



Pratt
Fine Arts Center

STUDIO USER GUIDE

Metal and Stone Sculpture Studio

updated January 2017

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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 level or higher
- 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. Studio Artists are also responsible for seeing that any permitted assistants sign waivers before beginning work. 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 other people in danger
- Failure to pay access 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.

STUDIO POLICIES AND PROCEDURES

Availability

Pratt's Sculpture Studios are available from 9:00am to 10:00 pm daily excluding posted holidays and when classes are in session. To check availability online you can go to www.pratt.org , go to the Studio Access heading and click on Sculpture Studios.

Scheduling

Most of our studios do not require scheduling a reservation to work. The only thing that does require that is the sandblaster and this can be done by calling the front desk at 206-328-2200.

Payment/Check-In

Please check in and pay for your studio time BEFORE using the studios. This is done at the front desk. And please remember to post your access card in the holder at the Sculpture Studio Office door. This way we know by the sticker on your card that you have paid and are correctly using our facilities.

Maintenance Request

Maintenance Request forms are located on the wall in the fabrication studio by the door that leads to the flat glass studio. Please fill one out if you come across a problem with a machine or something is broken. The completed forms can be left in the pocket on the wall or on the desk of the Sculpture Studio Manager or the Sculpture Technician.

What to Bring

We provide the majority of the equipment for our accessed users, but we ask that you bring some of your own equipment. Depending on the studio you plan to use, you may like to use your own hand tools such as hammers, wrenches and chisels, but we do supply those items. However, we ask that you bring your own angle grinder and abrasives, TIG wire and other sorts of consumables. We also ask that you provide your own metal for your projects. The metal that we supply is for students in classes only. If you don't know where to purchase any of these items, you can ask the Studio Coordinator, Sculpture Studio Manager or the Sculpture Technician for names of vendors.

Consideration of Others

We are very serious about the consideration of others in the studio. Not only for safety reasons, but for fairness and respect for those around you.

Assistants

If you need to have an assistant aid you with your project, that person needs to follow the same access program that you did to be able to be in our studios. It is against our policies to let anyone who is not accessed in a studio to be in that studio and using our

equipment. Failure to adhere to this rule may/will result in access privileges being revoked from the person responsible.

Staff Roles and Responsibilities

The Sculpture Department has two staff members, the Metal and Stone Sculpture Studio Manager and the Sculpture Studio Technician. These two people are your best asset for ensuring your happiness and success while you are here, please feel free to talk to them and ask questions.

Clean Up

Pratt is a community studio and we rely on everyone to keep the studio neat and clean. When you are using the studio, you are responsible for cleaning up after yourself. Leave the studio clean and ready for the next person or class.

We ask that you take into consideration the time it will take to clean up your project before leaving for the day. On evenings there are classes in the studios you wish to use, it is necessary that you clean up and are out of the way by one half hour before the class starts. If you are working late and plan to stay till 10:00pm, we need you to be packed up by 10:00, not starting to clean up. You are the best judge of your time, but a general rule is to give yourself 30 minutes for clean-up and load out.

This includes sanding weld splatter, wiping off tables, cleaning all equipment that you have used, and sweeping the floors. Be sure to put all tools back in their proper place, wrapping cords and hoses appropriately, and cleaning up all excess dust and metal debris. We try to leave it cleaner than we arrived.

Storage

We have limited storage on site for projects and personal tools. If you need to know more about this, please contact the Studio Manager or Technician.

STUDIO SAFETY

*****Safety is our utmost priority. If you are found to not adhere to our safety policies, your access will be revoked*****

Be Safe. Be Clean.

Proper Handling

Proper handling of tools and materials will be expected of you, if you have any questions, do not hesitate to ask the Studio Coordinator at your Orientation Meeting, or your instructor if you are in a class.

Shop Hazard Awareness

There are many potential hazards in our Sculpture Studios. Please be aware of what they are before your access test.

1. Safety glasses are required at all times.
2. Hearing protection should be worn at all times.
3. Dust masks or respirators should be worn when you are exposed to dust, fumes or chemicals.
4. Long hair must be tied back, worn up, or under a cap.
5. Loose clothing or jewelry is not permitted, this includes rings, bracelets, and necklaces.
6. Be aware of others working around you.
7. Do not work alone in the shop.
8. Do not use a tool unless you have been instructed in its proper use and you feel confident in its use. If you have any questions about the proper use of a tool ask the instructor or shop technician.
9. Use tools for their designated purpose only.
10. Tool guards should be in place at all times.
11. Unplug power tools when working on them.
12. Maintain a clean workspace.

What to Wear

An accessed studio artist should always consider their surroundings of the studio they wish to use, this will help guide you as to the proper attire. In the Sculpture Studios, long pants and closed toe leather or cotton shoes or boots that cover your entire foot are mandatory. No sandals or shoes where any part of the foot (socks on or not) is exposed. Natural fiber clothing is also mandatory. Absolutely NO polyester or polar fleece is to be worn around any of our hot working studios (forging, fabrication, bronze), Stone Carving is the only exception. Cotton, wool and any other flame retardant material is ok. Always wear your safety glasses and long hair is required to be tied back or up.

Accidents and Incidents

If you experience an accident or incident, please visit the front desk to fill out an incident form. They can also assist you in calling for help, be it 911 or less urgent.

Safety Gear and Shop Safety

Eye protection is required in the Sculpture Studio.

- Safety glasses/goggles
- Shaded glasses/goggles
- Face shields
- Welding helmets

Ear protection is recommended in the Sculpture Studio.

- Foam earplugs or ear muffs

Dust protection

Dust masks must be worn when sanding, grinding, sandblasting and sweeping. Pratt provides dust masks. Respirators or "canister masks", with the appropriate filter,

must be worn for hazardous vapors or particulates. The overhead fan will be on for proper ventilation during all operations.

Protective Clothing is required in the sculpture studio:

- Cotton or wool clothing
- Above the ankle leather boots
- Hats, hair ties, or bandanas to manage hair.

Other recommended protection

- Leather work-gloves
- Latex or nitrile gloves
- Long sleeved shirts
- Pratt provides welding jackets
- Coveralls are recommended
- Steel toe leather boots for extra protection

STUDIO EQUIPMENT GUIDE

Tool Room

The tool room is where most of the small hand and power tools are stored. This room is always locked when the door is closed. If you are the only person in the shop, you are responsible for making sure that the tool drawers are locked and the tool room door is closed and locked when you leave. Do not leave the back door open, especially when the tool room door is unlocked.

Studio Artists have access to most of the hand tools in the tool room including screwdrivers, wrenches, levels, clamps, torches and tips, hammers, measuring tools, pneumatic tools, chisels, extension cords, hack saws, sheet metal snips, welding hoods and more.

Mechanical Tooling

Power Shear

1. Maximum capacity is 16 gauge mild steel, 36 inch width. Clean sheet metal only.
2. Never cut rod, wire, wire cloth or weld lines on sheet stock.
3. Check you metal in the gauge attached to the shear to be certain it is not too thick for the shear.
4. Feed and operate from the front or operators position.
5. Align the sheet to be cut with the right side of the table so it will be cut with the leading edge of the blade.
6. The turn on button is on the right side.
7. Place foot inside the orange floor guard, remove hands, and depress with foot. Blade will cut and the machine will hold the material. Do not run the blade to its limits and hold. Hydraulic leaks will develop.
8. Always keep your fingers away from the pressure bar and blade (minimum of four inch distance). Allow small pieces to drop, do not attempt to catch them.
9. Remove burrs before working; gloves are recommended for handling sheet metal, especially large pieces. Place scraps or trimmings in scrap metal barrel. Do not leave trimmings on the bed of the shear.

Sidenote: When cutting larger pieces of sheet, two people are recommended to operate the shear. Ask for help. One person will operate the shear, the other will assist and support in a coordinated effort.

Beverly Shear and Plate Shear

1. Never cut wire or rod on either of these shears.
2. There is a small hole in the plate shear specifically for cutting 3/16" rod.
3. Plate shear will cut up to 3/16" flat bar,
4. The Beverly shear will cut up to 10 gauge (sheet metal only).
5. Leave the handles in the vertical position when finished.

Hand Grinders/Angle Grinders

1. Wear safety glasses, and dust masks. Tie back loose hair, do not wear loose clothes or jewelry. Hearing protection and gloves are required.
2. Familiarize yourself with the ON/OFF switches, they differ.
3. Be sure the correct wheel is mounted;
sanding discs have a rubber backer and a smooth nut
grinding wheels have no backer and a hexagon for tool
4. Always be aware of where you sparks are going, aim sparks at the floor whenever possible. Use welding screens to protect others from sparks.
5. Grind with the wheel angles ~20 degrees from horizontal. Sand at ~10 degrees from horizontal.
6. Never sand with the wheel rotating into a sharp edge.
7. Wait until the tool stops before setting it down.
8. Always unplug grinder/sander before changing wheels or sanding discs.
9. Guards for sanding wheels are optional. Grinding wheels must be used with the guard on.
10. Grinding outside is the courteous thing to do. If you intend to grind for more than 2 minutes, set up outside.
11. When finished wrap the cords evenly about the body of the grinder and return it to the tool room.

Die Grinders

1. Maximum line pressure is 90 psi.
2. Working Pressure is 60-80 psi.
3. If the die grinders do not have oil reservoirs then please oil with 2 drops every 30 minutes of continuous use (this will extend the life of the tool).
4. Bleed the line before disconnecting the die grinder.
5. Bleed the regulator on the airline when finished.

Air Outlets

Air outlets are located in four places around the sculpture studio. They can be found behind the drill press, the large band saw, the sheet metal break, and near the independent welding station. You must turn the line valve parallel to the pipe to open line pressure. Then screw the gauges to the appropriate working pressure.

Chop Saw

1. Wear safety glasses, ear protection, gloves and a dust mask. A full-face shield is hanging on the machine. It is to provide additional eye/face protection, and is not a substitute, but an addition for safety glasses.
2. Do not attempt cuts shorter than ¼ inch in length.
3. Always make sure your work is securely clamped before cutting.
4. Check the blade for defects, (cracks or divots) before starting.
5. Allow motor to reach full speed before beginning the cut. Do not jam blade into material; use a steady firm pressure. Do not lug the motor.
6. If the blade seems to have suddenly lost its sharpness check to see if the blade has become glazed. When the blade is off, a glazed blade will have shiny streaks on its cutting edge. Glazing can be removed with the wheel dresser (located at the front of the stand). With the blade at full speed and the dressing tool at a 15 degree angle, gently press the blade into the center groove of the wheel dresser for about 2 seconds.
7. Keep your saw oriented so that the sparks are directed away safely.
8. The saw stand is equipped with extension wings to provide material support. Longer material should be further supported using additional tripod stands.

Ring Roller

1. Adjust rollers by removing the pins that hold them.
2. Bring the roller up to contact your metal (this is done by raising the hydraulic press at the bottom). Turning the handle and turning the release valve left will release the throat. Turning to the right will close the valve and allow the throat to be raised.
3. Roll the metal through. Increase the pressure and roll through again.
4. The hoop roller cannot roll a circle smaller than ~ 12 inches.

Pan Break

1. This will bend sheet metal up to 16 gauge. A gauge is attached to the step shear to determine maximum thickness.
2. Do not use any metal with weld lines in the break. Clean sheet metal only.
3. Open the hold down bar.
4. Slide clean sheet metal into place.
5. Close the hold down bar,
6. If desired, adjust stop for exact degree of bend.
7. Lift handles to bend, make sure others are clear of the large red counter weight.
8. Let the handles drop back to their original position.
9. Open the hold down bar and remove work.
10. Front jaws can be moved to allow secondary bends when a raised edge already exists (when making a box or corner bend). There is ~ 4 inches of clearance in this situation.

Radial Arm Drill Press (Rockwell)

This drill press is a Rockwell stationary bed/movable head machine. Work must always be securely clamped in position. Plywood pieces to the right of the machine are to be used whenever drilling is done on the table.

1. Always wear safety glasses or a face shield.
2. Tie your hair back and remove any loose clothing and/or objects on your body.
3. Work should be properly clamped to the table using the vice or "T-slot" clamps. Irregularly shaped sheet metal might be clamped to a piece of wood, which is clamped in a vice.
4. No spade (paddle) bits are allowed in the drill press.
5. Check your speed by examining the position of the belts on the drive pulleys. The drill press is set at 380 rpm for drilling mild steel. Remember a larger bit will require more torque to drill the material, slow the drill down for large drilling operations.
6. Lock adjustments on the drill press when drilling ¼ inch or smaller to prevent breaking the drill bit.
7. For larger holes first drill a pilot hole. This must be at least the width of the web of the larger bit.
8. If a piece of work becomes caught in the drill hit the red off switch; do not try to stop it by hand.
9. When drilling make sure the drill bits are well lubricated, oil is provided. Oiling will ensure a hole is drilled cleanly, and it will extend the life of the drill bit.
10. If you have used high speeds or tilted the head, return the machine to its normal state when you are finished.
11. Support any work longer than 4 feet with a support stand.
12. Clean up thoroughly when you have finished your drilling operations.

Drill Press (Powermatic)

Work must always be securely clamped in position with the cross-slide vise. Gloves are not allowed when drilling.

1. Always wear safety glasses or a face shield.
2. Tie your hair back and remove any loose clothing and/or objects on your body.
3. Work should be properly clamped to the table using the cross-slide vise.
Irregularly shaped sheet metal may be clamped using vise-grips that are clamped in the cross-slide vise. More contoured pieces (forge work) can be clamped using soft jaws in the cross-slide vise.
4. No spade (paddle) bits are allowed in the drill press.
5. Lock adjustments on the drill press when drilling ¼ inch or smaller to prevent breaking the drill bit.
6. For larger holes first drill a pilot hole. This must be at least the width of the web of the larger bit.
7. If a piece of work becomes caught in the drill hit the red off switch; do not try to stop it by hand.
8. When drilling make sure the drill bits are well lubricated, oil is provided. Oiling will ensure a hole is drilled cleanly, and it will extend the life of the drill bit.
9. Support any work longer than 4 feet with a support stand.
10. Clean up thoroughly when you have finished your drilling operations.

Horizontal Band saw (Ellis)

1. Always wear safety glasses.
2. Always clamp material tightly before cutting.

3. Always set hydraulic cylinder to a slow dropping speed, never let the saw blade drop on to a piece of metal at a fast rate and never start the cut with the saw blade resting on the metal.
4. If you are cutting an angle (mitered) cut, return saw to zero degrees when you are finished.
5. Do not leave metal on the saw, clean up after yourself.
6. If a blade is dull or has snapped, inform your instructor or a staff member. Do not attempt to change the blade yourself.

Vertical Band saw (Rockwell)

1. Always wear safety glasses.
2. Make sure the guard is at a safe working distance for your work.
3. Be aware of the placement of your hands and fingers in reference to the saw blade. Use a push stick if you need to cut something into the blade that might get close to your hand.
4. If the blade is dull or snaps, do not attempt to change it yourself. Notify your instructor or a staff member.

Electrical Tooling/Fabrication Studio

Plasma Cutter

1. Prepare the workspace with cutting table, welding screens and work piece.
2. Check consumables for wear. Replace if necessary.
3. Attach air hose to rear of plasma cutter and adjust the regulator to 65 PSI.
4. Turn ON power. Set RUN/SET switch to SET so that air flows to confirm pressure setting remains at 65 PSI. Set to RUN when the green light stops flashing (this indicates that the SET time is finished).
5. Set current output to desired level for material being cut.
6. Start arc according to the type of cut being used.
7. When finished, turn off air supply, bleed the line and then remove the airline, turn off power, remove and the ground clamp. Coil the ground clamp, torch cable, and the air hose on/around the machine.
8. Once equipment is properly stored sweep up all plasma cutting debris.

MIG Welder (Metal Inert Gas)

All MIG welders in the sculpture studio are equipped with a shielding gas mixture (25% Argon and 75% Carbon Dioxide) the machine itself runs E70s-6 mild steel electrode wire. The larger welders run 220V, and the smaller welders run 110V. The MIG welders are portable and can easily be wheeled to your working station. 110V welders generally use .030 wire.

General MIG safety

1. Eye protection should be worn at all times. Welding lenses and cover plates are not impact resistant. Safety glasses should be worn under the welding helmet.

2. Respirators or dust masks should be worn when cleaning and sweeping. Use the overhead fans for proper ventilation. Wearing a dust mask under the helmet is recommended.
3. Be aware that MIG welding uses high currents at significant amperages. Wear clean dry leather gloves, heavy cotton clothing and rubber soled boots. Do not work in a damp area.
4. Screen your work station thoroughly using rolling tinted welding screens, wooden table top shields, or a combination of the two.
5. Use a torch clamp to hang the welding handle when not welding. Do not leave the handle or handle lying on the table or floor. The cable should never be tightly coiled when in use, tight coiling prevents the wire from feeding properly.
6. Be aware that sparks and splatter can travel some distance. Keep the work area clean and free from flammable materials.
7. Metals with any coatings should not be welded. This includes galvanizing, plating, and surface coatings (paints). Oily metal should be degreased and thoroughly cleaned before welding.
8. Be conscious of the welders duty cycle. If you exceed the duty cycle of the welder, you will hear a fan come on in the machine. Wait for the welder to cool down before continuing to weld.
9. Never MIG and TIG on the same table. The high frequency from the TIG welder will fry the MIG welder circuit boards.

MIG Setup and Operation

Eye protection is required, hearing protection and dust mask are recommended. Natural fiber clothing, welding jacket, welding helmet, leather gloves and work boots are required.

1. Verify the power switch is in the OFF position.
2. Inspect the condition of the welding head, and clean it if necessary. Remove the shield nozzle and clean the splatter from the inside. Visually inspect the copper electrode. Determine the initial voltage and wire speed settings for the metal to be welded. This settings are on the inside cover of all of the machines.
3. Set the voltage control and the wire speed to the desired settings.
4. Check and make sure the tank, regulator, or flow meter is off. Open the gas cylinder valves all the way using the regulator screw, or the knob on the flow meter, adjust the flow rate to 20cfh. Flow meters cannot be adjusted unless the machine is on and the trigger handle is depressed. When doing this the voltage and wire speed should be zero.
5. Connect the ground clamp to the table or work piece.
6. The welder is now ready to operate... Put gloves and welding helmet on now.
7. Turn the power switch to ON.
8. Squeeze the trigger on the handle to extend the electrode wire from the tip. Do not let the wire touch anything. Cut the wire to the correct length for welding (~1/4 to 3/8"). This is approximately the thickness of the pair of the MIG pliers or needle nose pliers.
9. Spray the inside of the nozzle with anti-splatter spray. Once the nozzle is heated from welding use the nozzle dip (no deeper than a 1/4" dip).
10. Begin welding, and fine tune the settings as necessary.

MIG Shutdown

1. Close the gas cylinder valve.
2. Set the voltage and wire speed controls to zero.
3. Squeeze the trigger of the MIG handle until the tank gauges zero out.
4. Back out the handle adjusting screw or close the knob down on the flow meter.
5. Turn the power switch to the off position.

MIG Clean up

1. Trim the electrode to a proper length.
2. Leave the welding head clean and functioning. Remove the nozzle and clean any splatter from the inside.
3. Place metal scraps in the scrap bin.
4. Dress the welding table, sand until smooth (do not grind).
5. Return the welding screens to their proper storage.
6. Sweep off welder and surroundings
7. Sweep and clean everything.

TIG Set up and Operation

Eye protection is required, hearing protection and dust mask are recommended. Natural fiber clothing, welding jacket, welding helmet, leather gloves and work boots are required.

1. Verify the power switch is in the OFF position.
2. Inspect the condition of the torch, and clean it if necessary. Remove the shield nozzle and clean the splatter from the inside. Visually inspect the tungsten electrode and sharpen if necessary. Determine the initial amperage settings for the metal to be welded.
3. Turn the power switch to ON.
4. Set the amperage control to the desired settings.
5. Check and make sure the tank, regulator, or flow meter is off. Open the gas cylinder valves all the way using the regulator screw, or the knob on the flow meter, adjust the flow rate to 20cfh. Flow meters cannot be adjusted unless the machine is on and the foot pedal is depressed.
6. Connect the ground clamp to the table or work piece.
7. The welder is now ready to operate... Put gloves and welding helmet on now.
8. Begin welding, and fine tune the settings as necessary.

Things to Remember About Welding

1. Do not weld galvanized metal. EVER.
2. Do not allow oil to come in contact with hoses and equipment
3. Gas bottle must be erect and secure at all times.
4. Wear the appropriate lens shade, and spark resistant clothing at all times.
5. Do not weld or cut a closed container without instructor's approval.
6. Confine all welding and cutting to designated areas in the shop.
7. Turn off and shut down tanks when finished with the equipment.
8. Keep cylinder caps on the bottles when not in use.
9. Turn off all tanks and bleed all lines at the end of each class.

Blacksmithing Studio

Forges

Forge Lighting

1. Make sure gas and air adjustments at the forge are OFF.
2. Light a piece of paper with a match.
3. Place the lit paper and match inside the forge.
4. Start the blower (this is either a switch or push button)
5. Turn ON the gas valve on the wall (wall valve).
6. Turn ON the gas valve on the wall (line valve).
7. Open gas slowly (forge valve).
8. Adjust gas and air. (clean combustion will be calm and quiet)
- 9.

Forge Shutdown

1. Turn gas OFF at the wall. First at main, then at secondary valve.
2. Turn gas OFF at the console.
3. Turn air OFF at the console.

Anvils

1. Pratt has 9 anvils mounted for work stations. Please use caution if you intend to move one.
2. Please no hammering of cold metal on anvil faces and avoid direct hammer to anvil face contact with any sort of force. This damages both tools.
3. If you notice deep marks or chips out of an anvil face please contact the Metal and Stone Studio Manager or Technician. Lisa Geertsen – lgeertsen@pratt.org Brian Haddix – bhaddix@pratt.org

Power Hammer (Anyang) The power hammer is a limited access tool. You must have taken the appropriate classes in order to take the power hammer workshop, and must have met the approval of the class instructor in order to be cleared to use the hammer on your own time.

Hydraulic Press

1. The press is a limited access tool. You must have taken the appropriate classes in order to use this machine. You must have met the approval of the class instructor in order to be cleared to use the press on your own time.

Foundry and Mold Making

Bronze Foundry

Pratt Fine Arts Center does not grant studio access to pour bronze in our foundry. We require anyone who pours bronze in our facility to be an instructor on our staff. If you would like to cast bronze here please sign up for one of our classes or contact the Studio Manager to set up a custom class. Lisa Geertsen – lgeertsen@pratt.org

Mold Room

Our Mold Room is available to use by accessed studio artists for wax work and mold making. The room is equipped with a sink and running water, but not a plaster trap.

We have ample worktable space and wax pots with microcrystalline wax. Please bring your own carving tools and mold making supplies.

Stone Carving

Pratt's stone carving studio offers an outdoor setting for artists to carve stone with hand tools, pneumatic tools and power tools. Taking one of our stone carving classes is the best way to gain access to use the space. If you mention you would like to be accessed to the instructor, he or she will make sure to walk you through the process. If you feel you already have enough experience to be accessed without taking a class please contact the Studio Manager to find out – Lisa Geertsen – lgeertsen@pratt.org

Vendors for Sculpture

Central Welding

www.centralwelding.com

Central Welding Supply

5401 4th Ave S

Seattle, WA 98108

Call: (206) 766-9353

Fax: (206) 766-9199

Everett Steel

- **Main Office and Warehouse**
3126 Hill Avenue
Everett, WA 98201
206-682-3166 (Seattle)
or 425-258-4505 (Everett)
(3 block west of I-5 just south of Pacific)
- **Ballard Satellite Office and Warehouse**
3434 16th Ave W
Seattle, WA 98119
(Just south of the Ballard bridge)
206-282-8694
- **Woodinville Office, Warehouse and "Indital Display"**
14101 NE 186th St
Woodinville, WA 98072
(North of the wineries)
425-821-9491

Pacific Industrial Supply

1231 S Director St, Seattle, WA 98108
(206) 682-2100

Online Metals

OnlineMetals.com
1138 W. Ewing Street, Seattle WA 98119
(800)704-2157; (206)285-8603

Alaskan Copper and Brass

27402 72nd Ave S, Kent, WA 98032
(206) 623-5800

Stone Vendors

Marenakos

30250 SE High Point Way, Issaquah, WA 98027
(425) 392-3313

Stone Sculptors Supplies

<http://www.stonesculptorssupplies.com/>
PO Box 2124
Guerneville, CA 95446
(707)869-1666
(707)869-1021

Trow and Holden

<http://www.trowandholden.com/>
45 South Main Street
Barre, VT 05641
(802)476-7221

Vendors for Mold Making

Seattle Pottery Supply

<http://www.seattlepotterysupply.com/>
35 S Hanford St, Seattle, WA 98134
(206) 587-0570



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.

P L E A S E P R I N T

Name:

Address:

C O N T A C T I N C A S E O F E M E R G E N C Y

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 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