



## Printmaking Studio Manual

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Eugene, Oregon 97403

<http://www.mkartcenter.org>  
541.345.1571  
[education@mkartcenter.org](mailto:education@mkartcenter.org)

**Open Studio Hours: 9:30am-1:30pm & 2:00pm-6:00pm  
Monday-Friday unless it falls on a class day. Weekend hours will be  
available on Saturdays from 12:00pm-4:00pm, only during exhibits.**

Maude Kerns Art Center is a non-profit community center for the visual arts. Our goal is to promote and advocate appreciation and creation of the visual arts by offering a wide variety of exhibition programs, educational programs for all ages, facilities for artists, public events, and support for community artists. The Printmaking Studio is a newly added space for these purposes. With your support we look forward to providing a well-maintained studio for your use. Thank you all for keeping the art of printmaking alive and thriving at Maude Kerns!

### Goals

- Provide education about techniques, craftsmanship, artistry and value of fine art printmaking
- Create and maintain a professionally equipped, safe and accessible work space for artists
- Offer classes, workshops, and open studio access

### Studio Manual

This manual contains printmaking procedures and appropriate safety precautions for the studio. This is a shared space with other open studio participants, and classes run by the art center. Please use appropriate behavior and precautions, as your actions affect the entire studio including the Artists Services space and the Garden Classroom.

Part 1: Access to the Studio

Part 2: General Safety Guidelines

Part 3: General Studio Use & Maintenance

Part 4: Using Oil Based Inks and Solvents

Part 5: Procedures to Reduce Toxic Vapors and Mists

Part 6: Intaglio and Relief

Part 7: Acid Safety Guidelines

Part 8: Screenprinting

Part 9: Lithography

**IN CASE OF SERIOUS ACCIDENT or SECURITY EMERGENCY:**

- Call 911 for Eugene City Police or Paramedic
- Eugene Urgent Care: [\(541\) 636-3473](tel:5416363473)

If you need to contact Staff:

**Office Phone (541) 345 1571**

- o Michael Fisher, Executive Director:
- o Jocelyn Moreno, Education Coordinator
- o Tina Heffernan, Community Liaison
- o Sarah Ciampa, Exhibits Coordinator

**Part I: Access to the Studio**

Open Studio Hours: 9:30am-1:30pm & 2:00pm-6:00pm, Monday-Friday unless it falls on a class day. Weekend hours will be available on Saturdays from 12:00pm-4:00pm, only during exhibits when a staff member is present. This will be subject to change as we gain studio monitors.

Check Website for details.

**Studio Use:**

- Visit our website for details (<http://www.mkartcenter.org>). Before working in the studio all artists must:
  - Submit an application
  - Read the manual
  - Attend a studio orientation
- Please allow sufficient time for this process before you plan to start printing. Prior experience with a printmaking class is normally a prerequisite. To sign up for the next scheduled orientation contact: [education@mkartcenter.org](mailto:education@mkartcenter.org)
- Please note the posted schedule of classes and workshops. You may not work independently in the studio while class is in session
- You may ask the studio monitor and others in the studio for advice and help occasionally, but as a studio artist, you are expected to know the equipment and techniques that you have applied to use and should be able to work independently. We have a variety of classes and workshops scheduled so you can learn new things and expand your skills.

**Visitors, Minors & Pets**

- Please keep visitors to a minimum to avoid disturbing other studio artists. The studio is not childproof and is not a safe place for children or pets. Please don't bring them. Older minors may not be in the studio unless accompanied by an adult and may not use the equipment under any circumstances.
- Please keep in mind that non-open studio artists (visitors) are strictly prohibited from

operating or handling equipment (presses, rollers, etc), using solvents, or any printmaking related supplies. Only approved Maude Kerns open studio artists may use the equipment or work in the space. If you want to work collaboratively with non-studio artists this must be discussed with and approved by Maude Kerns on a case-by-case basis. This work must be scheduled and executed in a manner that does not interfere with other participants

- Be aware of the needs of other people working around you in the studio. Music (content or volume), the amount of time you need for the exclusive use of a press or piece of equipment, the amount of space you take up with a project, and other personal work habits can directly impact fellow renters. Different styles and work habits taken into account, artists who consistently interfere with others ability to work may be asked to alter their behavior.

Repeatedly problematic or disruptive behavior may result in termination of open studio access, as decided on a case-by-case basis.

- When a monitor is present, he/she is responsible for speaking to anyone who is behaving in a disruptive or dangerous manner. Unacceptable behavior includes reckless use of chemicals and flammables, misuse of equipment, repeated failure to clean up properly, inconsiderate behavior towards others, noise or music. The monitor may request that the disruptive person leave the premises.

- Equal opportunity to participate in and benefit from Maude Kerns Printmaking Studio is provided to all individuals regardless of race, national origin, color, sex, age, religion, sexual preference, or disability in admission, access, or employment.

### **Security:**

Open studio sessions will be running during office hours only, you may come into the office to contact staff if there are any non-emergency issues that arise in the open studio session.

If it is too warm in the studio, artists may prop open the lower studio door but keep the front door closed when in the studio. Make sure to close and lock the lower door before you leave, that door allows neighborhood access and is not secure.

### **Electrical Equipment & Lights:**

Make sure all appliances and lights (hot plate, fans, heaters, printer etc) are turned off before you leave. There is a two sets of light switches for the studio, one by the tear bars and another by lower studio door.

### **Part 2: General Safety Guidelines**

- No smoking or open flame is allowed anywhere inside the building.
- Know where fire extinguishers are located. One is located in the upper Artists Services Studio by the sink and the other is located in the lower print studio, also by the sink

Flameproof cans are provided to collect hazardous waste, such as rags used with mineral spirits or other solvents.

- No eating in the print shop.

Toxins can enter the body three ways: skin contact, inhalation, and ingestion. For your safety, food and drink should be consumed outside the studio area. We recommend

closed containers for drinks.

- Know where the first aid kit is located, on shelving by the drying rack.
  - o Seek medical attention for serious injuries. Please notify Maude Kerns in the event of any injuries or accidents.
  - Know where eye wash station is.
  - o An eyewash station is located next to the sink
- If you get chemicals or acid in your eyes, use eye wash station and flush eye for 15 minutes and seek medical evaluation.
- No working under the influence of alcohol or illegal drugs.
  - **ONLY USE EQUIPMENT THAT YOU KNOW HOW TO USE PROPERLY!** Do not use tools or equipment without proper knowledge/instruction.

### **Part 3: General Studio Use and Maintenance**

**Make sure the studio is clean when you leave. Cleanliness adds GREATLY to the safety and overall function of the studio**

- All studio artists are expected to supply their own plates, paper, inks, screens, and other miscellaneous personal supplies.
- The flat file is for class use.
- No other personal property should be left anywhere else in the studio. Any unclaimed items will be placed in lost and found or the trash.
- A lost and found crate can be found in the office
- Prints left on the drying rack are periodically placed in a labeled cubby to ensure that there is drying space available for everyone. We will check to make sure they are dry first.
- Make sure to clearly label prints so you can find them easily, any non-claimed work will be cleared for space.
- Use glass tables or portable glass palettes for inking.
- Gouged inks dry out, become unusable and have to be thrown out. Always scrape ink from the top in a circular manner, never gouge, poke or scoop ink out of the can. Take care not to waste expendable materials (such as ink, rags, solvents, etc.) This is a safer practice for the environment and helps to keep studio costs low.
- Clean up any work surfaces you have used (counters, tabletops, palettes, sinks, etc). Don't forget to wipe up press beds, and check the floor for spills around the area you have worked. It is also recommended that you wear gloves whenever handling chemicals, cleaners and solvents.
- Use rags to clean up with solvents, and use paper towels to clean vegetable oil and water-based materials.
- Clean all tools thoroughly, wiping all sides and edges (palette knives, brayers, razor scrapers). This is critical for keeping our shared tools in the best condition possible.
- Do not leave paper soaking in the paper soaking tray when you leave the studio. Place wet paper on the drying rack then empty the water.
- Damp towels used as blotters should be hung try dry at end of work session.
- Return any tools that you use to their designated space

- Do not cut on the work tables or glass palettes – all cutting must be done on a cutting mat. They are located on top of the flat files. Paper tearing can be done on tables and other available work surfaces.
- Sweep up metal filings, wood/linoleum chips, scraps and debris from the floor. A broom, mop, and other cleaning supplies are located in the studio.

### **Handle Sharp Tools Appropriately**

- When carving wood or linoleum blocks, keep hands behind tool path.
- Use etching and wood cutting tools with care. Protect points of needles and sharp tools.
- Maintain and sharpen tools regularly.
- Tape scraper to protect fingers from sharp edges.
- Edges from filed etching plates can be very sharp. Handle with care.
- When engraving, remove burrs promptly, sweep up and discard.
- Dispose of all cutting blades properly in provided container. If necessary, use masking tape to protect the blade. Throwing blades in trash cans is a hazard to staff/monitor who empties the trash.

## **Tools & Supplies**

### **Maude Kerns has a limited number of tools available for your use:**

- o Etching needles, scrapers, and burnishers
- o Engraving tools
- o Carving tools
- o Files
- o Sharpening stones
- o Various sizes of brayers and rollers
- o Various sizes of squeegees
- o Acetate for registration
- o Registration pins

### **Maude Kerns provides the following supplies:**

- o Etching Acid – Ferric Chloride\* limited supply subject to change
- o Misc etching: tarlatan, whiting, putz pomade
- o Wax sheets for saving ink
- o Ink Modifiers including: burnt plate oil, magnesium carbonate
- o Solvents – mineral spirits, vegetable oil, denatured alcohol, lacquer thinner, acetone
- o Clean up – glass cleaner, simple green, degreasers, hand cleaner/soap
- o Paper towels and cloth rags
- o Tape – masking, scotch, and duct tape (We provide a very limited amount of tape. If you use a lot of tape, please provide your own.)

**Studio artists must provide the following supplies for their use:**

- o Color etching and relief inks
- o Screenprint ink
- o Lithography ink
- o Plates
- o Printing paper
- O Extra Tape
- o Gloves
- o Any other miscellaneous personal supplies such as hand tools, brushers, Dust mask

**Part 4: Precautions and Procedures for Using Oil-based Inks and Solvents**

Inhalation, ingestion and skin contact are the three routes by which substances can enter the body. Regular and prolonged use of oil based inks and solvents without appropriate protection can lead to allergic reactions and dermatitis through skin contact. Some inks contain pigments and ingredients that are more toxic than others. SDS SAFETY DATA SHEETS will be provided and kept in a binder. Use them as reference for any toxic substances used in the studio.

**Before Using Oil-based Inks:**

Use a barrier cream and/or put on gloves to protect your hands before you begin to work. This is particularly recommended while inking plates

Wear Gloves for all Oil-based inks and Grounds Cleanup:

Use nitrile gloves for handling most solvents. Latex gloves are good only for keeping hands clean of ink, not for keeping solvents from absorbing into the skin. **Please note that Maude Kerns only provides gloves for classes and workshops.**

**Solvents for Cleaning:**

- To clean oil-based inks from glass surfaces, first remove as much as you can with the razor scraper.
- Use the least toxic cleaner available, such as vegetable oil, for initial cleaning of oil-based inks from plates, blocks, palettes, rollers, and brayers.
- Use odorless mineral spirits for final cleaning if needed.
- Use denatured alcohol for removal of stop-out, degreasing plates, final degreasing of palettes, plates, and press beds.
- Finally, clean glass inking tables with all-purpose cleaner such as simple green.
- Always wrap up and take strong smelling chemical soaked papers to the dumpsters(dumpster key in main office)

### **Use Rags Wisely:**

- Fold rags into pads, so only part of the surface is soiled at once.
- All used rags must be placed in red fire safe cans.
- Do not overstuff cans which can potentially start a fire. If cans are too full alert staff.
- Re-use rags that are only partially soiled. Check in the red step cans first. Place slightly used rags in red step flammable storage can marked "reusable rags".
- Dispose of completely used rags in red step flammable storage can marked "used rags".

### **Hand Cleaning:**

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

## **Part 5: Procedures to Reduce Toxic Vapors and Mists**

### **Inks and Solvents:**

- Keep all ink, acid, or solvent containers CLOSED when not in use.
- Place all soiled rags in red step flammable storage containers. (Re-use lightly soiled rags!)
- Go outside for all aerosol enamel and lacquer spray paint.
- Use lacquer thinner to remove spray paint and other spray adhesives sparingly.

### **Dusts and Powders:**

Since we do not have the ventilation system in place to handle the use of Rosin and most powder we will not be allowing their use until further notice:

These include rosin used in aquatinting copperplates and various chemicals supplied in powder form. All of these are dangerous to breathe because the fine particles fill up the oxygen-carrying passages of the lungs, much like coal dust, asbestos, or tobacco smoke. Lung cancer and emphysema can result from repeated exposure. Rosin is also combustible, so as a reminder no smoking or open fire in or near the studio.

## **Part 6: Intaglio and Relief Processes**

Presses Available:

American French Etching Press:

- The press bed is 32" x 54"

Charles Brand Etching Press:

- The press bed is 18" x 24"

Ettan MS-12 Etching Press:

- press bed of 12" x 24" x .25" and a 4" upper roller.

- Adjust pressure according to recommended pressure levels for plexi, unmounted linoleum, solarplate/copper/zinc. There is a reference guide posted on the gear box. These settings are general so you may need to make adjustments since plate thickness varies.
- The press should operate smoothly. If it doesn't, stop immediately and ask for assistance.
- The printing sandwich: plexiglass, then plate, then printing paper, then newsprint or wax paper, then blankets. Blankets should be arranged from bottom to top: sizing catcher, cushion, pusher. (thin, thick, medium).
- At end of session, advance the press bed so that blankets are not under the roller and release the pressure.
- All metal and plexi plates must have edges filed to prevent cutting the blankets.
- Be considerate of others and don't monopolize the press. Remove your plate and paper as soon as you are finished printing.
- It is possible to adjust your printing sandwich (with mat board or plexi) so that you and others are working with the same pressure setting on the press.

#### **Handle Presses with Care:**

- Presses generate a tremendous amount of pressure!
- Do not force oversized material through the press! Don't use materials on collographs that will damage press roller. No metal objects or hard, thick objects can go through the press!\* (Nothing higher than 1/8" on top of plate matrix.)

*\*The American French Etching press has damage on the roller and press bed because of such a mistake. You must always have plexiglass on the press bed for this one and print only in the marked area.*

- Keep hands, long hair, and loose clothing contained and away from rollers and crank handles when operating press.
- Please be careful of your fingers when pushing the press bed towards the roller.

#### **Keep Blankets Clean and Undamaged:**

- Clean your hands or use paper tabs for handling paper or blankets.
- Always protect blankets from bleeds with a layer of newsprint, wax paper, or plastic between printing paper and sizing catcher. Don't use excessive amount of ink so that ink squeezes out and gets on the blankets.
- Metal and plexi plates must have edges filed.
- Don't use materials on collographs that will cut through paper and blankets.
- You may use gray chipboard instead of blankets for printing relief blocks.
- You will have to pay for damaged or inked blankets

#### **Hot Plate:**

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

## **Part 7: Acid Safety Guidelines**

Maude Kerns has committed to using Ferric Chloride for etching since it has the advantage of greatly improving the safety of etching. Ferric Chloride (iron perchloride) is actually a corrosive salt and is free from harmful gas emissions. It is still corrosive and must be used with caution. Before using acids, review all precautions and emergency procedures.

### **Be Responsible:**

**AVOID SKIN OR EYE CONTACT.** Wear gloves, goggles, and protective clothing (apron) when working with ferric chloride. There is an eyewash fountain above the sink next to the etching tank.

### **Acid Splashes in Eyes:**

Flush at eye wash station for 15 minutes, and then see a doctor.

### **Acid Contact with the Skin:**

Rinse thoroughly with running water and seek medical advice. While Ferric Chloride will stain it will not burn skin. However, it might cause minor skin irritation from prolonged contact.

### **Acid Spills:**

Neutralize with sodium bicarbonate (baking soda; located under the sink next to etching tank). Wear gloves and mop up with spill kit materials or newspapers and paper towels, then thoroughly rinse with water. Dispose of materials properly in plastic bag.

## **IN CASE OF SERIOUS ACCIDENT or SECURITY EMERGENCY:**

- Call 911 for paramedic
- Immediately notify monitor, or staff (see page 2)
  
- **ONLY copper plates** may be used in the etching tanks. Placing other metal plates in the ferric chloride has the potential for creating adverse chemical reactions.
- Wear gloves, goggles, and protective clothing (apron).
- Be extra careful with splashes or spills when putting plates into the acid baths. If splashes occur on clothing or skin, immediately wash with running water.
- Use tongs to assist in removing plates from acid baths. Allow acid to drain from plate over acid bath. Use the plastic tray to catch drips between tanks and sink. Thoroughly rinse plate with cold running water in sink. Afterwards rinse plastic tray, sink and surrounding area with running water. The acid will etch the metal sink if not thoroughly rinsed with water!
- If a lot of acid is rinsed into the sink, neutralize it by pouring  $\frac{1}{4}$  cup of baking soda in the sink and flushing it with water until all the baking soda is washed away.
- Close lids on acid tanks when not in use.
- Only the shop manager (education coordinator) is to change or modify acid baths. Acid solutions are checked once every week. However, their strengths can weaken depending on use. Consult with the studio manager if the acid strength seems weak.

## **Part 8: Screenprinting**

Tools:

- Maude Kerns has a limited number of screens, and squeegees.

The screens we have on hand are for class use **only**

- Squeegees are available for use, check out on chart.

We have handmade table top presses that are made for 16x20 and smaller screens.

- Screens should be cleaned out as soon as you complete your project. Failure to do so may result in a fine to replace screen.
- You are welcome to bring your personal screens, but you may only store them at MKAC for the open studio times you have signed up for – we simply don't have the room!
  - Note: we do not have a washout sink officially set up yet but the upper studio sink will be set up for screen clean up in the meantime. The water pressure is high enough that it works the same and the sink is built for spraying.
  - Note: We cannot burn screens at this moment but we are planning to set up an area in the darkroom, check our website for updates on the studio.

## **Part 9: Lithography**

We do have a Lithography Press and a collection of small stones (11x14+) but we are not yet set up for the process. We need to establish a graining sink since all the stones still have images on them.

D. & J. Greig, Edinburgh Lithography Press:

- Press bed 22" x 34"