

# ART 3381C SKETCHBOOK

INSTRUCTOR: Lisa Iglesias

GTA: Peter Gouge

03 credits

FALL 2016

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ROOM: FAD 115; MEETING TIME: T/R 3:00p-6:00p, Periods 8-10

OFFICE HOURS: FAC 223- T 10:30a-11:30a or by appointment

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## COURSE DESCRIPTION

This intensive interdisciplinary studio course centers on the practice of maintaining a sketchbook as a vital tool in the artistic process. This course emphasizes observation, organization, experimentation and conceptualization. Research, exercises, fieldtrips, readings and presentations will be used as vehicles for ideas, diagrams, inspiration and exploration. Sketches, collages, lists, diagrams, proposals, and other visually dynamic strategies for archiving research will transform the potential of 2D, 3D, and 4D projects. Students will work on one consistent sketchbook for the duration of the semester as a site for brainstormings and plans for artworks. In addition, altered book projects and assignments will benefit project planning habits and expand knowledge of drawing media, studio techniques, contemporary artists and more.

## OBJECTIVES

- To develop the habit of using a sketchbook for personal project research, as a personal reference for tracing the interaction of ideas and for reflecting on the progression of these ideas.
- To develop visual ideas and to generate personal themes for art making.
- To explore creative solutions to a variety of conceptual assignments.
- To explore a variety of drawing media and techniques and compositional possibilities.
- To develop the habit of using a sketchbook for freehand sketching and annotations of ideas and for documenting the origins of inspiration.

## REQUIRED TEXT and READINGS

On reserve in the Architecture and Fine Arts Library, course handouts

## REQUIREMENTS AND EVALUATION

1. **RESEARCH/READINGS (15%)**- Presentations, Visiting Artist response paper, handouts, etc.
2. **SKETCHBOOKS / PROJECTS (70%)**
3. **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.

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. Professor reserves the right to consider failing to turn in an assignment to result in failure of the course.

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## GROWING A POSITIVE CULTURE & COMMUNITY IN OUR STUDIO TOGETHER:

It is my intent that students from all diverse backgrounds and perspectives benefit from their participation in this course and community and that the range of experiences that each of them bring to this course be viewed as a resource and strength. The material this course will provide incorporates and reflects a variety of personal and social experiences that make individuals and communities different from one another and acknowledges that many communities have been marginalized, oppressed and silenced by various entities in the art world and beyond throughout history. I am committed to growing the strategies, structures, materials and activities I share with you from the roots of diversity and inclusiveness.

My own teaching and the experience of others will benefit from you sharing suggestions on how to improve the effectiveness of the course for you personally, or for other students or student groups. Your comments and feedback are encouraged and appreciated and I will take time to be thoughtful about whatever you share with me. Please share with me your preferred name and pronouns. I use she and hers.

I am dedicated to growing a culture of trust and respect in our studio classroom and each of you is responsible toward this collective endeavor. You may encounter challenging material in this course, and it is imperative for each member of our community to feel safe in voicing their own experiences and hearing the opinions of their cohorts. Please communicate to me if you experience an offense or discomfort in our studio, whether caused by myself or another student. While our intention may not have been to cause offense, our community will address the impact of our statements and actions. I invite you to consider the following avenues you can turn to in this situation: Discuss the incident in private with me via email or in person during office hours or after class. Open a conversation with the class community for each of us to engage with the context of the situation together. Notify me of the situation through a trusted source such as your advisor, another faculty member, or university group. You might find a comfortable avenue to address your experiences in the listing of resources on campus included in this syllabus below. Whichever path you choose, I encourage you to bring the experience to my attention during the semester so that we can address it together and you can move forward positively. I will do my best to support you, and will ask whether you want me to focus on listening, offering questions and suggestions and/or taking action.

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## PROJECTS & RESPONSIBILITIES:

### Projects

**Critique #1:** September 19<sup>th</sup>: *The Art of Exchange*: Inspired by artists including Félix González Torres, Andrea Bowers, Aram Han Sifuentes, Mel Chin, Roz Crews, Ellen Mueller, Breanne Trammell, Torkwase Dyson, Audra Wolowiec and David Hammons

**Critique #2:** *Artist Collaborations*: Inspired by artists including Allora & Calzadilla, Christo & Jeanne-Claude, Tim Noble & Sue Webster, Gilbert & George, Fischli/Weiss, Adam Frezza & Terri Chiao, Dalziel + Scullion, Tricky Walsh & Mish Meijers, Robin Rhode & Leif Ove Andnes

**Critique #3:** *Unconventional Book*: Inspired by Keith Smith

**Critique #4:** *Altered Book & Final Project*: Inspired by Gainesville's Friends of the Library Book Sale

### Artist Presentation Project

You will pick one artist from a list that I've compiled (see Project List). 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 prior to deadline.

## Visiting Artist Series:

A required element of this course, you are responsible for attending at least three Visiting Artist Talks and handing in a one-page, printed response paper before the next Monday after the lecture. Reserve at least 3 of these evenings free (if these dates conflict with your course schedule, please see me).

Check here for schedule and more information about the Visiting Artist Series:

<https://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/>

Sept 4 - Dread Scott: <http://www.dreadscott.net/>

Sept 25 - Aliza Nissenbaum: <http://www.alizanisenbaum.com/>

October 30 - Noelle Mason: [noellemason.com/](http://noellemason.com/)

November 6 - Trenton Doyle Hancock: <http://www.jamescohan.com/artists/trenton-doyle-hancock>

November 27 - Adler Guerrier: <http://www.adlerguerrier.com/studio/>

## Sketchbook: 4 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 of artists you want to remember, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, sketches, as well as responses to sketchbook assignments, Rules and Verbs, and readings (separate handouts). 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.

### 4 Checks:

Check #1: Wednesday, September 26 (See assignment due below for this date – Rules and Verbs)

Check #2: Monday, October 22 (See assignment due below for this date – Your Own Rules)

Check #3: Monday, November 19

Check #4: Monday, December 3 (Hand in with other materials at Critique #4)

## Sketchbook Assignments (aside from Project requirements):

**Check #1:** Wednesday, September 26

Online or in book form, find:

+ Sister Corita Kent's 10 Rules popularized by John Cage

+ Richard Serra's Verb List

For each of these lists you will:

- o Handwrite the 10 Rules and Serra's Verb List in your **Sketchbook**

**Check #2:** Monday, October 22

Handwrite **your own** version of Richard Serra's Verb List. Think about what verbs are important to your own practice.

## Field Trip to the Harn:

You will meet at the Harn Museum of Art with Peter Gouge on Wednesday, October 3<sup>rd</sup> and fulfill criteria for an assignment (see Project Descriptions). Of particular interest will be the exhibitions *The World to Come: Art in the Age of the Anthropocene* and *ReMaking History: Art in Time*.

## MATERIALS:

If you already have a tool or media, you do not need to purchase it if you have sufficient supply (for example, no need to have two watercolor sets). Check your supplies for tools that dull or gets used up quickly (like X-acto blades), and please purchase the item if it needs an update. If you don't own one already, I suggest you purchase a beginner's hand tool kit available at most hardware stores. Check out the list below for materials to buy at local supermarkets or hardware stores.

\* You will likely have to buy paper this semester - we will discuss this on the first day of class.

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

**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:** 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://folacld.org> 430-B North Main Street, Gainesville, Florida 32601, October 13-17, 2018: Saturday, Oct. 13: 9am - 6pm / Sunday, Oct. 14: Noon-6pm / Monday, Oct. 15: Noon-6pm / Tuesday, Oct.16: Noon-6pm 1/2 price day, Wednesday, Oct. 17: Noon-6pm 10-cent day

### **Materials to purchase from the grocery/hardware store:**

1 Roll transparent packing tape (for transfers)

1 Roll of wax paper (to protect pages in your altered book)

1 soft sponge (for transfer techniques and applying washes)

Lock for locker

Tool or tackle box for storing and transporting materials

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

Rinse/dish basin (doubles as container for supplies or a small basin for experiments with transfers, marbling and more)

### **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.

### **Materials to gather from your own collection or thrift store:**

2 hard covered used books (for altered book projects, preferably with images and matte pages, at least 2-inches thick – this might be a small textbook, a manual with interesting diagrams, an old Girl Scouts handbook, etc.)

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 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**

Kneaded eraser, Inexpensive watercolor set, Inexpensive gouache set, 1 roll of masking tape, At least 1 roll of artist tape (any color), Pencil sharpener, Assortment of brushes for water-based media (small, medium and large, at least 1-each), Glue stick, Rubber cement & rubber cement pick-up, X-acto knife and extra blades, Scissors (for cutting small, fine work – very different than kitchen/large scissors – check out selection at Jo-Anna’s Fabric for very sharp, small pair), Small ruler, Variety of graphite pencils, Matte medium, Gesso, Drawing paper, Charcoal, Chalk pastel, Oil pastel.

\* You will likely have to buy paper this semester - we will discuss this on the first day of class.

### **Examples of Drawing Papers:**

**Stonehenge Printmaking Paper:** 38 x 50 inches

Excellent for pastel, pencil, charcoal, acrylics and watercolor. Tape bound with 2 deckle edges. 100% cotton with a vellum surface.

**Rives BFK Heavyweight Printmaking Paper:** 19 x 26 inches

This very popular 100% rag paper is great for all types of printmaking, slight tooth makes it a great drawing paper, as well. Deckled on two sides. 175 gram.

**Bristol Paper:** Bristol and Illustration Board provide a stiff, strong surface to work on without the need for mounting. Bristol generally describes drawing paper that is pasted together to form multi-ply sheets. Illustration board has 100% cotton drawing paper mounted on both sides of heavyweight board.

## **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.
- o You must have a valid excuse for missing a critique and handing in a late assignment. Failure to turn in an assignment within a week of the critique will negatively result final grade. 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.

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>

#### ACADEMIC HONESTY POLICY:

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

#### 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>

#### SUPPORT FOR STUDENTS:

RESOURCES THAT ARE AVAILABLE ON CAMPUS FOR STUDENTS:

##### UF COUNSELING & WELLNESS CENTER

UF provides free and confidential services when you need someone to talk to.

You can reach a CWC support staff member between 8am-5pm Monday through Friday at [352-392-1575](tel:352-392-1575) or visit CWC at 3190 Radio Rd. The CWC support staff member will discuss your options for seeing a counselor and help you set up your triage appointment. [Crisis and urgent appointments are available at both of locations if needed.](#)

The Counseling and Wellness Center (CWC) has culturally sensitive staff who can assist in its two locations: Peabody Hall and on Radio Road. For more information, see <http://www.counseling.ufl.edu/cwc/>.

## **DIVERSITY & INCLUSION**

- UF Multicultural & Diversity Affairs is a department within the Division of Student Affairs. It provides a wide range of services, educational opportunities, learning, support, outreach, activities and engagement for students. Through transformative educational experiences and developmental opportunities, Multicultural and Diversity Affairs celebrates and empowers diverse communities and advocates for an inclusive campus for all students across identities. <https://multicultural.ufl.edu/about/mission-vision-values/>
- Students needing space to coalesce, find support, or build community, may seek MCDA's Black Affairs at the Institute of Black Culture (IBC—1510 University Ave) or the Black Enrichment Center (BEC) in Suite 2220 Reitz. Feel free to contact Black Affairs Director Vee Byrd at [veeb@multicultural.ufl.edu](mailto:veeb@multicultural.ufl.edu) or Black Affairs Program Coordinator PJ Jones at [pjj@multicultural.ufl.edu](mailto:pjj@multicultural.ufl.edu).
- Students looking for faculty or staff of color in certain departments or alumni to help navigate the UF environment, please contact Vee Byrd at [veeb@multicultural.ufl.edu](mailto:veeb@multicultural.ufl.edu) or the Executive Director of MCDA Dr. Lloren Foster at [laf@multicultural.ufl.edu](mailto:laf@multicultural.ufl.edu). For more information, check out the website at <http://blackaffairs.multicultural.ufl.edu/>.
- Students looking to get involved with culturally specific organizations may reach out to Student Activities and Involvement (SAI) in Suite 3001 of the Reitz. <https://www.studentinvolvement.ufl.edu/default>.
- Students who need help refocusing academically, please seek the services of the Office of Academic Services (OAS) in 311 Little Hall. For more information go to <http://oas.aa.ufl.edu/>.
- Suggestions for how UF can enhance its academic environment to be inclusive and more fully support all students should be shared with Dr. Angela Lindner, Associate Provost for Undergraduate Education, [alindner@aa.ufl.edu](mailto:alindner@aa.ufl.edu).
- The Bias Education Response Team (BERT) is ready to respond to students who are victimized or who witness an incident of bias or a hate crime. Please report using this [link](#).
- Students requiring immediate physical assistance on campus should dial 392-1111. For related issues, please consult <http://www.police.ufl.edu/>. Under the direction of Chief Linda Stump-Kurnick, the UPD staff is working tirelessly to ensure the safety of all students. UFPD prides itself on treating ALL students with respect in their efforts to serve and protect the UF community.
- Concerned about the well-being of a fellow Gator or yourself, contact the Dean of Students Office's U Matter: We Care seven days a week at [umatter@ufl.edu](mailto:umatter@ufl.edu).
- If a student needs advice on how to maintain cultural identity in the workplace as you look for employment or need career counseling, contact the Career Resource Center (CRC) on Level One of the Reitz. For more information, see the CRC's website at <https://www.crc.ufl.edu/>.

## **CLASS ACCESSIBILITY AND INCLUSION:**

This course is intended for all UF students, including those with mental, physical or cognitive disabilities, illness, injuries, impairments, or any other condition that might impede one's equitable access to education. You are welcome (but not required) to contact me by email, phone or during office hours to discuss your specific needs. To receive accommodations, register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to their instructors when requesting accommodation. The ADA office ([www.ada.ufl.edu](http://www.ada.ufl.edu)) is located in Stadium Room 232 (phone 392-7056 TDD 846-1046).

## **CLASS SAFETY:**

University of Florida Police Department non-emergency phone number: 352-392-1111

Emergency phone number: 911

SNAP: The Student Nighttime Auxiliary Patrol (SNAP) is a free, nightly, campus safety and transportation service for students sponsored by UF Student Government, Student Traffic Court and UF Transportation and Parking Services. SNAP operates four to seven 15-passenger vans (depending on demand) seven nights a week from 6:30 PM – 3 AM during the Fall and Spring semesters and from 8:30 PM – 3 AM during the Summer semester.

There are two ways to request a SNAP escort. 1.: Call 352-392-SNAP (7627). The fastest, most recommended method is to download the TapRide SNAP app, which is free and available from either the [Google Play Store](#) or the [iTunes App Store](#).

Once you download the app, please choose the "University of Florida SNAP" location and log in with your Gatorlink account.

RAD: Rape Aggression Defense, known as R.A.D., is a self-defense program designed specifically for women. The R.A.D. approach to personal safety begins with awareness, prevention, risk reduction and risk avoidance, and progresses to hands-on physical defense techniques. Find out more at <https://police.ufl.edu/programs/classes/rape-aggression-defense/>

UFPD Office of Victim Services: Provides a civilian support person for anyone who may become a victim of crime while on the University of Florida campus. A victim advocate is available 24 hours a day, seven days a week to provide support for victims of actual or threatened violence. All services are free and confidential.

Find out more here: <https://police.ufl.edu/about/divisions/office-of-victim-services/>



## **RESOURCES FOR STUDENTS:**

Critical Theory Index : A free collection of academic readings in PDF form for you to download:

<http://criticaltheoryindex.org/index.html>

## **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/>.

## **CELL PHONES / PERSONAL ELECTRONICS:**

Students in the SA+AH must turn cell phones to silent during class. Students will not be permitted to use personal music devices during communal class sessions. During in and out of class studio time, 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 and culture that is conducive to learning and mutual respect. In order to assure that all students have the opportunity to positively gain from time spent in class and in our studio, students are prohibited from engaging in any form of negative distraction. Negative distractions might involve uninvited visits, loud sounds and other forms of interruption that detract from the positive culture in our studio community. 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.

## **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.

## **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](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](http://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,