

## Information about presses

Many people choose a press on bed size/price ratio, in short they want the biggest bed for the cheapest price .

**This is their biggest mistake.** They don't factor in the press specifications which ultimately are the very thing they will need from a press , these are the gears, roller sizes, bed supports, bed material, drive handles, in fact the whole design and quality of the press.

### **Gears**

When for example high pressures are required for etching and collographs it is difficult to print the full width of the bed on a direct drive model above 16" and this gets progressively worse the wider the bed. Large star wheels are employed but the printing requires lots of effort and strength. Gears eliminate this and provide a smoother action through the rollers. This is why Rollaco presses uses a simple handle on it's table top geared presses, one of the benefits being, no overhang needed, as is required for a star wheel. Where Rollaco uses a star wheel the spokes are screwed in for rigidity and removable for transportation. Beware handles that are fastened with wing nuts or grub screws, this is the work of butchers ,bakers and candlestick makers, not engineers. Large direct drive presses are very difficult to use.

### **Rollers**

The rule for rollers is, the larger the better , especially the top roller. This helps smooth out point loading. Recommended minimum roller size for bench models is, 3" dia bottom roller, 3.5" dia top roller.

Prefabricated rollers, as used by Rollaco Presses are a sound engineering standard, used extensively throughout industry worldwide and are **not** bettered by solid rollers. For example the rollers used on Steel Rolling Mills are prefabricated, they have to be hollow because they have to be water cooled, which begs the question, if its good enough to extrude girders, it should be good enough for paper prints. On an etching press prefabricated rollers are a better engineering option than solid rollers which only provides excessive weigh with no engineering benefit.

People who disagree with that statement will have no engineering qualifications, knowledge or skills.

Bare metal rollers used in the home or studio present no problems, but if used in a damp environment (garden sheds) will need extra protection such as water dispersant (WD40) and covered with a cling film when unused for long periods

### **Beds**

Heavy steel beds for use in schools can be a liability, which is why some companies use thin steel beds.

The consequences of this are, after a time the beds begin to curl and eventually have to be straightened.

Wooden composite beds are cheap and unreliable, even quality Birch plywood warps and some industrial composites such as phenolic paper grades are prone to moisture absorption leading to warping. Wooden beds are simply unsuitable for the large compressive stresses generated by etching, drypoint and collograph work and will need replacing often.

They are also not exactly a wipe clean surface, they are used for cheapness, a benefit for them not the customer.

The bed material used on Rollaco Presses is a composite that is **not** prone to moisture absorption; therefore it will not warp or lose any shape. The bed material is light, strong, inert to chemical attack and is dimensionally stable under pressure. This material costs considerably more than steel beds and is used exclusively by us.

### **Bed Support**

It is also important that the bed is supported in a stable condition when extended, allowing the artist to work comfortably. Rollaco Presses has support rollers both sides and both ends, ensuring a safe working surface.

Many presses these days are constructed **without** rollers or bed guides, this is a cheap measure and leaves the press side frames unprotected from scrubbing, leading to wear. All Rollaco Presses are fitted with guides made from an appropriate material, lasting for many years of service.

### **Press materials**

I often here people saying presses should be made from cast iron and not prefabricated steel, this is a naivety .

Cast iron was used extensively in the 19<sup>th</sup> century and to a certain extent today. They used it widely in the 19<sup>th</sup> century but soon found it had limitations especially when used where combination stresses where involved.

Simply put, in mechanics there are three types of stresses, **Compressive** ,**Tensile** and **Shear** . Two of these stresses are developed when an etching presses is under load, **Tensile** and **Shear** . The third stress, **Compressive**, is in the press whether under load or at rest, it is in fact created by the very weight of the machine itself.

Cast iron is not a strong material when under **Tensile** or **Shear** stress, the very stresses developed while printing.

The stress which cast iron is strong against **Compressive**, does not develop during printing, it begs the question why use it. Well it is used because a decorative side frame can be employed and reproduced faithfully time after time.

This is ok but the down side is, presses have to be much heavier than necessary to compensate for a weak material.

In a nutshell building a etching press from cast iron gives you a pretty press that's pretty heavy.

Fact : Pound for pound steel is stronger than cast iron but not as strong as silk.

### **Press parts**

Some presses are claimed to be made with all British parts, this is not possible, standard nuts and bolts are no longer made in Britain, British bearings are three times the price of the equivalent Japanese bearings, making using them on an etching press prohibitive and half the steel sold in the UK comes from all over the world.

What is important is that parts used are of a suitable quality at the right price. What in my view is not acceptable is the use of Chinese bearings, they are not of a good quality and are being used by some manufacturers of presses for no other purpose than cheapness. Brass bearings are also inferior to modern ball bearings in fact all of industry around the world cannot operate without them but if we were rid of brass bearings, nothing would change.

Brass bearings are ok on a etching press where slow movement prevails but have to be lubricated often and have frictional forces many times greater than ball bearings which are pre-packed with grease for life.

### **Press Design**

In the design of the press beware of spring loaded top rollers this is a ploy to protect the press from overload it will prevent the printing of etchings, drypoints and collographs it is only used to protect flimsy design.

A quality etching press does not need to have the top roller spring loaded.

All presses should have gears enclosed and stops fitted to the beds to prevent the bed being ejected from the press.

Make sure the top roller of the press can be lifted, preferably type high at least.

There is no significant gain in using top roller or bottom roller drives they are both roughly equal.

Construction of the press is very important, if pictures of the press make it look flimsy, it probably is but as a guide presses with beds wider than 40cm (16") should not weigh less than 40kgs. These are not etching presses, they may be capable of some relief work but if used for etching, drypoint and collographs, they will probably fail.

Also avoid any presses with any of the rollers less than 75mm (3") diameter.

### **Press Adjustment**

Many artists can get anxious over adjustments to the top roller or setting of the pressure for various types of printing. This should never be a problem, prints themselves tell you where the pressure needs increasing. Whatever type of press you are using the finale adjustment is always decided by the work not by Micrometers or Vernier scales which in my experience confuses the artist. Micrometers and Vernier callipers are tools of the Engineer, indeed it is what I use to make presses. A simple toggle bar at each end of the roller is all that is needed plus the eye and feel of a Printmaker which can be gained fairly quickly. Thirty years of feedback tells me this is true.

Some of the above information tells of two camps, those that believe presses should be traditional or modern. Traditional in my view represents, old inefficient, hard to use, inflexible, hard to move, very expensive, nice looking presses. Traditional as applied to a motor car would be a Model T Ford, okay if that is what you want. Modern would be the opposite to the above, efficient, easy to use, relatively portable, inexpensive but not great looking. Whatever your choice the prints from a modern, well built press, are not bettered by a traditional press.

In recent years I have come across some terrible examples of so called etching presses where the artists and schools have made what they thought was bargain purchases, only to be left with wreckage gathering dust in corners. Make sure your press was designed and made by a professional, that does not mean an artist, it means an Engineer, ask questions about the press. **Ask the load rating for the press.** If they cannot tell you, avoid it. Be wary of making your choice for promises of long warranties many of those warranties are limited. Also be wary of companies claiming to have been making presses for long periods, this can be a ploy to give credibility. I have witnessed many here today gone tomorrow merchants over the genuine 30 years I have been making presses leaving artists with poorly made presses and no backup.

In my experience well designed presses prove to be no problem as long as the operator is competent.

All presses should have a load rating which allows a factor of safety for the press.

Always make sure when using your press you only apply the pressure necessary to produce a print.

Extra pressure stresses all presses which will eventually results in failure or damage.

In this guide I have tried to assist in plain language how to choose your press and I hope it has been of assistance. Rollaco Presses invites any questions technical or otherwise about its presses.

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I am a formally trained craftsman and engineer with 46 years experience. I have worked in industries ranging from mining, petro /chemical, plastics and the tobacco industry. In those years I designed and built a whole range of different machines and parts and that experience is my CV.