

Hot off the Press!

Mailander Offset Proof Press For Sale

Here is your golden opportunity to own one of the world's greatest printing presses!

I am down-sizing and have three Mailander 250 lithographic proof presses for sale (*2 remaining*).

In the days before lithographic proofs were digitally created, all jobs that needed to be critically color accurate, (using 4-color process inks), were proofed on lithographic flatbed offset proof presses. The ink color formula was tweaked until the customer approved the proof. Then the proof and ink formula were sent to a high-speed offset litho printing company to use in setting up their press to match the proof.

This proof was, and still is, the highest quality print, superior to anything available in the high-speed printing world. The offset proof presses are slower, the paper is hand fed and the pressman is able to lay down a richer, thicker ink film. These presses give the pressman the ability to control all the variables, thus creating a print with a sharper image and a broader tonal range. Unfortunately speed is more important to industry, so the flatbeds were discarded when digital proofing came into play. Now only a very few of them are left and they are highly prized by fine art printers.

The Mailander 250, a German-made lithographic offset proof press, is extremely well-built and versatile. Because of this, it became one of the most favored work horses of the printing industry. I bought several of these Mailander 250 presses from a fine art print shop in Boca Raton, FL after the owner died. His business was making old-world, hand-pulled editions for artists. The presses have a footprint of about 6' x 15' and weigh about 7,000 pounds. They were made in the late 1950s and are in excellent condition.

The Monoprint Student Teaching Press

The Student Press is a Mailander 250 that has been customized for teaching and use in a printmaking class. The press has had the electric motors, as well as the inking and dampening ends removed. It is a crank-only machine, no power to worry about. This is an ideal press to learn printmaking and perfect for an educational environment. Some artists pay a machinist to have these modifications done because it gives the press a smaller foot print making it is easier to work around and to move. It still has all the adjustments and registration of the motorized ones yet allows unlimited time to get the sheet of paper laid in place before the impression roller comes to print.



THE NON-MOTORIZED STUDENT PRESS

Non-motorization also provides the safety advantage of a student not having an opportunity to turn the machine on. Without the motors you have much more control, allowing you to do special effects. You can stop while printing and lift the impression roller to get a stop/start effect or print only a portion of the sheet. You can turn the sheet and print sideways on top of the other image. This will add ink from the print to the impression roller and you can deposit it on the next sheet or deposit it on the plate for a much more complex design. You can remove the mylar and print on paper on both ends, pulling ink and adding ink on both ends. You can use a special litho aluminum sheet that you draw on with grease pencils and do an unlimited edition, modifying the image as you

go. You can ink with small rollers using various colors at the same time.



MAILANDER 250 OFFSET PROOF PRESS-NO MOTORS
HAND CRANK STUDENT UNIT, 5' X 11' FOOTPRINT

This unit is the most fantastic machine for making monoprints. Just think, with one inking, it is possible to get 6 perfect images and 2 ghosts. Keep adding ink and changing the composition and you can do so many monoprints in one period of time you will not believe it.

It is almost like Christmas, opening presents, because you really do not actually know what you are going to get when you start experimenting. You set yourself up for a little serendipity and then you can capitalize on it.

You can still run editions. It will take a little longer time because you have to hand dampen and hand ink. But this is a good thing in a learning environment because you will learn more doing it by hand. You can print any size paper, any thickness, up to 25" x 38". You can even print on canvas, metal, plywood or plastic. This press was a favorite in the metal sign industry.

This press is smaller than the other two because the inking and dampening ends and motors have been removed. It has a foot print of 5' x 11'. It is lighter, weighing about 4,000 pounds. This makes it easier to transport and reposition in the studio. It can be transported using a rollback car retriever such as those used by a car repair service or a pick-up and a car carrier trailer or you could use a U-Haul van truck. The rollback has a winch on it that will pull it up so you do not need a forklift to lift it onto the trailer.

The price for the student press is **\$6,000.**

It is sold "as is, where is," however I will help load it onto your truck. This is a savings of \$2,000 that a machinery mover would charge for loading.

Mailander 250 complete with motors and inking and dampening ends



Mailander 1
This is the one
setup and running

This Mailander is the one that was the main work horse for the Florida printer. The picture shows a complete machine up and running. This particular press has been sold, but I still have an identical one for sale. See a picture of that press below.

How much space do you need to accommodate one of these machines? About as much space as one car in a two-car garage. Some people use their garage for a machine shop or a car repair shop or other hobby/home businesses. If you have a garage with a cement floor, you've got an instant fine art print studio. I make monoprints and sell my work at art fairs. It is nice to eat dinner and then walk into the garage and make a few prints and generate a few bucks to put in the piggy bank. The nice part about art printmaking

is it is not time sensitive like gardening. Work in the winter and sell in the summer or through a gallery or online. Mono-prints are all originals, are lightweight and ship easily, unlike sculpture, glass or ceramic artwork. You could even work with other artists and charge by the hour.

Once you get good at this you can do a 4-color, 100-sheet edition in about four hours. Some people are doing editions with up to 16 or more colors in random dot patterns with translucent inks. I sold a similar press to an artist in Santa Fe and he uses this technique. His work is so vibrant you cannot tell if it is a print or a painting.

You can make enough money printing a few editions for other artists to recoup your costs. What does it cost to have 100 giclees made? You can do this on a Mailander for about a quarter of the cost in less time. A Mailander usually rents for \$500+ per day if you want to work with a fine art printer and make monographs or an edition. Still a good deal because you can produce many times that fee in art work. A good place to look on the Internet to learn about this is www.trillium-graphics.com/lithography.html Also look at www.artprintsa.com/fifteen-years-of-the-artists-press.html. Another page to look at and see his press for hire at the bottom of the page is www.patsfallgraphics.com./pages/aboutus.html. Here is a discussion and pictures of making fine art editions for artists on a very old very large flatbed litho press www.jackgallery.com/aboutproduct.php. These people have several Mailanders along with other machines in their stable of presses to choose from. You can see these presses working in Las Vegas running editions for artists.

The Mailanders are set up for 3-phase power. If you were going to run editions under power, you would have to use a phase converter if you do not have 3-phase power available ... not a big thing. Phase converters are readily available, even available as “used equipment” on eBay.

These machines are a super deal for a serious printmaker — something you can make a good living with. They are rugged and straight forward without a lot of sophisticated electronic stuff to give you grief. These are a once-in-a-lifetime opportunity for someone who appreciates their potential. They sold new for \$500,000.00 each. **One of the best features is the ability to hand crank**, allowing the pressman to stop at precise points to make adjustments. This same feature, along with disengaging the drive motor, is very handy for the artist because it allows the press operator to work without power allowing for the complete control of speed, to run slower, or to back up, or print in the reverse direction, or to lift the impression roller in the middle of the print — thus allowing time to be more creative.

Before I bought these presses I studied for several years with an printmaker who had a much bigger machine. We never turned on the power. Hand cranking gave us much more control to do experimental work.

The litho offset proof press is designed to kiss the ink plate with the rubber blanket on the impression roller. This allows the operator to remove only as much ink as he has set the pressure of the press to do. It does not smash the ink into the paper as an etching press does. You can apply ink on mylar, plastic or a metal plate with a paint brush or small hand rollers and the impression roller picks up and transfers a portion of the ink to paper, wood, metal, plastic, canvas or some other flat surface. Both beds adjust up to 4 inches so you can even print off of a stone or a wood or linoleum block. If you hand crank you can print in both directions, adding ink to the image on the paper and transferring it to the plate on the other end so it will also be part of the next print.

If you wanted to use the press to create monographs, no power is needed, just do not turn the power on. It requires very little cranking effort because you barely touch the ink plate and paper surface with the blanket. The maximum paper size that can be printed is 25” x 38” on this press. There is a very simple and accurate registration system for plates and paper. That sure beats registration on an etching press!

It is possible to get six perfect images and two ghost impressions from one inking. This gives new meaning to the concept of “monograph.”

Here is some food for thought: One imaginative way to work is to make a mini edition of six perfect images and two ghosts. Put aside one perfect image and one ghost. Let the whole edition dry. Next do another different mini edition. Save a perfect image and a ghost and set them aside. Print one perfect image over one of the first edition and another over the ghost from the first edition. Finish the rest of the edition and set them aside. Next do another edition saving a perfect image and a ghost. Print the others over one of the extra images of both editions and save the rest. Keep this up and you will wind up with many complex images besides the simple images. Some of these images will absolutely amaze you because you would never have designed this and many will be really interesting.

The bottom line is more experimenting. Less time is invested in each idea and the project is designed to take advantage of serendipity. The ones that don’t work out so well are saved. These are what I call “history,” (a background for another new design). Soon you learn to better anticipate the outcome with your experiments so you are not “shooting in the dark” as much. But let me tell you, some great stuff is made by shooting in the dark because not all great ideas are designed.

Some of these are gifts — happy accidents, serendipity — call them what you will. You just have to look for them. Think of it as an Easter egg hunt for artists. Fun, fun fun. Even if you do not like the design it is not wasted. These sheets can be cut up and assembled into collages. Collages are almost as much fun as monoprints. Collages are great for people who like to be in complete control and want some really unique imagery to work with.

This is the perfect size to learn on. Some of the proof presses were so big they were a two- or three-man operation. This size is a one-person operation and it's easy to lay in the sheets of paper.

I have all the manuals for these machines. I also know the pressman who ran these machines in Florida and he would be happy to train you for a few days for a modest fee.

I can show you how to move the press simply and can help with the loading onto the truck on this end. I can demonstrate the tools you will need to move the press if you want to do it yourself and advise you on what to rent from the rental center. Otherwise, any machinery mover can handle this. A standard rollback car carrier from your local auto repair garage works very well for transporting. The winch will pull the press onto the truck bed with ease. The unload into your garage is relatively easy. If you want to put it into a building that is not ground height you will need some experienced help. I can provide you with the name of a press expert who will set it up properly for you and teach you how to operate it for production. He can even disassemble it and reassemble it in a high-rise building providing there is a large enough elevator.

I will include a large supply of commercial litho ink (Process colors and many Pantone colors). There is a whole new family of waterbased inks and solvents that can be used which are less messy, easy to use and easy clean up with that are becoming very popular.

There is great resource at the University of New Mexico, The Tamarind Institute. They specialize in lithography and might be able to give you names of people who would love to help in training someone to use the motorized machine.

If you have someone who is a litho pressman who would like to run it, you could have a printing Atelier where artists come in to work with your printer to make editions or rent press time working with your printer. You may have a retired lithographic pressman in your area who would love to do some volunteer work using this machine. There are printing Ateliers cropping up in many parts of this country and around the world. Artists join so they have access to presses. These places become artist meccas. Could there be one in your future? No printing process is more fun or exciting than monoprinting.

The man who ran these machines for the previous owner would be happy to set them up and teach for a short time. He would only have to be paid a modest amount.

The Mailander 250 For Sale (complete)



The second fully motorized press is still available. It was the reserve press in Florida, which was hooked up and ready to use if they had a problem with the first machine. But it was never used for production because these are such reliable machines and it has had very little use.

The price for this one is \$12,000.

There are a few extra clutch/brake disks that go with the machine along with the manuals. There is a nice supply of special dampening cloth and dampening roller sox.

If interested in both machines, I will sell **both the motorized press and the non-motorized press — at the same time — for \$15,000**

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