



The Akua Pin Press was designed specifically for monotype printmaking, but can also be used for other relief printmaking processes and drypoint plates. The roller is precisely machined to an incredibly even and smooth surface for uniform contact between the roller, paper and plate. Its durable all-metal construction made of aluminum and brass bushings ensures long-lasting, trouble-free printing.

Easy to Use:

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



Built-In Stand

The crescent-shaped handles on the Pin Press swivel and act as a stand preventing the Pin Press from rolling off the table when not in use.



Printing Monotypes with the Pin Press

1. Develop your image on a thin, smooth surfaced plate.
2. Place the plate on a level surface. (Tip: tempered plate glass is recommend as press bed)
3. Lay your paper onto the plate.
4. Place the Pin Press on the center of the paper.
5. Using light pressure roll back and forth a few times to allow the paper and ink to stick.
6. Then, apply more pressure with the roller. Roll completely off the edges of the plate.
7. To check the transfer, keep one hand pressing lightly on the middle of the paper on the plate to keep the paper/plate registration while lifting a corner of the print to see if any sections need to be rolled again.
8. Apply more pressure with the roller as needed.

Press Beds

A heavy glass table top is an ideal press bed, but we also recommend 1/4" or thicker tempered plate glass for successful printing since most laminated surfaces and Plexiglas are not as flat as they appear. You can check a surface by rolling a Pin Press across it. Any gap that appears between the roller and the surface will indicate an uneven surface and will not receive pressure during printing. For optimum leverage, place the glass on a table slightly lower than hip level.

Monotype Plates

Develop your image on a thin, smooth plastic plate. Thinner plates are easier to roll onto with the Pin Press (1/16 "or thinner polycarbonate plastic or PETG plastic is ideal). Nearly any smooth, non-porous surface will work: mylar,

acetate, or plastic coated freezer paper. Use a fine grade of steel wool to file off any burr the plate has around the edges. A burr or raised edge won't allow the roller to apply pressure to the plate surface. (Tip: Suspect a burr if you see a halo around the edge.)

Developing the Image

Any brand of water- or oil-based ink can be used with the Pin Press. For best results, we recommend Akua Inks since they do not dry on a non-absorbent surface. This feature allows for an endless amount of time to create monotypes, without the need to hurry to create your image or clean up. With Akua Inks, brayers, brushes, palettes and ink slabs can be left uncovered for as long as you like without fearing of the inks drying or skinning over.

Akua Inks can be applied by brush, brayer, sponge, Akua Applicators, etc. Avoid heavy painted applications or puddles of ink that will create blobs when pressure is applied. Be sure to experiment with over printing multiple plates as Akua Inks build incredible intensity with each successive layer. ((Tip: As a general rule, work light to dark (i.e.: print yellow, red, blue then black layers)). Try adding Akua Transparent Base for luminous layers of transparent colors.

Rolling up

For best handprint results, use thick applications of ink. Akua Intaglio™ Inks can be used right from the jar or Akua Liquid Pigment™ can be made thicker.

- **Akua Intaglio Ink**
Akua Intaglio ink offers strong color density right from the jar with no modification for roll ups. The addition of Akua Liquid Pigment Blending Medium will loosen Akua Intaglio ink and offer a better release from plate to paper during the printing process. Blending Medium can also be used to thin the ink for brushwork, wash effects or a resist for viscosity monotype.
- **Akua Liquid Pigment Ink**
Without modification, Akua Liquid Pigment is too thin to print roll ups by hand and only transfers well with the pressure of an etching press. Thicken Akua Liquid Pigment by adding Akua Transparent Base (as much or as little as you like) or Akua Tack Thickener (only a small amount).

Brushwork

Akua Liquid Pigment or Akua Intaglio Inks may be used for brushwork. Both inks may need some modification.

Akua Intaglio Ink

If Akua Intaglio Ink is too thick to brush, loosen it by adding a few drops of Akua Blending Medium. Then, paint your image directly onto the surface of a plate.

Akua Liquid Pigment Ink

For hand printing with Akua Liquid Pigment, it will be necessary to first coat the plate with Akua Release Agent. Roll a thin coat of Release Agent onto the plate. Then, paint with Akua Liquid Pigment. (Tip: A drop or two of Akua Liquid Pigment Ink can be added to the Release Agent coat before rolling it up to create a different plate tone background color.)

Selecting Papers

For best results, we recommend smooth paper like Bienfang's #528 Bristol Paper. Ultra smooth, absorbent Arches 88 is perfect for hand printing on dry paper. (Tip: Arches 88 should not be dampened.) Some bond papers also print well dry. Smooth-sized papers such as Revere and other printmaking papers need to be soaked and blotted to soften the surface before printing.

Registration

For quick and easy registration, place a registration template under the glass. Add a small amount of water between the surface of the glass press bed and printing plate. The water will form a tight bond between the press bed and plate and prevent the plate from moving. (Tip: Be careful not to add too much water as it can spread under pressure and ruin your print.)

Cleaning up

Clean the Pin Press with a soft rag. A dry micro fiber rag, moist wipes (baby wipes), or dish soap on a slightly damp cloth works great for cleaning Akua Inks from all surfaces. Do not use too much water as it will make clean up more difficult.

for further instructions and video demos
please visit: www.AkuaInks.com or The Akua Printshop YouTube Channel
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