

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 presses for sale.

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 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 the highest quality print, superior to anything available in the high-speed printing world. The offset proof presses were slower, the paper was hand fed and the pressman was able to lay down a richer, thicker ink film. These presses gave the pressman the ability to control all the variables, thus creating a print with a sharper image and a broad tonal range. Unfortunately speed was 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 offset proof press, is extremely well-built and versatile. Because of this, it became one of the most favored work horses of the industry. Another one of its features is that it has 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 control the 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. The offset proof press is designed to kiss the ink plate with the rubber blanket. 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 paint ink on mylar, plastic or a metal plate and transfer it 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 to the image on the paper and transferring to the other end.

It is possible to get six perfect images and two ghost impressions from one hand inking. This gives new meaning to the concept of "monoprint."

Here is some food for thought: One imaginative way to work is to make eight mini editions of six perfect images and two ghosts of eight different designs. This allows one to make sixty four images in the same amount of time it takes to make eight different monoprint images on an etching press. Next make a new design and run one impression on each of the previous first prints of each mini edition. Next run another new design on each of the second prints of each mini edition and so on for eight images. The final result is 64 totally different complex monoprints in the same time it would have taken to do 16 simple prints off of an etching press. No matter how you cut it, time is money.

The bottom line is more experimenting because 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 used as backgrounds, or what I call

“history,” for a 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.

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 each have a footprint of about 6' x 15' and weigh about 7,000 pounds. They were made in the late 1950's and are in excellent condition.

How much space do you need to have 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 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. Monoprints are all originals, are light-weight and ship easily, unlike sculpture, glass or ceramic. You could even work with other artists and charge by the hour.

You can make enough money printing a few editions for other artists to recupe your costs. What would it cost you to have 25 or 100 giclees made? A Mailander usually rents for \$500+ per day if you want to work with a fine art printer and make monoprints 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/press.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.

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.

If you wanted to use the press to create monoprints, no power is needed. 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". There is a very simple and accurate registration system for plates and paper. That sure beats an etching press!

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 show you 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 another kind of 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 an elevator.



Mailander 1
This is the one
setup and running

The first Mailander for sale is the one that was the main work horse for the Florida printer ... there are a lot of extra parts that go with it too.

THIS PRESS IS SOLD



This is the backup machine that you are asking about. John Homan said it was the best one. I did not use it so I cannot tell you anything about it first hand.

The second one was the reserve press in Florida, which was hooked up and ready to use if they had a problem with the first machine. (It was never used because these are such reliable machines.)

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



Mailander 3 - for parts - no motors
no inking or dampening ends - hand crankable

The third press is stripped of electric motors, as well as the inking and dampening ends. This is much smaller than the other two and lighter at about 4,000 pounds. It is a crank-only machine. Perfect for a student situation, no power to worry about. You could still run editions but you would have to hand dampen and hand ink. Peefect in an educational environment.

The price for this one is **\$6,000.**

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. They are a once-in-a-lifetime opportunity for someone who appreciates their potential. They sold new for \$500,000 each. 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 can include a large supply of ink (process and many Pantone colors) and dampening roller sox. I also have all the manuals for these machines. I know the man who ran these machines in Florida and he would be happy to train you for a few days for a modest fee.

Once you get good at this you can do a four-color, 100-sheet edition in about four hours. Some people are doing editions with up to 20 colors in random dot patterns with translucent inks. The work is so vibrant you cannot tell it is a print, they look like originals even using a loupe.

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