

Studio Manual

Lower East Side Printshop, Inc.

Last updated October 2009

GENERAL:

This Manual provides general information about the facilities, equipment, and supplies, as well as general studio use policies at the Lower East Side Printshop, Inc. (the Printshop). Each participating artist (the Artist) is required to read this Manual prior to a residency at the Printshop.

The Artist will not be allowed to use the studio unless they read and agree with the policies described in this Manual. This Manual is a legally binding document. By signing it, the Artist agrees to follow the instructions and policies provided in the Manual. If an artist is found not following these instructions and policies, he/she will be denied access immediately.

If instructions on particular equipment or materials are not clear in this Manual, please consult the Studio Director or a staff member for more detailed information.

Equipment highlighted with **i** is not to be used without a demo session with the Studio Director James Miller. Director's assistance is available Monday-Friday, 10am – 6pm, by appointment.

As all equipment and space is shared among artists, we ask that consideration and common sense be used in helping keep the studio in excellent condition for those using it.

Access:

The Printshop's building is accessible Monday – Friday 7am-10pm, and Saturday 9am-5pm with personnel in the lobby. At other times, the building is locked and the Artist should use the buzzer and intercom at 307 W. 36th Street (instead of the normal entrance at 306 W. 37th St.), or call the Printshop to gain access via Studio Monitor. Studio Monitors are present at the Printshop on Saturday and Sunday from 12 to 6pm. The Printshop's elevators are always open.

Studio entry is generally available Monday – Saturday 8am-10pm, and Sunday 12-6pm. Once in the facility, the Artist can work as long as he/she likes. The Artist is issued an electronic key card for the Artists' Studio, which allows access to the studio, darkroom, and solvent/etching area. The card is identified by software and there is a record of each artist's usage of the studio.

The Studio is located to the right exiting the elevators. The card reader is located at the Studio entrance.

Security:

As the elevator is open 24/7/365 to serve you, be advised that anyone is able to enter the reception area. For your own safety, and the safety of other artists and Printshop staff, please do not allow unknown visitors into the studio. If suspicious persons should enter the reception or the bathrooms during evening and weekend hours, consult the Studio Monitor if available, or call 911.

Fire Safety:

A Fire Extinguisher is located on the column near the computers and light switches in the Studio. The Fire Exit and Fire Alarm is past the bathrooms in the reception area, at the end of the hallway.

Trash:

The Printshop's building is a commercial building, subject to waste removal vendor contracts. There is no recycling in this building. You may separate corrugated cardboard only and leave it by the Collaborations Studio door for the staff to remove. Other trash should be disposed of in plastic receptacles throughout the studio areas. Flammable trash should be placed in the red metal cans provided in the Studio and the Solvent/Etching Room.

Clean trash bags are provided by the Printshop and are located under the cleanup sink (next to the paper soaking sink). Artists are in charge of placing them into receptacles after they tie up full bags. Place the full bags near the Collaborations Studio door for the staff.

Maintenance:

Artists should keep all equipment clean and in operable condition. If any piece of equipment is not working properly, the Artist should report this to the staff and not attempt to repair the equipment (including presses, bathrooms, lights, etc.)

The Printshop does not have a cleaning service, and interns are not hired to clean the studio. Therefore, artists are in charge of cleaning after themselves, and returning tools back where they belong.

Brooms and brushes are stored between the clean up sink and the wall that separates this sink from the paper sink. If needed, a mop and bucket are stored near the washout sink in the darkroom.

While artists are encouraged to move any piece of equipment to where they need it, they are obligated to return them to their proper location. Screens, trays, and other equipment should not be left out to dry overnight.

Calendar:

Each month the calendar of classes and other events that use studio time is posted in the studio above the clean up sink, adjacent to the paper-soaking sink. Please check this calendar frequently.

When your rental/residency has ended:

Please be sure to return the Studio key and the clear out all your supplies. Any materials left in the studio, including artwork in drying racks, screens, etc. will be considered abandoned if left after the rental period and will be disposed of.

PUBLIC AREAS

Restrooms:

There are two restrooms located in the hallway, one for women and one for men. Please keep the Restrooms clean at all times. Let staff know if any of the restroom supplies are running low.

A handicapped accessible restroom is between the other two, and due to low volume is generally locked. See the receptionist or monitor for access.

Reception lobby:

The reception lobby is an area where you can use your cell phone for conversations or meet your friends and family. They can seek staff assistance during regular business hours, or wait for you in evening and weekend hours. Information about the Printshop's programs is available in the Reception area.

ARTISTS' STUDIO

Meeting Corner:

A meeting corner is located to the right of the entrance, just past the air conditioning mechanical room. It provides a place for artists to meet each other and is also an appropriate eating area. It can also be used for professional visits such as curators, critics, dealers, etc.

Announcements for exhibitions and opportunities are posted on the bulletin board; and the book case houses art-related books and magazines. Please do not take any of these with you; rather, read and make notes while at the Printshop.

A garment rack is located nearby for storage of coats, bags, and other personal items.

The refrigerator located here is for food and beverage only. Do not leave food in the refrigerator beyond its expiration date.

Storage Area:

Storage shelves are located along the east and part of the west wall of the studio. Artists can have one shelf for their personal supplies. Artists awarded a Keyholder Residency receive an additional flat file drawer. Some of the shelves on the west wall are reserved for use by classes; please check with staff if you would like to use one. Additional storage is available elsewhere for screens, emulsion, and ferric chloride only. All other supplies must fit on the shelf. Any items stored on the floor or against a wall between shelving units will be removed from the studio by staff, as they are a fire hazard.

Storage space is not negotiable and no expansions will be granted. The Printshop will not be responsible for items left elsewhere. If you bring your own equipment, such as fans, buckets, etc., you must store them on your shelf. Label your shelf clearly with your name, as well as any other personal supplies. Please do not use supplies from other shelves—they belong to other artists. The Printshop maintains a lost and found, so check with staff if you are missing an item, or find an item that has been left out.

Work aprons are located by the windows near the storage area; please put them back after use.

Work Tables:

There are four work tables with laminate tops along the northern window wall of the studio. Please do not cut anything or spread any kind of ink directly on these tables. There are self-healing cutting mats to protect the tables and glass slabs for inking. Cutting mats are located underneath the glass-top inking table.

Use the work tables for drawing, plate preparation, or other clean activities. These tables slide easily; you can put two or more tables together if you need a large working surface.

When filing etching plates, please be careful not to file the edges of the tables.

Screen-printing hinge boards can be used on top of these tables.

All packages addressed to the artist will be placed on top of the large black flat file drawers adjacent to this area. Please look for your packages there, and move them to your shelf right away. The Printshop will not be responsible for the safety of the packages.

Etching Presses i :

Griffin press, 40" x 66"

Charles Brand press, 20" x 40"

Takach press, 18" x 36"

These presses are to be used for intaglio, relief, and monoprinting techniques. Please do not use any plates that are thicker than 1/8." For relief printing, do not use plates thicker than 1/4" and always use runners with such plates. Do not do any minimal height transfer (such as Xerox transfer) without a raised printing surface such as a plexiglass sheet.

Raise or lower press roller (pressure) by turning pressure screw handles on each side of the press equally, and in small increments only. When adjusting the pressure always hold just the handle of the pressure screws; never touch the dials.

Press beds have protective plexiglass covers that must be cleaned after use. Harsh solvents—such as acetone—will melt the plexi. Protect the plexi surface with metal litho plates, acetate, or other non-absorbent surface when using such solvents on the press (aluminum litho plates can be found to the left of the screen racks, next to the rollers and rulers). Place your template under the plexi for easy registration.

Press beds must be wiped after each proof, and all other parts of the presses must be cleaned after use.

These presses work on friction pressure. Do not attempt to crush by force any hard objects between the roller and the bed.

Blankets:

The Printshop provides several sets of blankets for each etching press. All blankets are woven wool. They are stored rolled up under the big Griffin press. The Printshop encourages artists to supply their own blankets for fine work. Ask the staff for supply sources, catalogues are available upon request.

The best results are achieved by using one 3/16" and one 1/16" blanket. Blankets should be placed with the thinner blanket (sizing catcher) closest to your paper.

When setting up blankets, release the pressure and align the blankets with the press bed. Do not leave any part of the blankets hanging over the press bed—they will get jammed between rollers and tear, as well as damage the press.

Do not let any ink or dirt get on the blankets. Use newsprint to protect the blankets from ink, dirt, or excess water. If working with waterbased inks, be particularly cautious and do not apply ink or pressure heavily.

After use, do not leave the blankets on the press, or under the roller, as this will create an indentation in the blanket and affect your prints. To take the blankets off the press, release the pressure and take the blanket out—pulling by force will tear it. After printing, roll the blankets and store them under the press, do not fold them in any way. If the blankets are moist, leave them flat on the drying rack overnight.

To prevent blankets from getting cut use only beveled plates and avoid extremely high pressure.

You will be responsible for the replacement of stained, torn, or cut blankets.

Glass-top inking table:

The glass-top table (located between the work tables and the presses) is for inking and other dirty work. Clean it after each use. Clean first with Simple Green or odorless paint thinner to remove ink, and then with denatured alcohol or Windex to remove residue.

Under the table, you will find phone books for wiping plates as well as newsprint and cutting mats.

Do not clamp anything onto the glass table. The glass will crack.

If the glass table is in use by other artists, there is a glass slab on top of the large flat files. Place it on top of a worktable, and use for inking and other dirty work. The slab is heavy, be sure to ask for help when moving it.


Screen Storage:

Screen storage shelves are installed in the southwest corner of the studio. The bottom shelf is reserved for hinged screenprinting boards. You can store your screens here; select a section that fully accommodates your screen. Mark each screen prominently with your name. Please do not store a large number of screens (more than 6) at the Printshop.

Screen Printing Table:

This table is for screenprinting only. It is not a work surface for other applications. Do not cut anything directly on the table surface.

The table is set up in such a way that two artists could be using the table at one time. There are two sets of screen clamps that are clamped to the table independent of one another. You may set up the clamps to suit the size of your screen and your style of printing. Be sure to clean all the ink off the table and clamps before it dries.

Screen Printing Vacuum Table  :

The table surface is 33" x 48" with a vacuum area of 25" x 38." The aluminum top is warp and rust resistant. Do not cut anything on the printing surface or use anything abrasive to clean it. To clean the printing surface, use a paper towel sprayed with 409 cleaner.

The power switch is located on the right leg of the press and is a simple on/off switch. To engage the vacuum, move the black handle (located at the center of the press beneath the tabletop) to the left. To disengage the vacuum, move the handle to the right.

To make adjustments in registration, release the bar at the far end of the table using the red handles, and turn the large chrome and blue controls. Remember to reclamp the bar to lock it into position.

If you are unfamiliar with this type of press, please ask a staff member for assistance.

Paper Table:

This table, located between the presses and the paper-soaking sink, is only for paper blotting and curating. Please keep it very clean. You may tear down prints on this table but avoid cutting paper here unless you put down cutting mats. If you need a flat surface to show prints this is a safe area as it will most likely be the cleanest. Underneath this table you will find blotters and rolling pins, as well as boards for a flat drying system for damp prints.

Paper-soaking Sink:

This 36" x 48" stainless steel sink, located on the south side of the studio, is for paper soaking only. Please let the water drain after each use, and keep it clean. It is a good idea to rinse the sink as you drain it because the sizing from the paper leaves a film on the sink. If not attended to this film can build up and discolor clean printing paper.

Cleanup Sink:

This sink, located next to the paper-soaking sink, is for hand and dish washing only. Soap, hand cleaners, windex, etc. are located on a little shelf next to it. A first aid supply box is also located here. Spare trash bags are located under the sink. Do not use this sink for inks, plate polishing, and other printmaking applications; there is another sink in the solvent/etching room for these uses.

Computer Station  :

Located at the west corner of the workspace is a workstation with an eMac and iMac computer, a b&w laser printer, a flat bed scanner and a color inkjet printer. Both computers are running OS X and have Photoshop and Illustrator installed. They are also connected to the internet via a wireless network. If you would like to bring in your own laptop to connect to the wireless network, the network name is LESP and the password is "printshop."

Please create a folder with your name to store image files of your work. Files not organized in artist folders will be periodically deleted.

Drying Racks:

Feel free to move a rack to a location convenient for you.

Do not leave your prints there for longer than necessary; this is not long-term storage. If there is a lot of material above the rack containing your prints, do not flip shelves up to get to your prints. Other artists' prints will fall to the ground and get damaged. Rather, transfer the material to another rack system until you can safely remove your prints. It is a good idea to restore displaced material to the original rack so others will not have to search the studio to find their work.

Do not leave plexiglass, plates, boards, plastic bags, and other non-print items on these racks.

You may also set up a flat drying system for prints using cardboard and homosote, which can be obtained from the Studio Director. Prints may be dried between newsprint and sandwiched between layers of cardboard. A layer of homosote separates the prints and provides additional weight to flatten.

Tools:

Brayers and rulers hang on the wall next to the Solvent/Etching Room door. Clean them well, and place back after use. Make sure to clean brayers after use with odorless paint thinner. Do not use denatured alcohol on ink rollers, as it will make them brittle.

There are two larger diameter rubber rollers in the studio atop the black flat files. They can be used for oil or waterbased inks. Care is as follows: for oil based inks use odorless mineral spirits and gently rub with a rag or paper towel until the roller is clean. For waterbased inks (or if you wish to avoid solvents) you may use vegetable oil followed by dish washing liquid. Rinse the roller with water and dry. When drying, take care to avoid scuffing the rubber surface. Take care not to drop the roller or strike it against a sharp edge; once the surface is damaged there is little one can do to repair it.

Windows:

You may open the windows as you like but remember to close them completely before you leave. The Studio is cooled by central air conditioning in the summer so it should not be necessary to open windows when it is hot outside.

There are two box fans in the studio; use them to dry prints and plates, or to cool off in summer.

Participating artists are asked to conserve energy and cooperate in studio temperature control. If the AC is on please do not open the windows. If the Studio is too cool let the staff know and we will make necessary adjustments.

SOLVENT/ETCHING ROOM

This workroom is for solvent cleanup, aquatinting, plate work, and similar processes that require ventilation. The main room in the Artists' Studio does not have any ventilation—all solvent application

should be confined to the Solvent/Etching Room as much as possible.

The use of nitric acid and spray paint is prohibited. Etch only in the Solvent/Etching Room with ventilation on.

Plate Cutter :

The plate cutter, to the left of the entrance, is for copper, zinc, or aluminum plates only. Plates should not exceed 16 gauge in thickness. The widest cut possible is 37 inches. Never use the plate cutter for wood, paper, plexi, plastic, or cardboard as this will damage and dull the blade. It is suggested that the plates be squared and marked prior to cutting for best results. The yellow gate in front of the cutting blades is a plate gripper. To visually set up a cut, look into the gap between the gripper and the cutting edge. The measuring guides along the sides are about 1/16 short. To avoid scuffing the polished surface of your plate, cover it with newsprint or a strip of paper.

Rosin Box:

Make sure that there is an adequate amount of rosin in the bottom of the box. You will most likely need to scrape the excess along the sides down with a brush, which is hanging on the outside of the box on the right hand side. Close the door and give the crank a dozen turns clockwise (the handle should point down when you finish). Wait about a minute, then open the door and place your plate inside. Allow the plate to rest inside for one and a half minutes and check the layer of rosin on the plate. If it needs more, place the plate back in the box, close the door and allow more rosin to drift down.

If the box is low on rosin, please notify staff and it will be refilled with crushed lump rosin.

Hot Plate:

First make sure the hotplate is plugged in, turn it on, and then set the temperature dial. It takes about 20 minutes to reach a high temperature. Do the reverse procedure when you are finished. The maximum temperature is 450° F. Adjust the dial accordingly.

Do not let any ink, ground, rosin, etc. dry on the surface. The hot plate must be cleaned after each use, and turned off.

Work Benches:

Work benches are for tray setup for etching, plate solvent cleaning, paper soaking, and other applications. Do not cut anything on these work benches, as the cuts will absorb liquids and buckle.

Additional fluorescent lights are mounted on the wall above the work benches and hotplate. Please turn off when you are finished using them.

Sink:

This sink is for plate and ink rinsing, plate polishing, and other dirty work. Clean it after use. Inks, ferric chloride, whiting, and similar materials will clog the sink; make sure that all materials are washed away before turning the water off.

Steel facing tank:

This unit is for use only by the Printshop staff, which offers this as a contract printing service, and kept locked for safety reasons. Please contact staff if you are interested in having your etching plates steel faced for you.

Ventilation:

The ventilation exhaust switch is located to the right of the steel facing tank. Turn it clockwise to turn it on; once on the fan is at the highest setting. To lower the speed turn further clockwise. Turn it off after use by turning the dial towards high until you hear a click, which means the fan is off. If you turn it towards low the sound of the fan will lessen but remain on.

Emergency Eye-wash:

If any harmful chemicals should enter your eyes, use the eye-wash unit to rinse them away. Instructions are clearly provided on the unit.

Tools:

Graduated cylinders, photo trays for etching, funnels, and assorted beakers for general use are on the shelf under the hot plate. Miscellaneous containers, gloves, cleaners are stored there as well.

Store your ferric chloride on the shelf under the long workbench. Mark your container with your name and date.

DARKROOM

This room is intended for photo processes only.

Safe Light:

The darkroom is equipped with amber shields over fluorescent lamps. This is perfectly adequate for coating and shooting screens, solar plate/polymer plate etching, and photogravure.

To turn on the large hanging safelight, plug it in—this is a white cord located near the door to the Solvent/Etching Room, and there is no switch or chain to pull to turn on the lamp. It takes about 5 minutes to warm up. Do not plug in and unplug unnecessarily, as this puts strain on the bulb. If you wish to work in photographic processes it is important to drape a sheet of rubyolith over the lamp to create safe light for film.

Turn off all safelights when you are finished in the darkroom. As a courtesy to others, when the room is safe for general usage open the doors so there is no need for guessing.

UV Vacuum Exposure Unit #1 

This smaller unit is used to expose screens, polymer plates, photo-etching plates, and photogravure plates. Be sure to receive a demo before using this equipment, as it can be dangerous.

Do not rest any heavy objects on the glass when shooting a screen or close the lid on anything other than flat materials. Do not place anything sharp on the unit as it may scratch the glass or puncture the rubber. Aluminum frames or screens with staples adhering the mesh should be covered with heavy duty tape.

Use the rope to enhance vacuum. The valve is located on the upper right hand corner of the blanket.

UV Vacuum Exposure Unit #2 

This larger exposure unit is very sensitive. Because of the high cost of running this unit specific procedure must be followed to the letter in order to avoid unnecessary repairs. A detailed training session, along with a printed list of protocols, are to be obtained from the Studio Director, James Miller, and no one else.

Refrigerator:

The refrigerator located in the Darkroom should only be used for the storage of chemicals. Make sure nothing you place in it leaks, and that the containers are clean. Please label containers clearly with your name and date as it is periodically cleaned.

Landa Power Washer i:

Use only with cold water, as already set up; do not change the setup. There is a dedicated cold water line for the unit. Hot water will cause the breakers on the machine to engage. If you are using the machine and it fails to work properly, turn off the water supply and give the washer a couple of minutes to recover, then turn the water supply on again and try using the power sprayer again. If problems persist, alert a staff member.

Screen Washout Sink i

The screen washout sink is to be used solely for the purpose of developing and reclaiming screens. The power washer is stored beneath the basin. There is an array of fluorescent lamps behind a shield that allows you to clearly see if the screen is adequately cleaned or developed; the switch is on the right.

Sink:

This sink is to be used for photo purposes only.

Be sure that no tape, grit, large globs of ink, or other obstructive materials go down the drain. When you are finished using the sink, be sure to clean the basin and surrounding area.

Place trays into this sink for photo processes, and make sure to rinse and remove them, place them in their storage area after use.

Do not use this sink for power washing; it will cause flooding.

Screen Coating and Drying:

A large metal table is provided for coating screens. Emulsion should be used only in this area. Screens can be leaned against the legs of the table or against the dividing wall for coating.

Hangers above the large sink are for getting the screens out of harm's way while they dry. You can hang coated or washed screens to dry there. Hang the screen at the corner or between two hangers.

Remove your screens from the darkroom and place in storage once they are dry. Screens left in the sinks or against walls risk becoming damaged or disposed of.

Two powerful wall fans are available to expedite the drying time. Plug them in to turn them on. Turn them off by unplugging when finished. Six outlets hang on two cord rails above the large table. Plug in your hair dryers there.

Tools:

Squeegees are hung on the long wall above the workbenches. Clean them immediately after use since acrylic inks will dry fast and damage the tools permanently. Do not leave them in the sink or elsewhere. Scoop Coaters can also be found hanging onto the wall between the solvent/etching room and darkroom. Wash them thoroughly and immediately after use with warm soapy water and a sponge and return to the hooks. Be careful not to drop them as the edges are easily damaged, and will cause uneven emulsion distribution.

Ventilation:

The darkroom ventilation switch is located by the light switch, to the right of the door to the Collaboration Studio. Please follow the instructions on the switch panel. It is advised to run the fan at high speed as this most adequately clears the air of contaminants.

NOTE:

The Collaborations Studio can be accessed from the Darkroom and from the Artists' Studio. However, it is alarmed with a motion detector in the evening and weekend hours when staff is not present. Even if staff forgets to lock these doors, please do not wander into the studio as you will trigger the alarm and police will be alerted.

REMINDER**Before you leave:**

1. Close all windows.
2. Turn all electrical appliances off, or unplug them before you leave.
3. Clean every surface, tool, or machine you have used.
4. Put all your belongings back in your drawer, or on your shelf.
5. All garbage goes into the cans provided. If a bag is full, tie it up and place near the door to the collaboration studio.
6. In case you find anything damaged or broken, or if something breaks while you are in the studio, notify the staff immediately. If it is after hours leave a note at the reception window or email a staff member.
7. Make sure all water faucets are turned off.
8. If you are the last person to leave, turn off the lights.

STUDIO SUPPLIES

The Printshop provides the following free basic supplies:

- Blotters
- Newsprint
- Denatured alcohol
- Odorless mineral spirits
- Scotch tape and masking tape
- Hand cleaner and misc. cleaning products (Windex, Simple Green, Comet, 409)

The Printshop provides access to the following shared tools:

- Rulers
- Cutting Mats
- Portable Box Fans
- Screenprinting hinge boards
- Squeegees
- Emulsion scoopcoaters
- Brayers
- Large diameter composition rollers
- Etching blankets, various sizes
- Photo trays for etching
- Book press

All other necessary materials are the responsibility of the artist (i.e., screens, plates, paper, paper towels, inks, etc.). A list of places to purchase supplies is provided below.

Resources for Printmaking and Art Supplies

Artists may have printmaking materials shipped to them at the Printshop. Please make sure that your name is on the package, and we will leave it for you on top of the large flat files in the artists' studio.

B & H – photography supplier for digital items, films, and media
420 9th Avenue
(212) 444-6615 <http://www.bhphotovideo.com/>

CG Metals – metal supplier for etching: copper, brass and zinc, and some tools
(973) 783-5013 (by order) <http://www.cgmetals.com/>

City Lumber – Wood/mdf for woodcutters
(503) 325-4511 (by order) <http://www.citylumber.com/>

Dick Blick Art Materials – general art supply, some printmaking as well
1-5 Bond Street
(212) 533-2444 <http://www.dickblick.com>

Kmart – for everything and anything else you might need
250 West 34th Street (and Seventh Avenue)
(212) 760-1188 www.kmart.com

Lee's Art Supply – general art supply
220 West 57th St.
(212) 247-0110 <http://www.leesartshop.com/>

McClain's – woodblock supplies: inks, brayers, blocks and plates, engraving supplies, paper
1 (800) 832-4264 (by order) <http://www.imcclains.com/>

New York Central Art Supply – general retail art supply store with excellent paper department, paints, printmaking supplies, paintbrushes, sketchbooks
62 Third Avenue (at 11th Street)
(212) 473-7705 <http://www.nycentralart.com>

Pearl Art Supply - general art supply; painting and drawing materials, some screen-printing inks
308 Canal Street
(212) 431-7932 <http://www.pearlpaint.com/>

Rembrandt Graphic Arts – supplies for every kind of printing (woodblock, screen-printing, etching) – has paper, tools, chemicals, inks, fabrics, brayers etc.
1 (800) 622-1887 (by order)

Renaissance Graphics – specializes in printing materials, has wide range of screen-printing, monotype, wood-block printing and etching inks and general materials
1 (888) 833-3398 (by order) <http://www.printmaking-materials.com>

Scheman & Grant Hardware – a general hardware store, supplies paint, tools
545 8th Avenue (btwn. 37th and 38th Street)
(212) 947-7844 <http://www.ahardwarestore4u.com>

Standard Screen Supply – provides photography and screenprinting materials including paper, photo emulsions, inks, printing chemicals and tools
121 Varick Street
(212) 627-2727 or 1 (800) 221-2697 <http://www.standardscreen.com>

TW Graphics – wide range and variety of screenprinting inks
1 (800) 901-3051 (by order) <http://www.twgraphics.com>

Utrecht – general art store: painting and drawing materials, printmaking materials (screen-printing inks and fabrics; etching plates, tools, ink and chemicals and more)
111 Fourth Avenue (btwn. 11th and 12th Street)
(212) 777-5353
237 W. 23rd Street (between 7th and 8th Aves)
(212) 675-8699 <http://www.utrechtart.com>

Victory Factory – provides only screen-printing materials: sells inks, frames, chemicals and tools
1 (800) 255-5335 or (718) 454-2255 (by order) <http://www.victoryfactory.com>

Acknowledgement

I, _____, the undersigned hereby
(please print full name)

acknowledge that I have read the Studio Manual and am aware of the proper use and maintenance of the Printshop equipment, facilities, and supplies. Accordingly, I will be responsible for payment of damages caused to equipment, facilities and supplies because of my improper use or improper maintenance. Furthermore, as set out in the Manual, I am aware of materials and supplies located in the Printshop and, hence, any cost incurred by me that could have been avoided by referring to the Manual, shall not be the responsibility of the Printshop.

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

DATED _____

Participating Artist Signature

Printshop Representative

Please sign this page, detach, and submit it to the Printshop staff when you are admitted to the Studio. Keep the Manual for your reference.