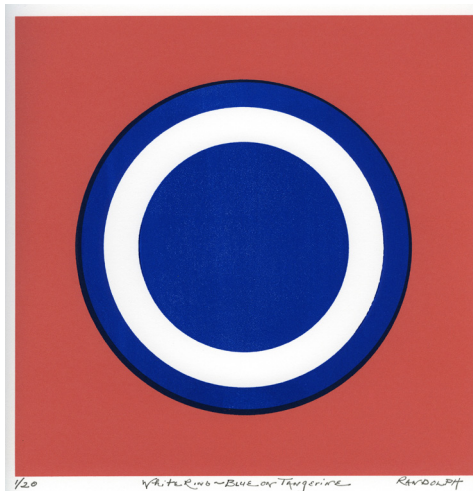
If ink is sitting on the surface of the paper after printing, it may be helpful to blot the print to remove excess ink before storing. Blotters, newsprint, or copy paper can be used. To blot your print, place the paper on top of the print and smooth over with a flat hand - be careful not to apply pressure with the tips of your fingers, which could leave markings. Repeat with another piece of paper as necessary.



*NOTE: Occasionally Akua Intaglio produces a slight ink rub-off when ink is applied heavily. Some printmakers have had success reducing rub-off by spraying a clear acrylic (non-yellowing) finish over the print. If you choose to spray a print, we highly suggest that you follow all safety precautions and conduct your own product tests.*

## Drying prints:

Akua Inks do not contain toxic cobalt dryers. The length of time required for prints to dry will depend on the type of paper used and how thick the ink was applied. Akua Intaglio Ink dries by absorbing into the fibers of the printmaking paper. If heavy applications of ink are used, it will be necessary to dry the prints by pressing them between blotters.



"White Ring Blue on Tangerine"  
Monograph by Randolph Keits

Printed using a two-step process: First, the background color is printed on Arches 88 (fine art, 100% cotton printmaking paper) as an 8" x 8" square with Epson archival pigmented inks. Second, this background is "overprinted" with a Solarplate relief plate (disc center with concentric ring) using an Akua Intaglio ink for the foreground color which is then "hand-pulled" using the Pin Press.

*"The Akua Pin Press is really a great gadget for producing what it is designed for and it is certainly more portable than my etching press. Every printmaker should have one for proofing, experimentation, and producing quality prints. I plan to use it this summer when I teach my grandchildren to print monotypes." - Randolph Keits*

**Flattening prints:**

If prints were made on dry paper, it is not necessary to flatten them. Certain papers printed damp will not dry flat. To flatten prints, press them between blotters with a heavy board placed on top for weight. Change blotters periodically over 24 hours.



"Fantasy of Feathers"  
18" x 24" Additive Monotype  
Printed with Akua Intaglio™ Inks  
and the Akua Pin Press  
by Melody Knight Leary



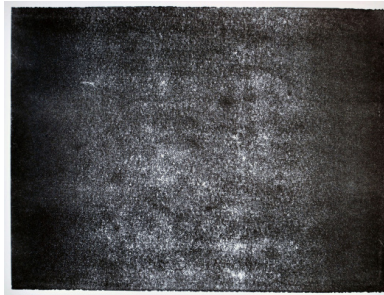
### Storing prints:

Don't be afraid to leave wet prints sandwiched between blotters, glassine, or newsprint paper, as Akua Inks will not harden and stick to another sheet of paper. However, when storing prints we would recommend acid-free paper.



"Your Local Traffic Report"  
18" x 24" Additive Monotype  
Printed with Akua Intaglio™ Inks  
and the Akua Pin Press  
by Melody Knight Leary

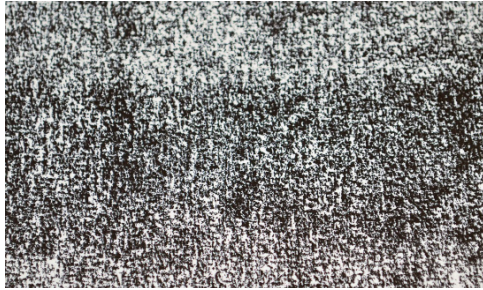
# **TROUBLESHOOTING**



**Problem:** Center of the print is lighter than the edges.

**Cause:** Press bed is not perfectly flat.

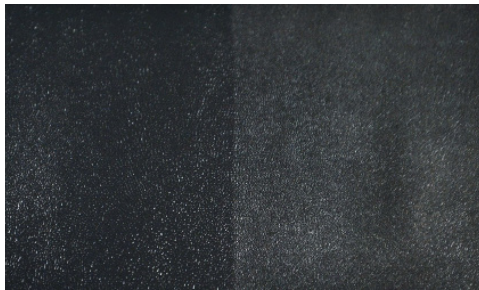
**Solution:** Check press bed [see pgs. 2-3]. To check to see if a surface is flat, lay your Pin Press down flat on the press bed. Next, take a sheet of paper and try to insert the paper between the press and the glass surface. If the paper slips through, there is a dip in the glass. Flip the glass over and check again.



**Problem:** Texture of paper comes through on print.

**Cause:** The paper is too grainy or the ink application is too thin.

**Solution:** Dampen the paper before printing, use smoother paper or add a heavier application of ink. *NOTE: When printing with an etching press, the ink should sit flush with the surface of the plate. With the Pin Press, the ink should sit slightly above the surface of the plate.*



**Problem:** Dark and light areas of ink appear on plate/print.

**Cause:** The brayer loses ink after rolling out the length of its circumference.

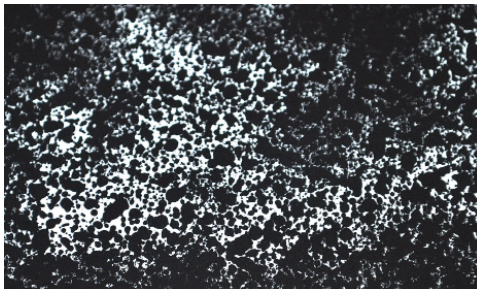
**Solution:** Recharge the brayer with ink multiple times while rolling up. Use a light table when rolling up, or hold the plate up to a light source to see if the plate is coated evenly before printing.



**Problem:** Lines appear on print.

**Cause:** Lap marks from the edges of the Pin Press.

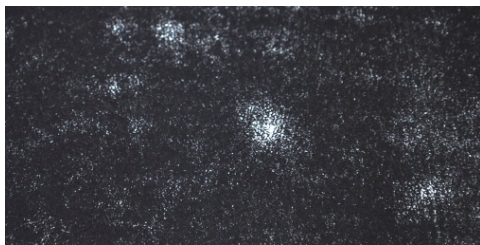
**Solution:** Do not allow the edge of the Pin Press to roll over the plate. Use plates that have a diagonal that is shorter than the Pin Press.



**Problem:** Texture appears on print (e.g. large spots of ink) where a flat area of ink should be.

**Cause:** Too much ink on the brayer and/or uneven rolling with the brayer.

**Solution:** When applying ink to the brayer, make sure the ink is smooth and flat, not raised and rippled, before rolling onto the plate.



**Problem:** Spots/halos on print.

**Cause:** Dust particles have fallen while rolling up or painting on the plate. Using an etching press, these pieces of dust are less noticeable because they are pushed into the paper. With the Pin Press, the dust particles show with halos around them because they are higher than the level of the plate, therefore preventing the ink from touching the paper around them.

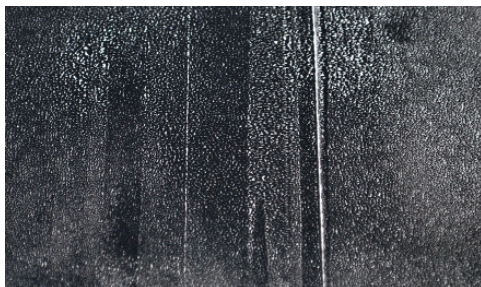
**Solution:** Before printing, hold the plate at an angle to see the dust particles that have fallen onto the plate. Use a tweezer to remove them. It is also suggested to use lint-free rags to clean brayers and plates before applying ink.



**Problem:** Heavy, horizontal line appears on print.

**Cause:** Dropping the Pin Press too heavily on the paper before beginning to roll.

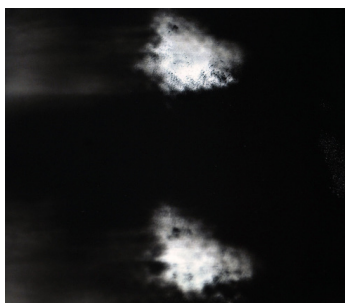
**Solution:** Gently place the Pin Press on the paper before rolling.



**Problem:** Lines appear on the plate/print.

**Cause:** Offset marks from the brayer hitting the edge of the plate are transferred when rolling up (line can continually offset onto the plate).

**Solution:** Be careful not to roll over the edge of the plate when rolling up. Use a light table when rolling up, or hold the plate up to a light source to see if these lines appear on the plate. Also, try beveling your plate and/or using thinner plates.



**Problem:** Uninked areas on plate when rolling up.

**Cause:** Roller is unevenly coated or the brayer has a dip in the rubber. This could also be a viscosity resist from water drops on the plate.

**Solution:** Use a heavier application of ink on the plate and roll out evenly. Make sure plate is clean and dry prior to printing.



2301 Speedball Road  
Statesville, NC 28677

Tel.: (800) 898.7224  
Fax: (704) 838.1472

[www.AkuaInks.com](http://www.AkuaInks.com)  
[customerservice@speedballart.com](mailto:customerservice@speedballart.com)

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