Front Cover

The cover is printed on bright turquoise. It contains the title "*Silkscreen Printing: Studio Setup and Tools* by Míša Štorková." Smaller text at the bottom of the page reads "from the series *Pressing Forward: Making Fine Arts Printmaking Accessible for All*."

The cover image depicts a drawn 2-layer silkscreen print (in black and light grey) of a screen and silkscreen printing tools. The image is continuous from the back cover to the front; on the front cover are shown the right side of a silkscreen wrapping over from the front, an ink bucket, spatula, goggles, and registration pins. Shading is achieved through thin hatching in the black layer, and large shapes of the grey layer for shadows.

Text-to-Speech and Audio Disclaimer:

The citation style used in text-only and audio format is different than visual format. For visual zines, Chicago style citations are used, with superscript roman numerals that correspond to endnotes in the 'References' section at the end. For text-only zines designed for text-to-speech readers, citations will be formatted as such: (endnote #: cited to [name]). Corresponding Chicago-style endnotes can also be found in the 'References' section at the end. This difference allows for smoother navigation and clarity.

These zines are created in a collage aesthetic that uses paper cutouts, imperfect drawings, expressive scribbles, and stickers to provide visual interest. Individual pages include focused image descriptions of diagrams and photographs, without descriptions of this collage aesthetic.

Context/Acknowledgements

This zine is part of Pressing Forward: Making Fine Arts Printmaking Accessible to All, a series focused on accommodating Fine Arts Printmaking (namely, silkscreen and relief) to physically Disabled artists.

This series of zines addresses accessibility as it relates to my lived experiences, and the experiences of the Disabled printmakers with whom I consulted. It is not a comprehensive or exhaustive list of accommodations which could be used while printmaking. Accommodations focus on working at wheelchair height, with reduced mobility, strength, and stamina. Disability is as diverse as there are Disabled people, and I welcome others to expand and extend upon my research in areas that I haven't covered.

The University of Calgary Conjoint Faculties Research Ethics Board has approved this study (REB25-1061).

These zines were conceptualized and realized on Treaty 7 territory, northwest of where the Bow and Elbow rivers meet at a site traditionally known as Moh'kins'tsis to the Blackfoot, Wîchîspa to the Stoney Nakoda, and Guts'ists'i to the Tsuut'ina, and on which land I am an uninvited guest. The Métis Nation of Alberta (Nose Hill Métis District 5 and Elbow Métis District 6) also call this area home.

Thank you to the 5 incredible Disabled printmakers who shared their practices with me; in no particular order: Zoe Z. Steinberg, Heather Huston, Chelsea Clarke, Javier Flores, and Chelsey Campbell. I could not have done this project without their willingness to share their lived experiences and technical knowledge with me.

While barriers persist within institutional walls, I am grateful for the support from the University of Calgary's Program for Undergraduate Research Experience (PURE), which funded this project. Additionally, thank you to Dr. Ada Jaarsma for providing materials funding, and the Disability Studies scholars who consulted with me on this project; Dr. Zack Marshall and Noah Ulicki.

Thank you Aidan Dupuis, for acting as my hand model, and Dylan Martin for being a wonderful studio assistant.

Thank you to Alex Linfield, for advocating to put MíŠa ramps around the art building where neded, and for building me a wheelchair-height silkscreen printing table.

And finally, thank you to my long-time research supervisor, Heather Leier, who has taught me to raise my standards for allyship.

Pages 1-2: Intro

In this zine, I discuss how to set up an accessible studio space for screenprint, as well as more accessible options for tools.

Because screen printers often work within collaborative spaces, I also provide some tips that may be helpful for arts administrators and educators to create more accessible pathways in printmaking.

Many artists find that having a studio assistant can be one of the biggest accommodations. Cultivating a culture of artists helping each other out with processes is in and of itself creating a more accessible environment (endnote 1: cited to Zoe Z. Steinberg, Chelsea Clarke, and Chelsey Campbell).

A studio assistant could help with setup and takedown, as well as more physical tasks like running prints to a drying rack or cleaning emulsion out of a screen. See if you can access funding, or bribe your artist friends.

Page 3

FLIP FOR PRINTING STUDIO AND WASHOUT ROOM LAYOUT!

Pages 4-5: Printing Studio and Washout Room Map

A sketched birds-eye view map of a silkscreen printing studio and washout room. Individual elements are roughly drawn, and labelled as follows:

1. Door handles on all doors
2. Inks stored at wheelchair height, with ergonomic lid openers
3. Doorstops for propping doors open
4. Power washer slightly off the ground
5. Buttons/switches at wheelchair height
6. Variety of squeegees stored at wheelchair height
7. Rolling bar cart for supplies
8. Wheelchair-height printing table
9. Anti-fatigue mats
10. Drying rack on wheels

Pages 6-8: Printing Studio and Washout Room Descriptions

Additional information is found here on the elements from the map, with corresponding numbers:

1. If it’s too expensive to get automated doors, switching out any doorknobs for handles can be a cheaper (though not perfect) solution, since gripping and twisting round doorknobs requires more dexterity. Door handles can be opened by a simpler push, beneficial even for the able-bodied printer who has their hands full. Also, some service dogs are trained to open doors with handles!
2. Store inks at a height accessible from a wheelchair. Because ink containers can be hard to open, make sure to keep various ergonomic lid openers: for twisting containers, an

elastic band around the top of the lid can help to get a grip (endnote 2: cited to Heather Huston). Kitchen jar openers could also work here if you get one big enough. For large industrial tubs, make sure that slits are cut into the lid, and include a pronged bucket opener for leverage. Included is a picture of an industrial pronged bucket opener, with a hook that slots under the lid of a bucket and then can be leveraged to remove the lid. Save old ink buckets to be used as water buckets for those who need a quick cleanup solution that involves minimal walking.

3. Doorstops (ideally the flip-down kind) should be on all doors that go between washout booths and printing spaces. This saves the energy of opening heavy doors repeatedly, and allows wheelchair users to carry supplies between spaces while freeing up hands for driving (also helpful for able-bodied folks!). A photo of a flip-down doorstop is shown here attached to a door, with a rubber-ended lever that can easily be flipped down to hold the door open.
4. Install your power washer slightly off the ground so that it is within reach for wheelchair users (endnote 3: cited to Javier Flores).
5. Ensure that all power washer nozzles, buttons, and switches are within reach for wheelchair users (endnote 4: cited to Javier Flores). Temperature control is ideal, as excessive heat or cold causes some people to flare up.
6. Squeegees should be stored at a height accessible from a wheelchair. Provide a variety of squeegees (both firm and soft) with various ergonomics to fit diverse hands. Include EZ-grip squeegees as an alternate grip option. A product photo of an EZ-grip squeegee is shown. This squeegee has two handles that come off at a right angle to the printing surface. It also has a plastic portion jutting out from behind, which is meant to allow you to flip the squeegee over and rest it upside-down on a table.
7. Having a rolling bar cart with materials (inks, shop towels, etc.) can allow wheelchair users to more easily move their supplies around a studio (endnote 5: cited to Zoe Z. Steinberg). This applies across all printmaking spaces.
8. More info on how to build a wheelchair-accessible printing table in the next few spreads!
9. Anti-fatigue mats or padding on the floors is especially helpful for those artists who will be printing standing up but require extra cushion (endnote 6: cited to Zoe Z. Steinberg and Chelsea Clarke).
10. It is important for those with limited mobility to close the distance between a printing table and drying rack. A rack on wheels means that artists can position it close by their printing setup (endnote 7: cited to Chelsea Clarke). If artists are unable to bend over or have other height limitations, they should be able to reserve a portion of the rack at the appropriate height (endnote 8: cited to Zoe Z. Steinberg).

Page 9

FLIP FOR DARKROOM LAYOUT!

Pages 10-11: Darkroom Map

A sketched birdseye map of a silkscreen print darkroom. Individual elements are roughly drawn, and labelled as follows:

1. Anti-fatigue and anti-slip mats
2. Exposure unit with working vacuum
3. Lightfast screen storage at wheelchair height
4. Lever handles on faucet
5. Slanted table in sink for developing
6. Room under sink for wheelchair
7. Emulsion stored in ergonomic containers
8. Metal scoop-coaters stored at wheelchair height
9. Screen coating station about 1-2 feet off the floor

Page 12-13: Darkroom Descriptions

Additional information is found here on the elements from the map, with corresponding numbers:

1. Anti-fatigue mats are important for those who complete these processes standing up but are prone to fatigue when on their feet (endnote 9: cited to Zoe Z. Steinberg and Chelsea Clarke). Anti-slip mats are important to prevent accidents, particularly for those of us with poor coordination.
2. Exposure units can be heavy to handle, particularly when they require padding and pressure in absence of a vacuum. Ideally the unit should be low down, have a light top, and multiple bulbs so you don't have to reach far back to place your screen (endnote 10: cited to Chelsea Clarke).
3. The lightfast screen storage rack should be able to be opened and accessed from a wheelchair. If portions of it are at inaccessible heights, artists should be able to reserve a section at their preferred height. The latch should be an easy to open, ergonomic design.
4. Handles on the faucet should either be levers or very large knobs with spokes, so that they can be turned without requiring fine motor control.
5. A slanted table in the sink means that you don't need to reach as far forward to develop a screen. A backlit development station is ideal, since then you can see the development

process easily, but a slanted metal rack also works well. A photograph of a handmade metal rack is shown here, with a screen in place. This rack is a simple A-frame shape, with horizontal bars across for the screen to rest against, and a lip at the bottom for the screen to sit on. It is primarily open across the back to allow water from a power washer to pass through into the washout station and sink.

6. Ensure that there is appropriate room for a wheelchair to roll under the sink.
7. For emulsion containers, cut slices around the edge of the lid to make it more flexible, and provide a pronged bucket opener for leverage (endnote 11: cited to Heather Huston). Alternately, transfer the emulsion into a flip-top jug for easier access.
8. A sharp brass or aluminum scoop coater is often more accessible than a squeegee for coating screens, so that you don't need to do more than one pass (endnote 12: cited to Chelsea Clarke). Ensure all scoop coaters are stored at a height where they can be accessed from a wheelchair.
9. Coating emulsion just off the floor, rather than in a high-up sink or directly on the floor, is helpful for those with height limitations (endnote 13: cited to Zoe Z. Steinberg and Chelsey Campbell). A board with a ledge about 1-2ft off the floor makes for a good screen coating station. The ledge allows you to stabilize the screen and provide appropriate pressure towards the wall (endnote 14: cited to Javier Flores and Alex Linfield). A photo here shows a floating wooden ledge fastened to a wall, with a label indicating that it sits 1 foot off the floor. This ledge has two wooden braces facing downwards at right angles, to provide support from downward pressure. A screen is sitting on this ledge, pushed against a lip which is designed to keep the screen from pushing directly against the wall.

Page 14

FLIP FOR PRINTING TABLE SETUP!

Pages 15-16: Printing Table Setup

The left side contains a drawn diagram of a slanted printing table with a screen clamped to its surface. A wheelchair is tucked underneath, and a rolling cart with a roll of shop towels on top is beside. A bucket sits next to the cart and wheelchair. This diagram has the following elements, which are labelled:

1. Height-adjustable and tilting table
2. Clear space under the table
3. Shelf/rolling bar cart close by

4. Water bucket

Additional information is found on the right side of the page, with corresponding numbers:

1. A height-adjustable and tilting printing table helps wheelchair users get a better angle above the screen to print – adding silkscreen clamps to a drawing table can be a good option (endnote 15: cited to Heather Huston and Alex Linfield). This is also helpful for those who have trouble bending over, since a higher and more tilted table means that you don't have to lean over as much to print (endnote 16: cited to Chelsey Campbell).
2. It is important that there are no cubbies or drawers under an accessible printing table so that a wheelchair can fit underneath (endnote 17: cited to Zoe Z. Steinberg).
3. Keep a shelf/rolling bar cart close by to store extra materials (ie: ink, shop towels, paper, pins), since the angled table means that they will otherwise slide off (endnote 18: cited to Zoe Z. Steinberg).
4. Keep a bucket of water under the table for easy cleanup. Make sure it's out of the way of your wheelchair treads!

Another printing option is creating a tabletop printing table out of plywood, coated with bathroom laminate for easy cleanup, and added silkscreen clamps. This means that you can print from a low table or even from the floor (endnote 19: cited to Javier Flores and Chelsey Campbell).

Pages 17-18: Printing Table Setup Continued

The left side contains a drawn diagram of the top view of slanted printing table, with a screen clamped on and various supplies. It has the following elements, which are labelled:

5. Anti-slip screen prop
6. Triangular sponge
7. Anti-slip mats
8. Wet rag/sponge
9. Acetate with registration marks at the bottom

Additional information is found on the right side of the page, with corresponding numbers:

5. Keep an anti-slip block to use as a screen prop. You can either attach anti-slip material to the bottom of a block, or place an anti-slip mat underneath a regular one when printing (I like to wrap packing tape around some lumber so that ink can easily be washed off).
6. A sponge cut into a triangular wedge works well to prop up your squeegee at a more horizontal angle than the table, so that ink doesn't drip onto the handle.
7. Use rubber anti slip mats for holding up supplies; they will otherwise slide right off a tilted table.

8. Keep a wet rag to clean up any spills. Wetting a rag or sponge will allow it to stay on a tilted printing table.
9. Make your registration marks low down on the acetate so that you can see them easier from a low angle and get more exact registration.

Pages 19-20: Struggling to get enough pressure on the squeegee? Try this!

Some silkscreen tables have a swinging arm attachment that can help to get consistent pressure. This is especially helpful for those with uneven strength in their arms, less grip strength, or people with limb difference (endnote 20: cited to Zoe Z. Steinberg and Heather Huston).

Seri-Glide One Man Manual Press (endnote 21: cited to Northwest Graphic Supply Co.). A product image of a metal silkscreen printing table with an attachment arm along the side, which can be used to apply extra pressure on the squeegee while printing. This arm is attached to tracks along the side, so that it can glide smoothly in a straight direction towards or away from the artist. The table has a vacuum and room underneath for a wheelchair, but the height and tilt are not adjustable. As with many assistive technologies, the downside is that this attachment is very expensive.

Another option is to try buddy printing, where another printmaker or studio assistant provides pressure down on the squeegee while you guide the angle and direction of the pull. A photograph of Míša's torso and arms (white, androgynous with tattoos) printing on a slanted silkscreen table. Another arm is coming down from above the screen, applying downward pressure onto the squeegee between Míša's hands which are holding either side of the squeegee, guiding the direction of the pull.

Pages 21-22: Other Tips

Keep mesh count in mind. A higher mesh number will mean you can retain more detail but will require more pressure to print. For flats and more graphic images, go for a lower number to reduce strain.

The scale of your image will dictate what sized squeegee you will need. A larger image will require more pressure to print.

When exposing your screen, orient your images in a way where they will be close to you when printing, so you can leverage your bodyweight to increase pressure.

Pages 23-24: Other DIY Rigs to Hold Up a Screen

You can create a DIY counter-weight rig to hold up a screen, using a bucket of sand suspended from a pulley system, attached to a C-clamp on your screen (endnote 22: cited to Heather Huston).

A fine-liner sketch shows an artist holding a squeegee, standing at a slanted printing table with a screen clamped in. Attached to the front of the screen is another c-clamp, which has a rope leading up to a pulley system, and from there down to a bucket of sand providing counterweight. This rig would hold up a screen to allow the artist to position registration, move prints and paper off of registration pins, or anything else on the table underneath where the screen comes down.

Pages 25-26: Crip Time

Crip time is a concept coined by Disability scholar Alison Kafer, describing how Disabled people often experience a non-linear and non-normative relationship to time (endnote 23: cited to Alison Kafer). We may run late due to unexpected symptoms and environmental barriers, require extra time to process language, or work at unexpected times of the day.

“At its core crip time is flex time.” – quote by Alison Kafer (endnote 24: cited to Alison Kafer).

Institutional flexibility is a huge help to Disabled artists. For many with chronic fatigue, breaking up printing over a few sessions helps a lot – this timing can be difficult to schedule if studio hours aren’t flexible (endnote 25: cited to Heather Huston). Additionally, some people’s bodies work best at certain times of the day, so strict working hours can be a challenge.

Pages 27-28: For Teaching Studios

Keep in mind that post-secondary education is often inherently inaccessible. There are institutional limitations and barriers when it comes to teaching Disabled (and other marginalized) students (endnote 26: cited to Heather Huston).

Advice to faculty/educators – figuring out diverse accommodations is huge both for yourself but also for students (endnote 27: cited to Heather Huston). Flexibility of deadlines is one of the most important parts of this – remember, crip time!

Not needing to clean out lockers, drawers, and other supplies between semesters decreases your amount of physical labour. Try asking a tech if you can write ‘continuing’ on those so they stay yours (endnote 28: cited to Zoe Z. Steinberg).

Printmakers will sometimes gatekeep using technology, with the same language used to complain about giving Disabled people accommodations (endnote 29: cited to Chelsea Clarke). Remember that these tools are a game-changer for many folks.

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Artist Bio

A black-and-white headshot of the artist is shown here. They are a white, androgynous person with a short mullet and tattoos, wearing a dark cut-off t-shirt, with their arms crossed in front of their chest. Along the side of this photograph, text reads “photo by April Neuhaus.”

Míša Štorková (they/he/on/ona) is an emerging artist, craftsperson, and arts educator originally from Czechia and currently based on Treaty 7 land in so-called Canada. Míša’s primary mediums are printmaking and analog photography, though anything employing a hands-on mixed media approach lies within their interest. Their art practice focuses primarily on the Disabled experience, matrilineal relationships, and generational trauma – regarding biological and/or found family, and they use humour to find meaning within the absurdity of marginalization. Míša strives to make works which question what we view as Fine Art, and to give voice to those who have been ‘Othered’. Their work has been exhibited across Canada and published internationally.

Back Cover

The cover is printed on bright turquoise.

It contains a drawn 2-layer silkscreen print (in black and light grey) of a screen and silkscreen printing tools. The image is continuous from the back cover to the front; on the back cover are shown gloves, an emulsion scoop with a spilled splotch of ink, and the right side of a silkscreen which wraps over to the front cover. In the screen are mini illustrations of the cover image layers. Shading is achieved through thin hatching in the black layer, and large shapes of the grey layer for shadows.

Text underneath this image reads “Copyright Míša Štorková 2026.”