

Burlington Fine Arts Association

Health & Safety Guide



BFAA Health & Safety Manual

Welcome New Artist!

The Burlington Fine Arts Association (the “BFAA”) has been in existence since 1966 and found its home with the Art Gallery of Burlington in 1975. We welcome you to our vibrant community with the belief that all members bring enrichment to our collective artistic endeavours. It is our aim to bring creative talents together to enhance individual and community artistic experiences.

Health and Safety

The BFAA in partnership with the Art Gallery of Burlington (the “AGB”) requires that each member read the following Health and Safety Policies and Procedures in order to provide a safe environment and practice at the Gallery and in studio spaces.

A form providing written proof that each member of the BFAA has read and understands the safety aspects of membership is included at the end of this manual. Each member is must sign and submit this form to the AGB Volunteer Coordinator.

AGB Safety Program Overview

The AGB has a Joint Health and Safety Committee (the “JHSC”) that oversees the wellbeing of staff, members and volunteers. Contact information for JHSC staff members can be found at the Brock Lobby reception desk should you have immediate concerns that need to be addressed at anytime

First Aid

All Volunteer Department staff are trained in first aid. Should there be an emergency, please go directly to the Brock Lobby desk and staff on hand can attend to you immediately. Alternately, there are **red emergency phones** directly outside of the Photography and Fine Arts studios and on the second floor by the elevator. Simply lift the receiver and wait for staff to answer. Remain calm and state the emergency. Please be sure to report all injuries to staff, in particular any injuries ~~that~~ requiring more than very minor first aid. Staff are here to assist you with any injury, large or small. An incident report will be completed by the staff. The first aid kit for the Fine Arts guild is located in the storage room.

Eye wash stations

Eye wash stations are located in all guild rooms. The eye wash station is located immediately beside the counter in the Fine Arts studio, mounted on the wall. The BFAA eye wash station consists of bottles that need the bands to be broken to use. Please notify staff once the bottles have been used as they will have to be replaced to ensure hygiene requirements are met.

An Automated External defibrillator is located near the Brock Lobby desk. Staff are trained In AED use.

Reporting Hazards

Inspections of your guild space are done monthly by the JHSC. Please contact one of the JHSC team members if you feel there is a hazard in your guild space that is not addressed, or report your concern to the BFAA Executive Committee.

Code of Conduct

None of the BFAA, AGB and Arts Burlington (AB) will not tolerate, condone, or ignore any form of harassment. Please note the steps outlined in the code of conduct should you feel your rights have been violated in any way. The AGB Code of Conduct is available on the AGB Website.

Violence Emergencies

There are two types of violence emergencies to note. One is where police or other regulated persons notify our building that there is a violent person in our vicinity and we are to remain indoors. The other violence emergency is when an intruder comes into the building to cause harm. In either such event, staff will announce the emergency over the phone system and give appropriate direction.

The following will be announced:

1. Outside the building – Threat outside, please lock all doors, close all curtains and stay away from windows until threat has been dealt with.
2. Inside the building – If possible, lock doors or install emergency bar for door. Exit the building. Most guild rooms have exit doors. For the dark room, exit out staff exit that is just up the ramp.

Fire Safety

The AGB in partnership with Burlington Fire undergoes regular fire safety inspections of all related equipment, policies, alarm systems and response. Should the fire alarm sound emergency fire doors will close and directions will be broadcast over the announcement system. Please promptly follow all directions. If you are in an area involved in the fire emergency, please leave the area at once. Leave all belongings behind. Close all doors and windows if possible. The use of fire extinguishers will be conducted by trained staff and volunteers as appropriate, a map is included in the Appendix.

Fire Safety Plan for Volunteers

(Amended from main AGB Fire Safety Plan)

Staff Resources (current as of March, 2024)

The AGB has a Joint Health & Safety Committee that meets at least once every three months. It is comprised of two Certified Members as well as other workers as outlined below and as determined from time to time:

- Co-Chair, Worker Representative
Rollin King -Certified Member Level I&II
905-632-7796 x315
rollin@agb.life
- Artistic Director/Curator
Suzanne Carte- Certified Member Level I&II
905-632-7796 x303
suzanne@agb.life
- Studio Technician
Heather Kuyzk
905-632-7796 x319
HeatherK@agb.life
- Kiln Technician
Michelle Lynn - Certified Member Level I&II
905-632-7796 x310
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- Co-Chair Management Representative
Emma Sankey Executive Director
905.632.7796 ext 306
emma@agb.life
- Associate Curator
Jasmine Mander
905.632.7796 ext 308
jasmine@agb.life
- Head of Venue Rental and Visitor Experience
Emma Goudie
905.632.7796 ext 326
emmag@agb.life

Emergency Procedures

In Case of Fire

Upon discovery of fire and/or smoke

Personal safety is of primary importance. Never put yourself or others in an unsafe position of personal risk, using procedures or equipment you are unfamiliar with, or a situation you have not been trained for. The prime objective is to get people out of the building safely.

- Leave the area immediately, closing all doors behind you.
- Activate the building fire alarm system using the closest fire alarm pull station.
- Evacuate using the nearest exit.
- If you encounter smoke in the exit, use an alternative exit.
- If the fire is in a small, confined area (e.g. a wastebasket), a staff member trained in the use of fire extinguishers should attempt to extinguish the fire if this can be done safely
- DO NOT USE THE ELEVATOR

Upon hearing the fire alarm the following steps will be taken as noted:

1. BUILDING EMERGENCY OFFICER, the MAINTENANCE OPERATOR or in his absence, the PRESIDENT & CEO or MANAGER OF HOSPITALITY takes on the role of Building Emergency Officer and does the following:

- Checks the Annunciator panel, Lakeshore Entrance, for fire location.
- Phone Fire Department 9-1-1 or 905-637-8253
- Direct all staff to evacuate their designated areas
- Meets the Fire Department and directs them to the location of the fire
- Reports to Control Area when emergency is over to advise of re-entry

BUILDING DEPUTY EMERGENCY OFFICER

The Deputy aids the building Emergency Officer and takes charge in his or her absence.

2. MANAGER OF HOSPITALITY OR STUDIO EDU. COORDINATOR

The Customer Service staff member on duty or delegated staff covering the Brock reception will do the following:

- Call 911 identifying that the fire alarm has been activated at the ART GALLERY OF BURLINGTON
- Use All Call system to make the following announcement:
“The fire alarm has been activated. Please leave the building immediately by closest fire exit. DO NOT USE THE ELEVATOR.”

- Announce 3 times
- Leave the building*

Fire Extinguishment, Control or Confinement

Ensure that the Fire Alarm System has been activated and that Burlington Fire Department has been notified prior to an attempt to extinguish the fire. Only those persons who are trained and familiar with extinguisher operation may attempt to fight the fire.

In the event a small fire cannot be extinguished with the use of a portable fire extinguisher or the smoke presents a hazard for the operator, the door to the area should be closed to confine and contain the fire. Leave the fire area

Portable Fire Extinguisher Instructions

Basic Operation (PASS)

- P** PULL THE SAFETY PIN (USUALLY A TWIST-PULL ACTION)
- A** AIM (THE NOZZLE, HORN OR HOSE AT THE BASE OF THE FIRE)
- S** SQUEEZE THE TRIGGER HANDLE
- S** SWEEP FROM SIDE TO SIDE AT THE BASE OF THE FIRE (WATCH FOR REFLASH)

NEVER re-hang an extinguisher once it has been discharged. (even if it is only used for a few seconds). Notify Facility Operator to have it re-charged by a service company

ALWAYS maintain an area of 3 feet clearance around ALL fire protection equipment

Practice Fire Prevention and Good Housekeeping!

Types of Fire Extinguishers

A	Combustibles	(wood/paper/textiles/rubbish)
B	Liquids	(flammable liquids)
C	Electrical	(electrical equipment)

The AGB uses extinguishers which are made to deal with any of the three types of fires.

Prevention of Fires

There are many ways in which you can contribute in the efforts of fire prevention and fire safety.

- Enforce a no smoking policy throughout the building, especially washrooms.
- Do not use candles or other items with open flames unless approved
- Don't use multiple extension cords. Use closer outlet or move electrical item.
- Keep fire doors closed at all times.
- Keep hallways, aisles, passage ways and exits clear of obstruction at all times. Vehicles should never block emergency exit doors.
- Promptly remove combustible waste stored in combustible material containers from areas where used and dispose of in safe manner.
- Store chemicals and combustible material in fire safe storage lockers away from high voltage equipment.
- Turn off all space heaters, spotlights, etc. when not in use
- Keep space heaters well away from combustible materials

Staff are advised to:

- Know where all the exits are located
- Call Burlington Fire Department at 9-1-1 whenever you need emergency assistance
- Know the correct building address
- Know where the alarm pull stations, fire extinguishers and fire exits are located

Hazardous Materials Storage

All hazardous materials are stored in fire-safe lockers located in:

- 1) Lee-Chin Family Gallery work area

2) Greenhouse work area

Material safety data sheets are available for all substances stored.

Emergency contacts

All guild members are asked to fill out an emergency contact form. These forms can be found online at <http://www.artsburlington.ca/>

Emergency contact forms are stored in a binder at the Brock Lobby desk, to be accessed by staff in the event of an emergency.

Accessibility for Ontarians with Disabilities Act (the "AODA") <http://www.aoda.ca/>

In accordance with the Ontario Human Rights Law, volunteers must be versed in understanding the AODA. For Arts Burlington, it is necessary for guild executives to receive training. For guild members leading workshops, it will be necessary to take the AODA training as well as the customer service portion of the training as well. <http://www.accessforward.ca/> The AGB guild liaison will be available to lead training events for AODA and at your convenience.

Ladder Safety

Climbing/Descending:

- Use both hands to climb/descend, and maintain three-point contact (two hands and one foot OR two feet and one hand in contact with the ladder)
- Face the ladder

Receiving/Placing/Removing Objects

- Keep hands above knee level when reaching downwards to grasp objects
- Keep belt buckle (i.e., navel) within centre of ladder when reaching sideways (belt buckle stays within outer edges of side rails)
- Avoid leaning backward while moving objects (i.e., when size of object interferes with its movement across the ladder)
- Avoid rising up on toes when reaching above to place object

Standing posture

- Stand no higher than the top step indicated by the manufacturer
- Keep both feet on the ladder

Characteristics of object

- Lift object with one hand: (less than 9 kg, male; 6 kg, female)
- Lift object with two hands:

	Male lifting object lighter than:	Female lifting object lighter than:
Below shoulder height	14 kg	8 kg
Above shoulder height	12 kg	7 kg

Working on a Ladder

- Be readily able to achieve three-point contact (two feet & one hand in contact with the ladder)
- Keep belt buckle (i.e., navel) within centre of ladder when reaching sideways (belt buckle stays within outer edges of side rails)
- Stand no higher than the step indicated on manufacturer’s label
- Avoid forceful or jerky pushing/pulling movements where there is the potential for an unexpected reaction

For further information on ladder safety, contact your health and safety association:
www.healthandsafetyontario.ca.

Use of Solvents in the BFAA Studio

The use of solvents is not permissible except under Special Circumstances*. All solvents are toxic and are often irritating to users re: inhalation, skin contact and allergy. They are also highly flammable and, for general safety, are prohibited.

Water-based diluents, paints, dyes and inks should be used in painting, print-making and other work. Oil based paints can also be used in AGB art spaces but, if used, the following safety precautions apply:

1. All paint cloths should be removed from the studio at the end of sessions and taken away to be properly destroyed
2. Cleaning of oils, brushes etc. should be done with a “non-nut based” oil products
3. Because the studio does not have the means to bring clean air into art spaces through positive pressure, ***all spray products (sealers, paints etc.) must be sprayed outside.***

*See Special Circumstances – Request for Use of Solvents Form at the conclusion of this document.

Paints and Dyes

The use of nut-based products of any kind is not permitted. The AGB is a nut-free facility.

Many paints and dyes have toxic properties of varying degrees as they are made from noxious elements such as cadmium, titanium, and other chemicals of an irritating and poisonous nature. All effort should be made to ensure that paint and dyes do not make contact with skin. Some artists choose to wear vinyl gloves; however, it should be noted that in some cases vinyl gloves do not provide completely sealed protection. The use of barrier creams as a partial protective measure may be considered. If skin contact is made, hands should be thoroughly washed immediately.

If using powder paint/dye substances, it is advisable to wear a face mask to avoid inhalation. The face mask must be specific to the product in use and should be referenced in the material description of the product or in a Material Safety Data Sheet (MSDS) associated with the product. It is the responsibility of the artist to ensure their personal safety when using such products.

Note: Ventilation hoods and respirators are the best safety precautions to prevent or limit inhalation, but these are not in place at AGB nor is it feasible to initiate such a safety program. Spray paints and dyes are therefore restricted to outside spraying. Further, it is not permissible to expose other artists to such products without first securing appropriate Personal Protective Equipment (“PPE”). This type of product is highly toxic and have been shown to contribute to the development of cancer and airways irritations over time and repeated exposure.

Pigments, resins and acetate sealers, etc. all present the concerns noted above and should be used only in accordance with their specific MSDS.

Please note: at no time should artists allow the tip of brushes or ink/lead products to be placed in their mouth for moistening or shaping.

Clothing covers, aprons etc. should be washed regularly to limit free particles to become air borne. Hands should be washed thoroughly after cleansing paint brushes etc. and hands should be well maintained to prevent cracking i.e. entry points.

All paints and dyes kept in the studio must be locked in a secure cupboard when not in use with their corresponding current MSDS available.

Personal Protective Equipment

The AGB and the BFAA **do not provide** PPE to artists at this time. However, MSDS information includes references to PPE that must be worn when using various products. It is the responsibility of the artist to secure small PPE such as barrier cream, gloves and/or light face masks if required or preferred.

MSDS Information

It is not possible to maintain a current or complete set of MSDS references on site due to the fact that artists are responsible for their own choice of product and its uses and are not required to report this information to the AGB or the BFAA at this time. There are many references available to search for product information and the MSDS for each manufacturer and product is available online.

There are a number of paints and dyes kept in the BFAA studios. The MSDS for these products are available in a binder in the locked cupboard, where items are stored.

An example the MSDS for Grumbacher Academy Acrylic Paints can be [found here](#).

In the Studio

Ensure walking areas are free of obstacles and tripping hazards. If spills occur, clean them up quickly and appropriately dispose of the paper/cloths used to clean the spill. Wear protective covering for clothing and remove your covering, cleaning cloths etc. from the studio after sessions.

Enjoy the studio, but always leave it clean and hazard-free.

Life Drawing – Model Safety

If a dais or raised stage is used:

- Chair must be fixed, i.e. no wheels
- Steps must be available to ensure model can safely access raised height and model must be assisted to stage
- Edges of dais must be taped with bright coloured tape to ensure model stays within safe area
- Any heaters or lights must be CSA approved and in good working order
- All electrical cords must be taped to the floor using a brightly coloured tape

Printing Press

The BFAA printing press is used by many print-maker artists. Before using the press, new artists should ensure that they receive a full orientation on the use of the press to be arranged by contacting any member of the Executive Committee. A workshop will be organized and orientation will be noted. Interested new artists can also attend the Print-makers studio sessions noted in the monthly newsletter and calendar.

The press has many safety features that should be discussed and each orientation will include;

- Safety features of the printing press
- Common risks and hazards of printing press use
- How to raise and lower the roller safely
- How to set the roller and lock the height into place before use
- How to place articles to be printed
- How to move the roller and safely remain out of reach
- How to return the press to non-operating status and lock fixtures into place

The press should always be left with the guards in place to ensure that the roller drum cannot move.

Special Circumstance – Request for Use of Solvents and Related Products at the AGB

When the use of solvents is required in the presentation of a workshop/course or other educational session or demonstration, the user must submit this application for use 2 weeks prior to use for review by Art Gallery staff.

The form must be completed fully and addressed to the Volunteer Coordinator.

The solvents will be used only on the following date(s) _____ in the following place _____ during the hours of _____ to _____.

At the conclusion of use, the solvents, all associated materials involved in their use, such as cleaning cloths, waste and containers will be safely and completely removed from the Gallery. (i.e. if the use of solvent is approved for a series of classes/presentations, complete removal must occur at the conclusion of each session).

At the beginning of each session, the instructor/presenter will ensure that participants/students are informed that solvents will be used and that participants declare that they have no allergies or health concerns regarding its use.

I _____ (print name) agree to comply with the conditions stipulated for the use of solvents as expressed above.

Signature of User _____

Date of Application _____

Burlington Art Centre
Printmaking Studio- Etching Press User Manual
Summer 2013
Burlington Fine Art Association (B.F.A.A.)

Table of Contents

WorkPress Care and Maintenance	5
Setting up the Press	5
Printing.....	6
Finishing	6
Workshop Notes from Mary Rischke “Printmaking in Watercolours” – BAC August 16 2013.....	7
Layers on Press bed while making a print:.....	7
Haliburton Workshop Notes - 2011.....	8
Plate	8
Paper	8
Spackling	8
Calligraphy.....	8
Drips	8
Plate that Waits.....	9
Fairy Mist.....	9
Sacred sponges	9
Botanicals.....	9
Registration.....	9
Registration Sheet.....	9
Placement of Registration Sheet.....	9
Placement of Plate	9
Wetting the Paper.....	10
Removing the Paper.....	10
Placement of Paper.....	10
Printing.....	10

Passes.....	10
Finishing	10
Greasing and Oiling.....	10

WorkPress Care and Maintenance

- Keep the wheel of the press locked in place when not in use; use bungee cord or equivalent fastener.
- Keep the press covered with canvas cover; cover only after it is clean and dry.
- Never put objects thicker than an egg shell or harder than a flower petal through the press; and never use glass or metal plates or objects.
- Protect felts from getting wet while you work by using a clear plastic sheet on top and bottom of work.
- Dry felts over the machine if they do get wet and never leave felts on the press, in order to protect them.
- When finished the work return the press bed to a centre position under roller using the wheel.
- Return the cover to the press when all surfaces are dry.
- Oil it with 3 in 1 oil every month or so. Grease the bearings (under the metal cover) once a year.

Set Up and Operation of the Press

The following notes have been provided by WorkPress for your information and assistance.

Setting up the Press:

1. To 'zero' the height indicator dials (digital callipers) you need to first remove the blankets / felts from the press bed.
2. Use the sliver handles on top of each side of the roller to move roller up (clockwise = less pressure) and down (counter-clockwise = more pressure); use both handles evenly.
3. Lower the top roller until it touches the press bed evenly, making it as tight as you can. One person should tighten both sides by themselves as each press users tightening will be slightly different. Note, you can use a level on the roller to check that it is even and horizontal.
4. Once the roller is down you need to 'zero' the digital readout by pressing the 'zero' button on each of the digital callipers. Now both sides will read the same number and be equal – the actual number is not important as, again, each user will have a different capacity for lowering the upper roller.
5. Raise the roller equally until you can fit the three blankets under the roller on the press bed. The felt order is as follows; your thinnest blanket is 1/16" thick and it is the one that touches the press bed, the next blanket is the 1/4" thick blanket, and the final blanket is the 1/8" thick blanket or felt. Once the blankets are neatly arranged and square to the press bed – with no wrinkles – you can move to step six.
6. Lower the roller onto the blankets which are centred on the press bed, in order and without wrinkles. Tighten the handles as tight as possible using your own strength. *Do not use a pipe,

wrench or anything else to aid in the tightening. Try to get both read outs to be the same – this ensures that the pressure is equally distributed over the entire roller.

7. Roll the press bed to one side and you are ready to print.
8. If you need more pressure, you may have to set the pressure differently to create heavy printing pressure you need to step the blankets. This will cause them to overhang one end of the press bed and slightly reduce your paper length by approximately 6" or so.
 - a. Move the press bed to one side with the thinnest blanket lying on top of the press bed.
*Remember the bed stop.
 - b. Slightly raise the roller so you can just fit the ¼" felt under it then lower the roller to make firm contact (your # should be the same on both readouts).
 - c. Place the 1/8" blanket next to the roller and roll the press bed onto the felt. This should generate some greater printing pressure
9. Levelling press bed- Use a ¾" wrench to adjust the bolts on the feet if the press feels off balance.

Printing

1. The printing press goes forward and backwards over a plate far enough to release all of the print to be lifted. Place a hand on top of the felt to know when the entire print surface has been put through roller.
2. One pass should be sufficient to print. You may start the printing process on either side of the bed. Turn the wheel in the direction in which you wish to go.
3. Use a continuous motion and don't stop in the middle of the sheet.
4. Gentle lift a corner of the work after printing to see if it was sufficient. It can be redone if needed.

Finishing

1. At end of the printing session take the felt blankets out and drape them over the press bed in the centre. The roller should be just touching the press bed. If the felts are fairly wet hang them to dry in another place first in order to avoid causing rust on the press.

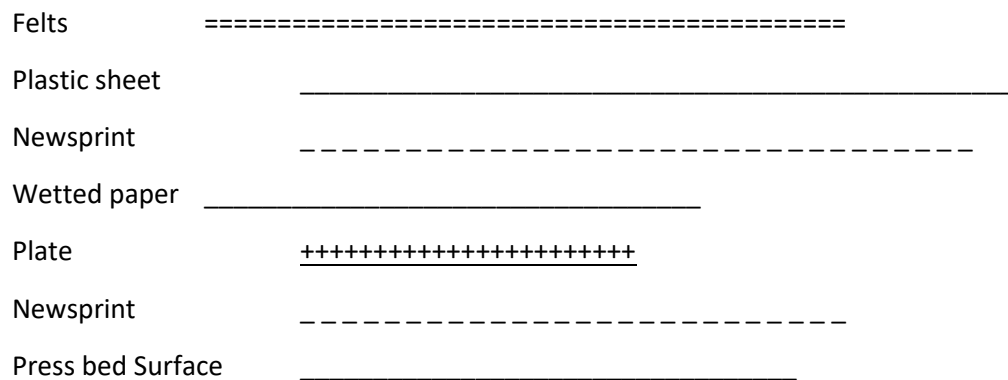
Additional Notes

Workshop Notes from Mary Rischke "Printmaking in Watercolours" – BAC August 16 2013

Materials included acetate sheets (2 mm Mylar plates) with a textured side (lightly sanded), detergent to be rubbed onto the plate with damp sponge (to release pigment), and 90 lbs printmaking paper.

2. Put small amount of detergent on acetate sheet with damp sponge; cover surface evenly and let dry.
3. Paint water colour pigment on with moderate amount of water (not too wet) using thick pigments.
4. Dry the work prior to printing in press. Hair dryer works but be a few inches away so not to melt acetate.
5. Soak paper two minutes or so before printing; remove and towel dry to just enough to remove shine.
6. Put wetted paper on top of plate then newsprint then plastic then felts. (See diagram below)
7. Terminology: second print is called a Ghost print. If there is a change between the prints its called a "varied edition" (1/2 VE and 2/2 VE). If the print is then changed using mixed media it is no longer a virgin monoprint and cannot be labelled as a series, as such 1 of 3
8. Let dry at least 24 hr pressed under a heavy weighted object (e.g., Masonite sheet) in order to dry flat.

Layers on Press bed while making a print:



Haliburton Workshop Notes – 2011

The following details are from notes taken in a class on watercolour mono-prints given by Stephanie Rayner in Haliburton in July 2011. These directions are by no means complete and consultation with a book on mono-printing is recommended.

Plate

The Plate should be made out of a sort of plexiglass, not glass as it would crack in the press.

Cut it to the required size and bevel the edges. Some small plates can be 4"x4" or 6"x6". You can use an electric sander (Dremel) with water to prevent plastic from melting. Round the corners. Sand the top in circles, never back and forth to the point that no shine remains particularly at the edges and corners. Make sure any scratches are sanded out with worn sandpaper on a sanding block. This is to prevent sharp edges from hurting hands, paper or blankets on press bed. Initials of the owner should be put on the back of plate in permanent marker.

Paper

Paper- The printing paper used in the course was BFK Reeves Arches which is 100% rag and acid-free. Printmaking paper is available in art stores. 90 lbs paper is sufficient.

Spackling

Spackling works well as a background to botanicals. Plastic egg cartons can be used for the collection of spackle. Pentel Brand paints are recommended as they will hold an edge and print nicely whereas other water colours do not seem to work as well. Pentel Brand paints can be found at Opus stores in the west and at Curry's.

For the first colour, first soap the plate using a drop of clear detergent on a small sponge with no water. Quickly rub this all over the plate. It should dry almost immediately as there is almost no amount of detergent. Paint the background colour using a wide flat brush in a thin coat avoiding clumps. This creates a barrier between the pigment and the paper. Use yellow or any light colour as the background.

For the second colour mix a fairly thick pigment mixture in the egg carton and spackle using the end of a denture brush and almost no water. You should do many layers in many different colours allowing the layers to dry in between. Cover the area that you do not want spackled. Cover the area you do not want spackled with a piece of paper.

Calligraphy

Calligraphy- paint right out of tube- can use masking tape to isolate section.

Drips

Drips - You can for the second colour run drips from the edge of the plate.

Plate that Waits

This can be the background colour for a two-plate print. It does not get any soap, just a wash. The edges must be cleaned before printing. It is printed first and then removed being replaced by the second plate which is then printed. For botanicals requiring five or more prints, one should prepare at least two and possibly three plates that wait.

Fairy Mist

A sprayer which sprays a fine mist not large droplets. Spray up in the air while holding out the plate to be dampened. Sometimes the plate needs to be dampened and sometimes the paper.

Sacred sponges

These are the sponges with the biggest holes. Dip it into water and squeeze everything out. Apply the paint right out of the tube with a brush.

Botanicals

You don't want the spackle to lift all at once, therefore no soap. Leaves with holes, pansies, Queen Anne's lace head, ferns, cedar, and vetch. Put an edge on the botanical plate, remembering to remove the hairy bits. Do not have the stems crossing or forming x's. Make sure the flowers are separate. Eliminate as many stems as possible. Press the stems by rolling stems under a pencil. Try to cover as much of the surface as possible. Rule- roots towards the rollers. Print until little background colour remains, remove weeds and print again.

Registration

Registration Sheet

With spotless hands put the print paper on top of a piece of newsprint which is a little larger than the print paper. Mark the corners with an X. Use a dark pen to join the crosses. Do not use a gel pen as it will run. Put the plate in the centre of the drawn rectangle so that the distances are equal. Use a ruler to measure. Trace around the plate. (This should be done before any paint goes on the plate.) At the top of the registration sheet write top and at the bottom write your name. This is when working in a group and you want to identify your sheets.

Placement of Registration Sheet

The registration sheet goes under the plastic on the press bed leaving enough room for the paper not to touch the roller.

Placement of Plate

After the plate has been painted, the final step is putting a border of Caran D'ache around the edged bracing the edge of the plate with a finger so that the crayon does not jump over the edge and onto the front. Make sure to remove the "hairy bits". Also, you should have the paint covered with a sheet of paper while doing this so that it is not disturbed. Once this is done the plate is carried to a spot close to the press carefully balanced on the fingertips and put with the edge overhanging so that it can be picked up again without touching the edges. When the registration plate is in place and the plastic has been carefully cleaned place the plate in place easing it in using only the backs of the thumbnails.

Wetting the Paper

If you are working in a group you will want to identify your paper sheet by initialling with pencil on one corner. This paper should be placed one sheet at a time in a bath of water with the initials facing up on the right-hand bottom corner. Each new sheet goes below the one preceding it. The paper on the surface is the next one to be printed. The paper should be in about 20 minutes. If using other watercolour paper, in order to remove the sizing, the paper needs to sit in water for at least one hour.

Removing the Paper

The paper should be removed by one corner and let drip for a few seconds, then laid on a piece of clean newsprint which is then folded over. With clean hands, start at the centre of the newsprint and work outwards pushing water out.

Placement of Paper

Holding the paper upright in the left hand with the splayed fingers of the right walk the paper up to the bottom line on the registration sheet. Establish a tight L particularly if you are going to use two plates to print one over another. When it is in place gently lay down the rest of the paper making sure it does not shift. Lay two layers of clean newsprint on top followed by the protective plastic (to keep stains off the felts) and then the folded blankets over top gently so as not to disturb the print underneath.

Printing

The printing press goes forward and backwards over a plate far enough to release all of the print to be lifted. Place a hand on top of the print and pull up gently in order to check on quality of the print. If insufficiently printed you can re-do. It is also possible to re-spray prior to re-doing. When printed, gently lift up and pin on a board if possible, stretching the corners gently. This forces the paper to dry nice and flat. "Trouble on the borders" can be fixed by gently rubbing wet paper with a dampened paper towel. Rub lightly in all directions.

Passes

One pass should be sufficient to print. You may start the printing process on either side of the bed. Turn the wheel in the direction in which you wish to go.

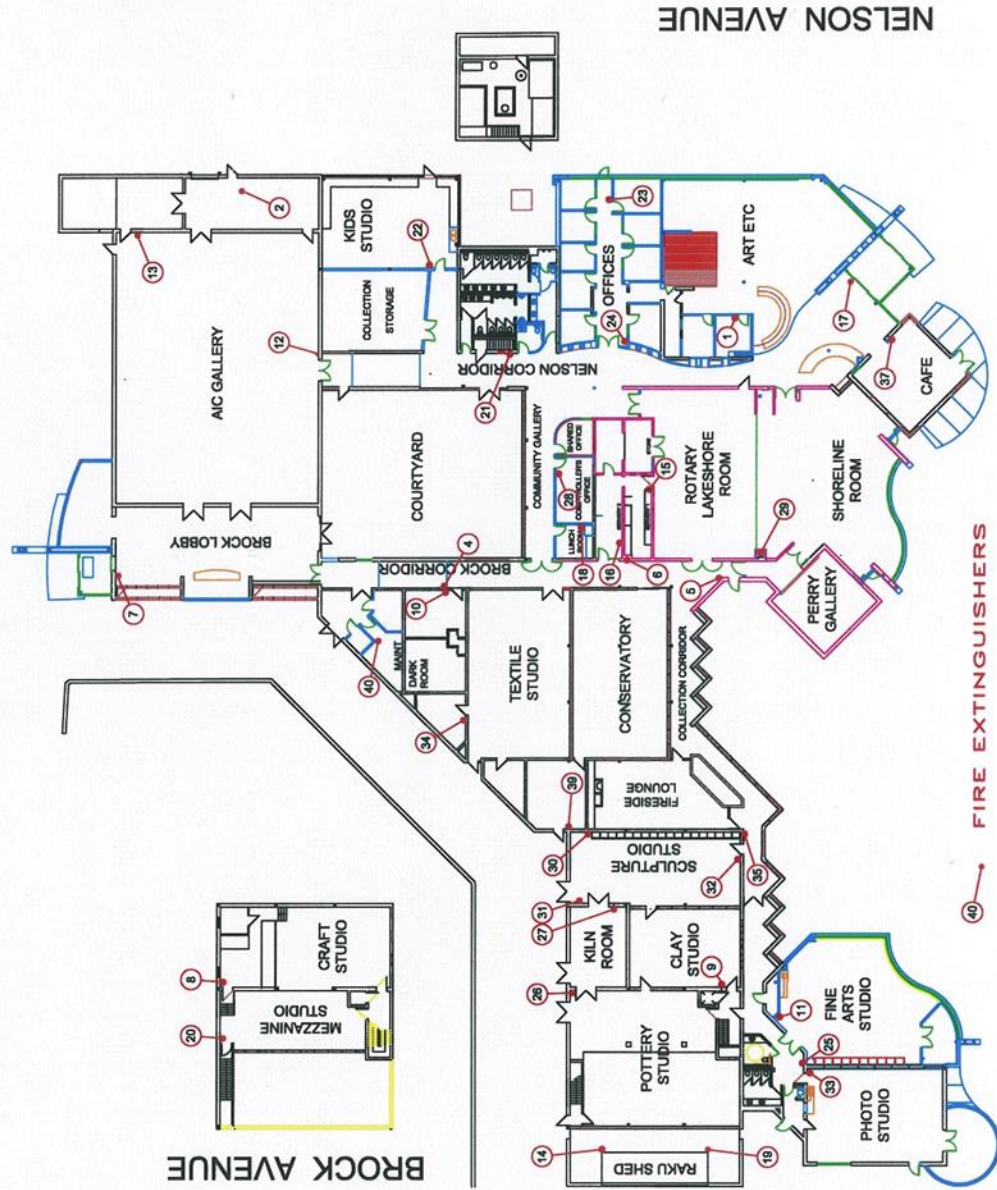
Finishing

At end of the printing session take the felt blankets out and drape them over the press bed in the centre. The roller should be just touching the press bed. If the felts are fairly wet hang them to dry in another place first in order to avoid causing rust on the press.

Greasing and Oiling

Oil it with 3 in 1 oil every month or so. Grease the bearings (under the metal cover) once a year.

ELGIN STREET



NELSON AVENUE

LAKESHORE ROAD

FIRE EXTINGUISHERS

AGB

ART GALLERY *of* BURLINGTON



Guild/Volunteer Signature	Date
Guild/Volunteer Name (Please Print)	

Statement of Compliance

(Mandatory for all guild members and volunteers connected to
the Art Gallery of Burlington and Arts Burlington.)

- I have read and understand this document, and I accept and agree to all the terms and conditions outlined in the document.
- I will ensure that I follow all health and safety protocol noted in this document.
- I will ensure that I show respect to my fellow guild members, staff members and patrons in the gallery as stated in the code of respect.