

## ART3522 SERIES PAINTING

INSTRUCTOR: Assistant Professor Lisa Iglesias

03 credits / SPRING 2016

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ROOM: FAD 205

MEETING TIME: T/R: Periods 08-10 (3:00pm -6:00pm)

OFFICE HOURS: FAD 223 – Tuesdays 10:00am – 11:45am or by appointment (subject to change)

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

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“It’s not your willingness to succeed, it is your willingness to prepare.”

**series** | 'si(ə)rēz|

noun (pl.same)

1 a number of things, events, or people of a similar kind or related nature coming one after another: the explosion was the latest in a series of accidents | he gave a series of lectures on modern art.

- a set of books, maps, periodicals, or other documents published in a common format or under a common title.
- a set of games played between two teams, or among any number of individual competitors
- a set of stamps, banknotes, or coins issued at a particular time or having a common design or theme.
- a line of products, especially vehicles or machines, sharing features of design or assembly and marketed with a separate number from other lines

2 a set of related television or radio programs, especially of a specified kind: a new drama series.

3 [denoting electrical circuits or components arranged so that the current passes through each successively. The opposite of [parallel](#).

Series Painting is an advanced course in the trajectory of painting classes here at SA+AH – a continuation of the skills and techniques you have gathered and honed before this semester. You will engage deeply with the practice of painting – in acrylic and/or oil paint – and experience the potential of your work when thinking in terms of a *series*. This rigorous course includes student presentations, field trips, critiques, in-class and out-of-class work, and discussions organized to give you an in-depth experiential education in painting. Throughout history, artists have generatively used the strategy of the series to deconstruct, transform, distill, unpack, or otherwise evolve an initial idea. Throughout our semester, you will do the same through creating series of works that address and respond to initial efforts. These series will expand the potential of what you first thought possible in your paintings.

### Objectives:

- To engage with the formative power of developing your work in series.
- To develop the connection between idea and form in your studio work.
- To foster creative growth and experimentation and strengthen your engagement with the discipline of painting.
- To mature critical thinking and communication skills through project statements, critique, and discussion.
- To gather more awareness of historical and contemporary strategies and philosophies of creative makers who choose to paint.

### Class Hours / Studio Time:

The time 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. Painting takes time – quite literally. You will regularly need

to wait for paint to dry before you layer, glaze, or otherwise work on your painting and you will need to factor in this drying time.

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. Attendance will be taken at each class session. Your Participation grade will drop a full letter grade after the first three absences. Each single absence following this will cause your Participation grade to drop another whole letter grade. If you are late three times it will be counted as an absence and after three absences your Participation grade drops one full letter grade. Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-Series Painting related coursework during class is also considered a form of absence. UF policy related to class attendance: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

## Class Requirements / Projects

\* LATE PROJECT POLICY: Late project responses will not be reviewed unless addressed with Professor in advance or warranted by an emergency situation. An absence does not constitute an extension of an assignment deadline. Professor reserves the right to determine how your project grade is affected by project lateness.

## FAC Wood Shop Orientation

We will all visit the FAC Wood Shop for a mandatory orientation with Brad Smith.

## 4 Critiques

The first objective of this course is for you to develop multiple series of paintings.

You will have 4 formal critiques\*\* throughout the semester where you will show NEW work and project statements. At times, we will have in-progress critiques as well. Aside from emergency situations, attendance and participation at scheduled critiques are mandatory:

**Critique #1:** COLLABORATION WITH A STRANGER: Thursday, January 21, 2016

**Critique #2:** MONDRIAN'S TREES: Thursday, February 18, 2016

**Critique #3:** TIME AFTER TIME: Thursday, March 17, 2016

**Critique #4:** FINALS AND FINALES: Thursday, April 14, 2016

\*\* These critique dates are subject to change.

### At each critique, you will show:

+ finished, new work

+ 100-word project statement

+ preliminary sketches and collages (optional)

\*\* Each critique will address the projects' objectives. You will plan your installation needs in advance and be ready to present yourself and your work professionally before class begins on critique days.

## Materials:

You will explore a variety of materials throughout this year and you may be required by your studio practice to purchase alternate or additional supplies for certain projects.

-Sketchbook

### Paints:

- Zinc White
- Ivory Black
- Cadmium Yellow (hue)
- Burnt Sienna
- Cadmium Red Light (hue)
- Alizarin Crimson
- Ultramarine Blue
- Pthalo Blue
- Burnt Umber
- Dioxazine Purple

You may choose to substitute your personal choices for these pigments later in the semester, but you must have a warm and cool of each basic hue.

This is the minimum palette that students will need.

Student grade pigments will work best for our purposes.

Medium:

-Neo Megilp, Liquin, or Alkid Type Painting Medium

Brushes:

- White Hog Bristle (No Camel, China, Sable, Bristlette, or Sabeline)
- Have at least one of: #1, 3, 4, 6, and B in 'longs', "fillberts", or "rounds", Not 'brights'
- 2" or larger "house painting" brush for gesso application

Brush Cleaninc Solvent:

At least one quart of Artist "Gamsol" solvent will be provided to you, USE NOTHING ELSE! (No turpentine or other spirits)

Palette:

16"x16" (this is approximate size. You may consider purchasing a used, glass picture frame and taking out the glass for use as a palette). Back the piece of glass with a heavy weight piece of chipboard, masonite, plywood, or cardboard. Tape the edges to fasten the glass to the backing board.

Canvas: Students will be required to purchase canvas per assignment. Minimum sizes will be declared per assignment. Individually you can choose to purchase pre-stretched canvases or stretcher bars and canvas that you will stretch. You are required to stretch at least one canvas during the semester.

Paper: 3 sheets of Rives BFK White (22"x 30"), primed 3x's.

Miscellaneous Materials :

- Quart Acrylic Gesso-will be provided when available
- Palette Scraper: Retractable single edge blade
- Palette Knife crooked blade for scraping and mixing
- Solvent Container: 2 "Large" jars or containers with lid (washed out peanut butter containers work well for this)
- Painting Medium Container: Small jar or container with lid (yogurt containers, other plastic containers with lids).
- Roll Paper Towels
- Cotton Rags (these can be ripped up t-shirts)
- Bar or container of soap
- Staple Gun with appropriate staples
- 100-grit sandpaper
- Masking Tape
- Assorted Drawing Pencils and Art-gum eraser

**Highly Recommended Equipment:** hot glue gun and glue sticks, electric palm sander, electric drill with bits, toolbox with hammer, screwdrivers (Phillips-head and flat-bladed), tape measure, crescent wrench, needle nose pliers, level, utility knife.

<http://www.harborfreight.com/fl/gainesville.html>: 2360 N Main Street, 352-375-0891, M-Sat: 8a-9p, Sun: 9a-6p

**Order materials online and find other items, your collage materials, and unconventional material at Gainesville's thrift stores and at the stores below.**

**Magnum Wood:** They Deliver! Paper, drawing materials, glues, etc., 3180 SW 42nd Way Gainesville, Florida 32608, 352-335-5538, <http://www.magnumwood.com/cart/default.aspx>, Store Hours: Sunday-Thursday 12pm-9pm, Friday 12pm-6pm, Delivery Hours: Sunday-Thursday: 6pm, 9pm, Friday: 6pm, Saturday: Closed All Day.

**The Repurpose Project:** [www.RepurposeProject.com](http://www.RepurposeProject.com), Monday: Closed, Tuesday-Friday: 1:00-6:00pm, Saturday: 10am-6pm, 1920 Northeast 23<sup>rd</sup> Ave, Gainesville, FL 32609 Pay what you wish. [info@RepurposeProject.org](mailto:info@RepurposeProject.org)

**SoMa Art Media Hub:** New art supply store, 601 South Main Street, Gainesville, FL 32601, 601 South Main Street, M-F 9-6, S + SU 10-3p, <http://www.somaartmediahub.com>

**The Junk Lady:** Corner of NW 190th Street and HWY 441.

**Michael's:** <http://www.michaels.com>, 3644 SW Archer Rd, Gainesville, FL 32608, M-Sat: 9am-9pm, Sun: 10am-7pm, 352-377-9797

**Jo-Ann Fabric and Craft Store:** 3202 SW Blvd, Gainesville, FL 32608, 352-338-4511, Monday & Tuesday 9a-9p, Wednesday&Thursday 9a-6p, Friday& Saturday 9a-9p, Sunday 10a-7p, <http://www.joann.com>

**Friends of the Library Book Sale:** <http://folaclid.org> 430-B North Main Street, Gainesville, Florida 32601,

## Resources:

Apply to a Residency:

<http://www.transartists.org/map>

<http://www.resartis.org/en/residencies/>

<http://www.wooloo.org/open-call>

<http://www.nyfa.org/source/content/search/search.aspx?SA=1>

<http://www.vermontstudiocenter.org/residencies/>

<http://www.atlanticcenterforthearts.org>

Online Presence / Viewing Programs / Artist Registries / Flat File Programs:

<http://hifructose.com/submit/>

<http://www.wooloo.org/user/create-account>

<http://local-artists.org>

<http://paperdarts.org/submit/>

<http://www.pierogi2000.com/about/flat-files/>

[http://www.artistsregistry.com/catalog/registration/artists\\_registration.php](http://www.artistsregistry.com/catalog/registration/artists_registration.php)

<http://www.southarts.org/site/c.guYLaMRJxE/b.7505309/>

<http://www.artistportfoliomagazine.com/#!submit-art/c1411>

Apply for an exhibition/call for entry/juried show:

<http://www.wooloo.org/open-call>

<http://www.nyfa.org/source/content/search/search.aspx?SA=1>

<http://www.newamericanpaintings.com/competitions>

Apply for \$\$\$\$ - grant/scholarship

<https://www.dso.ufl.edu/home/scholarships/uwc>

<https://www.dso.ufl.edu/home/scholarships>

<https://www.scholarships.com/financial-aid/college-scholarships/scholarships-by-major/art-scholarships/>

<http://www.nyfa.org/source/content/search/search.aspx?SA=1>

<http://mcnairscholars.com/funding/>

<http://www.disabled-world.com/disability/education/scholarships/>

<http://www.hampshire.edu/corc/16342.htm>  
<http://www.leakycon.com/makemagic/>  
<http://www.admissions.ufl.edu/scholarships.html>  
<http://www.honors.ufl.edu/Honors-Program-Scholarships.aspx>  
<http://www.arts.ufl.edu/resources/usp.aspx>

Websites to view emerging artists' work & read statements:

<http://smackmellon.org/index.php/contact/current-artists/>  
[http://www.lmcc.net/residencies/workspace/current\\_session](http://www.lmcc.net/residencies/workspace/current_session)

Inspiration: Art Blogs/Online Magazines/Videos:

<http://eyelevelstudiovisits.tumblr.com>  
<http://www.13waysoflookingatpainting.com>  
<http://www.twocoatsofpaint.com>  
<http://www.art21.org>  
<http://hyperallergic.com>  
<http://www.e-flux.com>  
<http://ubu.com>  
<http://www.coolhunting.com/video>  
<http://www.rubegoldberg.com>  
<http://www.brainpickings.org>

## 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

Your course grade will reflect the University of Florida grading scale. See the UF grading policy website (grading scale): <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### Requirements and Evaluations

1. Presentation & Sketchbook (15%)
2. STUDIO PROJECTS (75%)
3. PARTICIPATION/EFFORT (10%)

Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved. You are expected to participate in a responsive and active manner throughout the duration of every class. Try your best to attend every scheduled class meeting - your participation is largely based on the basic level of your attendance.

If at any point in the semester you are concerned about your standing in the course, please schedule a meeting with me via email. I am always available to discuss your progress in this class.

**You will find that attending local lectures, art openings, exhibition talks, and films will benefit your art practice. Below are some examples of where to experience national and international creative making, right here in Gainesville:**

#### Galleries

Some examples: Gallery Protocol, Focus Gallery, Grinter Gallery, the Samuel P. Harn Museum of Art, Sante Fe Community College Gallery, Reitz Union, Thomas Center Galleries.

See below for local galleries you may wish to consider pursuing an exhibition at (whenever possible, visit the space you are going to have a show in before you apply for the show):

Convergence Gallery (PDA Gallery, 2<sup>nd</sup> floor): <https://www.facebook.com/pages/Painting-Drawing-Association/181471021960885>

Gallery Protocol / Superfun Gallery: <http://galleryprotocol.com>

Display Gallery: <https://www.facebook.com/pages/Display/128070390618851>

MASS Visual Arts: <http://massvisualarts.wordpress.com>

The Woolly: 20 N Main St. Contact: <http://thewoolly.squarespace.com>, [thewoolly@eventplicity.com](mailto:thewoolly@eventplicity.com)

WARPhaus gallery: Contact Assistant Professor Bethany Taylor: [bwarp@ufl.edu](mailto:bwarp@ufl.edu)

4Most Gallery: Contact Juan Griego (2015-2016 4Most Gallery and Studio Resident Artist):

[juanjosegriego@ufl.edu](mailto:juanjosegriego@ufl.edu)

Cafes in town like:

Hanging about 5-10 works: Karma Cream: 1025 W. University Ave. Contact: Kyle at

[karmacream@gmail.com](mailto:karmacream@gmail.com)

Maude's: 101 SE 2<sup>nd</sup> Place #101. Contact sculpture grad student Hilary at [hilaryawhite@ufl.edu](mailto:hilaryawhite@ufl.edu) for Trash Rainbow's Salon de Force or visit Maude's and talk to the people there.  
Students have shown at Pasqual's Coffee House: 112 NW 16<sup>th</sup> Street. Contact [Manager@ChristianStudyCenter.org](mailto:Manager@ChristianStudyCenter.org)

## Reading Response Papers and Discussion Group

Various readings and essays may be provided during the semester. You will write a response – this response will either be a response paper (see below for points to address), a poetic essay inspired by the reading, an essay pointing to personal connections or connections to artists on your Artists List, or may be a response structured by an assignment provided by the Professor. Each student will facilitate a discussion about a reading, this includes preparing questions (in advance) in order to aid the groups' investigation of the author's ideas.

Typewritten Reading Responses

1. Cite the articles (author, title, date source) at the top of the page
2. Summarize the article first.
  - What is the author's main argument?
  - What proof does the author give to back up the ideas?
  - What are the author's main points?
3. Next, react and comment on your thoughts about what you have read.
  - Note unclear points or points you agree or disagree with.
  - Note ideas of interest to you or problems with the author's arguments.
4. Most importantly, support your statements and opinions with evidence from the article, just as you support your comments in critique with physical evidence from an artwork.

## Bibliography (Examples of texts that you may encounter & that are suggested readings) :

Vitamin P: New Perspectives in Painting, Barry Schwabsky, Phaidon Press  
Vitamin P2: New Perspectives in Painting, Barry Schwabsky, Phaidon Press

Most of you have gone through the UF WARP program. In that course, you were provided with a list of artists. To continue your familiarization with both these original artists and the format of the artists to look at, I have added new artists to the list you encountered in WARP and focused on painters. 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. Far from comprehensive - this list is just a taste of the various ways artists approach painting.

## Advanced Drawing > List of Artists > Focus: Painting

Albers, Josef	Bosch,	Chagall, Marc	David, Jacques-
Amer, Ghada	Hieronymous	Christiansen, Diane	Louis
Arp, Jean	Botticelli, Sandro	Church, Frederic	De Chirico, Giorgio
Avery, Milton	Braque, Georges	Edwin	De Goya,
Angelico, Fra	Brown, Cecily	Cimabue	Francisco
Aldrich, Richard	Brown, Iona Rozeal	Condon, Elisabeth	De Kooning,
Bacon, Francis	Bruegel the Elder,	Constable, John	Willem
Balthus	Pieter	Corot, Camille	Delaunay, Robert
Basquiat, Jean-	Buonarroti	Courbet, Gustave	De La Tour,
Michel	Calabrese, Kristin	Da Buonisegna,	Georges
Bavasso, Nina	Calame, Ingrid	Duccio	De Zurbaran,
Beckman, Max	Caravaggio	Da Vinci, Leonardo	Francisco
Berryhill, Michael	Case, Carolyn	Dali, Salvador	Degas, Edgar
Boccioni	Cezanne, Paul	Daniel, Melanie	Delacroix, Eugene

Della Francesca, Piero	Halverson, Josephine	Millet, Jean Francois	Shaw, George Shahn, Ben
Di Bondone, Giotto	Heffernan, Josephine	Miro, Joan	Shishkin, Dasha
Dickinson, Jessica	Helmling, Hans	Mitcham, Jason	Sillmans, Amy
Dixon, Michael	Herzog, Elana	Modigliani, Amedeo	Spero, Nancy
Doig, Peter	Hockney, David	Mondrian, Piet	Sprecher, Jered
Dona, Lydia	Hogarth, William	Monet, Claude	Tanning, Dorothea
Duchamp, Marcel	Holbein the Younger, Hans	Moon, Jiha	Thek, Paul
Dumas, Marlene	Homer, Winslow	Moreau, Gustave	Tintoretto
Durer, Albrecht	Hopper, Edward	Morrisroe, Julia	Titian
Eisler, Judith	Hume, Gary	Munch, Edvard	Trieb, Patricia
Eisenman, Nicole	Humphrey, David	Murillo, Oscar	Turner, Joseph M. W.
El Greco	Ingres, Jean- Auguste	Nadeau, Rob	Tuttle, Richard
El Lissitzky	Dominique	O'Keefe, Georgia	Twombly, Cy
Ensor, James	Johns, Jasper	Olis, Mie	Uccello, Paolo
Ernst, Max	Johnson, Ezra	Owens, Laura	Valdez, Amanda
Essenhigh, Inka	Kahlo, Frida	Patinir, Joachim	Van Der Weyden, Roger
Ferris, Keltie	Kandinsky, Wassily	Peyton, Elizabeth	Van Eyck, Jan
Fontana, Lucio	Kilimnik, Karen	Picasso, Pablo	Van Gogh, Vincent
Frankenthaler, Helen	Klee, Paul	Polke, Sigmar	Van Rijn, Rembrandt
Franz, Marc	Kline, Yves	Pollock, Jackson	Velazquez, Diego
Freud, Lucian	Klimt, Gustav	Poussin, Nicolas	Vermeer, Jan
Friedrich, Caspar David	Krasner, Lee	Raphael	Wakoa, Lumin
Galloway, Munro	Laurie, Magnolia	Rauch, Neo	Warhol, Andy
Gauguin, Paul	Leger, Fernand	Rego, Paula	Watteau, Jean- Antoine
Gauntt, Jeff	Lichtenstein, Roy	Rensman, Beth	Wayne, Leslie
Gendel, Jackie	Lorrain, Claude	Renoir, Pierre- Auguste	Weatherford, Mary
Gentileschi, Artemisia	Magritte, Rene	Richter, Gerhard	Westergen, Charlotta
Gericault, Theodore	Malevich, Kazmir	Rossetti, Dante Gabriel	Westfall, Chase
Giorgione	Manet, Edouard	Rothko, Mark	Whistler, James
Gordone, Melissa	Mantegna, Andrea	Rubens, Peter Paul	McNeill
Gorky, Ashille	Martini, Simone	Rush, George	Whitney, Wallace
Gottlieb, Adolph	Masaccio, Tomasso	Saville, Jenny	Wiley, Kehinde
Guston, Philip	Matisse, Henri	Schiele, Ego	Wood, Grant
Guyton, Wade	Mehretu, Julie	Schutz, Dana	Wozniak, Karla
Hals, Frans		Schulnik, Allison	
		Seurat, Georges	

#### 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](http://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 in pursuit of your degree. The studio is for your use outside of class time. You will be given the combination to the classroom, 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. 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 kept clean
- Remove any materials stored in the flammables container

### **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 Specific Information: Painting

#### **1. Hazards (inherent)**

##### **Acrylic Paints**

May contain ammonia which may cause eye, nose, throat irritation, especially if large amounts are used; may contain preservatives, such as formaldehyde - Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible; clean brushes properly.

Watercolors and Gouache

Inhalation: Moderately toxic - Skin Contact: Slightly toxic - Gum arabic and gum tragacanth cause skin allergies; gum arabic can cause asthma; may contain preservatives, such as formaldehyde - Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible; clean brushes properly.

Tempera

Inhalation: Highly toxic- Skin Contact: Highly toxic- Hazards in pigments & preservatives; tetrachloroethane highly toxic; more toxic than carbon tetrachloride, causing severe liver damage - Precautions: Good hygiene; clean brushes properly; DO NOT USE tetrachloroethane.

Latex Ingestion: Slightly toxic if glycols are present - Skin Contact: Possibly toxic if the paint contains glycol ethers - May contain glycols, mercury - Precautions: Good hygiene; clean brushes properly; DO NOT USE paints with mercury preservatives.

##### **Oil Paints**

Ingestion: Pigment Poisoning - Skin Contact: Pigment poisoning; When used with solvents: all solvents are moderately toxic by all routes of entry- ingestion, inhalation, and skin contact - Precautions: Good hygiene; adequate ventilation; wear nitrile gloves; clean brushes properly; DO NOT USE with banned solvents.

##### **Alkyd and Other Solvent Based Paints**

Inhalation: Toxic - Pigment hazards; solvent-based paints more hazardous than oil paints; much more solvent exposure; toluene/xylene much more toxic than paints with mineral spirits – Ingestion: Pigment and solvent poisoning – **Skin Contact:** Pigment and solvent poisoning - Flammable - Precautions: Good hygiene; use with adequate ventilation; wear nitrile gloves; clean brushes properly; DO NOT USE toluene or xylene based alkyd paint; DO NOT USE with banned solvents.

##### **Solvents**

**Inhalation:** slightly to highly toxic depending on type; acute inhalation can cause dizziness, nausea, fatigue, memory loss, coma, and respiratory irritation; chronic inhalation can cause organ damage, respiratory allergies, and brain damage – Ingestion: slightly to highly toxic depending on type; ingestion can be fatal and cause aspiration into the lungs after vomiting – Skin Contact: slightly to highly toxic depending on type; can cause defatting of the skin and dermatitis; can be absorbed through skin – Flammable: solvents can spontaneously combust; dispose of solid waste

contaminated with solvents in red bin – Volatile: solvents will evaporate quickly; keep containers closed at all times, even while using – Precautions: Use with adequate ventilation; wear nitrile gloves; keep all containers tightly closed; store only in glass or metal that have lids; minimize use and reuse; use least toxic types; never dump down drain; clean brushes properly; do not clean hands with solvents; dispose of solid waste contaminated with solvents in red bin; DO NOT USE banned solvents.

**The following solvents are not permitted for use in the SA+AH\*:**

Turpentine, Turpenoid, Mineral Spirits, Oil of Spike, Damar Varnish, Denatured Alcohol, Benzene, Toluene, Paint Thinner

The following solvents (odorless mineral spirits) and solvent containing-mediums are allowed for use in the SA+AH\*:  
Gamsol (Gamsol is supplied by the SA+AH), Sansador, Galkyd, Liquin

\*This is not an exhaustive list. If you want to use something not listed here please check with your instructor or lab specialist.

**Pigments**

Many pigments are toxic, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Using dry pigments can allow the pigments to be breathed in through the air (this also occurs when using encaustics in an unventilated space.)

**2. Best Practices**

- \_Don't eat, drink, smoke in studio
- \_Wash hands, including under fingernails (good hygiene)
- \_Wear nitrile gloves
- \_Avoid inhaling pigment powder
- \_Use least toxic versions of paints, mediums, solvents
- \_Don't do solvent washes
- \_Reuse solvent: Used solvent can be reclaimed by allowing the paint to settle and then pouring off the clear solvent into another jar. The sludge that remains at the bottom must be disposed of in the liquid waste jug.
- \_Remove paint from hands with baby or vegetable oil—Do not wash it down the sink
- \_Work in a well-ventilated area. Use solvents near exhaust vents.
- \_Take breaks during painting to step outside for fresh air.

**3. Links**

<http://www.ci.tucson.az.us/arthazards/paint3.html>

<http://web.princeton.edu/sites/ehs/artsafety/sec10.htm>

<http://www.chicagoartistsresource.org/node/9279>

**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](http://www.arts.ufl.edu/art/healthandsafety))
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media. Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Keep solvent fumes to a minimum by covering containers in use even while painting. Don't leave brushes sitting in jars of solvents.
- Clean up after yourself. Wash hands and all tools properly. Dispose of all towels and gloves in the red bin. Close all containers, and return anything flammable to the yellow flammable cabinet.
- No hazardous materials, oils, or solvents down sinks.
- Follow guidelines for brush cleaning found at each SWMA.

- Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
- All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- No aerosol cans may be sprayed in any classroom/studio in the SAAH. 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 be immediately 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 FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, 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.
- Do not 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 electric cords. Unplug cords when not in use.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the SA+AH CONTAINER POLICY (see policy below)

***There are 2 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 a 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 the building 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. 23

**Toxic Paint Pigments/ Painting**

The following paint ingredients are extremely toxic to you through skin contact, inhalation, or if swallowed.

Know that you have a choice when purchasing art supplies and chose paints that are non-toxic to you, others and the environment.

**Highly toxic pigments-** Avoid at all costs Lead Red (Red 105) Contains lead Molybdate Orange (Red 104) Contains lead and chromates Chrome Orange (Orange 21) Contains lead and chromates Mercadmium Orange (Orange 23) Contains cadmium, mercury and sulfides Barium Yellow (Lemon Yellow, Barium Chromate, Yellow 31) Contains barium and chromates Chrome Yellow (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34) Contains lead and chromates Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates Naples Yellow (Lead Antimonite, Antimony Yellow, Yellow 41) Contains lead and antimony King's Yellow (Yellow 39) Contains arsenic Strontium Yellow (Yellow 32) Contains strontium and chromates Zinc Yellow (Yellow 36) Contains chromates Chrome Green (Milor Green, Prussian

Green, Green 15) Contains chromates Emerald Green (Paris Green, Vienna Green, Green 21) Contains arsenite Scheele's Green (Schloss Green, Green 22) Contains arsenite Cobalt Violet (Violet 14) Contains cobalt and arsenite Flake White (Cremnitz White, Lead White, White 1) Contains lead Lithopone (White 5) Contains zinc sulfide Zinc Sulfide White (White 7) Contains zinc sulfide Witherite (White 10) Contains barium Antimony White (White 11) Contains antimony Antimony Black Contains antimony sulfide Possibly toxic pigments- Avoid unless necessary Vermilion (Cinnabar, Red 106) Contains mercury compounds Cadmium Red (Red 108) Contains cadmium Cadmium Orange (Orange 20) Contains cadmium Cadmium Yellow (Yellow 37) Contains cadmium Cobalt Yellow (Aureolin, Yellow 40) Contains cobalt Cobalt Green (Green 19) Contains cobalt Chromium Oxide Green (Olive Green, Permanent Green, Green 17) Contains chromic oxide Viridian (Emeraude Green, Green 18) Contains chromic oxide Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27) Contains cyanide compounds Antwerp Blue (Blue 27) Contains cyanide compounds Cobalt Blue (Kings Blue, Blue 28) Contains cobalt Manganese Blue (Blue 33) Contains manganese Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium Potentially toxic pigments- Use caution Lithol Red (Red Lake R, Red 49) Sometimes contaminated with soluble barium Nickel Azo Yellow (Green Gold, Green 10) Contains nickel Barium White (Blanc Fixe, White 21) Sometimes contaminate with soluble barium  
*Note: If paint is listed as a hue, for example, Cadmium Yellow Hue, then that means that the paint is made of derivatives to look like Cadmium and it is usually nontoxic.*