



User Guide | June 2013

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Cover art by Susan Rostow
Monotype, 30" x 40"

Printed with Akua Intaglio and Akua Liquid Pigment Inks



**Learn about the techniques on how this print was made on
our YouTube Channel: Akua Printshop**

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**“Akua” (pronounced *ah-koo-ah*), means
“honor the land” in Hawaiian.**

New York-based professional printmaker Susan Rostow and William Jung first identified a need for the creation of non-toxic printmaking inks prior to the birth of their son in 1996. They created Akua Inks, which enabled them to continue their art in their home studio without the worry of toxic elements. Akua Inks can be used in a variety of printmaking techniques, including monotype, intaglio, relief, and collagraph. They are uniquely formulated to stay wet on the printing plate, allowing for maximum flexibility in working time.

As of October 2012, Akua Inks are proudly owned, manufactured and distributed by Speedball Art Products and reflect Speedball’s dedication to creating high quality products that are also safe to use. Akua Inks allow artists to work in any setting, without the need for expensive ventilation systems or fireproof containers and also allow for easy cleanup, requiring only a dry rag or soapy water instead of toxic solvents.

Akua Inks Offer Artists:

- Artist quality
- Highly pigmented, brilliant colors
- Extended open time for printing
- Option to print on dry or damp paper
- Easy soap and water cleanup



Intaglio/ Etching

Drypoint

Monotype

Woodblock

Linocut

Collagraph

Letterpress



Akua Intaglio is made with a soy-based binder, and is made with the same high quality pigments used in Akua Liquid Pigment Inks. Akua Intaglio is much tackier and stiffer than Akua Liquid Pigment.

Originally formulated for intaglio printmaking, Akua Intaglio can also be applied with a brayer for relief printmaking, monotype, and collagraphs. It will print from any plastic, wood, linoleum or metal plate.

When used on intaglio plates, Akua Intaglio wipes off cleanly, while plenty of ink remains in the grooves, resulting in sharp images, strong blacks and rich colors. Wiping the intaglio plate requires less time and effort than other inks. Akua Intaglio prints well on dry or damp paper. It cleans up quickly with a dry rag or liquid dish detergent. Akua Intaglio does not contain toxic driers. The ink will never skin or harden in the jar or on any non-absorbant surface, so no ink is ever wasted due to unwanted drying and working time is extended.

AKUA INTAGLIO COLOR INFORMATION CHART

Use this color chart as an approximation of the real color.



Colors shown are approximate

AKUA

Liquid Pigment

Monotype

Japanese Woodblock

Drawing on Paper

Tinting Akua Intaglio Inks

Clay Monoprint



Akua Liquid Pigment has a rich working consistency ideal for all monotype techniques. It stays wet on the plate for a very long time, allowing many hours to create an image. Use it right out of the bottle for brushwork or for rolling up thin coats of ink onto monotype plates. Add Tack Thickener to thicken Akua Liquid Pigment or air-thicken for heavier applications if necessary.

Akua Liquid Pigment is made with the highest quality pigments in a gum-based binder. Without chalk or suspending agents, Akua Liquid Pigment allows the brilliance of each color to really come through. Colors are exceptionally strong, yet transparent. Akua Liquid Pigment's thin viscosity makes it ideal for printing many layers of ink on top of each other. It can also be used with Akua Intaglio for multi-plate overlays or viscosity monotypes. Akua Liquid Pigment prints well on dry paper or damp paper. It cleans up easily with water.

Originally developed for monotype printmaking, Akua Liquid Pigment can also be used for other techniques such as Japanese Hanga Woodblock and drawing on paper. Akua Liquid Pigment's high pigment load makes it great for tinting Akua Intaglio Ink, Akua Intaglio Transparent Base and silk screen inks.

AKUA LIQUID PIGMENT COLOR CHART

There are no suspending agents added to Akua Liquid Pigment, therefore some of the pigments settle to the bottom. A mixing ball is enclosed in each bottle to ease the mixing/shaking. Shake all bottles vigorously before using.

Use this color chart as an approximation of the real color.



AKUA

MODIFIERS



Release Agent

Use with Akua Liquid Pigment & Akua Intaglio. It has three purposes: **1)** For 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 Release Agent on top of residue of ink on the plate and print. **2)** For high shine with Akua Metallic Inks. Roll Akua Release Agent over the metallic ink that was applied to the plate. Wait three minutes and print. **3)** When using the Pin Press and

printing monotypes with Akua Liquid Pigment. Roll Release Agent on the surface of the plate before doing brushwork. Not necessary for Akua Intaglio Ink or when printing with an etching press. Release Agent looks white in the jar but rolls-up clear and colorless. It has a soft, buttery consistency.



Akua Mag Mix

(Also Called Ink Stiffener)

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



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 to this base will increase ink transparency. Transparent Base is light amber in color.





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.



Pin Press

The Akua Pin Press is an economical, portable press designed for light pressure printing processes like monotype, drypoint, collagraph, etc. The roller is 20" long offering the printmaker the possibility of printing 19 3/4" wide plates. It is precisely machined to an incredibly even and smooth surface for uniform contact between the roller, paper and plate. Durable, all-metal construction made of aluminum and brass bushings insures 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 swivel and act as a stand when not in use. This prevents the Pin Press from rolling off the table by allowing it to be put down without the surface of the roller touching the table.



Akua Monotype & Drypoint Plates

Akua Printmaking Plates are made from 100%, crystal clear/no tint plastic that is ideal for monotype and drypoint processes. Its soft and malleable surface allows for easily incised lines and a smooth transfer from ink to paper.

For best results, print with Akua Inks. Other brands of water- or oil-based inks can be used on this surface. However, Akua Inks offer extended working time to create the image.



Monotype by, Melanie Yazzie

For Monotype:

Apply Akua Ink to surface of the plate with a brayer, Akua Applicators, brushes, etc.

For Drypoint:

Draw into plate using a needle scribe, roulette, etc. This will create incised lines that will hold ink.



Drypoint by, Jeffrey K. Fisher



Akua Wiping Fabric is ideal for wiping excess ink from the surface of an intaglio plate. It is made from polyester which is sturdy, long-lasting and lint free. Akua Ink will never dry and harden on this fabric so the same piece can be reused over and over again. It is less absorbent, smoother and softer than traditional tarlatan. As a result, plates print with highly saturated color and smooth solids without streaking. It has a “paper-like” quality which helps eliminate that extra step of having to do a final paper or hand wipe on the plate.



Akua Wiping Fabric

Using Akua Wiping Fabric

It will take about 1 yard of fabric to make a wiping pad for small plates and about 2 yards of fabric for large plates.

After covering the plate with ink, scrape off excess ink with a plastic card. Wearing gloves, start wiping with fabric that is already coated with ink rather than a clean piece. Bunch the fabric into a ball shaped pad that fits in your hand. As you wipe, gradually use less pressure and a slightly cleaner area on the fabric.

TIP: Use cotton swabs to clean small areas on the plate.






Akua Liquid Pigment Bellows Bottle

(For Needle Tips)

The small bellows bottle fits into the palm of the hand. With a gentle push Akua Liquid Pigment flows from the bellows bottle through the needle tips. Bellows Bottle is refillable and 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

Needle Tip Washer Bottle

Use the Needle Washer Bottle to clean tips. The squeezable plastic bottle with adapter cap holds 8 oz. of water. Fill the squeezable bottle with water, place tip on cap and flush until clean.



Choosing Inks, Modifiers & Papers

Reductive Monotype Roll Up

Use right from the jar. Transparent Base is optional. For etching press, print on dry ultra smooth paper, dry or damp smooth paper, or damp textured paper. For Pin Press, print on dry ultra smooth paper or damp smooth paper

Additive Monotype Brushwork

Thin with Blending Medium. For etching press, print on dry ultra smooth paper, dry or damp smooth paper, damp textured paper. For Pin Press, print on dry ultra smooth paper, damp smooth paper.

Relief (Woodblock, Lino)

Use right from the jar or stiffen with Akua Mag Mix and/or Magnesium Carbonate. Print with baren or etching press.

Intaglio / Etching

Use right from the jar or add Akua Mag Mix or Magnesium Carbonate to stiffen. Print with etching press on damp smooth or textured paper, dry ultra smooth paper (shallow plates). Pin Press (experimental; some possibility with shallow plates and monoprint methods).

Drypoint

Use right from the jar. Transparent Base is optional. For etching press, print on damp smooth or textured paper, dry ultra smooth paper (shallow plates) For Pin Press, print on damp smooth paper.

Collagraph / Carborundum

Use right from the jar. Transparent Base is optional. For etching press print on damp smooth or textured paper. Pin Press (experimental; some possibility with monoprint methods).

Silk Aquatint

Thin with Blending Medium if ink is too stiff. Transparent Base is optional. For etching press, print on damp smooth or textured paper.

Letterpress

Modify with Akua Mag Mix or Magnesium Carbonate.

USING AKUA INTAGLIO

Ink Consistency

Akua Intaglio has a soft, buttery consistency. The consistency varies depending upon the pigment and temperature. Ink will be stiffer when it is cold and looser when it is warm. Separation occurs; therefore stirring the ink is necessary. Place an ink knife directly in the ink container and mix from the bottom of the container to the top. If the ink is not mixed, prints may have a washed out appearance.

Modifying Akua Intaglio

When using Akua Intaglio for the first time, we recommend trying it right from the jar without modification. **(Do not add water to the ink.)** Water will cause the ink to be difficult to work with. If a thin ink is necessary, a few drops of Blending Medium can be mixed into the ink to create a fluid consistency. If a stiff ink is necessary, Akua Mag Mix, Magnesium or Calcium Carbonate can be used. Add about 20% Akua Mag Mix to ink or up to 50% Magnesium or Calcium Carbonate to ink. It may take 24 hours for the Magnesium or Calcium Carbonate to completely thicken the ink. Transparent Base can be mixed into the ink to dilute the color intensity. Add as much or as little as you like.

Wiping Intaglio / Etched Plates

Akua Intaglio Ink wipes off the plate much easier and more quickly than oil-based inks. Therefore, printmakers who are accustomed to working with oil-based ink may have a tendency to over wipe the plate. Wipe the surface of the plate in the same manner as you would with oil-based inks but use less pressure and less time. Use tarlatan or Akua Wiping Fabric and follow through with a paper wipe if necessary. Hand wiping is optional. Do not be concerned if the ink looks transparent on the plate. It will print more intensely than it looks.

Rolling Up Monotype Plates or Blocks

Roll Akua Intaglio Ink on the plate or block with a soft rubber brayer in the same manner as any other type of ink.

Painting on the Monotype Plate

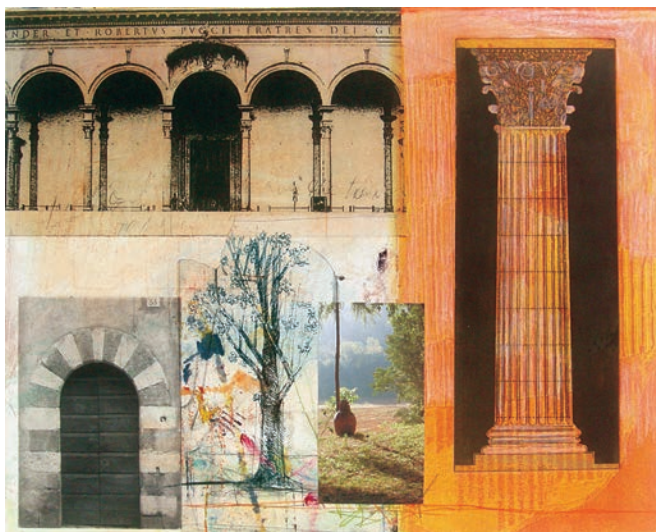
Mix a few drops of Blending Medium into Akua Intaglio Ink to thin for monotype brushwork. Use a soft brush to apply the ink to a plate. A stiff brush will lift the ink.

Selecting Paper for Intaglio or Monotypes

Print results will depend upon the plate's characteristics and the type of paper used. Akua Inks print well on most printmaking papers, although glossy or coated papers are not recommended. Akua Inks require absorbent papers for drying.

Print Drying Times

Akua Intaglio Ink does not contain toxic cobalt driers. The print's dry time will depend on the type of paper used and how thick the ink was applied, as 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. A newsprint pad works well to blot and store prints. If wet ink offsets onto the blotter, a light coat of baby powder will dry the ink on the blotters so they can be reused.



Sights and Scenes by Ron Pokrasso

Monotype, collage, Intaglio-type and Solarplate intaglio, drawing on paper image
16x20. Printed with Akua Intaglio Ink

Cleaning Up Akua Intaglio

First, remove as much ink as possible with an ink knife scraper or dry rag (a textured paper towel or rag works best). To further clean the plate, we recommend the use of Mona Lisa Pink Soap™ or liquid dish detergent with water. If your plate contains areas of large ink build up, directly apply full-strength Mona Lisa Pink Soap or liquid dish detergent followed by water. Moistened baby wipes are also a convenient alternative.

Wipe off jars before storing. Ink remains wet on the jar and will transfer to hands the next time the jar is touched.

Rollers & Brayers: Roll the excess ink off the brayer. Use a mixture of liquid dish soap and water with a lint-free rag and wipe the brayer until clean. Allow brayer to dry before using. The rubber may get tacky over time. To cure or prevent this tacky feeling, dust a light coat of corn starch or baby powder on the roller before storing.

Brushes: Use full strength Mona Lisa Pink Soap or liquid dish detergent and wipe with paper or rag until clean. Rinse with water.

Hands: We recommend wearing gloves when working with all pigments. In the event that ink gets on your hands, rub them with a generous amount of hand lotion. Wipe lotion off with a dry paper towel or rag before washing with soap and water.

Clothing: Apply full strength Mona Lisa Pink Soap or liquid detergent to the stain and blot with paper towel as soon as possible. Machine wash with detergent and water.



Venti di Giona
by Meredith Dean
Relief Print
19.5" x 19.5"
Printed with Akua Intaglio
Ink

TROUBLESHOOTING AKUA INTAGLIO

Ink dries too light on the print

- Stir the ink thoroughly in the jar before using
- Try using different papers
- The paper may be too wet (soak less, blot more)
- The plate may be over-wiped (try using an inky Akua Wiping Fabric)

Ink dries too dark on the print

- Add Transparent Base to the ink to reduce the color intensity
- Etched lines blur on finished print
- Paper may be too wet (soak less, blot more)
- Try different papers

Oily halos

- Ink application too heavy
- Try a different paper

Heavily inked prints dry slowly

- See instructions for drying prints on page 19

Ink wipes out from incised lines

- Ink may be too loose
- Stiffen Akua Mag Mix or Mag or Calcium Carbonate

Print lacks plate tone

- Print on damp paper
- Wipe less thoroughly
- Do final wipe with inky Akua Wiping Fabric

Print has too much plate tone

- Print on dry paper
- Wipe more thoroughly
- Do a final wipe with clean Akua Wiping fabric
- Lightly coat wiping cloth with magnesium carbonate
- Clean selected areas with cotton swabs

Prints dry blotchy

- Change blankets
- Dampen the paper more evenly
- Avoid touching the inked surface of the plate and transferring fingerprints



Choosing Inks, Modifiers & Papers

(see pg. 9 for details on modifiers)

Reductive Monotype Roll Up

For thin roll up with an etching press, add Retarder, print on dry ultra smooth paper, dry or damp smooth paper or damp textured paper. For medium/heavy roll up with an etching press, add Tack Thickener or Transparent Base. Print on dry ultra smooth paper, dry or damp smooth paper or damp textured paper. For Pin Press, add Tack Thickener or Transparent Base and print on dry ultra smooth paper or damp smooth paper.

Additive Monotype Brushwork

Add Retarder or Extender. For etching press print on dry ultra smooth paper, dry or damp smooth paper, or damp textured paper. For Pin Press, print on dry ultra smooth paper or damp smooth paper. Note: Coat the plate with Release Agent before applying Akua Liquid Pigment when printing with the Pin Press.

Japanese Woodblock (Mokuhanga)

Use right from the bottle. Print with a baren on damp Japanese paper.

Relief (Woodblock, Lino)

Add Tack Thickener or Transparent Base to Akua Intaglio Inks. Print with baren or etching press.

Clay Monoprint

Use right from the bottle. Print with a rolling pin or Akua Pin Press.

Drawing on Paper

Use Akua Liquid Pigment applicators or paint brush to hand color prints or create on paper. When working directly on paper, add water to dilute instead of Akua Modifiers.

Tinting Akua Intaglio Inks

Simply add drops of Akua Liquid Pigment and mix until the desired color is achieved.

USING AKUA LIQUID PIGMENT

Before use, shake all colors vigorously for approximately one minute. When shaking bottles, the mixing time begins after the ball begins to rattle. If necessary, insert a stick in the bottle to mix and loosen the pigment before shaking.

Selecting Monotype Papers

Akua Liquid Pigment prints well on most printmaking papers. Dry, smooth or ultra smooth paper is recommended for monotype when printing with an etching press. A textured paper will need to be dampened to eliminate a grainy look. Damp smooth paper or dry ultra smooth paper will offer best results for printing monotypes by hand with the Pin Press. Dry paper offers sharper images, maximum intensity of color and easier registration as the paper will not shrink or expand.

Rolling Up

Akua Liquid Pigment offers a thin transparent coat of ink, which is ideal for light colored impressions or printing multiple plates one on top of another. Use a soft rubber brayer or roller and build up the plate slowly with small increments of ink. If too much ink is added at once, the roller will slide. Pour about 10 to 20 drops of Akua Liquid Pigment straight from the bottle onto the center of a 22"x30" plate. Use fewer drops of ink for smaller plates. When working large, always add a few drops of Retarder and mix into the ink for the first layer. Roll the ink out evenly over the entire plate. Check the plate for ink density. If a denser application of ink is desired, wait three minutes then add more drops of ink to the plate. Do not add more Retarder as it will cause the roller to lift the previous layer of ink. The process of rolling up Akua Liquid Pigment is demonstrated on the SAFER PRINTMAKING with Akua Water-based Inks DVD. A two-minute clip showing this method can be seen at: www.AkuaInks.com.

Painting On The Plate

Pour Akua Liquid Pigment straight from the bottle onto a palette. Add a drop of Retarder to the ink and mix. Dip the brush into the ink and apply to the plate. Clean the brush with water. Dry the excess water off the brush thoroughly before using it again. Before printing, check for puddles of ink on the plate. If puddles are

seen, blot them with tissue paper before printing. When hand printing with the Pin Press, roll a thin coat of Release Agent over the plate before doing brushwork. The use of Release Agent is optional when printing with an etching press.

Viscosity Monotypes

A viscosity monotype is created with two inks of different viscosities, (i.e. thick and thin, that resist one another. First, paint Akua Liquid Pigment onto the plate. Then roll the Akua Intaglio ink over the painted surface. The thinner Akua Liquid Pigment will resist the thicker Akua Intaglio Ink. Blending Medium or a mixture of Blending Medium and Transparent Base can be used as a thin, clear resist.

Modifying Akua Liquid Pigment

For fluid brushwork and thin roll-up coats, use Akua Liquid Pigment from the bottle with no modification. A variety of modifiers and methods are available for changing the consistency of the ink. Akua Liquid Pigment will air-thicken if left uncovered over a period of time. Air-thickened Akua Liquid Pigment will produce a heavier brush stroke and denser roll-up coat. For best results, use a watercolor palette and cover with a lid after the desired thickness is achieved. Add Extender to thin Akua Liquid Pigment if it is too thick.

Tack Thickener is used to thicken Akua Liquid Pigment for a denser monotype roll-up or relief print. Add only a small amount (less than 10% by volume) and mix well by mashing the mixture smooth with the flat side of an ink knife. Transparent Base can also be used to thicken Akua Liquid Pigment for rolling up a monotype, woodblock, linocut, etching/intaglio, or collagraph plate. No set amount of Transparent Base to Akua Liquid Pigment is needed; it depends on the artist for their choice of color intensity or transparency. To prevent the ink from drying on the plate, add Retarder to Akua Liquid Pigment. This will also help release the ink onto dry paper during the printing process; only a little is needed, too much will cause the ink to bead.

To create blends, wash effects or a wet on wet look apply Blending Medium directly on the monotype plate. Brush color over the Blending Medium and blend as desired.

USING AKUA LIQUID PIGMENT APPLICATORS

Bellows Bottles with Needle Tips

Fill the Bellows Bottles halfway with Akua Liquid Pigment and assemble. Press the bottom of the bottle very gently until the color flows to the needle tip.

Drawing with Needle Tips

The speed at which the ink flows through the tips varies by pigment. If the pigment is heavy and flows too slowly, thin the ink with Extender. If the pigment is thin and flows too quickly, thicken by removing the cap and exposing the ink to the air. When the needle is first placed on the drawing surface, a small bead of ink may run off the tip. Wipe the bead of ink off by running the tip over a piece of paper before placing it down.

Maintenance of Tips and Applicators

• Clean Needle Tips

Fill the Needle Tip Washer bottle with water. Place the needle tip on the stem and squeeze the water through the tip.

• Storing Applicators

Place the lid on the stem to prevent the inks from thickening.

Cleaning Up

Akua Liquid Pigment cleans up with water. The use of Mona Lisa Pink Soap™ or liquid dish detergent with water may prove helpful at times and is recommended when cleaning inks containing Transparent Base, Tack Thickener, Modifiers or Akua Intaglio Inks. Stained plastic plates will clean up with cleanser or baking soda.

TROUBLESHOOTING AKUA LIQUID PIGMENT

Ink is not releasing from plate to dry paper

- Add Retarder to the ink
- Apply more pressure
- Try different papers
- Coat the plate with Release Agent before doing brushwork

Akua Liquid Pigment rolled on to the plate feels too stiff

- Add Retarder to the ink

Finished prints dry hazy

- Add less Retarder, Blending Medium, or Extender to the ink

Ink beads up on the plate

- De-grease plate with cleanser before using
- Add less Retarder or Extender to the ink
- Add a drop of liquid dish detergent to the ink
- Apply a thin coat of liquid dish detergent to brush and paint over the beaded area

Rubber brayer is sliding when rolling up

- Use less ink on the plate

Ink is too thin when doing a roll up

- Thicken with Tack Thickener, Transparent Base or allow the ink to air-thicken
- Select a color with a more intense transparency rating
- Switch to Akua Intaglio Ink

Ink is too liquidy for brushwork

- Allow Akua Liquid Pigment to sit on an uncovered palette until it air thickens

Puddling of ink occurs when using a Needle Applicator

- Run tip over a piece of paper before placing on the plate
- Use a plate with a dull surface
- Try a finer or plastic tip

Print needs to be dampened for final intaglio plate

- Spray the back of the print with water



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