



**STUDIO MANUAL & CONTRACT**  
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[www.AtlantaPrintmakersStudio.org](http://www.AtlantaPrintmakersStudio.org)

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This Manual provides general information about the facilities, equipment, and supplies, as well as general studio use policies at the Atlanta Printmakers Studio.

This Manual contains printmaking procedures and appropriate safety precautions for all areas of the studio. Although you may be working in just one area, be mindful of appropriate behavior and precautions, as your actions affect the entire studio including all common areas. As all equipment and space is shared among artists, we ask that consideration and common sense be used in helping keep the studio in excellent condition for those using it.

**Each Artist Renter is required to read and sign this Manual & Contract agreeing to follow policies described in this Manual prior to working in the studio. This Manual is a legally binding document. By signing it, the Artist agrees to follow the instructions and policies provided in the Manual. If an artist is found not following these instructions and policies, he/she will be denied access to the studio.**

## **Atlanta Printmakers Studio General Background**

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**Atlanta Printmakers Studio (APS)** was founded in 2005 to provide studio space and equipment for artist renters and offer community outreach through classes, workshops and exhibitions in order to enhance the understanding of and appreciation for fine art printmaking.

**APS Mission:** Nurture the practice of printmaking as an original art form among professional artists and everyone who wants to learn.

With your support we look forward to providing a well-maintained studio for your use. Thank you all for keeping the art of printmaking alive and thriving at APS!

### **APS Goals:**

- Provide education about techniques, craftsmanship, artistry and value of fine art prints
- Create and maintain a professionally equipped, safe and accessible workspace for artists
- Offer classes, workshops, artist exchanges and exhibits
- Nurture artistic development through expert support, mentoring and visiting master printmakers
- Sponsor programs with local and regional college and university art departments and community art centers

### **APS Volunteer Opportunities:**

APS has a small staff and operates with the assistance of volunteers. We always welcome those who want to help. Please consider getting involved with a committee.

**Communications Committee** – coordinate PR, marketing, communications and website.

**Education Committee** – organize classes, workshops, lectures, and events.

**Fundraising Committee** – organize fundraising activities and events.

**Exhibitions Committee** – organize exhibitions and print sales.

**General Volunteers** – help with a specific project or event, rather than being on a standing committee.

**APS Programs:**

**Classes & Workshops** – Our classes are affordable and welcoming to learners of all levels. If you'd like to teach a class, email [info@AtlantaPrintmakersStudio.org](mailto:info@AtlantaPrintmakersStudio.org) with your ideas.

**Internships** – Our interns learn critical hands-on experience and resume-building skills by working in all aspects of APS operations! In exchange, they receive studio usage. These folks assist in keeping the studio running smoothly - say hi and thanks when you see them!

**Emerging Artist Residences** – Our residence artists have use of the studio to develop their printmaking skills and advance their careers. Say hello and ask them about their projects when you see them!

**Exhibitions** – APS coordinates a variety of compelling and engaging exhibitions in various locations to promote the art of printmaking.

**MEMBERSHIP:** Membership is available to anyone interested in supporting APS. Membership does not include access to the studio; it does include discounts to classes, workshops, events, and renting. It also guarantees inclusion in the APS Members Exhibition.

**ARTIST RENTERS:** APS is set up for those who have training and experience and are competent to proceed on their own. Artist renters work on an independent basis to produce their own prints. Studio rental is designed specifically for individuals who have demonstrated an appropriate level of experience in printmaking and are granted access to work in one or more printmaking techniques.

## **Atlanta Printmakers Studio Manual & Contract**

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### **PART 1 STUDIO ACCESS**

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### **OPEN STUDIO HOURS**

Tuesdays 10am – 5pm

Thursdays 10am – 9:30pm

Saturdays 10am – 4pm

Sundays 10am – 4pm

*\*Consult the website for COVID restrictions and updates*

## PART 1 STUDIO ACCESS

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### ARTIST RENTERS:

- All renters must be able to use the facilities correctly, independently, safely, and with consideration for other studio artists.
- To become an Artist Renter all potential artists must attend orientation and undergo an interview, regardless of their background.
- The purpose of the interview is to assess technical abilities of potential artist renters in order for APS to operate a safe print shop.
- Those who need to brush up on their skills are asked to take a class before attempting to work independently in the studio. We do not judge artistic merit in these interviews.
- *APS does not discriminate against anyone based on race, color, religion, national origin, gender, age, or sexual orientation.*
- To become an Artist Renter all potential artist renters must:
  - attend orientation.
  - undergo an interview, showing print examples exhibiting knowledge of printmaking.
  - submit signed guidelines & application.
  - pay deposit.
- *Please allow sufficient time for this process before you plan to start renting.*
- Artist Renters, once approved, may **only print in processes they have experience in.**
- There are a variety of classes and workshops scheduled so you can learn new things and expand your skills. If they take a class adding experience in a new process, they must schedule an interview to confirm that knowledge.
- Deposit Loss & Probation – damage to equipment, safety lapses, or failure to adhere to procedures will result in a loss of their studio deposit and potentially being put on probation. If issues continue, the artist renter will be banned from use of the studio.

### ARTIST RENTER'S PAYMENTS:

- Artist Renters fees must be paid by the day or month before working in the studio.
- 6 and 12 month contracts' monthly rental fees are due on the first of each month, with a grace period extending until the fifth. After the fifth, a late fee of \$10.00 will be charged. If payment is not received by the 15th, use of the shop will be suspended until the debt is paid. Monthly fees can be paid by cash, check, credit card or online.
- Monthly checks should be mailed to: Atlanta Printmakers Studio, PO Box 82433, Atlanta, GA 30354
- You must pay daily rental fees on the day you use the facility. Make payments with cash, check, or credit card and given to the studio monitor. OR pay online and tell the monitor.

### CONTRACT COMPLETION / DEPOSITS:

- All studio artists are expected to follow through with the full duration of their contracts. In the event that a studio artist is unable to do so, their initial damage/contract completion deposit will not be refunded. Any damage caused by negligence or misuse will be evaluated and may result in the loss of your deposit, or in extreme cases, the revocation of your contract. If you want to deactivate your status as studio artist at the end of a contract period, you must remove all personal belongings from the studio and return keys (if Key Holder) before getting your deposit back. If you wish to rent at a later date, payment of a new deposit is expected.

### DEFERRAL:

- Key Holders and Six or twelve Month Limited Access contracts allow the option of deferring one months' use of the studio in any six-month period. APS must be notified before the first of the month to be deferred.

## CONTRACT RENEWAL:

- Contract renewals are available. APS must be notified before the first of the month of the renewal period. The deposit is held until renter declares herself/himself to be inactive.
- **Two levels of artist renters** are available for artists to work in the studio: Limited Access and Key Holder:
  - **Limited Access Artist Renters** work while a monitor is overseeing the studio. These renters do not have to be an APS member (members do receive a discount on fees) and pay a \$50 refundable security deposit.
  - **Key Holders Artist Renters** work independently and have 24/7 access to the studio and must have advanced experience with equipment and processes. All Key holders are required to be a current APS member and pay a \$100 refundable security deposit.
- **All artist renters must sign the Logbook** – include name, arrival time, process working in that day, exit time. This is essential to monitor access and to ascertain who is at APS in case of emergency. This information is vital when reporting and applying for grants.
- Equal opportunity to participate in and benefit from Atlanta Printmakers Studio is provided to all individuals regardless of race, national origin, color, gender, age, religion, sexual preference, or disability in admission, access, or employment.

## STAFF & STUDIO MONITORS:

- APS has one staff member – Executive Director, sometimes referred to as studio director.
- During Open Studio Hours the studio is monitored by the studio director and working key holder monitors.
- Studio monitors are working key holders with advanced knowledge of printmaking. They oversee operation of the studio during some open studio hours.
- The monitor's role is to open/close the studio, keep supplies stocked, meet with visitors, and trouble shoot any issue that arises.
- The studio director and monitors are not available to instruct renters in processes. Renters may ask for advice and help occasionally, but not for instructions. As an artist renter, you are expected to know the equipment and techniques that you have applied to use and work independently in.
- Artist Renters may seek staff assistance during regular business hours or through email ([kgarrou@AtlantaPrintmakersStudio.org](mailto:kgarrou@AtlantaPrintmakersStudio.org)).
- Please let us know if you have questions, concerns, needs. We'll do everything in our power to help.
- Your input helps make APS an even better resource for artists and the arts community - thank you!

## VISITORS, MINORS, PETS:

- Please keep visitors to a minimum to avoid disturbing other renters.
- The studio is not childproof and is not a safe place for children or pets. Please don't bring them.
- All minors in the studio must be accompanied by an adult.
- Non-studio artists (visitors) are strictly prohibited from operating or handling equipment (presses, rollers, etc), using solvents, or any printmaking related supplies. Only active APS artists renters may use the equipment or work in the space.
- If you want to work collaboratively with non-studio artists or do printing for others, this must be discussed with and approved by APS studio director on a case-by-case basis. This work must be scheduled and executed in a manner that does not interfere with other renters. These artists must pay rental fees to work in the studio.

## PART 2 COMMON AREAS & BASICS

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### PARKING:

- Available parking includes front lot; back lot; and free public parking across street on S Central Ave.
- There is one handicap parking space available in the front parking lot.
- Parallel parking spaces on the east side of the building belong to the business next door and should not be used.
- Provided you take the normal common-sense precautions, conditions are as safe as in any other urban area.
- Do not leave valuables in your vehicle within sight.

### ENTRANCES & EXISTS:

- Studio Entrances: front and back gallery doors, museum entrance, and garage door.
- Both front and back gallery doors have doorbells.
- Doors with push bars will open, but you can't reenter once the door closes.
- The front gallery door and garage door are handicap accessible.
- Emergency exit is located by the darkroom and washout booth.
- Gallery push bar doors will open but you won't be able to enter these doors after existing.
- For personal security when working at night, lock all doors.
- Make sure someone knows where you are.

### GALLERY:

- The Carol Pullin Gallery was established to support printmakers, promote their work, and expose them to the public while increasing the awareness of printmaking as an original art form.
- APS hosts exhibitions with local and visiting artists.
- The gallery is available for hire for exhibitions and functions. Contact the exhibition committee to learn more.
- The gallery is an area where you can meet your friends and family.

### MUSEUM & STORE:

- The museum is in the front room with the curved wall.
- The presses on display highlight antique clamshell presses used for letterpress. These presses are operational and are used by artist renters.
- Items for sale are displayed on the green shelves and in the print bins. Ask the studio director or monitor about making purchases. Or contact the studio director by email to arrange for payment ([kgarrou@AtlantaPrintmakersStudio.org](mailto:kgarrou@AtlantaPrintmakersStudio.org)).

### KITCHEN:

- Kitchen is for food prep and dish washing only. NO printmaking prep or cleanup - please use the wash sinks in the studio 1 & 2 for printmaking.
- Please keep the kitchen clean and tidy.
- The kitchen is equipped with a sink, dishwasher, microwave, toaster, coffee maker and refrigerator, as well as plates, cups, and cutlery.
- The refrigerator is available for everyone's use; you can store your food and drinks in it temporarily. If you leave food or drinks in the fridge, they will be thrown out. To discourage bugs and vermin food should not be left sitting out.
- If you bring meals/snacks, you're welcome to place food in the refrigerator. Do not leave any food behind. Please take it with you or place it in the trash.
- Renters are expected to clean up after themselves. There are bins to be used for trash and recycling. Please do not walk away from a mess.

- Cold drinks are available in the refrigerator and supplies for hot drinks are in the cabinet each for a \$1 donation each drink. Please place money in the money jar on top of the microwave. There is a QR Code on the side of the money jar to pay for drinks with a credit card.
- APS recommends that don't you eat anywhere that solvents are in use sine harmful vapors may be absorbed by your food.

#### **RESTROOMS:**

- There are two handicap accessible restrooms located off the front hallway by the museum.
- Please keep the restrooms clean at all times. Let staff know if any of the restroom supplies are running low or if anything is not functioning.

#### **PLAZA:**

- The outdoor plaza is an extension of the studio space and is used for outdoor workshops and large events.
- The plaza is also a common area for artist renters, members, and staff to enjoy. Please work with us in maintaining the cleanliness of the plaza for all to enjoy.

#### **INTERNET ACCESS:**

- Wi-Fi is available to Artist Renters.
- Either of these networks are available                      Password to both is
- ATL.Printmakers 2.4    mezzotint
- ATL.Printmakers 5.0    mezzotint

### **PART 3 GENERAL STUDIO USE AND MAINTENANCE:**

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#### **BEHAVIOR:**

- APS supports a friendly, safe, and respectful working environment and expects artist renters do the same.
- No smoking is permitted in or near the studio (within 8 feet).
- It is recommended that artists wear closed toe shoes.
- If you leave temporarily, tell someone and/or leave a note with your phone number.
- Personal work habits can directly impact fellow renters – be aware of the needs of other people working around you in the shop – the amount of time used for the exclusive use of a press or piece of equipment – the amount of space you take up with a project.
- Music is permitted; however, everyone must reach agreement on volume and choice. A tolerant & flexible approach is expected.
- Different styles and work habits considered, artist renters who consistently interfere with others ability to work may be asked to alter their behavior. Repeatedly problematic or disruptive or dangerous behavior may result in termination of rental contract and access to the studio.
- Unacceptable behavior includes reckless use of chemicals and flammables, misuse of equipment, repeated failure to clean up properly, inconsiderate behavior towards others, noise, or music.

#### **SUPPLIES & POSSESSIONS:**

- All studio artists supply their own plates, paper, hand tools, tape, inks, gloves, brushes, sponges, newsprint, and other miscellaneous personal supplies.
- A mask or respirator is recommended for handling chemicals and solvents.
- A limited number of flat file drawers are available to store possessions. Please check with the studio director about availability.
- Other than unexposed screens left in the darkroom, no personal property should be left anywhere in the studio. Unclaimed items will be placed in the lost and found or the trash.

- Prints left on the drying rack are periodically placed in the flat file drawer labeled “*Prints From Drying Rack*” to ensure that there is drying space available for everyone. We will check to make sure they are dry first.
- Gouged inks dry out, become unusable, and have to be thrown out. Always scrape ink from the top in a circular manner, never gouge, poke, or scoop ink out of the can. Take care not to waste expendable materials (such as ink, rags, solvents, etc.) This is a safer practice for the environment and helps to keep studio costs down.

#### **CLEAN UP:**

- Make sure the studio is clean when you leave. Help maintain common areas, such as bathroom, wash sink, and kitchen area. Cleanliness adds GREATLY to the safety and overall functioning of the shop.
  - Artist renters are expected to stop working and clean up 30 minutes before the studio closes.
  - Artist renters are expected to help by always turning off equipment you use, putting away supplies, and picking up after yourself.
  - Clean up any work surfaces you have used (counters, tabletops, palettes, sinks, etc). Don't forget to wipe up press beds and check the floor for spills around the area you have worked.
- Clean all tools thoroughly, wiping all sides and edges (palette knives, brayers, razor scrapers). This is critical for keeping our shared tools in the best condition possible.
- Return any tools that you use to their original location.
- Sweep up metal filings, wood/linoleum chips, paper scraps and debris from the floor. A broom, mop, shop vac and cleaning supplies are located by the darkroom or in the kitchen.
- Wipe up any spills on the floor and mop if necessary.
- Take out trash when necessary (including bathroom trash). The trash buggy is in the trash enclosure in the back parking lot.
- For art-related clean up, use the work sinks, never the kitchen or bathroom sinks.
- Cleaning supplies are in the silver bin by the power washer. Inform us of any supply shortages, or any other issues that may arise (even if it seems like a small concern – we want to hear from you asap).
- Help maintain cleanliness in bathrooms and kitchen by cleaning up after yourself. Let staff know if any of the restroom supplies are running low or if anything is not functioning.

#### **PAPER PREP–CUTTING AREA:**

- Keep hands away from cutting edges!
- Do not cut on the worktables, glass inking tables, and lightbox – all cutting must be done on the cutting surface on the cutting mats. Paper tearing can be done on worktables.
- Use green cutting mat to avoid damaging surfaces.
- Cutting mats, rulers, and tear bars are available for your use. They're located in the top flat file drawer below the cutting area.
- Mat knives and x-acto knives are in the red caddy in the cutting area. There are new blades for each when replacements are needed.
- Dispose of all cutting blades properly in provided container. If necessary, use masking tape to protect the blade. Throwing blades in trash cans is a hazard to whoever empties the trash.

#### **PAPER PREP–SOAKING:**

- Do not leave paper soaking in the paper soaking tray when you leave the studio. Place wet paper on the drying rack then empty the water.
- Damp towels used as blotters should be hung to dry at the end of work session.

## AVAILABLE TOOLS:

- APS has a limited number of tools available for artist's use in the studio:
  - Etching needles, scrappers, and burnishers
  - Engraving tools
  - Mezzotint rockers
  - Relief carving tools
  - Files
  - Daubers
  - Sharpening stones
  - Various sizes of brayers and rollers
  - Various sizes of screens, screen coating scoops, and squeegees

## PART 4 PRECAUTIONS & PROCEDURES:

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### HANDLING OIL BASED INKS, SOLVENTS & CHEMICALS:

- Inhalation, ingestion, and skin contact are the three routes by which substances can enter the body.
  - Keep all ink, acid, or solvent containers CLOSED when not in use.
  - It is also recommended that you wear gloves, mask and/or respirator whenever handling chemicals, cleaners and solvents.
  - Regular and prolonged use of oil-based inks and solvents without appropriate protection can lead to allergic reactions and dermatitis through skin contact and breathing issues from inhalation. Some inks contain pigments and ingredients that are more toxic than others.
  - MSDS SAFETY DATA SHEETS are provided in the yellow binder on our bookshelves. Use them as reference for any toxic substances used in the studio.
- Wear nitrile gloves for handling oil-based inks, grounds, and solvents.
  - Latex gloves are only good for keeping hands clean of ink, etc., and won't keep solvents from absorbing into the skin.
  - Please note that APS only provides gloves for classes and workshops.
- Use exhaust fans to remove toxic vapors when using solvents.
- To clean oil-based inks from glass surfaces
  - remove as much as you can with the razor scraper
  - use the least toxic cleaner available, such as vegetable oil, for initial cleaning of oil-based inks from plates, blocks, palettes, rollers, and brayers
  - after all ink is removed from inking tables, clean glass inking tables with all-purpose cleaner such as simple green.
  - use mineral spirits ONLY if needed.
- Use cloth rags when using solvents.
  - use rags wisely; fold rags into pads, so only part of the surface is soiled at once.
  - place all soiled rags in red step flammable storage containers. (Re-use lightly soiled rags!)
  - do not overstuff cans which can potentially start a fire. If cans are too full alert monitor or instructor.
  - re-use rags that are only partially soiled. Check in the red cans first. Place slightly used rags in red safety can marked "reusable rags".
  - dispose of completely used rags in red safety can marked "used rags".
- Use cloth rags or paper towels when using vegetable oil and water-based cleaners.
  - dispose of paper towels in regular trash cans.
- Use denatured alcohol for removal of rosin or stop-out, degreasing plates, thinning shellac, final degreasing of palettes, plates, and press beds.
  - DO NOT USE alcohol on brayers or rollers; it will destroy the rubber.
- Lacquer Thinner or Acetone is sometimes required for special cleaning or transfer techniques. Use it cautiously.



- Go outside for all aerosol enamel and lacquer spray paint.
- Use lacquer thinner to remove spray paint and other spray adhesives sparingly.

#### **DUST & POWDERS:**

- Powdered rosin used in aquatinting copperplates and various chemicals supplied in powder form are toxic if inhaled.
  - They are dangerous to breathe because the fine particles fill up the oxygen-carrying passages of the lungs, much like coal dust, asbestos, or tobacco smoke. Lung cancer and emphysema can result from repeated exposure.
  - The CSA says: “Rosin dust may cause asthma and allergic dermatitis. There is the hazard of explosion from the buildup of rosin dust, in enclosed rosin boxes, around an ignition source. Rosin dust is combustible. Sparks or static electricity have caused explosions in enclosed rosin and aquatint boxes”.
  - Rosin dusting should be done only wearing a dust mask.
  - Xerox toner used as a drawing material is potentially carcinogenic when particles are inhaled into lungs. Protective particle mask and latex or nitrile gloves must be worn when working with toner.
- Always wrap up and take strong smelling chemical-soaked papers outside to the trash buggy. Wintergreen oil has an especially overpowering odor and should be removed from the studio.

#### **ETCHING ACID:**

- Ferric Chloride – APS has committed to using Ferric Chloride for etching since it has the advantage of greatly improving the safety of etching.
  - Ferric Chloride (iron perchloride) is actually a corrosive salt and is free from harmful gas emissions. It is still corrosive and must be used with caution.
  - Before using acids, review all precautions and emergency procedures.
  - **AVOID SKIN OR EYE CONTACT.** Wear gloves, goggles, and protective clothing (apron) when working with ferric chloride.
  - There is an eyewash station by the wash sinks in Studio 1 and 2.
  - Flush eyes for 15 minutes, and then see a doctor.
  - Acid Contact with the Skin:
    - Rinse thoroughly with running water.
    - For severe spills, rinse as well as possible, remove contaminated clothing, and seek medical advice. Ferric Chloride will stain your skin and potentially cause skin irritation from prolonged contact.
  - **ACID SPILLS:**
    - Neutralize with sodium bicarbonate (baking soda; located under the sink and next to etching tanks).
    - Wear gloves and mop up with spill kit materials or newspapers and paper towels, then thoroughly rinse with water. Dispose of materials properly in plastic bag.
    - **IN CASE OF SERIOUS ACCIDENT: Call 911 for paramedic.**
    - Immediately notify executive director, monitor, or instructor
  - **ALWAYS:**
    - **ONLY** copper plates may be used in the etching tanks. Placing different types of metal plates in the same ferric chloride tank has the potential for creating adverse chemical reactions.
    - Wear gloves, goggles, and protective clothing (apron).
    - Be extra careful with splashes or spills when putting plates into the acid baths. If splashes occur on clothing or skin, immediately wash with running water.
    - Use tongs to assist in removing plates from acid baths. Allow acid to drain from plate over acid bath.

- Use the plastic tray to catch drips between tanks and sink. Thoroughly rinse plate with cold running water in sink. Afterwards rinse plastic tray, sink and surrounding area with running water.
- The acid will etch the metal surfaces if not thoroughly rinsed with water!
- If a lot of acid is rinsed into the sink, neutralize it by pouring ¼ cup of baking soda in the sink and flushing it with water until all the baking soda is washed away.
- Close lids on acid tanks when not in use.
- Only the studio director, monitor or instructor may change or modify acid baths.
- Acid solutions are checked once every week. However, their strengths can weaken depending on use. Consult with the studio director if the acid strength seems weak.

#### **HAND CLEANING:**

- Never use solvents to clean your hands!
  - Use waterless hand cleaner, vegetable oil or baby oil to clean inks from hands before washing with soap and water.
  - Use a moisturizer regularly to replenish natural oils of skin. (Use of hand cleaners and repeated washing of hands can dry out skin.)
- Be sure to wash your hands after handling lead type.

### **PART 5 CONSUMABLE SUPPLIES**

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#### **CONSUMABLE SUPPLIES PROVIDED:**

- Etching Acid – Ferric Chloride
- Hard/soft ground and stop out
- Misc etching supplies: tarlatan, whiting, putz pomade
- Rosin and spray paint for aquatints
- Black etching and relief ink
- Aluminum foil sheets for saving ink
- Ink Modifiers including burnt plate oil, magnesium carbonate
- Screenprint emulsion
- Screen Cleaner – Ulano Stencil Remover #4
- Letterpress – tympan sheets
- Solvents – mineral spirits, vegetable oil, denatured alcohol, lacquer thinner, acetone
- Clean up – glass cleaner, simple green, degreasers, hand cleaner, soap
- Paper towels and cloth rags
- Tape – masking, scotch, and duct tape (*APS provides a limited amount of tape. If you use a lot of tape, please provide your own.*)

#### **ARTIST RENTER'S CONSUMABLE SUPPLIES:**

- Artist Renters are expected to supply their own:
  - Color etching and relief inks
  - Screenprint ink
  - Letterpress ink
  - Plates
  - Printing paper
  - Newsprint
  - Tape (especially blue tape for screenprinting)
  - Gloves
  - Any other miscellaneous personal supplies such as wax paper, hand tools, brushes, sponges, masks/respirators

## PLATES & TRANSPARENCIES FOR SALE:

- Transparency film can be purchased for \$1 per sheet and are in the plates for sale drawer.
  - money should be placed in the money jar on the cabinet in the office.
  - OR use the QR Code shown here and taped to the transparency package.
- There is a very limited selection of printing paper available for purchase.
  - Ask the studio director for pricing.
  - Money should be placed in the money jar on the cabinet in the office.
  - OR use the QR Code on the money jar to pay with a credit card.



## PART 6 EQUIPMENT USE

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### ETCHING PRESSES:

- The Charles Brand press bed is 32" x 50", and press blankets are slightly smaller.
- The Conrad press bed is 18" x 34", and press blankets are slightly smaller.
- Adjust pressure according to recommended pressure levels for plexi, unmounted linoleum, solarplate/copper/zinc. The reference guide settings are general, so you may need to make adjustments since plate thickness varies.
- The press should operate smoothly. If it doesn't, stop immediately and ask for assistance.
- The printing sandwich: newsprint is base, then plate, then printing paper, then newsprint or wax paper, then protective plastic, then blankets.
- Blankets should be arranged from bottom to top: sizing catcher, cushion, pusher. (thin, thick, medium).
- At end of session, advance the press bed so that blankets are not under the roller and release the pressure.
- All metal and plexi plates **must** have edges filed to prevent cutting the blankets.
- Be considerate of others and don't monopolize the press. Remove your plate and paper as soon as you are finished printing.
- It is possible to adjust your printing sandwich (with mat board or plexi) so that you and others are working with the same pressure setting on the press.
- **Handle Presses with Care:**
  - Presses generate a tremendous amount of pressure!
  - **Do not force oversized material through the press!** Don't use materials on collographs that will damage press roller. No metal objects or hard, thick objects can go through the press! (Nothing higher than 1/8" on top of plate matrix.)
  - Keep hands, long hair, and loose clothing contained and away from rollers and crank handles when operating press.
  - Please note the yellow stop guides at each end of the press bed. They're painted yellow as a warning – it is possible to smash your fingers/hands if you hold onto them while pushing the press bed towards the roller.
- **Keep Blankets Clean and Undamaged:**
  - **Clean your hands or use paper tabs** for handling paper or blankets.
  - If blankets get caught on the edges, stop and reverse the press bed. Realign the blankets so they are not too close to the edge.
  - **Always protect blankets from bleeds** with a layer of newsprint, wax paper, or plastic between printing paper and sizing catcher. Don't use excessive amount of ink so that ink squeezes out and gets on the blankets.
  - **Metal and plexi plates must have edges filed.**

- Don't use materials on collographs that will cut through paper and blankets.
- **You may use gray chipboard** instead of blankets for printing relief blocks.
- **You will have to pay for damaged or inked blankets due to negligence.**

#### **HOTPLATE:**

- The hot plate is a source of combustion! Do not place flammable materials on or near the hotplate.
- **Do not use solvents near the hot plate.**
- **Avoid burns by using newsprint under metal plates.**
- **Leave thermostat between 250° - 300°**

#### **SCREENPRINTING:**

- APS has a limited number of screens, screen coating scoops, and squeegees.
- Screens must be labeled with your name on tape with the date.
- Screens should be cleaned out as soon as you complete your project. Failure to do so may result in the loss of your deposit.
- **Coating Screens:**
  - **Keep lid on the emulsion after using it.**
  - **Use gloves** when applying direct emulsion to screen.
  - A thin layer of photo-emulsion should be applied to the screen using a scoop coater. Return excess emulsion to the bucket.
  - **Use a card to scrape all emulsion from the scoop and spoon back into the container, then wash them thoroughly when you are done.**
  - **Don't wash emulsion down the sink.**
  - Coat screens in the dark room with safe light and allow to dry with fan.
  - You must expose your screen within a week because there isn't enough room for storing them in the dark room. APS is not responsible for unexposed screens left there.
  - **Do not leave exposed screens in the dark room.**
  - You are welcome to **bring your personal screens, but you may not store them at APS** – we simply don't have the room! Leaving your personal screens in the dark room before exposing is fine, but make sure they are marked clearly.
- **Exposing Screens:**
  - **CAUTION: The exposure unit uses a strong source of ultraviolet rays. Avoid looking directly at UV light.**
  - Screen must be dry before exposing.
  - Make sure vacuum is tight before turning on the timer switch.
  - After exposing, release the vacuum and let the suction dissipate before unlatching.
  - Turn system off when finished.
- **Image Washout in Washout Booth:**
  - Wear gloves, apron, goggles and/or a face shield.
  - Turn on the faucet on the wall; **use cold water ONLY.**
  - **The power washer should only be used for reclaiming screens. Everything else doesn't need the extra power.**
  - Point gun/wand towards the back of the booth.
  - A respirator should be worn for prolonged exposure to spray mists.
  - Ear protection is available if you are using the power washer for extended periods of time.
  - Ulano Stencil Remover #4 is provided for screen cleaning. Do not let this sit on the screen for more than 3-5 minutes or stencil may dry in the screen and never wash out. Pour or brush the stencil remover on the screen, rather than spray which creates a mist that can be inhaled.
  - Use caution when using water around sources of electricity.

## LETTERPRESS:

- Anyone who works with letterpress must demonstrate their proficiency prior to using the equipment.
- **TYPE & PLATES:**
  - **Care should be taken with metal type, which contains a mixture of lead, tin, and antimony.** Do not eat or drink in the letterpress area. Always wash your hands after handling type.
  - Job cases are often heavy; use caution when pulling them in and out. Make sure you have a good grip when lifting. If a case is to be pulled out but not removed, also pull the one directly under it out about halfway. This gives it something to rest on. **You don't want to drop a job case.**
  - Blocks must be type high (.918"). Use the type-high gauge to check your block. Wood, chipboard, poster board, or paper can be cut to size and glued to back of block to raise to type high. Fine adjustments can be made by placing thin paper under block or an extra sheet of newsprint under printing paper. Adjustments to the tympan packing on the cylinder should only be made if you have experience in this area. Raising the form greater than type high can cause damage to the press and/or your block.
  - Please use type in a timely fashion and redistribute type once your project is complete. Failure to do so will result in the loss of your deposit.
  - **You must return all type exactly where you got it.** Type may be stored on galley trays for short periods but must be redistributed to the proper case as soon as you are finished printing. It is essential that each person take responsibility for keeping the type organized.
  - Fill out a galley slip for each job you are printing and keep the slip in a galley tray until the type has been distributed. Printed galley slips can be found in an orange envelope on the bulletin board by the Vandercooks. Filling out galley slips is as much for the shop's benefit as it is for your benefit when it's time to put away the type. Be sure to mark your galley tray with your name.
  - Maximum size of block, type or other printing form:
    - Vandercook SP15 & 215 - paper size: 14"x20" image: 14"x18"
    - Small C&P - chase size: 8"x12"
    - Large C&P - chase size: 11"x15"
- **OPERATING PRESSES:**
  - APS has two Vandercook presses, one Challenge press, two Chandler & Price platen presses, a Poco press, and a Kelsey 3x5. These presses are old, and care should be taken to not only protect yourself but to prolong their life.
  - Tie back hair, avoid loose clothing and jewelry.
  - Hands should be kept away from anyplace they could get squished.
  - Keep fingers away from the carriage on the flatbed presses.
  - Avoid having tools or hands in the path of the press. The only things acceptable to have on the bed and/or platen are type, furniture, quoins, and chases.
  - Quoin keys, rulers, planers, papers, rags, and other things can get stuck in the machinery or rollers and severely damage the press.
  - If you need to make adjustments to the press or your plate while printing, make sure you **TURN OFF** the press.
  - **DO NOT adjust roller height OR change tympan sheets unless you are experienced doing so.** Doing either improperly will damage the press and require costly repairs.
  - Remove and clean the Vandercook rollers if they have been inked. Wipe clean with mineral spirits – never use denatured alcohol on rollers. Always leave the rollers lifted up on the Vandercooks and positioned down on the C&Ps at the end of your session.
  - All linoleum and other blocks must be mounted type high (.918"). Linoleum blocks can easily be inked by hand with a brayer instead of turning on press and inking the rollers. Set on Print setting to pull an impression.

- Vandercooks: Trip setting is used to ink your plate. Print setting is used to print on your paper. Use your hand to help guide your paper as it moves forward. Make sure the carriage travels all the way to the end of the press bed until you hear a click (this resets to trip mode)
- C&Ps - Blocks and type should be set in the chase on a level surface. Gauge pins are available for paper registration. Care should be taken when using this press, as hands and toes could be pinched and seriously injured with improper use.
- **INKING:**
  - Use rubber-based ink or oil-based relief ink on these presses.
  - If you are setting type, you must use the automatic press rollers to achieve even inking.
  - If you are printing linocuts or wood blocks, you have the option of inking your plate by hand with a brayer, and just using the press for pressure printing.
  - Warped wood should not be printed on these presses, as it may cause damage to press.
- **SOLVENTS:**
  - Nitrile gloves should be worn when handling solvents.
  - These solvents should be used only for the following purposes.
  - Nitrile gloves should be worn when handling solvents.
    - **Use vegetable oil** for initial cleaning of palette and palette knives.
    - **Use Gamsol or Odorless Mineral Spirits** for cleaning press rollers, type, and final cleaning of inking palettes.
    - **Only use Denatured Alcohol** for degreasing plates and removing Sharpie guidelines from press or base.

## PART 7 CLOSING THE STUDIO

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### PREPARE TO CLOSE:

- Place all flammable solvents in the fire safe cabinet.
- Release the pressure on the etching presses.
- Put lids on acid tanks.
- Empty water from soaking tray and hang up blotting towels.
- Put away all type used during class and emphasize the use of galley sheets to identify the type (students should take care of whatever type they use during class)
- Turn off all electrically operated equipment and appliances: power washer & water to the power washer, exposure unit, hot plate, Vandercook presses.
  - hot plate, fans, pressure washer and the water to the pressure washer, exposure unit, Vandercook presses, coffee maker.
- Turn off all the lights including the exterior lights.
  - One exception is to leave the light on above the washout booth. This is for safety reasons so police can see if anyone is wondering around after closing.
- Locking up studio:
  - Check all doors to make sure the push bars fully engage.
  - Exit through the museum door and make sure it's locked.

## PART 8 EMERGENCIES

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### IN AN EMERGENCY:

- **IN CASE OF SERIOUS ACCIDENT or SECURITY EMERGENCY:**
  - Call **911** for Hapeville Police, Fire Department, or Paramedic
  - Grady Emergency Care Center: 404-616-6200
  - Georgia Poison Center: 404-616-9000
- In case of fire, evacuate the studio and move away from the building, *THEN CALL 911.*
- In case of tornado or severe weather, take shelter in the kitchen and/or the darkroom.
- Contact executive director or a board member to make them aware of any serious personal injury, damage to the building or equipment, or chemical spills. If you're unsure of the urgency, CALL.
- A First Aid kit is in the kitchen in the upper cabinet by refrigerator.
- Fire extinguishers are hanging on the wall outside the kitchen and by the wash sink in Studio 2.
- A list of emergency contacts can be found in the office on the cabinet door and on the inside of the first aid cabinet door.



**ARTIST RENTER CONTRACT**

Today's Date \_\_\_\_\_

Actual Start Date \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Auto (year, make, model, color, tag) \_\_\_\_\_

**EMERGENCY CONTACT:**

Name \_\_\_\_\_ Phone \_\_\_\_\_

Relation to you \_\_\_\_\_

**PRINTMAKING-RELATED REFERENCES:** (Name, Position/Relation, Phone Number or E-mail Address)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**WHICH MEDIA ARE YOU APPLYING FOR?** *You can explore new media after completing classes.*

\_\_\_\_\_ Intaglio                      \_\_\_\_\_ Relief  
\_\_\_\_\_ Monoprint                    \_\_\_\_\_ Screenprint  
\_\_\_\_\_ Lithography                  \_\_\_\_\_ OTHER (please describe) \_\_\_\_\_  
\_\_\_\_\_ Letterpress                    \_\_\_\_\_

**PLEASE DESCRIBE YOUR OBJECTIVES OF WORKING IN THE STUDIO:**



**WHICH KIND OF RENTAL ARE YOU REQUESTING?** *(check one)*

- 6-Month Key Holder (\$110/month)
- 12-Month Key Holder (\$100/month)
- 6-Month Working Key Holder (\$90/month)
- 12-Month Working Key Holder (\$80/month)
- 3-Month Key Holder Summer Special (\$100/month May – August ONLY)
- 12-Month Limited Access (\$60/mo APS members)
- 12-Month Limited Access (\$70/mo non-members)
- 6-Month Limited Access (\$70/mo APS members)
- 6-Month Limited Access (\$80/mo non-members)
- Basic Limited Access (Daily\$45/\$40 or Monthly Limited Access \$90/\$80)

## **Acknowledgement**

I, \_\_\_\_\_, the undersigned hereby  
*(please print full name)*

acknowledge that I have read the EAR Contract and am aware of my obligations, the timeline, studio policies, and my responsibilities in the printshop.

I further acknowledge that I enter upon the premises with the full knowledge of its conditions and that I assume sole responsibility for any loss of personal property and injuries that may be sustained. I also agree to not hold the Printshop liable and to save the Printshop harmless with regards to all such liability.

By signing below, the applicant acknowledges that he/she agrees to all the terms, conditions, and basic agreements of becoming a resident artist in the studio.

\_\_\_\_\_  
Date

\_\_\_\_\_  
Participating Artist Signature

\_\_\_\_\_  
APS Representative Signature

**Please fill out pages 16 and 17 and sign above, then submit both pages to the Atlanta Printmakers Studio representative before you start renting. Keep the Manual for your reference.**