

# OTG Wall and Floor License to Display Procedures

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## **PROCESS TO BECOME A DISPLAY ARTIST**

To qualify and continue as an Off Track Gallery (OTG) Wall and Floor Licensee-Artist, a number of steps must be fulfilled, as follows:

- 1. MEMBERSHIP:** San Dieguito Art Guild (SDAG) Membership in good standing is required.
- 2. MONTHLY SHOW PARTICIPATION:** Artist must enter their own art in the medium chosen for exhibition in the OTG Monthly Show a minimum of three times, in order to be juried for the wall/floor. The Monthly Show Calendar and Entry Process are available on our website.
- 3. JURYING:** Member’s art medium(s) must be approved for exhibition in the Off Track Gallery by the SDAG Jury Committee.
- 4. WAITING LIST:** Once juried in, the member is placed on the Floor or Wall waiting list.
- 5. CONTRACT & FEES:** When a space is available, the member completes the OTG Wall and Floor License to Display Contract and pays their deposit and fees via the “Member Payments” page of our website. The Licensee-Artist must be an active member of SDAG and have paid the required licensing fees before the rotation start date. If fees are not received before rotation, the Gallery Committee may remove the Licensee-Artist’s art from the Gallery. Extenuating

circumstances will be considered. If the Licensee-Artist's art is removed, the Licensee-Artist may go back on the waiting list and their deposit will be held. If the Licensee-Artist decides not to go back on the waiting list, the deposit is forfeited to SDAG.

6. **INSTALLATION:** Member installs their exhibit in the approved medium at the assigned rotation according to the contract and these procedures.
7. **TRAINING & STAFFING:** Member goes through training to staff the gallery and then fulfills the staffing and job requirements.
8. **CONTINUATION:** Member continues to pay their fees at the beginning of each rotation and rotates their art on schedule according to the contract.
9. **NOTICE OF TERMINATION:** When a Licensee-Artist decides to terminate their License to Display Contract, they are required to provide 60 days' notice to receive their deposit back. If a Licensee-Artist is found to be in such noncompliance of our procedures and contracts, their art may be removed from the gallery display by the OTG Gallery Committee.

## CONTRACTS, FEES AND JOB OBLIGATION

Fees and job obligations are defined in the "OTG Wall and Floor License to Display Contract," which is incorporated into these procedures along with the "Membership Agreement Terms and Conditions" and in the above PROCESS TO BECOME A DISPLAY ARTIST, item number 5. All documentation and Procedures are subject to change per San Dieguito Art Guild (SDAG) Board approval. Changes are posted on our website and an attempt will be made to notify members via email when changes are made. It is the responsibility of each member to stay up to date with these changes.

## ACCEPTABILITY OF ART WITHIN THE OFF TRACK GALLERY

All Art must meet a number of requirements to be shown in the Off Track Gallery.

1. Licensee-Artists may only show art that is within the medium(s) approved by the SDAG Jury Committee.
2. Artwork must be prepared and displayed as set forth in these procedures, the OTG Wall and Floor License to Display Contract, and the SDAG Membership Agreement. Artists are responsible for making sure their display space does not appear crowded; allow space for the eye to rest. **Wall artists need to adhere to the 2" minimum spacing between each work.**
3. All artwork must be an **original** creation by member artist. Artwork must not be directly copied from an existing painting or commercial piece. Art created as part of a classroom project or step-by-step instruction (online or in person) or that was partially designed by an instructor is prohibited.
4. Art that is perceived as not suitable for all ages or not suitable for the OTG is subject to rejection by the Gallery Committee or the Wall or Floor Chair.
5. Art may be rejected from display in the OTG if the subject matter is considered by the Gallery Committee to be highly controversial and detrimental to business.
6. **All Artwork must be professionally presented.** Shoddy workmanship, cracked or chipped items, sloppy / distressed / chipped framing or frayed hanging wire are not acceptable and will be rejected / removed. Broken or chipped framing glass or other sharp edges are not acceptable. Be sure to read the Wall or Floor Display Artist Guidelines below for more specifics.

## BASIC GALLERY RULES

1. Gallery minimum price is \$30 for both Wall and Floor items, with the exception of greeting cards, holiday ornaments and shrink wrapped art.
2. **NO** greeting cards or unframed flexible prints are allowed on Wall or Floor displays. Holiday ornaments are allowed on Floor displays only, not on Wall displays.
3. Under no circumstances are Licensee-Artists to remove any other artist's items without prior approval from the specific individual Artist, Floor/Wall Chair or Gallery Manager. The only exception is during specified Rotation Periods.
4. **NO** ink or pencil marks on the gallery display surfaces, especially the carpeted walls.
5. **NO** use of screws into the carpeted wall.
6. Licensee-Artists are provided with a nametag for their gallery space. If the Licensee-Artist wants to provide their own name tag, they must get approval from the Gallery Committee prior to use.
7. Artists are not to use Gallery bubble wrap, tissue paper or other supplies for transporting their artwork to/from the Gallery; artists must bring their own supplies for protecting their artwork. Artists are also responsible for carrying away and properly disposing of any trash resulting from transporting their art (bubble wrap, tissue, frame corners, boxes, etc.); do not dispose of these items in the Gallery trash bins. Your packaging materials may not be stored at the gallery.

## ROTATION PROCESS

Licensee-Artist positions are rotated approximately every two months (six times a year). The rotation schedule is posted in advance on the Staffing Calendar and there is a link to it on the Members Only page of the SDAG website. Rotation cycles are:

**JAN/FEB    MAR/APR    MAY/JUN    JUL/AUG    SEP/OCT    NOV/DEC**

1. **TIMING:**
  - a. **Floor** rotations occur on Monday and Tuesday of the first full week of the month.
  - b. **Wall** rotations occur on Wednesday and Thursday of the first full week of the month.
  - c. If there is a Monday holiday that falls on that week, then rotation is the second week.
  - d. Rotation takes place either before or after Gallery hours (Before 10am or after 6pm on the designated days) to minimize disruption during Gallery open hours and to avoid disturbing other tenants.
2. **Wall Artists** work with the Wall Chair to sign up in advance of the Rotation date to secure a time slot to move/set up a new art display for the next 2 month period. Wall Artists must sign up for a rotation time slot in advance to avoid overcrowding during any particular time slot. Drop-ins are not allowed and will be turned away. **Floor Artists** do not have to sign up for a time slot.
3. To keep the Gallery interesting, for each 2 month rotation, Licensee-Artists should remove **a minimum** of 50% of their art from the gallery and replace it with either new or previously exhibited work that was not exhibited during the past two months.
4. If an artist is unable to rotate their work during the authorized dates/times, s/he will need to arrange for another artist to rotate their display. S/he will also need to notify the Chair of their

expected absence and the arrangements they have put in place. You may ask the Chair to rotate your display, but this is not their job; they may agree to help as a courtesy.

## GALLERY LABELS, TAGS & NAMEPLATES

In order to create a professional looking gallery, we have specific guidelines for both Wall and Floor Labels. Please review the guidelines in either the Wall or Floor Guidelines sections below.

## DISPLAY OF BUSINESS CARDS & BIOGRAPHIES

1. Business cards and one business card holder are allowed per rental space. Business cards and their holder should be close to the standard business card size of 3.5 x 2 inches. Cards may be larger if they are folded to the standard size.
2. **Wall:** The business card holder must be lightweight, plastic and attached to the wall with Velcro®. Care should be taken to avoid pulling the carpet from the wall, by holding it in place with a hand while gently easing the card holder away from the wall.
3. **Floor:** The business card holder must be suitable for the display and of a moderate size.
4. **Wall and Floor biographies** must be displayed in an acrylic holder no larger than 8 ½ x 11 and must have at least 1” of open wall space on all sides.

## STAFFING THE GALLERY

### 1. STAFFING REQUIREMENTS:

- a. Licensee-Artists are required to staff the Off Track Gallery in four-hour shifts (typically, 10am - 2pm and 2pm - 6pm), three times each rotation cycle. Each staffer must work one shift each month during the rotation cycle and a third shift during either month. The third shift may be waived if the Licensee-Artist has a qualifying job. Qualifying jobs must be signed up for through the Jobs Chair, two weeks before the upcoming rotation.
- b. Full Wall and Full Floor Tower Licensee-Artists may be required to staff an additional shift during rotations. They will be notified in advance when this is found to be necessary to fill our calendar shifts. This typically occurs over the summer months when the gallery hours may be extended.

### 2. STAFFER TRAINING:

- a. Licensee-Artists are required to attend training, in the form of an overlapping shift with an experienced staffer, before staffing on their own. A training date is assigned to new staffers. This training qualifies as a job for new staffers for their first staffing rotation period. New staffers should take an active role in learning the procedures by asking questions and participating hands-on. In addition to making sales and writing receipts, new staffers should learn how to open the gallery in the morning and close at night as well as how to greet customers. Special overlapping shifts are not switchable.
- b. Periodically, Staffers may be asked to attend retraining or to learn new procedures.

### 3. OFF TRACK GALLERY GUIDE: This book contains important Staffing and Safety Instructions for staffing the Off Track Gallery along with support sections and a Daily Staffer

Check List. Also available in PDF format.

#### 4. STAFFING CALENDARS:

- a. **ONLINE STAFFING CALENDAR:** Each Licensee-Artist receives a login and password to view the Staffing Calendar on our website. These calendars are provided for reference only. The on-line calendar might not be 100% up to date with the Gallery Staffing Calendar. The Calendar Chair is in charge of making changes to the On-line Staffing Calendar.
- b. **GALLERY STAFFING CALENDAR:** Staffing Calendars are in the Off Track Gallery at the front desk so that Licensee-Artists can note any switches or substitutes for existing shifts. The Gallery Staffing Calendars are updated on a rolling two month basis.
- c. **SCHEDULING:** The Calendar Chair emails all Staffers multiple months in advance asking Staffers to select their preferred staffing dates for particular months. Licensee-Artists must be signed up for all of their shifts at least two weeks before a rotation begins or they may be assigned shifts. After reconciliation, the updated Staffing Calendars are placed in the gallery so that Staffers can make switches, find or hire a qualified, substitute Staffer.
- d. **BYE:** A “Bye” means that a person does not have to work one specified shift. “Byes” are sometimes given out during reconciliation, preferably to those Staffers who have made significant extra contributions to the OTG operations. Staffers are notified by email if they receive a “Bye.”

#### 5. FINDING SOMEONE TO WORK YOUR SHIFT

It is your responsibility to cover your shift whether you have a schedule conflict or become sick and are unable to staff your shift; you must find a replacement staffer in either case. Do not call the Gallery Manager unless it is an emergency.

- a. **SWITCHING:** Staffers can check the SDAG website or Gallery Staffing Calendars and call other qualified Staffers to find someone who can switch shifts. Switches must be written in the hard copy Gallery Staffing Calendar, and the Calendar Chair should be notified to update the website calendar.
- b. **PAID STAFFER:** The online Staffing Calendar contains a “Find A Sub Staffer” button to access switching instructions and a list of qualified staffers that take payment for staffing someone else’s shift. In addition to this list, Staffers can pay any qualified Off Track Gallery Staffer to work their shift.

**Contact the Calendar Chair if you would like to be a Paid Staffer.**

## FLOOR ARTIST GUIDELINES

### 1. 3-D & JEWELRY CATEGORIES

Licensee-Artists are restricted to show only the medium(s) that were approved by the SDAG Jury Committee. Floor Artists may be juried in based on any of the mediums listed below:

- a. Glass: Fused, Lampwork, Blown, Assemblage
- b. FiberArt: Hand Braiding, Handweaving, Coiling, Gourds, Fabric, Crochet, Knitting, Kumihimo
- c. Jewelry:

- i. Bead Stringing/Assemblage, WovenBeads, Stitching, Knotting
- ii. WireWork: Weaving, Warping/Weft, Wrapping, Knitting, Chainmaille
- iii. MetalSmiths: Enameling, Forging, Hollow Forming, Casting, Stamping, Etching,
- iv. Chasing, Repousse, Electroforming, Cold/Connections, Reticulation, Fold Forming, Fusing, Metal Forming
- v. Other: Lapidary, Mosaic Design, Clay Design, Wood Design, Painted Locketts

## **2. FLOOR ARTIST DISPLAY GUIDELINES**

- a. Each Floor Licensee-Artist must display in a 3-D Cube, Jewelry Tower or Jewelry Shelf.
- b. Artists may only display the type/technique of items they were juried-in for and cannot expand without prior approval from the Jury Committee. Artwork in a different medium must be approved by the Jury Committee.
- c. 3D artists may display up to 5 pieces of jewelry. All jewelry must be juried in - either during the artist's initial 3D art jury or at a later date, if the artist chooses to add jewelry. When a 3D artist submission includes jewelry, the jewelry jury panel will include one 3D artist juror and 2 Jewelry Committee members. The Jewelry Jury Scorecard will be used as the criteria for jewelry submissions. The jewelry must be in the 3D artist's primary medium, otherwise it will be juried in solely by the Jewelry Committee.
- d. Price variation is encouraged in each Display. Gallery minimum pricing is \$30 for any item displayed in the Floor or Wall spaces.
- e. No items such as bookmarks or key rings are allowed in Floor Displays. Other functional items are unacceptable unless first approved by the Galley Committee. Please note that SDAG events outside of the gallery may have specific jury criteria and/or acceptability criteria.
- f. Wall Art cannot be the main body of artwork in any of the Floor display spaces.
- g. These guidelines apply only to Floor Display Artists, not Monthly Show Artists. Monthly Show Artists should comply with the Monthly Show Guidelines.
- h. All Displays will be monitored from time to time to ensure gallery standards are being maintained.

## **3. FLOOR ARTIST WORKMANSHIP & DESIGN GUIDELINES**

- a. All pieces must be created solely by the artist and not by hired labor, employees or other outside sources.
- b. Jurying preference will be given to artists who use the following guideline for usage of fabricated versus purchased components in their overall display presentation.
  - i. 60% represents artist's original work that is fabricated by using or changing the raw materials in an original and creative way.
  - ii. 40% may consist of purchased parts, such as findings, clasps, ear wires, stones, glass, crystals, pearls and shells, etc.
- c. All pieces submitted to the Jury Committee for evaluation must be in completed form on proper display stands - no prototypes. Each piece or technique must be presented in a finished / sellable form in order to evaluate workmanship.

- d. 3-D and Jewelry pieces will be evaluated based on aesthetics, technique, functional / decorative aspects, comfort, workmanship, fashion, creativity, uniqueness, presentation, originality and composition.
- e. Jewelry pieces are to be unique, handmade by the artist, reflecting good workmanship that brings out and complements the design and enhances the materials and components used.
- f. Created items for sale must hold together and function as reasonably expected, with a high standard of workmanship and quality materials.
- g. In order to promote a variety of techniques, jewelry entered into the jury process must be compatible with current gallery needs. New jewelry items must be different in style than current items juried and displayed by other artists in the gallery. Bead stringing is accepted, but capacity is limited.

#### 4. FLOOR ARTIST LABELS, TAGS & NAMEPLATES

- a. **JEWELRY AND SMALL ITEM TAGS:** Tags for jewelry and other small items may be handwritten on either stickers or tags with string that are provided by the gallery or purchased by the artist. The tag must contain the price of the art and the ART ID: Artist's Last Name.First Initial – (Artist's inventory number). EXAMPLE: Smith, J - #G32. Each tag should also include important information about the art such as the key materials used, metal type and type of metal used for ear wires.
- b. **LARGE FLOOR ART TAGS:** Tags for larger floor art are often custom made by each artist. We encourage all Floor Artists to print tags when possible. Tags must contain the price of the art and the ART ID: Artist's Last Name.First Initial – (Artist's inventory number) and should include important information about the artwork including key materials, whether the piece can be used with food or drink, dishwasher safe, etc. Perforated hanging tags may be used with large floor art.

## WALL ARTIST GUIDELINES

### 1. 2-D ART CATEGORIES

Accepted Mediums include Oil, Acrylic, Watercolor Painting, Mixed Media, Other Media, Digital Photography, Mosaics, 3D wall hangings and limited Giclees/Art Prints. Further definition below for 2-D Art Categories:

- a. Mixed Media should appear to be more than one medium combined, noted as a collage of mediums.
- b. Other Media: Pen/Ink, Pastel, Graphite, Woodblock, etc.
- c. Digital Art: Computer generated, manipulated, or design enhanced artwork that is printed.
- d. Photography: Includes all types of photographic printing, as well as photographic prints.
- e. Textiles: Are evaluated on the basis of original artistic content.

### 2. WALL ARTIST DISPLAY GUIDELINES:

- a. Licensee-Artists are restricted to show only those mediums that were approved by the SDAG Jury Committee.
- b. Paintings that are painted over printed images on canvases, boards, or prints, where the images were created by someone other than the artist are prohibited from display in the Off Track Gallery. This includes use of off-the-shelf preprinted canvases, paint-by-numbers, and embedded magazine images. One exception is a collage of images that are artistically

arranged and prepared as mixed media so that a new artistic meaning is perceived.

- c. All hanging Artwork must adhere to the SDAG Wall Hanging Procedures.
- d. Artists that license a half-wall are responsible for coordinating with their wall-mate prior to each rotation to determine who will take the upper or lower portion of the wall; it may either be a set or rotating arrangement.
- e. The visible sides of unframed standard or gallery-wrapped canvas must be painted. No bare canvas sides are accepted.
- f. A Wall Artist's display space cannot contain more than 50% Giclee prints.

### 3. WALL ART LABELS:

- a. Artists are responsible for preparing accurate and complete labels for their Wall Art. Each piece must be identified as either an Original or a Giclee/Print. The word "Print" must be used for "**photography**" and/or "**digital art**". An Artist must identify a Giclee/Print as a copy of an original medium. Misleading art tags/labels is unacceptable.
- b. All Wall items **must be clearly identified** with two labels. One label must be securely attached to the back of the artwork. The second label is displayed on the wall next to or below the artwork. Velcro® dots are available in the gallery office for attaching to the back of your labels so that they adhere to the carpeted wall.
- c. Labels must be printed on white business card sized paper (3.5"x2" or smaller) or cardstock; **no hand written wall labels** are allowed or business cards with a price sticker.
- d. Each label must contain the six pieces of information shown below. ***In addition, if a piece is inspired by artwork that is now in imminent domain, the artist must give homage to the original artist on the wall tag.***
  - TITLE OF ARTWORK
  - ORIGINAL or PRINT
  - ART MEDIUM
  - NAME OF ARTIST
  - PRICE OF THE ARTORK
  - ART ID: Artist's Last Name. First Initial – (Artist's inventory number, if assigned one). Example – **Smith, J. - #AB7**

### 4. WALL ARTIST NAMEPLATES:

A nameplate is provided for each Wall Artist. If an artist wishes to use a unique nameplate that varies considerably in size, shape or color, the artist must get approval from the Gallery Committee **prior** to installation/use.

# WALL HANGING PROCEDURES FOR FRAMED AND CANVAS WALL ART

Preparing your wall art with care will help prevent accidental damage to your art, and will give your art a more professional appearance. Each Licensee-Artist is RESPONSIBLE for making sure that their art can be hung safely in the gallery and on the customer's walls. **In the event of damage caused by your art falling off the wall due to poor hanging, you are financially responsible for damages to other artists work and/or Gallery property.**



- D-rings are the preferred method of attaching wire to the frame.

- Small screw eye, sawtooth hangers or backboard hooks are only allowed for framed work smaller than 9x12 inches.
- **Items larger than 9x12 inches must use D-rings.**
- Always replace weak hardware with D-rings and wire—even on frames smaller than 9x12-inches if it appears that it could fail.

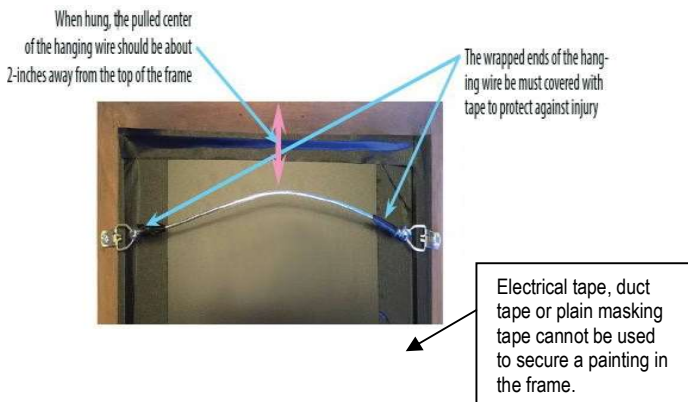


Placement of D-rings is determined by the size of the frame.

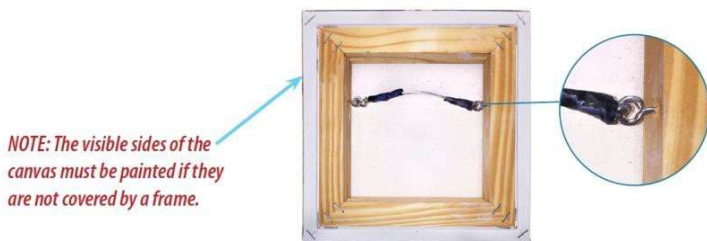
- For small frames, placement is about one-fifth of the way down from the top of the frame.
- For vertically longer frames, placement is about 4 to 5 inches from the top (possibly more for really large frames).

**IMPORTANT: The placement of D-rings must allow concealment of the hanging wire and the wall hook, and allow leveling of the frame.**

- D-rings are attached by screws on each side of the frame. Hanging hardware and wire **MUST** be strong enough to easily hold the weight of the framed art.
- It is recommended that transparent acrylic or plexiglass is used instead of breakable glass.



- Hanging wire must be tight enough so that when art is hung, the picture hanger is not visible. When hung, the pulled center of the wire should be about 2" from the top of edge of the frame.
- If the ends of the wire are rough, they must be wrapped with blue painter's tape (electrical tape, masking tape or duct tape are not acceptable as they become sticky over time.)
- If tape is being used to secure a painting inside the frame, please use craft paper tape or artist tape. **Do not use electrical, painters or duct tape.**



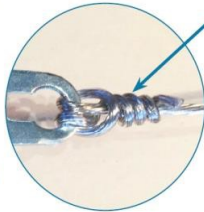
- Screw eyes may be used inside canvas frames if they are large enough to support the canvas and an attached frame.



Super SoftStrand, Size # 6  
Plastic Coated,  
Stranded  
Stainless Steel  
Picture Wire  
(weight spec of 60 lb.)

*Note: This wire spool comes with convenient step-by-step visual instructions for attaching the wire to a D-ring.*

*(This spool was purchased on Amazon, but might also be found at other framing supply stores.)*



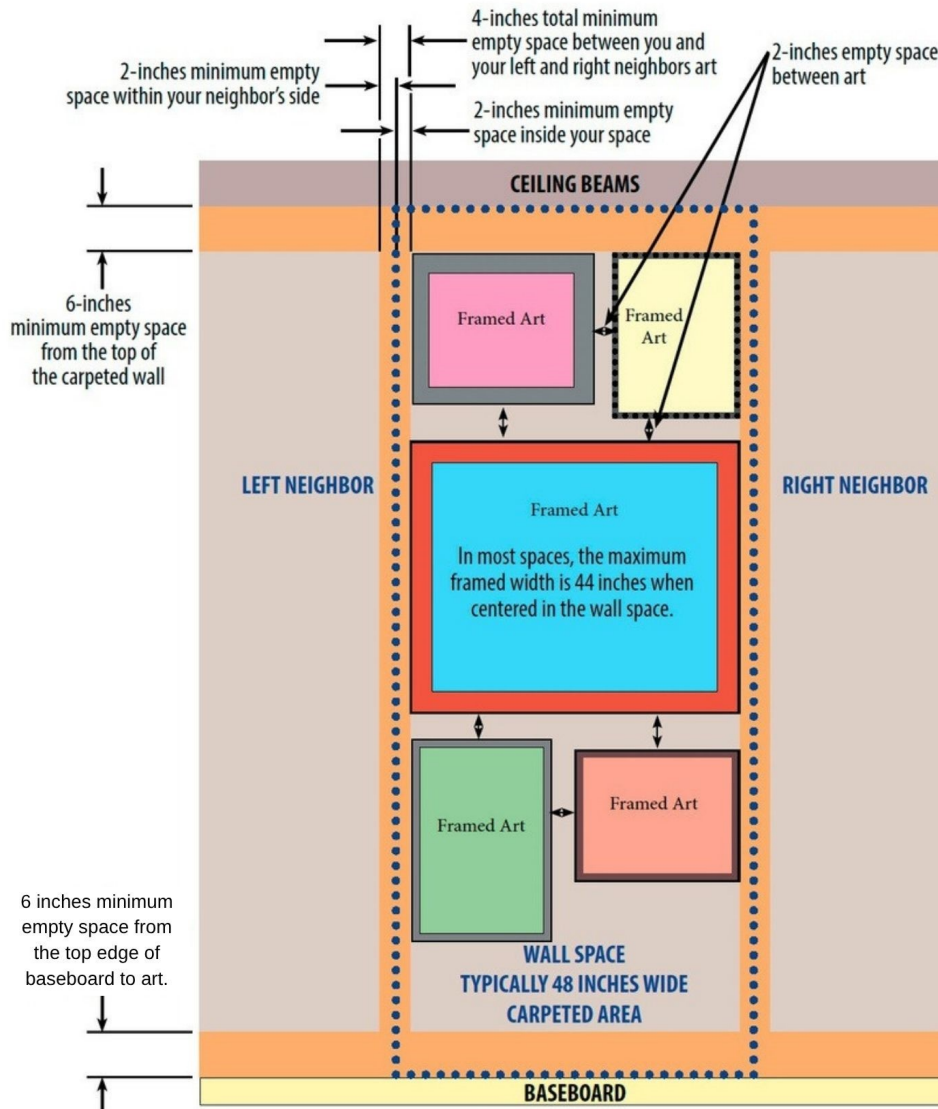
Threaded wire is shown here before taping over the end of the wire. Heavier pictures require more wrapping.

Hanging wire should be threaded twice through the D-ring, and the end should be wound around the hanging section before concealing under tape.

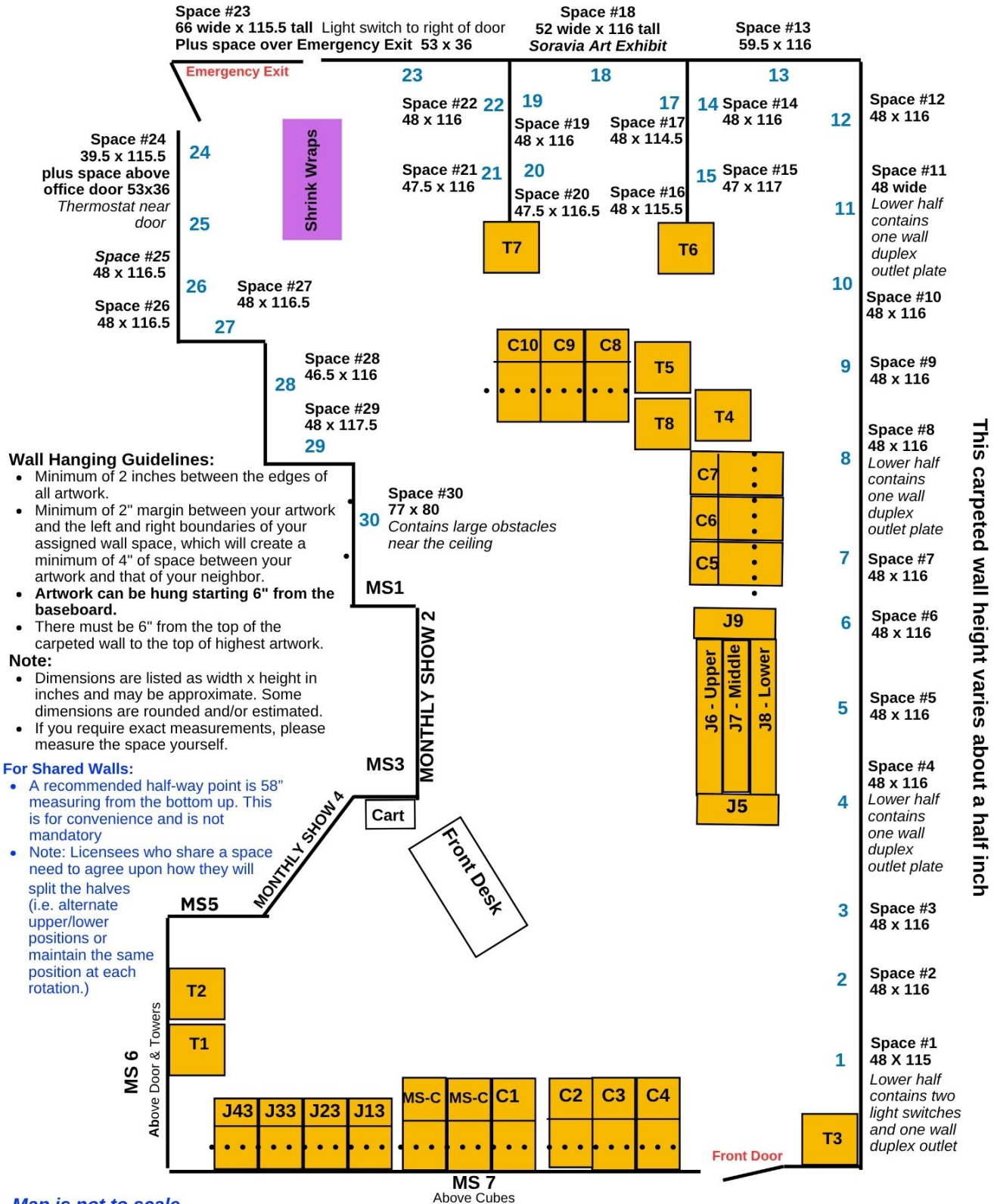
- Hanging wire must be multi-stranded. Suggested wire is **Super SoftStrand** shown at left.

## MINIMUM EMPTY SPACE RULES

All Licensee-Artists are required to keep their items within their own display space. In addition, there are minimum empty space requirements within each Wall display area. Specifically, we require two-inches of space between all edges of art. If there appears to be crowding, display spaces are measured by our rotation monitors. If items are too tightly displayed, they may be removed. If you are unsure, ask the rotation monitor to check your display.



# WALL DIMENSIONS & DISPLAY SPACE LOCATIONS



- Wall Hanging Guidelines:**
- Minimum of 2 inches between the edges of all artwork.
  - Minimum of 2" margin between your artwork and the left and right boundaries of your assigned wall space, which will create a minimum of 4" of space between your artwork and that of your neighbor.
  - **Artwork can be hung starting 6" from the baseboard.**
  - There must be 6" from the top of the carpeted wall to the top of highest artwork.
- Note:**
- Dimensions are listed as width x height in inches and may be approximate. Some dimensions are rounded and/or estimated.
  - If you require exact measurements, please measure the space yourself.

- For Shared Walls:**
- A recommended half-way point is 58" measuring from the bottom up. This is for convenience and is not mandatory
  - Note: Licensees who share a space need to agree upon how they will split the halves (i.e. alternate upper/lower positions or maintain the same position at each rotation.)

Map is not to scale

Updated Jan 2025

## PODIUM LADDER AND STEPLADDER SAFETY

The use of ladders is risky and requires following safety procedures to prevent accidental falls, bodily injury, or death. All members and non-members who use ladders in the Off Track Gallery must follow these safety instructions. Use of the word “ladder” in these safety instructions applies to both the Werner Podium Ladders and the Gorilla Stepladders. Further instructions, weight requirements and specifications from the manufacturers are available on each ladder. Some information is located inside a rail or under a step. Failure to read and follow instructions on these ladders may result in injuries or death.

**YOU ARE RESPONSIBLE FOR YOUR OWN LADDER SAFETY.**

**IF YOU BRING IN A NON-MEMBER HELPER, YOU ARE REQUIRED TO HAVE THEM READ THIS SECTION ON LADDER SAFETY AND HAVE THEM SIGN THE NON-MEMBER HOLD HARMLESS AGREEMENT.**

1. **USE LADDERS ONLY IF YOU ARE IN GOOD PHYSICAL AND MENTAL CONDITION.** DO NOT CLIMB OR USE A LADDER OR STEPLADDER if you are not mentally or physically able to do the task safely. Do NOT climb a ladder if you feel tired, are prone to losing your balance or if you have been using alcohol or medicine that causes impairment of your balance and capabilities. If you need help, ask and wait for assistance.
2. **DO NOT USE A LADDER OR STEPLADDER IF YOU ARE ALONE IN THE GALLERY. FOR SAFETY REASONS, ANOTHER PERSON MUST BE PRESENT ANYTIME YOU USE A LADDER.**
3. **NO MORE THAN ONE PERSON IS ALLOWED ON A LADDER AT THE SAME TIME.**
4. **DO NOT USE A STRAIGHT OR EXTENSION LADDER IN THE OFF TRACK GALLERY.**
5. **DO NOT USE A LADDER IF YOU AND YOUR TOOLS AND THE ART THAT YOU ARE HANGING EXCEED THE LADDER’S MAXIMUM WEIGHT LOAD.** The two Werner Podium Ladders are rated for a maximum load capacity of 300 pounds. The two smaller Gorilla Stepladders are rated for a maximum load capacity of 250 pounds.
6. **NEVER ATTEMPT TO MOVE A LADDER IF SOMEONE IS STANDING ON IT OR IF THERE ARE OBJECTS ON THE TOP OF IT THAT COULD FALL.**
7. **MOVING THE LADDER:**
  - 7.1. Remove all items including hammers and hanging nails from the top of the ladder, before folding and moving.
  - 7.2. To move a ladder, lift the ladder off the floor. Do NOT drag the ladder on the floor as it can damage the floor. Have another person help if a ladder is too heavy.
  - 7.3. Always take extreme care to NOT damage the walls, the art on the walls, the glass cabinets, etc. when moving a ladder in the gallery.
8. **LADDER INSPECTION:**
  - 8.1. Before using a ladder, check that the ladder is in good working order.
  - 8.2. Do NOT use a damaged or rickety ladder. Inform the Gallery Manager if a ladder is missing a part or is broken, bent or unsteady or if you spot cracks, corrosion or insecure bolts or rivets.
  - 8.3. Place a sign on any broken ladders to warn off other potential users. Damaged ladders should be destroyed and replaced rather than repaired. Destroy any ladders that have been exposed to excessive heat or any corrosive agent.
9. **SET UP OF LADDER:**
  - 9.1. Be careful when using ladders near electricity. Metal conducts electricity which can cause a shock or electrocution. Do NOT let a ladder or yourself come in contact with live electrical wires.

- 9.2. Ladder feet must be on firm level ground to prevent excessive ladder movement. Do NOT place objects under the ladder feet to raise the ladder or to adjust for uneven surfaces.
- 9.3. Do NOT use a ladder on slippery surfaces.
- 9.4. Always fully open ladders. When the stepladder is opened and positioned for climbing, check that the rung locks and spreader braces are locked into position. Check that the podium is flat and secured in position. Check that the tray on the stepladder is firmly locked in place.
- 9.5. Do NOT use ladders in front of closed doors that are unlocked. Nearby doors should be opened and monitored by a person on the ground to prevent ladder accidents.

## 10. CLIMBING AND USING THE LADDER:

- 10.1.1. Do NOT stand above the podium platform.
- 10.1.2. **KEEP YOUR CENTER WAISTLINE BETWEEN THE SIDERAILS. DO NOT OVER-REACH as you may lose your balance and/or tip the ladder. Place the ladder so that you can reach the hanging area easily without overreaching to the right or to the left beyond the top safety bar. If necessary, reposition the ladder so that you will be able to reach the hanging area safely.**
- 10.1.3. When sharing a wall with another Licensee-Artist, you can help each other, but do NOT attempt to both be hanging your own work at the same time. When working with others, make certain that tools and art will not fall on anyone.
- 10.1.4. Face the ladder when climbing up or down and maintain a firm grip. Always use caution, making certain you are in safe contact with each step to avoid tripping and falling. Think about what you are doing. If needed, have someone help hold the ladder steady.
- 10.2. **NEVER MOVE, WALK, BOUNCE, OR JIGGLE A LADDER WHEN CLIMBING OR STANDING ON IT.**
- 10.3. **NEVER USE A CLOSED LADDER AS A STRAIGHT LADDER.** It can easily slip out from under you. Do NOT use a ladder as a platform, plank or brace. These ladders are NOT designed for these uses.
- 10.4. **NEVER STAND, CLIMB OR SIT ON A LADDER TOP, WORKTRAY, BRACES OR BACK SECTION.**
- 10.5. Wear clean, slip-resistant shoes. Do NOT wear shoes with slippery leather soles. Do NOT wear loose fitting footwear such as flip flops.
- 10.6. When climbing and using a ladder it is safest to utilize **THREE POINTS OF CONTACT** to decrease the chance of slipping and falling. This means that the climber must face the ladder and have two hands and one foot or two feet and one hand in contact with the ladder. Carrying objects can interfere with a firm grip on the ladder and be unsafe.
- 10.7. **HANG ART WITH EXTREME CAUTION.** Move materials with caution to not lose balance or tip the ladder. Ladder injuries can be avoidable if you think and act with caution and care.
- 10.8. **DO NOT STAND TOO HIGH ON A LADDER.** The ladder should extend sufficiently high enough that your body is prevented from falling forward.

## 11. WHEN NOT IN USE, LADDERS SHOULD BE FOLDED AND PLACED SAFELY IN THE OFFICE:

- 11.1. Make certain you have removed all nails and hooks from the top of the ladder before closing.
- 11.2. Ladder weight should be leaning against the wall. The tallest ladder should be touching the wall. This works best if the angle of the ladder feet help the ladder lean into the wall.
- 11.3. Do NOT leave ladders unattended during gallery open hours.
- 11.4. Keep ladders clean and free of foreign materials.