



ARTIST MEMBER HANDBOOK



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SECTION 1: MEMBERSHIP AND STUDIO USE

The Center for Contemporary Printmaking (CCP) is a non-profit printmaking studio and gallery. CCP offers workshops and seminars and provides professionally equipped studios where artists can work in intaglio, relief, screenprint, monotype, collage, lithography, papermaking, digital media, book arts, alternative photography, and related disciplines. We believe in the importance of a shared communal workspace as a means of enhanced learning and development. To ensure an atmosphere where artists can pursue their creative efforts, and to maintain a well-run shop, we have prepared this manual of essential information about the privileges and responsibilities of Artist Membership.

1.1 MEMBERSHIP OVERVIEW AND ADMINISTRATION

Membership at CCP grants the artist access to independent use of the studios, automatic entry into member exhibitions, reduced rates for workshops and CCP calls for entry, and more.

There are several tiers of membership at CCP that each include different levels of perks and access. Please see [Appendix I, CCP's Membership Brochure](#), which describes the membership packages we offer and what is included in each.

Dues

Membership begins when the first payment is received. Dues are paid annually on the date of initial sign-up. The Membership Coordinator will send members a one-month notice before the artist's membership plan is due to expire.

Payments

Membership dues must be paid and current in order to book time at CCP. Rented studio hours and costs associated with materials purchased from CCP are to be paid before you leave each day. Otherwise, CCP's bookkeeper will send an invoice to the address on file and payment will be expected within 30 days.

Rented hours are calculated from CCP's front desk log, where members sign in and sign out. Please remember to sign in and sign out when you arrive and leave so that we may bill you the correct amount, otherwise, our bookkeeper may charge you for the full day rate.



1.2 OPEN HOURS, BOOKING STUDIO TIME, AND ETIQUETTE

Hours

CCP provides many services to artists and the community, and when these services are available is dependent on our studio schedule. Please make note of our hours of operation below.

Independent studio hours

CCP is open 9 AM to 5 PM Tuesday through Saturday, and 12 PM to 5 PM Sunday. Members may sign up for studio time during open hours.

Printer studio hours

For those wishing to book time with a printer, these appointments may be made from 9 AM to 5 PM Monday through Friday.

Booking and using studio time

The guidelines below pertain to all artists wishing to book CCP studios.

- Membership is required if an artist wishes to use our studios independently. It is not required to work with a CCP printer.
- Members must be experienced in order to use our equipment independently.
- Members may rent the studio by the hour or day.
- If available, the Helen Frankenthaler Printmaking Cottage may be booked by members for an additional rate.
- Please call ahead to ensure studio availability for a given day. 24-hour advance notice is required for all studio spaces.
- **Sign in when you arrive and sign out when you leave.** If a member's rental package is charged by the hour, CCP staff will use the times they arrive and leave to calculate the payment owed and the hours used by the member. Those who do not sign in/out may be charged the full day rate.
- **Keep track of CCP materials you use,** including paper, using the small white slips located on top of the paper flat file in the Lithography Studio.
- CCP will make every effort to accommodate the needs of each member, but cannot guarantee studio availability due to space allocation or scheduled workshops.



Basic studio etiquette

CCP encourages an open, cooperative atmosphere where artists can work independently, but also ask for basic guidance from each other and staff. If you are ever unsure about something, please feel free to ask questions, as we want our members to feel confident in their work. However, please respect the time and space of others.

We request the following etiquette from all our members.

- **Return supplies to their respective homes.** If you borrowed CCP tools, please ensure they are cleaned and put away where you found them.
- **Your studio area must be completely cleaned at the end of your work day.** Plan your studio day to accommodate the time it takes to clean tools, ink, and to put away supplies. Take home your art, paper, personal supplies, and tools. Because the studios are communal, it is important to clean up after yourself. Staff is not responsible for cleaning after artists and members.
- If you have booked your space for subsequent days, you may leave your materials in the studio. However, all ink residue must be removed and/or covered overnight.
- **Press blankets must be kept clean and free of tears and holes.** Members must take every precaution to keep from soiling or damaging CCP's press blankets. Clean the press bed with Alcohol or Simple Green after every run and use newsprint backing. Members will be charged appropriately if blankets are found damaged after their work day.
- **Presses may be shared during busy times.** Respect the needs of others and spend as little time at the press as possible. Remove plates and paper quickly, and wipe down the press bed after every run.
- **Remove your prints from the drying rack as soon as possible.** Weekend studio monitors are instructed to carefully arrange dry prints on the bottom shelves of the drying racks to help maintain free space for other artists. If you left prints in the drying rack, check the bottom shelves as they are likely there.

1.3 WORKING WITH CCP PRINTERS

Members of CCP's staff serve as Master and Collaborative Printers who are available to work with artists in all manner of special print projects. Any inquiries may be directed to the Membership Coordinator.



- Members can work on special projects under the guidance of a CCP printer, either individually or in a group.
- Working with a printer incurs the hourly rate of the printer instead of the studio rental fee.
- Artists may work full time on a project with a printer, or they may work independently for the basic studio rental fee and arrange for a printer's guidance at their hourly rate for any scheduled portion of the day.
- If an artist wishes to learn a specific printmaking process, printers are available to provide private tutorials at their hourly rate.
- Members may hire a printer for edition printing services. Hourly and/or print fees vary according to size, scope, and materials involved.

1.4 MATERIALS AND FACILITIES

CCP-supplied materials

CCP supplies personal protective equipment (PPE: gloves, goggles, and aprons), rollers and brayers, glass tablets, tools, solvents and cleaners, grounds, etching blankets, plate processing chemistry, newsprint, butcher paper, brown paper towels, plate oil, and bone black etching ink for community use.

Member-supplied materials

Artists are responsible for supplying their own supplies not included in the list above. Paper, ink, plates, inkjet transparencies, and more are available for artists to purchase directly from CCP. Some of these items are subject to the 6.35% CT sales tax. [See Appendix II, CCP Price List](#), for the list of supplies available for purchase at CCP and an overview of studio rental rates. Keep track of CCP materials you use, including paper, using the small white slips located on top of the paper flat file in the Lithography Studio.



SECTION 2: FACILITIES

CCP facilities include a variety of intaglio, lithographic, screenprint, papermaking, and letterpress equipment, chemical processing areas, digital labs, and other machinery. We provide everything necessary to create most types of printmaking and print-related arts possible. Always feel free to ask a staff member if you need assistance finding or using anything in CCP's studios.

We also provide household accommodations, including a kitchen and restrooms, for use by all members and staff.

A full list of CCP's equipment and facilities is included below. **Please note that all members are required to have experience with the equipment they wish to use, whether through a workshop or individualized instruction. Many of CCP's supplies also include hazardous chemicals and require proper training and protection to use. See Section II: Safety for more details.**

FACILITIES: MAIN BUILDING

LIBRARY

CCP maintains a library of books on a wide range of topics from specific printmaking techniques, artist monographs, exhibition catalogs, photography manuals, and art-related periodicals. Many of the books have been generously donated by members. Our collection is divided between the Letterpress Studio ("Vandercook Room") and the Executive Director's Office behind the Computer Lab. Books may be borrowed from the collection with a written record of the borrower, title, and date of loan. Please return all books to their proper shelf.

First Floor (Downstairs)

KITCHEN

Members have access to all amenities in the kitchen to store and prepare food. Amenities include a refrigerator, drip coffee maker, electric kettle, dishwasher, convection oven, cutlery, plates, glasses and mugs. CCP provides creamer and sugar for coffee.



PAPERMAKING ROOM

Located down the hallway at the left of the reception area. Has all the accouterments for papermaking, as well as a storage/ graining area for lithographic stones. **24 hour notice is required to book the papermaking studio.**

Equipment includes a **paper mill (paper pulp beater)** and **two hydraulic presses** that can be used for papermaking or relief. We provide **moulds and deckles, couching felts, sieves, blenders, and a slop sink**. We also have paper pulp dyes, raw pigment, various beating aids, and metal and paper stencil materials.

This room also contains lithography **stone storage, two stone carts, a stone lift, and a large stone graining sink** with all the **graining supplies: levigators, carborundum grits, a stone level, and files**.

This room also serves as storage for most of CCP's paper as well as our printers' editioning blotters. Please do not touch the items in storage areas.

LITHOGRAPHY STUDIO

The area just off main reception through the doorway on the right. **24 hour notice is required to book this room.** The lithography studio also operates as a gallery, with rotating exhibitions on display in this room throughout the year.

For lithography, CCP supplies **tympan, a drying rack, stones** in various sizes, **litho printing and processing supplies**, and a **registration punch table**.

Presses

- **Griffin 32.5"x56" lithography press.** Includes a **bed plate** to swap out between plate and stone printing.
- **Sturgis 16"x40" cast iron combination etching and book press.** The etching drum is only suitable to print thin plexi/PETG, Solarplates, and metal plates. Relief blocks may be printed with the book press below.

LETTERPRESS STUDIO ("VANDERCOOK ROOM").

Off the Lithography studio. This room doubles as a staff office, so **24 hour notice is required to book this space.**

Presses

- **Vandercook No. 4 proofing press** for relief and letterpress printing. Max size 15"x 22".

- Includes a collection of metal and **wood type, furniture, reglets, leading, Boxcar base** for photopolymer plates, **quoins**, and more accessories.

ETCHING STUDIO/ ACID ROOM.

The studio beyond the Lithography/Letterpress studios.

Presses

- **Charles Brand 32"x 53" etching press.** The largest in the main building, this press fits double sheets up to 30"x44." Good for printing in any technique.
- **Takach 18"x 36" etching press.** A smaller version that can support a variety of plates.

The Etching studio houses a **paper soaking bath, hot plates, light tables, etching grounds**, plate preparation supplies, **tarlatan**, and materials for etching, monotype, collagraph and relief printmaking.

The Acid room contains a **vertical ferric chloride dip tank** for copper plates up to 23" x 23," and **trays to make horizontal baths for larger plates**. We also have **copper sulfate chemistry** and equipment for etching aluminum, zinc and steel. This is the only space in CCP where etching baths are allowed.

The Acid room also has **two fume hoods** with switch-operated ventilation to use during the application/removal of grounds and general use of solvents. The right hand fume hood contains **storage for nitric acid and phosphoric acid**, and supplies to mix lithographic etches. Spray adhesive is allowed in fume hoods, but spray painting here is prohibited and must only be done outside.

AQUATINT BOX/ PLATE CUTTING ROOM:

Located between the Lithography studio and Etching studio. Contains CCP's Rosin box and Jump brake metal shear.

Our **Rosin box** can accommodate plates up to 38" x 57." Instructions for use and safety considerations are posted near the box. Only staff may add rosin dust to the box; please alert a CCP staff member if the dust level seems low.

Our **Metal shear** can accommodate up to a 23" cut on a 36" wide plate. It will cut through most metal plates. It must only be used by trained members under direct supervision of a staff member. No exceptions!



Rulers, tear bars, t-squares, and leather lithographic rollers are located in the hallway outside the Aquatint box/ Plate cutting room.

Second floor (Upstairs)

MEMBER'S STUDIO:

Up the stairs and straight ahead. Includes the main studio, silk screen washout closet and screen printing facilities, and darkrooms.

Presses:

- **Charles Brand 24" x 46" etching press**
- **Martech 28" x 48" etching press**
- **Charles Brand 28" x 50" etching press**

The upstairs member's studio provides a **light table, paper bath, a flammable chemical storage cabinet, plate oil, solvents and cleaners, q-tips, brushes, x-acto knives and box cutters, rulers and tear bars, etching blankets**, and all materials for etching, monotype, collograph and relief printmaking.

Photocopier. A multifunction copier is available for member use. It will enlarge, mirror, reduce, distort, and perform many other useful functions. It can be used to make paper copies as well as transparencies on acetate. It is stocked with paper and acetate of 8.5" x 11" and 11" x 17" sizes.

SCREENPRINTING FACILITIES.

Our **screen print facilities** are strictly for water-based inks and associated media. We supply squeegees, ink knives, hinge boards, scoop coaters, and screen reclaimer. **Screen filler** and **drawing fluid** are available for a fee, or members may use their own.

Members may also use our **photographic emulsion** for a fee, or use their own. Members can provide their own screens to use. Storage of member's personal screens at CCP is very limited and may not be available.

Members may borrow screens from CCP, but they must not leave the premises and may need to be reclaimed at CCP staff's discretion if the screen is needed for a project.

CCP can print screens of a maximum size of 36" x 36".

Silk Screen washout closet. CCP's designated area for washing out screens. Contains a power washer and a standard hose setup.

DARKROOMS:

Our two darkrooms, located next to the sink area in the member's studio, are equipped for a variety of photo-based processes including screen printing, Solar plate and photopolymer, photo-etching and lithography, and alternative processes like cyanotype. The darkrooms provide storage for screens and a screen coating area.

Please knock before entering the darkrooms, as light-sensitive materials may be in use.

Equipment:

- **Olec overhead UV exposure unit for plates**
- **Nuarc 22" x 26" overhead UV exposure unit for plates**
- **Polylite 46" x 46" vacuum top exposure unit for screens**
- **20" Kuttrimmer plate cutter**

COMPUTER LAB:

The room directly at the top of the stairs. This area is available at the usual studio rental rate. This area includes equipment and software for digital image and word processing. Our toner and inkjet printers can be used with acetate and other transparency films for photo-based printmaking, or fine print paper for finished digital prints.

Use of our printers incur a fee for ink and paper/film used. Please see [Appendix II, CCP Price List](#), for current rates.

Equipment:

- **24" Epson Stylus Pro 7600 inkjet printer**
- **iMac 21.5" Retina 4k computer with Adobe Photoshop and Lightroom CC**
- **Epson Perfection V700 8.5" x 11" scanner**
- **Hewlett-Packard Color Laserjet toner printer for up to 8.5" x 11"**

FACILITIES: HELEN FRANKENTHALER PRINTMAKING COTTAGE

The Cottage serves multiple functions, whether as a space for resident artists to live and work, for CCP printers to work on edition projects, or as a private environment for our members to work uninterrupted.

The Cottage is available for rental by the day or week. Availability to members is contingent upon our schedule with resident artists and current projects.



STUDIO:

The studio in the cottage is equipped with materials for printing both oil-based and water-based methods, including monotype, relief, etching, collagraph, and more.

Presses:

- **Takach 39" x 73" motorized etching press**
- **American French Tool 24" x 48" etching press**

Other cottage equipment includes a **paper bath, light table, small metal shear, flat files, drying rack, tear bars/rulers, etching blankets, hot plate, paper cutter, and more.**

The cottage features **overhead exhaust ventilation**, with a small ventilation booth located to the left of the sink area, to be used with solvents and the application/removal of grounds.

RESIDENCE:

The cottage residence contains all the amenities for an extended stay, whether overnight or by the week.

Features a bedroom with a full size bed, living area with cable television, full kitchen with range, oven, coffeemaker, microwave, toaster, and refrigerator, bathroom with shower, clothes washer, and clothes dryer. Wifi is available throughout the residence and studio areas.

SECTION 3: SAFETY

This section specifies the hazards of the art materials we use at CCP and how to work with them. It also describes our expectations of members and the regulations we uphold in CCP studios. **All members are required to understand and comply with the information provided here.**

CCP employees are covered by federal OSHA standards. CCP falls under OSHA laws, meaning we must follow all their safety and health standards.

OSHA protection does not cover CCP members because they are not employees. However, we depend on the cooperation of our members to maintain a compliant and safe work environment. CCP uses hazardous chemicals and processes that pose a threat to your health without proper

training and protection. This information provided in this section is meant to inform you of potential hazards and how to minimize your exposure to them.

3.1 BASIC PROTOCOLS

DIAL 911 FOR EMERGENCY: fire, accident/illness, crime, large hazardous spills, hazardous chemical splashes, gas leaks, etc.

Sign in and out at the front desk every day you come in to work. This way, staff can be aware of who is in the building at all times. Staff also uses this info to calculate studio rental.

The Upstairs studio can only accommodate the solvents GAMSOL, Denatured Alcohol, and occasional use of Screen Reclaimer due to the lack of local exhaust in that studio. No other solvents, or application/removal of grounds, are allowed upstairs.

Identify the locations of fire alarms, fire extinguishers, and emergency exits in your studio. Emergency exit routes are posted near the entrance to each studio and at the front desk.

Members may only use machines and equipment they are trained on. No one is ever allowed to use equipment they have not been properly trained on by a competent staff member.

Proper studio attire is recommended. Dress appropriately for working in this environment. This includes closed-toe shoes, long sleeves, no loose clothing or jewelry, and keep long hair tied back.

No paint, chemistry, or solvents are ever allowed down the sink drains. Follow the Standard Studio Process for your given application (see Appendix III, Standard Studio Practices)

Do not block stairways, aisles, exits, hallways, or doors with personal items.

CCP is not responsible for lost or stolen items.

3.2 PHYSICAL AND HEALTH HAZARDS OF CHEMICALS

Printmaking methods at CCP use hazardous chemicals. A hazardous chemical is defined by OSHA as any chemical, chemical compound, or mixture of compounds which is a physical and/or health hazard.

Please note that CCP staff make conscious efforts to research the properties of the chemicals we use for programs and uphold the rule to always choose the safest product for a given process, or else find a substitute for it.

3.2.1 List of hazardous chemicals at CCP.

Chemicals which pose a physical hazard at CCP include:

Flammable or combustible liquids: Liquids which produce flammable vapors that may combust in the presence of a spark (GAMSOL, Denatured Alcohol, Acetone, Glaze Cleaner, Propane, Lithotone, Asphaltum, Spray paint, and the materials that contain these chemicals).

Oxidizers, which intensify combustion hazards (Screen Reclaimer and Nitric acid)

Deflagration hazards, which are dusts that can burn with explosive-like force (Rosin)

Chemicals which pose a health hazard at CCP include:

Allergens, irritants, and sensitizers, which can cause allergic reactions, irritation, or sensitivity to other chemicals or airborne contaminants (Soaps, rosin dust, all solvents, all corrosives, acids and bases)

Toxic agents (All solvents, corrosives, acids, bases, spraypaints, Asphaltum, pigments and dyes)

Corrosives, acids, and bases (Ferric chloride, Phosphoric acid, Nitric Acid, Copper Sulfate, Sodium hydroxide aka Lye, Ammonium chloride, Hydrochloric acid, Sulfuric Acid, Glacial Acetic acid)

Carcinogens and suspected carcinogens, which are chemicals that cause cancer (Rosin is a known carcinogen, most petroleum-based solvents are suspected carcinogens)

CCP has developed Standard Studio Practices (SSPs) for handling the chemicals listed above. Please see [Appendix III, Standard Studio Practices](#), for more information on how to use these chemicals safely.

3.3 IDENTIFICATION OF HAZARDOUS CHEMICALS

Chemicals which pose physical or health hazards will be labeled with a cautionary phrase according to the hazard (eg, Caution!, Flammable!, Corrosive!) and an OSHA pictogram which illustrates the hazard. Storage areas for hazardous chemicals will also be labelled as such.

A chart of OSHA pictograms and what they mean is included in **Appendix IV, OSHA Pictogram Chart**, at the back of this manual.

3.3.1 Safety Data Sheets.

Safety Data Sheets (SDS) for the materials and chemicals at CCP are stored in yellow binders hanging on the Safety Board in the downstairs etching room, the upstairs studio, and the Helen Frankenthaler Printmaking Cottage.

An SDS sheet is a document comprised of 16 sections which describe the trade name, ingredients, safety precautions, and more of each product and chemical on CCP campus. CCP provides SDS sheets as part of each individual's right to know of the chemicals present at CCP and their potential hazards. Always feel free to ask a staff member if you have any questions.

3.3.2 Disposal of hazardous chemicals.

Chemical wastes which have toxic, flammable, or corrosive properties must be disposed of in appropriate containers. **Please see Appendix III, Standard Studio Practices**, for an overview of proper disposal methods for a given application.

3.4 EXPOSURE TO HEALTH HAZARDS

Please familiarize yourself with the signs and symptoms of exposure to chemical health hazards below. Some symptoms develop over continuous exposure to small doses, while others develop immediately after exposure to a very large dose. CCP supplies facilities, guidance, and PPE to minimize or eliminate exposure to health hazards. Ask a staff member if you have questions.

If you have experienced exposure to a large dose of hazardous chemical via spill, accidental release, or other means, notify a CCP staff member and seek immediate medical attention.

3.4.1 SYMPTOMS FROM SOLVENTS:

Irritation and chapping of the skin; irritation, damage, and swelling of the mucous membranes, eyes, nose, and throat; susceptibility to allergic reactions, colds, and similar afflictions; lightheadedness, drunkenness, and depression.

3.4.2 SYMPTOMS FROM ACIDS, BASES, AND OTHER CORROSIVES:

Irritation, chapping, and damage to the skin; irritation, damage, and swelling of the mucous membranes, eyes, nose, and throat. Ferric chloride will permanently stain eyes orange. Extensive eye contact could cause blindness.



3.4.3 SYMPTOMS FROM IRRITANTS AND SENSITIZERS:

New or increased sensitivity to chemicals, airborne contaminants, and allergens; irritation and chapping of the skin, eyes, nose, and throat; susceptibility to allergic reactions, colds, and similar illness.

3.5 PERSONAL PROTECTIVE EQUIPMENT

CCP provides the following Personal Protective Equipment (PPE) for your use. Observe the posted signs in your studio regarding proper glove choices, also included as [Appendix V, CCP Glove Guide](#), in this manual:

3.5.1 GLOVES

Reusable neoprene and butyl gloves for use with acids, bases, Acetone, and Screen Reclaimer

Disposable green nitrile gloves for use with solvents

Disposable white/clear nitrile/vinyl gloves for use with water-based materials

3.5.2 GOGGLES

Splash/dust resistant goggles for use with acid baths, solvents, Screen Reclaimer, and sanding wood

Splash visor for use with the screen printing washout booth

UV-coated visor for use with the exposure units in the darkroom

3.5.3 RESPIRATORY PROTECTION: VENTILATION AND MASK USE

Local exhaust ventilation is always considered the first measure of respiratory protection from airborne harmful chemicals. Switch-operated exhaust ventilation is located in the downstairs studios, the upstairs darkrooms, and the Helen Frankenthaler Cottage for use with solvents, grounds, and methods that release airborne contaminants. Place your work directly under the exhaust in order for it to be effective.

The Upstairs studio can only accommodate the solvents GAMSOL, Denatured Alcohol, and occasional use of Screen Reclaimer due to the lack of local exhaust in that studio. No other solvents, or application/removal of grounds, are allowed upstairs.

N95 dust masks are made available for those members who wish for extra protection against rosin and other dust. **If you have asthma or other breathing concerns, consult**

your doctor before wearing an N95 mask. Please follow the posted warnings and directions on N95 mask use and storage, located in the Rosin box room.

Organic cartridge respirators are made available for those members who wish to have extra protection against the vapors produced by Screen Reclaimer. **If you have asthma or other breathing concerns, consult your doctor before wearing an organic cartridge respirator.** Please follow the posted warnings and directions on respirator use and storage, located next to the screen printing washout booth upstairs.

For more information on the use of masks at CCP, observe the posted guidelines or consult [Appendix VI, Respirators and N95 Dust Masks](#), at the back of this manual. *It must be noted that CCP observes **Appendix D of the OSHA Respiratory Standard** relative to its membership.*

3.6 SAFETY BOARDS

A Safety Board, for member use, is on display in the upstairs studio next to the bathroom, the downstairs etching studio next to the door, and in the Helen Frankenthaler Cottage. Each board contains the following:

- A first aid kit
- Emergency numbers
- SDS sheets of the products and chemicals used in studios
- Guide to protective gloves and when to use them
- Guide to protective goggles and when to use them
- Guide on the use of N95 dust masks and respirators when not required under OSHA standards
- Guide to OSHA pictograms

3.7 ACCIDENTS AND FIRST AID

First Aid kits are available in every studio at CCP. Look for the red sign that reads “FIRST AID KIT” with an arrow pointing down to the available kit.

If a member suffers an accident or illness that requires greater measures than a first-aid kit, the following medical providers are in close distance:



- Norwalk Hospital, 34 Maple St, Norwalk, CT 06856
- DOCS Urgent Care 677 Connecticut Ave, Norwalk, CT 06854
- AFC Urgent Care 607 Main Ave, Norwalk, CT 06851

3.7.1 Accident Reports.

An *Accident Report* Form must be filled out as soon as possible after every incident that requires more than a First Aid Kit. One copy is given to the member and another is kept on file with the studio manager. Staff will provide guidance if this happens to you.

3.8 EMERGENCIES

3.8.1 Fire Emergencies.

The following steps are basic protocol for handling a fire or fire-related emergency situation in the studio:

1. Pull the fire alarm to signal evacuation.
2. Evacuate. Meet at the back parking lot behind CCP, in front of the Cottage.
3. **Call 911 from a safe location and give as much information as you can about the situation.**

Artists are **ONLY** to use fire extinguishers if all exits are blocked by fire and use is required for safe evacuation. Artists are not to use fire extinguishers to save property or fight the fire. They should only be used to fight a fire only if ALL the following are true.

1. Someone has been sent to call for evacuation of the building and called 911.
2. The fire is small and confined to the immediate area where it started (e.g., in a wastebasket).
3. There are no flammable chemicals or other combustible materials near the fire area.
4. You can fight the fire while retaining a safe escape route.
5. You have had training in the use of the extinguisher and are confident that you can operate it effectively.



6. Evacuate immediately if releasing the contents of one fire extinguisher is not enough.

3.8.2 Hazardous Chemical Spill Emergencies.

If a chemical spill is of high toxicity or flammability, the spill is more than one liter, or you are unsure of how to proceed, execute the following:

1. Evacuate and notify a staff member. Meet at the back parking lot behind CCP, in front of the cottage.
2. Call 911 from a safe distance and give as much information as you can about the chemical(s) involved.
3. Note: spill pads are available to absorb spills in less than 1 liter of hazardous and nonhazardous chemicals. Spill pads are labelled in boxes and located in the etching bath room, the upstairs studio next to the flammables cabinet, and in the Helen Frankenthaler Cottage. Wear appropriate PPE and dispose of the spill pad in the appropriate container based on the chemical being absorbed.

3.9 LIST OF PROHIBITED MATERIALS AND METHODS

Some chemicals and processes introduce hazards too great to be minimized by current CCP facilities, and cannot be used safely in our studios. These chemicals and processes are listed below.

- Nitric acid baths for intaglio etching plates
- Spray painting indoors (all spray painting must happen OUTSIDE, no exceptions)
- Dry pastels, pigments and dye (respirable forms of arsenic, cobalt, etc)
- **GREAT STUFF™** insulating foam OR **Smooth-On™** water-based latex urethane mold-making products (they contain isocyanates; acute toxicity hazard and pollutant)
- Methyl ethyl ketone (acute toxicity hazard; as a small qty ingredient in certain products OK), methyl ethyl ketoxime, hexane, toluene, and products that contain them (acute toxicity hazard)
- Products that include chlorinated solvents: methylene chloride, perchloroethylene, or trichloroethylene (acute toxicity hazard)
- Any chemical or product that contains a chemical which is classified by OSHA as a Particularly Hazardous Substance; that which is a select carcinogen, reproductive toxin, and/or a substance that has a high degree of acute toxicity.



- Found discarded electronics (may contain PCBs, environmental pollutant) and found discarded refrigerators (Freon is combustion hazard and environmental pollutant)
- Automotive parts with used oils, antifreeze, and brake fluids (toxicity hazard, unverifiable materials with unknown risks)
- Soldering or etching with found, junk, or recycled metal (may release toxic gases)

SECTION 4: RESOURCES

CCP provides a variety of resources to help our artists and members build skills in printmaking. In addition to the workshops, private tutorials, and online seminars offered by CCP, the following resources are available to use to hone your expertise or find something new that interests you. Also included is a list of vendors that provide all manners of printmaking materials and equipment.

BOOKS.

Below is a selected list of books on printmaking techniques. Many of these titles are available in the CCP library.

Antreasian and Adams, *The Tamarind Book of Lithography*

Ayers, *Monotype*

Gross, *Etching, Engraving, and Intaglio Printing*

Hayter, *New Ways of Gravure*

Henning, *Water-Based Screenprinting Today*

Howard, *Non-Toxic Intaglio Printmaking*

Krause, Lhokta and Schminke, *The Digital Atelier*

Leaf, *Intaglio Printmaking Techniques*

Muir and Welden, *Printmaking in the Sun*

Peterdi, *Printmaking*

Pennell, *Etchers and Etching*



Reddy, *Simultaneous Color Printmaking*

Ross and Romano, *The Complete Printmaker*

Sacilotto, *Photographic Printmaking Techniques*

Saff and Sacilotto, *Printmaking, History and Process*

Salter, *Japanese Woodblock Printing*

Shure, *Chine Colle*

Wenniger, *Collagraph Printmaking*

VENDORS.

The following list includes vendors that supply printmaking supplies. Many have online shops available to purchase items.

Akua Kolor: Akua water-based intaglio inks and modifiers

Anderson & Vreeland: Source for photopolymer plates

B&H Photo and Video: Source for photography and archival storage supplies

Carriage House Paper: Papermaking studio and supplier of papermaking equipment

CG Metals: Copper plates

Conrad Machine Company: Fine Conrad and American French Tool presses

Daniel Smith: High quality oil paint, mediums, watercolor, and printmaking inks

Dick Blick: Superstore of art supplies, including printmaking equipment and paper

Edward C Lyons: High quality intaglio tools such as roulettes, engravers, and more

Graphic Chemical Ink Co: Printmaking inks, plates, chemicals, and equipment

Hiromi Paper: Source for Asian papers

Holden's Screen Supply Corp: All things screenprinting, including screens and inks

Jerry's Art Supply: Superstore of art supplies, including printmaking supplies, with a store location in Norwalk on Main Avenue



McClain's: All things woodcut and engraving, including tools, blocks, and equipment

NA Graphics: Letterpress equipment and machines, run by the amazing Fritz Klinke

Paper Connection: Amazing source for Asian papers

Photographer's Formulary: Shop and educational resource for alternative photography

Renaissance Graphic Arts: Printmaking inks, plates, chemicals, and equipment

Select Plastics: Plexiglass and PETG plates with a store here in Norwalk

Takach Press Co: Presses, beautiful rollers and brayers, plates, and printmaking supplies

Talas Paper: Another great resource for fine art papers

Victory Factory: Friendly vendor of screen printing supplies and equipment



APPENDIX I: MEMBER BROCHURE

STUDENT \$30

- Studio hours for volunteer hours, 1 hour free for 4 hours of time
- Workshop discount
- Monthly Members' E-Newsletter from the Executive Director
- Invitations to special Members' Events
- Automatic entry eligibility for annual Members' Exhibition
- Ability to rent studio space at CCP
- (requires current student ID)

INDIVIDUAL/ARTIST \$75

- Workshop discount
- Monthly Members' E-Newsletter from the Executive Director
- Invitations to special Members' Events
- Automatic entry eligibility for annual Members' Exhibition
- Free bonus entry for Footprint
- Eligible to apply for Litho Room and Stairway Exhibitions
- Bonus hour in the studio for every 10 hours
- Ability to rent studio space at CCP
- Ability to rent cottage space (as available)

DUAL/FAMILY \$125

- Workshop discount
- Monthly Members' E-Newsletter from the Executive Director
- Invitations to special Members' Events
- Automatic entry eligibility for annual Members' Exhibition
- Ability to rent studio space at CCP and print independently
- Free bonus entry for Footprint
- Eligible to apply for Litho Room and Stairway Exhibitions
- Bonus hour in the studio for every 10 hours
- 1 complimentary Monothon ticket
- \$20 off Monothon printing session
- Ability to rent cottage space (as available)

ARTIST PATRON \$500

- Workshop discount
- Monthly Members' E-Newsletter from the Executive Director
- Invitations to special Members' Events
- Automatic entry eligibility for annual Members' Exhibition
- Free entry to Members' Show
- Eligible to apply for Litho Room and Stairway Exhibitions
- Bonus hour in the studio for every 10 hours
- 2 complimentary Monothon tickets
- Special group rate for studio rental
- Discount on private group workshop/tutorial
- Ability to rent studio space at CCP
- Ability to rent cottage space (as available)

COLLECTOR \$1,200

- Workshop discount
- Monthly Members' E-Newsletter from the Executive Director
- Invitations to special Members' Events
- Invitations to special Collectors' Events
- 4 complimentary Monothon tickets
- Automatic enrollment as a member of CCP's Editions Club
- Special VIP invitations to selected NYC art fairs, including IFPDA Print Fair
- 10% discount on artwork purchases over \$1000

CORPORATE SPONSOR \$5,000

- Monthly Members' E-Newsletter from the Executive Director
- Invitation to special Members' Events
- Invitations to special Collectors' Events
- 5 complimentary Monothon tickets
- Special VIP invitations to selected NYC art fairs, including IFPDA Print Fair
- Opportunity for corporate branding on designated CCP events, including print and web-based materials
- One evening reception in the Grace Ross Shanley Art Gallery
- Membership year loan of 2 prints for local corporate office location

BENEFITS OF MEMBERSHIP

CCP is located in an historic landmark 19th century stone carriage house at 299 West Avenue in the Mathews Park cultural complex in Norwalk. The space is an architectural gem that has been transformed into an important and dynamic printmaking facility and gallery space. It is fully equipped to accommodate all printmaking techniques: intaglio, lithography, monotype, silkscreen, woodblock printing, papermaking, book arts and digital processes.

It serves as an oasis of creativity where emerging and professional artists from throughout Fairfield County, the tri-state area, and beyond, are experimenting and learning traditional and contemporary print techniques. Artist members of the Center may use the printmaking studio facilities for their own projects. Members are also encouraged to take part in the many workshops scheduled throughout the year with invited instructors teaching printmaking and related processes for interested beginners through advanced artists. Various member-only exhibitions, events, and discounts are available at all levels of membership. For a full description of the membership levels and benefits of each, please continue reading.

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APPENDIX II: CCP MATERIALS PRICE LIST 2023

All items below are subject to the CT 6.35% sales tax.

Tax-exempt: submit your CERT-119 or CT Sales and Use Certificate to the CCP Membership Coordinator.

PAPER

Prices are per sheet. Other types are often available—please ask.

German Etching	\$5.75 per sheet
Arches 88*	\$6.50 per sheet
Arches 88 Double*	\$22.00 per sheet
Rives BFK	\$5.50 per sheet
Arches White cover	\$5.50 per sheet
Hahnemuhle	\$5.50 per sheet
Hahnemuhle Double	\$11.00 per sheet
Arnhem Heavy	\$5.50 per sheet
Arnhem Light	\$4.50 per sheet
Various colored papers	\$5.50 per sheet

*Smooth texture

PLATES

Sold in full sizes unless otherwise noted.

Copper Plates 18" x 24": \$100 (Scrap sizes are often available at \$0.23 / square inch)

Zinc Plates 18" x 24": \$60 / 28" x 22": \$85.60

Pronto Plates 24"x 36": \$8.29 / 18"x 24": \$4.15 / 10"x 15": \$1.44 / 8.5" x 11" : \$0.90

Photo Litho Plates 26" x 36": \$20

Shina ¼" plywood blocks (when available) 8" x 10": \$8.00

MEDIA

Acetate: 8 ½" x 11": \$1.00 each / 11" x 17": \$1.50 each

Copies: 8 ½" x 11" \$0.10 per copy / 11" x 17" \$0.15 per copy

Inkjet Film, 24" Roll: \$3.00 per linear foot

Inkjet ink: \$7.00 per square foot (12"x 12") / \$.049 per square inch (1"x 1")

MISC. STUDIO SUPPLIES

Litho pencils: \$2.95 each

Gudy-O: 12" roll: \$1.50 per linear foot / 24" roll: \$3.00 per linear foot

Tarlatan: \$3.00 per yard

Ink Rental, Full Palette: \$25 per day

Other supplies may be available to rent on an individual basis, please ask.

Staff can provide vendor information for those wishing to purchase supplies or sizes not on this list.

CCP STUDIO RATES 2023 *Not subject to tax.*

INDEPENDENT STUDIO RENTAL: MAIN BUILDING

Membership is required; see CCP Membership Coordinator or membership brochure.

Rate per hour: \$15

Book the full day (between open studio hours): \$90

OPEN STUDIO HOURS

Tuesday-Saturday 10:00 a.m. - 5:00 p.m.

Sunday: 12:00 p.m. - 5:00 p.m.

Mondays closed

***NEW* "CCP Late Tuesdays" evening hours**

Open studio block from 6:00 p.m. - 9:00 p.m.

On the last 3-4 Tuesdays of each month (first Tuesday is off)

****\$30 for all three hours****

Hourly rental packages:

100 hours: \$800

200 hours: \$1,300

300 hours: \$1,650

400 hours: \$1,700

Unlimited hours for the year: \$2,000

PRINTERS AND PRIVATE GROUP RATES

Printers may be booked for personal projects, or to teach private lessons and workshops on printmaking processes.

Work with our Master Printer: \$65 per hour

Work with our Collaborative Printer: \$55 per hour

Private Group rate (2 participants or more): \$100 per hour

Rate applied to time for set-up and clean-up

Offsite workshops will incur the hourly rate during time for travel

Private Group Tour of the gallery and facilities: \$75 per hour

Great option for art enthusiasts, or can be tailored to school groups of various ages

HELEN FRANKENTHALER PRINTMAKING COTTAGE RATES 2023

The Helen Frankenthaler Printmaking Cottage offers a private studio and residential suite that may be booked separately or together. Not subject to tax.

BOOKING SPACES SEPARATELY

Reserve the private studio (membership required): \$250 per day
Full day booking during open studio hours only. No hourly reservations.

Overnight stay in residential suite only (no studio use): \$150 per night

RESERVE THE ENTIRE COTTAGE

*Reserve both the studio and the residential suite to create your printmaking get-away.
Booking 3 days or more incurs a reduced rate. You may book up to 14 days.*

First two days: \$325 per day

Each subsequent day: \$275 per day

LENGTH OF RESERVATION	COST OF STAY
1 day	\$325
2 days	\$650
3 days	\$925
4 days	\$1200
5 days	\$1475
6 days	\$1750
7 days	\$2025
8 days	\$2300
9 days	\$2575
10 days	\$2850
11 days	\$3125
12 days	\$3400
13 days	\$3675
14 days	\$3950

ARTIST IN RESIDENCE RATES 2023

Artist-in-Residence is an application-based opportunity that is contingent on acceptance by the AIR Review Committee.

If you are interested in submitting an application, or more information, please visit the AIR page on our website at www.contemprints.org, or speak with a staff member.

This rate includes an overnight stay and studio access in the Helen Frankenthaler Printmaking Cottage, as well as access to the facilities in the main building (dictated by needs of the applying artist).

Artist-in-Residence Rates

First week (7 days, 6 nights): \$1,500

Second week (14 days, 13 nights): \$1,000

APPENDIX III: STANDARD STUDIO PRACTICES

In order to complete any of the listed operations independently, you must be trained by an experienced staff member or instructor!

AQUATINT BOX

Rosin dust is a carcinogen, meaning it has been tied to cancer diagnoses in humans when used repeatedly without protection. To reduce or eliminate your exposure to rosin, consider wearing an N-95 dust mask over your nose and mouth.

Rosin dust build up can pose fire and explosion hazards. Please perform the proper clean up measures after using the aquatint box.

1. Consider the posted warnings about respirator and dust mask use. Don an N-95 dust mask if you have no breathing restrictions and you feel safe to do so (if not—a staff member will be happy to aquatint your plate for you!!).
2. Turn on the hot plate in the etching room now to allow it to heat up.
2. Turn the vent on in the etching room using the switch to the left of the box shelves.
3. Tap the sides of the box to release excess dust, or use the provided brush on the inside of the box.
4. Turn the aquatint box on using the switch and allow it to run for about 30 seconds.
5. Wait 30 seconds (coarser grain) to 1 minute (finer grain) before placing the plate inside.
6. Use a piece of cardboard or foamcore with newspaper placed on top to support the plate. Open the top door and place the plate inside on the rack. Close the door.
7. Wait between 7-8 minutes for the dust to settle on the plate.
8. CAREFULLY remove the plate and close the door to the box.
9. Bring your plate to the pre heated hot plate and carefully set on top, using the newspaper to move it. Watch carefully until the rosin turns “rosy” and uniformly changes color over the whole plate surface. Do not overcook.
10. Carefully remove the plate from the hot plate using oven mitts. Set down on a glass surface to cool. Test adherence of rosin to plate by carefully rubbing a q tip on the corner of the plate. If rosin rubs off, set back on hot plate for 3-5 more min.
11. Turn off vents and unplug hot plate when finished.
12. Wet mop and wet wipe the floor and all surfaces in the aquatint box room after use of the box. This removes build up of dust, which can lead to hazardous conditions.

CLEANING OIL-BASED INK FROM GLASS/ PLEXIGLAS

Rags and paper towels soaked in linseed oil, found in many oil-based inks, can spontaneously combust. Please dispose of them properly according to the guidelines below.

1. Don green nitrile gloves.
2. Remove excess ink from the surface using an ink knife and a razor scraper. Be very careful if scraping plexiglas. Intermittently wipe the scraper onto a phone book or scrap paper to remove build up.
3. Use Gamsol paint thinner (blue cap) and a paper towel to wipe up all ink residue. Keep wiping until the towel lifts away with no pigment.

4. Use Simple Green degreaser and a paper towel to wipe away any greasy residue. Keep wiping until the towel lifts away clean.
5. If stubborn grease remains, you may use Denatured alcohol (yellow cap) and a towel to remove it.
6. Ink knives and palette knives may be cleaned the same way.
- 7.. Throw away all oily, solvent, and ink-saturated towels in the red or silver flammable footcans ONLY. DO NOT THROW OILY, SOLVENT, OR INK-SATURATED TOWELS IN REGULAR TRASH.

CLEANING OIL-BASED INK FROM RUBBER ROLLERS

Rags and paper towels soaked in linseed oil, found in many oil-based inks, can spontaneously combust. Please dispose of them properly according to the guidelines below.

1. Don green nitrile gloves.
2. Remove your ink slab using an ink knife or razor scraper.
3. Roll out the excess ink from the roller back over the slab until the slab is thin and even.
4. Repeat steps 2 and 3 until barely any ink offsets from the roller.
5. Using a towel soaked with Gamsol, wipe the roller thoroughly until the towel lifts away with no pigment. Wipe the roller face, sides, and handles well until no residue remains.
6. Wipe away any excess Gamsol with a rag dipped in magnesium carbonate powder. Wipe the powder over the roller to absorb excess oil until the towel lifts away clean. Be sure to dust away any excess powder.
7. Throw away all oily, solvent, and ink-saturated towels in the red or silver flammable footcans ONLY. DO NOT THROW OILY, SOLVENT, OR INK-SATURATED TOWELS IN REGULAR TRASH.

CLEANING WATER-BASED INK FROM GLASS/ PLEXIGLASS

1. Don white nitrile gloves.
2. Remove excess ink from the surface using an ink knife and a razor scraper. Be very careful if scraping plexiglas. Intermittently wipe the scraper onto a phone book or scrap paper to remove build up.
3. Spray soapy water onto the scraped slab and wipe away using a paper towel. Keep wiping until the towel lifts away with no pigment.
4. Use Simple Green degreaser and a paper towel to wipe away any greasy residue. Keep wiping until the towel lifts away clean.
5. Ink knives and palette knives may be cleaned the same way.
6. Towels and paper with water-based ink residue may be thrown away in the regular trash.

CLEANING WATER-BASED INK FROM RUBBER ROLLERS

1. Don white nitrile gloves.
2. Remove your ink slab using an ink knife or razor scraper.
3. Roll out the excess ink from the roller back over the slab until the slab is thin and even.
4. Repeat steps 2 and 3 until barely any ink offsets from the roller.
5. Using a towel soaked with soapy water, wipe the roller thoroughly until the towel lifts away with no pigment. Wipe the roller face, sides, and handles well until no residue remains.

6. Dip a paper towel or rag into magnesium carbonate powder. Wipe the powder over the roller to absorb excess moisture until the towel lifts away clean. Be sure to dust away any excess powder.
5. Ink knives and palette knives may be cleaned the same way.
- 6. Towels and paper with water-based ink residue may be thrown away in the regular trash.**

CYANOTYPE PRINTING

Cyanotype chemicals contain Potassium Ferrocyanide, which can be toxic to fish. Contain all wastewater and leftover emulsion, and let as little as possible down the sink drain.

1. Don green nitrile gloves. Wear goggles if you anticipate a splash hazard.
2. Mix cyanotype chemicals according to manufacturer's instructions. Due to CCP's ventilation boundaries, only those which come in liquid form are allowed (no dry chemicals).
3. Apply emulsion to paper and allow to dry in the dark. Drying times vary based on paper and environmental conditions. Paper is ready once it feels dry to the touch, but will perform best when it has been able to "cure" for at least 24 hours.
4. Pour any leftover emulsion into an empty, light-tight container for future use. If you don't wish to keep it, pour leftover emulsion onto a paper towel and dispose in trash—NEVER IN SINK.
5. Expose the print either outside or in the studio where there is adequate ventilation. The emulsion releases trace cyanide gas when exposed to UV light.
6. After exposing the print, develop the print in a tray filled with water. When the print is finished developing, hang to dry.
7. Dispose of the wastewater by flushing with copious amounts of water in the sink drain. You may also reduce waste going down the drain by pouring into a container of cat litter and dispose of it as solid waste in the regular trash. Alternatively, allow the tray of wastewater to evaporate in the sun. Wipe away any residue and dispose the wipe in the regular trash.

ETCHING PLATES IN ACID BATHS (Ferric Chloride or Copper Sulfate)

Used ferric chloride and copper sulfate are corrosive liquids that are toxic for the environment. Please review all disposal guidelines included below.

Ferric chloride can irritate the skin and can stain eyes permanently or blind you with eye contact. Please wear appropriate gloves and goggles when using.

1. Back plate using contact paper or hard ground.
2. Use packing tape to attach back of plate to etching bars—keeps plate from sinking to tank bottom*
3. Don goggles and neoprene gloves.
4. Uncover etching tank top. Carefully lower plate into bath and leave for desired etch time.
5. Carefully remove plate and place in catch tray in sink.
6. Rinse plate over the rinse collection area, and NEVER IN THE REGULAR SINK. Be mindful of the water collecting in the wastewater bucket, as it may need to be emptied.
7. Remove plate and dry well.

8. Allow the water in the wastewater bucket to evaporate naturally, or place it outside to speed the process.
9. Any sludge must be collected into a plastic container and put aside as hazardous waste in the satellite collection area.

*If plate sinks to the bottom of the tank, you may use the shoulder-length neoprene gloves hanging on the door to try and retrieve it, or, ask a staff member for assistance.

PLATE CUTTER

Note: Using the plate cutter is deemed a “hazardous operation” and may ONLY be performed during normal business hours when a staff member is present. It is not permitted to use the plate cutter after hours.

The plate cutter has sharp blades and a powerful gripper that can crush or dismember fingers. Please review all safety guidelines included in the steps below.

1. Clean all dust and residue from the plate. Dirt and dust dull plate cutter blades.
2. Mark the plate where the cut should be made. Make sure to draw a full line across the plate, from edge to edge.
3. Place plate face-up on the cutter bed. Slide plate to the back of the bed, underneath the yellow stop.
4. Look down between the gripper and the back of the cutter and align your cutting mark with the edge of the bottom blade.
5. Place a piece of thin metal or linoleum between the yellow gripper and your plate to keep it from denting the plate.
6. **KEEP HANDS AND FINGERS AWAY FROM THE YELLOW GRIPPER.** Hold the plate in place firmly. Step up on the pedal with both feet to bring the blade down onto the plate. You may need to hop a little to cut through thicker stock.
7. You may need to carefully reach over the plate cutter to hold the back of the plate to keep it from falling as you cut through it.

Ask a staff member if you need assistance!

RECLAIMING SCREENS

Screen reclaimer liquid is toxic and flammable. Please familiarize yourself with the proper Personal Protective Equipment and reclaiming procedures listed below.

1. Screen reclaiming must be done upstairs, where there are high ceilings and sufficient ventilation to allow for dispersal of irritating vapors. Make sure fellow workers in the studio are aware you plan on reclaiming screens in case anyone has a sensitivity.
2. Open the large bay windows and the back emergency crash door to allow for maximum air flow.
3. The faucet in the washout closet is connected to a garden hose sprayer by default. Remove the hose connection to the faucet and replace it with the connection to the power washer. Make sure the power washer and the water are both turned on.
4. Set down newsprint on the surface where you will be reclaiming.

5. Don goggles and neoprene gloves. An organic cartridge respirator may be used to reduce or eliminate your exposure to irritating vapors. Consider the posted warnings about respirator use. Don a respirator ONLY if you have no breathing issues or restrictions and you are familiar with proper respirator use (if not—a staff member will be happy to reclaim your screen for you!!).
6. Place your screen face down on the newsprint and spray the whole mesh surface liberally with reclaimer. Use a scrub brush to work the reclaimer into the mesh.
7. Flip the screen over and spray with more reclaimer. Scrub well with the scrub brush.
8. Keep scrubbing until the reclaimer begins turning pink. Continue scrubbing until dried chunks are no longer visible. **DO NOT ALLOW RECLAIMER TO DRY IN THE SCREEN.**
9. Bring the screen into the washout closet and use the power washer to remove the emulsion/reclaimer mix from the mesh. A splash visor is available to help keep your head and face dry.
10. After washing all visible chunks of emulsion from the mesh surface, hold the screen up to the light and look for small opaque spots where emulsion might still be embedded. If these are found, repeat steps 6-9.
11. When you are finished, put a towel underneath the screen and lean it on the floor against a table, chair, etc to let it dry.
12. Rinse/ wipe down washout sink and turn off water and power washer. Hold trigger on power washer to allow water to drain and pressure to release. Reattach the garden hose sprayer to the water faucet.
- 13. Rinse and remove gloves and remove goggles and respirator. Make sure to wipe down respirator with disinfecting wipes and replace it in the plastic tub with the goggles.**

SMOKING PLATES

Note: Smoking plates uses an open flame. It is deemed a “hazardous operation” and may ONLY be performed during normal business hours when a staff member is present. It is not permitted to smoke plates after hours.

1. Ground your plate as usual. Do not back plate.
2. Turn on the exhaust vents in the etching studio as well as both vents in the hoods in the etching bath room. If weather permits, open the back door that leads to the parking lot. This all helps with circulating air.
3. Place a piece of newsprint or butcher paper on the face (ground side) of the plate and flip it so that you are holding your plate ground-side down. Spread your fingers and hold the plate in the center as if holding a waiter’s tray, or a pizza.
4. Carefully place the plate in the smoker bracket, resting the plate edges on top of the nails on each side of the bracket. Do this slowly so it doesn’t scratch.
5. Remove all flammable items from the immediate area: grounds, solvents, spraypaint cans, etc.
6. Grasp the smoking candle and bend it in an s shape so that the top of the wick is not directly above your hand.
7. Carefully light the wick and allow it to come to full flame.
8. Run the flame quickly over the ground side of your plate, in measured back-and-forth motions. Do not linger on one spot; keep the flame moving. Do not let the wick touch your plate, or it will remove the ground from that spot.

9. Pass the flame over the whole surface of the plate until it becomes uniformly matte black. Watch for wax drips!!
10. THE PLATE WILL BE HERY HOT. Allow the plate to cool in the smoking bracket.
11. You may need to pivot the plate in the bracket and re-smoke it on the edges where the nails were holding it initially.
12. Remove plate from bracket. Turn off all vents.

USE OF CORROSIVE LIQUIDS

Wherever a print process or studio operation involves the use of corrosives or corrosive-containing products (such as ferric chloride or copper sulfate), please observe the general guidelines below.

1. Don black neoprene gloves and goggles.
2. Only use corrosive liquids in the etching bath room. Never bring corrosive liquids or conduct operations with corrosive liquids in any other location on CCP campus.
3. The covers on corrosive liquid baths or containers must always be in place when not currently in use.
5. When operations have ceased, replace all caps on containers tightly and/or make sure bath covers are fully in place. Never leave a bath of corrosive liquids uncovered.
6. Wipe down all surfaces with a damp sponge and paper towel to remove all traces of chemical. These can be disposed of in the regular trash.
7. Minor spills (less than 1 liter) of liquid may be absorbed with a spill pad (available next to the acid storage cabinet in a cardboard box) and disposed of in the regular trash.
8. Major spills (more than 1 liter) constitute an EMERGENCY SITUATION and must be treated as follows:
 - Evacuate.
 - Call 911 from a safe distance and give as much information as you can about the chemical(s) involved.

USE OF SOLVENTS

Wherever a print process or studio operation involves the use of solvents or solvent-containing materials, please observe the general guidelines below.

1. Don green nitrile gloves. Don goggles if you are working with large amounts of solvent or anticipate a splash hazard.
2. Turn on vents in the room where you are working, or conduct operations outside. Only use solvents in an area where exhaust ventilation is available, or in the outdoors. Never use solvents in a confined space, like the darkroom, beater room, or Vandercook room.
3. Wear a respirator ONLY if you do not have breathing issues or restrictions, and ONLY after you have reviewed the posted warnings about respirator use (available at every station where respirators are stored in CCP).
4. Once operations have ceased, make sure all caps and tops to solvents are fully closed and they are put away.
5. Clean the work site thoroughly with paper towels and rags and make sure no solvent residue remains.
6. Throw away all oily and solvent-saturated towels in the red or silver flammable footcans ONLY. DO NOT THROW OILY OR SOLVENT-SATURATED TOWELS IN REGULAR TRASH.

7. Minor solvent spills (less than 1 liter) may be absorbed with a spill pad (available next to the acid storage cabinet in the etching bath room and upstairs next to the flammables cabinet, in a cardboard box) and disposed of in the regular trash.

8. Solvent spills greater than 1 liter constitute an EMERGENCY SITUATION and must be treated as follows:

- Evacuate.
- Call 911 from a safe distance and give as much information as you can about the chemical(s) involved.

APPENDIX IV: OSHA PICTOGRAM CHART

A pictogram is a visual signal used to indicate that a chemical is hazardous. The chart below, published by the Occupational Safety and Health Administration, displays the nine different HCS Pictograms and what they mean.



Hazard Communication Standard Pictogram

As of June 1, 2015, the Hazard Communication Standard (HCS) will require pictograms on labels to alert users of the chemical hazards to which they may be exposed. Each pictogram consists of a symbol on a white background framed within a red border and represents a distinct hazard(s). The pictogram on the label is determined by the chemical hazard classification.

HCS Pictograms and Hazards

Health Hazard  • Carcinogen • Mutagenicity • Reproductive Toxicity • Respiratory Sensitizer • Target Organ Toxicity • Aspiration Toxicity	Flame  • Flammables • Pyrophorics • Self-Heating • Emits Flammable Gas • Self-Reactives • Organic Peroxides	Exclamation Mark  • Irritant (skin and eye) • Skin Sensitizer • Acute Toxicity • Narcotic Effects • Respiratory Tract Irritant • Hazardous to Ozone Layer (Non-Mandatory)
Gas Cylinder  • Gases Under Pressure	Corrosion  • Skin Corrosion/Burns • Eye Damage • Corrosive to Metals	Exploding Bomb  • Explosives • Self-Reactives • Organic Peroxides
Flame Over Circle  • Oxidizers	Environment (Non-Mandatory)  • Aquatic Toxicity	Skull and Crossbones  • Acute Toxicity (fatal or toxic)

For more information:



APPENDIX V: CCP GLOVE GUIDE

KIRKLAND BRAND WHITE NITRILE GLOVES are single use. THEY DO NOT PROTECT AGAINST SOLVENTS, OILS, OR ACIDS. They should **only** be used to protect against soiling with nontoxic, soap, or water-based materials.

ANSELL TOUCH 'N' TUFF BRAND GREEN NITRILE GLOVES are single use. They protect the skin from total immersion in oils (e.g. kerosene), phosphoric acid, and petroleum-based solvents. They protect from skin-absorbing solids like lead and from denatured alcohol in small splashes and intermittent use.

Nitrile gloves **DO NOT protect from acetone, xylol, or corrosives.**

DO NOT REUSE NITRILE GLOVES. Use once, then dispose in the solid trash. Change gloves every hour during heavy, continuous use of materials.

DO NOT WEAR NITRILE GLOVES WITH NITRIC ACID. Use the neoprene gloves described below!

BLACK NEOPRENE GLOVES (SHOWA Best Gloves Chloro Flex 723 brand) can be reused. They protect the skin from total immersion in corrosives such as nitric acid, ferric chloride, copper sulfate, and from photography chemicals.

FABRIC GLOVES can be reused. They improve grip and protect against mild heat, cold, and abrasion.

OSHA CFR 29 Sec. 1910.138 Hand protection.

1910.138(a)

General requirements. Employers shall select and require employees to use appropriate hand protection when employees' hands are exposed to hazards such as those from skin absorption of harmful substances; severe cuts or lacerations; severe abrasions; punctures; chemical burns; thermal burns; and harmful temperature extremes.

1910.138(b)

Selection. Employers shall base the selection of the appropriate hand protection on an evaluation of the performance characteristics of the hand protection relative to the task(s) to be performed, conditions present, duration of use, and the hazards and potential hazards identified.

RESPIRATORS AND N95 DUST MASKS

P SERIES COMBINATION VAPOR AND PARTICLE HALF-MASK RESPIRATORS

are NIOSH rated to provide respiratory protection from exposure to vapors, gases, and particulates, including oily aerosols. They use cartridges and filters that can be customized to filter specific hazards and are reusable, to be changed when they become dirty.

The NIOSH N95 mask protects the wearer from 95% of very small (0.3 micron) dust particles. OSHA Law requires employers to provide employees with N95 masks if their job exposes them to particles of this size. **It DOES NOT protect from nanoparticles, mists, vapors, fumes, or airborne oily particles from solvents or sprays.**

ALWAYS USE CCP VENTILATION OR WORK OUTSIDE when working with solvents or materials with vapors, fumes, or mists. Use of spray paints may only be conducted outdoors.

Appendix D to CFR 29 Sec. 1910.134 Respiratory Protection.

Mandatory Information for [Artist Members] Using Respirators When Not Required Under the Standard

Respirators are an effective method of protection against designated hazards when properly selected and worn. Respirator use is encouraged, even when exposures are below the exposure limit, to provide an additional level of comfort and protection for workers. However, if a respirator is used improperly or not kept clean, the respirator itself can become a hazard to the worker. Sometimes, workers may wear respirators to avoid exposures to hazards, even if the amount of hazardous substance does not exceed the limits set by OSHA standards.

If your employer provides respirators for your voluntary use, or if you provide your own respirator, you need to take certain precautions to be sure that the respirator itself does not present a hazard.

1. **Read and heed all instructions** provided by the manufacturer on use, maintenance, cleaning and care, and warnings regarding the respirators' limitations.
2. **Choose respirators certified for use to protect against the contaminant of concern.** NIOSH, the National Institute for Occupational Safety and Health of the U.S. Department of Health and Human Services, certifies respirators. A label or statement of certification should appear on the respirator or respirator packaging. It will tell you what the respirator is designed for and how much it will protect you.
3. **Do not wear your respirator into atmospheres containing contaminants for which your respirator is not designed to protect against.** For example, a respirator designed to filter dust particles will not protect you against gases, vapors, or very small solid particles of fumes or smoke.
4. Keep track of your respirator so that you do not mistakenly use someone else's respirator.