



Pratt
Fine Arts Center

STUDIO USER GUIDE

Jewelry/Metals

Updated July 2018

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INTRODUCTION

History

Pratt Fine Arts Center serves as a lasting tribute to Edwin T. Pratt, a man who relentlessly championed open and equal access to educational and housing opportunities for all of Seattle's citizens. Pratt Fine Arts Center honors his memory by continuing to pursue its mission of making art education accessible to everyone, for people of all ages, all skill levels, and all backgrounds.

Pratt Fine Arts Center began as a modest facility with a big vision to build a community of artists and an educational center providing the tools and the training to support the creation of visual art. Today Pratt stands exactly as its founders envisioned: as The Place to Make Art.

Mission

Pratt Fine Arts Center makes art accessible to everyone, offering a place for spirited exchange, self-expression and personal transformation through creativity. Pratt is dedicated to fostering artistic development and engagement locally, nationally and internationally. A unique multidisciplinary visual arts resource, Pratt provides education and instruction, community programs and professionally equipped art making facilities.

Vision

Pratt aspires to extend the visual arts experience to people from all backgrounds, working at all skill levels. Within an extraordinary community of artists, students and patrons, Pratt strives to be a conduit for artistic development, providing pathways to knowledge, support and inspiration and changing the way individuals see themselves and the world around them. Pratt will:

- Be the leading center for hands-on creativity in our region, well-known and celebrated for accessibility, inclusiveness, and excellence in programming
- Be widely recognized as a premier destination for artists to make new work, develop new skills, and become more well-rounded artists
- Foster a synergetic, creative community of people within a unique and dynamic urban campus environment
- Employ a sustainable business model worthy of academic study and serving as a model of idealism for arts organizations nationwide

Commitment to Racial Equity

Pratt Fine Arts Center is committed to racial equity as a core value and ongoing practice. We at Pratt recognize that institutional racism, through conscious and unconscious practices, creates vast disparities in access to publicly funded services, including arts education and support for artists. We commit to allocating resources to the breakdown of systemic barriers and the development of equitable solutions organization-wide.

GENERAL INFORMATION

Conditions for Access

To become a Studio Artist and access Pratt studios independently, users must meet the following criteria:

- Successful completion of a Studio Access Test
- Current membership at Journeyman or Master level
- Signed Waiver Agreement form on file
- Signed Acknowledgement Form confirming understanding of all policies and procedures herein

Waiver Agreement

Before any student, independent user, or user's assistant is permitted to use the facilities, he or she must first sign a liability waiver provided herein as Appendix A. Studio Artists will be required to turn in signed Waiver Agreements along with signed Acknowledgement Forms (see below) prior to their first studios access. Once signed, the Waiver Agreements will be permanently on file in the main office.

Acknowledgement Form

Studio Artists are required to read and acknowledge their understanding of all of the policies and procedures outlined in this document. A signed Acknowledgement Form, included here as Appendix B, must be submitted to the front desk, along with a signed Waiver Agreement, prior to beginning access of the studios.

Code of Conduct

All students, studio users, instructors and staff are expected to conduct themselves in a courteous and professional manner at all times by observing and complying with the following:

- Treat each person with respect
- Value the learning experience
- Keep agreements made with Pratt and others
- Enter fully into the experience of working together

The following actions and activities are not permitted on the Pratt premises:

- Abusive or callous behavior
- Damage to Pratt's property
- Dishonesty
- Non-compliance with safety or security rules and procedures
- Intimidation or disruptive conduct
- Possession, distribution, sale, consumption or being under the influence of alcohol or drugs while working at Pratt
- Possession of weapons

- Discrimination or harassment based on race, color, sex, marital status, sexual orientation, political ideology, age, creed, religion, ancestry, national origin or presence of sensory, mental or physical disability.

Failure to meet these expectations or other misconduct will result in disciplinary action up to and including termination of facility use or loss of membership.

Access Cards

Studio Artists are granted Access Cards after all of the conditions of access (see above) have been met. Access Cards must be presented at check-in every time and posted in the studio while the Studio Artist is at work.

As long as a Journeyman or Master Level Pratt Membership remain current and Studio Artists regularly access the studio, the access card will not expire. The access card will expire if 24 months have passed since the last access in a studio; in this instance, Studio Artists will need to complete the Studio Access Test again.

Pratt reserves the right to revoke Access Cards at any time. Grounds for revoking access include but are not limited to:

- Violating Pratt's Code of Conduct
- Abuse of the equipment
- Activities that put anyone in danger
- Failure to pay rental fees or membership fees
- Repeated failure to check in at the front desk
- Violation of policies outlined in this handbook or individual studio handbooks

If an Access Card is revoked, its holder will need to arrange with the Studio Manager to be reinstated according to mutually agreed upon terms. In some circumstances, reinstatement will not be an option.

Emergency Contacts

In the case of injury, disaster, or any other occurrence that presents a threat to the well-being of Pratt's inhabitants, call 9-1-1 immediately.

For all other urgent matters, visit the Front Desk or call 206.328.2200. The receptionist will relay your issue to the most appropriate staff person.

Using Other Departments

Access is authorized on a studio by studio basis. In order to use multiple studios at Pratt, Studios Artists must pass the Access Test and meet the requirements of each studio. Unauthorized access of a studio may result in the revocation of privileges.

EMERGENCY PROCEDURES



Standard Evacuation Procedure

1. Proceed to the nearest exit
2. Gather in parking lot
3. Call 9-1-1 to report emergency
4. Identify missing individuals who may still be in building
5. Report any known threats or hazards and/or missing individuals to authorities upon arrival
6. Do not re-enter building until it is deemed safe to do so by authorities

Earthquake

1. Drop, cover and hold; remain until earth stops moving
2. Stay away from windows, bookcases, and filing cabinets
3. If no items are available for cover, crouch by a load-bearing wall and cover head
4. When the shaking stops, begin Standard Evacuation Procedure

Fire

1. If you are confident in your ability to put out the fire with an extinguisher or other means, do so
2. If you are not confident in your ability to put out the fire with an extinguisher or other means, and you are not in immediate danger, notify a supervisor or ask those around you to assist
3. In all other scenarios, pull the nearest fire alarm and begin Standard Evacuation Procedure

Lockdown/Shelter in Place

When to activate a Lockdown?

1. When notified to do so by local police or government
2. When an armed person (gun/weapon) is identified in the facility or on the grounds
3. The sound of a discharged firearm is heard
4. A child has been identified as missing

Who activates a Lockdown?

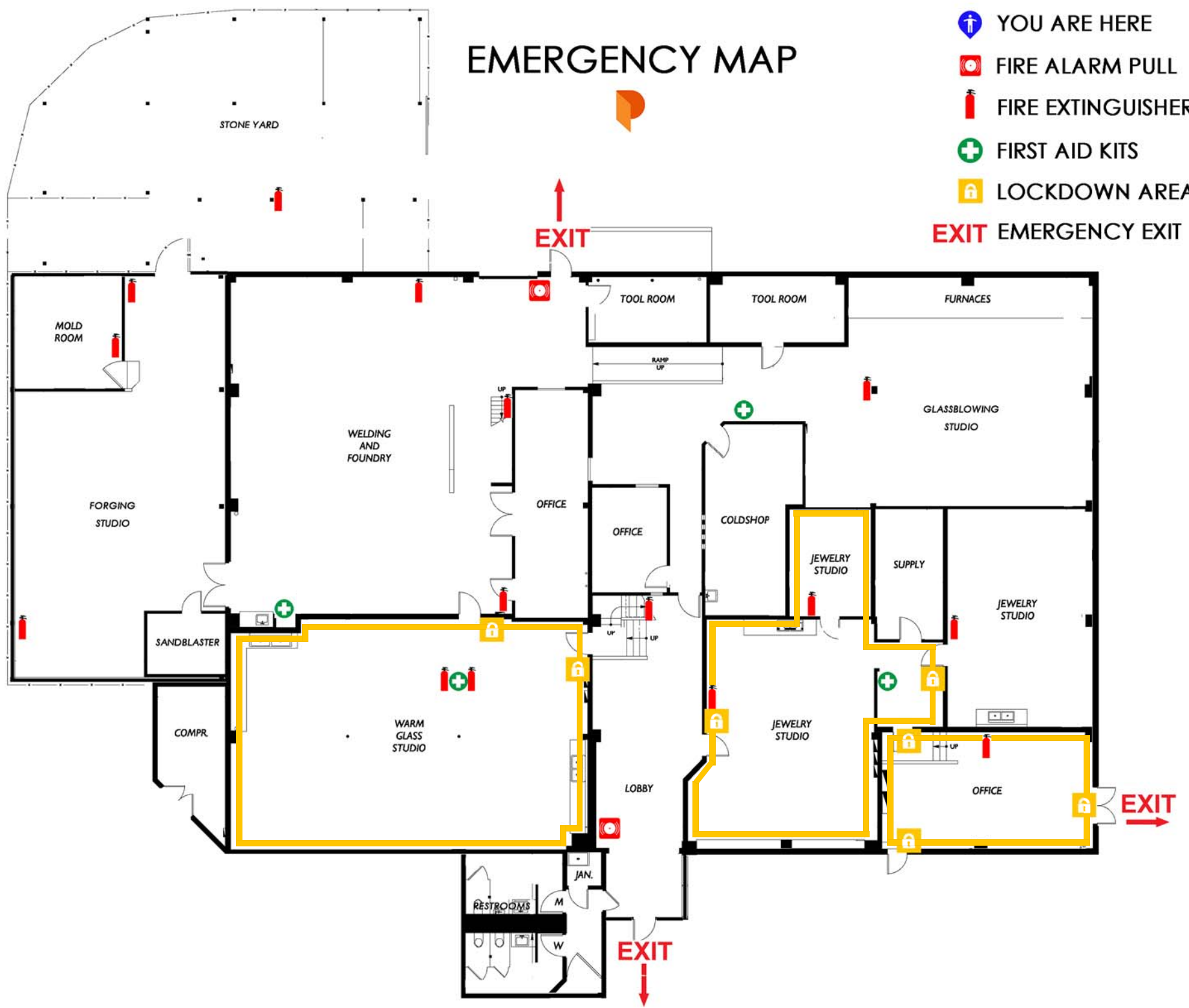
1. Anyone observing, suspecting, or notified of #1-4 above

During an emergency:

1. If you are the initiator, call 9-1-1 and notify those around you (if safe to do so)
2. Proceed to designated lockdown area
3. Account for all children and occupants
4. Secure the area by locking all doors
5. Move away from doors and windows, sit on floor, silence all cellphones, turn off lights if possible
6. Wait for further instructions and/or until lockdown is cleared by authorities

EMERGENCY MAP

-  YOU ARE HERE
-  FIRE ALARM PULL
-  FIRE EXTINGUISHER
-  FIRST AID KITS
-  LOCKDOWN AREA
- EXIT** EMERGENCY EXIT



STUDIO POLICIES AND PROCEDURES

Eligibility

The Jewelry/Metals studio is available for two types of users: Studio Artists and Students. In some cases, one person may qualify as both Studio Artist and a Student, but at any given time in the studio they will only identify as one or the other, taking on the privileges and responsibilities appropriate to that particular role.

Students are eligible to work in the studio when:

- registered for a current class.
- attending that class during scheduled class times, or attending a Studio Friday session.

Studio Artists are eligible to work in the studio through the Studio Access Program; participants must:

- hold a current PRATT membership at Journeyman or Master level.
- meet the experience criteria required for participation (a minimum of two 8-week Jewelry/Metals classes or the equivalent, plus additional experience for either Enamel or Hollowware Access). Access is not currently available for lost wax / centrifugal casting.
- have met with the Access Coordinator, received an orientation, and passed the access test.
- pay the Access Fee for either daily or monthly use.
- post a membership card or other proof of payment in the rack next to the door.
- maintain their qualifications with regular participation; if more than two years have passed since a Studio Artist's last access visit, re-orientation and testing is required.

Availability

Students

- the studio is available for students to use during scheduled class hours; please do not work before or after class hours unless doing so as a Studio Artist.
- those enrolled in multi-week classes may also attend **Studio Fridays**:
 - the Studio Friday program takes place from 12-9pm on most Fridays; the schedule is subject to alteration or cancellation and make-up sessions are not available.
 - Studio Fridays provide you with access to the studio tools and equipment so that you may practice the techniques you are learning in class.

Studio Artists

- Before coming in, check that the studio is available by consult the online studio availability calendar or calling the front desk.
- On Mondays the studio is generally reserved for use by Studio Artists; exceptions may be made for Master Classes and other special events.
- If both Front and Back Studios are open, you may use either. If there is a class in the Front Studio, you may use the Back Studio only.
- If both studios are in use for classes or events, Studio Artists are not able to work.

- Students have priority on Studio Fridays from 12-9pm. Studio Artists can come in to work during this time, but a Monitor may ask a Studio Artist to leave in the (unusual) event that more space is needed for students.
- Because of the noise produced, the use of hollowware tools and equipment is currently restricted to Mondays, from 4:00 pm to 10:00 pm.

Scheduling

There is no need for Students or Studio Artists to schedule or reserve time in the studio.

Payment/Check-In

Students

- When you arrive for Studio Friday, check in with the monitor by giving your name and the name of the class you are attending.

Studio Artists

- You may pay your Access Fee by the day or the month.
- Payment is made upon arrival, at the front desk. Proof of payment should be attached to your membership card and displayed on the rack by the studio door.
- Even if you pay your fee monthly, check in at the front desk each time you arrive to work in the studio, and display your card.

Equipment List

Students may use the equipment that has been taught in their current class (unless otherwise stated). Studio Artists may use the equipment for which they passed a Studio Access Program test. Equipment in the Jewelry/Metals Studio includes:

- flex shafts (at each bench)
- acetylene/air torches for general soldering and natural gas/compressed air torches for large-scale annealing and soldering
- hydraulic press
- three rolling mills
- step shear, Pepe benchtop shear, and Beverly shear
- casting, PMC, and enameling kilns including two Vcella kilns for enameling
- extensive range of hollowware stakes and hammers
- dedicated finishing room with buffing unit, ultrasonic cleaner, magnetic tumbler, sandblaster, grinder, and belt sanders
- set of dedicated small tools for studio artists, including
- hand tools such as dapping punch set, dapping block, disc cutter, letter and numeral stamps (including sets exclusively for use by Studio Artists)

Students

- During classes or Studio Friday, use only the tools and equipment related to your current class, that your Instructor has demonstrated, and that you feel comfortable using on your own.
- Do not instruct a classmate on tools or techniques from a class he or she missed. For safety all instruction must come from an Instructor.
- If you would like to use tools and equipment that you learned about in a different class, consider becoming a Studio Artist through the Studio Access Program.

Studio Artists

- In order to use any studio equipment independently, Studio Artists must have received thorough instruction on that equipment, have met with the Access Coordinator for an orientation and passed a test on that equipment, and continue to operate the equipment as described in this guide.
- If you are taught to operate a new piece of equipment during a class, please contact the Access Coordinator to see about adding that equipment to the list of things you are approved to use.
- Permission to work independently through the Studio Access Program is equipment-specific; it is not granted for the studio as a whole. Unauthorized use of equipment may result in the loss of Studio Access Program privileges.
- Hollowware tools and equipment are only available on Mondays, 4-10pm.
- The enameling kilns and buffing room equipment are not available when there is a class in session in the front studio, with the exception of the magnetic tumbler (as long as the class is not using it).
- The Front Studio and the Back Studio have separate sets of basic hand tools. Use the tools that belong to the studio you are working in, and return them to the correct cabinet.

Maintenance Request

If you find any equipment that is not working, do not attempt to keep using it and do not assume that we already know it is broken. You can inform the J/M Manager by email, speak with a Coordinator or Monitor if one is on duty, or fill out a work request form, found on a clipboard just inside the Front Studio door. Completed work request forms should be placed in the J/M Manager's mailbox, along with small broken tools if applicable. If the studio is low on any supplies (flux, pickle, soap, etc.) leave a note in the J/M Manager's mailbox.

What to Bring

Students

Pratt provides current students with the basic materials they need to explore the techniques and processes they are learning in class. Metal and other consumables are not provided for projects outside the scope of the class, including production work. The following materials are available to students while in class or working during Studio Friday:

- All torch gases
- Safety gear including gloves, glasses, hearing protection, and basic dust masks
- Buffing room belts, buffs, and compounds
- Copper and brass wire
- Drill bits
- Flux
- Hydrogen peroxide
- Liver of sulphur
- Miscellaneous flex shaft accessories
- Pickle
- Saw blades
- Sandpaper disks and sheets
- Silver solder
- Soaps, cleansers, pumice
- Sheet brass and copper as requested by your instructor; the cabinet containing these materials is only available during class, not on Studio Fridays.

Although students are welcome to work in the back studio on Studio Fridays, Monitors do not open the consumables cabinet (aka the Instructors' cabinet) or the general hand tools cabinet in the back studio. Students working the back studio should come up to the main studio to get whatever consumables and hand tools they may need, and return them appropriately.

Studio Artists

The materials and tools in the Instructors' cabinet are not for use by Studio Artists. The Access Fee includes in-studio use of the following consumables and small tools:

- All torch gases
- Safety glasses, earmuffs
- Buffing room belts, buffs, and compounds
- Flux
- Pickle
- Soaps, cleansers, pumice
- Trivets, firing racks, gloves, and firing forks for use during enameling

Studio Artists must provide other consumables, including but not limited to:

- Burs and other flex shaft accessories
- Drill bits
- Liver of sulphur
- Sandpaper
- Sawblades
- Sheet metal and wire
- Solder
- Any other consumables not specified above
- Disposable gloves, earplugs, dustmasks or respirators
- Enamels, Klyr-Fire, sprayer, alundum stones, diamond abrasives, Penny Brite, palettes, paintbrushes

Consideration of Others

When sharing the studio with others, be aware of your impact on them.

- Avoid talking to people who are concentrating on their work. Breaking their concentration could cause injury or worse, and may result in their damaging their work.
- Music is fine – as long as no one finds it disruptive. Please ask others in the studio before turning on the stereo.
- Always be aware of those around you. Notify others before beginning a process that involves high noise or affects air quality. When you are preparing to use a flex shaft near others, alert them so that they may also put on protective gear. Cooperate if anyone suggests that you put on protective gear.
- Follow the Studio's cellphone policy:
 - Turn your phone off (or set on "vibrate") during class.
 - If you must answer a call, speak softly and head outside immediately.
 - Never have a long conversation in the studio.
 - Never work while talking on the phone! Doing so may result in the revocation of your Studio Access Program or Studio Friday privileges.

Staff Roles and Responsibilities

Manager, Julia Harrison, jharrison@pratt.org

Julia schedules classes, hires instructors, sets studio policy, and oversees the daily operation of the studio. Please contact Julia with any concerns or questions; note that she does not work every day but will get back to you as quickly as possible.

Studio Coordinator, Anne Randall, anne.randall@comcast.net

Anne maintains supplies and equipment and coordinates the monitors' schedule.

Access Coordinator, Barbara Magana Perez, bmaganaperez@pratt.org

Barbara meets with applicants to the Studio Access Program for orientation and testing. Appointments take place on Monday evenings and should be scheduled by calling the Front Desk.

Monitors

Monitors are skilled Studio Artists who supervise Studio Fridays. Their primary duty is to keep students safe and the equipment in working order.

Clean Up

Pratt is a community studio, and we rely on Studio Artists and Students to keep the studio neat and clean. When using the studio, it is your responsibility to clean up after yourself, leaving the studio ready for the next class or user. Allow enough time to finish cleaning before the studio closes or a class begins. At any time of day, the following closing procedure should be followed:

- Clean up your work station:
 - Empty sweeps drawer
 - Clean bench top and wipe with a damp cloth if needed
 - Sweep the floor if you used saw blades or sandpaper
 - Dispose of trash or recycling appropriately
- Use a file card to clean any files used moderately to heavily

- Return tools and small equipment to their correct place in the cabinets; if no one else is working in the studio (Front or Back), lock the cabinets and return the key to the Front Desk
- Remove your scraps from above and below the step shear; sweep if needed
- STUDIO ARTISTS ONLY: Turn off and bleed all torches, unplug all pickle pots.
- Clean up the soldering station:
 - Clean flux brushes
 - Return all the tools and soldering surfaces to their storage area
 - Sweep the area if needed
- Clean up the sink area:
 - Please clean any bowls or utensils you used
 - Rise the wooden boards
 - Remove debris from the sink or drain strainer
- Clean up any other areas you may have used (eg drill press, buffing room)
- Turn off vents, kilns, and light box
- Put your dirty rags in the laundry bin

Storage

The J/M Studio has a limited number of storage lockers, which are assigned by the J/M Studio Manager. If any locker user fails to make contact, after three months the locker is considered to have been abandoned; the lock will be removed and all contents considered a donation to the J/M Studio.

Students

Students may rent unused lockers for \$20/month. Please contact the J/M Manager for availability information.

Studio Artists

Studio Artists who pay by the month may have the use of a locker if one is available. In order to reserve and maintain a locker, you must provide the J/M Manager with a copy of your monthly payment receipt each month (please put this receipt in her mailbox). Failure to follow this policy will cancel your locker privilege.

Lost and Found

All valuable found items should be taken to the front desk where they will be locked away. Other items should be placed in the bottom left drawer of the Instructors' bench in the front studio. Please wrap things in a piece of paper if there are small parts. After three months, unclaimed lost and found items will be considered a donation to the Jewelry/Metals studio.

STUDIO SAFETY

The following information outlines essential safety guidelines and is considered studio policy. We provide it to help protect you, your peers, and the equipment.

- This information is not a substitute for instruction and may change at any time.
- Know where the fire extinguisher, first aid kit, and eye wash station are located.
- Treat every process as though you will be doing it for the rest of your life. Many of the studio hazards are cumulative –protecting yourself from the outset will help to ensure your future health.
- This is a community studio. If anything, you should work more safely that you would in your own studio. Always chose the safest option available, even if takes more time or effort.
- You must protect yourself from hazards as outlined below. If your work is causing hazards, you must alert others so that they can protect themselves. If you must protect yourself from the hazards caused by others.
- You may be asked to leave the studio or face revocation of your Studio Access Program privileges if you fail to follow studio policy.

Proper Handling

Because of exposure risks, the Jewelry/Metals studio limits the range of hazardous materials that may be stocked or brought into the studio. Do not bring any new chemical or other hazardous substance into the studio without permission from Julia Harrison, jharrison@pratt.org. See the Hazards notebook for more specific handling/storage/disposal guidelines.

Safety Data Sheets

The SDS notebook must contain an official SDS sheet for every hazardous material present in the studio. These sheets identify hazards, outline protective measures, and explain emergency procedures. These are kept in a wall-mounted binder at the first aid station in the hallway between the two studios.

Eye Injury / Irritation

Vision-corrective eyeglasses DO NOT qualify as eye protection. Proper protective eyewear is that which meets ANSI Z87.1 specifications for impact protection. Safety glasses that meet these standards are the only acceptable eye protection for use with rotating and power tools.

Please use goggles when using any chemicals. Proper protective eyewear for chemicals should prevent any chemical entry.

Full-face shields should always be considered ancillary and should not be used in place of protective eyewear. Your eyes are not fully protected by a face shield alone, as there protect only against splash, spray and light impact from certain angles.

Eye protection is **required** when using the following equipment:

- Buffing unit
- Torch (casting)
- Flex shaft

- Drill
- Grinder
- Sanding belts
- Any other rotary tools
- With all chemicals

Eye protection is **recommended** when using the following equipment:

- Torch (annealing and soldering)
- Enameling kiln (eyewear located in the enameling drawer); the concern here is infrared exposure, so never look directly at the coils in the kiln.
- Hammers
- Power tools other than listed above
- Sandblaster

Absorption / Ingestion

Your body will absorb many studio substances upon contact.

- Don't eat or drink in the studio.
- Don't touch your face, mouth, or eyes while working.
- Wash your hands before you leave the studio, before you eat or drink, and whenever moving from one task (eg enameling, soldering, investing) to another.
- Use tongs to avoid contact with irritants and caustic or toxic materials. Gloves are recommended if tongs are too unwieldy for a project. If you are concerned about long-term exposure to chemicals, we recommend that you purchase chemical-resistant gloves appropriate for the chemicals you will be using. Pratt does not supply gloves to Studio Artists.
- Avoid handling any of the following with your bare hands:
 - Acetone
 - Ammonia
 - Denatured alcohol
 - Ferric chloride
 - Flux
 - Liver of sulfur and other patinas
 - Pickle
 - Any other questionable substance

Respiratory Hazards

Inhalation hazards fall into two main categories: particulates and fumes. Both pose a danger not only to the user, but also to the others in the studio.

When using the extraction system to reduce inhalation hazards, move either the work or the hood so that they are as close together as possible; the further you work from hood, the less effective the extraction, and even one inch makes a difference.

Particulates can be released into the air during enameling, grinding, sanding, polishing, sand-blasting, investing, or using certain attachments on the flex shaft. Pratt provides Students with disposable particulate masks for use during class activities. Studio Artists need to provide their own breathing protection. We strongly urge both Students and Studio Artists to consider purchasing a professionally-fitted respirator with replaceable cartridges.

- Virtually all polishing compounds and most metal-removing materials are silica-based. **Repeated exposure to silica is known to cause silicosis, a debilitating and incurable disease.**

- Casting investment also contains silica, and it is impossible to handle investment without releasing some of it into the air. ALWAYS turn on the exhaust at the investment counter when working with investment.
- Whenever you may be producing particulates, use any vent/exhaust/extraction system available, as well as a mask rated to filter particulates.
- Lead-bearing enamels are NOT ALLOWED in the studio.
- Because Pratt is a community studio, please look out for the safety of those around you. If you are producing particulates, minimize your impact on others and make sure that they too are wearing protection.

Fumes are produced during soldering, etching, patination, and burning or melting certain materials. Pratt does not provide any fume-related protective gear; for any work that creates fumes, we strongly urge you to consider purchasing a professionally-fitted respirator with replaceable cartridges.

Soldering

- Pratt minimizes some soldering hazards by stocking cadmium-free solder and fluoride-free flux. Please do not use other solders or fluxes without the permission of your instructor or the Studio Manager.
- All solders and fluxes require ventilation. Soldering should be done only at the soldering stations with the exhaust turned on and the exhaust hose positioned as close to your work as possible.

Etching

- Ferric chloride is the only etching chemical allowed in the Jewelry/Metals Studios.
- Fuming from ferric chloride etching is usually nominal (unless the bath is heated), but must still be done under a vent at a soldering station.
- Etching may ONLY be done in class – this is NOT something that can be done on an Studio Friday or by a Studio Artist.

Patination

- Liver of sulfur should be used at a soldering station, or at the investment counter, with the exhaust system turned on.
- Label your liver of sulfur clearly and leave it under the exhaust for Studio staff to dispose of safely when the chemical reaction is complete.

Burning and Melting

- Pitch must be heated with a heat gun, working at a soldering station with the vent system turned on. Pitch removal by burning or solvent must also be done at a soldering station with the vent system turned on.
- The fumes released by hot waxes are dangerous. Minimize hazards by working carefully; only heat your tools enough to melt the wax, not ignite it. Work at the soldering bench in front of extraction whenever possible.

Hearing Damage

Hammering metals and the use of grinding or buffing machines can produce sound levels result in cumulative damage and hearing loss over time. Hearing protection should be worn whenever noise is being made in the studio.

- Pratt provides disposable earplugs to Students and protective earmuffs for all studio users. We strongly urge Studio Artists to purchase their own earmuffs.
- Earphones or earbuds increase noise levels and do not protect hearing.
- Work that creates loud or repetitive noise (such as hammering, dapping, and certain high speed flex shaft operations), should be done as far as possible from others. Select a flex shaft as far from the others as possible. If both studios are

open, take your task to the Back Studio. If everyone is confined to just one studio, please DO NOT hammer at your bench (quick tasks are ok, just no lengthy work), the Instructor's bench, or the demo table. Stumps and wood bases best absorb noise.

Injury

Avoid injury by following rules and using common sense.

- Always follow the J/M studio's specific rules for each piece of equipment you use.
- Ask questions until you absolutely understand the proper operation of any equipment.
- If anything seems wrong, stop what you're doing and get help.
- Do not work if you are overly tired, hungry, or otherwise impaired.
- Don't socialize when you are at the torch, using rotary tools, or performing any operation that requires your full attention.
- Consider how your actions could distract others, particularly as they use equipment.
- Be sure that others standing in the immediate area are aware when you are doing something potentially hazardous like using an alcohol lamp or loading or unloading a kiln. You should be able to move freely and without startling anyone.
- Follow the studio's cellphone policy (outlined above); working while on the phone may result in the loss of Studio Access Program privileges.

What to Wear

Arrive at the studio dressed to work safely. Anyone not dressed appropriately may be asked to leave the studio for their own safety.

- **Tie back long hair.** Loose hair can catch fire or get caught in many pieces of rotating equipment.
- **Wear natural fibers.** Manmade fibers may melt onto the skin if exposed to flame.
- **Wear clothes that are fitted and offer good coverage.** Loose or oversized clothes can get caught in machinery or catch fire. Minimal clothes (bikini tops, tiny camisoles, short shorts, etc) don't offer sufficient protection from flames or chemicals.
- **Wear sturdy shoes.** No open-toe, exposed-heel, or high-heeled shoes allowed; fabric shoes are discouraged.
- **Loose jewelry is not permitted.** It can get caught in machinery or be a hazard when you are working with a flame. Remove bracelets or chains when working in the studio.

Accidents and Incidents

Injury or other Medical Emergency

If a Student or a Studio Artist requires medical attention, assist them in any way possible.

- First aid supplies can be found in the hallway between the Front and Back studios.

- The eye wash attachment is located on the sink in the Front Studio
- If significant medical attention is required, call 911 immediately.
- An incident report needs to be filed at the front desk for all injuries, no matter how minor, that require any kind of medical attention. These forms are kept in the lateral files near the front desk.

Fire

- Fire extinguishers are located in each studio next to the main door. Use these in the event of a small, non-electrical fire.
- If you need to evacuate, exit the studio through the main door in the Front Studio. There is NO EXIT through the Back Studio.
- Gather in the parking lot on the east side of the main building nearest to Pratt Park.
- Call 911.

Disruptive Person

- If you ever feel threatened by an individual in the studio, call 911 and then notify the front desk.

STUDIO EQUIPMENT GUIDE

The following information outlines essential safety and operating guidelines for the tools and equipment in the studio, and is considered studio policy. We provide it to help protect you, your peers, and the equipment. **It is not a substitution for professional instruction.**

- Never use any tool or equipment that you are not authorized to use, that you have forgotten how to use, or that you cannot use with confidence. Using a tool or a piece of equipment improperly can damage it and/or injure the user.
- You may be asked to leave the studio or face revocation of your Studio Access Program privileges if you fail to follow studio policy.
- Always bring any questions or concerns about equipment to the Jewelry/ Metals Manager, Assistant Manager, Studio Rental Coordinator, or a Monitor.

TORCHES

Safety Requirements: long hair pulled back, no open-toe shoes, appropriate eye protection when casting

Safety Recommendations: eye protection during all torch operations, including soldering and annealing

GENERAL TORCH PRECAUTIONS

- ONLY use a striker. NEVER light torches with a lighter, matches, or another torch.
- ALWAYS keep a lit torch above the work counter, aimed away from the tanks and hoses below.
- Keep the torch hoses coiled and DO NOT allow the hot torch tip to make contact with the hose or anything else flammable.
- ALWAYS keep the regulator pointed away from yourself and others.
- When shutting down a torch, NEVER over tighten the key on the tank or the knob on the torch handle. Stripped B-tank keys should be reported to the Jewelry /Metals Manager. There are usually replacement B-tank keys in the round container on the binding wire shelf to the left of the Front Studio soldering area.
- The exhaust should ALWAYS be ON when using a torch or bleeding the line.
- Students may not turn on, turn off, or adjust tanks without Instructor supervision/permission.
- DO NOT use a torch until its tank is completely empty OR whose tank is nearing empty. If pressure begins to drop or the flame changes to a violet color, shut down the torch and let the Jewelry/Metals Manager know the tank is empty.
- NEVER touch the threads of an oxygen tank or regulator with bare hands, or with anything else that may carry even the smallest amount of oil. Even skin oils can cause catastrophic damage to the regulator, tank, or you.
- The adjustment valve on the regulator should be pointed away from you and others when opening the main tank valve. ALWAYS open the valve slowly.
- Because Studio Artists must be able to safely shut down the studio, you cannot participate in the Studio Access Program if you cannot properly turn on and shut down the acetylene torches (regardless of your ability to anneal or solder).

ACETYLENE TORCHES

Location: both studios

The acetylene/air torches are most commonly used for fabrication projects. These torches mix air and fuel in the torch tip.

- The PSI should typically be set between 5 and 7 PSI, depending upon the size of torch tip.
- The flame should always be small at first; adjust the size after lighting.
- Hold the striker about one inch away from the tip of the torch, with its cup tilted at about a 45-degree angle to deflect flames away from your face.
- If you are the last Studio Artist in the studio ALWAYS shut all torches down fully and properly.

ANNEALING TORCHES

Location: back studio

These are the two largest torches in the studio. They are used primarily for annealing larger works and vessels. They mix piped-in air with natural gas.

OXY-ACETYLENE TORCH

Location: back studio (casting torch)

- Typical oxy-acetylene regulator settings when using a rosebud tip for casting are: Oxygen 15-20 PSI, Acetylene 5-10 PSI
- **The oxygen tank has a double-seat valve and should NEVER be used while partially open.**
- Turn on and light the gasses in the correct order. NEVER try to light a torch with the air or oxygen already on.
- Turn off the gasses in the correct order.

LARGE TOOLS

STEP SHEAR

Location: front studio

Safety recommendation: work gloves, if you are handling large or numerous sheets.

- For cutting sheet metal only: NO wire, NO mesh.
- Material must be clean and dry.
- 16 gauge maximum thickness for NON-FERROUS copper, brass, silver, and gold.
- 16 gauge maximum thickness for mild steel or niobium.
- 20 gauge maximum stainless steel.
- 20 gauge maximum thickness for titanium.
- 28 gauge pre-enameled steel "Whiteboard" OK.
- 36" width capacity, though it cuts smaller widths more efficiently.
- DO NOT use the step shear to cut wire rod or wire stock, which will damage the blade.
- Keep fingers away from the back and outside guard; keep feet and the scrap box clear of the step bar.

PEPE BENCH SHEAR

Location: back studio

Safety recommendation: work gloves, if you are handling large or numerous sheets.

- For cutting sheet metal only.
- Material must be clean and dry.
- 18 gauge maximum thickness for NON-FERROUS copper, brass, silver, and gold.
- 20 gauge maximum thickness for titanium.
- "Whiteboard" (28 gauge pre-enameled steel) OK.
- 12" width capacity, though it cuts smaller widths more efficiently.
- DO NOT use the bench shear to cut wire rod or wire stock, which will damage the blade.
- DO not remove the guard at any time.
- Keep fingers away from blade.

BEVERLY SHEAR

Location: back studio

Safety recommendation: work gloves, if you are handling large or numerous sheets.

- For cutting sheet metal only. NO rod, NO wire, NO mesh.
- 14 gauge maximum thickness for NON-FERROUS copper, brass, silver, and gold.
- 14 gauge maximum thickness for mild steel.
- 18 gauge maximum stainless steel.
- 20 gauge maximum thickness for titanium.
- DO NOT use it to cut "Whiteboard" (28 gauge pre-enameled steel).
- Keep fingers away from the blade.

ENAMELING KILNS AND LIGHT BOX

Location: front studio

Safety requirements: sifting at a soldering station with the exhaust on, when possible. If the soldering area is unavailable, sift out of the way of others.

Safety Recommendation: During sifting: dust mask.

During firing: protective eyewear (Pratt provides Enamelwork Supply Company's green glasses, which offer some protection; even clear plastic protective eyewear offers minimal protection), protective gloves.

- Unleaded enamels ONLY.
- Cover your sifting area with disposable paper.
- Sift next to the exhaust vent or away from others.
- Be cautious when using the light box.
- Enameling kilns are for enameling ONLY.
- The kilns slide around on the countertops so they are not pressed against the wall before turning on.
- Check inside the kiln before using. If there has been a significant enamel spill, refrain from using that particular kiln and select another one for your work. If no other kiln is available and you need to replace the dirty kiln shelf with a clean one, turn off the kiln first and let it come down to room temperature; DO NOT put a cold shelf into a hot kiln.
- Most enamels and enamel products fire between 1300° and 1500°.
- The kilns take an hour or so to come up to temperature.

- NOTE: the top-mounted built-in temperature gauge on the left Vcella kiln should always be left on HIGH, whether the kiln is ON or OFF.
- Special care needs to be taken when closing the doors of the two silver and black Vcella kilns. Their latches are designed to rest in a divot, which provides a secure (though NOT airtight) closure. Please DO NOT latch the Vcella kiln handles anywhere but directly in the divot.
- You do not need an " airtight" seal at the door – misaligning the door latch to "better secure" and "seal" the door damages the equipment and does NOT improve temperature recovery.
- NEVER wander away from the kiln when you are firing a piece.
- When you are finished enameling:
 - remove any heavy deposits of enamel on your trivets or stands by either filling off with an approved-for-steel file or using a hammer approved for striking steel (gently tap off the excess glass; protective eyewear is a must for this). Return them to the drawer.
 - Turn off the light box.
 - Wipe down the surface of your bench and anywhere else enamel may have spilled or settled.
 - Wipe down the kiln area, light box, and cooling counters to remove enamel, fire scale, or other debris.
- If you inadvertently spill enamel inside the kiln chamber, or if you notice an enamel spill when you come into work, please notify the Jewelry/Metals Manager. Studio Artists who plan to enamel pieces that do not rest on a trivet with maximum contact (e.g. large or odd-shaped), and these pieces are going to lose a lot of enamel during firing, you may be asked to supply your own kiln shelf.
- If you notice that a pyrometer doesn't seem to be working (for example, if you've had a kiln on for an hour, and the pyrometer is still reading 300 degrees), shut off the kiln and use another one. Let the Jewelry/Metals Manager, Assistant, or Studio Access Program Coordinator know about the problem.

FLEXIBLE SHAFT

Location: both studios

Safety requirements: eye protection; long hair pulled back; no loose clothing, loose jewelry, or work gloves – all of which can get caught in the unit; certain uses (grinding, polishing) also require dust masks or respirators.

- Always start the flex shaft at a slow speed, then increase as needed.
- Always use a punch to make a divot to help seat the drill bit; for large holes, follow a punch with a small drill bit to establish a pilot hole.
- Bent or otherwise damaged bits and burs should NOT be used.
- Tighten bits and burrs in the chuck at all three key points.
- Anything more than minor polishing should be done at the buffing unit in the buffing room. Flex shafts are not intended to replace ventilated buffing units.
- Turn OFF the flex shaft when you are finished using it.
- Remove the bits and return them to storage.
- Hang the handpiece in its hole (where possible).

HYDRAULIC PRESS

Location: back studio

Safety requirement: eye protection, especially when using acrylic dies (or any other plastics).

- DO NOT use dies that are cracked, chipped, or otherwise compromised.
- Center your die, metal, and urethane pads on the platen directly over the bottle jack.
- Make certain that the dies and urethane pads are resting flat on the platen.
- Keep area in front of the press clear of other people and stand off to the side.
- DO NOT use the plexi spacer when using the large disc cutter or any material that can damage the plexi.
- ONLY LARGE (TWO-HOLE) DISC CUTTERS CAN BE USED IN THE PRESS.
- STOP pumping when it requires extra exertion (this indicates pressure in excess of 3,000 PSI).
- Lower the platen when finished.
- ALWAYS tighten the jack control valve (clockwise) on the bottom of press after lowering the platen to prevent the oil inside from draining out.

FOREDOM DRILL PRESS

Location: front studio instructor bench, back studio central table

Safety requirements: eye protection; long hair pulled back; no loose clothing or loose jewelry – all of which can get caught in the unit.

Safety recommendation: work gloves, if you can't clamp your work.

- Use the Allen wrench to tighten the holder. Do not overtighten.
- Place a scrap of wood on the platen to drill into.
- If possible, secure your work with a C-clamp, vise grips, or other vise.
- Lubricate the drill bit.
- Use slow, even pressure and DO NOT force the cutting action – let the bit do the work.
- **If the drill bit gets caught in the metal, STOP.**

LARGE FREESTANDING DRILL PRESS

Location: both studios

Safety requirements: eye protection; long hair pulled back; no loose clothing or loose jewelry.

Safety recommendation: work gloves, if you can't clamp your work.

- Secure your work using a C-clamp or vise grips. If it is not possible to clamp your work, be prepared to hold your work firmly.
- Set up your work so there is no chance of the drill contacting the metal platform.
- Start drilling at the lowest speed; adjust speed only if needed and only with the drill running.
- Lubricate the drill bit.
- Use slow, even pressure and DO NOT force the cutting action – let the bit do the work.
- **If the drill bit gets caught in the metal, STOP – push the red OFF switch.**

ROLLING MILL

Location: both studios

The rolling mills are very expensive tools, so they must be used correctly. Resetting or regrinding the rollers is an expensive and time-consuming repair that we wish to avoid!

- Non-ferrous metals ONLY. Brass, copper, nickel, silver, and gold may be used, but NEVER steel, iron, aluminum, or any unknown material.
- All materials must be CLEAN and DRY.
- NEVER run textured metal against the rollers – it will permanently scar them.
- Sandwich hard or uneven substances or paper between non-ferrous plates or manila folders.
- Use the “dead pass” method to determine a starting point.
- Center your work on the rollers.
- Keep your fingers away from the rollers.
- Tighten the gear wheel only a small amount per pass: no more than a 1/8 turn for the Front Studio mill, no more than a ¼ turn for the others.
- Keep the pressure low enough so that one hand can turn the roll. You should NEVER hear the noise coming from the mill or have to strain to turn the handle.
- Anneal metal at least every three passes or 50% reduction in thickness.
- Cleanup includes removing any debris, wiping the rollers with a rag, covering, and locking.
- If you notice stains or rust forming, please alert the Jewelry/Metals Manager, Assistant or Studio Access Program Coordinator.

BUFFING UNIT

Location: finishing room

Safety requirements: eye protection; dust mask or respirator; long hair pulled back, no loose clothing, loose jewelry, or work gloves – all of which can get caught in the unit

Safety recommendation: ear protection

NOTE: we allow Studio Artists access to studio buffs and compounds for quick use on small items. If you have a large piece of work or a long-term buffing need, you are required to provide your own buffs and compounds.

- **Chains may not be polished on this unit.**
- ALWAYS turn on the ventilation.
- Bringing your own buffs is the only certain way to prevent cross-contamination.
- There is no need to screw the buffs onto the spindle.
- Wash and dry your piece thoroughly between compounds.
- **If your work gets caught, LET GO! Do not risk injuring your hands or body.**
- **NEVER** reach for an item that has slipped from your hands and into the tray beneath the buffs when the motor is still running. Shut it off first.
- Cleanup includes dumping the catch drawers, sweeping, and returning all mops and compounds.

BELT/DISC SANDER

Location: finishing room

Safety Requirements: eye protection; dust mask or respirator; long hair pulled back, no loose clothing, loose jewelry, or work gloves – all of which can get caught in the unit.

Safety recommendations: full face shield in addition to eyewear (a face shield offers extra protection, but should NEVER take the place of protective eyewear), ear protection.

- NO aluminum, NO wax on the smaller sander.
- Before turning ON, first check the belt to make sure it is not torn or loose.
- Keep fingers away from the edge of the moving belt.
- Avoid placing work at an upward angle into the moving belt
- Very small pieces can be held with vise grips.
- Sweep the floor around sander after use.

GRINDER

Location: finishing room

Safety requirements: eye protection; dust mask or respirator; long hair pulled back, no loose clothing, loose jewelry, or work gloves – all of which can get caught in the unit.

Safety recommendations: full face shield in addition to eyewear (a face shield offers extra protection, but should NEVER take the place of protective eyewear), ear protection.

- Make sure that the piece only touches where the grinding surface is moving downwards.
- **NEVER grind aluminum** – it may cause the grindstone to explode.
- Very small pieces can be held with vise grips.
- Have a bowl of water nearby for quenching.
- Sweep the floor around the grinder after use.

MAGNETIC TUMBLER

Location: finishing room

- DO NOT make any adjustments to the time programming. Adjust the speed as needed.
- DO NOT under- or overfill the container.
- Add one capful of burnishing compound only when mixing up a fresh solution.
- Your work may not need a full 20 minutes.
- NEVER use dish soap in this machine; use only liquid burnishing compound.
- NEVER remove the lid while the tumbler is still on.
- Only tumble clean metal. NEVER put any piece in the tumbler with any kind of buffing compound on it. This machine does not clean your work.
- NEVER leave the canister on the base when the machine is not in use. It must be set aside on the counter.
- The tumbler must be plugged directly into a power outlet. NEVER plug it into a surge protector or auxiliary cord.

ROTARY TUMBLER

Location: finishing room

- No ferrous metals may be tumbled.
- Although there are different media that can be used in a rotary tumbler, Pratt provides only steel shot.
- Fill the barrel no more than halfway with steel shot.
- Add water until the barrel is no more than $\frac{3}{4}$ full.
- Always add a small amount of dish soap; a small amount of ammonia is optional.

- After removing your work, remove and dry the shot.

SANDBLASTER

Location: finishing room

Safety Requirements: respirator (or, at the very least, a dust mask), vent

Safety Recommendation: protective eyewear

- Make sure the sandblaster ventilation is turned on when the machine is in use.
- There isn't an airtight seal inside the chamber. This means that some particulates escape the chamber during use –which is why we require a respirator or dust mask.
- Most sandblasting is done between 40 and 80 PSI. **DO NOT exceed 100 PSI.**
- Don't aim the nozzle at the window or gloves.
- After sandblasting, wait for a minute or so before unlatching the door to prevent further releasing particulates into the air.
- Proper shutdown includes turning off the air and releasing the pressure.

ULTRASONIC CLEANER

Location: finishing room

- Tank should be kept 2/3 full.
- **ALWAYS** replace the lid before and after use.

SMALL TOOLS

The following tools are seemingly simple to use—but easy to abuse. Follow these rules to ensure that these important resources stay in good condition.

Disc cutters

Because the larger disc cutters are so sensitive, they must be kept in the cabinet and requested when needed.

- 20 gauge maximum sheet thickness.
- Metal must be clean, dry, and annealed.
- Strike the beveled end of the punch. **NEVER** strike the flat cutting surface.
- Strike **ONLY** with a brass or rawhide mallet.
- Work on a stump or other impact-absorbing surface.
- **DO NOT** drop disc punches on the floor.
- **The disc cutters with several small cutting holes are NOT to be used in the hydraulic press.**
- **The larger, two-hole disc cutters can ONLY be used in the press. These cannot be used with hammers of any kind.**

Dapping Tools

- Metal must be clean, dry, and annealed.
- Dapping punches are for use **ONLY** in dapping blocks or on wooden stumps. Using them on anvils or steel surface blocks will flatten the punches and render them useless.

- **The punch must ALWAYS be smaller than the depression into which it is being hammered.** Hammering a punch that is too large for a hole will ruin the punch by putting circular grooves onto its face.

Hammers

The studio has many types of hammers for specific purposes. Most should NEVER be used to strike steel surfaces or punches.

- Choose the right tool:
 - Rawhide and Delrin mallets for flattening metal on blocks, for forming metal without marring it, and for forming on Delrin stakes.
 - Chasing hammers are ONLY to be used on chasing tools or repousse punches.
- Hollowware/forming hammers can only be used by those who have been accessed to use the hollowware tools or are under the supervision of an Instructor.
- **NEVER** strike steel with a forming hammer.
- **ONLY a hammer with a red-painted handle can be used directly on steel.**

Repousse/Chasing Bowls

The pitch bowls are stored in the cupboard under the pickle pots in the front studio.

- Heat only with a heat gun (preferred) or very soft flame.
- When burning pitch, always work in front of extraction.
- Any pitch on the tweezers and on the firebrick should also be burnt to ash to prevent contaminating other people's work.
- Use the heat gun to flatten the pitch for the next user.
- Never stack the bowls.
- Store the bowls level.

Hand Shears and Cutters

- Choose the right tool: shears are for cutting sheet metal, and cutters or snips for cutting wire.
- To cut sheet 18 gauge or thinner, use smaller shears.
- To cut sheet 18 to 14 gauge sheet, use larger shears. .
- NEVER use shears for cutting wire.
- To cut wire 18 gauge or thinner, use small diagonal cutters (jaw length 7/16").
- To cut wire 16 to 12 gauge, use larger cutters (jaw length 3/4").
- Wire thicker than 12 gauge must be sawn through.
- Use ONLY the dedicated cutters on steel binding wire.

Vises

- NEVER tighten by hammering the rotation lever.

RESOURCE GUIDE

Supply & Equipment Vendors

Enamelwork Supply www.enamelworksupply.com LOCAL

- enamels and enameling equipment

Fire Mountain www.firemountaingems.com/

- beads, findings, stringing supplies, aluminum jumpings

Fusion Beads www.fusionbeads.com LOCAL

- small selection of jewelry tools and sterling wire

Hardwicks, 4214 Roosevelt Way NE, 206-632-1203 LOCAL

- hardware store with hand tools of varying price and quality

Hauser and Miller www.hauserandmiller.com

- precious metal stock; refines your scrap materials

NW Rockhounds, 2720 NE 115th St, 206-364-1440 LOCAL

- stones

Otto Frei www.ottofrei.com

- jewelry tools and equipment

PMC Supplies www.pmcsupplies.com

- jewelry tools and equipment including casting specialty and parallel pliers

Rio Grande www.riogrande.com

- for general jewelry tools and supplies, stones, metals

Seattle Findings www.seattlefindings.com LOCAL

- general jewelry tools and supplies
- offers Pratt J/M students and instructors a **10% discount** with the code "PR16"

Organizations

Crafthaus www.crafthaus.ning.com

- online crafts community, including exhibitions, reviews, and opportunities

Ganoksin www.ganoksin.com

- treasure trove of technical information on jewelry

Northwest Designer Craftsmen www.nwdesignercraftsmen.org LOCAL

- holds annual members exhibition

Seattle Metals Guild www.seattlemetalsguild.org LOCAL

- hosts annual Symposium and other events

Society of North American Goldsmiths www.snagmetalsmith.org

- publishes Metalsmith Magazine, hosts annual Symposium

Urban Craft Uprising www.urbancraftuprising.com LOCAL

- organizes several craft shows annually



STUDIO ACCESS PROGRAM WAIVER AGREEMENT

***INSTRUCTORS AND STUDIO COORDINATORS:
PLEASE PLACE COMPLETED WAIVERS IN BOX NEAR THE FRONT DESK.***

FOR ALL PRATT FACILITY USERS:

There is an element of risk inherent in participating in artistic processes, handling artistic materials and operating machinery. Pratt Fine Arts Center takes every precaution to ensure the safety of our facility users. Being an equipment-intensive facility, it is important for users to understand that this equipment can be dangerous if used improperly and/or without teacher supervision. The following general waiver must be signed in order to participate in any educational program at Pratt or to use the facilities as an independent study student.

In consideration of my participation in the educational programs and/or use of the facilities as an independent user, I hereby discharge and forever hold harmless Pratt Fine Arts Center, its Board, staff, volunteers, the City of Seattle Department of Parks and Recreation and all agencies whose property and personnel are used as part of Pratt's educational program and any sponsoring, co-sponsoring or funding agency(ies) or individual(s) for responsibility for any injury, illness, death, damage, loss, accident, delay or irregularity which may be occasioned for any reason whatsoever during the course of my participation. I certify that I am physically able to participate in all the activities for which I am enrolled. We assume no responsibility for losses or additional expenses due to influences beyond our control.

I also give my permission for Pratt Fine Arts Center to use without limitation or obligation: photographs, film footage, tape or video recordings which may include my image or voice.

I have read and agree to the policies and guidelines set forth in the Procedure and Policy Handbook for Users. I understand that failure to abide by the policies and guidelines may result in cancellation of my usage privileges. I further understand that damage to equipment and/or facility due to misuse or negligence will be my financial responsibility.

PLEASE PRINT

Name: _____

Address: _____

CONTACT IN CASE OF EMERGENCY

NAME: _____

PHONE #: _____

SIGNATURE _____ DATE _____

(For youth under 18, parent or guardian name and signature on waiver required)

***FACILITY USERS UNDER 18 YEARS OF AGE MAY NOT PARTICIPATE
WITHOUT THE SIGNATURE OF A PARENT OR GUARDIAN.***



STUDIO ACCESS PROGRAM ARTIST ACKNOWLEDGEMENT FORM

Congratulations on becoming a Studio at Pratt Fine Arts Center!

The Studio Access program at Pratt Fine Arts Center is designed to help practicing artists by offering affordable access to shared studio space and equipment. The program is distinctly unique and is not offered anywhere else in the region.

All of us at Pratt go to great lengths to maintain the studios and make sure that they are being used properly. As a new Studio Artist at Pratt, you now share in that responsibility and we expect that you will treat the facilities with the highest level of care, adhering to all of the standards set forth in the Studio User Guide.

As a Studio Artist with studio access privileges, you are required to read each section of the user guide and comply with its directions. Should you have any questions or concerns about any of the information provided, please discuss them with the appropriate Studio Access Coordinator. Once you are certain that you understand all of the requirements set forth in the guide, sign the acknowledgement below and turn in the form with your Waiver Agreement prior to your first studio access.

By signing below, I hereby acknowledgement that have read the Studio User Guide in its entirety. I assert that I understand the policies, practices and procedures described herein and I commit to consistent and complete compliance.

_____ (Print)
Studio Artist Name

Studio Artist Signature

Date