

ART3380C Experimental Drawing

INSTRUCTOR: Lisa Iglesias

03 credits

SPRING 2015

ROOM: FAD 107

MEETING TIME: Tuesdays & Thursdays PERIOD 2-4 (8:30m-11:30am)

OFFICE: FAD 223. Office Hours: Mondays 11:30-12:30 or by appointment

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

Syllabus subject to change by the Professor

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

Objectives:

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

Class Hours / Studio Time

The effort that you invest in this class – in your campus and school 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.

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.

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>

Projects

This course will require you to enthusiastically respond to the following projects. Through fully participating in these collaborative and individual processes, you will strengthen your control of drawing tools, expand your conceptions of drawing techniques, and grow ideas for future projects and workshops.

○ Drawing with the Body

Inspired by dancers like Yvonne Rainer, Trisha Brown, Shen Wei, and others, we will experiment with gestural processes, using our entire bodies to draw on large sheets of paper. By collaborating directly with dance students and working with Visiting Assistant Trent Dwight Williams, we will very physically explore the connection between movement and drawing. We will look to artists who have used their entire bodies to create marks like Janine Antoni and David Hammons for inspiration in our drawings.

○ Accumulation Projects

Projects like the 5 x 5 drawing assignment will ask us to consider accumulative strategies of making. While we are limited by our physical and financial situations, by working everyday, even in small ways, we are able to realize ambitious gestures as an end result. Likewise, by interacting with your sketchbook on a daily basis, you can create a sincere archive and chronology of the evolution of your ideas.

○ The Sumi Ink Club Project

In this project, students will be introduced to artists using wall drawing as a major focus in their work, including Blu, The Sumi Ink Club, Raymond Pettibone, and others. Concepts of ephemeral and collaborative art making will also be discussed. Participants will collectively draw a one-day drawing mural with sumi ink – a traditional drawing material whose history will also be part of the conversation. We will use the collaborative mural as collage and material for a subsequent project that you will be graded on. Inspired by The Sumi Ink Club in California: <http://sumiinkclub.com>

○ Collaborating with the Uncontrollable Project

We will use objects you find - sticks, poles, rolling pins, stamps, and other materials - to make marks in unconventional ways. Inspired by the appendages created by the artist Rebecca Horn and the massive brushes constructed by Fabienne Verdier, we will construct our own tools to create atmospheres, marks, and images. Demonstrations of monoprinting and stamping will be conducted amidst our conversations.

○ Intermediary Drawings

We will look to artists including Nicholas des Cognets and Matthew Bradford, who use intermediaries (unconventional media between the hand and the paper) to create drawings. We will look to Rube Goldberg machines, and the contraptions of Rebecca Horn and Tim Hawkinson for inspiration.

○ Non-drawing Drawing Project

Inspired by artists such as Anne Lindberg, Erin Riley, Vik Muniz, David Sena and Cai Guo Qiang, you are asked to make a drawing without a single conventional drawing material (paper is permissible as a surface). We will use a 'baseline drawing' – a drawing that you recently completed and deem successful – as a jumping off point for creation.

○ Artist Presentation Project

You will pick one artist from a list that I've compiled. Your presentation will be a maximum of 10 minutes in length, with at least ten quality images arranged in a Powerpoint 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.

MATERIALS:

This course is very process-oriented and materials specific. The more prepared you are and the more adventurous with materials you are, the more successful your projects will be.

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. You may already own certain drawing materials like brushes, charcoal, rulers, and X-acto blade holders. Make sure that you read the notes below and possess the proper materials for specific purposes.

I have made a class list at Utrecht Art Supplies. www.UtrechtArt.com : Search for University of Florida, the name of this course is Experimental Drawing Spring 2015.

Purchase large sheets of drawing paper now – paper is often a material that takes a long time to ship and has recently been difficult to buy in town. See description of materials below for descriptions of paper needed.

For materials that dull or get used up quickly (like Xactoblades or adhesives like glue stick), please purchase the item even if you have one. Check out the list below for materials to buy at local supermarkets or hardware stores.

Notes:

- You are to purchase a pint or quart size of rubber cement, as well as a small 4 or 8 oz bottle – This is so that you can experiment liberally with rubber cement as a drawing medium (justifying the large container) and so that you can possess a brush and container specifically for this purpose (justifying the small bottle).
- You must purchase an AD Chartpak marker – not a Prismacolor brand marker – for transfer purposes. You will not find this specific brand of marker sold at Michael's.
- Do not rely on large kitchen scissors or blunt, child scissors for cutting your materials. Buy the scissor I suggest or an estimable scissor. If you would like to purchase a scissor from a store in Gainesville, check out Jo-Ann's selection of sewing scissors (pointy ended, very sharp).
- If you don't own one already, you must buy a Butcher's Tray – white enamel artist palette. You will use this walled palette to experiment with washes, create marbleizing effects, as well as soak items for transfer purposes.
- For one of your semester-long projects, you will have to make 5, 5x5 inch experimental drawings per week on paper for mixed media work. You will have to bring the stack of 5x5-inch paper to class in the second week. Make sure that you purchase adequate paper so that you will be prepared. I have suggested you buy the Canson XL Mixed Media Paper Pad on the Utrecht Purchase List.
- You will use a sketchbook – if there is not much room in your current sketchbook, purchase a new one.
- You do not need to purchase the specific packing tape on the Utrecht list – I added it there to remind you to purchase it.

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

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

The Repurpose Project: www.RepurposeProject.com, 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> 430-B North Main Street, Gainesville, Florida 32601, Saturday, Apr 25: 9am - 6pm Sunday, Apr 26: Noon-6pm Monday, Apr 27: Noon-6pm Tuesday, Apr 28: Noon-6pm 1/2 price day, Wednesday, Apr 29: Noon-6pm 10-cent day

Materials I have suggested to buy on UtrechtArt.com (Search for Experimental Drawing Spring 2015 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.

Materials to buy from the supermarket, 99cent store, or hardware store (or to collect otherwise):

Among others: water spray bottle, plastic containers with screw lids, inexpensive crayons, Sharpie marker in bold and fine, packing tape, ballpoint pen, wax paper, salt, sugar, dish soap, bubbles to blow with, juice and/or Kool-Aid for use as dye/ink....

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.

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>

Grading

1. A: Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, and more. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.
2. A-/B+: Very fine work, almost superlative. Goes beyond merely solving the problems.
3. B: Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
4. B-/C+: A bit above average. Slipping in levels of originality, craft, and presentation. The works do not succeed as unified wholes or statements, yet effort was made.

5. C: Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
6. C-/D+: You have solved the problems but there is much room for improving your skills and further developing your concepts. You have neglected the basic craftsmanship skills and breadth and depth of idea development.
7. D: Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
8. E: When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

Grading Scale

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

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

Requirements and Evaluations

1. RESEARCH/READINGS (15%)- presentations, handouts, etc.
2. STUDIO PROJECTS (75%)
3. PARTICIPATION/EFFORT (10%)

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

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

List of Artists > Focus: Drawing

| | | | |
|-------------------|-------------------|--------------------|------------------|
| Aili, Jia | Aran, Uri | Barriball, Anna | Bowers, Andrea |
| Akunyili, Njideka | Arceneaux, Edgar | Bauer, Marc | Bransford, Jesse |
| Al-Hadid, Diana | Arima, Kaoru | Benchama, | Bronstein, Pablo |
| Allouche, Dove | Ashoona, Shuvinai | Abdelkader | Bryce, Fernando |
| Alvarez, D-L | Avery, Charles | Beudean, Dan | Burgher, Elijah |
| Alys, Francis | Bachli, Silvia | Boghiguan, Anna | Burin, Katarina |
| Antoni, Janine | Baez, Firelei | Bool, Shannon | Caivano, Ernesto |
| Aoki, Ryoko | Bamber, Judie | Boorujy, George | Calle, Johanna |
| Applebroog, Ida | Banhart, Devendra | Borremans, Michael | Camplin, Bonnie |

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|---------------------|-----------------------|--------------------|----------------------|
| Carr, Emily | Guston, Phillip | Lewer, Richard | Perjovschi, Dan |
| Chan, Paul | Guzman, Daniel | LeWitt, Sol | Pettibon, Raymond |
| Chaves, Raimond | Gyatso, Gonkar | Little, Graham | Peyton, Elizabeth |
| Chopra, Nikhil | Haendel, Karl | Lombardi, Mark | Pica, Amalia |
| Christensen, Nik | Haines, Davis | Lopez, Mateo | Piene, Chloe |
| Cinto, Sandra | Hammwohner, Sebastian | Los Carpinteros | Pimentao, Diogo |
| Clemente, Francisco | Hancock, Trenton | Lukosaitis, | Ping, Huang Yong |
| Coe, Sue | Doyle | Mindaugas | Plender, Olivia |
| Cook-Dizney, Brett | Harris, Kira Lynn | Lumer, Britta | Ponce De Leon, Rita |
| Crotty, Russell | Harvey, Steven C. | Maggi, Marco | Pramuhendra, J. – |
| Cuoghi, Roberto | Heffernan, Julie | Magnotta, Frank | Ariadhitiya |
| Curran, John | Helms, Adam | Mahr, Erika | Quieroz, Jorge |
| Cutler, Amy | Hegardt, Bjorn | Manders, Mark | Qureshi, Imran |
| Dant, Adam | Herrera, Arturo | Masnyj, Yuri | Ray, Jen |
| Davis, Jeff | Hiebert, Christine | Mazur, Michael | Redon, Odilon |
| Dean, Tacita | Hoki, Nobuya | McGill, Dominic | Rego, Paula |
| Despont, Louise | Horn, Rebecca | Mehretu, Julie | Reid Kelley, May |
| Diebenkorn, Richard | Holstad, Christian | Milan, Wardell | Reid, Alan |
| Dine, Jim | Hucht, Anna Lea | Miller, Dan | Renes, Fernando |
| Dix, Otto | Huck, Alain | Mir, Aleksandra | Rhode, Robin |
| Dodiya, Anju | Huddleston, Donna | Molder, Adriana | Richardson, Frances |
| Donef, Antonis | Hughes, Dean | Monahan, Matthew | Ritchie, Matthew |
| Donnelly, Trisha | Ingres, Jean- | Moriceau, Jean- | Robbins, Cameron |
| Dr. Lakra | Auguste-Dominique | Francois & Mrzyk, | Robbio, Nicolas |
| Dumas, Marlene | Jacobsen, Colter | Petra | Roccasalva, Pietro |
| Durant, Sam | James, Gareth | Moscheta, Marcelo | Sasportas, Yehudit |
| Durer, Albrecht | Jamie, Cameron | Muller, Claudia & | Satorre, Jorge |
| Duville, Matias | Ji, Yun-Fei | Julia | Schatz, Silke |
| Dzama, Marcel | Johanson, Chris | Muller, Dave | Scherffig, Elisabeth |
| Erdener, Memed | Jurczak, Dorota | Muniz, Vik | Schiele, Egon |
| Evans, Simon | Kafouros, Elias | Muresan, Ciprian | Schmidt, Aurel |
| Faithfull, Simon | Kartscher, Kerstin | Musgrave, David | Schneider, Anne- |
| Finch, Spencer | Kentridge, William | Mutu, Wangechi | Marie |
| Fischer, Urs | Khedoori, Toba | Nai, Manish | Schubuck, Simone |
| Flexner, Roland | Kontis, Maria | Nara, Yoshitomo | Sen, Mithu |
| Forster, Richard | Kopelman, Irene | Nawabi, Kymia | Serse |
| Fox, Neal | Kulkov, Vlad | Noble, Paul | Shah, Seher |
| Gallagher, Ellen | Kunath, Friedrich | Nordstrom, Jockum | Shearer, Steven |
| Gastaldon, Vidya | Kwok, Cary | Novoa, Glexis | Shieh, Wilson |
| Gibbs, Ewan | Landy, Michael | Nugroho, Eko | Shrigley, David |
| Gray, Alasdair | Langa, Moshekwa | O'Neil, Robyn | Siena, James |
| Greene, Matt | Lanzarini, Ricardo | Ondak, Roman | Sietsema, Paul |
| Grigely, Joseph | Lasserre, Fabienne | 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 | | Peri, Peter | Slama, Torsten |

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|--------------------|----------------------|----------------------|-------------------|
| Smith, Josh | Toulouse-Lautrec, | Van Lieshout, Erik | Wieser, Claudia |
| Smith, Zak | Henri De | Villar Rojas, Adrian | Wilson, Hugo |
| Sokolow, Deb | Treister, Suzanne | Violette, Banks | Wlodarczak, Gosia |
| Solakov, Nedko | Trouve, Tatiana | Voigt, Jorinde | Wright, Richard |
| Soulou, Christiana | Turcot, Susan | Von Heyl, Charline | Wulff, Katharina |
| Suciu, Mircea | Uriarte, Ignacio | Von Wulffen, | Xun, Sun |
| Tansey, Mark | Urquhart, Donald | Amelie | Zeller, Daniel |
| Thomas, Mickalene | Valentine, J. Parker | Wa Lehulere, | Zsako, Balint |
| Titian | Van De Velde, Rinus | Kemang | |
| Tobias, Gert & Uwe | Van Dongen, Iris | Walker, Kara | |
| Tompkins, Hayley | Van Eeden, Marcel | Westphalen, Olav | |

ACADEMIC HONESTY POLICY:

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

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

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

STUDIO:

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

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

Studio clean up list:

- Studio must be free of trash
- Floor must be swept
- Remove any materials stored in the flammables container
- Keep your materials in order, use the lockers available to store/keepsake items.

CELL PHONES / PERSONAL ELECTRONICS:

Students must turn beepers and cell phones on SILENT during class. Students will not be permitted to use personal music devices during class unless specified. As this is a collaborative environment, with interactions happening with your colleagues and myself, I prefer that you are able to hear announcements and suggestions at all times 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 will negatively affect the course grade of the offending student.

HEALTH & SAFETY

SA+AH Health & Safety policy and handbook:

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

Health & Safety Area Information:

1. Hazards of Media (inherent)

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

Fixatives, Mists, Adhesives, Spray Paint

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

Pencils

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

Charcoal

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

Chalks

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

Pastel

Pastel sticks and pencils consist of pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Some pastels are dustier than others. Pastels can contain toxic pigments such as chrome yellow (lead chromate), which can cause lung cancer, and cadmium pigments (which can cause kidney and lung damage and are suspect human carcinogens). Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments. Pastel artists have often complained of blowing their nose different colors for days after using pastels, a clear indication of inhalation.

Crayons and Oil Pastels

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

Liquid Drawing Material

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

2. Best Practices

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

Spray Materials

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

Pastels, Chalks, etc.

- Use the least dusty type 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.modernalchemistryair.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,