

ART4312C ADVANCED DRAWING

INSTRUCTOR: Lisa Iglesias

06 credits

FALL 2014

ROOM: FAD 117

MEETING TIME: M/W: Periods 02-04 (8:30 -11:30a) Friday: Periods 02-07 (8:30a-2:45p)

OFFICE HOURS: FAD 223 – Mondays 11:30a-12:30p or by appointment (subject to change)

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

Advanced Drawing is designed to promote a self-motivated course of studio research in an open studio environment. In this course, you will have the opportunity to expand, experiment, and build upon your existing drawing skills, strengthen the conceptual lines that thread throughout your work, and develop your experience regarding professional practices. This course centers upon a tutorial, workshop atmosphere and is structured to include presentations, discussions, critiques, and studio time. Major components of Advanced Drawing include studio work, the continuation of your commonplace books, rigorous and enthusiastic use of a research sketchbook, applications to art opportunities, and multiple variations of artist statement writing. This class will explore the many historical and contemporary ways that other artists have explored and defined the medium of drawing while we investigate our own studio trajectories.

Objectives:

- To create a cohesive body of work and individual projects.
- To develop the connection between idea and form in your studio work.
- To foster creative growth and experimentation.
- To refine professional practice methods, through the development of artist statements, work documentation, and application strategies.
- To mature critical thinking and communication skills through critique and discussion.
- To strengthen your engagement with the discipline of drawing in preparation for future endeavors including exhibitions, residencies, and further studies at the graduate level.

Class Hours / Studio Time

This six-credit hour class format consists of six class hours of instructed time and six scheduled hours of Friday individual class time. You are responsible for twelve hours of class time and AT LEAST an additional twelve hours of working time **outside** of class. That's a minimum of 24 hours devoted exclusively to this class each week. 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. 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 (M/W/F).

Attendance will be taken at each class session. Your participation grade will be negatively affected after the first three absences. If you are late three times it will be counted as an absence. Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-Advanced Drawing 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>

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. CFOP has closed, so we will need to order our supplies online as soon as possible. I have made a class list at Utrecht Art Supplies. www.UtrechtArt.com: Search for University of Florida, the name of this course is Advanced Drawing Fall 2014. All of the items are listed as optional because only you know what you will want to use this semester. For material that dulls or gets used up quickly (like X-acto blades), please purchase the item even if you have one. Check out the list below for materials to buy at local supermarkets or hardware stores.

Central Florida Office Supply is closed. 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, Mon-Fri: 3-7pm Sat: 10am-6pm, 519 South Main St, Gainesville FL 32601. Closing in October. Pay what you wish.

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

Friends of the Library Book Sale: <http://folaclid.org>, 430-B North Main Street Gainesville, Florida 32601, October 25-29, 2014.

Materials I have suggested to buy on UtrechtArt.com (Search for Advanced Drawing Fall 2014 Class List): 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), Glue stick, Rubber cement & rubber cement pick-up, X-acto knife and extra blades, Scissors (for cutting small, fine work), Small ruler, Variety of graphite pencils, Matte medium, Drawing paper, Charcoal, Chalk pastel, Oil pastel.

Class Requirements / Projects

This course will require you to develop a semester-long project (involving short-term and long-term goals), maintain a sketchbook, deliver artist presentations, execute experiments, finesse your professional portfolio, and apply to artist opportunities. This is a rigorous course, one that asks you to exceed your own expectations. Addressing these projects with enthusiasm and tenacity will make you a better artist. The following projects are designed to successfully prepare you for life after undergraduate studies and to arm with you the tools necessary to apply for graduate school, call for entries, creative employment, and residencies.

* LATE 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. Failure to turn in any one of the projects will result in failure of the course.

FAC Shop Orientation

We will all participate in a wood shop orientation. Date TBA.

Semester-Long Project: 4 Critiques

The first objective of this course is for you to develop a cohesive body of work. You will have 4 formal critiques throughout the semester where you will show NEW work relating to your semester-long project. Aside from emergency situations, attendance and participation at scheduled critiques are **mandatory**. Critique dates TBA.

At each critique, you will show finished, new work, a 100-word project statement as well as preliminary sketches and collages. Each critique will address the semester-long project goals that you set in the beginning of the semester and adapt throughout the course. You will plan your installation needs in advance and present yourself and your work professionally.

You will hand in a typed Project Plan on **Monday, September 8th** that will stipulate long-term goals, short-term goals, project time line and artist statement.

Long-term Goals: The conceptual and formal qualities of your semester-long project.

Short-term Goals: What do you need to do to achieve your long-term goals?

Project Time Line: Assign yourself due dates for specific goals – research, experimentation, production, etc.

Artist Statement: Between 250 and 500 words.

Artist Presentations

You will present two personal, 10-minute artist talks in order to introduce us to your studio practice, methods, and ideas and to exercise your abilities with public speaking, professionalism and verbal communication of you as an artist. You will present your first presentation in the beginning of the year and one at the end. You will project digital slides in PDF, PowerPoint, or equivalent structure with your own laptop (you may need to purchase or borrow a projector adapter). You will develop a spoken, descriptive account of you and your work which may be organized thematically, chronologically, formally or otherwise. You will present your artist talk in the beginning of the semester, adjust and mature your presentation and then present again at the end of the semester. You will be expected to present your work in a professional manner – rehearse, dress smartly, and project your voice.

Presentation Dates TBA.

Rules and Verbs

Find Sister Corita Kent's 10 Rules popularized by John Cage and Richard Serra's Verb List. For each of these lists you will:

- Transcribe the 10 Rules and Verb List in your Sketchbook and cite the origins (website/book, author, date, anecdotal information).
- Write your own version of Rules and Verbs in your Sketchbook – due on **Wednesday, September 10th**
- Update your own version **throughout** the semester. Your accumulation of Rules and Verbs is due in your Sketchbook at the end of the semester, date TBA.

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 (M/W/F). Your sketchbook will include compositional and material experimentation, brainstormings, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collage, 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 a minimum of 7 pages of drawings / writings a week.

4 Checks, dates TBA.

Professional Portfolio: Due end of semester, date TBA.

Website

Artist Statement

Artist CV/resume

CD of at least ten images

Image List with thumbnails

Imaginary press release for hypothetical exhibition

Apply for two of the following four opportunity applications and provide documentation* (See resources below):

- Exhibition entry documentation
- Residency application documentation
- Scholarship/Grant application documentation
- Viewing Program application documentation

*Documentation may include screen shots, cut and paste, scans, xeroxes, confirmation emails, acceptance/rejection letters, etc. Some online application programs, like Slideroom, allow you to print out your application.

Senior Project:

You will exhibit your work in a local venue* by the end of the semester in a solo, two or three-person show or major group exhibition. You will create and develop an exhibition title, a press release, a Facebook event page, a postcard/poster. You are responsible for contacting the local venue (this can be a local gallery, residential space turned temporary gallery or event space).

* If you have made attempts to show your work physically and have not been able to make it happen, you can develop and launch a virtual/online exhibition.

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>
<http://source.nyfa.org/content/search/search.aspx?SA=1>
<http://libraries.cca.edu/learn/research/grants>

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.pierogj2000.com/about/flat-files/>
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

Art Blogs/Online Magazines/Videos:

<http://www.art21.org>
<http://hyperallergic.com>
<http://www.e-flux.com>
<http://ubu.com>
<http://www.coolhunting.com/video>

Grading

Your grade will be determined by the following:

1. Studio work: You will have 4 formal critiques throughout the semester where you will show NEW work relating to your semester-long project.

2. Response papers and Leading Discussion Groups
3. Studio Experiments
4. Professional portfolio package
5. Sketchbook – Checked 4 times
6. Critical thinking and class participation, attitude
7. Tenacity- in terms of studio work, studio research, and a determined willingness to succeed

60% Studio Projects: includes all aspects of your practice – your process should reflect a rigorous and comprehensive pursuit of bettering your work and is qualified by such habits as studies, sketches, collages, material exploration, and artist research in and out of your sketchbook, and ultimately your finished work presented at critique.

40% Studio Research:

- 10% Reading Response papers and discussion
- 10% Sketchbook
- 10% Studio Experiments
- 10% Portfolio Package

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 (none or one absence per semester) 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. 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.
3. 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.
4. 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.
5. 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.

Galleries

Focus Gallery, Grinter Gallery, the Samuel P. Harn Museum of Art, Sante Fe Community College Gallery, Reitz Union and Thomas Center Galleries and local galleries. Your goal is to attend no less than two gallery or museum exhibitions. You are expected to attend as many art lectures as possible. See below for local galleries you may wish to consider pursuing an exhibition at:

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

F.L.A. Gallery: <http://rewildingfla.com>

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

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

The Wooly: <http://www.woolydowntown.com>

WARPhaus gallery: Contact Bethany Taylor, bwarp@ufl.edu, <https://www.facebook.com/pages/WARPhaus-Gallery/152065564891401>

4Most Gallery: <https://www.facebook.com/4MostGallery> 4MostGallery@arts.ufl.edu

Reading Response Papers and Discussion Group

Various readings and essays will be posted on e-learning. 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 (the following list are examples of the readings you may encounter)

Vitamin D: Drawing, Emma Dexter, Phaidon Press

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

Species of Spaces and Other Pieces, Georges Perec, Penguin

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

Tiny Beautiful Things, Cheryl Strayed, Vintage Books

Outliers, Malcolm Gladwell, Back Bay Books

The Language of Drawing, Edward Hill, Prentice Hall

Roland Barthes, Camera Lucida, Hill and Wang

Just Kids, Patti Smith, Ecco

Drawing Now: Eight Propositions, Laura Hoptman, MOMA

The Lure of the Local, Lucy Lippard, New Press

Advanced Drawing > List of Artists > Focus: Drawing

Aili, Jia	Bachli, Silvia	Bowers, Andrea	Christensen, Nik
Akunyili, Njideka	Baez, Firelei	Bransford, Jesse	Cinto, Sandra
Al-Hadid, Diana	Bamber, Judie	Bronstein, Pablo	Clemente, Francisco
Allouche, Dove	Banhart, Devendra	Bryce, Fernando	Coe, Sue
Alvarez, D-L	Barriball, Anna	Burgher, Elijah	Cook-Dizney, Brett
Alys, Francis	Bauer, Marc	Burin, Katarina	Crotty, Russell
Aoki, Ryoko	Benchama,	Caivano, Ernesto	Cuoghi, Roberto
Applebroog, Ida	Abdelkader	Calle, Johanna	Curring, John
Aran, Uri	Beudean, Dan	Camplin, Bonnie	Cutler, Amy
Arceneaux, Edgar	Boghiguan, Anna	Carr, Emily	Cutler, Amy
Arima, Kaoru	Bool, Shannon	Chan, Paul	Dant, Adam
Ashoona, Shuvinai	Boorujy, George	Chaves, Raimond	Davis, Jeff
Avery, Charles	Borremans, Michael	Chopra, Nikhil	Dean, Tacita

Despont, Louise	Hiebert, Christine	Mehretu, Julie	Rego, Paula
Diebenkorn, Richard	Hoki, Nobuya	Milan, Wardell	Reid Kelley, May
Dine, Jim	Holstad, Christian	Miller, Dan	Reid, Alan
Dix, Otto	Hucht, Anna Lea	Mir, Aleksandra	Renes, Fernando
Dodiya, Anju	Huck, Alain	Molder, Adriana	Rhode, Robin
Donef, Antonis	Huddleston, Donna	Monahan, Matthew	Richardson, Frances
Donnelly, Trisha	Hughes, Dean	Moriceau, Jean-	Ritchie, Matthew
Dr. Lakra	Ingres, Jean-	Francois & Mrzyk,	Robbins, Cameron
Dumas, Marlene	Auguste-Dominique	Petra	Robbio, Nicolas
Durant, Sam	Jacobsen, Colter	Moscheta, Marcelo	Roccasalva, Pietro
Durant, Sam	James, Gareth	Muller, Claudia &	Sasportas, Yehudit
Durer, Albrecht	Jamie, Cameron	Julia	Satorre, Jorge
Duville, Matias	Ji, Yun-Fei	Muller, Dave	Schatz, Silke
Dzama, Marcel	Johanson, Chris	Muniz, Vik	Scherffig, Elisabeth
Erdener, Memed	Jurczak, Dorota	Muresan, Ciprian	Schiele, Egon
Evans, Simon	Kafouros, Elias	Musgrave, David	Schmidt, Aurel
Faithfull, Simon	Kartscher, Kerstin	Mutu, Wangechi	Schneider, Anne-
Finch, Spencer	Kentridge, William	Nai, Manish	Marie
Fischer, Urs	Kentridge, William	Nara, Yoshitomo	Schubuck, Simone
Flexner, Roland	Khedoori, Toba	Nawabi, Kymia	Sen, Mithu
Forster, Richard	Kontis, Maria	Noble, Paul	Serse
Fox, Neal	Kopelman, Irene	Noble, Paul	Shah, Seher
Gallagher, Ellen	Kulkov, Vlad	Nordstrom, Jockum	Shearer, Steven
Gastaldon, Vidya	Kunath, Friedrich	Novoa, Glexis	Shieh, Wilson
Gibbs, Ewan	Kwok, Cary	Nugroho, Eko	Shrigley, David
Gray, Alasdair	Landy, Michael	O'Neil, Robyn	Siena, James
Greene, Matt	Langa, Moshekwa	Ondak, Roman	Sietsema, Paul
Grigely, Joseph	Lanzarini, Ricardo	Orozco, Gabriel	Sikander, Shazia
Gudmundsdottir,	Lassry, Elad	Pabon, Tony Cruz	Sillman, Amy
Anna Sigmond	Legaspi, Jose	Paris, Nicolas	Skaer, Lucy
Guo-Qiang, Cai	Lesperance, Ellen	Pepperstein, Pavel	Skauen, Martin
Gures, Nilbar	Lewer, Richard	Peri, Peter	Slama, Torsten
Guston, Phillip	LeWitt, Sol	Perjovschi, Dan	Smith, Josh
Guzman, Daniel	Little, Graham	Pettibon, Raymond	Smith, Zak
Gyatso, Gonkar	Lombardi, Mark	Peyton, Elizabeth	Sokolow, Deb
Haendel, Karl	Lopez, Mateo	Pica, Amalia	Solakov, Nedko
Haines, Davis	Los Carpinteros	Piene, Chloe	Soulou, Christiana
Hammwohner,	Lukosaitis,	Pimentao, Diogo	Suciu, Mircea
Sebastian	Mindaugas	Ping, Huang Yong	Tansey, Mark
Hancock, Trenton	Lumer, Britta	Plender, Olivia	Thomas, Mickalene
Doyle	Maggi, Marco	Ponce De Leon, Rita	Titian
Harris, Kira Lynn	Magnotta, Frank	Pramuhendra, J. –	Tobias, Gert & Uwe
Harvey, Steven C.	Mahr, Erika	Ariadhitiya	Tompkins, Hayley
Heffernan, Julie	Manders, Mark	Quieroz, Jorge	Toulouse-Lautrec,
Helms, Adam	Masnyj, Yuri	Qureshi, Imran	Henri De
Hergardt, Bjorn	Mazur, Michael	Ray, Jen	Treister, Suzanne
Herrera, Arturo	McGill, Dominic	Redon, Odilon	Trouve, Tatiana

Turcot, Susan	Van Lieshout, Erik	Wa Le hulere,	Wlodarczak, Gosia
Uriarte, Ignacio	Villar Rojas, Adrian	Kemang	Wright, Richard
Urquhart, Donald	Violette, Banks	Walker, Kara	Wulff, Katharina
Valentine, J. Parker	Voigt, Jorinde	Walker, Kara	Xun, Sun
Van De Velde, Rinus	Von Heyl, Charline	Westphalen, Olav	Zeller, Daniel
Van Dongen, Iris	Von Wulffen,	Wieser, Claudia	Zsako, Balint
Van Eeden, Marcel	Amelie	Wilson, Hugo	

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/>.

STUDIO:

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

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

Studio clean up list:

- Patch and paint studio white. All walls must be painted with a fresh coat of paint (materials are not provided by the SA+AH)
- Studio must be free of trash
- Excess furniture should be removed (please keep chair, tables, desks, cabinets or bookshelves in studios)
- Floor must be scrubbed 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.

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/>

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.

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).

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

Liquid Drawing Material

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

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

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

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

4. Area Rules

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

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health and safety guidelines posted for your media.
- In case of an emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SA+AH H&S handbook, the SA+AH faculty handbook and in the main office. Turn completed forms into the SA+AH Director of Operations within 48 hours of the event.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SA+AH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must immediately be taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself - wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.

- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create "daisy chains" with multiple electrical cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of semester clean up.
- NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- Follow the SA+AH Container Policy (see policy below)

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

White:

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

Yellow

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE

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

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

NOTE:

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