

October 1st, 2021

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malaspinaPRINTMAKERS

Studio Policy

This policy applies to all studio users. This includes studio access users, students, instructors, staff, volunteers, residents, mentors, mentees, and scholars. The purpose of this policy is to ensure a safe and accessible studio environment where both professional and amateur printmakers can pursue their printmaking practice. The specifics of this policy may change to reflect changes in health and safety regulations, the needs of Malaspina's programming, or changes in studio use.

Orientations and accessing studio space

Studio users must complete an orientation before accessing the studio and must prove that they understand the basics of equipment use during the orientation. Studio users may only use the equipment for which they have completed orientations. Those who demonstrate a lack of skill or disregard for studio safety will be removed from the studio until they take a repeat orientation. As a last resort, the prorated remainder of their access fees will be credited towards a workshop registration where they can develop the necessary skills to use the studio independently.

Accessing working areas

The working areas are on a first-come-first-serve basis. Users are asked to be respectful of fellow users. Please keep noise to a minimum and ensure that other users are comfortable with the use of stereo equipment (personal headphones are recommended during busy studio times).

Studio fees and studio credit

Studio fees paid by studio users and students, as well as studio credit given to instructors, staff, volunteers, residents, and scholars, are valid for individual payees or recipients and are non-transferable, nor do they permit studio access to guests (i.e. friends or assistants). Students and instructors are permitted access to the studio for workshop purposes only.

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A:Safety

Communicable Disease Prevention Plan

- All studio users are required to show proof of vaccination to access Malaspina's programming and space. Studio users must be at least partially vaccinated by September 13th and fully vaccinated by October 24th. Proof of vaccination must be shown to a staff member prior to accessing the studio. This health order is in effect until at least January 31st 2022.
- Non-medical masks are mandatory at all times in the studio.
- Studio users should not enter the facilities if they are experiencing cold or flu-like symptoms, or if they have tested positive for COVID-19.

PPE

- Covered footwear must be worn when working in the studio.
- A dust mask must be worn when using the rosin box.
- Nitrile gloves must be worn when handling corrosive chemicals or solvents.
- Ear protection and eye protection must be worn when washing out or reclaiming a screen with the pressure washer.
- A respirator is recommended when working in the acid room or washout booth. Aprons or lab coats are recommended when printing or working with inks.

Solvent use

- Solvents are not needed for regular cleaning in the studio, purple cleaner should be used for cleaning inks and other messes.
- Solvents should only be used in the acid room with the ventilation turned on and not brought out into the studio.
- Estisol 242 and estisol 150 are available for processing stones. Estisol can be used outside of the acid room.
- Any rags or cloths used to clean with solvent must be stored in the red fire proof receptacle in the acid room.
- If solvents are needed to complete a print process, minimal amounts of solvent should be used in the acid room.

Ferric Chloride and Nitric acid

- Any work involving the ferric chloride or nitric acid baths must be kept in the acid room.
- Appropriate PPE should be worn and the ventilation should be on when handling corrosive chemicals
- Keep the lid to baths open when etching your plate, close the lid when you are done etching.

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- Small drops of ferric and nitric should be cleaned with a rag and disposed of immediately.
- The ferric bath is for etching copper only, the nitric bath is for etching zinc only. Do not mix the two.
- Any spills should be reported to a technician immediately.

Safety Data Sheets for products available in the studio are located in the SDS binder. If you have any questions or concerns about the safe handling of studio equipment or materials please don't hesitate to contact a technician.

Security

- We must ensure the security of our premises at all times. The last person to leave the studio is responsible to ensure that all the doors and windows are locked and closed and all lights are turned off.
- Tools, equipment, and supplies are never to be removed from the printmaking facilities. An individual found to have wrongful possession of any property belonging to Malaspina must return the property immediately.
- If you identify a security issue or are unsure of what needs to be done, contact an individual on the emergency contact list.

Emergency Contact List

- Emergency: 911
- Justin Muir, Executive Director: (778) 908-5878, info@malaspinaprintmakers.com
- Val Loewen, Product Manager: (604) 721-3640 val@malaspinaprintmakers.com
- CMHC Granville Island security: 1 888-801-0222
- VPD non-emergency police situations: (604) 717-3321
- Healthlink BC: 811

B: Equipment and general studio use

Equipment Damage

- Accidents happen! But if equipment is damaged while you are using it please report it to a technician or the Executive Director. Reporting accidents is about safety, not blame. Letting our technicians know about accidents and damage ensures everyone's safety while equipment is not functioning correctly and allows us to make plans to fix equipment in a timely manner.
- If you feel uncertain about safe and correct use of a piece of equipment, or if you find a piece of equipment is not working as it should, please don't hesitate to contact one of our technicians.

General Cleaning

- Everyone contributes to maintaining a clean, organized workspace. We want to maintain a welcoming, personable, and professional environment.
- Clean your working area after printing to ensure a clean working space for yourself and your fellow printers.
- Purple cleaner should be used for general cleaning in the studio. Let the cleaner sit on a surface for 30 seconds before wiping with a cloth. Any residue can be removed with water and a cloth.
- Glass cleaner can be used for cleaning glass inking surfaces after the purple cleaner.

- Conserve and reuse shop cloths whenever possible. Lightly used shop cloths can be placed on the wooden dowels at the ends of presses for reuse.
- Conserve newsprint whenever possible and dispose of dirty paper in the recycling bin. Lightly used newsprint can be placed on the white covers on the litho presses.
- Return all materials and tools back to their correct storage areas when finished with them.
- There are shared kitchen utensils in the kitchen area, if you use any make sure to clean and dry them before putting them back.
- If you are going to store food in the fridge make sure that it is labelled with your name. Do not eat food that is not labelled with your name.

Workshops

- Workshops and classes are usually run in the evenings and have priority use over the space required for the class. Class schedules are posted in the studio, if you are working in a class space make sure that you are done and your workspace clean no less than 30 minutes before the class start time.
- You can speak to the instructor if you are unsure of which studio equipment and space will be occupied for the class.

Storage

- Drawers and lockers are numbered and assigned to studio users and are not to be used without approval from Malaspina staff.
- Due to limited space in the studio, personal materials should only be stored in assigned lockers or drawers. If you are planning a large scale project and drawer/cabinet storage is not possible you must contact the executive director in advance.
- If you wish to bring in your own equipment or chemistry you must check in with the executive director or a technician first.
- All personal materials must be taken home after a access pass expires. Any materials left behind will be considered abandoned and will be disposed of.

Office area

- Our computers are for studio work use. Personal use of equipment requires Director pre-approval.
- All data entered in any office computer belongs to Malaspina Printmaker's Society. Any information on any company computer is the property of the company and may be subject to review by the Executive Director at any time.

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- Office computers may not be used for downloading personal files, installing or downloading any software of a personal nature, such as, games music or screen savers.

C: Digital Printing

- The studio has one Epson 9890 that is used for printing film and archival prints.
- Handle the Epson with care and follow the instructions given by the technician during the orientation. Refresher notes can be found in the epson manual, which is stored in the bottom right of the printer stand.
- Digital media and ink fees must be paid to the gallery attendant or online immediately after printing. Ink is sold by the square inch, while media is sold by the running inch. Prices can be found online through our website.

Media Types

- Only undamaged, epson media is permitted for printing on the epson. If you have any questions contact the technician or Executive Director.
- The studio supplies the following media types for sale by the running inch: Epson Cold Press Bright (44"), Photo - Premium Luster 260 (44"), and Positive Film (24"). The correct paper type setting for each is as follows:

Cold Press Bright (rag paper) - [ultrasmooth fine art](#)

Premium Luster 260 (photo paper) and positive film - [premium luster 260](#)

Storing the epson

- When finished printing, unload the paper from the paper path, turn the printer off, and cover it with the cloth cover. Leaving media loaded in the printer overnight will cause a dent in the media.

D: Lithography

- Stones are available for access and may not be used without approval from the executive director. Stone access fees can be paid online or through the gallery attendant.
- Stones should only ever be placed on the metal counters in lithography, the press beds, the graining sink, or their individual storage spaces. Because of this studio users working on stone have priority use of the metal counters.

Graining

- Take care to keep carborundum grit grades in their separate containers, as contamination causes scratch marks and wastes grit.

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- Place the levigator gently on the sink when you are finished graining to avoid scratches or damage to the levigator.
- Always round off the edge of stones with a file to protect the rollers and tympan.

- Clean files with metal brush and place back in rack after use. Keep them dry to prevent rusting.
- Clean up any water spillage under the sink when graining is completed with the mop next to sink.

Processing the stone

- A small dropper of nitric acid for etching stones is stored in the white cabinets, nitrile gloves should be worn when handling nitric.
- Senefelder's black and roll up black are available for lithographers processing stones, always make sure to remove ink by grazing the surface with an inking knife. Do not gouge.
- Lithotine and asphaltum can be used on the metal counters under the vent for short periods of time.
- If lacquer thinner is needed then the stone must be moved to the acid room and processed there.
- When using gum arabic, always make sure old gum is stored in the used container and not put back into the pure gum container.
- Rinse cheesecloth thoroughly with warm water before hanging them up to dry.

Press set up and tear down

- Both the manual and the automatic litho press can be signed up for in advance by marking your name in the calendars located next to the presses.
- Always center the stone on the press bed.
- Always select a scraper-bar narrower than the stone or plate but wider than the image.
- Ensure that the back of the tympan is well lubricated with grease. Never use excessive pressure while printing.
- Lithography tympan should only be used for lithography.
- Clean tympan and hang them up when finished.
- Clean all traces of dried gum arabic from the press bed when you are done printing. Placing stones on built up gum can cause breakage under pressure.
- Clean the ink off of the stone when you are finished. It is not necessary to grain the stone for the next user.
- Prints can be placed in the drying racks to dry, place a piece of newsprint on the rack first and fold the back over so that the print can slide into place. This prevents prints from sliding down the back and allows users to lift and lower racks safely. Remove the print as soon as it is dry.

E: Intaglio and Relief

Plate preparation

- Copper plates are available for sale through the studio. Contact the executive director or a technician to purchase one.
- The shear is locked when not in use. The key is hanging on the white wall to the left of the shear, make sure to lock the shear when you are done.
- Keep the hot plate clean of grounds, inks, or rosin. A thin aluminium plate can be placed underneath the etching plate if necessary when applying grounds.
- Comet, whiting, vinegar, and soy sauce are available in the acid room for degreasing and deoxidizing plates.
- The ferric chloride bath on the right is for copper only, the nitric bath on the left is for zinc only.
- If you would like to work on an oversized plate, want a very deep etch, or want to work with another type of metal, please contact the executive director for assistance. A separate bath may have to be mixed for you.

Press set up and tear down

- Etching presses are used on a first come first serve basis. • Set up press blankets in the correct order: sizing catcher, felt, and pusher.
- A sheet of newsprint or other paper should be placed between your printing paper and the sizing catcher to keep the sizing catcher clean. If any ink is transferred onto a blanket please alert a technician immediately.
- Initial your paper on the back before soaking, empty and clean the paper soaking sink after use.
- When you have finished printing, release the pressure and center the press bed.
- Blankets can be left on the press unless they are damp, in which case they should be hung up to dry.
- Rollers or brayers charged with oil based inks must be cleaned in the acid room, first with mineral spirits and finished with Varn 120 roller wash. Make sure the ends of the rollers are also cleaned of ink.

Drying prints

- If you are using the stacks to dry prints please load your prints from the bottom and remove them as soon as they are dry. When possible, do not move other studio users prints without checking in with them first.
- Prints can be placed in the drying racks to dry, place a piece of newsprint on the rack first and fold the back over so that the print can slide into place. This prevents prints from sliding down the back and allows users to lift and lower racks safely.
- Prints can be pinned flat to dry on the cork boards. If you stand on any working areas to reach the cork boards please clean up your footprints. Remove the prints as soon as they are dry to make room for other works.

F: Screen printing

- If you have been approved to access screens you can do so through the website or through the gallery attendant during gallery hours. Please use the whiteboard on the side of the screen racks to sign out a studio screen after signing it out.
- If you will be using your own personal screen make sure that it is labelled with your name, do not write your name on a studio screen.
- Malaspina is set up for water based screen printing only.

Dark room etiquette

- Handle the exposure unit with care and follow the instructions given by the technician during the orientation. If you are in any doubt or have any questions please ask for assistance.
- Keep the dark room door closed when entering or exiting, always knock before entering to make sure no one is currently working using light sensitive material.
- The white table must be kept clean for printers working with photo-litho and photo-etch, clean up any spilled emulsion with water before it cures.
- Always make sure that the emulsion is completely dry before exposing. Any residue left on the glass is hard to clean off and will affect the next exposure.
- Make sure to clean the glass on the exposure unit if needed after use.

Coating a screen

- Make sure to clean the scoop coater thoroughly with warm water and steel wool if necessary.
- Do not store the scoop coaters face down, if the edge becomes nicked or dented it will leave a bead of emulsion on the next screen.
- Clean up the edge of the emulsion bucket before putting the lid back on, clean up any spilled or dripped emulsion.
- Coated screens can be stored in the screen cabinets under the sink. There is also extra storage

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in the cabinets above if the regular cabinets are full. Do not store screens in the dark room cabinets for longer than a week.

Press set up and tear down

- The studio has four vacuum presses that can be used for screen printing. Please clean the presses after use.
- Water spray bottles and spatulas are located on the wall shelf in the screen area, clean rags are located in the cabinet under the litho press.

Cleaning Screens

- Fantastic is available for degreasing screens.
- Make sure that the tap in the washout booth is turned on and water is flowing through the pressure washer before turning on the pressure washer. Make sure to turn off the pressure washer and the tap when you are done.
- Screens can be left in the washout booth for a couple minutes to drip dry if no other printer is waiting. Do not store screens in the washout booth.
- Do not let emulsion remover dry on a screen. Emulsion remover will cure the emulsion as it dries making it impossible to remove.
- Ensure that your screen is clean after you are done your period of access. Clean off any ink, emulsion, or tape gunk.

G: Printing for third parties

Formal and informal collaborations and mentorships are encouraged. By sharing knowledge of traditional and experimental techniques, these relationships promote the development of, and excellence in, print media. They provide new opportunities for artists to research and practice their work and thereby increase the public's understanding and appreciation of the art.

To ensure these practices can continue equitably, the following clarifications have been added to our studio guidelines.

Formal and Informal mentorships and collaborations

'Formal' mentorships and collaborations always need to go through the office for approval, while *'informal'* mentorships and collaborations do not need to seek approval. Both situations apply to agreements between studio users, or agreements between a studio user and an individual or group outside of the organization.

'Instructional mentorship' is defined here as an arrangement between two or more artists where the artist(s) engage another artist(s) for the primary purpose of learning printmaking techniques.

'Collaboration' is defined here as an arrangement between two or more artists where the artist(s) engage another artist(s) to complete a print.

'Formal' and *'informal'* instructional mentorships and collaborations are defined as follows:

Formal instructional mentorships and collaborations are defined as:

1. An instructional or collaborative arrangement that has been organized by the office and falls under Malaspina's programming and fee schedules.

OR

2. An instructional or collaborative arrangement that has not been organized by the office and does not fall under Malaspina's fee schedules, but where the terms of the relationship are clear and have been communicated to the office for approval.

Approval is conditional upon the following considerations:

1. The arrangement must not subvert Malaspina's programming.
2. The arrangement must not violate BC's employment standards act or fall under the definition of an 'unpaid internship'.
3. The goals of the arrangement must be in line with Malaspina's purposes and mandate.

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Formal instructional mentorships and collaborations must be discussed with and approved by the Executive Director in advance. Malaspina reserves the right to not approve arrangements that subvert its own programming. Exceptions are occasionally given whereby external third-parties and professional development funding is provided.

Informal instructional mentorships or collaborations are defined as:

1. A casual, short term instructional or collaborative arrangement where no fee is exchanged. 'Short term' is generally defined as an hour or less.

OR

2. An arrangement where two or more artists work together on prints that are the artistic property of all involved artists equally.

Informal mentorships and collaborations do not need to seek approval; however, all artists involved must pay studio access fees and must complete a studio orientation to prove they can work independently.

Formal printmaking programming offered by Malaspina

Malaspina Printmakers offers formal printmaking programming for third parties in the form of Instructional Mentorships, Collaborative Printmaking Artist Residencies, and Workshops. This programming goes through the office.

Instructional Mentorship and Collaborative Printmaking Artist Residency programming

The **Instructional Mentorship** program is designed to pair a student or artist with an experienced print artist for the primary purpose of learning printmaking techniques. This can range from short refreshers on equipment, to learning an entire process, to troubleshooting a specific technique.

The **Collaborative Printmaking Artist Residency** program is designed to pair an established professional artist with an experienced print artist for the primary purpose of completing a pre-determined print project. This can range from traditional editioning to experimental printmaking.

In both cases the parameters of the mentorship or collaboration are discussed with the Executive Director before pairing the third party with a suitable print artist. Timeline, labour, and material costs vary depending on the project specifics. The print artist is responsible for creating a project estimate and timeline.

Fees

- Third parties are billed hourly at \$60 per hour, where the print artist receives 2/3 (\$40) and the office receives 1/3 (\$20). Materials are billed to the third party at cost.
- Estimates will change if the project specifications change. The third party will be notified immediately of any potential changes.
- Due to the unpredictable nature of custom work, project costs may occasionally exceed estimated costs. If the project specifications have not changed the final invoice will not exceed 15% of the original estimate.

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- The Executive Director is responsible for all communications with the third party regarding estimates, invoicing, and billing.

Workshop programming

The workshop program is designed to offer novice or intermediate print artists and print enthusiasts access to training in print processes and equipment use. The Executive Director schedules workshop times at least 4 months in advance based on instructor availability and provides potential students the opportunity to enroll. A workshop requires two students to run, if only one student is enrolled the workshop will become an Instructional Mentorship with reduced hours.

All class materials are included in the student fees.

H: Studio bullying and harassment policy statement

1. Studio conduct

Bullying and harassment is not acceptable or tolerated in this studio. Everyone will be treated in a fair and respectful manner.

Malaspina relies on individuals to observe professional standards that emphasize personal and professional integrity. Treating others with respect and consideration creates the foundation for a healthy and productive environment. We all benefit by working as a team and making every effort to create a collaborative community.

An individual who believes that they have been treated disrespectfully or inappropriately should discuss the matter with the person involved. If that is not possible, or where that does not result in a resolution, they should report the matter to the Executive Director for follow through.

2. Bullying and harassment

- (a) includes any inappropriate conduct or comment by a person towards a studio user that the person knew or reasonably ought to have known would cause that person to be humiliated or intimidated, but
- (b) excludes any reasonable action taken by the Executive Director relating to the use of the equipment or space.

Examples of conduct or comments that might constitute bullying and harassment include verbal or physical aggression or insults, calling someone derogatory names, harmful hazing or initiation practices, vandalizing personal belongings, and spreading malicious rumours.

Malaspina does not subscribe to a hierarchy that rewards or attributes power to an individual based on the amount of time they have been associated with the organization.

Malaspina will not tolerate the making of unwanted sexual advances to any individual, including unwelcome physical, verbal, or visual behaviour that is sexual in nature, or the making of remarks or jokes known to be offensive to any employee because of his or her sex, age, race, national origin, religion, physical handicap, or sexual orientation.

3. Studio users must:

- not engage in the bullying and harassment of other studio users
- report if bullying and harassment is observed or experienced
- apply and comply with Malaspina's policies and procedures on bullying and harassment Malaspina

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4. Application

This policy statement applies to all studio users, including access users, volunteers, instructors, mentors, mentees, students, staff, members, and resident artists. It applies to interpersonal and electronic communications, such as email.

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