

The Arts & Humanities Drawing & Painting Studio

Ernest G. Welch School of Art & Design
College of the Arts
Georgia State University

Safety Handbook

All students, faculty and visitors are required to have read, be aware of, and abide by the rules and regulations contained herein.

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PURPOSE FOR THIS GUIDE

The health hazards associated with painting and drawing have been known since Ramazzini described such illnesses 1713. Working safely can involve changes in how you select your art materials, and how you handle them.

PLEASE NOTE: ALL FLAMMABLE SUBSTANCES ARE TO BE STORED IN THE YELLOW FIRE CABINETS LOCATED ON THE 5TH FLOOR.

Each container should be labeled with its contents and the appropriate fire safety label in the cabinet. Please confirm with your instructor that all jars are labeled properly.
DO NOT STORE PAINTS OR THINNERS IN YOUR LOCKERS!!

MSDS safety sheets are available in the front office and in the 5th floor studio. Please consult this binder to determine individual safety procedures for each of the materials you might be using.

EMERGENCY PROCEDURES

The **FIRST AID KIT** is available next to the 4 sink areas outside of each Drawing and Painting bay.

EMERGENCY PROCEDURES

FOR ANY LIFE THREATENING EMERGENCY () – SEEK TREATMENT IMMEDIATELY**

()**LIFE THREATENING*EMERGENCY* Could possibly include, but not limited to: portable damage to major blood vessels or nerves, profuse bleeding that cannot be stopped, amputated body part, broken bone, cut to bone, eye injury, head trauma and/or automobile accident.

IN CASE OF SERIOUS ACCIDENT or SECURITY EMERGENCY:

- Call GSU Public Safety at **404-413-3333** then call **911** for Atlanta City Police or paramedic.
- Immediately notify instructor (Drawing & Painting area coordinator, or art office (room 117)).

NON-EMERGENCY PROCEDURES

Situations that do not require emergency or immediate attention should be reported to your instructor and/or the Area Coordinator.

Students who are injured at Georgia State University:

Students should go directly to the Student Health Center located in the University Commons at 141 Piedmont Avenue, Suite D. **WITH THE HEALTH CENTER AND SEE WHAT THEY RECOMMEND FOR STUDENTS AFTER HOURS**

Faculty & Staff who are injured while working for Georgia State University:

Injured employees, and their supervisors, must follow the current Workers' Compensation Protocols if they wish the Workers' Compensation Insurance to cover their medical expenses for their injury.

RESPONSIBILITY FOR SAFETY

FACULTY

Faculty are responsible for ensuring that students attend training and work safely and:

1. Ensure artist understand the potential health and physical hazards of the chemicals and equipment used;
2. Explain proper and safe procedures for handling, under all circumstances, the hazardous substances used;
3. Provide appropriate equipment to allow laboratory workers to work safely

ARTISTS

Each student, faculty and staff member is expected to attend training and:

1. Follow procedures and practices outlined in this training guide
2. Report all accidents, near misses, and potential chemical exposures to the area

SECURITY – GSU CAMPUS POLICE: 404-413-2100

CAMPUS POLICE

- Call the police if there is any strange activity or disturbance. Call 404-413-2100 or 3-2100
- Escort service is also available from the Arts & Humanities Building to any Atlanta GSU Building, parked cars, and public transportation. **After hours campus security safety escorts are available by calling 404-413-2100**
- Studio doors should be kept locked at all times.
- After shutting, check to see if the doors are truly locked.

*****When working in the studio after hours, students are encouraged to notify the campus police and to utilize the escort service.**

ACCESS TO THE DRAWING & PAINTING DEPARTMENT

CARD ACCESS / AFTER HOURS

All students who are registered for Drawing & Painting classes are given clearance for 24 hr. Panther Card access to the front door of the Art and Humanities Building. If your card does not work two weeks after turning in your After Hours Pass to your course instructor, go to the **Art Office (AH 117)**, to activate the card. Have your After Hours Pass with signatures from your course instructor and School Director with you. Sometimes it is necessary to go back several times.

Do not allow anyone into the building from the outside who may not have access. If the building is locked and accessible only with a campus I.D., be careful not to let anyone follow you into the building.

HOURS

The Art and Humanities Building is normally open M-F from 7:30 AM to 7:30 PM during the regular school year.

STUDIO USE

Students are permitted and often required to work outside of class in the Drawing & Painting Studios. Note the posted schedule of Drawing & Painting classes. You may not work independently in a shop while another class is being held unless you ask the permission of the instructor conducting the class beforehand.

SAFETY IN NUMBERS

The Art and Humanities Building does not have a guard. It is recommended that you always work with a partner when working outside of scheduled class hours for both personal safety and in case of an accident.

CLASSROOM/STUDIO DOORS

The DOOR CODES may not be given to anyone, even fellow GSU students- If anyone has unauthorized access to the code, it will be changed immediately. The code is changed every semester and the area coordinator can change it whenever necessary and restrict access. Do not compromise the security of yourself and others in the Art and Humanities Building or the Drawing & Painting Studios: Do not leave doors propped open at any time, either for friends, for a quick trip to the store, or because your card does not work!

COMBINATIONS

Push button combinations to the doors to the Drawing & Painting studio are given out to students of the relevant classes by instructors. Do not give out these combinations to anyone except Drawing & Painting classmates.

ACCESS FOR THOSE NOT ENROLLED IN CLASSES

Students currently not enrolled in classes who wish to use the Drawing & Painting facilities may do so only with the permission of the Drawing & Painting Area Coordinator. Prior experience with a Drawing & Painting class is normally a prerequisite.

STUDIO ETIQUETTE

SMOKING

NO SMOKING AT ANY TIME. Smoking is NOT ALLOWED ANYWHERE IN THE STUDIO, OR WITHIN 25 FEET OF ANY GSU BUILDING.

FOOD AND BEVERAGES

No Food or beverages are allowed in the Drawing & Painting studio

SHOWS & GRANTS

Students are encouraged to post and note shows, as well as, grant opportunities on the bulletin boards between the Arts & Humanities Elevators.

SPACE ALLOCATION

GRADUATE STUDENTS will be assigned space in the graduate room.

These **spaces are determined by the faculty and are non-negotiable.**

Graduate students will be offered space for **three** contiguous years only. After that time if the student is still in the program, he/she will be required to vacate that space and must provide their own workspace off campus.

The graduate space is reserved for graduate students only. No other students are permitted entry into this space.

SUPPLIES, MATERIALS & MAINTENANCE

Every Drawing & Painting course has an associated fee that provides for purchase of common supplies and studio maintenance. Course fees are paid along with tuition and fee amounts are available in the course catalog. While these fees are sufficient to support most student work in the studio, certain projects may require the student to purchase additional supplies at their own expense. "Excessive use" of common studio supplies and resources is determined by the faculty.

MATERIALS FOR STUDENT PROJECTS

Aside from certain projects in beginning courses, students must supply their own materials for projects. In many cases the department has access to or can help find materials.

Do not use any materials found in the studio or classrooms without permission of the owner or an instructor.

If you did not pay for a particular material or bring it in yourself, then it belongs to Someone Else! **DO NOT USE IT.**

MATERIALS

PIGMENTS

Painters use pigments in oil paints, acrylics, watercolor paints, gouache, encaustic, poster paints, casein paints and tempera. Sometimes commercial paints such as oil, enamel, epoxy paints and automobile paints are used.

Paints are pigments mixed with a vehicle or binder. Both inorganic and organic pigments are used as colorants. Dry pigments are especially hazardous because they are easily inhaled and ingested. They are used in encaustic, paper-marbleizing and in the fabrication of paint products, and will be discussed more thoroughly in the section below on pastels.

Pigments vs. Hues

Most paints used in visual arts do not contain metal pigments and are considered non-toxic. These are most easily identified by the product name. If the paint is described as *hue*, such as "chromium yellow hue", there is no (or too little to be concerned about) toxic metal contained in the product.

Hazards

1. Poisoning can occur if toxic pigments are inhaled or ingested. The main hazard in standard painting techniques is accidental ingestion of pigments due to eating, drinking or smoking while working, inadvertent hand to mouth contact, or pointing the paint brush with the lips. If methods such as spraying, heating, or sanding are employed then there is an opportunity for inhalation of toxic pigments.
2. The classic example of a toxic inorganic pigment in painting is white lead, or flake white (basic lead carbonate). Lead pigments can cause anemia, gastrointestinal problems, peripheral nerve damage (and brain damage in children), kidney damage and reproductive system damage. Other inorganic pigments may be hazardous, including pigments based on cobalt, cadmium, and manganese. (See Table I)
3. Some of the inorganic pigments, in particular cadmium pigments, chrome yellow and zinc yellow may cause lung cancer. In addition lamp black and carbon black may contain impurities that can cause skin cancer.
4. Chromate pigments (chrome yellow and zinc yellow) may cause skin ulceration and allergic skin reactions (such as rashes).
5. The long-term hazards of the modern synthetic organic pigments have not been well studied.

Table 1 - Toxic Pigments

Known or Probable Carcinogens/Highly Toxic Pigments

- antimony white (antimony trioxide)
- barium yellow (barium chromate)
- burnt umber or raw umber (iron oxides, manganese silicates or dioxide)
- cadmium red or orange (cadmium sulfide, cadmium selenide)
- cadmium yellow (cadmium sulfide)
- cadmium barium colors (cadmium colors and barium sulfate)
- cadmium barium yellow (cadmium sulfide, cadmium selenide, barium sulfate, zinc sulfide)
- chrome green (prussian blue, lead chromate)
- chrome orange (basic lead carbonate)
- chrome yellow (lead chromate)
- cobalt violet (cobalt arsenate or cobalt phosphate)
- cobalt yellow (potassium cobaltinitrate)
- lead or flake white (basic lead carbonate)
- lithol red (sodium, barium and calcium salts of soluble azo pigment)
- manganese violet (manganese ammonium pyrophosphate)
- molybdate orange (lead chromate, lead molybdate, lead sulfate)
- naples yellow (lead antimonate)
- strontium yellow (strontium chromate)
- vermilion (mercuric sulfide)
- zinc sulfide
- zinc yellow (zinc chromate)

Moderately Toxic Pigments/Slightly Toxic Pigments

- alizarin crimson (lakes of 1,2-dihydroxyanthraquinone or insoluble anthraquinone pigment)
- carbon black (carbon)
- cerulean blue (cobalt stannate)
- cobalt blue (cobalt stannate)
- cobalt green (calcined cobalt, zinc and aluminum oxides)
- chromium oxide green (chromic oxide)
- manganese blue (barium manganate, barium sulfate)
- prussian blue (ferric ferrocyanide)
- toluidine red (insoluble azo pigment)
- toluidine yellow (insoluble azo pigment)
- viridian (hydrated chromic oxide)
- zinc white (zinc oxide)

Precautions

1. Obtain MSDSs on your paints to find out what pigments you are using. This is especially important because the name that appears on the tube of color may or may not truly represent the pigments present. Manufacturers may keep the name of a color while reformulating the ingredients.
2. Use the least toxic pigments possible. Do not use lead or carcinogenic pigments.
3. Avoid mixing dry pigments whenever possible. If dry pigments are mixed, do it inside a glove box (a box with a glass or plexiglas top and holes in the sides for arms) or inside a laboratory-type fume hood.
4. Wet mop and wipe all surfaces when using dry pigments.
5. Avoid using dishes, containers or utensils from the kitchen to mix and store paints and pigments.

WATER-BASED PAINTS

Water-based paints include water color, acrylic, gouache, tempera and casein. Water is used for thinning and cleanup.

Hazards

1. See section above for pigment hazards.
2. Acrylic paints contain a small amount of ammonia. Some sensitive people may experience eye, nose and throat irritation from the ammonia. Acrylics and some gouaches contain a very small amount of formaldehyde as a preservative. Only people already sensitized to formaldehyde would experience allergic reactions from the trace amount of formaldehyde found in acrylics. The amounts can vary from manufacturer to manufacturer.
3. Casein paints use the protein casein as a binder. While soluble forms are available, casein can be dissolved in ammonium hydroxide which is moderately irritating by skin contact and highly irritating by eye contact, ingestion, and inhalation.
4. All water-based paints contain a preservative to prevent mold or bacterial growth. Sometimes artists add preservatives when they make their own paints. Although present in small amounts, certain preservatives may cause allergic reactions in some people.

Precautions

1. See section above for precautions when mixing dry pigments.
2. If you add your own preservative, avoid using sodium fluoride, phenol or mercury compounds. For tempera, a small amount of pine oil works for short periods of time.
3. If you experience eye, nose or throat irritation while using acrylics, opening a window is usually sufficient; if not try a window exhaust fan.
4. If you mix casein paints using ammonium hydroxide, you will need a window exhaust fan to provide ventilation.

5. Wear gloves, goggles and protective apron when handling ammonia. An eyewash fountain should be available when handling ammonia.

NON WATER-BASED PAINTS

Oil paints, encaustic and egg tempera use linseed oil, wax and egg respectively as vehicles, although solvents are often used as a thinner and for cleanup. Turpentine and mineral spirits (paint thinner), for example, are used in oil painting mediums, for thinning, and for cleaning brushes. Alkyd paints use solvents as their vehicle. In addition many commercial paints used by artists also contain solvents.

Hazards

1. See section above for pigment hazards.
2. All solvents can cause defatting of the skin and dermatitis from prolonged or repeated exposure. Turpentine can also cause skin allergies and be absorbed through the skin.
3. Acute inhalation of high concentrations of mineral spirits, turpentine vapors, and other solvents can cause narcosis, which can include symptoms of dizziness, headaches, drowsiness, nausea, fatigue, loss of coordination, coma, as well as respiratory irritation.
4. Chronic inhalation of large amounts of solvents could result in decreased coordination, behavioral changes and brain damage. Chronic inhalation of turpentine can cause kidney damage and respiratory irritation and allergies. Odorless mineral spirits and turpenoid, in which the aromatic hydrocarbons have been removed, are less hazardous.
5. Ingestion of either turpentine or mineral spirits can be fatal. In the case of mineral spirits, this is usually due to chemical pneumonia caused by aspiration (breathing in) of the mineral spirits into the lungs after vomiting.
6. Natural resins (copal, damar, rosin, Japanese Lacquer) may cause skin irritation or allergies. Rosin dust can cause asthma.
7. Encaustic involves suspending pigments in molten wax. If the wax is overheated, flammable wax vapors and wax decomposition fumes are produced, which are strong respiratory irritants.
8. Epoxy paints consist of an epoxy resin component containing the pigment, and a hardener component. The epoxy resin may contain diglycidyl ethers which are irritants, may cause bone marrow damage, and are suspect carcinogens. Epoxy hardeners may cause skin and respiratory allergies and irritation.

Precautions

1. Whenever possible replace turpentine or ordinary mineral spirits with the less toxic odorless mineral spirits. Mineral spirits is also less flammable than turpentine, since its flashpoint is over 100 F (38 C), while turpentine has a flashpoint of 95 F, (35 C).
2. Apply the same health and safety considerations for the use of "citrus" or "pine" solvents. These have been found to be quite irritating to the skin and eyes.
3. If possible, artists should set up their easel about 3 feet from a window that has a fan exhausting at work level and pulling the solvent vapors away from your face.

4. Techniques such as turpentine washes will require a lot of ventilation because they result in the evaporation of large amounts of solvents in a short period of time. Acrylic paint can be substituted for underpainting.
5. Ventilation only needs to be provided while the solvent is evaporating from the canvas, not during the time while the oil paint film is drying (oxidizing).
6. Wear neoprene gloves while cleaning brushes with mineral spirits or turpentine.
7. Used solvent can be reclaimed by allowing the paint to settle and then pouring off the clear solvent.
8. Paint can be removed from your hands with baby oil, and then soap and water.
9. Wax should be only heated to the minimum temperature needed for proper flow of the paint. Do not heat with open flame or hot plate with exposed element. During pregnancy and nursing, switch to water-based paints to avoid exposure to solvents.

AIRBRUSH, SPRAY CANS, AND SPRAY GUNS

Artists use many products in spray form, including fixatives, retouching sprays, paint sprays, varnishes, and adhesive sprays. Airbrush, aerosol spray can and spray guns are used.

PLEASE NOTE: ALL SPRAYING SHOULD OCCUR ONLY IN THE SPRAY BOOTH ROOM. CONSULT INSTRUCTIONS IN THE ROOM FOR OPERATION OF VENTILATION FANS. SPRAY ONLY WHEN FANS ARE RUNNING. SMALLER SIZE ITEMS CAN BE SPRAYED IN THE SMALL BAY, WHILE LARGE SCALE WORKS SHOULD BE SPRAYED UNDER THE LARGE SPRAY HOOD IN THE FAR BACK ROOM.

Hazards

1. 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.
2. 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, propellants and particulates being sprayed.
3. Airbrushing produces a fine mist which is a serious inhalation hazard because artists work so close to their art work. Airbrushing solvent-containing paints is especially dangerous.
4. Spray guns are less common in art painting but usually involve spraying much larger quantities of paint than either spray cans or airbrush. Spraying solvent-based paints is a serious fire hazard.

Precautions

1. See section above for precautions with pigments.
2. Try to brush items rather than spraying if possible.

3. Use water-based airbrushing paints and inks rather than solvent-based paints.
4. Use spray cans or an airbrush in a spray booth if possible.
5. If ventilation is not adequate, then respiratory protection is necessary while airbrushing or spraying. Contact EHS for selection and fit-testing.
6. Never try to spray paint by blowing air from your mouth through a tube. This can lead to accidental ingestion of the paint.

DRY DRAWING MEDIA

This includes dust-creating media such as charcoal and pastels which are often fixed with aerosol spray fixatives, and media such as crayons and oil pastels which do not create dust.

Hazards

1. Pencils are made with graphite, rather than lead 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. Over 10 years ago, a significant hazard in pencils was from lead chromate paint on the exterior of yellow pencils. However this has since been eliminated as a risk.
2. 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.
3. 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.
4. 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.
5. 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.
6. Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is 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.
7. Never try to spray fixative by blowing air from your mouth through a tube. This can lead to accidental ingestion of the fixative.

Precautions

1. Use the least dusty types of pastels, chalks, etc. Asthmatics in particular might want to switch to oil pastels or similar non-dusty media.
2. Spray fixatives should be used with a spray booth that exhausts to the outside. If use of spray fixatives is occasional, you can use them outdoors with a NIOSH-approved respirator equipped with organic vapor cartridges and dust and mists filter for protection against inhalation of solvent vapors and particulates. An exhaust fan is also needed to remove organic vapors and particulates.
3. 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).
4. Wet-mop and wet-wipe all surfaces clean of dusts.
5. If inhalation of dusts is a problem, a respirator may be appropriate. Contact EHS for selection and fit-testing.

LIQUID DRAWING MEDIA

This includes both water-based and solvent-based pen and ink and felt tip markers. Hazards of dry erase or white board markers can be considered here, although they are more used in teaching or commercial art.

Hazards

1. Drawing inks are usually water-based, but there are some solvent-based drawing inks. These usually contain toxic solvents like xylene.
2. 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 often 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.

Precautions

1. Use water-based markers and drawing inks if possible.
2. Alcohol-based markers are less toxic than aromatic solvent-based markers.
3. Solvent-based drawing inks and permanent markers should be used with good dilution ventilation (e.g. window exhaust fan).

****Never paint on the body with markers or drawing inks. Body painting should be done with cosmetic colors.**

CLEAN UP – FOLLOW ALL OF THE RULES BELOW

Students must clean their work area and clean up communal areas after use.

MATERIALS SHOULD BE RETURNED TO THEIR PROPER CABINETS!

If you do not clean up, you will be emailed or addressed about this in person to come and correct the situation during school hours. If the student does not

respond, a notice *will* be sent to the Associate Director.

If **three (3)** notices on an individual student are sent to the Associate Director over the course of a semester with no response from the student, a Disruptive Student Complaint will be filed with the Dean of Students' Office. Students who continually violate Drawing & Painting area policies and procedures will be barred from taking classes in Drawing & Painting and barred from use of Drawing & Painting materials and facilities.

Unidentifiable objects and refuse left on the floor will be considered trash. The clean-up people will be directed to remove it.

General use worktables should be kept cleaned for other classes to use. Finished work and clutter should be cleared off and tables swept immediately upon completion of each work session. Do not use tabletops for storage.

Trash containers should not be overloaded. Heavy materials must be taken directly to the dumpster.

Each studio has specific rules for clean-up which should be followed, students should familiarize themselves with these rules.

CLEAN WALLS

There are designated **CLEAN WALLS** in the studio that are available for photographing and critiquing work. These are the front classroom wall and the opposite wall in the general studio. These walls should be kept clear for use during critiques and for Drawing & Painting. After use, students should remove any nails or screws and repair holes. **DO NOT TIE-UP THESE AREAS FOR EXTENDED PERIODS OF TIME.**

BANNED SUBSTANCES

Illegal drugs are not allowed in the studio at any time. Use of illegal drugs in the studio will result in the student's dismissal.

Legally prescribed and over the counter drugs should be used with caution when working in the studio.

Alcohol use is not permitted in the studios without prior university consent and approval procedures being followed. If university permission has been granted, all university procedures must be followed, a police officer must be present.

Certain chemicals and materials may be prohibited from use in the studio if it

is determined that adequate protection for the student, his/her associates, or the environment is not available or in use.

Possession or use of banned substances in the studio is grounds for dismissal from the Drawing & Painting program.

STUDIO/UNIVERSITY POLICY

Studio policies are in conjunction with and do not supersede but include all Georgia State University policies covered in the current catalog.

When a student is determined by faculty or the shop technician to be in violation of studio policy, a notice will be sent to the Associate Director of the School of Art & Design. Such notice is considered an official warning under the University Disruptive Student Policy (<https://deanofstudents.gsu.edu/files/2013/03/Disruptive-Student-Conduct-in-the-Classroom-or-Other-Learning-Environment-April-2006.pdf>). If a student receives 3 notices in the course of a single semester procedures will be initiated to withdraw the student from the course in accordance with the policy. Students who continually violate Drawing & Painting area policies and procedures will be barred from taking classes in Drawing & Painting and barred from use of Drawing & Painting equipment and facilities.

"In the event that a student is unable to follow the procedures and policies outlined herein, and absent any emergency situation, prior approval must be given by a Drawing & Painting faculty before any activity takes place. If policies are ignored or disregarded, the Drawing & painting area will file "A Disruptive Student Complaint" will be filed with the Dean of Students' Office. Multiple violations will be cause for dismissal from the university.