



PRINT WORKSHOP USER GUIDE

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www.inkmasters.com.au

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1. INTRODUCTION

1.1 Who we are

Inkmasters Cairns Inc. is a membership-based, not-for-profit arts organization, established in 2011. Inkmasters has been instrumental in making Cairns one of the most exciting regions for printmaking in Australia. We have a program of events throughout the year including international, national and local exhibitions which promote the work and careers of regional artists, as well as skills-development workshops and community engagement activities.

#55 ArtSpace – the overarching name for the facility – provides access for individual artists and community organisations for art-making, meetings, seminars and other events and activities.

Inkmasters Print Workshop (IPW), which is located in #55 ArtSpace, is suitable for printmaking workshops, master classes, individual artist access and other print related events and activities. There is ample capacity for printing with 7 presses and associated equipment: etching, lithographic and a book press.

Inkmasters aims to provide flexible access and opportunities for printmakers, within the capacity of our volunteer workshop overseers. With an expanding number of artists with printmaking expertise, we will be able to expand the range of skills development and other opportunities available for young and emerging artists to experienced professionals.

Inkmasters aims to provide quality facilities within a friendly, cooperative, affordable, educative, inclusive, safe and non-discriminatory Print Workshop. We recognize that a sharing community will benefit us all.

The #55 ArtSpace /Inkmasters Print Workshop is leased from Cairns Regional Council, which also provides some assistance with maintenance and repairs, but some maintenance and all outgoings – including utilities and insurance – are the responsibility of Inkmasters Cairns.

1.2 Committee of Management

The annually-elected Committee of Management consists of volunteers. The aim of the Committee (which oversees the operations of the Print Workshop) is to promote, sustain, and advance fine art printmaking as a contemporary visual art form, both to the local, national and international arts communities and to the wider public.

2. GENERAL INFORMATION

2.1 Conditions for Access

Inkmasters Cairns welcomes all printmakers (and those new to printmaking) as financial members. Membership and Print Workshop access fees are published on our website:

www.inkmasterscairns.com.au

IPW access printmaking is available for individual members as follows:

- Unsupervised access for professional printmakers who can show prior qualifications, training or experience, and are competent to proceed on their own.

or

- Supervised access for those members who have attended a minimum of two (2) mandatory 3-hour Induction Classes with a professional printmaker who will assess competencies in press use, tools and materials handling, OH&S and housekeeping.

New Members, once qualified, may print *only* in print media/processes covered by their Induction Classes or assessed by their tutor in specific media-focused classes.

Induction Classes and Supervised Access sessions are essential for orientation, competency assessment, education in OH&S procedures and IPW rules. This ensures all members are aware, qualified, responsible and competent to print independently. Once a new member has completed their 2 Induction Classes, an assessment sheet is submitted to the Committee of Management.

The Inkmasters Cairns Committee of Management might require members to undergo periodic paid refresher sessions at its discretion.

Safety lapses or failure to adhere to procedures could result in a member being required to undertake extra mandatory refresher sessions.

Once Induction Classes are successfully completed, paid up Members are free to book their Supervised Access sessions as required. All sessions must be paid for at the time of booking online via the website. Also sign in and out in the Diary in the Print Workshop.

2.2 Print Workshop & Press Bookings

To book and pay to use the Inkmasters Print Workshop or book a workshop go to our website: www.inkmasterscairns.com.au

At present, it is not necessary to book an individual press at your time of booking as there are several etching presses of different sizes available (Ref: Equipment & Materials Section). Please negotiate with any other people using the facility at the same time regarding who

will use which press and adjacent inking area. With an increased number of bookings, this arrangement might need to be modified.

Other uses of the facility (for meetings or activities by other arts organisations or groups) will be advised. The Print Workshop might not be available for access printmaking bookings at these times. When Artists in Residence are present, it might be possible for some areas and presses to be used for access printing, but not others. This also will be advised.

2.3 Waiver Agreement

Before any student or approved access user is permitted to use the print workshop, he or she must first sign a liability waiver provided herein as Appendix A.

2.4 Parking

Parking at the front of the Print Workshop is free to members while using the facility. Members should be aware of other parked cars and pedestrian access. Do not leave valuables in your car, or leave your car unlocked.

2.5 Security

After dark, do not remain in the Print Workshop alone - there must always be at least **two** people in the Print Workshop, with at least one charged mobile phone.

If you are in the Print Workshop with only two people, consider locking the front external doors from the inside (the back door can be open if the 'cage' door is closed, as the cage door is self-locking).

The double glass doors at the front have bolts at the top and bottom; please ensure these are bolted before you leave. Close and lock the back glass door and use the key to lock the single front door upon exit.

2.6 Equipment

Inkmasters Print Workshop has the following equipment:

Presses

There are 5 etching presses, which are used for all intaglio, relief, monotype, photopolymer litho and mokulito printing along with one liho & book press:

1. Mitomel Etching Press "Djumbunji" Bed 203x180cm
2. Mitomel Etching Press "Stardust" Bed 69x120
3. Mitomel Etching Press "Steve" Bed 58 x 109
4. Mitomel Etching Press "Annabel" Bed 80x140cm
5. Mitomel Etching Press "Lucas" Portable Bed 30.4x76.2 cm

6. Takach Garfield lithographic press
7. 1 x Book press

Other Equipment

1. 1 x Screen Printing Vacuum Table
2. 1 x Screen Printing Carousel
3. 1 x Hot Plate
4. 1 x Light Exposure Table

3. PRINT WORKSHOP RULES AND PROCEDURES

3.1 Induction

Unsupervised Print Workshop use is available only to members who are experienced or professional printmakers.

Supervised Access is available to members who have completed a minimum of two x 3 hour Induction Classes.

This will include:

1. Print Workshop Health and Safety
2. Print Workshop Orientation & Rules
3. Basic Equipment Handling & associated hazards

Inductions are arranged by contacting the Committee Management via email inkmasters.cairns@hotmail.com

Supplementary student inductions will be delivered at the beginning of each workshop by the workshop Instructor.

3.2 General Workshop Rules

1. Members must be flexible, tolerant and co-operative when working in the space.
2. No smoking is permitted in or near the workshop.
3. Members/users must wear sturdy closed toe footwear. Long hair is to be tied back or covered for safety. Thongs or sandals are not permitted. Bring your own appropriate gloves and apron. Protective eyewear is required for some procedures
4. Students and members must receive appropriate instruction in the use of any equipment prior to use by a qualified instructor.
5. Members/users must receive appropriate instruction from a qualified instructor prior to using all materials (inks, solvents, acids etc.).
6. Do not leave the building unattended and unlocked.
7. Music is permitted, but members must reach agreement on volume and choice. A tolerant & flexible approach is expected.
8. It is imperative that every member/user cleans their workshop area and equipment after use.
9. Report any missing or malfunctioning equipment or supplies immediately. Do not attempt to repair or alter equipment yourself.

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10. Aisles and exit routes must not be obstructed in any way, (no equipment, chairs, personal materials or trash permitted in exit area). Exit doors, shall not be locked, bolted or obstructed in any way to block egress during operating hours.
11. Wash coffee mugs and dishes and replace on shelves after use. Wipe down benches and ensure the kitchen is tidy and free of crumbs and food scraps.
12. Empty the kitchen rubbish bin at the end of each day into the wheelie bins outside.
13. Please inform the Committee of Management via email regarding incidents or accidents, security issues or breaches of procedure. There is also an Accident/Incident Report Form in the back of the Diary which must be filled in and either left in the *front* of the Diary or scanned and forwarded to our email address: inkmasters.cairns@hotmail.com

3.3 Emergency & Fire Procedures

In the event of an emergency:

- CALL: Fire, Police or Ambulance on **000** or **112**
Note: There is no phone in the Print Workshop; for your personal security, make sure you have a charged phone with you.

In the event of a fire: sound the alarm/ horn, contain or fight the fire only if possible and practical to do so, evacuate yourself and others from the building.

Evacuation instructions are displayed on the wall near the front double glass doors and on the wall next the rear glass door. Ensure you are familiar with them.

The workshop has the following 3 types of fire extinguishers mounted on the wall in Print Room 1 (the centre space):

- 1 x Water
- 1 x Foam
- 1 x Dry Powder

Type Extinguisher	Fire						Comments
	CLASS A Combustible materials (e.g. paper & wood)	CLASS B Flammable liquids (e.g. paint & petrol)	CLASS C Flammable gases (e.g. butane and methane)	CLASS D Flammable metals (e.g. lithium & potassium)	Electrical Electrical equipment (e.g. computers & generators)	CLASS F Deep fat fryers (e.g. chip pans)	
Water	✓	✗	✗	✗	✗	✗	Do not use on liquid or electric fires
Foam	✓	✓	✗	✗	✗	✗	Not suited to domestic use
Dry Powder	✓	✓	✓	✓	✓	✗	Can be used safely up to 1000 volts

Fire Prevention

1. Be aware of ignition sources: open flames, heating elements, spark gaps (motors, light switches, friction, static, etc.)
2. Do not use flammable liquids in the presence of ignition sources, and vice versa.
3. Flammable liquids give off vapours which may burn or explode. Be sure they are properly stored and labelled. Do not store flammables in direct sunlight. Report spills immediately.
4. Good housekeeping is a key element in fire prevention, and proper standards must be enforced at the print workshop.

3.4 First Aid

A First Aid Kit is located on the wall in the kitchen.

3.5 Materials

Members should provide their own inks. We aim to be a safe (low-toxicity) print workshop, and therefore encourage members to use water-wash-up inks such as Charbonnell Aqua Wash, Akua or similar. These can be purchased from your preferred supplier.

The Safety Data Sheets (SDS) for Printmaking are located in the SDS folder at the front reception desk.

Labelling

1. Workshop users should read all labels carefully before using any material for the first time.
2. Warnings and precautions, when available, should be adhered to strictly.
3. If a label is non-specific, confusing, or absent do not use.
4. All print makers should become familiar with the hazardous materials common to their form of print making and watch for these substances when reading labels.

Introduction of New Materials

1. All new chemicals introduced into the workshop must be reported immediately via email to the Committee of Management for approval.
2. The Safety Data Sheet (SDS) for the new chemical is to be added to the SDS folder located at the front reception desk.

Storage of Materials

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1. All hazardous materials must be stored in containers that are labelled clearly with all contents listed. **Note: Under no circumstances will food or drink containers be used to contain any chemicals.**
2. Containers should be tightly covered when not in use.
3. All flammable and combustible liquids must be stored in the yellow hazardous substance cabinet when not in use. At the completion of a workshop all flammables and combustibles **must be** returned to flammable cabinet. Lockers or open shelves are not acceptable storage for flammable or combustible liquids. NO EXCEPTIONS!
4. All acids and etchants must be stored in the yellow hazardous substance cabinet when not in use.

Handling, Use, Disposal of Materials

1. All members/users must be given detailed instructions on the handling, use, and disposal of all materials that pose potential health hazards.
2. Put used rags in the used-rags bins provided, and at the end of the day make sure that they are emptied into the bin outside. **No solvent-soaked rags to be left in the workshop overnight.**

Note: The eye wash station and spill kit are located in the wet room

3.6 Housekeeping

1. The Flammables Cabinet must be kept neat and clean at all times. If there is an odour in the cabinet, something is leaking. Any spills, even a small one must be handled immediately. All containers which are to be stored in the cabinet must be clean and dry on the outside in addition to being tightly sealed and properly labelled. Nothing is ever to be placed in front of the door to the cabinet. Nothing should be placed on top of the cabinet. Nothing is to be stacked around or against the cabinet. The door to the cabinet must be closed at all times except when a person is putting back or removing containers.
2. All solvent soaked rags, paper towels, etc., must be disposed of in a Red Waste disposal bin located in Print Room 3. Note that the bin must be maintained in good working order with a tight fitting cover. Any openings in the seal between the cover and the bin will allow the solvent inside to evaporate into the room.
3. Any chemical spills must be cleaned up immediately, but only if you have been properly trained and that all appropriate materials to clean the spill are available.
4. It is imperative that every member/user cleans their workshop area and equipment after use.

5. All chemicals, whether flammable, toxic or not, must be stored neatly in designated areas.

3.7 Etching

Use of Solvents

- Cleaning of all etching grounds, aquatints, and substances requiring solvents such as turps must occur in ventilated clean up area at the rear of the workshop
- Wear gloves when using solvents to limit contact with skin.
- Use volatile solvents like denatured alcohol sparingly.
- First clean up ink on slabs with a scraper before using oil, followed lastly by solvent.
- Scrape excess ink into the residual container.
- Dispose of rags in the Red Waste disposal bin located in Print Room 3.
- Tarlatan and in-process rags are stored in specific containers.
- No open solvent containers.

Etching/ Wet Room

- Wear eye protection when observing and handling plates in etchant during the etching process.
- Wear gloves when inserting and removing plate from the bath.
- Clean up any etchant spillage immediately (Personal Protective Equipment is provided for this purpose, located under the fume cupboard).
- If acid or etchant comes in contacts with an eye, there is an eye wash station in the acid etching/ wet room. Run the water for 30 seconds to flush the unit, hold eye open, and wash eye for fifteen minutes. Any eye injury should be examined by a doctor.

Note: *The eye wash station and spill kit are located in the wet room*

3.8 Lithography

Use of Acid or Etchant

- Handle the acid drip bottle with care. Do not remove it from the designated area.
- Wear goggles for protection, and wash hands after handling bottle.
- If acid comes in contacts with an eye, there is an eye wash station in the acid etching/ wet room. Run the water for 30 seconds to flush the unit, hold eye open, and wash eye for fifteen minutes. Any eye injury should be examined by a doctor.

Use of Solvents

- Wear gloves when using solvents to limit contact with skin.
- Use volatile solvents like turpentine.
- First clean up ink on slabs with scraper, then vegetable oil, before degreasing with diluted vinegar, citrus solvent or small amounts of mineral turpentine.
- Scrape excess ink into residual container.
- Dispose of rags in the used rag container and empty at the end of the day.

Handling of Litho Stones

- To avoid injury, use the proper manual handling techniques demonstrated by the instructor when moving and carrying lithography stones.
- Further information on the handling of stones, set-up, printing and clean-up are provided in this document on the use of the Takach Garfield lithographic press.

NOTE: *The eye wash station and spill kit are located in the wet room*

3.9 Screen Printing

Many of the materials in Screen Printing are low-toxicity because they are water-based. However, members/users are advised of potentially hazardous situations, and are directed to take the following precautions:

- Protective gloves are to be worn when handling photo-sensitive emulsion, emulsion sensitizer, and emulsion remover.

If the use of a solvent such as denatured alcohol, lacquer thinner, or paint thinner is required in screen cleaning or some other process, the material is to be used in the ventilated Clean-up area, and protective gloves used.

NOTE: *The eye wash station and spill kit are located in the wet room*

3.10 Etching Presses

Cautions

- Wear closed in footwear (steel capped boots are recommended).
- Ensure long hair is tied up, and loose clothing is confined or removed.
- Keep hands and fingers away from moving parts and pinch points.

- Only the operator may stand near the press during use. All other persons are to stand clear.
- Only operators trained in the safe operation of the press are allowed to use it.

Description and Uses

The etching presses are used to make intaglio and relief prints from metal plates, lino blocks, woodcuts or Plexiglas / Lexan plates and polyester lithographic plates. These presses apply pressure to the printing media and paper with a balanced and heavy roller.

Procedure

Note: only individuals that have received the proper instruction are allowed to use these presses. Please refer to the training demonstrations for specifics about materials and settings.

The presses and the surrounding areas should be inspected before use to ensure that all parts are in working order and that the area is tidy and free of all other hazards and that there is nothing on the press bed that should not be.

Setting Up

1. Set / check the printing pressure. Increase pressure on both sides simultaneously to ensure it is even at all times and remember to push the knobs inwards to avoid bumping into them. Please note that the maximum pressure is not necessary, only increase the pressure as the job requires.
2. Soften tarlatan, prepare ink, soak paper and have gloves accessible
3. Place registration sheet on press bed.
4. Align plate face up to registration.
5. Blot printing paper, and place on top of plate and registration sheet.
6. Cover with clean newsprint or tissue and pull blankets over with clean hands or cotton gloves.

Printing

1. To crank through press, turn the wheel handle (take care not to over crank the press handles as the press beds can be ejected from the press due to carelessness). *Never* force a press if it doesn't feel right.
2. Pull blankets over the roller with clean hands or cotton gloves, lift newsprint/tissue, carry print to drying boards or place on the drying rack.

Shut Down

1. After work is complete clean press bed.

2. Scrape excess ink off glass slabs and clean all rollers. Use vegetable oil and vinegar for oil-based inks and soap and water for water wash-up inks
3. Clean rubber rollers according to proper instructions.
4. Loosen pressure on press evenly on both sides to avoid dinting blankets.
5. Ensure area and equipment are ready for next use.

Further Considerations

- Ask other people to move away from the press while it is in use.
- It is important that the bed of the press is not misaligned with the tracks of the press.
- Maximum pressure is not necessary. Increase pressure as the print job requires.
- Never operate the press if there is someone standing behind it.
- Ensure that the area around the press is clear of other items or hazards. Trip hazards are particularly dangerous when using this piece of equipment.
- Make certain that nothing is placed on the press bed besides your material before print making.
- If the press is not operating correctly stop work and notify Inkmasters. Do not attempt to operate again. Only designated technicians are trained and permitted to perform maintenance on the press.

Hazards

Presses exert powerful forces to transfer inks from the printing surface on to sheets of paper. This presents severe dangers of crushing and severing extremities in moving parts and pinch points. Always keep hands away from moving parts like springs, bearings, gears, or rollers when feeding work through the press or adjusting any pressures.

When the bed is moved by hand, the weight of the bed can increase its momentum making it difficult to stop. Always move the press bed in a controlled and continuous motion to avoid injury and/ or property damage. Never move the press bed if another person is standing behind the press.

3.11 Takach Garfield Lithography Press

Cautions

- Wear thick-soled shoes that completely cover the top of the foot (non-slip work shoes are recommended).

- Ensure that long hair is tied up, and loose clothing is confined or removed.
- Keep hands and fingers away from moving parts and pinch points.
- Only the operator may stand near the press during use. All other persons are to stand clear.
- Only operators trained in the safe operation of the press are allowed to use it.

Description and Uses

The lithography press is used to make prints from either a flat limestone, metal plate or polyester sheet. This press primarily differs from other presses in that it applies pressure to the printing media and paper with a scraper bar over a greased plastic sheet (tympan).

Procedure

Note: only those individuals that have received proper instruction are permitted to use the press. Please refer to training demonstrations for specifics about materials and settings. The press and its surrounding area should be inspected before use to ensure that all parts are in working order and that the area is tidy and free of all other hazards.

Setting Up

1. Establish where your clean paper will be placed and whether it must be moistened and covered, preferably with fewest steps from the press and away from the path of other studio users.
2. Mix appropriate amount of ink on palette, away from the handles of the roller to avoid knuckles from making contact with the ink.
3. Using a rubber roller for coloured ink, or leather roller for non-drying black, roll out appropriate amount of lithographic ink on palette. Place roller in roller-cradle and brayers on their feet when not in use.
4. Position stone or plate in the centre the press bed, allowing plenty of movement for the roller handle to pass comfortably between the stone/plate and the scraper bar.
5. Select a tympan at least 100mm larger than the plate on all sides. Apply enough grease to tympan and scraper bar with round-edged scraper. This allows easy travel of the scraper over the tympan.
6. Disengage the star-shaped gear drive knob located on the drive handle - pull and twist clockwise or anti-clockwise so the pin is out of alignment with the vertical slot on top as shown in *Figure 1.1*. To unlock the bed, pull horizontal bar on the handle at the end of the press bed to the left as shown in *Figure 1.2*. Move press bed forward carefully until the stone/plate is directly under the scraper bar and pressure handle.



Figure 1.1



Figure 1.2

7. Bring down the pressure handle and rotate the hand wheel to lower the scraper bar and do so until it reaches the stone/plate, which is covered by paper and tympan. Tighten the pressure wheel another quarter turn.

8. Release the pressure handle by standing in front of the handle and pushing it upward using both hands. *Note: Light pressure is required. You can increase/decrease pressure slightly by adding or subtracting sheets of packing paper.*
9. Mark on the outer edge of the press bed with masking tape and a marker pen the starting point where you will bring the pressure handle down, at least 20mm from the leading edge of the stone, then mark the point at which you will lift pressure off, at least 20mm inside the tail end of the stone/plate. *Note: Placing start and stop marks will help with consistency of printing and will remove guesswork from when to start and stop while cranking the press bed.*
10. Raise the pressure handle and disengage gears before pulling the press bed back to locking position.

Printing

1. Ink plates on glass on bench tops. Stones are usually inked on the press bed.
2. After inking, place printing paper and backing sheets (three sheets of thin MG litho) on stone/plate, then place the tympan sheet on top, grease side up, and apply a *thin* layer of grease, no more than a small spoonful, using the round-edge metal spatula provided on the press magnet.
3. After inking, release the bed from locked position by sliding the spring-loaded handle at the far end of the bed. Move the bed forward using the drive handle until it reaches the first marker, with the stone/plate directly under the scraper bar. Pull pressure handle down.
4. Turn the handle of the gearbox clockwise to crank the bed of the press through to the 2nd marker, before the tail end of the stone/plate. Thrust with the legs and not the back muscles. Release pressure handle.
5. The bed can be rolled back to locked position using the handle with the gears engaged *or* pulled back when de-clutched: pull out and turn the star-shaped release knob until the pin is out of alignment with the vertical slot on top, allowing the gears to spin freely, independent of the handle. *Note: this is to ensure that the crank handle does not spin at high speed, with the potential to cause serious injury.*
6. Lift tympan and rest vertically with greased side facing away from stone/plate and paper.
7. Move packing paper to clean, pre-designated spot and lift printing paper from the stone/plate with clean hands.

Shut Down

1. After work is complete, clean any gum spots with water. Any grease spots on the top and bottom of the bed and roller should be cleaned with cleaning solution and left to dry thoroughly. *Note: Stone Breakage is common when surfaces are not kept clean*

and tiny objects stick to the bottom of stones when moved from surface to surface. Plates might also be permanently dented by similar carelessness.

2. Remove masking tape from bed of press.
3. Wearing nitrile gloves, scrape excess ink off palette, apply vegetable oil to palette and knives and wipe with dirty rags to progressively dry, clean rags. Degrease with citrus solvent, diluted vinegar or small amounts of mineral turpentine with fresh clean rag.
4. Clean rollers (rubber rollers only) and brayers with vegetable oil then degrease with citrus solvent, diluted vinegar or small amounts of mineral turpentine with fresh clean rags. Return roller to roller-cradle and rest brayers on their feet.
5. Empty dirtied water in the designated area behind studio, not down the sink. Clean bowls, sponges and buckets; they should be properly cleaned, rinsed and left to dry and stored away.
6. Return all equipment to its place.

Hazards and Further Considerations

Ask other workers to move away from the press while in use. Never operate the press if there is anyone standing behind it.

Ensure that the area around press is clear of other items or hazards. Trip hazards are particularly dangerous when using this piece of equipment. Slipping can also occur when excessive gum water is not sponged from the bed and allowed to drip to the floor, or if excessive tympan grease is not cleaned up.

Make certain that nothing is placed on the press bed besides your plate, paper and tympan before making a print.

Stones should be perfectly flat, but due to uneven grinding can be wedge-shaped, causing fluctuation in pressure while winding through the press. Avoid stone breakage by testing with light pressure and slowly increasing. Maximum pressure is not necessary. Increase pressure as the print job requires.

Movement of Stones: Handling heavy stones must not be done without the aid of a trained technician. Carefully plan each move before executing. Back and shoulder muscle strain can result from lifting heavy stones.

Round and file the corners of metal plates to avoid abrasions and torn clothing.

Keep chemicals and solvents well away from press and roll-up areas to prevent accidental high-speed contact with roller handles.



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Ergonomic considerations: limit movement from inking area to press to paper handling area while editioning to avoid unnecessary traffic and to avoid exhaustion through excessive body movements over extended periods.

Notify your tutor, technician or the InkMasters Committee immediately if the press is not operating correctly. Do not attempt to operate again until corrective action has been taken and documented. Only technicians are trained and are permitted to perform maintenance on the press.

Note: Presses exert powerful forces to transfer ink from the printing surface to sheets of paper. This presents hazards of severe crushing and severing extremities in moving parts and at pinch points. Always keep hands away from moving parts like springs, bearings, gears, or rollers when feeding work through the press or adjusting pressure.

When the bed is moved by hand, the weight of the bed can increase its momentum, making it difficult to stop. Always move the press bed in a controlled and continuous motion to avoid injury and/or property damage. Never move the press bed if another worker is standing behind the press.

When moving the press bed, ensure that the clutch has been disengaged. Failure to comply will cause the crank handle to turn uncontrollably at high speed, with an increased potential of injury to anyone standing near it.

APPENDIX A: Waiver Form



WAIVER AGREEMENT

FOR ALL INKMASTERS PRINT WORKSHOP USERS:

There is an element of risk inherent in participating in the printing making processes, handling materials and operating machinery. Inkmasters takes every precaution to ensure the safety of our Print Workshop users. Being an equipment-intensive workshop, it is important for users to understand that this equipment can be dangerous if used improperly and/or without instructor supervision. The following general waiver must be signed in order to participate in any Inkmasters program at Inkmasters or to use the facilities as an independent user.

In consideration of my participation in Inkmasters programs and/or use of the facilities as an independent user, I hereby discharge and forever hold harmless Inkmasters, its Directors, instructors and volunteers, and all agencies whose property and personnel are used as part of Inkmasters programs and any sponsoring, co-sponsoring or funding agency(ies) or individual(s) for responsibility for any injury, illness, death, damage, loss, accident, delay or irregularity which may be occasioned for any reason whatsoever during the course of my participation. I certify that I am physically able to participate in all the activities for which I am enrolled. We assume no responsibility for losses or additional expenses due to influences beyond our control.

I also give my permission for Inkmasters to use without limitation or obligation: photographs, film footage, tape or video recordings which may include my image or voice.

_____	_____	/ /
Student Name	Signature	Date

_____	_____	/ /
Parent/Guardian Name	Signature	Date

**Parental/guardian consent is required for all participatn under the age of 18.*