



**Pratt**  
Fine Arts Center

# STUDIO USER GUIDE

Woodworking/Woodturning Studio

*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 (Last Page)

## 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

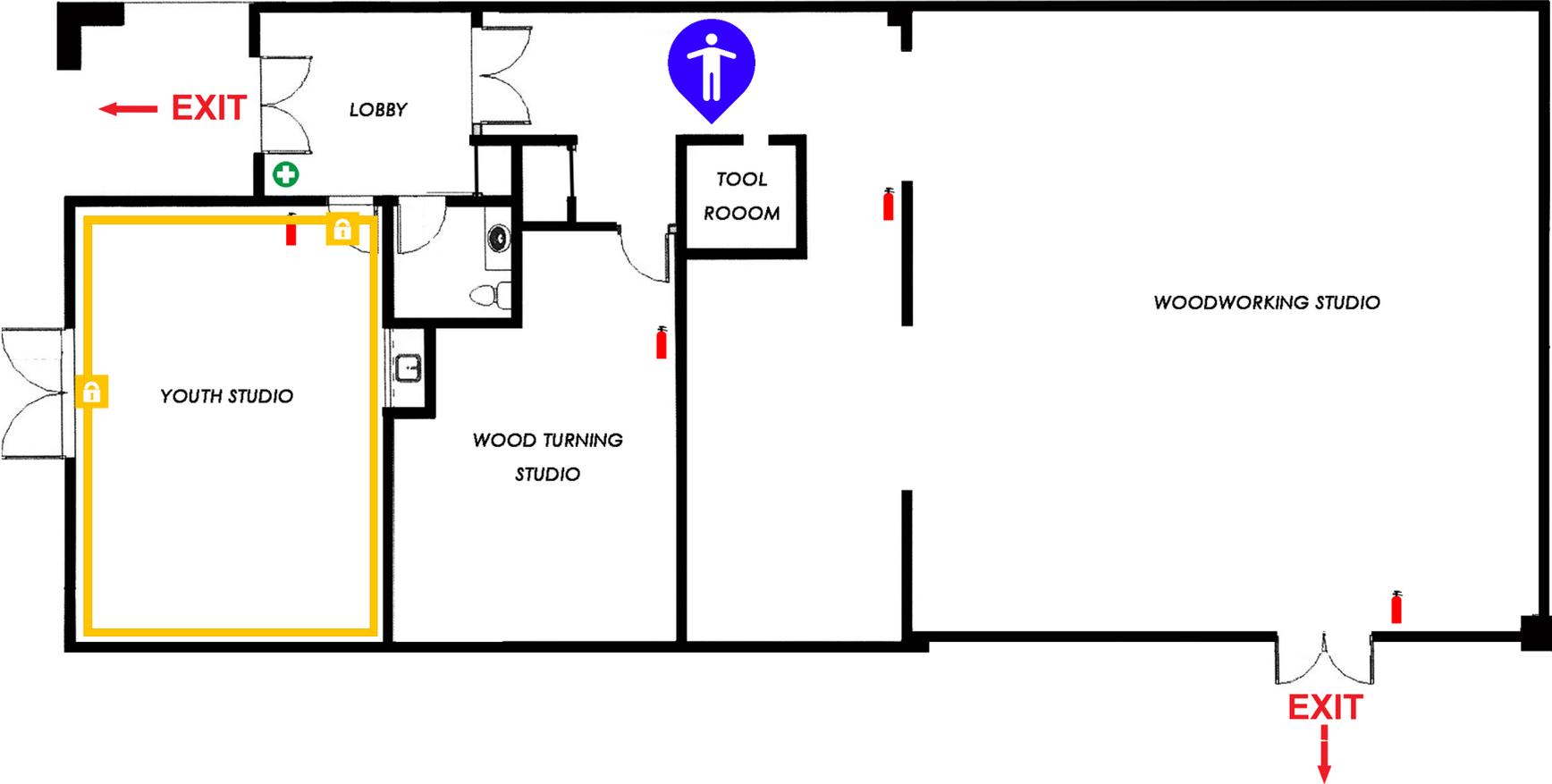
### *During an emergency:*

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 Woodworking and/or Woodturning 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. The Woodworking and Wood Turning studios are separate studios, and separate eligibility requirements apply to each individual studio.

**Students** are eligible to work in the studio when:

- attending that class during scheduled class times

**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 one completed Woodworking or Woodturning class at Pratt within the last two years or passing the safety access test for each individual studio).
- 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.

#### **Studio Artists**

- Before coming in, check that the studio is available by consult the online studio availability calendar or calling the front desk.
- The studio may be used 9am-10pm 7 days a week, except holidays and posted class times. Exceptions may be made for Master Classes and other special events.
- If studios are in use for classes or events, Studio Artists are not able to work.

### **Scheduling**

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

### **Payment/Check-In**

## **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 only 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 Woodworking/ Woodturning Studios include:

- Chopsaw
- Drill Press
- 14" Bandsaw
- Resaw Bandsaw
- Jointer
- Planer
- Sanders
- Tablesaws
- Workbenches
- Router
- Lathes
- Woodturning accessories- chucks, turning tools, etc
- Oscillating Spindle Sander

## **Students**

- During classes, 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.

### **Maintenance Request**

If you find any equipment that is not working, do not try to fix it, do not attempt to keep using it and do not assume that we already know it is broken. You can inform the Wood Studio 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 Wood Studio Manager's mailbox, along with small broken tools if applicable. If the studio is low on any supplies leave a note in the Wood Studio 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. Wood 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:

- Safety gear including gloves, glasses, hearing protection, and basic dust masks
- Drill bits, glue, fasteners
- Saw blades
- Sandpaper disks and sheets

#### **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 hardwired equipment (drills, saws, planer, jointer etc).

Studio Artists must provide all other consumables and small tools including but not limited to:

- Drill bits
- Router Bits
- Sandpaper
- Specialized Sawblades
- Wood
- Glue and fasteners
- Hand Tools: Hand planes, chisels, screw drivers, wrenches, allen keys etc.
- Hand Held tools: routers, biscuit joiners, sanders, circular saws, grinders, etc
- Any other consumables not specified above
- Disposable gloves, earplugs, dustmasks or respirators

#### **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. 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 privileges.

### **Staff Roles and Responsibilities**

**Manager**, Kim McIntyre, [kmcintyre@pratt.org](mailto:kmcintyre@pratt.org)

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

**Studio Technician**, Kim McIntyre

Kim maintains supplies and studio equipment and works to improve the studio space.

**Access Coordinator**, Andrea Ramsay

Andrea meets with applicants to the Studio Access Program for orientation and testing. Appointments should be scheduled by calling the Front Desk.

### **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:
  - Brush off machines used
  - Retract all blades on tools used
  - Clean bench top
  - Sweep the floor around the tools you used and your work station
  - Dispose of trash or recycling appropriately
- Return all tools and equipment to their correct place; if no one else is working in the studio (Front or Back), lock the studio and return the key to the Front Desk

### **Storage**

The Wood Studio has a limited number of storage lockers, which are assigned by the Wood Studio Manager. There is also free project storage in the back of the shop. 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 Wood Studio. Same goes for the project storage area in the back of the shop: all projects/wood not labeled, and immobile in the shop for more than three months will

be considered a donation to the wood studio. Please be considerate of others with regard to the volume of material stored in the shop at all times.

**Students**

Students may rent unused lockers for \$15/month. Please contact the Wood Manager for availability information.

**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 Wood 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.

## Potential Hazards

1. Know the materials and the tools you are using. If you are concerned or have trepidations about a specific task, stop and ask for help immediately.
2. No metal, not even brass, can be worked in the woodshop- that also goes for no nails, no staples, no screws in wood you are using the machines for. If an errant piece of metal damages a tool in the shop, you will be held financially responsible.
3. Do not use pre-finished or painted woods in the studio. It can damage the tools and poses a fire risk.

## Finishing

Because of fire risks and other safety hazards, there is a NO FINISHING policy in Pratt's wood studio. If your projects require an applied finish, take your projects elsewhere and finish them. If caught using any type of finish in the woodworking or woodturning studios, your access will be immediately revoked and the materials confiscated.

## 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.

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.

Eye protection is **required** when working in both the woodworking and woodturning studios.

### 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. Use the overhead dust collector at all times, and when using power tools, be sure that the built in dust collector is working properly. Wear a dust mask whenever small particulates are being released into the air.

### Hearing Damage

Hammering and the use of machines can produce sound levels which 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 and protective earmuffs. We strongly urge Studio Artists to purchase their own earmuffs.
- Earphones or earbuds increase noise levels and do not protect hearing.

### Injury

Avoid injury by following rules and using common sense.

- Always follow the Wood 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 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. You should be able to move freely without startling or hurting 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 get caught in many pieces of rotating equipment.
- **Wear clothes that are fitted and offer good coverage.** Loose or oversized clothes can get caught in machinery. Minimal clothes (bikini tops, tiny camisoles, short shorts, etc) don't offer sufficient protection from flying bits of wood.
- **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. 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 by the studio's entrance.
- The eye wash attachment is located on the sink in the storage area.
- 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 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 Wood Studio Manager, Wood Studio Technician or Wood Studio Coordinator.

### A. Chopsaw

The miter saw, sometimes called a chopsaw, is a carpenter's tool that has found a home in the woodworking shop. Its cuts aren't always precise enough for furniture joinery, but they are plenty good for many tasks. More than anything else, the miter saw is used for cutting pieces to rough length before they move on to the more precise machines.

A wide variety of miter saws are available, some that simply chop downward, and more expensive models where the motor and blade assembly travels on sliding rails to increase the tool's cutting capacity. Never cut wood that is not straight along its length on the chop saw. If it is bowed, curved or twisted, it presents a huge danger on the chopsaw, so in that event, use the bandsaw to make your cuts. OR joint/plane the board before making cuts on the miter saw.

The following is a list of safety precautions to consider with cutting with a miter saw:

1. Eye and ear protection are required when operating a miter saw.
2. Don't wear gloves, loose clothing, jewelry, or any dangling objects when operating a miter saw.
3. All guards must be in place and operating. If a guard seems slow to return to its normal position or hangs up, adjust it or repair it immediately.
4. Unplug or lockout power to the miter saw when making repairs or adjusting blades and guards
5. Hands and fingers must be kept clear of the blade by at least 6 in.
6. Clean the lower guard frequently to help visibility and movement.

7. Use only the recommended blade size.
8. Regularly check and tighten the blade and the blade-attachment mechanism.
9. Ensure that the blade and its related washers and fasteners are correctly positioned and secured on the saw's arbor.
10. To avoid losing control or placing hands in the blade path, hold or clamp all material securely against the fence when cutting.
11. Do not perform operations freehand.
12. Never cut small pieces.
13. Long material should be supported at the same height as the saw table.
14. To avoid contact with a coasting blade, do not reach into the cutting area until the blade comes to a full stop.
15. After completing a cut, release the trigger switch and allow the blade to come to a complete stop, then raise the blade from the workpiece. If the moving blade stays in the cutting area after the cutting is complete, injury can result from accidental contact.
16. When using a sliding miter saw, start cutting with the blade closest to you, plunge downward, and then push the blade forward on its sliders as you cut.

## **B. Drill Press**

Sometimes it is easier to bring the drill to the workpiece; and other times, the workpiece to the drill press.

The cordless drill, with its increasing power and go-anywhere convenience, has replaced the corded electric drill in most shops. The impact driver is a new type of handheld drill. Its continuous staccato of tiny impacts allows a small drill to produce hundreds of lbs. of torque without hurting the user or stripping the screw head.

Drill presses, on the other hand, have remained relatively unchanged, offering controlled plunge action for more precise holes, with an adjustable table for solid workpiece support. Most woodworkers add a larger, auxiliary table and an adjustable fence for repetitive tasks.

The following is a list of safety precautions to consider when operating a handheld drill or drill press:

1. Follow the manufacturer's' instructions when choosing and a bit or attachment, and selecting the proper speed.
2. Use eye protection.
3. Roll up sleeves and tie back long hair.

4. Ensure that the bit or attachments are properly seated and tightened in the chuck, and turn the chuck by hand to see if the bit is running true.
5. Be sure to remove the chuck key before turning on the drill.
6. Always cut with sharp drill bits.
7. Keep all cords clear of the cutting area during use. Inspect for frays or damage before each use.
8. Secure the workpiece being drilled to prevent movement, such as twisting or spinning
9. Slow the rate of feed just before breaking through the bottom or back of a workpiece.
10. Do not drill with one hand while holding the material with the other.
11. Do not use a hole saw cutter without the pilot drill installed in it.
12. Do not reach under or around stock being drilled.
13. Do not use excessive force to drill into hard material. Reduce drill speed instead.

### **C. 14" Bandsaw**

Where a carpenter might use a handheld jigsaw to make curved cuts, most woodworkers turn to a bandsaw. With its continuous cutting action and broad table, the bandsaw offers better control and cleaner cuts than its small cousin.

As with most tools, setup is very important, as is a sharp blade. With the guides retracted, the blade should be adjusted to run in the center of the upper wheel. Then all of the guides should be adjusted close to the blade, with the side guides set just behind the teeth to avoid being damaged. The user should push firmly but not too hard on the workpiece, letting the blade do the work.

The following is a list of safety precautions to consider when cutting with a bandsaw:

1. Always follow the manufacturer's safety guidelines for your bandsaw
2. Keep your fingers out of the path of the blade
3. Decrease the feed pressure as you approach the end of the cut
4. Keep the wheel covers shut when the saw is running
5. Adjust the upper guide approximately 1/4 in. above the workpiece before starting the saw
6. Keep the blade guard in place
7. Disconnect the bandsaw from the power source before changing blades
8. Always wear eye protection when working with the bandsaw

9. If the blade breaks or runs off the wheels, do not open the covers until the machine has come to a complete stop
10. Stop the saw before removing small chips that have become stuck in the throat
11. Use push sticks when necessary to avoid placing your fingers near blade.
12. Be sure the workpiece stays in contact with the table at the point where the blade exits.

## **D. Resaw Bandsaw**

See 14" Bandsaw for safety tips. On the resaw bandsaw, use only for re-sawing nail free lumber. Do not try to cut curves on this bandsaw, the blade is too wide and there are thinner blades on the smaller two bandsaws in the shop dedicated to this purpose.

## **E. Jointer**

Always check the jointer fence for square before using this machine. It is easy for it to get bumped or left out of square. The jointer does one important thing very well. It creates a perfectly flat surface, either on the face of a board, or on the edge (with the face of the board riding against the jointer's fence). When milling rough lumber, the jointer represents the first step, producing one flat face and one straight edge for reference. The board then moves to the planer for thickening and the tablesaw to be cut to final width.

To work properly the outfeed table should be set at the exact same height as the blades. The position of the infeed table determines the depth of cut, and multiple passes can be taken to produce a completely flattened surface.

The following is a list of safety precautions to take into account when operating a jointer.

1. Always read and follow the manufacturer's instructions.
2. Wear ear and eye protection, and do not wear jewelry, long sleeves, or loose clothing.
3. Use paddles, push blocks, and push sticks to keep your hands 6 in. away from from the cutterhead at all times.
4. Never joint stock less than 12 in. long.
5. Check the depth of cut before turning machine on.
  
6. Adjust depth of cut to less than 1/32 in. for material with knots, 1/16 in. for clear material.
7. Never edge joint material less than 1/4 in. thick, 3/4 in. wide or 12 in. long.
8. Never face joint material less than 3/8 in. thick, 3/4 in. wide or 12 in. long.
9. Keep knives sharp and the machine adjusted properly.

10. Always have the blade guard in place.
11. Stand to one side of the jointer, not directly behind it.
12. Allow the cutterhead to reach full speed before starting a cut.
13. Keep your eyes and undivided attention on the machine while using it.
14. Never feed material with your thumb or fingers on the end of it; keep them on top of the material.

## **F. Planer**

The planer will not flatten a board, since its cut will only be as straight as the opposite side of the board, which rides on the bed. It is more aptly called a thicknesser (as the Europeans know it), and it should follow the jointer in the milling process, with the jointed surface running face down on the planer's bed.

The following is a list of safety precautions to consider when using a thickness planer:

1. Loose clothing and jewelry can be a hazard.
2. Wear ear and eye protection.
3. Never plane a board that's less than 1/4 in. thick or shorter than the distance between the feed rollers (inside the machine).
4. Keep your hands away from the machine when it is running, especially the space between the bed and cutterhead.
5. If a board gets stuck in the planer, don't push it. Turn off the machine, lower the bed (or raise the cutterhead), and remove the stock.
6. Disconnect the power source before changing blades.
7. Never look into the machine (infeed or outfeed end) when it's running.

## **G. Belt Sander**

Always be conscious about the amount of wood in contact with the sander. The greater the contact, the greater the risk of the sander throwing your workpiece. Don't force your material against the belt, gently and patiently allow the belt to remove material slowly to prevent heat buildup and damage to your workpiece, the belt, and/or the tool. Always work with the fence as high as possible so the least amount of sandpaper possible is exposed- the less sandpaper exposed, the safer you are. Keep your hands, especially your knuckles out of the path of the paper.

## **H. Tablesaws**

The tablesaw is the center of most woodworking shops. If set up correctly, this powerful machine can make a wide variety of clean and accurate cuts. Pratt has two SawStop

tablesaws, one set up for Dadoes and the other for Rip/Crosscuts. A word of warning- metal, moisture, and flesh all set off the safety mechanism in the saw, all incidents of which you, the accessor, are held financially responsible. When You are finished using the saw, lower the blade below the table to indicate the saw is ready for use by another shop user. Please be aware that wet wood, metal, and flesh will set off the SawStop sensor. If the sensor is set off, the brake cartridge will engage and the blade will drop down into the saw. If the sensor is activated, the studio access user is held financially accountable for the replacement of the blade and the cartridge. On the regular tablesaw, this is a \$165 charge. On the dado saw, this is a \$465 charge. If the sensor is triggered, alert the front desk immediately.

On its own the tablesaw rips boards to width, cuts them to precise length, and makes a variety of angled cuts. With a bit of help, it can also cut joinery. With the dado set (an adjustable stack of blades) and you can cut dadoes, rabbets, and box joints. Make or buy a tenoning jig for precise tenons of any size. Another popular jig is a crosscut sled, used for pieces that are too large for the tablesaw's miter gauge.

If not used properly, the tablesaw can be very dangerous. We recommend using a splitter or riving knife whenever possible, to prevent violent kickback, and push sticks to keep hands away from the exposed blade. The following is a list of all the safety precautions for using a tablesaw.

#### Before you begin

1. Avoid loose fitting clothing
2. Roll long sleeves up above elbows
3. Wear non-skid shoes
4. Keep shirt pockets free of items
5. Wear ear and eye protection.
6. Don't operate while tired or under the influence
7. Do a visual check with the machine unplugged before using
8. Make sure portable tablesaws are securely fastened to a stand
9. Be sure the power switch is off before saw is plugged in
10. Check blade guard and anti-kickback pawls for proper operation, and check the alignment of the splitter.
11. Check blade for tightness

General rules for use

1. Keep a splitter or riving knife in place whenever possible, to prevent dangerous kickback.
2. The tablesaw blade height should be set so that the top of the teeth extend no more than 3/8 in. above the surface of the workpiece.
3. Use a tablesaw blade guard whenever possible.
4. Always have additional outfeed support in place at the back of the saw table.
5. Don't stack workpieces when cutting.
6. Never position your hands or fingers in the path of the tablesaw blade.
7. Don't reach behind the tablesaw blade and pull the stock.
8. Don't release the workpiece until it is all the way past the back of the tablesaw blade.
9. Turn the tablesaw off and allow the blade to stop spinning before you pick up stock or scrap.
10. Unplug the saw when you are changing the blade.
11. Keep the tablesaw blade clean and sharp and the tablesaw well tuned. This includes aligning the miter slots and the rip fence with the blade.
12. If the tablesaw motor slows down when cutting, slow the feed rate.
13. Never back a board out of a cut.

#### Crosscutting and Ripping

1. Don't use the miter gauge and the rip fence together.
2. Use the miter gauge or a sled for all crosscutting and the rip fence for ripping.
3. Don't saw a piece freehand.
4. If crosscutting a long workpiece, use a long miter gauge fence or a sled and support the far end of the board hanging off the table.
5. Don't use the miter gauge for wide workpieces that force the miter gauge off the front of the table. Use a sled instead.
6. Never rip wood that is twisted, warped or doesn't have a straight edge. Joint at least one face and one edge. Run the flat face on the table and the straight edge against the rip fence.
7. When making ripcuts, stand to the left of the blade. This rule depends on the location of the blade. The key is to stand out of the way of the path of the blade and workpiece.
8. Use a push stick when making rip cuts narrower than 6 in.
9. When ripping, apply feed force to the workpiece between blade and fence.
10. When cutting a bevel, place the rip fence on the side opposite of the bevel cut.

## Specialty Cuts

1. Use a sled or jig to control the workpieces when the miter gauge or rip fence do not offer enough support, such as when cutting tenons or very small pieces.
2. To make a plunge cut, clamp down the workpiece and raise the blade. Don't place the workpiece on top of a moving blade.

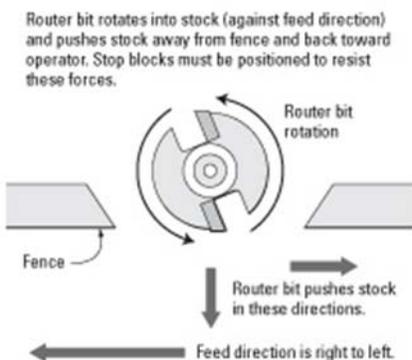
## I. Workbenches

If you are using any hand or power tools performing drilling, routing, or cutting on the workbench tops, use a sacrificial piece below to preserve the benchtops. If there is any damage to the workbench during your access at Pratt, you will be held financially responsible for the time and cost of repair.

## J. Router

Although most router bits are small, routers and bits deserve your attention and respect.

1. Use push blocks to position your hands a safe distance from the bit.
2. Large-diameter bits are for use only in a router table. Using bits over 1 in. dia. in a handheld router can easily cause you to lose control of the tool.
3. Always wear eye and hearing protection.
4. Take light cuts. Heavy cuts invite kickback. If necessary, move the fence closer to the bit or switch to a larger guide bearing.
5. Use a featherboard to support the workpiece against the router table or fence.



6. Never climb-cut. Always feed the stock from right to left. (see illustration above)
7. Avoid shaping small stock. Instead, shape a larger piece and reduce it in size afterwards. If you must shape a small piece, build an appropriate jig or secure the work within the jaws of a wooden handscrew clamp.
8. Always use a guard. If the fence didn't come with a guard, purchase an aftermarket guard or devise one of your own.
9. Never start the router with the bit in contact with the stock.

10. Don't force the bit or overload the router.
11. Secure the motor in the base before starting the router.
12. Don't bottom out the bit in the collet or partially insert the bit. Instead, completely insert the bit, and then back off approximately 1/16 in.

## K. Oscillating Spindle Sander

Always be conscious about the amount of wood in contact with the sander. The greater the contact, the greater the risk of the sander throwing your workpiece. Don't force your material against the belt, gently and patiently allow the belt to remove material slowly to prevent heat buildup and damage to your workpiece, the belt, and/or the tool. Always work with the fence as high as possible so the least amount of sandpaper possible is exposed- the less sandpaper exposed, the safer you are. Keep your hands, especially your knuckles out of the path of the paper.

## L. Lathes

1. Always wear safety goggles or safety glasses that include side protectors. Use a full faceshield for bowl, vessel, or any turning involving chucks and faceplates.
2. Fine particles from a grinder and wood dust are harmful to your respiratory system. Use a dust mask, air filtration helmet, proper ventilation, dust collection system, or a combination of these to deal with this serious issue. Be especially mindful of dust from many exotic woods, spalted woods, or any wood from which you notice a skin or respiratory reaction.
3. Wear hearing protection during extended periods of turning.
4. Turn the lathe off before adjusting the tool rest or tool rest base, i.e., banjo.
5. Remove chuck keys, adjusting wrenches, and knockout bars. Form a habit of checking for these before turning on the lathe.
6. Tie back long hair; do not wear gloves; and avoid loose clothing, jewelry, or any dangling objects that may catch on rotating parts or accessories.
7. When using a faceplate, be certain the workpiece is solidly mounted with stout screws (#10 or #12 sheet metal screws as a minimum). Do not use dry wall or deck screws. When turning between centers, be certain the workpiece is firmly mounted between the headstock driving center and tailstock center.
8. Ensure the belt guard or cover is in place.
9. Check that all locking devices on the tailstock and tool rest assembly (rest and base) are tight before operating the lathe.
10. Ensure the blank is securely fastened.
11. Rotate your workpiece by hand to make sure it clears the toolrest and bed before turning the lathe on. Be certain that the workpiece turns freely and is firmly mounted. A handwheel on the headstock simplifies this process of spinning the lathe by hand before turning on the switch.
12. Be aware of what turners call the "red zone" or "firing zone." This is the area directly behind and in front of the workpiece, the areas most likely for a piece to travel as it comes off the lathe. A good safety habit is to step out of this zone when turning on the lathe, keeping your hand on the switch in case you need to turn the machine off. When observing someone else turn, stay out of this zone.
13. Always **check the speed** of the lathe before turning it on. Use slower speeds for larger diameters or rough pieces and higher speeds for smaller diameters and

pieces that are balanced. Always start a piece at a slower speed until the workpiece is balanced. If the lathe is shaking or vibrating, lower the speed. If the workpiece vibrates, always stop the machine to verify why. As a starting point, consult your operator's manual for recommended speeds for a particular lathe. Ensure the lathe speed is compatible with the size of the blank.

14. Exercise extra caution when using stock with cracks, splits, checks, bark pockets, knots, irregular shapes, or protuberances. Beginners should avoid these types of stock until they have greater knowledge of working such wood.
15. Hold turning tools securely on the toolrest, holding the tool in a controlled but comfortable manner. Always contact the tool rest with the tool before contacting the wood.
16. Note that, when running a lathe in reverse, it is possible for a chuck or faceplate to unscrew unless it is securely tightened or locked on the lathe spindle.
17. Know your capabilities and limitations. An experienced woodturner is capable of lathe speeds, techniques, and procedures not recommended for beginning turners.
18. Always remove the tool rest before sanding, finishing, or polishing operations.
19. Don't overreach, keep proper footing, and keep your balance at all times.
20. Keep lathe in good repair. Check for damaged parts, alignment, binding of moving parts, and other conditions that may affect its operation.
21. Keep tools sharp and clean for better and safer performance. Don't force a dull tool. Don't use a tool for a purpose that it was not designed for or intended for.
22. Consider your work environment. Don't use a lathe in damp or wet locations. Do not use in presence of inflammable liquids or gases, and always keep a fully-charged fire extinguisher close at hand. Keep your work area well lit.
23. Stay alert. Watch what you are doing. Pay close attention to unusual sounds or vibrations. Stop the lathe to investigate the cause. Don't operate machines when you are tired or under the influence of drugs or alcohol.
24. Guard against electric shock. Inspect electric cords for damage. Avoid the use of extension cords.
25. Never leave the lathe running unattended. Turn power off. Don't leave lathe until it comes to a complete stop.
26. Many accidents to woodturners occur while using saws, especially band and chain saws. Learn and follow the safety guidelines for this equipment.

## RESOURCE GUIDE

### Supply & Equipment Vendors

### Supply & Equipment Vendors

Crosscut Hardwoods- hardwoods, studio supplies

<http://www.crosscuthardwoods.com/>

(206) 623-0334

4100 1st Avenue South, Seattle, WA 98134

Compton Lumber- Class and studio supplies, sandpaper, plywood

<http://www.comptonlbr.com/>

206-623-5010

3847 1st Avenue South Seattle, WA 98134

Stewart Lumber- Hardware, small tools

<http://thestewartlumberco.com/>

(206) 324-5000

1761 Rainier Ave S, Seattle, WA 98144

Eastside Saw- Saw sharpening, custom bandsaw blades

<http://www.eastsidesaw.com/>

(425) 454-7627

12880 Bel-Red Rd #1, Bellevue, WA 98005



## 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.

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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