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 grade will drop a full letter grade after the first three absences. Each single absence following this will cause your attendance grade to drop another whole letter grade. If you are late three times it will be counted as an absence and after three absences your final grade drops one full letter grade. 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
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, continue your Common Place book, 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
If you have not yet attended one of the woodshop orientations, you must due so within the first three weeks of class.

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 #1: Wednesday, February 5th
Critique #2: Wednesday, March 12th
Critique #3: Wednesday, April 2nd
Critique #4: Wednesday, April 30th

** These dates are subject to change.

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, January 13th 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 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 you 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.
Due: 1st group: Monday, January 13th. 2nd group: Wednesday, January 15th
Due: 1st group: Monday, April 21st. 2nd group: Wednesday, April 23rd.
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:
  o Transcribe the 10 Rules and Verb List in your Sketchbook and cite the origins (website/book, author, date, anecdotal information).
  o Write your own version of Rules and Verbs in your Sketchbook – due on Monday, January 20th.
  o Update your own version throughout the semester. Your accumulation of Rules and Verbs is due in your Sketchbook Monday, April 14th.

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).
4 Checks:
Check #1: Monday, January 20th
Check #2: Monday, February 17th
Check #3: Monday, March 10th
Check #4: Monday, April 14th

Common Place Book: Due every Monday
Think of the Common Place book as your calisthenics, your daily exercise routine when you come into the studio. The goal is for the Common Place Book to focus your mind and to aid your inventiveness. Determine your size in advance, 4 x 5” or 4 x 4” and stick to it. Find/Design/Build a container for the drawings, you must take care of them and turn them in at the end of the semester. You are responsible for making a minimum of 1 small drawing each weekday, for a total of 5 per week = 70 by semesters end.
The rules:
1. Each drawing must evolve from the previous drawing.
2. Each Monday morning 5 new drawings must be posted in a designated spot in your studio.
3. Each drawing should be dated and initialed on the back in pencil.

Professional Portfolio: Due April 23rd
Artist Statement
Artist CV/resume
CD of twenty 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):
  o Exhibition entry documentation
  o Residency application documentation
  o Scholarship/Grant application documentation
  o 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.

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

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.pierogi2000.com/about/flat-files/
http://www.artistregistry.com/catalog/registration/artists_registration.php
http://www.southarts.org/site/c.guYLaMRJxE/b.7505309/
http://www.artistportfolio.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 a grant/scholarship
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

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
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. **Common Place Book–Due Weekly**
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% Commonplace Book
- 10% Portfolio Package

**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 (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
Visiting Artists Program / Risk Cinema / Hippodrome

Your goal is to attend as many as possible and no less than two lectures. In addition, you will have to see at least one film from the RISK Cinema screening or at the Hippodrome Theatre.

Lecture: David Humphrey, "A Horse Walks Into a Painting" Thursday, January 16th, SA+AH, 6PM, free: http://galleryprotocol.com

Lecture: Sergio Vega, "A Summer Garden: Reflections on Natural History and Colonialism" January 30th, SA+AH, 6PM, free: http://www.sergiovega-art.net/


Visiting Artist Lecture: Kim Abeles, "the interconnectedness of things" Thurs., April 18, SA+AH, 6PM, free: http://kimabeles.com/

"Is The Man Who Is Tall Happy?: An animated conversation with Noam Chomsky", Directed by Michel Gondry, upcoming at the Hippodrome (Date TBA): http://thehipp.org/Calendar/cinema/1252

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 (see below). Your goal is to attend no less than two gallery or museum exhibitions.

Gallery Protocol: http://galleryprotocol.com
F.L.A. Gallery: http://rewildingfla.com

Reading Response Papers and Discussion Group

Various readings and essays will be posted on e-learning. You will write a response paper for each essay, prior to our class discussion of the material. Each student will either lead or co-lead a discussion about a reading, this includes preparing questions (in advance) in order to aid the groups investigation of the authors 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
Advanced Drawing > List of Artists > Focus: Drawing

Aili, Jia
Akunyili, Njideka
Al-Hadid, Diana
Allouche, Dove
Alvarez, D-L
Alys, Francis
Aoki, Ryoko
Applebroog, Ida
Aran, Uri
Arceneaux, Edgar
Arima, Kaoru
Ashoona, Shuvini
Avery, Charles
Bachli, Silvia
Baez, Firelei
Bamber, Judie
Banhart, Devendra
Barriball, Anna
Bauer, Marc
Benchama, Abdelkader
Beudean, Dan
Boghiguian, Anna
Bool, Shannon
Booruuy, George
Borremans, Michael
Bowers, Andrea
Bransford, Jesse
Bronstein, Pablo
Bryce, Fernando
Burgher, Elijah
Burin, Katarina
Caivano, Ernesto
Calle, Johanna
Camplin, Bonnie
Carr, Emily
Chan, Paul
Chaves, Raimond
Chopra, Nikhil
Christensen, Nik
Cinto, Sandra
Clemente, Francisco
Coe, Sue
Cook-Dizney, Brett
Crotty, Russell
Cuoghi, Roberto
Currin, John
Cutler, Amy
Cutler, Amy
Dant, Adam
Davis, Jeff
Dean, Tacita
Despont, Louise
Diebenkorn, Richard
Dine, Jim
Dix, Otto
Dodiya, Anju
Donef, Antonis
Donnelly, Trisha
Dr. Lakra
Dumas, Marlene
Durant, Sam
Durant, Sam
Durer, Albrecht
Duville, Matias
Dzama, Marcel
Erdener, Memed
Evans, Simon
Faithfull, Simon
Finch, Spencer
Fischer, Urs
Flexner, Roland
Forster, Richard
Fox, Neal
Gallagher, Ellen
Gastaldon, Vidya
Gibbs, Ewan
Gray, Alasdair
Greene, Matt
Grigely, Joseph
Gudmundsdottir, Anna
Sigmond
Guo-Qiang, Cai
Gures, Nilbar
Guston, Phillip
Guzman, Daniel
Herrera, Arturo
Hiebert, Christine
Hoki, Nobuya
Holstad, Christian
Hucht, Anna Lea
Huck, Alain
Huddleston, Donna
Hughes, Dean
Ingres, Jean-Auguste-Dominique
Jacobsen, Colter
James, Gareth
Jamie, Cameron
Ji, Yun-Fei
Johanson, Chris
Jurczak, Dorota
Kafouros, Elias
Kartscher, Kerstin
Kendrick, William
Kendrick, William
Khedoopen, Toba
Kontis, Maria
Kopelman, Irene
Kulkov, Vlad
Kunath, Friedrich
Kwok, Cary
Landy, Michael
Langa, Moshekwako
Lanzarini, Ricardo
Lassry, Elad
Legaspi, Jose
Lesperance, Ellen
Lewer, Richard
LeWitt, Sol
Little, Graham
Lombardi, Mark
Lopez, Mateo
Los Carpinteros
Lukosaitis,
Mindaugas
Lumer, Britta
Maggi, Marco
Magnotta, Frank
Mahr, Erika
Manders, Mark
Masnyj, Yuri
Mazur, Michael
McGill, Dominic
Mehretu, Julie
Milan, Wardell
Miller, Dan
Mir, Aleksandra
Molder, Adriana
Monahan, Matthew
Moriceau, Jean-Francois & Mrzyk, Petra
Moscheta, Marcelo
Muller, Claudia & Julia
Muller, Dave
Muniz, Vik
Muresan, Ciprian
Musgrave, David
Mutu, Wangechi
Nai, Manish
Nara, Yoshitomo

Nawabi, Kymia
Noble, Paul
Noble, Paul
Nordstrom, Jockum
Novoa, Gleixis
Nugroho, Eko
O'Neil, Robyn
Ondak, Roman
Orozco, Gabriel
Pabon, Tony Cruz
Paris, Nicolas
Pepperstein, Pavel
Peri, Peter
Perjovski, Dan
Petitbon, Raymond
Peyton, Elizabeth
Pica, Amalia
Piene, Chloe
Pimentao, Diogo
Ping, Huang Yong
Plender, Olivia
Ponce De Leon, Rita
Pramuhendra, J. – Ariadhitiya
Querroz, Jorge
Qureshi, Imran
Ray, Jen
Redon, Odilon
Rego, Paula
Reid Kelley, May
Reid, Alan
Renés, Fernando
Rhode, Robin
Richardson, Frances
Ritchie, Matthew

Robbins, Cameron
Robbio, Nicolas
Roccasalva, Pietro
Sasportas, Yehudit
Satorre, Jorge
Schatz, Silke
Scherffig, Elisabeth
Schiele, Egon
Schmidt, Aurel
Schneider, Anne-Marie
Schubuck, Simone
Sen, Mithu
Serse
Shah, Seher
Shearer, Steven
Shieh, Wilson
Shrigley, David
Siena, James
Sietsema, Paul
Sikander, Shazia
Sillman, Amy
Skaer, Lucy
Skauen, Martin
Slama, Torsten
Smith, Josh
Smith, Zak
Sokolow, Deb
Solakov, Nedko
Soulou, Christiana
Suci, Mircea
Tansey, Mark
Thomas, Mickalene
Titian
Tobias, Gert & Uwe
Tomkins, Hayley
Toulouse-Lautrec, Henri De
Treister, Suzanne
Trouve, Tatiana
Turc, Susan
Uriarte, Ignacio
Urquhart, Donald
Valentine, J. Parker
Van De Velde, Rinus
Van Dongen, Iris
Van Eeden, Marcel
Van Lieshout, Erik
Villar Rojas, Adrian
Violette, Banks
Voigt, Jorinde
Von Heyl, Charline
Von Wulffen, Amelie
Wa Lehulere, Kemang
Walker, Kara
Walker, Kara
Westphalen, Olav
Wieser, Claudia
Wilson, Hugo
Wlodarczak, Gosia
Wright, Richard
Wulff, Katharina
Xun, Sun
Zeller, Daniel
Zsako, Balint

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 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.

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 (solvant 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 of 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 inks 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 blow 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 mist 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,