

ART 3332c: Figure Drawing II

INSTRUCTOR: Lisa Iglesias

03 credits

SPRING 2017

ROOM: FAD 215; MEETING TIME: M/W 11:45a-2:45p, Periods 5-7

OFFICE HOURS: FAC 223- M 3-4pm or by appointment

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COURSE DESCRIPTION

Figure II focuses on the human figure through weekly observational drawing. We will investigate both historical and contemporary use of the figure in the discipline and engage in perceptual drawing of the human figure in various poses, actions and settings. Over the course of the semester, our experience will evolve through academic negotiations of the figure into conceptual and narrative territories with opportunities to engage more experimentally with media. This course promotes and includes a wide variety of opportunities to enhance the educational experience including the Friday Figure Drawing Lab, classroom guest artists, a field trip to the Harn Museum and other locations on campus, an emphasis on sketchbook habits and critique skills, inclusion of the SA+AH Visiting Artist Lecture Series into the curriculum, student presentations on contemporary figurative artists, and more.

OBJECTIVES

- Expand and enhance anatomical knowledge in regards to figure drawing.
- Develop understanding of fundamental principles in representing the figure through drawing.
- Develop understanding of figure/ground relationship and composition construction.
- Develop both perceptual and abstract drawing skills as well as facility with a wide variety of drawing materials as they pertain to a range of mark making, line variation, value and tonal organization.
- Develop skills as they pertain to ability to create drawings that are vivid and active in their surfaces, marks and spatial forms.
- Develop skills in image and concept construction, from idea development to finished drawing.
- Develop critical thinking and studio research skills.
- Expand knowledge of historical and contemporary art practices, particularly in the expansive realm of drawing.
- Develop one's personal voice and point of view and capacity for communicating intention.

TOPICS

Gesture, Proportion, Viewpoint, Mass, Touch, Composition, Line quality, Mark making, Texture, Image construction, Critical thinking, Image research and development, Composition, Value, Variety of drawing media

TEXT and SUGGESTED READINGS

<https://www.artsy.net/article/artsy-editorial-these-20-female-artists-are-pushing-figurative-painting-forward>

We will be looking at excerpts from the following texts:

Drawing Lessons from the Great Masters, Robert Beverly Hale

Drawing On The Right Side Of The Brain, Betty Edwards

Experimental Drawing, Robert Kaupelis

Figure Drawing, Nathan Goldstein

How to Draw the Human Figure, Louise Gordon

Lessons from Michelangelo, Michael Burban

Master Class in Figure Drawing, Robert Beverly Hale

REQUIREMENTS AND EVALUATION

1. RESEARCH/READINGS (10%)- Artist presentations, 3 Visiting Artist Response Papers, handouts, etc.
2. SKETCHBOOK (10%) – Inventory of sketchbook assignments, 3 checks and a final look
3. FRIDAY FIGURE DRAWING LAB WORK (10%) – You must attend at minimum 15 hours of lab
3. PROJECTS (40%) – 4 major critiques
4. FINAL PORTFOLIO (15%) – In-class work, Figure Lab work, sketchbook, homework, professional presentation of complete semester portfolio
4. PARTICIPATION/EFFORT (15%)

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.

ATTENDANCE

You are expected to attend and actively participate in ALL scheduled class sessions.

Excused absences are for medical reasons and/or family emergencies and require documentation; medical emergencies require a note from a doctor or nurse. You are allowed a maximum of three excused absences (please speak to faculty if there are extenuating circumstances).

Attendance will be taken at the beginning of each class session. Your participation grade will be negatively affected by unexcused absences.

Attending critique and presentation dates are mandatory, though an excuse of emergency will be permitted in the event of missing a critique or presentation. Speak with your professor about a potential schedule conflict ahead of time – communication is key.

Lateness is arriving after roll call. If you are late three times it will be counted as an absence. It is your responsibility to make sure that the professor has turned your absent mark into a lateness if you arrive after roll call.

Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-course related work during class is also considered a form of absence.

If there are any extenuating circumstances that make lateness and attendance an issue for you, please let me know as soon as possible.

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

LATE POLICY

Assignments are due when indicated by the instructor.

Excused late assignments will be critiqued during the following class period and will receive points off of assignment grade.

Unexcused late assignments will not be reviewed and will be evaluated as a failing grade.

MATERIALS

You can find a Class List at Utrecht Art Supplies: www.UtrechtArt.com: Scroll all the way down to bottom window, left hand side > Under 'More Ways to Shop' click Class Lists, search for University of Florida and my name, the name of this course is Figure Drawing II – click on "View Supplies".

If you already have a particular material, you do not need to order it if you have sufficient supply (for example, no need to have two rulers). For material that dulls or gets used up quickly (like X-acto blades or compressed charcoal), please purchase the item even if you already have one. Additionally, if you don't own one already, I suggest you purchase a beginner's hand tool kit available at most hardware stores as this will come in handy in the rest of your courses/life. Check out the list below for materials to buy at local supermarkets or hardware stores.

YOU DO NOT NEED TO PURCHASE MATERIALS AT UTRECHT.COM - THIS WEBSITE IS SIMPLY USED AS A WAY TO COMMUNICATE A VISUAL MATERIALS LIST (and they're having a sale). Other art suppliers include Jerry's Artarama, Amazon, The Art Store, and more.

Figure Drawing II Class List: <http://www.utrechtart.com/ClassLists/Detail.aspx?id=6026>

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: 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, Store Hours: Monday: Closed, Tuesday-Friday: 1:00-6:00pm, Saturday: 10am-6pm, 1920 Northeast 23rd Ave, Gainesville, FL 32609 Pay what you wish. info@RepurposeProject.org

SoMa Art Media Hub: New art supply store, 601 South Main Street, Gainesville, FL 32601, <http://www.somaartmediahub.com>

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: Largest Book Sale of its kind including: classical and modern fiction, textbooks, large-print books, cookbooks, children's books, quilting books and magazines, hobby books. <http://folaclid.org>

Harbor Freight Tools: Northside Shopping Center, 2360 N Main St, Gainesville, FL 32609, 352-375-089, Store Hours: Monday-Saturday: 8am-8pm, Sun:9am-6pm

Materials to purchase from the grocery/hardware store:

Level, hammer, measuring tape (consider getting an entire hand tool starter kit)– for installing work at critique and other exhibition opportunities

Lock for locker

Ziplock bags (gallon size, to collect collage materials and store media – very helpful)

Tool or tackle box for storing and transporting materials

Miscellaneous:

A UF copy/printing card with funds is mandatory – you will need to print and copy materials like photo based media throughout the semester and you may need to do this at the library or other campus facilities.

Disposable camera, camera phone or digital camera

Materials to gather from your own collection or thrift store:

Miscellaneous plastic containers for mixing media (yogurt containers, Tupperware, peanut butter jars, etc)

Collection/Folder of favorite collage materials/images from magazines, papers

Box of assorted, non-traditional mark-making tools (non-solvent/non-oil based materials such as markers, highlighters, paints, white-out, pens, etc)

Hair dryer, miscellaneous tapes/adhesives/paints, etc.

Materials to buy at your favorite art materials supplier

+ Sketchbook, minimum 8x10

+ Papers (when needed): 22x30 and 30x40 high quality drawing and or watercolor papers (I've suggested Stonehenge, Strathmore Bristol and River BFK)

+ Drawing Pad (at least 18 x 24 inches)

+ Masking Tape

+ Push pins / thumb tacks / T-pins

+ Viewfinder: L-shaped picture viewer (cut cardboard into two L-shapes, 4x4x1")

+ T-shirt rags

+ Scissors

+ X-acto Knife with blades

+ Woodless Graphite HB, 2B, 6B

+ Vine Charcoal (thin and thick, medium grade, buy bulk amounts online)

+ Generals Compressed Charcoal

+ Conte – white, sanguine red, brown

+ India Ink or Sumi: brush(es) and water container(s) (recommended – walnut/sepia inks in addition)

+ Black permanent marker(s)

+ 2-3 Bic-pens, any color

+ Additional color media: pencils, pastel, watercolor, etc.

+ Bulldog clips (6, large) for closing portfolio

+ Duct-tape for handle on portfolio and odds and ends

GRADING

Your assignments grades will be determined by the following criteria: Concept, Solution, Class Work, Craft, Completeness, and Inventiveness.

GRADE EXPLANATIONS

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
 A: 4.0, A-: 3.67, B+:3.33, B:3.00, B-: 2.67, C+: 2.33, C: 2.00, C-: 1.67, D+: 1.33, D: 1.00, D-: .67

Notes:

- o A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.
- o A grade of "C-" or below will not count toward major requirements.

Unexcused late assignments will not be reviewed. Failure to turn in an assignment will result in failure of the course. Each project will receive a numerical grade (i.e. 16/20). If at any point in the semester you are concerned about your standing in the course, please schedule a meeting with me.

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>

PROJECTS & MISCELLANEOUS RESPONSIBILITIES:

Project Critiques

Our class will hold four major critiques on the dates below. Professor reserves rights to alter dates of critique with fair notice to students. Students are responsible for pinning their work professionally in FAD Critique Room as well as submitting a typed, one-paragraph project statement and title.

Wednesday, February 1: CRITIQUE #1

Wednesday, March 1: CRITIQUE #2

Wednesday, March 29: CRITIQUE #3

Monday, April 17: CRITIQUE #4

Final Portfolio

You will construct a sturdy and dependable portfolio from the cardboard provided. You will keep your portfolio closed with bull clips and preserve and protect your drawings with fixative spray. You will hand in your portfolio on the next to last day of class and it will include: Sketchbook, all in-class and homework assignments, project assignments and Figure Drawing Lab drawings. You will be graded on professional presentation, organization, and completeness.

Due: Monday, April 17

Visiting Artist Lecture Series:

You are responsible for attending at least three Visiting Artist lectures and handing in a one-page, printed response paper before the next Wednesday after the lecture, so clear at least 3 Thursday 1-hour evenings free (if Thursdays at 6pm conflicts with your course schedule, please see me).

Thursday evenings at 6:00pm

(Locations mostly FAB 103, check here: <http://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/>)

Jan 12 - Arthur Ou

Jan 19 - Morgan Puett

Feb 9 - Guerrilla Girls

Feb 23 - Sumi Ink Club
March 16 - Paul Ramirez Jonas
April 6 - Mike Calway-Fagen
April 13 - Gene Moreno

Student Artist Presentation Project

You will pick one artist from the following: Kerry James Marshall, Kara Walker, Njideka Akunyili, Firelei Baez, Käthe Kollwitz, Robert Pruitt, Whitfield Lovell, Kiki Smith, Lucian Freud and Nicole Eisenmann. Your presentation will be a maximum of 10 minutes in length, with at least ten quality images arranged in a Powerpoint-style presentation (Make sure not to go over this time limit). Your goal is to give the class a strong and informative introduction to a contemporary artist's creative practice -- this includes intent/motivation, meaning, and processes. Presentation tips provided in hard copy prior to deadline.

Group 1: Wednesday, January 18
Group 2: Wednesday, January 25
Group 3: Wednesday, February 8
Group 4: Wednesday, February 15

Extra Credit

We will participate as a class in Art Bash (Friday, February 24, 2017, 5-8pm) through an exhibition in our classroom. You will receive extra credit toward your participation grade if you do one of the following:

- + Organize the in-class exhibition of our colleague's work, including installation, text and potluck
- + Be available to draw portraits between 5pm and 6:30pm in the Fine Arts courtyard for Art Bash attendees.

Sketchbook: 3 Checks

You will begin a **NEW** sketchbook for the semester and you will have this sketchbook with you as often as you can and every time you are in the studio. Your sketchbook will include compositional and material experimentation, brainstormings, names and notes of artists you are inspired by, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, sketches, as well as responses to sketchbook assignments. You will work in this sketchbook EVERYDAY, so you will accumulate multiple pages per week and you will fulfill the mandatory sketchbook exercises for each project.

Make sure you look closely at the Sketchbook Assignment Description Sheet for instructions regarding the bare minimum of what your sketchbook should include.

3 Checks:

Monday, January 30: SKETCHBOOK CHECK #1
Monday, February 27: SKETCHBOOK CHECK #2
Monday, March 27: SKETCHBOOK CHECK #3

Friday Figure Drawing Lab Session Attendance.

Students are required to attend 15-hours of drawing from the live model on Fridays from 1-4pm in FAD 215. Work will be documented in your sketchbook and in works on loose paper.

Neglecting to attend the minimum of 15 hours will negatively affect students' participation grade. If it is impossible to attend due to scheduling conflicts, communicate this situation ASAP to the professor. Student and instructor will agree upon an equivalent assignment.

Figure Drawing Lab organized by Graduate Assistant, Sandra de la Rosa Jimenez: sandradelarosaji@ufl.edu

Drawing > List of Artists > Focus: Figure Drawing

Many 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 the format of the artists to look at, this list is homage to that wonderful WARP tradition. I've added artists I've come across through Amy Freeman and through my own experience and research. By no means is this an exhaustive list of artists who contend with the human figure through drawing, it's simply a start. I suggest to Google at least 5 of these artists a day (cross reference figure drawing with their name) and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook.

Akunyili, Njideka
Adams, Derrick
Albinis
Applebroog, Ida
Assael, Steven
Baez, Firelei

Barber, Shawn
Bauer, John
Beckman, William
Bellows, Kent
Black, Dawn
Bourgeois, Louise

Cambiaso
Cezanne
Chung, Andrea
Clemente, Francisco
Close, Chuck
Coe, Sue

Condo, George
Cortes, Esperanza
Currin, John
Da Vinci, Leonardo
Degas, Edgar
De Jesus Moleski, Amaryllis
Del Valle, Esteban
Desiderio, Vincent
Diebenkorn
Dr. Lakra
Dumas, Marlene
Durer, Albrecht
Eisenmann, Nicole
Emin, Tracey
Feltus, Alan
Ferreira, David Rios
Fischl, Eric
Freud, Lucian
Gale, Ann
Ganesh, Chitra
Ghenie, Adrian
Giacometti
Gillespie, Gregory
Gokita, Tomoo
Golucho
Goodman, Sidney
Graham, John
Grosz, George
Harris, Anne
Hauptman, Susan
Hein, Jeff
Helm, Stewart
Hendricks, Barley
Henry, Sean

Hopper, Edward
Irani, Mohsen
Jodoin, Sophie
Kanevsky, Alex
Klimt, Gustav
Klos, Yashua
Kokoschka, Oscar
Kowch, Andrea
Lawson, Deana
Ludwig, Daniel
Locke, Steve
Lovell, Whitfield
Markowsky, Jeff
McCarthy, Paul
Mortimer, Justin
Moore, Henry
Mueck, Ron
Mutu, Wangechi
Nerdrum, Odd
Ofili, Chris
Okamura, Tim
Pruitt, Robert
Park, David
Palacios, Jaime
Raimundi-Ortiz, Wanda
Red Grooms
Rego, Paula
Rembrandt
Richter, Gerhard
Rivers, Larry
Rozeal Brown, Iona
Satterwhite, Jacolby
Saville, Jenny
Schiele, Egon

Schutz, Dana
Shepherd, Rudy
Shishkin, Dasha
Sickert, Walter
Singer Sargent, John
Smith, Alexandria
Smith, Clive
Smith, Kiki
Szapochnikow, Alina
Tabbutt, Steven
Tandiwe, Aisha Bell-Caldwell
Taylor, Maggie
Thomas, Mickalene
Trockel, Rosemarie
Valerio, James
Vermeer
Villalongo, William
Villon, Jacques
Vuillard, Edouard
Uglow, Euon
Van Gogh
Wall, Samantha
Walker, Kara
Warhol, Andy
Wiley, Kehinde
Witkin, Jerome
Woolfalk, Saya
Yiadom-Boakye, Lynette
Yuksavage, Lisa
Zorn, Anders

EVALUATE YOUR PROFESSOR

Students are expected to give feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <http://evaluations.ufl.edu/results/>.

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).

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.

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 the Professor reserves the right to negatively affect the course grade of the offending student.

LOCKERS/STORAGE

The SA+AH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. The SA+AH is not responsible for items left in classrooms. Be sure to pick up personal belongings at the end of each class and work at the end of the semester.

UF COUNSELING AND WELLNESS SERVICES

University Counseling & Wellness Center: 3190 Radio Road, PO Box 112662, University of Florida, Gainesville, FL 32611-4100, (352) 392-1575, <http://www.counseling.ufl.edu/cwc/>

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.

- o No eating, consumption of alcohol or smoking is permitted in the studios.
- o Clean up after yourself - wipe down surfaces (easels, drawing boards, stools with a wet towel).
- o Do not block doorways or block access to lights.
- o Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- o Do not create "daisy chains" with multiple electrical cords.
- o No hazardous materials down sinks.
- o Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- o Report any safety issues IMMEDIATELY to your instructor.
- o All courses must engage in an end of semester clean up.
- o NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- o 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.

- o Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- o 5 gallon jugs must have yellow hazardous waste label on the outside.
- o Fibrous containers must have a yellow hazardous waste label on the outside (top).
- o 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,