

VISUAL ART AT QUEENS

The Bachelor of Fine Art Program



FINE ART (VISUAL ART) PROGRAM

STUDENT HANDBOOK FALL 2020

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ONTARIO HALL BUILDING HOURS

September – December - 2020

Remote Instruction -No Access

FALL BREAK OCTOBER 26th to 30th - No class

COVID-19 STUDENT INFORMATION

<https://www.queensu.ca/covidinfo/students>

WHO TO ASK?

Curriculum – Alejandro Arauz, Undergraduate Chair

Course Issues – Course Instructor/Undergraduate Chair/Gordon Smith, Interim Director

Injuries & Safety Concerns – Brian Hoad, Safety Officer

BFA PROGRAM DEGREE REQUIREMENTS

Fine Art – Major (Fine Art) – Bachelor of Fine Art (Honours)

ARTF-M-BFH

Subject: Administered by the Department of Art.

Plan: Consists of 72.0 units as described below.

Program: The Plan, alone, or in combination with a Minor in another subject, and with sufficient electives to total 120.0 units, will lead to a Bachelor of Fine Art (Honours) Degree.

1. CORE COURSES (60.0 units)

- A. 12.0 units in ARTF 127/6.0 and ARTF 128/6.0
- B. 12.0 units in ARTF 227/6.0 and ARTF 228/6.0
- C. 18.0 units in ARTF 337/9.0 and ARTF 338/9.0
- D. 18.0 units in ARTF 447/9.0 and ARTF 448/9.0

2. SUPPORTING COURSES (12.0 units)

- A. 6.0 units from ARTH 120/6.0
- B. 6.0 units from ARTH at the 200-level

NOTES

- A. First and second year ARTF courses consist of 12 hours of studio classes plus 12 hours independent studio activities per week; Third and fourth year ARTF courses consist of 24 hours of studio activities per week.
- B. ARTH 227/6.0 or (ARTH 231/3.0 and ARTH 232/3.0) are recommended.

Fine Art – General (Fine Art) – Bachelor of Fine Art

ARTF-G-BFA

Subject: Administered by the Department of Art.

Plan: Consists of 54.0 units as described below.

Program: The Plan, with sufficient electives to total 90.0 units will lead to a Bachelor of Fine Art Degree.

1. CORE COURSES (42.0 units)

- A. 12.0 units in ARTF 127/6.0 and ARTF 128/6.0
- B. 12.0 units in ARTF 227/6.0 and ARTF 228/6.0
- C. 18.0 units in ARTF 337/9.0 and ARTF 338/9.0

2. SUPPORTING COURSES (12.0 units)

- A. 6.0 units in ARTH 120/6.0
- B. 6.0 units from ARTH at the 200-level

NOTES

- A. This Plan, unlike most other General Plans, may not be added to a Major to form a Major-Minor Plan combination.
- B. First and second year ARTF courses consist of 12 hours of studio classes plus 12 hours of independent studio activities per week; Third year ARTF courses consist of 24 hours of studio activities per week.
- C. ARTH 227/6.0 or (ARTH 231/3.0 and ARTH 232/3.0) are recommended courses for Option 2B.

MARKING

Marking art can be somewhat more subjective than marking in other fields. All professors and instructors mark differently and emphasize different aesthetic approaches. Each of your professors *must* include in their syllabus their evaluation criteria. Speak to your professor if you are unsure about the criteria being used to evaluate your work. If you have any questions about your marks, ask your professor for feedback. Feedback may take different forms: some professors give feedback during critiques and others might write notes. Remember that faculty office hours are intended to ensure that you can see a professor about any questions you might have.

BFA MARKING EVALUATION CRITERIA GUIDE

Letter	Grade Point Average
A+	4.3
A	4
A-	3.7
B+	3.3
B	3
B-	2.7
C+	2.3
C	2
C-	1.7
D+	1.3
D	1
D-	0.7
F	0

GRADE DESCRIPTORS

Course Grade	Grade Point Equiv.	Meaning of that grade (in a single course)	Consequences of consistent or average performance at that level across all courses.
A+	4.3	Truly Exceptional	
A	4.0	Outstanding	Meets standard for the Dean's Honour List with Distinction (DHL-D: traditionally top 3%).
A-	3.7	Excellent	Meets standard for Dean's Honour List (DHL: traditionally top 20%).
B+	3.3	Very Good	
B	3.0	Good	
B-	2.7	Reasonably Good	
C+	2.3	Acceptable	
C	2.0	Minimally Acceptable (Honours)	Meets standard for an Honours Degree.
C-	1.7	Minimally Acceptable (General)	Meets standard for a General Degree. Does not meet standard for an Honours Degree.
D+	1.3	Unsatisfactory Pass	Academic Probation and, possibly, further sanctions
D	1.0	Unsatisfactory Pass	Academic Probation and, possibly, further sanctions
D-	0.7	Unsatisfactory Pass	Required to Withdraw (automatic)
F	0.0	Failure. No course credit	Required to Withdraw (automatic)

Note: The Faculty of Arts and Science defines the following GPA thresholds: 1.60 for a General Degree; 1.90 for an Honours Degree; 3.50 for the Dean's Honour List; 3.90 for the Dean's Honour List with Distinction. An average GPA of 0.70 or below for one term results in an automatic requirement to withdraw. Placement on academic probation follows from a term GPA below 1.60.

FALL TIMETABLE

FALL 2020

Remote Instruction

Course - Instructor	Section	Monday 11:30-2:30	Tuesday 11:30-2:30	Wednesday 11:30-2:30	Thursday 11:30-2:30
ARTF127 Introductory Fine Art I					
2D Fundamentals Prof. Amanda White	[001]	6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE
3D Fundamentals Prof. Amanda White	[002]	6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE
ARTF227 Intermediate Fine Art I					
Drawing/Composition Prof. Rebecca Anweiler		6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE
Painting/Composition Prof. Daniel Hughes		6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE	6 weeks REMOTE
ARTF337 Advanced Programs I					
Painting Prof. Sylvat Aziz		12 weeks REMOTE	12 weeks REMOTE	12 weeks REMOTE	12 weeks REMOTE
Print Media Prof. Alejandro Arauz		12 weeks REMOTE	12 weeks REMOTE	12 weeks REMOTE	12 weeks REMOTE
Sculpture & New Media Prof. Kathleen Sellars		12 weeks REMOTE	12 weeks REMOTE	12 weeks REMOTE	12 weeks REMOTE
ARTF447 Individual Programs I					
Prof. Rebecca Anweiler Prof. Alejandro Arauz Prof. Sylvat Aziz Prof. Kathleen Sellars		*1:00-2:30 12 weeks REMOTE	*1:00-2:30 12 weeks REMOTE	*1:00-2:30 12 weeks REMOTE	*1:00-2:30 12 weeks REMOTE

WK FALL TERM DATES

	01-Sep	1st year virtual orientation TUESDAY SEPTEMBER 1 st , at 9:30am , ZOOM
1	08-10 Sep	First Day of Class @ 11:30 am & Virtual General Meeting SEPTEMBER 8th, at 1:30 pm ZOOM
2	14-17 Sep	
3	21-28 Sep	Visiting Artist#1 - Erin Finley Thursday Sep 24th at 3:00pm-4:30pm, ZOOM
4	28 Sep- 01 Oct	
5	5-8 Oct	
6	12-15 Oct	Thanksgiving - 12 Oct*no classes*
7	19-22 Oct	
8	26-30 Oct	Fall mid-term break *no classes*
9	02-05 Nov	Last day to drop Fall Term classes without academic penalty
10	09-12 Nov	
11	16-19 Nov	
12	23-26 Nov	
13	30 Nov- 3 Dec	
14	07-Dec	Fall term classes end

PEOPLE IN THE FINE ART (VISUAL ART) PROGRAM

BFA Professors

Rebecca Anweiler is a Kingston-based painter who completed her MFA at Concordia University in Montreal in 2000, and is an honours graduate of the Ontario College of Art and Design, receiving numerous awards for her work. She taught Drawing and Painting in the Fine Art (Visual Art) Program at Queen's University, as well as at the University of Lethbridge, Alberta and Concordia University, Montreal. A recent recipient of both Ontario Arts Council and Canada Council grants, Anweiler's artwork has been exhibited extensively in Toronto and Montreal, and she has paintings in several public collections including the Agnes Etherington Art Centre, the City of Toronto, and the University of Lethbridge Art Gallery.

- Instructor ARTF 227 - Drawing

Alejandro Arauz is an interdisciplinary artist exploring issues of identity, diaspora, and transplantation through the vernacular of print media, performance, video, collage and painting. Digital applications allow Alejandro to create bridges between mediums to expand on the lineage of his imagery. Alejandro is particularly interested in the Latin American Diaspora within Canada and the USA. Alejandro earned his Honors BFA from the University of Windsor in Canada and an MFA degree from Louisiana State University (Deans Medal Recipient). Alejandro has exhibited in Canada and the USA, in addition to receiving grants and awards from the Ontario Arts Council, Queen's University and Louisiana State University. Alejandro is currently a lecturer in the fine art departments at Queen's University, in addition to completing teaching appointments at the Ontario College of Art and Design University, Nipissing University and the University of New Mexico. Alejandro is knowledgeable in all areas of printmaking, including intaglio, lithography, relief, silkscreen, digital print, digital photography and interdisciplinary methods. He is also well versed and engaged in all matters related to digital and new technologies relevant to print media.

- Undergraduate Chair; Instructor ARTF 125, ARTF337, ARTF338, ARTF 447, ARTF 448– Print Media

Sylvat Aziz trained at Pratt Institute NYC (Printmaking), and Concordia (Interdisciplinary thesis option), Montreal and GCU, Lahore Pakistan; where she earned undergraduate degrees in the sciences and graduate degrees for Comparative Literature (MA GCU) and Printmaking (MFA Concordia). She was awarded the full year residency award at the Banff Centre for the Arts and has held several funded residences in North America, UK, Europe and South Asia. Her work has been shown nationally and internationally, venues include: the Venice Biennale, the Istanbul Biennale Symposia Dolmabahce Palace/Bosphorus University, Centre for Research in Visual Arts Nicosia Cyprus, Walter Phillips gallery The Banff Centre, National Gallery of Pakistan, Cartwright Hall Bradford England, Nickle Arts Museum Calgary, Beaverbrook Art Gallery Fredericton. Her artworks are housed in several national and international institutions on three continents.

Her funded research is focussed on material culture, war and how it reflects political imagery. Her teaching encompasses Oil Painting, Printmaking-Intaglio and Digital Image-making in interdisciplinary modalities. Currently she bases her research in Cyprus (Nicosia/Kyrenia) and northern Pakistan (KPK) and teaches studio in the Fine Art (Visual Art) Program. She is also cross-listed with the Departments of Gender Studies and Cultural Studies, and supervises students in their graduate programmes.

- Instructor ARTF337, ARTF 338, ATRF 447, ARTF 448 – Paint Media

Kathleen Sellars is an artist based in Kingston, Ontario. Her artwork, which encompasses traditional sculpture, time-based media, performance and collaborative community practice, has been exhibited across Canada for over thirty years. She has received funding from a number of federal and provincial agencies, including the Canada Council for the Arts, Ontario Arts Council and Kingston Arts Council. Her work is in the collection of The Rooms Provincial Art Gallery, Government of Newfoundland and Labrador, Art Gallery of Nova Scotia, among others. She received a Bachelor of Fine Art at Mount Allison University and a Magisteriate of Fine Art at Concordia University. Sellars teaches sculpture and time-based media at Queen's University.

- Instructor ARTF 338, ARTF 447, ARTF 448 Sculpture/New Media

Dr. Amanda White (She/Her) holds a PhD from Queen's University, MFA from the University of Windsor and a BFA from OCADU. Amanda is an interdisciplinary artist and scholar working at the intersection of art, environment and culture, with a particular interest in alternatives to dominant visualizations of the environmental. Her studio work takes many forms including; installation, performance, drawing, sculpture and socially engaged practice. Previous to graduate school she supported her practice working as a scenic artist for theatres across Canada for over a decade. Amanda has exhibited and published her work widely and across disciplines with support from the Canada Council for the Arts, the Ontario Arts Council and the Social Sciences and Humanities Research Council, among others. Amanda is currently teaching foundation courses in the Fine Art (Visual Art) program and is also Affiliated Faculty in the Cultural Studies Graduate Program and Adjunct in the School of Environmental Studies at Queen's. Elsewhere, Amanda is a sessional lecturer at the University of Toronto in the John H. Daniels Faculty of Landscape, Architecture and Design.

- ARTF 127

Daniel Hughes is primarily a Figurative painter. He did his undergraduate degree at OCAD (including a year in Florence, Italy) and his MFA at the New York Academy of Art working with painters Eric Fischl and Vincent Desiderio. He has exhibited for the last 3 decades throughout Canada, the U.S and London England. Art Fairs include Chicago/Madrid/Toronto and London. Hughes has exhibited in numerous Museum shows including Tha Arkansas Arts centre, Little Rock /Arkansas, The Baker Museum, Naples/ Florida, The National Portrait Gallery Of London/UK, The National Portrait Gallery of Edinborough in Scotland. His adjunct teaching positions have included The Toronto School of Art, OCADU ,The Agnes Etherington Art Center and most recently Queens University.

-ARTF 227 Painting, ART128 Drawing and Painting

TECHNICIANS

Brian Hoad is the Head Technician Supervisor, Safety Officer and Painting Technician.

Painting and Drawing Art Technician

Brian supports class in Painting and Drawing on the third and fourth floors, as well as 4th Year students in the third-floor studios. Brian maintains the fourth-floor studios and equipment, as well as the third-floor studios. Brian does not teach but he can advise students who are having difficulty with equipment and distribute course materials and equipment for loan.

Technician Supervisor/Building Safety Officer/Ontario Hall Fire Marshall

As well as being the Painting and Drawing Technician, Brian also supervises all of the art technicians and student woodshop monitors. This includes setting schedules, liaising with faculty and technicians on course needs and instructing on safe work practices. As safety officer, Brian advises on and implements all safety in the BFA Program and Queen's required safety procedures in Ontario Hall, such as conducting building safety checks and presentations for first year BFA students, Art History Graduate students and all new faculty members in Art History and the BFA Program. All near misses and accidents must be reported to Brian as soon as possible.

Ryan Laidman: ryan.laidman@queensu.ca. Print and Sculpture Technician.

Sculpture Technician

Ryan supports classes in Sculpture, as well as 4th Year students' work in Sculpture. Ryan does not teach but he can advise students on sculpture materials, processes and equipment, in their home studios.

Print Media Technician

Ryan supports class in the Print media studios on the first and second floors, as well as 4th Year students in the Print area. Ryan maintains the Print studios and is available to help students who are having difficulty with equipment and to assist in moving lithography stones, etc. Ryan advises students having difficulty.

Troy Leaman: leamant@queensu.ca

Troy supports classes in Time-Based Media, as well as 4th Year students' work in Time-Based Media. Troy does not teach but he can advise students on video editing, sound editing and other digital media via zoom and teams meeting.

- **Ask me anything sessions for 4th year working with Time Based Projects**
Monday and Thursday / 2:30 pm – 5:00 pm (Review Syllabus for link and details)
- **Class Time Assistance for 3rd year TBM students**
Monday and Thursday / 11:30 -2:30 (Review Syllabus for link and details)

OFFICE STAFF

Dana Moss is the Administrative Assistant. Dana is your primary contact in the BFA Administrative Office (Ontario Hall, 211). Monday to Friday 8:00 am – 11:45 am and 1:00 pm – 3:45pm.
Email: fineart@queensu.ca

UNIVERSITY CONTACTS

Stephanie Simpson – Associate Vice-Principles (Human Right, Equity and Inclusion)
To schedule a meeting with Stephanie please contact Jill Christie at jjc@queensu.ca.
613-533-6000 ext. 75194

Allison LaVigne – Arts & Sciences Counsellor
Counselling.services@queensu.ca – 613-533-6000 ext. 78264

Kandice Baptiste – Director, Four Directions Indigenous Student Centre
kandice.baptiste@queensu.ca – 613-533-6000 ext. 77997

Lucinda Walls - Art Reference and Information Literacy Instruction
lucinda.walls@queensu.ca - 613 533 6929

REMOTE INTRUCTION TECHNICAL REQUIREMENTS

What will be the technology requirements for courses delivered online?

Computer Specifications

- Latest, most up to date version of Windows or Mac OS
- USB Headset
- Webcam

Supported Browsers

- Latest up to date version of Chrome (preferred) or Firefox

Internet Connection

- High speed Internet access (5-10 Mbps of download speed)

Please refers to the Faculty of Art and Science link - <https://www.queensu.ca/artsci/Fall2020>

2) A dedicated room within a residential building (family home, student housing)?

- Is the room empty? Yes No
- Is the room well lit? Yes No
- Are there any other issues (odour, mould, pests signs, noise, moisture)? Yes No
- Will the room size suffice to complete the intend work? Yes No
- Is the room difficult to access from the building entrance? Yes No
- Is there ventilation? Yes No
- Does the room have a door? Yes No
- Can the door be secured? Yes No
- Does the room have window(s)? Yes No
- Can the window(s) open? Yes No
- Is the floor flat and clear of significant imperfections? Yes No
- Is the space heated? Yes No
- Does the room have a dedicated sink and water access area? Yes No
- Does the room have electrical access? Yes No
- Is the potential room away from common areas
(kitchen, dining/living room, bedroom and bathrooms)? Yes No
- Will there be any children around? Yes No
- Will there be any pets around? Yes No
- Are there any people with pre-existing conditions, i.e. allergies, asthma? Yes No
- Do you or the people you share the house or apartment with smoke? Yes No
- Are their preferred studio working hours? Yes No

3) A shared and open multi-purpose area (residential or non-residential building)

- Can you create a perimeter outlining your dedicated studio space? Yes No
- Can you secure your items when you are away – material,
equipment and works in progress? Yes No
- Is your designated studio area empty and well lit? Yes No
- Are there any other issues (odour, mould, pests signs, noise, moisture)? Yes No
- Will the designated space suffice to complete the intend work? Yes No
- Is the designated space difficult to access from the entrance of the room? Yes No
- Is there a pathway from the entrance of the room to your studio?
designated working area? Yes No
- Is there ventilation? Yes No
- Does the shared room have a door? Yes No
- Can the door be locked? Yes No
- Does the room have window(s)? Yes No

- Can the window(s) open and can anyone open them? Yes No
- Is the floor flat and clear of significant imperfections? Yes No
- Is the space heated? Yes No
- Does the shared room have a dedicated sink and water access area? Yes No
- Does your designated space have electrical access? Yes No
- Are restrooms facilities nearby? Yes No
- Are exit signs visible? Yes No
- Are fire extinguishers available? Yes No
- Is your designated space away from common areas (kitchen, dining/living room, bedroom and bathrooms)? Yes No
- Will there be any children around? Yes No
- Will there be any pets around? Yes No
- Are there any people with pre-existing conditions, i.e. allergies, asthma? Yes No
- Do you or the people you share space with smoke? Yes No
- Are their preferred studio working hours? Yes No

4) A personal and open multi-purpose area (studio apartment or dorm)

- Can you create a perimeter securing your dedicated studio space? Yes No
- Is your designated studio area well lit? Yes No
- Will the designated studio area suffice to complete the intend work? Yes No
- Is the designated studio area difficult to access? Yes No
- Can you establish your studio area away from common areas? (kitchen, dining/living room, bedroom and bathrooms)? Yes No
- Do you have any pets around? Yes No
- Do you have pre-existing conditions, i.e. allergies, asthma? Yes No
- Do you smoke? Yes No

B) SUGGESTED GUIDELINES

PROJECT APPROVAL: Secure your instructor's approval for all work you plan to do in the studios/workshops. He or she is the one to decide if the work can be done, and will be able to suggest the best, easiest, and safest way to do it.

CLOTHING: Dress properly for your work. Remove coats and jackets, roll up loose sleeves. Close toed shoes must be worn within the studios. It is advisable to wear a shop apron that is snugly tied and protective shoes.

EYE/EAR/HAND/LUNG PROTECTION: Wear safety glasses/face shield/ear protection/mask/gloves when doing any operation that may endanger your eyes, ears, hands or lungs.

CLEAN HANDS: Keep your hands clean and free of oil or grease. You will do better and safer work, and the tools and your project will stay in good condition.

CONSIDERATION OF OTHERS: Be thoughtful and mindful of other – for example family members, roommates, housemates and pets. Be sure that the work you are doing does not endanger someone else. Caution other students that are violating safety rules. Do not move studio furniture/supplies out of other studios or into the hallways. Do not prop studio doors open.

TOOL SELECTION: Select the proper size and type of tool for your work. An expert never uses a tool unless it is sharp and in good condition. REMEMBER to unplug all electrical tools after use.

CARRYING TOOLS: Keep sharp and pointed tools turned down. Do not swing or raise your arms over your head while carrying tools. Carry only a few tools at one time, unless they are in a special holder. Do not carry sharp tools in the pockets of your clothes.

USING TOOLS: Hold tools in the correct position while using them. Most edged tools should be held in both hands with the cutting motion away from yourself and other students. Be careful when using your hand or fingers as a guide to start a cut. Test the sharpness of a tool with a strip of paper or scrap wood. DO NOT USE YOUR FINGERS.

WORKING SPEED: Do not rush and tear through your work. A steady and unhurried pace is safest for you and those around you.

TABLE/BENCH ORGANIZATION: Keep your project materials carefully organized on your table/bench with tools located near the center. Do not pile tools on top of each other. Never allow edged or pointed tools to extend out over the edge of the work area. Close your vise

when it is not in use and see that the handle is turned down. Keep drawers and doors closed and cover all paint/mediums and solvents with airtight spill proof lids and containers.

FLOOR SAFETY: The floor should be kept clear of scrap paper/canvas and excessive litter. Keep projects, materials and other equipment you are using out of fire/traffic lanes. Immediately clean up any liquid spills on the floor.

MATERIAL AND PROJECT STORAGE: Store and stack your project work carefully in secure space. If storage is overhead, be sure the material will not fall off. Do not leave anything protruding from the end of the storage racks, especially at or near eye level.

FIRE PROTECTION: Many finishing materials, varnish, thinners, etc. are highly flammable. Others are toxic. Because of this, it is important that these materials be used only in approved areas. In addition, close containers of finishing materials immediately after use. Use flammable liquids in very small quantities. Be sure all containers are labeled. Dispose of oily rags and other combustible materials immediately in approved metal containers. Secure the instructors/technicians approval before you bring any of your own materials/supplies into the studio/shop.

INJURIES: In case of serious injury call 911.

ENVIRONMENTAL PROTECTION: All Hazardous Waste must be labeled. No hazardous materials should be disposed in sinks, toilet or bathtub.

FIRE EQUIPMENT AND EXITS: Under no circumstances are you to obstruct access to Fire Equipment or obstruct. Do not block EXITS or STAIRWELLS with your artwork or materials/art supplies.

FOOD AND APPLIANCES: Using electric kettles or cooking rings in your home studio is strongly discouraged. Consumption of food or drink is also strongly discouraged. Use proper eating areas like kitchens to consume food and drinks. Having a garbage can and recycling can are highly recommended.

FIRST AID KITS: First aid kits are strongly recommended for your home studio space.

FIRE EXTINGUISHER: A small fire extinguisher is highly recommended.

NO SMOKING/ALCOHOL: Smoking and Alcohol in your home studio space is strongly discouraged.

HEALTH CONCERNS: Know the substances that pose health and safety concerns from having a personal studio space?

SDS/MSDS: Know how to research the composition of material that you are using for general hazardous knowledge and for specific health concerns?

CLOSED CONTAINER POLICY: Always close all art material containers from paint tubes, ink cans, solvents, palette, brushes and so on. Anything that can spill, has an odour, flammable or dusty.

FLOOR COVER: To preserve floors, walls and other nearby surfaces or objects- cover them with a canvas, cloth or plastic in case of a spill accident or splatter.

CLEAN UP POLICY: Always clean up when you are done working, or after an spill or leaving for a longer period of time.

STORAGE AND CABINETS: Acquire and use appropriate storage cabinets and containers

ART MATERIAL IN STUDIO SPACE POLICY: Do not store art material in refrigerator, food cabinets or leave materials in non-studio art space.

SECURED STUDIO SPACE PERIMETER: It would be good to secure the designated studio space so that pets or children cannot access the work area and material.