

ART5930C Experimental Drawing

INSTRUCTOR: Lisa Iglesias

03 Credits

SUMMER 2017

ROOM: FAD 107

MEETING TIME: Week 1: July 10-15

OFFICE: FAD 223

E-MAIL: Liglesias@arts.ufl.edu (Professor will respond as soon as possible, approximately within 24 hours)

Syllabus Subject to change by the Professor

This week-long concentrated course takes an experimental approach to the question, "What is drawing?" We will explore traditional definitions and techniques of drawing and investigate connections between drawing and other disciplines, including performance and sculpture. Through presentations, discussion, videos, demonstrations, and critique, we will study historical and contemporary artists who address the practice of drawing and enlarge our understanding of the medium. We will expand our understanding of drawing beyond observational and perceptual frameworks to incorporate chance, collaboration, and time through experimental techniques and approaches using a variety of drawing media.

Objectives:

- To experiment with notions of what drawing is and what it can be.
- To develop your knowledge of a variety of drawing mediums, collage, and transfer techniques.
- To enhance your technical skill within drawing.
- To expand and sharpen your personal visual vocabulary.
- To broaden your experience of drawing to include methods of collaboration, performance, material experimentation and manipulation of scale.

Class Hours / Studio Time

This concentrated course consists of 90 hours of total study - 65.5 hours on site, 20-30 hours of pre-development work, and 5 hours of take-home work. The effort that you invest in this class – in your studio – will be reflected in your work. The grade you earn will also reflect this time and effort. I will hold you accountable to the potential I see in you and your work. Make a commitment to this class and you will be rewarded with exciting growth in your artistic practice. This commitment requires cooperation, hard work, dedication, creativity, motivation, and perhaps most critically - being open to input and new ideas and a willingness to receive mentorship.

Attendance

You are expected to attend and actively participate in ALL scheduled class sessions as well as conduct the necessary preparations and studio work before you arrive to campus.

UF policy related to class attendance: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

SNAP (Student Nighttime Auxiliary Patrol): 352-392-SNAP (7627)

(SNAP provides transportation around campus from 8:30pm-3:00am)

Bibliography (examples of texts you may encounter & suggested readings):

Vitamin D: Drawing, Essay by Emma Dexter, Phaidon Press

Vitamin D2: New Perspectives in Drawing, Essay by Christian Rattemeyer, Phaidon Press

Species of Spaces and Other Pieces, Georges Perec, Penguin

The Creative Habit: Learn it and Use it for Life, Twyla Tharp, Simon & Schuster

The Language of Drawing, Edward Hill, Prentice Hall

Roland Barthes, Camera Lucida, Hill and Wang

Projects

This course will require you to enthusiastically respond to 7 projects including work that you will commit to before course commences and after the course finishes (more on that below). Through fully participating in these collaborative and individual processes, you will strengthen your control of drawing tools, expand your conceptions of drawing techniques, and grow ideas for future projects and workshops. You will also be responsible for completing a take-home assignment that we will discuss more when you arrive.

1. PRE-CLASS: Drawing as Material

You will create 12 works on paper and arrive with them to campus. Refer to the Project Description document for directions.

2. IN-CLASS: Drawing with the Body

We will experiment with gestural processes, using our entire bodies to draw on outside surfaces and large sheets of paper. We will look to artists and choreographers who have used their entire bodies to create and record marks like David Hammons, Janine Antoni and Trisha Brown for inspiration in our drawings. Make sure to wear comfortable studio clothing – clothing for movement and messy work.

3. IN-CLASS: The Sumi Ink Club Project

Developed by artists Sara Rara and Luke Fischbeck, the Sumi Ink Club is a participatory structure for collective drawing and idea making. In this project, students will be introduced to artists using wall drawing as a major focus in their work, including Shantel Martin, Blu, The Sumi Ink Club, Raymond Pettibone, Margaret Kilgallen and others. Concepts of ephemeral and collaborative art making will also be discussed. Participants will collectively draw a one-day mural with Sumi ink – a traditional drawing material whose history will also be part of the conversation. We will use the collaborative mural as collage and drawing material for subsequent works. Inspired by The Sumi Ink Club: <http://sumiinkclub.com>, SA+AH Visiting Artists in March 2017.

4. IN-CLASS: Collaborating with the Uncontrollable Project

We will use the objects you have brought to campus and find right outside the classroom - sticks, poles, rolling pins, stamps, and other materials to make marks in unconventional ways. Inspired by the tools and appendages created by the artist Rebecca Horn, we will construct our own tools to create atmospheres, marks, and images. Demonstrations of monoprinting and stamping will be conducted within our conversations.

5. IN-CLASS: Erwin Wurm Project

Inspired by Vienna-based artist Erwin Wurm's *One-Minute Sculptures*, we will work collaboratively to perform, document and draw the possibilities revealed from interacting with objects. These interactions will ultimately suggest drawing subject matter, form and process. Bring to campus a small, non-fragile object that holds a charge for you – an object that represents powerful connections in/to/with your life.

<http://www.itsnicethat.com/articles/erwin-wurm-1>

6. IN-CLASS: Repetition Repetition Project

Using the photocopies of photographs of your relatives and self-portraits, we will learn a Xerox transfer technique and experiment with repetition of images and the interaction between transfers, collage, and direct drawing. We will look at artists Henry Darger, Amy Cutler, Marcel Dzama and more.

7. POST-CLASS: Resolutions & Problem Solving

Based on conclusions drawn from a conversation at the end of the week between student and professor, we will identify one work made this week to re-work, refine and/or re-visit. You will engage and resolve this work and email a jpeg and completed writing assignment to professor. Due: July 30th.

Materials to Bring:

Your assignment to be completed before arrival to campus (I'll explain more about this soon)

Digital camera or Smartphone camera and USB cable

Thumb drive/external hard drive/camera memory stick with space

Comfortable clothing that allows you to stretch, clothing that can get stained and marked

A small object that holds personal significance for you (more about this in the syllabus)

Comfortable standing/walking shoes

Sun blocking hat

Sunglasses

Sun Screen/Block skin protection

Rain jacket and umbrella

Light cardigan/sweater/sweatshirt, pair of socks (air conditioning can get super cold in our building)

Bag or backpack that allows your hands to be free

Snacks (for long studio days)

Lock for your locker

Art Materials to Bring:

Before you arrive to Gainesville, make sure you source your course materials and make an inventory of your media. I recommend that you label your items and/or keep them in a marked container/toolbox.

Art Materials to Bring:

Before you arrive to Gainesville, make sure you source your course materials and make an inventory of your media. I recommend that you label your items and/or keep them in a marked container/toolbox.

- A collection of paper collage materials in hard copy form or digital file (old wallpaper, stickers, newspaper, magazine, posters, childhood drawings, etc). We can scan and print precious materials and work directly with non-precious materials here but I recommend that you do this beforehand. ***This collection is not optional.***
- Pencils (No. 2 is fine)
- Black Sharpie markers (small to extra-large) - for marking items and drawing
- Small container of thumb tacks or other pins like T-pins and map pins to hang up work
- Pre-used, non-precious brushes of various sizes (small to large) that you can use with rubber cement or other materials that may degrade the brush.
- Small, medium, and large brushes to work with acrylic, gouache, watercolor - do not need to be new.
- X-acto knife and several extra blades (packs of #11 blades sell in numbers of 15-100 - consider buying large packs as having access to sharp blades is important to fine work).
- Pair of scissors
- Watercolor set, gouache set, water-based inks (student grade is fine) <-School watercolors
- Palette paper or butcher tray (especially if you would like to experiment with wet media like the materials above).
- Roll of wax paper
- A collection of your favorite traditional and unconventional drawing tools (markers, inks, paints, charcoal, conté, pencils, pens, whiteout, etc)
- 1 roll of 1 to 2 inch painter's tape <-I have a couple rolls
- 1 roll of invisible packing tape
- 1 roll of duct tape
- Pencil sharpener
- Glue stick or your favorite adhesive (I recommend PVA glue and Nori glue)

- Ruler or straight edge
 - If you are driving, feel free to bring a diversity of materials including string, adhesives, repurposed materials, canvases and other surfaces, tools like glue gun, hammer, tape measure, etc. that you can potentially use in class.
 - Pencil eraser (white block erasers preferred)
 - Two large (30x40 inches plus) sheets of clean, corrugated cardboard to make a portfolio to protect the artwork you create over the week.
 - 6-8 bull clips to keep cardboard portfolio closed.
 - Recommended: sheets of watercolor paper, roll of Canson drawing paper. I will supply some paper (especially paper for dry media), but if you have preferences or want to work with water-based media (watercolors, gouache, acrylic, ink, etc.), I suggest you bring some with you.
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- Many of these items can be purchased at grocery stores, craft stores such as Michael's and Jo-Ann's Fabrics or ordered from online art dealers such as www.dickblick.com.
 - I will also provide a variety of traditional and non-traditional materials in class, and if you are driving and have room, it is positive to bring mark-making media, collage materials and paper with you.

Grading

1. A: Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, and more. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.
2. A-/B+: Very fine work, almost superlative. Goes beyond merely solving the problems.
3. B: Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
4. B-/C+: A bit above average. Slipping in levels of originality, craft, and presentation. The works do not succeed as unified wholes or statements, yet effort was made.
5. C: Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
6. C-/D+: You have solved the problems but there is much room for improving your skills and further developing your concepts. You have neglected the basic craftsmanship skills and breadth and depth of idea development.
7. D: Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
8. E: When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

Grading Scale

a 95-100, a- 94-90, b+ 89-87, b 86-84, b- 83-80, c+ 79-77, c 76-74, c- 73-70, d+ 69-67, d 66-64, d- 63-60, e 59-0

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SUMMER STUDIO WEEK

Sunday: Arrive, check into Keys Dormitory, receive Red Parking Passes

Monday, July 10:

8:00am-8:30am

Orientation with Phillip Klepacki / FAC 201.

8:45am-11:45am

Morning Studio Begin. Introductions. Syllabus explanation. Drawing with the Body Project Begins.

11:45am-1:00pm

Escort to Reitz Union. Gator1 Cards and Lunch.

1:00pm-5:00pm

Afternoon Studio. Drawing with the Body Project.

6:00pm-8:00pm

Opening Dinner / SA+AH Salon, FAC

8:00pm-10:00pm

Evening Studio

Tuesday, July 11:

8:00am-12:00pm

Morning Studio. The Sumi Ink Club Project.

12:00pm-1:00pm

Lunch

1:00pm-5:00pm

Afternoon Studio. The Sumi Ink Club Project.

5:00pm-7:00pm

Dinner

7:00pm-10:00pm

Evening Studio

Wednesday, July 12:

8:00am-12:00pm

Morning Studio. Collaborating with the Uncontrollable.

12:00pm-1:00pm

Lunch

1:00pm-5:00pm

Afternoon Studio. Collaborating with the Uncontrollable.

5:00pm-7:00pm

Dinner

7:00pm-10:00pm

Group Experience

Thursday, July 13

8:00am-12:00pm

Morning Studio. Erwin Wurm Project

12:00pm-1:00pm

Lunch

1:00pm-4:30pm

Afternoon Studio. Erwin Wurm Project

4:30pm-5:30pm

Dinner

5:30pm-7:00pm

Harn Museum Night

7:00pm-10:00pm

Evening Studio

Friday, July 14

8:00am-12:00pm

Morning Studio. Multitudes of You Project

12:00pm-1:00pm

Lunch

1:00pm-5:00pm

Afternoon Studio. Multitudes of You Project

5:00pm-7:00pm

Dinner

7:00pm-10:00pm

Open Studios

Saturday, July 15

Friday

8:00am-12:00pm

Morning Studio. Multitudes of You Project / finishing up projects

12:00pm-1:00pm

Lunch

1:00pm-2:00pm

Complete Studio Work

2:00pm-4:00pm

Class Overview / Final Meetings

4:00pm-5:00pm

Studio Clean-up (Required)

5:00pm

Exit

List of Artists > Focus: Drawing

Inspired by the Artist List in UF's WARP program taught by Sean Miller and Bethany Taylor, this is a list of artists who engage rigorously with Drawing. I suggest to Google at least 5 of these artists a day and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook.

Aili, Jia	Christensen, Nik	Grigely, Joseph	Khedoori, Toba
Akunyili, Njideka	Cinto, Sandra	Gudmundsdottir,	Kontis, Maria
Al-Hadid, Diana	Clemente, Francisco	Anna Sigmond	Kopelman, Irene
Allouche, Dove	Coe, Sue	Guo-Qiang, Cai	Kulkov, Vlad
Alvarez, D-L	Cook-Dizney, Brett	Gures, Nilbar	Kunath, Friedrich
Alys, Francis	Crotty, Russell	Guston, Phillip	Kwok, Cary
Antoni, Janine	Cuoghi, Roberto	Guzman, Daniel	Landy, Michael
Aoki, Ryoko	Curring, John	Gyatso, Gonkar	Langa, Moshekwa
Applebroog, Ida	Cutler, Amy	Haendel, Karl	Lanzarini, Ricardo
Aran, Uri	Cutler, Amy	Haines, Davis	Lasserre, Fabienne
Arceneaux, Edgar	Dant, Adam	Hammwohner,	Lassry, Elad
Arima, Kaoru	Davis, Jeff	Sebastian	Legaspi, Jose
Ashoona, Shuvinai	Dean, Tacita	Hancock,Trenton	Lesperance, Ellen
Avery, Charles	Despont, Louise	Doyle	Lewer, Richard
Bachli, Silvia	Diebenkorn, Richard	Harris, Kira Lynn	LeWitt, Sol
Baez, Firelei	Dine, Jim	Harvey, Steven C.	Little, Graham
Bamber, Judie	Dix, Otto	Heffernan, Julie	Lombardi, Mark
Banhart, Devendra	Dodiya, Anju	Helms, Adam	Lopez, Mateo
Barriball, Anna	Donef, Antonis	Hergardt, Bjorn	Los Carpinteros
Bauer, Marc	Donnelly, Trisha	Herrera, Arturo	Lukosaitis,
Benchama,	Dr. Lakra	Hiebert, Christine	Mindaugas
Abdelkader	Dumas, Marlene	Hoki, Nobuya	Lumer, Britta
Beudean, Dan	Durant, Sam	Horn, Rebecca	Maggi, Marco
Boghiguian, Anna	Durant, Sam	Holstad, Christian	Magnotta, Frank
Bool, Shannon	Durer, Albrecht	Hucht, Anna Lea	Mahr, Erika
Boorujy, George	Duville, Matias	Huck, Alain	Manders, Mark
Borremans, Michael	Dzama, Marcel	Huddleston, Donna	Masnyj, Yuri
Bowers, Andrea	Erdener, Memed	Hughes, Dean	Mazur, Michael
Bransford, Jesse	Evans, Simon	Ingres, Jean-	McGill, Dominic
Bronstein, Pablo	Faithfull, Simon	Auguste-Dominique	Mehretu, Julie
Bryce, Fernando	Finch, Spencer	Jacobsen, Colter	Milan, Wardell
Burgher, Elijah	Fischer, Urs	James, Gareth	Miller, Dan
Burin, Katarina	Flexner, Roland	Jamie, Cameron	Mir, Aleksandra
Caivano, Ernesto	Forster, Richard	Ji, Yun-Fei	Molder, Adriana
Calle, Johanna	Fox, Neal	Johanson, Chris	Monahan, Matthew
Camplin, Bonnie	Gallagher, Ellen	Jurczak, Dorota	Moriceau, Jean-
Carr, Emily	Gastaldon, Vidya	Kafouros, Elias	Francois & Mrzyk,
Chan, Paul	Gibbs, Ewan	Kartscher, Kerstin	Petra
Chaves, Raimond	Gray, Alasdair	Kentridge, William	Moscheta, Marcelo
Chopra, Nikhil	Greene, Matt	Kentridge, William	

Muller, Claudia & Julia	Ping, Huang Yong	Sen, Mithu	Turcot, Susan
Muller, Dave	Plender, Olivia	Serse	Uriarte, Ignacio
Muniz, Vik	Ponce De Leon, Rita	Shah, Seher	Urquhart, Donald
Muresan, Ciprian	Pramuhendra, J. – Ariadhitiya	Shearer, Steven	Valentine, J. Parker
Musgrave, David	Quieroz, Jorge	Shieh, Wilson	Van De Velde, Rinus
Mutu, Wangechi	Qureshi, Imran	Shrigley, David	Van Dongen, Iris
Nai, Manish	Ray, Jen	Siena, James	Van Eeden, Marcel
Nara, Yoshitomo	Redon, Odilon	Sietsema, Paul	Van Lieshout, Erik
Nawabi, Kymia	Rego, Paula	Sikander, Shazia	Villar Rojas, Adrian
Noble, Paul	Reid Kelley, May	Sillman, Amy	Violette, Banks
Noble, Paul	Reid, Alan	Skaer, Lucy	Voigt, Jorinde
Nordstrom, Jockum	Renes, Fernando	Skauen, Martin	Von Heyl, Charline
Novoa, Glexis	Rhode, Robin	Slama, Torsten	Von Wulffen, Amelie
Nugroho, Eko	Richardson, Frances	Smith, Josh	Wa Lehlere, Kemang
O'Neil, Robyn	Ritchie, Matthew	Smith, Zak	Walker, Kara
Ondak, Roman	Robbins, Cameron	Sokolow, Deb	Walker, Kara
Orozco, Gabriel	Robbio, Nicolas	Solakov, Nedko	Westphalen, Olav
Pabon, Tony Cruz	Roccasalva, Pietro	Soulou, Christiana	Wieser, Claudia
Paris, Nicolas	Sasportas, Yehudit	Suciu, Mircea	Wilson, Hugo
Pepperstein, Pavel	Satorre, Jorge	Tansey, Mark	Wlodarczak, Gosia
Peri, Peter	Schatz, Silke	Thomas, Mickalene	Wright, Richard
Perjovschi, Dan	Scherffig, Elisabeth	Titian	Wulff, Katharina
Pettibon, Raymond	Schiele, Egon	Tobias, Gert & Uwe	Xun, Sun
Peyton, Elizabeth	Schmidt, Aurel	Tompkins, Hayley	Zeller, Daniel
Pica, Amalia	Schmidt, Aurel	Toulouse-Lautrec, Henri De	Zsako, Balint
Piene, Chloe	Schneider, Anne-Marie	Treister, Suzanne	
Pimentao, Diogo	Schubuck, Simone	Trouve, Tatiana	

ACADEMIC HONESTY POLICY:

<http://itl.chem.ufl.edu/honor.html>

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium (phone 392-7056 TDD 846-1046).

STUDIO:

Studio space is provided for the express purpose of the production of art objects and scholarly work during this class. The studio is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Students are expected to follow studio guidelines at all times. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharp container for your use.

It is expected that the student will use the space for this purpose only. These studios are in a shared space divided to provide privacy and, at the same time, allow easy access to faculty and visitors to the department. The studio is a professional working area, and every effort must be made to preserve the rights of others working in the space.

Studio clean up list:

- Studio must be free of trash
- Floor must be swept

- Remove any materials stored in the flammables container
- Keep your materials in order, use the lockers available to store/keepsake items.

CELL PHONES / PERSONAL ELECTRONICS:

Students in the SA+AH must turn off beepers and cell phones during class. Students will not be permitted to use personal music devices during class. Keep your phone on silent when you're in the studio and listen to headphones without singing out loud. You are in an open, shared studio and many artists prefer a quiet environment in which to work.

DEMEANOR POLICY:

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class and will negatively affect the course grade of the offending student.

HEALTH & SAFETY

SA+AH Health & Safety policy and handbook:

<http://saahhealthandsafety.weebly.com/>

Health & Safety Area Information:

1. Hazards of Media (inherent)

The hazards of each type of painting or drawing will depend on the toxicity of the ingredients of the materials and how much exposure occurs during use. When drawing materials are airborne, they are more dangerous to your system, while many materials cause skin irritation. See the MSDS forms for each material you work with to determine precautions, risks and treatment plan for inhalation, contact or ingestion. The hazards of traditional drawing materials arise from exposure to their pigments, vehicles and solvents. Today, as the definition of drawing changes, students should cross reference as needed based on materials they choose to work with. Drawing materials are pigments suspended in vehicles. Drawing vehicles include wax (crayons), inert materials (pastels, conte crayons, chalks), and liquids (solvent and water-based inks and marking pens). Pencils contain graphite and clay or pigmented clay/binder mixtures.

Fixatives, Mists, Adhesives, Spray Paint

Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is a high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. In addition, you can be inhaling the plastic particulates that comprise the fixative itself. Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition, the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush. Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

Pencils

Pencils are made with graphite, and are not considered a hazard. Colored pencils have pigments added to the graphite, but the amounts are small so that there is no significant risk of exposure.

Charcoal

Charcoal is usually made from willow or vine sticks, where wood cellulose has been heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Although charcoal is just considered a nuisance dust, inhalation of large amounts of charcoal dust can create chronic lung problems through a mechanical irritation and clogging effect. A major source of charcoal inhalation is from the habit of blowing excess charcoal dust off the drawing.

Chalks

Colored chalks are also considered nuisance dusts. Some chalks are dustier than others. Individuals who have asthma sometimes have problems with dusty chalks, but this is a nonspecific dust reaction, not a toxic reaction.

Pastel

Pastel sticks and pencils consist of pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Some pastels are dustier than others. Pastels can contain toxic pigments such as chrome yellow (lead chromate), which can cause lung cancer, and cadmium pigments (which can cause kidney and lung damage and are suspect human carcinogens).

Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments. Pastel artists have often complained of blowing their nose different colors for days after using pastels, a clear indication of inhalation.

Crayons and Oil Pastels

Crayons and oil pastels do not present an inhalation hazard, and thus are much safer than pastels. Some oil pastels can contain toxic pigments, but this is only a hazard by accidental ingestion.

Liquid Drawing Material

Drawing inks are usually water-based, but there are some solvent-based drawing inks. These usually contain toxic solvents like xylene. Many permanent felt tip markers used in design or graphic arts contain solvents. Xylene, which is a highly toxic aromatic hydrocarbon, is the most common ingredient; newer brands contain the less toxic propyl alcohol (although it is an eye, nose and throat irritant). The major hazard from using permanent markers results from using a number of them at the same time at close range. Water-based markers do not have an inhalation hazard although there is a concern about the dyes used in these (and the permanent markers).

2. Best Practices

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in. Good hygiene, reviewing MSDS forms and working safely can prevent many problems caused by pigments and exposure or accidental ingestion. Wear gloves, wash hands regularly and avoid any over-exposure to materials.

Spray Materials

- Try to brush items rather than spraying if possible.
- Use water-based airbrushing paints and inks rather than solvent-based paints.
- Use spray cans or an airbrush in a spray booth (FAC 211A).
- Never try to spray paint by blowing air from your mouth through a tube. This can lead to accidental ingestion of the paint.

Pastels, Chalks, etc.

- Use the least dusty type of pastels, chalks, etc. Asthmatics in particular might want to switch to oil pastels or similar non-dusty media.
- Don't blow off excess pastel or charcoal dust with your mouth. Instead, tap off the built up dust so it falls to the floor (or paper on floor).
- Wet-mop, vacuum or wet-wipe all surfaces clean of dusts, do not sweep.

Liquid Drawing Material

- Use water-based markers and drawing inks if possible.
- Alcohol-based markers are less toxic than aromatic solvent-based markers.
- Solvent-based drawing inks and permanent markers should be used with good dilution ventilation (e.g. near classroom vents).

3. Links to more information on Health & Safety for Drawing

<http://www.modernalchemyair.com/common-uses/business/art-studios/>

http://www.uic.edu/sph/glakes/harts1/HARTS_library/paintdrw.txt

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health and safety guidelines posted for your media.
- In case of an emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SA+AH H&S handbook, the SA+AH faculty handbook and in the main office. Turn completed forms into the SA+AH Director of Operations within 48 hours of the event.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SA+AH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.

- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must immediately be taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself - wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create "daisy chains" with multiple electrical cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of semester clean up.
- NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- Follow the SA+AH Container Policy (see policy below)

There are two types of labels used in the SA+AH -- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and/or used product in containers (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents, and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

NOTE:

Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area,