



detail: Lillianthal

CROSS Over 2D+3D

ART3807

Summer A 2015

M + W 2-3 (9:30 - 12:15)

T + R 2-4 (9:30 - 1:45)

FAB 215 rm code _____

credits 3

INSTRUCTOR: ERIN CURRY

email: erincurry@ufl.edu

office: _____

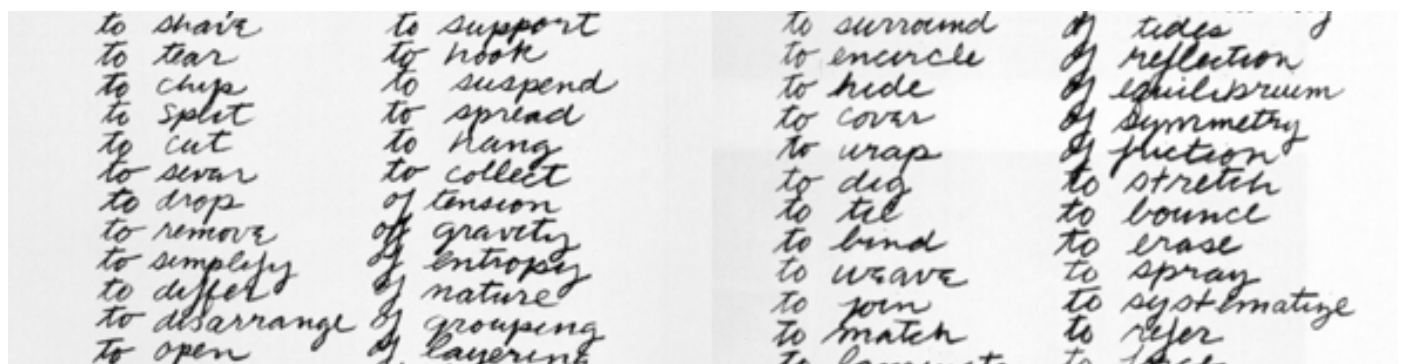
office hours: _____

COURSE DESCRIPTION

Sculpture and drawing are inextricably intertwined. This course explores interplay between sculptural and drawing processes with a poetic attention to materiality. Impressions, translations, and attentive to the wayward curiosity of studio practice are all modes of development in this course. This is an interdisciplinary studio course for students interested in expanding and challenging their artistic interests and engaging their studio practice through individual and group activity, experimentation, and present experience.

METHODS OF INSTRUCTION

The course structure consists of presentations, demonstrations, individual research, critiques, group discussions, and individual guidance. Some amount of class time will be utilized for studio work. Come to class prepared. Many class hours will be spent in the woodshop; proper attire is required. Out of class work will be required for research, exercises, readings, and projects.



Each project will begin with a detailed discussion and description session. Projects will have deadlines and will be critiqued. Reading responses and artist statements will complement each specific project. Each student must be present in the studio and working on workdays. There will be workdays allotted for each project and the last day of each project is reserved for a critique. Critiques are the equivalent of exams. **Tardiness on a Critique** day will count as two tardies and half a letter grade will be deducted from the project.

COURSE OBJECTIVES

YOU WILL:

- Experiment with the interconnected processes of drawing and sculpting.
- Develop familiarity with historical and contemporary concepts of the interplay between two and three-dimensional art practices.
- develop your knowledge of a variety of drawing and sculpting practices and contemporary and historical artists.
- Identify material concepts, formal issues, and strategies for idea development.
- Investigate various modes of construction and mediums as a vehicle for development of artworks.
- Develop and demonstrate visual language and formal construction skills from ideation to proposal to finished object with stated parameters.
- Expand and hone your personal visual vocabulary
- Develop critical thinking and studio research skills
- Begin documentation habits in line with successful professional artists.
- Assess and critique the strengths and weakness of individual work

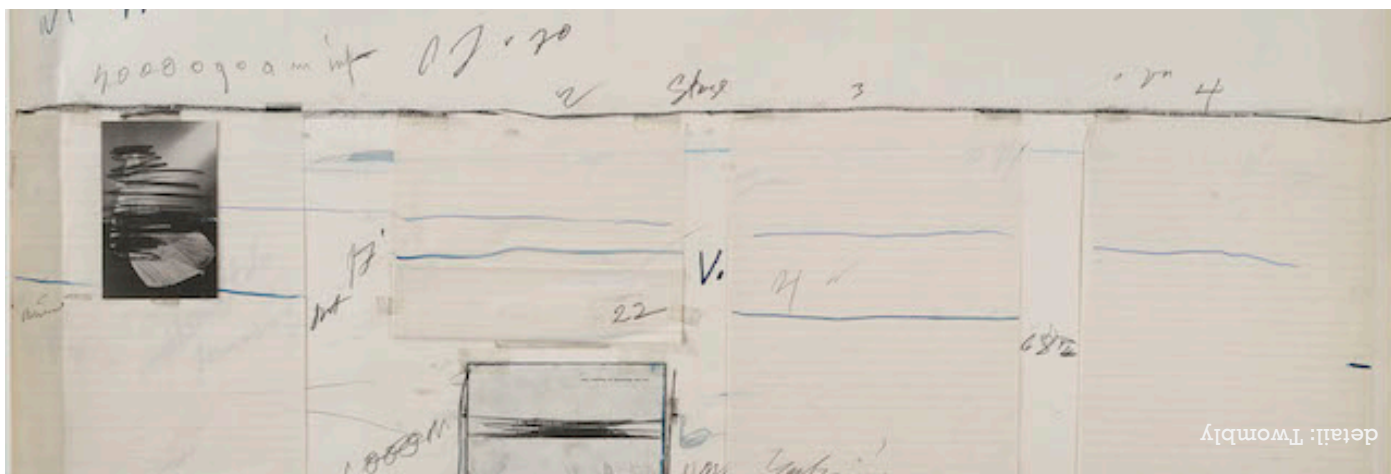
Requirements

THE FINAL GRADE IS A CUMULATIVE GRADE BASED ON HOW WELL YOU ACCOMPLISHED COURSE OBJECTIVES AND REQUIREMENTS.

RESEARCH/RESPONSE/PROPOSALS

There will be response papers required based on readings which complement each series of projects. Students will also be required to complete one short, but focused, artist research project. All research aids in the building of a context from which you come to understand the history and ideas of sculpture and the confidence to relate these ideas to others from your perspective. Students will also be required to complete one short, but focused, artist research project and prepare proposals for each project. Project proposals must be completed and approved for the projects to be considered for critique.





(requirements continued)

RESEARCH BOOK+NOOK: COLLECTION/RESEARCH/METHODOLOGY

Each student is required to keep a research book and nook that is dedicated to this class and used daily for in-class exercises, as well as independent research, research on contemporary artists, ideation, sketching, writing, recording, note-taking, and the collection of other information and resources. Sketchbooks will be checked throughout the course of the semester. Sketchbook guidelines will be handed out and specific requirements will be discussed periodically in class. Sketchbooks will be checked twice during the course of the semester. Students are required to bring their sketchbooks to every class meeting. Minimum size for a sketchbook is 8 x 10 inches.

ATTENDANCE

- Active participation is required for all sessions.
- After your first two absences, your participation grade will lower by two points (out of 15 possible points) per absence. However, missing project introduction days or critiques will lose three points (or one point if they are during your first two absences). All assignments are still due when class begins even if you do not attend. (See policy on late work.)
- Late arrivals will be marked tardy; leaving early will also be noted. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive to class after the listed class time.
- If you are more than 15 minutes late, you will be counted as absent. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- **A missed class does not constitute an extension of an assignment.**
- Missing critique makes the assignment was under critique to be reviewed for 50% of its original grade. (Lateness will be calculated first, then 50% less).
- Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. You must be actively working on workday, **NO COMPUTERS OR PHONES**. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes).
- If you miss a class please ask another classmate for information on the material we covered that day.
- Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.
- It is vital that you are present on critique days. Missing a critique day is like missing an exam. You should only be absent in cases of emergency. If you are going to be absent please contact me via e-mail prior to the class.
- Please check-in via email when you are absent, I am concerned for each of you.

EVALUATION

YOU WILL BE EVALUATED BY THE EVOLUTION OF YOUR WORK DURING THE COURSE OF THE SEMESTER IN TERMS OF CRAFTSMANSHIP, CONCEPTUAL DEVELOPMENT, PLANNING (SKETCHES, WRITING, DISCUSSION), FULFILLMENT OF THE ASSIGNMENTS, ATTENDANCE AND OVERALL PARTICIPATION. THE SUCCESSFUL COMPLETION OF A PROJECT WILL CONCLUDE WITH A CRITIQUE—YOUR PARTICIPATION IN CRITIQUES IS ESSENTIAL FOR YOUR OWN DEVELOPMENT AND THAT OF THE OTHER STUDENTS IN THIS CLASS. WORK TURNED IN LATE MAY NOT RECEIVE FULL CREDIT.

YOU ARE CONSIDERED A PROFESSIONAL-IN-TRAINING; APPROACH YOUR WORK WITH RIGOR.

50%

Projects
(4 projects 12.5% each)

Evaluation for each project will be based on the following criteria (in no particular order):

- Evidence of experimentation within the parameters of the project guidelines
- Evolution from proposal to finished work
- Successful resolution of the assigned problem
- Craftsmanship/Skills development/Technical Innovation
- Aesthetic Concerns
- Conceptual Rigor
- Personal Investment with effective work ethic and dedication
- Inventiveness

Develop your ability to solve problems and devise new approaches for achieving not only the course objectives, but also personal goals you set for yourself. New and unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries. TAKE RISKS!

Clear, concise artist statements for each project are also required. **All assignments may be re-worked** and resubmitted for grading provided they were originally turned in on time. Re-worked assignments must be resubmitted within two weeks of the original grade. Assignments may only be re-worked one time. Re-working an assignment does not guarantee a higher grade.

10%

Readings/Presentations
/Proposals

All research aids in the building of a context from which you come to understand the history and ideas of contemporary art and the confidence to relate these ideas to others from your perspective. There will be response papers required based on readings which complement each series of projects. Students will also be required to complete one short, but focused, artist research project and prepare proposals for each project.

30%

Research books and nooks:
Collections/ Research/
Excercises/Methodology

Maintaining an active, organized research book and studio practice is a crucial component of good studio work, but it requires developing a habit. Each student is required to keep a research book & nook that is dedicated to this class and used daily for in-class exercises, as well as independent research, clippings, photographs, ideation, sketching, writing, recording, documenting maquettes, problem-solving, notes from lectures, demos, videos, and the collection of other information and resources. Research books will be checked throughout the course of the semester. Research book guidelines will be handed out and specific requirements will be discussed periodically in class. There will be multiple research book checks throughout the semester. Students are required to bring their research book to every class meeting. Minimum size for a research book is 8"x 10" inches. Consider this a sketchbook/database/archive that is an extension of yourself.

Many of the same criteria used to evaluate projects are used for assignments. Assignments and dates subject to change with notice.

10%

Participation/ Preparedness/
Critiques/ Discussions

Participation, support, and respect in all phases of this course is imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Start early and work through each class to its end. Complete your work – including all facets of the assignment. Use what you know while also challenging yourself. Attend and participate in a responsive manner in every class and during critiques.

Critiques are an essential part of the practice of art. They are necessary and beneficial not only for getting feedback on one's own work, but just as importantly for learning how to look, discuss, and articulate ideas relating to the artwork of your peers. Critiques are mandatory even if your project is incomplete. Each student is expected to contribute significantly. In addition, you are expected to treat your classmates as respected colleagues.

Full participation in class means that you are focused and mentally present. Please do not text, surf the internet, etc, as this prevents your full participation in the studio. You are expected to cleanup as well as practice safe and thoughtful use of materials, tools, and facilities.

Be prepared to work on projects during class time. Working at home is not considered attendance. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes). Also, each student must bring to every class all necessary materials and tools. **Failure to bring necessary supplies to class will result in an absence for the day and a low participation grade.** (See above for policies relating to attendance)

You may inquire about your participation grade at any point during the semester.

5%

Documentation

Photo-documentation of each project along with an image list must be complete and turned in to me during the final week. Guidelines will be discussed in class.

GRADING EXPLANATION

A - SUPERLATIVE WORK: CAREFUL ATTENTION TO CRAFT AND PRESENTATION. ORIGINALITY OF IDEA AND EXECUTION WORK. GOES BEYOND MERELY SOLVING THE PROBLEM – ONE WHO PERFORMS AT THIS LEVEL IS VISIBLY OUTSTANDING, WORK IS OUTSTANDING IN EVERY RESPECT.

A- /B+ - VERY FINE WORK: ALMOST SUPERLATIVE. A FEW MINOR CHANGES COULD HAVE BEEN CONSIDERED AND EXECUTED TO BRING THE PIECE TOGETHER. AGAIN, GOES BEYOND MERELY SOLVING THE PROBLEM.

B - ABOVE AVERAGE: SOLUTION TO THE PROBLEM AND IDEA WELL PLANNED. EXECUTION WELL DONE. THIS IS AN HONORABLE GRADE.

B- /C+ - A BIT ABOVE AVERAGE: SLIPPING IN LEVELS OF ORIGINALITY, CRAFT, AND PRESENTATION. THE PIECE DOES NOT WORK WELL AS A UNIFIED WHOLE OR STATEMENT, YET EFFORT WAS MADE.

C - YOU HAVE SOLVED THE PROBLEM, THE REQUIREMENTS OF THE PROBLEM ARE MET IN A RELATIVELY ROUTINE WAY INCLUDING YOUR CONCEPTS. YOU HAVE NEGLECTED THE BASIC CRAFTSMANSHIP SKILLS AND BREADTH AND THE DEPTH OF IDEA DEVELOPMENT.

C- /D+ - YOU HAVE SOLVED THE PROBLEM BUT THERE IS MUCH ROOM FOR IMPROVING YOUR SKILLS AND FURTHER DEVELOPING

D - INADEQUATE WORK: THE REQUIREMENTS OF THE PROBLEM ARE NOT ADDRESSED. THE PIECE REPRESENTS CARELESS AND/ OR INCOMPLETE EFFORT. WORK IS SUBSTANDARD.

E - UNACCEPTABLE WORK AND EFFORT

A (100-95) / A- (94-90) / B+ (89-87) / B (86-82) / B- (81-80) / C+ (79-77) /

C (76-72) / C- (71-70) / D+ (69-67) / D (66-62) / D- (61-60) / E (59-0)

(UF GPA equivalency 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; and E, I, NG, S-U, WF 0.00)

(Note: a grade of C- or below will not count toward area requirements)

UF Grading policy: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

REQUIRED TOOLS and MATERIALS

THIS COURSE IS VERY PROCESS-ORIENTED AND MATERIALS SPECIFIC. MATERIALS AND TOOLS REQUIRED IN THE COURSE OF THE SEMESTER WILL VARY WITH THE PROJECT. REQUIRED MATERIALS AND TOOLS WILL BE DISCUSSED AT THE BEGINNING OF EACH PROJECT. PROJECT-SPECIFIC MATERIALS, SOMETIMES TOOLS, AND COSTS WILL LARGELY BE LEFT UP TO STUDENTS TO DETERMINE AND MANAGE. THERE ARE SOME COST-EFFECTIVE RESOURCES AVAILABLE FOR STUDENTS AND THESE WILL BE DISCUSSED IN CLASS. MANY OF THESE ITEMS WILL NOT ONLY PREPARE YOU FOR THIS COURSE, BUT ARE DESIGNED TO BE FUNCTIONAL BEYOND IT. STUDENTS SHOULD HAVE THEIR SUPPLY BOXES IN ORDER BY THE THIRD CLASS, AND THEY SHOULD BE AVAILABLE AT THE START OF EACH CLASS THEREAFTER.

ORDER OR ACQUIRE PAPER AND SKETCHBOOKS IMMEDIATELY.
PURCHASE EXTRA PAPER. IT TAKES AWHILE TO SHIP.

NOT BRINGING TOOLS AND MATERIALS TO CLASS WILL RESULT IN AN ABSENCE.

LOCK FOR YOUR LOCKER
SKETCHBOOK ($\geq 8 \times 10$ " WITH AT LEAST 60LB
GOOD OPTIONS:
STRATHMORE 400 FIELD DRAWING BOOK
80LB(9x12)
OR KUNST AND PAPIER BOARD BOUND
OR BIND YOUR OWN!
OR KEEP A PORTFOLIO (WILL EXPLAIN IN CLASS)
3-RING BINDER FOR HANDOUTS
TOOL BOX/FILE BOX/SUITCASE OR LIKE
CAMERA (POINT-N-SHOOT OR PHONE CAMERA IS FINE FOR MOST EXERCISES)
WORK SHIRT/APRON-KEEP IN LOCKER
CLOSED-TOE SHOES-KEEP IN LOCKER
SAFETY GOGGLES
SCISSORS (GOOD SHARP, POINTY)
UTILITY KNIFE
CRAFT KNIFE (X-ACTO KNIFE) & EXTRA BLADES
3 INEXPENSIVE DISPOSABLE BRUSHES OF DIFFERENT SIZES (HOG HAIR=GREAT/AWFUL)
SET OF BRUSHES FOR PAINTING, INK, ETC (≥ 5)
FLAT BRUSH FOR WASHES (≥ 2 ")
SEWING KIT (THREAD, MULTIPLE NEEDLES, AND PINS)
NEEDLE-NOSE PLIERS WITH WIRE CUTTERS
TAPE MEASURE (≥ 6 FT.)
STRAIGHT EDGE (METAL RULER AT LEAST 12")
WHITE PLATE OR GLASS BACKED W/ WHITE (PALETTE)
2 JARS FOR WATER
CLOTH HANDTOWEL OR SPONGE
WATER SPRAY BOTTLE
A DRAWING BOARD (3'x4')

ROLL OF TRACING PAPER
ROLL OF WHITE PAPER
PAD OF PAPER 18"x24")
LARGE SHEETS OF HEAVYWEIGHT DRAWING PAPER (RIVES BRISTOL STONEHENGE)
TRANSLUCENT PAPER
(VELLUM AND DBL MATTE MYLAR OR DURA-LAR MATTE)

PAPER TOWELS (FOR CLEAN UP AT LEAST ONE ROLL)
ARTIST'S TAPE (ANY COLOR)
PAINTERS MASKING TAPE (14 DAY STUFF-BLUE)
CLEAR PACKING TAPE
SCOTCH TAPE (TWO ROLLS)
GLUE STICK
GLUE (PVA OR ACID FREE)
SANDPAPER (VARIETY) AND VERY FINE 800TO1000
BLACK SHARPIE
PENCILS (AT LEAST 2B, 4B, AND 6B)
WATER SOLUBLE GRAPHITE PENCIL (4B)
GRAPHITE STICK (BIG 4B)
CHARCOAL STICK (COMPRESSED)
GRAPHITE POWDER (CAN SPLIT A JAR BETWEEN 3-4)
INK (SUMI)
ERASER (WHITE OR BLACK OR PINK)
PENCIL ERASER
KNEADED ERASER

EMBROIDERY FLOSS OR YARN

GESSO
MATTE MEDIUM
GOUACHE
PAINTS (WATER BASED YOUR CHOICE)
COLORED PENCILS OR MARKERS
PASTELS
INDIA INK MARKER

YOUR FAVORITE MATERIALS TO WORK WITH

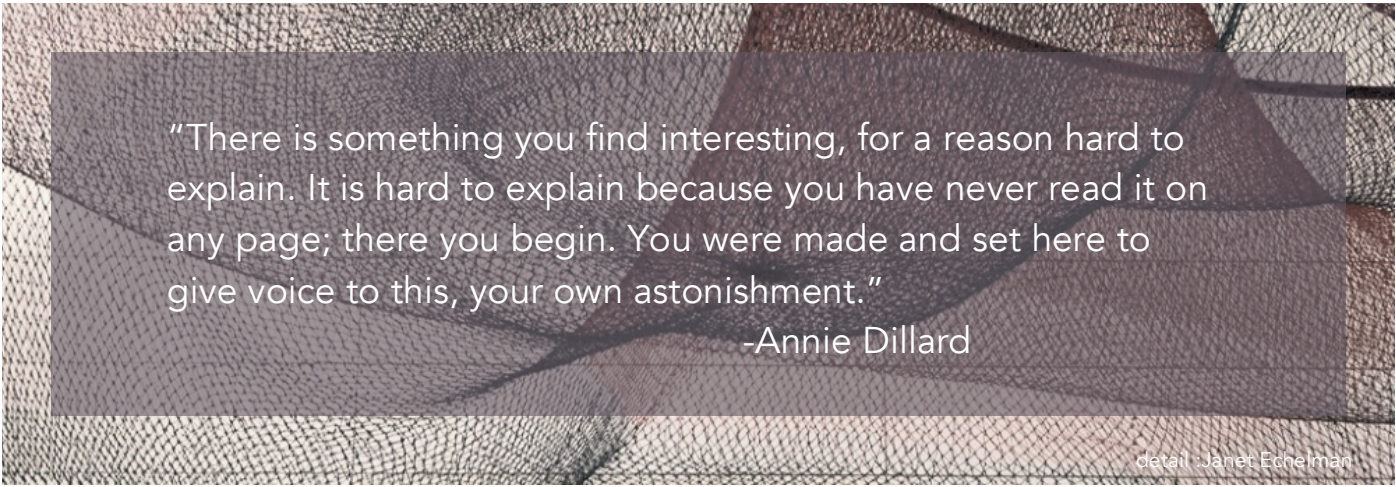
OPTIONAL
DUST MASK (HIGHLY RECOMMENDED)
TASK LAMP
SCREWDRIVER WITH MULTIPLE HEADS
HAMMER
**FIND FRIENDS WITH A PICK-UP TRUCK AND DSLR;
MAKE THEM COOKIES
A SQUARE
SHARPENER

MAGNUM WOOD: THEY DELIVER! PAPER, DRAWING MATERIALS, GLUES, ETC., 3180 SW 42ND WAY GAINESVILLE, FLORIDA 32608, 352-335-5538, 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, WWW.SOMAARTMEDIAHUB.COM
MICHAEL'S: 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](http://WWW.JOANN.COM)
LOWES/HOME DEPOT



"There is something you find interesting, for a reason hard to explain. It is hard to explain because you have never read it on any page; there you begin. You were made and set here to give voice to this, your own astonishment."

-Annie Dillard

detail Janet Echelman

STUDIO WORK/CLASS TIME

The effort that you invest in this class 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. (language swiped from Lisa Iglesias)

LATE WORK POLICY

All projects, reading responses, and research projects must be completed on time. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, such as response papers, in-class exercises, or other class work, on time will result in a drop of ½ letter grade. If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered late. **Broken printers are not an excuse.** You must have work finished and installed before the start of class on critique days, or your work will not be critiqued and your project grade will be lowered. Any assignment not completed by the end of the semester will result in course failure. Students who miss work deadlines with excused absence are responsible for submitting the work due to the instructor before the beginning of the next class meeting to avoid being considered late. If excused absence has affected the student's ability to work, the student is responsible for discussing this with the instructor before the due date. Unexcused absence will not suspend due dates, and the work will be considered late.

To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions)

ACADEMIC HONESTY POLICY

All students are required to abide by UF's Academic Honesty Guidelines. This includes, among other things, sanctions for cheating, misrepresentation, plagiarism, and illegal use of copyrighted materials. This will be strictly enforced. For complete information please see: <http://regulations.ufl.edu/chapter4/4017.pdf>

CODE of CONDUCT

The University of Florida is an institution which encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas on any subject

whether or not controversial, self-expression, and the challenging of beliefs and customs. The University also endeavors to teach students to communicate effectively in all aspects of their lives and on all manners of subjects. This often (although not always) requires respectful speech and conduct. In order to maintain an environment where these goals that are critical for the University's educational mission can be achieved safely and equitably, the University requires civility, respect, and integrity in the curricular program and encourages these behaviors in other activities among all members of the student community.

<http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

CLASS DEMEANOR

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.

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 time 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. You may not text or use laptops except when specified, if you are distracted by such equipment you may be asked to leave them in your locker. Most computer related assignments will be We need to be fully present in the studio at all times.

RELIGIOUS HOLIDAYS

"Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence."

CRITICAL DATES on the university calendar may be viewed at –

<https://catalog.ufl.edu/ugrad/current/Pages/dates-and-deadlines.aspx>

COUNSELING

University Counseling Services/ Counseling Center

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

If you are experiencing problems or difficulties with the academic requirements of this course you may also contact the Departmental Advisor in Fine Arts: +1 (352) 392-0207. Further, the Dean of Students Office can assist you with a range of support services. <http://www.dso.ufl.edu/supportservices/>

ACCOMODATION FOR STUDENTS WITH DISABILITIES

If you require accommodations because of a disability, please make an appointment during office hours so that we may discuss your needs in accordance with the UF official policy: "Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students office will provide documentation to the student who must then present this documentation to the instructor when requesting accommodation." DOS can be contacted at 352-392-1261 or <http://www.dso.ufl.edu/drps>

ADDITIONAL GUIDELINES

UPDATES

Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their UF webmail accounts and should keep a careful eye on the class website. Students should check with another student about assignments when they miss a class.

LOCKERS/STORAGE

The SA+AH is not responsible for items in lockers or cubbies. Please watch for posted signs on lockers regarding their use. 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. When storing materials you must write your name on everything with a black marker, the course you are in, and the instructor's name. The SA+AH is not responsible for items left in classrooms.

STUDIO/CRITIQUE ROOM USE

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.
- . Never borrow materials or supplies without express permission.

The instructor, the School of Art and Art History, and the Art Department are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms.

Projects and materials are not to be stored in the wood or metal shops without consulting Brad Smith.

Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project. As a rule students will plan to install projects for critique after 6pm the night before and remove projects from critique space the same day as critique, as directed by the instructor. Many other students use the critique room, it is important that students install and remove work in the time allotted for each critique and repair any damage promptly, including nail and pin holes so that presentation space is in the best possible condition. Work that is not removed from the space in a timely manner and/or repairs not made will result in the lowering of the project grade.

SPRAY BOOTH

You must use the spray booth located in FAC211A for all aerosol spray tasks.

CLOSED and LOCKED DOORS

We have safety measures in place to prevent harm to students and reduce theft. Please respect them. Do not prop doors open or allow strangers in the building. NEVER give a room code to someone not in our class.

HEALTH AND SAFETY POLICY

This course will adhere to the School of Art and Art History's Health and Safety Policy which will be reviewed in class. All students are required to sign and submit to the office (FAC 103) the SA+AH Health and Safety Student Signature page. The handbook can be found online at: <http://saahhealthandsafety.weebly.com/handbook.html>

Health & Safety Area Specific Information: Drawing

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

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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

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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 o 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

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Appendix F: Health & Safety Area Specific Information: Sculpture

BEST PRACTICES

- All students must attend an orientation before using the wood and metal shops. During the orientation all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
- Work in a well-ventilated area while welding; cover all skin.
- Shield eyes with approved lens safety wear.
- Work in well-ventilated area while sanding wood.
- All spray painting must be done in spray booth.
- Resins may not be mixed or cured indoors.
- Wear rubber gloves and use plastic drop cloth to contain chemicals when used.
- Silver soldering should be done in a well-ventilated area.

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 & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Get permission from shop supervisor before beginning work
- Sign in to use the wood shop
- Eye protection must be worn when using any power tools
- Long hair must be tied back
- Hearing protection is available
- Familiarize yourself with the closest eyewash unit
- Shirrtails must be tucked in and loose sleeves rolled up
- Shoes must cover toes
- No loose jewelry allowed in the shop areas
- Clean up your mess
- Students are prohibited from taking home any SA+AH property
- All painting and sanding must be done in the courtyard when weather permits.
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue and plaster
- Students are prohibited from storing materials or projects in the wood or metal shops
- Do not use stationary equipment to cut painted, recycled or pressure treated lumber
- Dust off tools, tables and sweep the floor when finished using wood tools
- Scrap material must be disposed of immediately.
- Tools and shop equipment must be put away in its proper place
- The table saw, jointer and planer are to be used only under the supervision of Brad Smith and any unauthorized usage will result in expulsion from the shops

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- No food or drink in the shops
- Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the SA+AH CONTAINER POLICY (see policy below)

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

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

Yellow: WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

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

Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).

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

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the 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.

IMPORTANT

LISTEN TO AND BE NICE TO THE SHOP TECHS AND BE ESPECIALLY GOOD TO BRAD AND ALLISON.

In case of emergency, call 911 or campus police at 392-1111.