

# REED COLLEGE

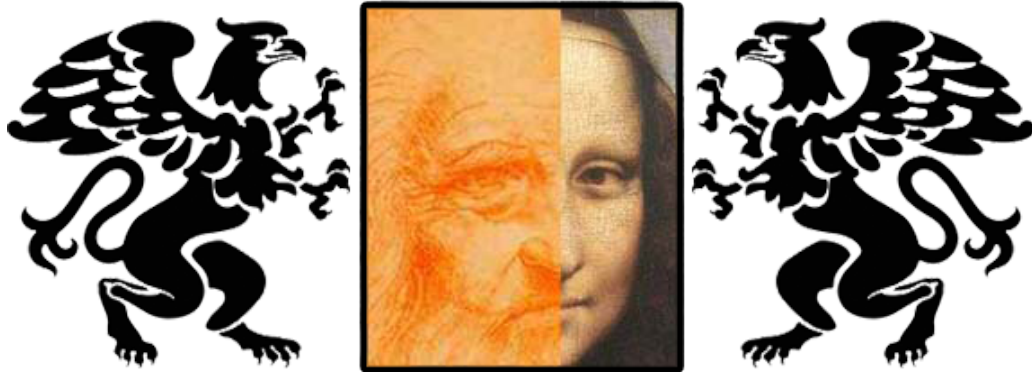
3203 SE Woodstock Blvd • Portland, Oregon 97202

## VISUAL ARTS

### HEALTH AND SAFETY HANDBOOK

Fifth Edition

August 2019



# Emergency Information



Nearest Telephone

Emergency (Fire, Police, Ambulance)

911

Community Safety

503-788-6666

Reed Health Services (M-F 9am-5pm)

503-777-7281

Physical Plant Maintenance

503-777-7283

Environmental Health & Safety

503-777-7788

Poison Control Center (OHSU)

800-222-1222

Providence Hospital Emergency Room

503-215-6000

***Please write the locations of...***

Nearest Fire Alarm Pull Station:

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Nearest Fire Extinguisher:

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Nearest Emergency Shower/Eyewash:

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Nearest First Aid Kit:

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Nearest Spill Kit:

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Outside Assembly Point Location:

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Nearest Automated External Defibrillator:

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Shelter-in-Place Location:

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SDS Location:

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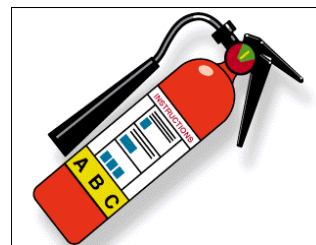




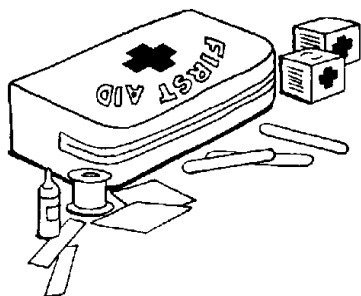
# Emergency Instructions

## **In Case Of Fire:**

1. Leave the immediate area, closing all doors behind you.
2. Sound alarm by pulling handle on the fire alarm.
3. Dial 911 to contact the fire department.
4. Use a portable fire extinguisher only if you have been trained to use one and the fire is very small. Sound the fire alarm before using a portable extinguisher.



## **In Case Of Injury:**



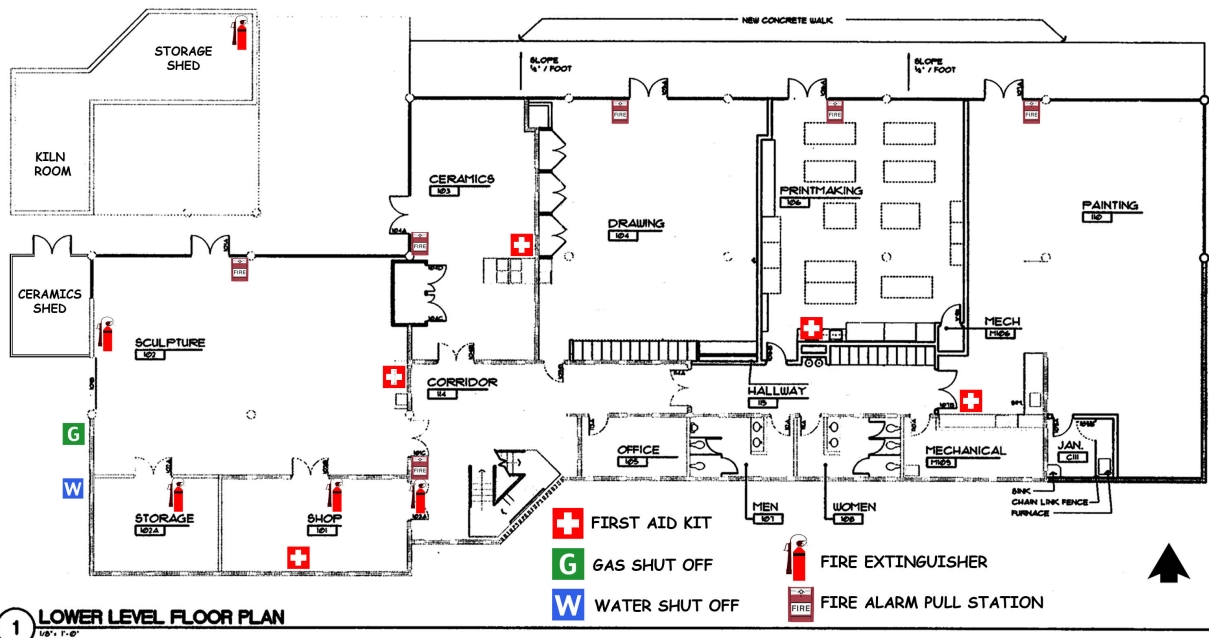
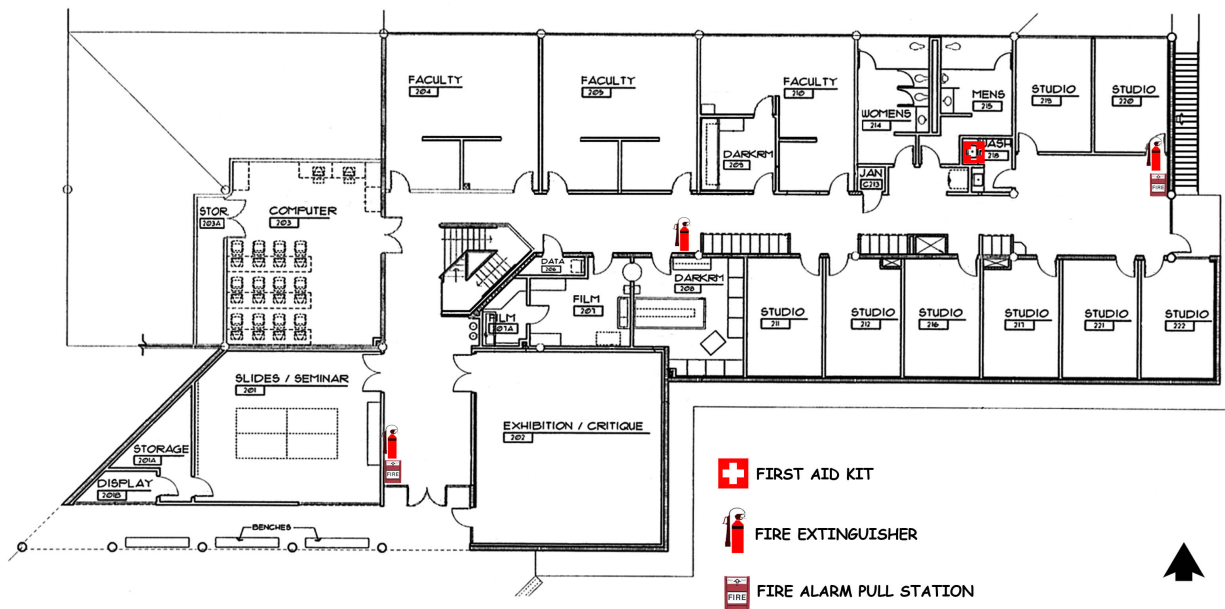
1. Get first aid immediately, if needed. If chemicals are on skin or in eyes, immediately flush affected area with water.
2. If possible, remove victim from immediate cause of injury. Report injury to instructor. If instructor is not available call Community Safety (503-788-6666).
3. If bodily fluids are involved, refer to the **Blood-Borne Pathogens** section on page 19.

## **In Case Of Spill or Leak:**

1. Turn off all ignition sources and open all outside doors/windows to let any flammable vapors escape.
2. Call Community Safety (503-788-6666) or Environmental Health and Safety (503-777-7788).
3. If spill or leak produces hazardous vapors, evacuate area immediately.
4. Use spill kit, if applicable, to contain spill/leak so it will not spread further. Wear appropriate protective equipment.

## **When Reporting an Emergency:**

1. Give exact location of emergency (building, room, etc.).
2. Give your name and phone number of your location.
3. Describe nature of emergency (fire, leak, spill, injury, etc.).
4. Stay near phone, if possible, for additional instructions.



1 LOWER LEVEL FLOOR PLAN  
1/8" = 1'-0"

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# Section One: Environmental Health & Safety

## Overview

### General Introduction

This manual provides basic safety information about Reed College's Studio Art program and workspaces. It tells you about hazards that you may commonly encounter in Reed's art studios, and how to protect yourself from these hazards. Please realize that no manual, no matter how detailed, can ever provide complete safety information. Use this manual as a starting point for art safety in the Reed studios. Artistic innovation entails the possibility of encountering unanticipated and unfamiliar hazards; it is in the self-interest of all artists to be informed and prepared to cope with these potential risks.

Almost all art materials and processes pose some level of hazard. Art is often treated as a less hazardous endeavor than scientific lab work, despite the fact that artists work with many of the same chemicals and procedures used and regulated in commercial and scientific sectors. Paints, glazes, solvents, and other potentially hazardous chemicals require management, just as they do in any other department on campus. Art should be enjoyable, but do not forget that (just as in a laboratory) recklessness does not belong in the studio.

Common hazards you may encounter in the Art Studio include:

- Exposure to hazardous chemical compounds found in many art media.
- Exposure to hazardous physical conditions such as extreme temperatures, impulse and/or constant noises, ultraviolet and/or infrared radiation, as well as conditions conducive to injuries such as lacerations, bruises, and sprains.
- Possibility of repetitive-motion injuries, lifting injuries, or circulatory/nerve damage from the use of high vibration tools.

<b>Chemical Name</b>
Warnings
Hazards
Precautions
Date
Your Name

Chemicals and other materials can adversely affect your health. The hazards presented by many chemicals are of concern not only during their actual use, but also afterward, during their disposal. Improper disposal can cause many negative effects for people, plants, animals, and the surrounding environment. You can be exposed to these substances through inhalation, ingestion, or absorption via skin contact. Be a responsible artist and educate yourself on your media and process of choice every time you begin a project. Failure to do so may result in injury or illness for yourself or your fellow artists. Use tools and equipment with caution, and if you are unsure about something, ASK!

## Basic Precautions

1. Know what you are working with:
  - Read the packaging labels and follow the directions and precautions.
  - Substitute safer materials whenever possible. Ask your instructor about substitution options if you are concerned about the safety of a substance.
  - Know proper storage and handling of your materials.
  - Label all containers. Clearly list their contents and special hazards
  - NEVER use food vessels as secondary containers!

- Safety Data Sheets (SDSs), previously called Material Safety Data Sheets (MSDSs), detail compositional and safety information about all materials provided by the school and can be searched in the Reed College MSDSonline database. This database can be accessed through the Environmental Health and Safety website or at this [link](#).
  - Refer to Appendix C: Communicating Chemical Hazards for more information about SDSs and chemical labels.
2. Never work alone or without having been properly trained when working with hazardous/dangerous materials or equipment. Avoid working late at night whenever possible -- if it is absolutely necessary, try to have a partner present.
  3. Know that other artists in the studio can produce hazards that affect you. Be aware of possible problems caused by their processes, such as protecting yourself from loud background noise levels from power tools, protecting yourself from hazardous airborne particles or vapors produced by those working nearby, and being aware of anyone in the room working with an allergen.
  4. Always wear appropriate personal protective equipment (PPE):
    - Maintain a set of "studio clothes" for messy work that are kept (and washed) separately from your "street clothes." Working in your street clothes can result in hazardous chemical contaminants polluting your home/dorm, and endangering your friends, family, and pets.
    - If you are working with particularly hazardous materials, contact Environmental Health & Safety to obtain disposable coveralls to minimize possible studio to home contamination.
    - Wear sturdy, closed-toed shoes whenever working on a project. No sandals or bare feet!
    - Ask your instructor about safety goggles, gloves, dust masks and ear protection—a variety of appropriate protective equipment is available to suit particular hazards. Watch your hands for any cracks or lacerations—an open wound can give a chemical direct access to your bloodstream.
    - Respirators are available through Environmental Health & Safety (503-777-7788) for extremely hazardous projects, but training and medical testing are required before they may be used.
  5. Use tools and equipment according to their intended functions. NEVER remove safety guards when using equipment. If there is a malfunction or failure with the tools or equipment, do NOT continue using it or attempt to fix it yourself! Take it to your instructor and explain the problem immediately if possible, or if no one is available, clearly label it as needing repair.
  6. Work in a well-lit and well-ventilated area. Many art processes produce toxic particles, fumes, and vapors, such as painting, printmaking, ceramics, welding, nitric acid etching, and many others. Work with these media outdoors, or under a fume hood (specifically designated fume hoods are found in the printmaking and photography rooms). A portable dust/fume extractor is available for welding. Do not forget to go outside to work with dust-producing media such as stone, plaster, and wood. All spray finishing operations need to be conducted outside. Ask your instructor if you need a fume hood, and if you do, which one you should use.
  7. Have regular medical check-ups. Let your doctor know the hazardous chemicals you have worked with and if you have any concerns.





8. Be aware of preexisting conditions that might put you at a higher risk for adverse effects caused by your media of choice (i.e., if you have allergies, asthma, diabetes, kidney problems, etc., or if you are a heavy smoker). If you have any of these conditions or are sensitive to solvents, paints, etc., extra precautions are in order. Please alert your instructor and/or contact Environmental Health & Safety (503-777-7788) if this is the case.
9. Use extra care if you are pregnant, nursing, or work with young children outside of your studio time. Many art media have not been tested for fetotoxicity or long-term exposure effects, and children are susceptible to smaller amounts of hazardous materials than adults are. This is particularly important with regard to often-overlooked toxic pigments (in paints, glazes, and other colored art media) as well as more commonly known toxins found in various art materials.
10. Limit your studio work to times when you are well-rested and sober. Working while under the influence of intoxicating drugs (whether prescribed or of another variety) or alcohol is **EXTREMELY** dangerous! Sleep deprivation has been shown to produce decreased performance of a magnitude comparable to alcohol intoxication. Your performance impairment after 20-25 hours of wakefulness is equivalent to having a blood alcohol level of 0.10%, which is over the legal limit in every state. Do not needlessly endanger yourself or others by working while in an impaired state.
11. To help minimize the risk of fire:
  - Keep your area clean and free of litter.
  - Never block fire exits and lanes.
  - Do not use candles or other open flames in the studios.
  - Dispose of oily or solvent-soaked rags in designated covered containers **ONLY**; oily rags may spontaneously combust. (oily/solvent-soaked rag safety information can be found on page 21)
  - Use only heavy-duty extension cords with built-in surge protectors.
  - Avoid using appliances that have exposed heating coils- i.e. space heaters, hair dryers, etc.

## Personal Hygiene

Know your materials, your tools, and your safety resources. The same precautions you would use in the chemistry lab should be used in the process of making art.

- Leave all food and drink outside any studio/classroom. This will help protect you from accidentally ingesting a harmful chemical, either through touching your food with dirty hands or through your food absorbing hazardous substances, such as dusts and vapors, present in the work area. There is a kitchenette area on the upper floor of the building available for safe food preparation.
- Do not place any foreign substance into your mouth, including your brush, hands, pen, etc. while working. Pay special attention to keeping your fingernails clean, and avoid biting them—you can accidentally ingest chemicals quite easily this way.
- Wash hands carefully with soap and water after each class, before breaks, and **especially** before smoking or eating. Smoking with chemical residue on your fingers puts you at higher than usual risk because some chemicals become more dangerous when inhaled after being heated. Never use a solvent to clean your hands—this can remove the protective natural oils on your skin and make you more susceptible to the dermal absorption of other hazardous chemicals. Baby oil may be used to safely remove oil paint or other oil based media, along with soap and water -- lotion should be applied after washing to keep your skin from drying and cracking.
- Maintain a clean and safe working environment—clean up all spills immediately, and do not leave the work area cluttered.



# Outdoor Projects

Outdoor projects are encouraged and approved on a case by case basis. The concrete area in front of the building and the lawn directly west are great areas for sculpture. Installations on the hillside to the south of the building are generally ok, but need approval from Grounds Crew. Installations in the canyon are possible, but many more limitations exist. All requests for installations must be submitted to the Grounds Manager before the installation. A proper proposal must include a short description of the project scope, desired location, a diagram showing dimensions, materials requested if using campus resources, and set-up and take down dates.

## Home/Dorm Room Contamination

### *Hazards:*

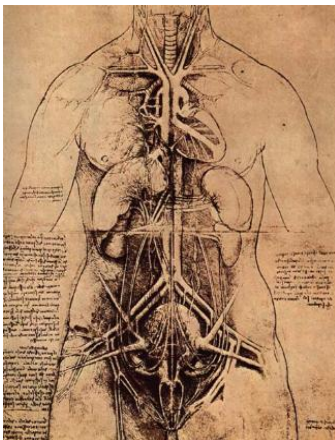
- Contamination of your home or living space can pose a serious health problem. Chemicals brought home on your clothes can greatly increase your exposure. Increased exposure to a chemical can go from hours to days, weeks, or even longer.
- Working in living areas puts family, children, and pets at risk of exposure.
- Preparing food using contaminated hands, wearing contaminated clothing while preparing food, preparing food in a contaminated area or contaminated containers. Your kitchen table is not a substitute for studio space.



### *Precautions:*

- Wash contaminated clothing separately from street clothes.
- Use food-preparation utensils or containers for food only. Even if something is used just once in the studio, NEVER use it again in the kitchen. A surface, utensil, or container appearing clean may be porous and contain hazardous residues that can migrate into food and then be ingested.
- Separate work areas/studio from living areas.

## Health Effects of Toxic Substances



The word "toxin" means a material that is harmful, destructive, deadly, or poisonous. It comes from the Latin word for arrowhead poison, dating back to the early use of toxins to stun or kill people and prey. The toxicity of any given substance depends on its chemical makeup, individual susceptibility, and the amount, type, and length of exposure.

Many compounds are relatively harmless in everyday life, but may be very toxic if we are exposed to them at high levels or through certain parts of our bodies (via different routes of exposure). The relationship between quantity ("dose") of a chemical involved in an exposure and the health effects caused by the exposure ("response") is one of the basic principles of toxicology.

## Types of Contact/Routes of Exposure

- **Skin contact and absorption:** Substances can enter the body through cuts or scrapes, as well as through absorption. Chemicals can enter the bloodstream through your skin and travel throughout your body. A more common occurrence is skin irritation resulting in redness, rash, itching, or blisters. Eye contact frequently results in irritation because of the delicacy of optic tissues.
- **Inhalation:** Breathing air that contains materials such as fumes, mists, vapor, dust, clay, plaster, and paint, causes these contaminants to contact the sensitive and highly permeable mucus membranes of the sinuses, mouth, and lungs. Some inhaled chemicals can absorb quickly and cause acute effects, such as sneezing, coughing, burning, dizziness, or headache, while symptoms of other toxins may take longer to surface and show effects.



- **Ingestion:** Ingestion of hazardous substances can occur by eating and drinking food that has been contaminated or more directly through oral contact with hands or tools used in art projects. Biting your fingernails, pointing brush tips with your lips or eating and drinking while working dramatically increases your exposure to toxic substances.
- **Injection:** The use of pressurized air to spray dusts or paint pigments can transport substances through your skin, and disperse the material into the air.

## Types of Effects/Response Classes

- **Acute Effects:** Occur when a toxic substance provokes a response after a single, brief exposure. These symptoms are immediate and often diminish significantly when the exposure ends, for example, cleaning with solvents can produce headaches and nausea.
- **Chronic Effects:** Take place when a toxic substance builds up in the body during repeated or prolonged exposures. These insidious effects may take weeks, months, or years to show up, and are often irreversible. Examples include silicosis from repeated inhalations of airborne silica dust during powdered clay mixing, or the cumulative toxic effects after years of pigment ingestion through "pointing" paintbrushes with your lips.
- **Local Effects:** Limited to the point of first contact with a chemical or substance causing toxic or irritation effects.
- **Systemic effects:** Result when a toxic substance passes through the point of original contact and causes "system-wide" harm to other organs of the body. Liver and kidney damage, central nervous system (CNS) damage, cancer, reproductive disorders and birth defects are all potential systemic effects.

## Reporting

If you...

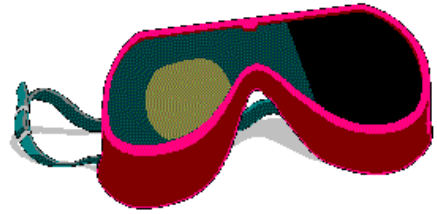
- Have any accidents
- Notice any potential hazards
- Experience any health-related problems that you suspect are caused by your exposure to art materials and/or techniques

Then please...

- Report the incident to your instructor
- Contact the Health/Counseling Center (503-777-7281), or see your personal physician.

# Self Protection for Artists

**Face and eye protection:** These should be worn if there is a chance of splashes or flying debris from your project.



**\*Note:** Normal eyeglasses and sunglasses do NOT count as safety goggles!

## **Protective clothing:**

Shoes—Closed-toed shoes are required.

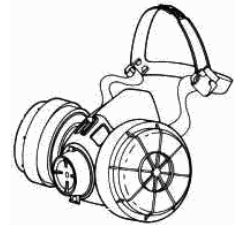
Clothes—Wear appropriate protective clothing. Cotton fabrics tend to trap dusts. Some synthetic fabrics are extremely dangerous when ignited or exposed to high heat. Wash contaminated studio clothing separately from “street clothes.”

Gloves—Toxic substances enter your body most frequently through skin contact. Gloves can minimize this hazard. We recommend you wear gloves when working with certain art materials. Make sure your gloves are of an appropriate material for the hazards you are facing. No single type of glove is suitable for all hazards! Consult your instructor or Environmental Health & Safety if you need help figuring out what kind of gloves you need.



**Fume Hoods:** Any toxic, organic, volatile, or flammable compound should always be used in a fume hood. This keeps the flammable vapors from pooling and igniting and reduces your chances of exposure. There are fume hoods available in the drawing and printmaking rooms—ask your instructor if you need a fume hood, and if you do, which one you should use.

**Respirators:** Wear a well-fitted and appropriate respirator when necessary. A dust mask filters out only particulate matter, while a respirator fitted with gas or vapor cartridges removes gas or vapors from the ambient air if you replace filters and cartridges regularly. Respirators should not be shared. When not in use, clean and store your respirator away from contaminated areas (storage in a large ziplock bag works well). Even disposable dust masks need to be stored properly and discarded after use. Respirators may not be worn if you have facial hair. If you are in need of respiratory protection, consult your instructor or Environmental Health & Safety for proper selection for the materials you are working with. Even a small beard can drastically impair the proper fit (and the efficacy) of a standard respirator or dust mask.



**Hearing Protection:** Here's a good rule of thumb. If the noise level in your environment requires you to raise your voice to be heard by someone nearby, you should wear hearing protection. Both earplugs and protective earmuffs (which can be used separately or in combination, depending on the noise level) are available. Be sure to protect yourself not only from the noise produced by tools you personally are working with, but also from the noise of those working around you. Because the ratings on both earmuffs and plugs can be confusing, call the Environmental Health and Safety Office (EHS) at 503-777-7788 to be sure you wear the right ones. Hearing protection is required in the wood shop.

**Storage:** Personal protective equipment, including eye protection, face shields, hearing protection, gloves, and respirators, needs to be stored in a clean and sanitary manner. It should not be left out on open shelving gathering dust and absorbing chemical exposures.

# Electrical Extension cords

## *Hazards:*

- Frayed wires present an electroshock (especially in wet/outdoor conditions) and fire hazard.
- Extension cords can present a physical hazard if they are not stored properly or if they are stretched across a work area, presenting a trip hazard.
- Overloading an electrical cord can also increase the fire hazard.

## *Precautions:*

- To prevent electrical fires, make sure all electrical wiring is in good shape.
- Make sure that all electrical systems and wiring are rated for the amount of power you are pulling from the system.
- Inspect all tool and machine power cords for damage, as well as any extension cords you may be using.
- Store electrical cords neatly and out of the way of foot traffic.
- All extension cords should have a ground fault circuit interrupter (GFCI) built into them if they are to be used outside.

## Chemicals

### Labeling of Chemicals and Art Media

You must label all containers regardless of whether their contents are new, used, or waste; this includes spray bottles that contain only water. A simple self-adhesive label, or even tape, written on with a felt tip pen or marker, is all that is necessary. Make sure that the label is legible.

1. The label must have the name of container's contents (i.e. "mineral spirits", "used developer", etc.), and no abbreviations should be used.
2. The warning(s) can be a word, picture, symbol, or any other means of indicating that the material in the container is hazardous.
3. Identify each hazard associated with the material (i.e. "toxic," "flammable," "corrosive," and/or "incompatible").
4. List the precautions that must be followed during handling, use, or storage to avoid harmful exposure to the material.
5. Date product was first used.
6. Name of person responsible for container.



<b>Chemical Name</b>
Warnings
Hazards
Precautions
Date
Your Name

Keep chemicals in their original containers unless in a container suitable for material and properly labeled. Please be sure to call the Environmental Health and Safety Office (503-777-7788) if you need assistance or information. Special labels specifically designed for waste and secondary containers can be obtained from Environmental Health & Safety. Refer to Appendix C: Communicating Chemical Hazards for more information.

### Storage of Chemicals & Art Media

1. Label all containers, clearly listing their contents and special hazards.
2. Store hazardous materials in non-breakable containers at all times. Use metal or plastic containers, not glass. Do not use soda bottles, milk cartons, or other food containers.
3. Do not store large containers on high shelves where they might fall and break.



4. Do not store chemicals that might react with each other in the same area.
5. In case of spills or accidental contact with irritating chemicals, wash the affected area with lots of water. In case of eye contact, flush with water for 15 minutes in eyewash and seek medical attention. If there is no eyewash in the studio, flush eyes in the sink.
6. Do not smoke or permit smoking in any studio, especially a studio containing flammable or combustible liquids.

## Disposal of Chemicals & Art Media

It is a federal law that whoever produces hazardous wastes is responsible for that waste until it is properly disposed, for example by incineration, reuse or recycling.

1. Make sure you clean up well after you work. Do not leave chemicals in trays or spills on or in your workspace.
2. Collect waste chemicals in containers clearly labeled with the name of the chemical or product (e.g. "Contains Waste D-76"). Do not collect waste in unlabeled containers. Do not mix wastes of different types or sources. You can get containers for waste chemicals from Environmental Health and Safety.
3. Keep waste containers closed at all times.
4. Contact Environmental Health & Safety to remove full waste containers and assist you with collection procedure.



## Found Objects

**PLEASE DO NOT BRING NON-APPROVED ART MEDIA OR CHEMICALS ON CAMPUS.**

Examples include spray paints, house paints (interior or exterior latex and enamel), and other found objects. Many are extremely hazardous and their disposal can be very expensive. Found objects may contain hazardous materials, such as asbestos, Polychlorinated Biphenyl (PCB) insulating oil, creosote preservatives, or lead paint. Additionally, painted or other recycled woods are not to be cut or shaped with the shop tools. A single nail will ruin an expensive saw blade, and turn into high-speed shrapnel in the process. Consult with Gerri or Eric if you want to use recycled wood. Please do not bring potentially dangerous materials to class. Examples of restricted items include old bike parts, computer parts, painted woods and metals, and plastics. Please check with your instructor before bringing any item into the classroom.

**If raw materials are desired from the natural landscape of the campus or canyon:** approval of such needs to be submitted to the Grounds Manager prior to collection. A proper proposal needs to include a short description of the project scope, desired location, a diagram showing dimensions, materials requested if using campus resources, and set-up and take down dates.



If you really need to use a particular product,

- Get it approved by your instructor.
- Add the SDS sheet for the product to the [Reed College MSDSonline database](#). SDS submissions will be approved by Environmental Health & Safety.
- Label materials with your name and date that they are brought onto campus-be sure not to obscure safety or identification information on container. Keep materials in their original containers whenever possible- do NOT use old food containers to repackage any hazardous materials!

# Working with Live Models



When trying to accurately depict the complexities of the human figure, a live model can be an invaluable asset. As wonderful as live models are, it is vital to remember that you are working with another person, not a still-life tableau! There are several very important health and safety concerns to bear in mind whenever a live model is used.

## *Facilities:*

Ideally, all models should be offered a screened-off area near an emergency exit in which to dress and undress, as well as a secure space to stow their belongings and clothes while they pose. Keep this area clean and free of the dust and particulate that so often accumulates on the floors of working studios.



## *Activities:*

Make sure to plan for breaks at least once every 20 minutes. Remind models never to lock both knees at once for significant lengths of time (lest they risk fainting), and bear in mind that there are many visually dynamic and fascinating poses that are incredibly painful to hold for more than a few minutes at a time. Respect the preferences and limitations of the model at all times.

## *Props:*

Provide soundly constructed wooden platforms and boxes and regularly check them for structural weaknesses, sharp edges, protruding nails or screws, and splinters. Ensure that raised surfaces used for posing are stable and clear of any slippery substances. Be sure to provide a safe way for the model to ascend and descend the area. Mattresses, cushions, and anything else that will be sat upon should be clean, well maintained, and covered with clean drapes that are either disposable or are washed after each use. If energetic or acrobatic poses are desired (and the model is willing and able to hold such poses), a gym mat should be provided to work on. Avoid temporary props that are haphazardly built or of questionable strength; temporary props that the model is intended to stand, sit, or lay upon present a serious hazard in their inability to reliably and safely bear the weight of the model, and even temporary background props present the potential danger of toppling onto the model.

## *Environment:*

Dust from charcoal, graphite, clay, and wood, as well as vapors from spray fixatives and solvents, are all potential irritants and allergens for the model (as well as the artists, of course), and steps should be taken to minimize exposure. Strive to keep cushions and mattresses free of dust and dirt, restrict spray fixative use to outdoor areas, keep solvents covered and maintain good ventilation, and ensure that the floors are mopped, not swept, thoroughly and frequently.

Temperature is another hazard for models posing in the nude. Whenever the studio has the ability to be warmed via a thermostat or central heating system, that should be done; in the absence of such an option, space heaters are vital -- a model remaining nude and motionless in a cold room for extended periods of time is at risk of developing the symptoms of mild hypothermia.



# Considerations for Thesis Projects

## Guidelines for Individual Studios

1. Food and drink must be kept clearly separate from art materials. There is to be no eating and drinking in the studios. There are two sinks off the lounge- one for food preparation and dishwashing, the other for brush cleaning, etc. Keep these activities separate.
2. Solvent, flammable, and corrosive material containers are to be kept covered at all times and stored in cabinets or lockers when not in use. **ALL MATERIALS MUST BE STORED SAFELY.**



**No smoking,  
eating, or  
drinking**



3. All waste solvents and other waste chemicals are to be poured into the disposal jugs provided by the College. Do not pour chemicals down the drain! Hazardous waste procedures can be obtained from your instructors or Environmental Health and Safety (503-777-7788).
4. Throw away oily rags in the special flammable-rag disposal containers provided.
5. Do not mix incompatible chemical wastes.
6. Do not mix chemical waste with trash.
7. Keep floor free of clutter. All electrical wires must be secured and kept out of high traffic areas, so they are not a tripping hazard. Furthermore, some of the studio walls on the south side of the building leak in heavy rain, and anything left on the floor, including electrical wires and books, is at risk.
8. Do not store overflow materials, supplies, art, etc. in the hall or lounge.
9. Do not attempt any activity for which there is not adequate ventilation in your studio.
10. Do not leave the front door or the door at the end of the hall propped open. This potentially endangers not only you but other students working in the building.
11. Although studio light switches override the building on/off system, the hall, restrooms, and downstairs lights are off between 1 – 6 am. If you need those lights back on, control panels are located by the upstairs front door or by the downstairs sculpture exit door.



## Additional Safety Considerations

1. Approval is required if you wish to set up any project within the Canyon. To ask for permission, contact Zac Perry by email ([zac.perry@reed.edu](mailto:zac.perry@reed.edu)) or phone (503-572-8636).
2. Do not drape materials in a way that covers the ceiling, as this will block the fire sprinklers.
3. Do not hang anything from the fire sprinkler lines.
4. Limit the number of flammable materials hung from the wall. Flammable materials such as plastic bags, paper products, and paintings may not cover more than 20% of a wall surface.
5. Sleeping is not allowed in non-dorm buildings.

# Children and Art Supplies

## *Hazards:*

- Because of their size, higher metabolic rates, and less developed immune systems, children are generally less tolerant to exposure to hazardous substances.
- Most safety testing for art materials is done with adults in mind.
- Young children do not always use art materials in the way they were intended to be used; it is only reasonable to expect that the use of art materials by children will result in contact with the skin, eyes, mouth, hair, and clothing.

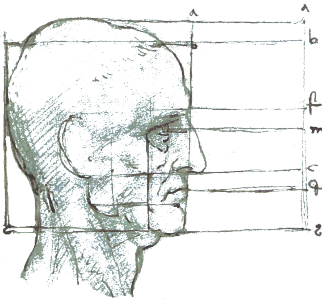
## *Precautions:*

- Use only approved art supplies when doing projects with or around children.
- No eating or drinking while using art and craft materials.
- No dusts or powders, which can be inhaled or can get in the eyes.
- No organic solvents or solvent-containing products.
- No aerosol spray cans, airbrushes, etc.
- No acids, alkalis, bleaches, or other irritant or corrosive chemicals.
- Do not use donated or found materials unless the ingredients are known (see page 12 for more info on Found Objects).
- No old materials (for example old instant papier-mâché and modeling material may contain asbestos).
- Note whether a child is having an adverse reaction to products that are being used. Remember that individual children may react differently to the same materials.

## Section Two: Specific Hazards

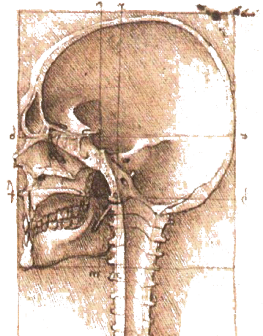
### Ergonomics

Ergonomics is a term derived from the Greek words for work ("ergos") and natural laws ("nomoi"). Good ergonomics can often help prevent two different classes of injuries: non-accidental and accidental injuries. Non-accidental injuries are those that are the result of normal activities, whereas, accidental injuries are those that result from the occurrence of an unexpected event. When considering things from an ergonomic perspective, both static work and force must be considered. Static work is the term for the musculoskeletal effort required to hold any given position (i.e., standing or holding), and force refers to the amount of tension our muscles generate (i.e. moving or lifting). Projects that involve heavy lifting—such as certain aspects of ceramics and sculpture—are at high risk for accidental back injury. Projects that involve extended computer work, drawing, or weaving (among others) may put you at a higher risk for non-accidental back injury, as well as carpal tunnel syndrome. If you feel strain in your back, neck, or extremities at any point, take a break and change your position or activity. Stretching, shaking out your hands, shifting positions, or walking around can help to relieve mild discomfort in many situations.



Better yet, remember that your body needs these breaks and stretches at regular intervals in order to **prevent** pain and injury, rather than waiting until you are in pain to try to do something about it. If you can make a habit of taking regular breaks while working, you can easily increase your comfort level and your ability to work for lengthy periods. Try to perform a short series of stretches or simple exercises (even just taking breaks to wiggle your fingers and roll your wrists while doing extended computer work) to help improve comfort level and prevent future pain.

Look for alternatives to activities or techniques that you know are problematic or painful as far as posture or motion. Try adjusting your work surface before working in a posture that causes you to cramp up every 20 minutes. Opt for tools with vibration dampers rather than using high vibration equipment that makes your fingers go numb. While using a manual screwdriver in a power grip is infinitely better than using one in a pinch grip, it would be even better to use an electric screwdriver—especially one with built-in vibration dampening materials. When working in an awkward position or using high-vibration tools (especially pneumatic tools), be sure to take frequent rests in order to prevent muscle strain or circulatory problems.



To help avoid injury keep your posture in mind, both while standing and sitting.

- While standing, try to keep your head, shoulders, and pelvis vertically aligned.
- Keep your abdominal muscles tightened and your hips in line with your body, and your feet apart with your knees slightly bent.
- Prolonged static posture is the enemy. Try changing positions while working, and take frequent breaks to walk around or stretch. Make sure you shift positions at least every 20 minutes. When returning to your task, make a concentrated effort to use an alternate posture for a few minutes. For example, try changing which foot your weight is resting on every 20 minutes to stay comfortable while working.
- If you are standing on a concrete floor, wear well-cushioned shoes, add a rubber mat, or work with one foot resting on a raised surface to help prevent discomfort.

- When seated, try to make your workstation fit your body. Adjust your seat so that your working surface is at elbow height, and try to keep your knees slightly lower than your hips. If you're working with a computer, try raising your screen so that the top-most line on the screen is at eye level—you can prevent neck pains by eliminating the need to bend your head while working.
- Beware of motions that put undue stress on your joints. Awkward postures or frequent pushes at the limit of your range of motion are easy ways to hurt yourself.
- Heavy, bulky loads are high-risk loads.
- Fatigue makes you move awkwardly. If you are exhausted or feel unwell, get someone to help you rather than trying to do something alone.

## Lifting

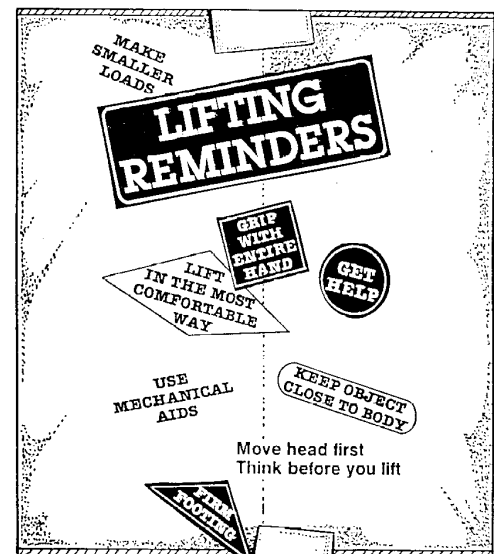
Many art supplies are very heavy, bulky, or awkwardly shaped. Lifting and carrying these objects without the correct attention to posture and technique could result in serious back injury. Most back injuries cannot be attributed to a single incident, but rather are cumulative conditions that develop over time and after repeated strains to a certain area. Poor lifting habits related to moving heavy objects can result in chronic back pain. Once injured, a back may never heal properly.

Objects that may present a lifting hazard include:

- Heavy objects (over 20 lbs. if they will be lifted repeatedly; or over 50 lbs. at one time).
- Bulky or awkward objects.
- Loads whose weight may suddenly shift.
- Objects that must be lifted from above shoulder level.
- Objects that must be lifted from the floor.
- Objects that cannot be held close to the body.
- Objects stored where there is not enough space to lift them safely, without reaching or twisting.

When lifting heavy objects, remember these rules:

- Avoid lifting objects that are on the floor or above your head—especially if they are heavy.
- Split up large loads into smaller ones to reduce weight.
- Get help!
- Use a cart or dolly to assist you. If the load requires pulling, keep the cart by your side to void twisting your lower back.
- When dealing with very heavy wheeled loads, turning around and pushing with your legs while bracing your back against the object can be helpful and may minimize the danger of back injury.
- If dealing with multiple objects of approximately the same (small) size, carry one in each hand to balance the load.
- Use proper lifting technique:
  - Stand close to whatever you are lifting. Never reach over for a heavy item.
  - Place feet on both sides of the heavy item
  - Bend your knees, and not your back. Squat down. This may be hard on your knees, but it is a tradeoff.
  - Lift with a straight back, while bending and straightening the legs.
- Carry the load close to your center of gravity. Hold the item securely, close to your torso, and lift with your legs instead of your back.



- Choose pivoting over twisting when moving objects. Twisting puts a strain on the mid-torso and lower back, while pivoting keeps the shoulders, hips, and feet in line and the load remains in front of you at all times.
- Remember, do not lift more than you can lift comfortably—get help if you need it.

## Vibration

Many power tools cause a large amount of vibration, which are often absorbed by tissues of the hands. Pneumatic tools are particularly problematic in this respect because they often combine the detrimental effects of high vibrations with lowered temperatures. Low temperatures can (further) reduce sensitivity and circulation, making it much easier to injure yourself unknowingly.

*Hazards associated with vibration:*

- Restriction of blood supply to the hands and fingers.
- Occasional numbness or loss of color in the fingertips. This can progress to more frequent and persistent symptoms affecting a larger area of the fingers and resulting in reduction in sensitivity and manual dexterity, as in Reynaud's phenomenon.
- The exposure time necessary to produce symptoms may range from one month to 30 years, depending on the intensity of the vibration source, the transmissibility and absorption of vibration to the hand, and individual susceptibility.
- Bones and muscles may also become damaged by repeated or prolonged exposure to vibrations.



*To reduce the effects of vibration:*

- Use low-vibration tools.
- Wear anti-vibration gloves or use vibration dampeners.
- Take frequent breaks.
- Alternate your tasks.

## Repetitive Motion

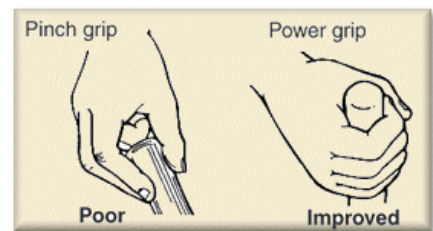
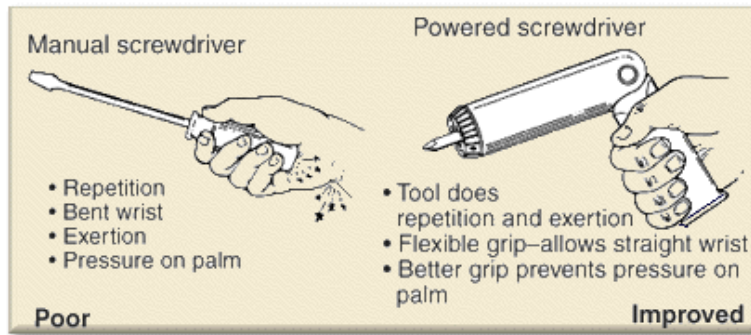
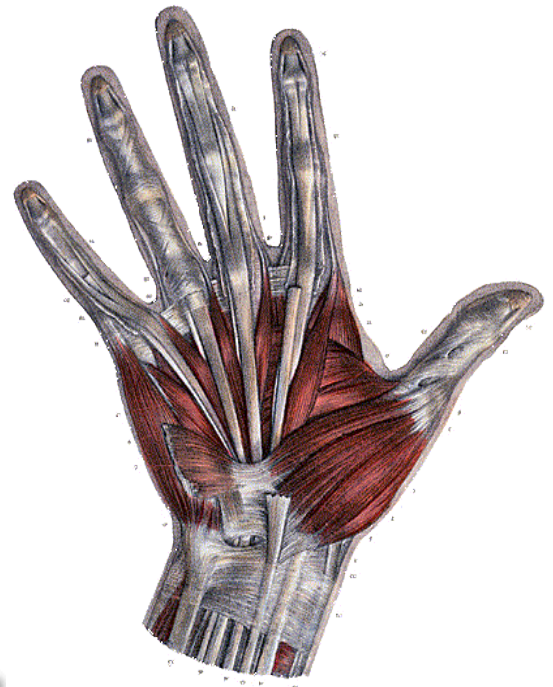
Whenever you repeat the same hand movement for a long period of time, you run the risk of repetitive motion injuries. Extended computer work, drawing, painting, sanding, weaving, and many other processes may put an individual at risk for a repetitive motion injury (RMI).

Symptoms of RMIs include pain, numbness, or tingling of the fingers, wrists, elbows, or shoulders. Chronic back and neck problems may result in pain, numbness, or tingling that radiates to the arms or legs, as well as limited back motion and loss of hand strength. It can lead to inflammation of the muscles, tendons and nerves of the wrists and joints.

Grip positions that are high-force or involve repeated motions at a stressful angle can lead to carpal tunnel syndrome.

*To prevent RMIs:*

- Perform 5 minutes of alternative work activity for every 30 minutes of continuous, high intensity, repetitive work.
- Use neutral postures when working.
- Take frequent breaks and stretch your muscles.
- Vary your activities/motions.



## Blood-Borne Pathogens

(HIV, Syphilis, Hepatitis B & C, and Hundreds More)



Exposure to blood-borne pathogens may occur during the removal of foreign objects from the eyes or skin, treatment of cuts or scrapes, cleaning up blood, contaminated blades, chisels, needles, pins, etc. Some artists may choose to work with bodily fluids or animal remains/byproducts in their art. The following rules should be adhered to during work and cleanup to ensure the safety of everyone involved:

1. Protect yourself:
  - a. Treat all blood and body fluids as potentially infectious.
  - b. Wear gloves and splash masks when cleaning up blood and other bodily fluids.
  - c. Wash hands with antibacterial soap after contact.
  - d. If eye contact occurs, flush eyes and face with copious amounts of water.

2. Waste disposal:
  - a. Waste and contaminated sharps shall be cleaned up immediately or as soon as possible, and placed in biohazard containers. Environmental Health & Safety can provide both puncture proof sharps containers and red biohazard waste bags.
  - b. Contaminated materials shall not be picked up directly with your hands. Wear impermeable protective gloves (latex, or if allergic to latex, nitrile or polyurethane) and dispose of them in the biohazard bag as well after clean up is complete.
3. Report accidents/exposure incidents to the Human Resources.



# Solvents

A solvent is any liquid substance that is able to dissolve another substance. Usually used for cleaning or for mixing, common solvents include water, alcohol, acetone, paint thinner, lacquer thinner, and turpentine.

Almost any solvent is volatile, toxic, and flammable. Because they evaporate quickly, solvents are easily inhaled. You may stop noticing the odor of many solvents after just a few minutes of exposure. Listen to people who enter the studio and comment on the smell of solvents. You can also absorb them through healthy, unbroken skin.

Solvents may affect your central nervous system, with additive effects accruing over years of usage. Solvents exposure can cause respiratory irritation, nausea, lightheadedness, dermatitis, kidney and bladder disease, and asthma.

A solvent's volatility affects its flammability. For example, some solvent vapors can travel far from the source. If these find an ignition source, they can start a fire. Others can spontaneously combust solvent-soaked rags.

## **Precautions:**

- Start by using the safest solvent available for the job. Read the Safety Data Sheet (SDS) and note the permissible exposure limit (PEL), which is an OSHA measurement of how much solvent can be used without adverse health effects.
- Familiarize yourself with the possible side effects that can result from long-and short-term exposure to the solvents you use.
- Do not use solvents to wash your hands. Solvents can transport chemicals through your skin, remove the protective oily barrier from your skin allowing chemicals to be directly absorbed through your skin or reduce the molecule size of a toxin making them easier to be absorbed. Baby oil may be used safely to remove oil-based media from the hands, followed by soap and water.
- Do not paint directly with your fingers—if you do get paint on your hands, be sure to clean under your nails when finished.
- Use the smallest amount of solvent that will get the job done.
- Do not store solvents near a heat source. Note the flash point on the label and check the SDS to determine a safe storage location.
- Use solvent-resistant gloves, aprons, or goggles to prevent contact. ALWAYS wear goggles when pouring a liquid.
- Good ventilation is the key to safe solvent use.
- Do not eat or drink while using solvents. Direct ingestion can be immediately hazardous to your health. For example, ingestion of turpentine or mineral spirits can be fatal.
- Always make sure containers are clearly marked with the contents and hazards.

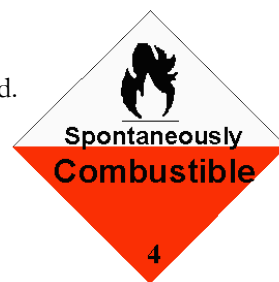


- Label and carefully store waste solvent and paint sludge as hazardous wastes. Contact Environmental Health & Safety for proper disposal. To protect the watershed, never wash leftover paints, solvents, solutions, toxic chemicals, or other artistic mediums down the drain.
- Use water as the preferred universal solvent for non-oil based media.
- Always use rags instead of paper towels for regular cleanup.



# Oily/Solvent-Soaked Rags

Rags that you have been used for cleanup can self-ignite if not properly contained. Thus, you must never discard rags used with flammable liquids into trashcans; this poses a high fire risk.

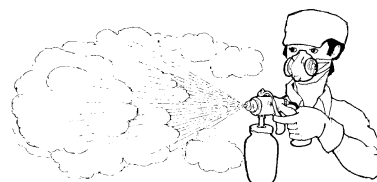


## Precautions:

- Never store oily/solvent-soaked rags near a heat source.
- Remove as much solvent as possible before discarding rags.
- Use the dedicated red self-closing fire hazard can in the painting room for storing rags.
- Do not wash rags in home or commercial self-service laundries. Wash water contaminants from paint, solvent, or oil must be pretreated before it goes to a sewage treatment plant.
- Locate a cleaning service that is willing to work with solvent contaminated materials if you want to reuse your rags.
- Contact Environmental Health & Safety for recommended disposal options.

## Aerosol Sprays

Aerosol sprays are used for a variety of purposes: painting, fixatives, adhesive sprays, etc. In Studio Arts, aerosol sprays are **ONLY** used outdoors.



## Aerosol Sprays:

- Can produce fine mists containing possibly toxic materials that can travel long distances or may be suspended in air for extended periods before settling.
- Have the potential for inhalation of active ingredients and propellant.
- Contain propellants that are commonly flammable or toxic.
- Have many active ingredients that are toxic. These may be skin, eye, respiratory, CNS, liver, urinary, or reproductive irritants.

## *Other hazards include:*

- Some aerosol containers are considered hazardous waste. Check the safety information on the product or the Safety Data Sheet (SDS).
- High-powered spray devices can actually inject particles of your media under the skin in some circumstances, introducing the chemical directly into your bloodstream.

## To protect yourself from these hazards:

- Always spray outdoors. Proper ventilation must be available to prevent exposure. Never breathe the vapors. Direct the spray away from other people's breathing space.
- Do not spray with pigments that are known human carcinogens, such as lead chromate or zinc chromate.
- Use liquid paints whenever possible.
- It is generally best to use the safest product that will get the job done.
- Keep all aerosol containers away from open flames, sunlight, heaters, and other possible sources of heat. Do not smoke in areas where aerosols are being used.
- Never spray paints or solvents onto your skin. Some liquids in aerosol containers may burn you or cause a skin rash.
- Store unused, or partially used, spray cans in paint storage cabinet.
- Contact Environmental Health & Safety for proper disposal.

# Varnishes, Lacquers, and Resins

Varnishes and lacquers are solutions of natural or synthetic resins dissolved in volatile solvents. Turpentine, mineral spirits, and methyl alcohol are moderately toxic by skin contact or inhalation and highly toxic by ingestion. Turpentine can cause allergic reactions. Methyl alcohol affects the nervous system and can cause blindness. Most of these products are also extremely flammable! Keep them away from any ignition sources. The most toxic component of lacquer thinners is toluene or xylene – toluene can cause birth defects in addition to the danger it poses to the nervous system, liver, and kidneys, while xylene also targets the central nervous system and is potentially fatal by ingestion.

## Pigments

In pure powdered form or as part of some premixed media, pigments are a component of the majority of common art supplies. Pigments are present in wet colored media such as paints, dyes, and inks (oil-based as well as water-based), dry colored media (pastels, crayons, etc.), and ceramic glazes (though these pigments are often different). Despite their ubiquity, many pigments contain known toxins of varying potency, or include chemicals that have undergone inadequate testing. Inorganic pigments are usually derived from minerals, whereas traditional "natural" pigments are of plant and animal origins, for example carmine, produced by the cochineal insect. The laboratory synthesis of most contemporary organic pigments generates more predictable and consistent pigments. Nonetheless, there is a paucity of information on the long-term effects of these pigments, and so they should be used with caution.

Make a habit of reading the ingredients (as well as the SDSs) of your paints/pigmented media. Often a manufacturer will keep a product's old marketing name even after they have changed the ingredients. The Color Index is a standardized shorthand system of color naming that is far more reliable and informative than the manufacturer's marketing name. For example, Venetian red, Indian red, and English red are all actually identical pigments- all three colors are designated PR101. The first letter is usually a "P" to denote a pigment; occasionally it may be "N" for natural pigment or "D" for dye. The next letter(s) indicate the general color group: "R" for reds, "O" for oranges, "Y" for yellows, "G" for greens, "B" for blues, "V" for violets, "Br" for browns, "W" for whites, "Bk" for blacks, and "M" for metallics. Following these letters will be an assigned number, which indicates where that particular color lies on a standard list of pigments in that color group. There are also Color Index numbers that are longer, with more specific numerical designations, but these are much less common.

If possible, limit your selection to media that feature the Color Index names on the labels–this will make it much easier to ascertain what pigments are in your materials. Single pigment media contain only one pigment, aside from the vehicle and some additives. Convenience mixtures contain blends of two or more pigments, but the proportions of the mixture depend on the manufacturer. Additionally, colors referred to as "hues" usually contain only small amounts of the pigment in question (if any), and are therefore safer than their more traditional full-strength counterparts.

Use care when pigmented media are part of your projects– many of the past ailments and mental disorders of certain famous artists (such as Van Gogh and Goya) are now thought to be related to their accidental ingestion of harmful pigments. Powdered pigments present a major inhalation hazard, while liquid or solid pigmented media can present an ingestion or skin absorption hazard. Choose premixed liquids over powders that require mixing whenever possible, wear gloves when working with any known toxin or substance that you are sensitive to, and wear a dust mask or work in a hood to minimize pigment inhalation when working with powdered pigments.



### *Hazards:*

- Many colored media contain extremely toxic substances, some of which have been proven to be carcinogens or are known to cause birth defects.
- Heavy metals and other highly toxic chemicals present in oil paints, including lead (yes, they are still using lead in some paints, notably "flake white"), cadmium, arsenic, antimony, manganese, mercury, barium, strontium, zinc, and cobalt.
- The greatest risks result from ingestion of chemicals on food in the studio or from holding/pointing brushes or other tools in your mouth.
- Smoking when there are residues of pigments on your fingers is also a major hazard.

### *Precautions:*

- Read the labels, and know your materials.
- If you are pregnant, nursing, or work extensively with young children, consider limiting your palette to well-tested non-toxic pigments.
- Minimize skin contact. Latex gloves reduce contact and possible absorption of paint, inks, and solvents. No single kind of glove is appropriate for all hazards. Consult your instructor to ascertain which kind of glove is best suited to your work. Should contact occur, wash up immediately.



- Before leaving the studio, wash your hands! Oil-based media can be safely removed from skin by using baby oil or vegetable oil before washing; do NOT wash hands with solvents! Make sure to wash under fingernails as well—nail biting can lead to accidental ingestion.
- NEVER put your paintbrush (or any other tool) in your mouth.
- Using pre-mixed liquid media is much safer than grinding and mixing powdered pigments.
- Avoid paint spraying, sanding, or grinding whenever possible. Reduce exposure to airborne particles by outside when spraying, and by wearing a mask for other particulate-producing work.
- Do not eat, drink, or apply cosmetics or lip balm in work areas.
- Never smoke without first washing your hands and face, as pigment dusts in combination with smoking are particularly dangerous.

- Do not wash paints and inks down the drain. Consult your instructor or Environmental Health & Safety when dealing with wastewater from dyes—do not dump dye in the sink if it contains anything other than food coloring.
- Before washing brushes, rollers, or palette knives, wipe excess paint or ink onto a rag.
- All materials containing heavy metals are considered hazardous waste. Contact Environmental Health & Safety for disposal information.



## Highly Toxic Pigments



Avoid these pigments whenever possible: some are obscure preparations no longer in common use, but many are widely available. If you cannot do without these pigments in a project, use extreme caution while working with them! Note that this is simply an **overview**. Please review the SDS for the listed chemical names for full details on how to work with these pigments. Contact Environmental Health & Safety if you need to dispose of media containing these pigments.

{Marketing name (chemical info; hazard info, **specific hazards**) [Color Index #]}

An asterisk (\*) indicates that this pigment is on the supply list for Painting I.

**Antimony black** (antimony sulfide; may produce hydrogen sulfide if ingested) [C.I.#77050]

**Antimony white** (antimony trioxide; **probable carcinogen**) [PW 11]

**Barium yellow** (barium chromate; **carcinogen**) [PY 35]

\***Cadmium red** (cadmium sulfide, cadmium selenide; **teratogen/fetotoxin, carcinogen**) [PR 108 & 113]  
 \***Cadmium orange** (cadmium sulfide, cadmium selenide; **teratogen/fetotoxin, carcinogen**) [PO 20 & 23]  
 \***Cadmium yellow** (cadmium sulfide; **teratogen/fetotoxin, probable carcinogen**) [PY 35 & 37]  
**Cadmium green** (concentrated cadmium zinc sulfide, hydrated chromium oxide; **teratogen/fetotoxin, carcinogen, mutagen**) [PY 35 + PG 7]  
**Cadmium/barium colors**, esp. reds & oranges (cadmium and barium sulfate; **teratogen/fetotoxin, probable carcinogens, potential allergen**) [PO 20:1, PR 108 & others]  
**Calcium strontium sulfide** (calcium & strontium sulfides; may produce hydrogen sulfide if ingested) [PW 8 & 9, fluorescent blue]  
**Chrome green**, aka **Prussian green**, (lead chromate, ferric ferrocyanide; **carcinogen, teratogen/fetotoxin**) [PG 13 & 15]  
**Chrome orange** (basic lead carbonate; **carcinogen, teratogen/fetotoxin**) [PO 20 & 23]  
**Chrome yellow** (lead chromate; **carcinogen, teratogen/fetotoxin**) [PY 34]  
**Cobalt violet**, aka **violet phosphates** (cobalt arsenate or phosphate; sensitizer, **carcinogen**) [PV 14]  
**Cobalt yellow**, aka **aureolin** (potassium cobaltinitrite; cyanosis via ingestion) [PY 40]  
**Emerald green** (copper acetoarsenate; very low lethal ingestion dose, **carcinogen**) [PG 21]  
**Lead white**, aka **ceruse, flake-, falk-, cremnitz-, silver-, or mixed white** (basic lead carbonate; **teratogen/fetotoxin**) [PW 1]  
**Lithopone** (barium sulfate, zinc sulfide; may produce hydrogen sulfide if ingested) [PW 5]  
**Mercadmium colors, esp. red & orange** (cadmium & mercuric sulfides; may produce hydrogen sulfide if ingested, **probable carcinogen, allergen**) [PO 23, PR 113]  
**Molybdate orange** (lead chromate, lead molybdate, lead sulfate; **carcinogen, teratogen/fetotoxin**) [PR 104]  
**Naples yellow**, aka **antimony yellow** (lead antimonite, sometimes also zinc and bismuth oxides; **teratogen/fetotoxin**) [PY 41]  
**Para red** (insoluble azo pigment; cyanosis via ingestion, **bacterial mutagen**) [PR 1]  
**Prussian blue** (ferric ferrocyanide; produces hydrogen cyanide gas if exposed to heat, UV light, or acid) [PB 27]  
**Red lead** (lead tetroxide; **teratogen/fetotoxin, carcinogen**) [PR 105]  
**Scheele's green**, aka **Paris green** (cupric acetoarsenite; **carcinogen**) [PG 22]  
**Silica white** (quartz; silicosis via chronic inhalation) [PW 27]  
**Strontium yellow**, aka **lemon yellow** (strontium chromate; **carcinogen**) [PY 32]  
**Toluidine yellow** (insoluble azo pigment; cyanosis via ingestion)  
**Vermilion**, aka **cinnabar** (mercuric sulfide; may produce hydrogen sulfide if ingested, allergen. modern "vermillion" is usually made of less toxic pigments) [PR 106]  
**Witherite** (barium carbonate; extremely toxic by ingestion & inhalation) [PW 10]  
**Zinc sulfide white** (zinc sulfide; may produce hydrogen sulfide if ingested) [PW 7]  
**Zinc yellow** (zinc chromate; possible sensitizer, **carcinogen**) [PY 36]

## Moderately/Slightly Toxic Pigments

Use care when working with these pigments. Though these pigments are not acutely toxic in most cases, they still pose a significant health hazard. Be aware of what you are working with and take steps to minimize your exposure and risks as much as possible.

\***Alizarin crimson** (lakes of 1,2-dihydroxyanthraquinone or insoluble anthraquinone pigment; **potential allergen**) [PR 83]  
**Azurite**, aka **mountain blue** (copper mineral) [PB 30]  
**Barium white**, aka **blanc fixe** (barium sulfate; toxic if contaminated with soluble barium compounds) [PW 21 & 22]  
 \***Burnt or raw umber**, aka **mars brown** (iron oxides, manganese silicates or dioxides; toxic by ingestion if contaminated with manganese) [PBr 7]  
**Carbon black**, aka **lamp black** (carbon) [PBk 6 & 7]  
**Cerulean blue** (cobaltous stannate) [PB 35]  
**Cobalt blue** (cobaltous aluminate) [PB 28]

**Cobalt green** (calcined cobalt, zinc and aluminum oxides) [PG 50]  
**Chromium oxide green** (chromic oxide; **possible carcinogen, bacterial mutagen**) [PG 17]  
**Diarylide yellow** aka **diazo yellow** (insoluble azo pigments; teratogenic/fetotoxic/carcinogenic PCB contamination before 1982) [PY 83]  
**Egyptian blue** (copper calcium silicate) [PB 31]  
**Hansa orange** (insoluble azo pigments; bacterial mutagenic ) [PO 1, 2 & 5]  
**Hansa red**, aka **toluidine red** (insoluble azo pigment; historical cyanosis via ingestion) [PR 3]  
**Lithol reds** (sodium, barium and calcium salts of soluble azo pigment; possible contamination with carcinogen beta-naphthylamine) [PR 49, 49:1 & 49:2]  
**Manganese black** (manganese dioxide) [PBk 14]  
**Manganese blue** (barium manganate, barium sulfate) [PB 33]  
**\*Manganese violet** (manganese ammonium pyrophosphate) [PV 16]  
**Manganese brown** (manganese hydroxide and oxides) [PBr 8]  
**Nickel azo yellow** (complex nickel salts) [PY 150]  
**\*Phthalocyanine blue** (copper phthalocyanine; teratogenic/fetotoxic/carcinogenic PCB contamination before 1982) [PB 15 & 16]  
**\*Phthalocyanine green** (polychlorinated copper phthalocyanine; frequent teratogenic/fetotoxic/carcinogenic PCB contamination before 1982) [PG 7 & 36]  
**Smalt blue** (potassium cobaltous silicates) [PB 32]  
**Talc white** (hydrated magnesium silicate; highly toxic with chronic inhalation, possible silica or asbestos contamination) [PW 26]  
**Nickel titanium yellow** (nickel/antimony/titanium oxides) [PY 53]  
**Verdigris** (copper dibasic acetate) [PG 20]  
**Viridian** (hydrated chromic oxide; **possible carcinogen**) [PG 18]  
**Yellow ochre**, aka **nickel dioxine yellow** (benzimidazolone) [PY 153]  
**Zinc white**, aka **Chinese white** (zinc oxide; possible lead sulfate contamination) [PW 4]

## Low-Risk Pigments That Are O.K.

Although all pigments carry some risks (especially when they are being sprayed or are in powdered form) the following colors are good options for those who choose not to work with more toxic media:

**\*Burnt and raw sienna** [PBr 7]  
**Caput mortuum**, aka **English-, Indian-, Venetian-, mars red, red ochre & mars violet** [PR 101]  
**\*Gold ochre**, aka **yellow ochre** [PY 43]  
**Green earth/Terre vert/verdetta** [PG 23]  
**Iron oxides** (except mars brown) [PR 102, PBr 7]  
**\*Ivory black** [PBk 9]  
**\*Mars black** [PBk 11]  
**Mars orange** [PY 42 + PR 101]  
**Yellow ochres** [PY 43]  
**\*Titanium white** [PW 6]  
**Transparent yellow oxide** (also orange) [PY 42]  
**\*Ultramarine blue** [PB 29], red, green & violet



## Section Three: Media Specific Hazards

### Painting & Drawing

Two-dimensional art has been part of human history for many thousands of years. Ancient rock painting imagery has been discovered in Australia from as long ago as 40,000 B.C., and may well have existed even earlier. More sophisticated processes in paint and pencil production and use were not common until much later. The hazards associated with the pigments themselves are covered in the pigment section (page 22-25): this section is intended to bring to light other specific hazards and precautions that are applicable to the various forms of wet and dry media themselves.

#### **General Paint Studio Safety:**

See General Introduction (page 5)

See Solvents (page 20)

See Aerosol Sprays (page 21)

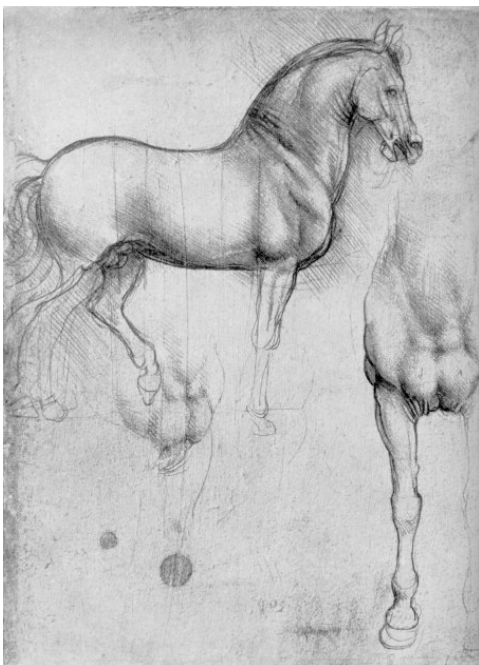
See Pigments (page 22-25)

### **Acrylic and Oil Paints**

#### *Hazards:*

- Possible throat irritation from acrylic paints and gel medium can occur from small amounts of ammonia and formaldehyde in paints and media.
- Many oil paints are toxic by ingestion and harmful to environment.

*Precautions: see Pigments precautions, page 22*



### **Pastels, Chalks, Graphite and Charcoal**

#### *Hazards:*

- Many pastels can contain toxic pigments, including chromium, cadmium, and manganese.
- Blowing off excess pastel dust increases dust inhalation.
- Graphite or charcoal dusts may be carcinogenic if inhaled.
- Many pastels are poorly labeled for content.

#### *Precautions:*

- Avoid pigments containing lead chromate and other toxic pigments.
- Instead of blowing off excess dust, tap your drawing to remove accumulated dust. Use the hood for this, or wear a NIOSH-approved dust mask.
- Wet mop or vacuum instead of sweeping up dust.
- Spray fixatives only outside.

# Markers/Ink

## *Hazards:*

- Inks often contain solvents as well as preservatives. Solvent-based permanent markers may pose an inhalation hazard without proper ventilation; those containing toluene are particularly hazardous.



## *Precautions:*

- Choose water or alcohol based markers over other solvent-based ones.
- Work in a properly ventilated area.
- Obtain SDSs on all inks so that you know their potential hazards.
- If you must work with solvent-based markers or inks, do so with the precautions covered in the solvents section (page 20).

# Water-based Painting

Watercolors and acrylics can be among the safest artistic materials you may use. Recent innovations in paint production have also allowed for the development of water-based oil colors; these paints have the same pigments and qualities as traditional oil paints, but they may be thinned and cleaned up with water. These are a good alternative to those individuals with solvent sensitivities or respiratory difficulties, although the pigments are still hazardous.

## *Hazards:*

- Some acrylic paints contain small amounts of ammonia or formaldehyde as preservatives.
- Many water-based paints contain the same heavy metal pigments used in oil paints.
- Gum binders in watercolors can cause skin allergies.
- Spraying watercolor paints can cause asthma if inhaled.

## *Precautions:*

- Avoid paint dusts and sprays.
- Work in well-ventilated area.
- Paints that contain any of the following metals CAN NOT go down the drain: arsenic, barium, cadmium, chromium, lead, mercury, selenium, silver, copper, nickel, or zinc. See the chapter on pigments (pages 22-25) or the SDS of your specific paint to ascertain which pigments fall into this category. Contact Environmental Health & Safety for disposal information.

# Photography

The word "photography" is derived from the Greek words for light ("photos") and drawing ("graphein"), and the term came into use in 1839, the year that the photographic process became public. Photography is the art or process of producing images by the action of light on surfaces sensitized by chemical processes. Color photography requires a more complicated development setup than Reed's facilities are equipped for; black and white development is the only type regularly practiced on campus. The information listed below pertains specifically to black and white film development.

## General Darkroom Safety

- Take breaks and be aware of ventilation problems—prolonged exposure to photographic chemicals can lead to chronic health problems.
- Never put your hands into photographic chemicals.
- Cleanup all spills immediately to prevent slipping and falling and reduce inhalation of chemicals.

Also, refer to the **General Introduction (page 5)** for standard precautions.

### Darkroom Chemicals

*Hazards:* Many photochemicals...

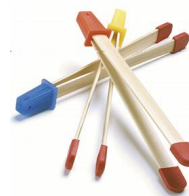


- Cause skin and respiratory diseases, such as dermatitis, from exposure to bleaches, acids, or hydroquinone.
- Give off hazardous vapors, such as formaldehyde, ammonia, and sulfur dioxide.
- Are corrosive.
- Are toxic to a number of vital organs and organ systems (i.e. liver, lungs, kidneys, reproductive system, gastrointestinal tract, central nervous system).

- Cause dizziness or nausea in some people. If this occurs, step outside for fresh air, and improve the ventilation in your workspace.

*Precautions:*

- Use tongs and/or rubber gloves, protective clothing, and eye protection while working with chemicals in the darkroom.
- Process and mix in a well-ventilated room with an exhaust fan. Ten to twenty room exchanges per hour will help minimize inhalation hazards.
- Avoid using powders; use pre-mixed liquids whenever possible. If you have to use powdered chemicals, wear a dust mask.
- Have close access to running water in case of spills and eye or skin contact with darkroom chemicals. Know where the nearest eyewash is located.
- Label and date all containers clearly. Do not use milk or juice containers for chemical storage.
- Do not eat or drink in the darkroom; hand to mouth and eye contamination are more likely to occur. Dust and powders can easily contaminate food and drink.



- Never smoke without first washing your hands and face—smoking with residual darkroom chemicals on your hand can cause inadvertent inhalation.
- Wear aprons or other protective clothing and leave them in the darkroom. Wash all protective clothing frequently and separately from street clothes.
- If you wear contact lenses, you should also wear splash-resistant goggles.
- Keep a spill kit in the darkroom.





## Disposal of Darkroom Chemicals

- Make sure you clean up well after you work. Do not leave chemicals in trays or spills in your workspace— spills release gases as they evaporate and may react with oxygen in the air.
- Collect photo solutions in separate containers, and clearly identify their contents (e.g., “Contains D-76 Waste”). Never mix wastes of different types or sources. You can obtain waste containers from Environmental Health & Safety.
- Keep waste containers closed at all times.
- Contact Environmental Health & Safety to remove full waste containers.

## Ceramics

Ceramics involves working with clay to form an object, firing the piece in a kiln, and (in many cases) coating that piece in a glaze and firing it again. The discovery that heating clay had the power to transform it from a soft, crumbly substance to a hard, stone-like material was made very early on in human history; some estimate crude bonfire firings were done as early as 27,000 B.C., although glazed, kiln-fired clay was not common until the time of the ancient Egyptians.



## Dust

Almost all clay, clay mixtures, and many glazes contain silica, as well as asbestos (in mica), dioxin, and a variety of other hazardous ingredients. These particles may be present in the air even though you do not see any dust.

*Hazards associated with dust:*

- Silicosis is an irreversible and potentially fatal lung disease caused by overexposure to respirable crystalline silica. There is no cure for the disease, but it is preventable.
- Asbestosis is another irreversible and slow lung disease that may be delayed 10 years.
- Cancer may be caused by metal oxides found in glazes and by dioxins found in raw and ball clays.
- Injury may occur if mixing machinery is used without guards.





*Precautions:*

- Know your materials.
  - Buy pre-mixed clay.
  - Use local exhaust ventilation when working with powdered materials.
  - Wear protective gear.
  - Wear gloves when touching any raw materials, dry or wet.
- 
- Wear aprons or other protective clothing and leave them in the studio. Wash all studio clothing frequently and separately from street clothes. If you must work with dry pottery chemicals, you need to contact Environmental Health & Safety for proper personal protective equipment recommendations and training.
  - If possible, change into washable designated work clothes before potting or glazing, and then back into clean clothing before leaving the studio.
  - Clean up spilt clay, slip and water, and other materials immediately. Wet mop your work area (NEVER sweep clay dusts) and wipe down surfaces with a wet sponge.
  - Break open molds under water.
  - Do not eat, drink, or apply lip balm or cosmetics in areas where there is dust containing crystalline silica.
  - Never smoke without first washing your hands and face—silica dust in combination with smoking is particularly dangerous.
  - Keep the machine guards of the mixing apparatus in place.
  - Transfer powdered chemicals with scoops or spoons—dumping powders creates dust in the air.
  - Glazes should not be poured down the drain or disposed of in the trash. Talk to ceramics instructor Louise Krampien or contact Environmental Health & Safety for proper disposal information.

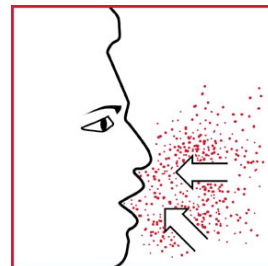
## Molds in Clays and Glazes

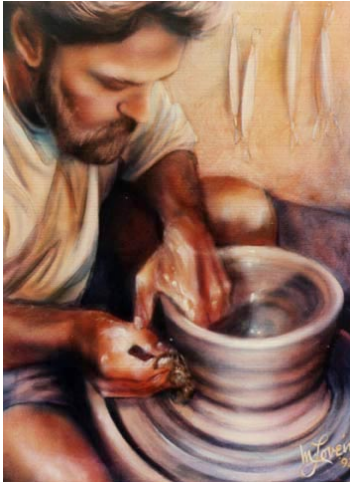
*Hazards associated with clay:*

- Under the right conditions, clay can be a fairly good medium for growing molds. Some people are very sensitive to molds found in aging clay.
- Exposure can lead to chronic infections or allergic reactions. Molds may also alter the viscosity of clays and glazes, as well as produce odors.

*Precautions:*

- Wash your hands and change your clothes after working with clay.
- Wear respiratory protection when working with moldy clay. Gloves may help when handling wet clay.





## Throwing

### *Hazards:*

- Constant bending, twisting, and leaning can result in chronic lower back pain.
- Sitting hunched over while throwing or trimming can injure vertebral discs, pinch nerves, and overuse muscles, resulting in chronic back pain.

### *Precautions:*

- Work off of the wheel whenever possible—do your work standing when away from the wheel.
- Break up the day into varied tasks consisting of standing, sitting, light work, and heavy work.
- Performing simple exercises during the working day will prevent tension, fatigue, and stress.

## Natural Gas

Natural gas contains methane, a colorless and highly flammable gas. It is a dangerous fire and explosion hazard, as well as simple asphyxiant.

### *Precautions:*

- Make sure you know where the shut-off valve is located.
- Main shut-off valve must be turned to off position when kiln is not in use.
- Keep paint, bleach, gasoline, and other combustibles away from gas-fired kilns.
- If you smell a natural gas odor or you hear gas leaking, tell the instructor immediately.

## Temperature

### *Hazards:*

- The high temperatures used in ceramics firing can cause severe burns.

### *Precautions:*

- Though the heat in kilns is generally well contained, their outer surfaces (as well as the inner areas, of course) should not be touched during firing.

## Raku Firing



Raku firing involves removing red-hot pieces of ceramics from the kiln during firing and placing them into a container of flammable materials for the reduction phase. This results in a unique and unpredictable coloration, as well as large amounts of billowing smoke. Straw is a safe material to use for the reduction phase; yard clippings may contain pesticides, and sawdust may have come from chemically treated wood, making these unsafe options for reduction burning.

### *Hazards:*

- Red hot ceramic items can cause severe burns when being transferred from the kiln to the raku material.
- Reduction burning generates smoke and ash that pose an inhalation hazard.
- Sudden cooling (and subsequent shrinkage) of the ceramic piece may result in breakage, creating hot and sharp potsherds.

*Precautions:*

- Wear heat-shielding protective gear and use metal tools to transfer hot ceramics.
- Wear a respirator to minimize smoke inhalation.
- Wear heavy-duty gloves to clean up any sharp/hot fragments.

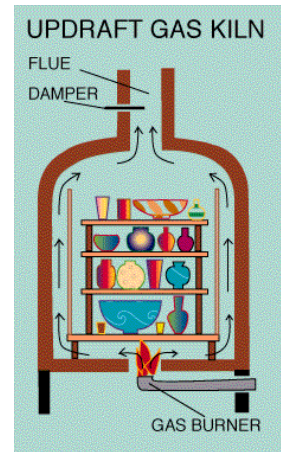
## Kiln Emissions

*Hazards:*

- Firing clays and glazes produces various gases, vapors, and fumes.
- Metal fumes form when metals volatilize out of clay and glaze at high temperatures. Metal fumes are actually very fine particles of metal oxides. Toxic metal dusts can accumulate in areas where kilns are fired regularly. These dusts settle on surfaces and remain a potential source of skin contact or ingestion; they may also be stirred up on air currents and pose an inhalation hazard. Some of the metals commonly found in fume include lead, cadmium, chromium, antimony, and nickel.
- Sulfur dioxide: Sulfur dioxide is released from almost all clay bodies during bisque firing and from some glaze chemicals during glaze firing. Sulfur oxides are strong lung irritants because they combine with water (either in the lungs or with water vapor present in the kiln) and form sulfurous and sulfuric acid. Repeated inhalation of these chemicals can cause chronic bronchitis or asthma.
- Carbon monoxide: Carbon monoxide is a product of incomplete combustion. It is first formed early in the firing when organic decomposition begins and again during the reduction stage of glaze firing. Carbon monoxide enters the blood stream through the lungs and blocks oxygen transport in the blood. Symptoms of low-level carbon monoxide exposure include headache and fatigue.
- Other emissions form during the decomposition of clay contaminants (such as plastic, rubber, leather, sponges, etc.) and trace elements in clays and glazes. For example, significant amounts of formaldehyde have been measured near electric kilns.

*Precautions:*

- Fire in a well-ventilated area and be aware of possible exposure to kiln emissions. Always wash hands after working in area that may be contaminated with toxic metal dusts from firing.
- When raku firing, always wear an appropriate respirator, protective clothing, and gloves.



## Infrared & Ultraviolet Radiation

*Hazards:*

- During kiln firing, both infrared and ultraviolet radiation are released. Cumulative effects may cause cataracts.
- Staring into a kiln to see the cones may damage your eyes.

*Precautions:*

- Use proper eye protection. Make sure that you get eyewear that will protect you for ranges of 800-6,000 nanometers, and even higher if possible. Welding lenses with a shade number 3 or 4 work well.



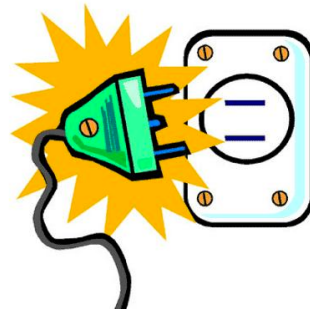
## Electrical

*Hazards:*

- Fires or electrical shock can be caused by overloaded electrical circuits, extension cords, or power strips.

- Precautions:
- All electrical cords are required to have a built-in ground fault circuit interrupter (GFCI).
- If a circuit trips, reduce the electrical load and reset ONCE.
- If a circuit repeatedly trips, contact Physical Plant (503-777-7283); the circuit may have a short that could start a fire.

## **ELECTRICITY**



# Printmaking

Printmaking is the art of using a printing plate or stamp to create one or a series of multiple originals called prints. The four basic printmaking techniques are lithography, intaglio, relief, and screen-printing. Each technique has its own hazards and precautions. Nearly all of the chemicals, substances, and procedures used in printmaking are hazardous to some degree or another. Some chemicals are extremely toxic or corrosive and should only be used with extreme caution and the proper protective measures.



**General Printmaking Safety:**

**See General Introduction (page 5)**

**See Solvents (page 20)**

**See Pigments (pages 22-25)**

## Etching Grounds

*Hazards:*

- Etching grounds contain volatile solvents, beeswax, asphaltum, and/or rosin.
- Etching grounds constitute an extreme fire hazard.

*Precautions:*

- Treat etching grounds as solvents.
- Store them with solvents in safety cans.
- Use exhaust ventilation.
- Practice good hygiene techniques.
- Use the lowest temperature on hot plates to avoid vaporization of polycyclic aromatic hydrocarbons (PAHs).

## Rosin and Asphaltum

*Hazards:*

- Heating rosin can release irritating fumes.
- Rosin dust poses an explosion hazard if there are large quantities of it near an ignition source.
- Rosin dust may cause asthma, respiratory allergies, and allergic dermatitis.

*Precautions:*

- Work in a well-ventilated area.
- Vacuum or wet mop any spilled dust or powder—**do NOT sweep.**
- Ask your instructor about alternatives if you have an allergic reaction.

## Hot Plates

*Hazards:*

- Heating elements are hot.
- The plates you heat up will be hot.
- Heating grounds and inks on a hot plate create fumes that can be extremely toxic.



*Precautions:*

- Do not touch a hot plate when it is on.
- Remember to turn it off when not in use.



## Printing Press

The presses in which prints are produced have their own specific hazards to consider.

*Hazards:*

- The presses have many heavy, unwieldy components. Lifting these pieces carelessly or without assistance may cause back injuries. Serious, crushing injuries may occur if these components fall or are dropped onto an appendage.
- Long hair, dangling jewelry, or loose clothing may become caught in the moving parts of the press.
- The printing type blocks used in bookmaking are made of lead, which is a toxic metal and presents a reproductive hazard via inhalation and ingestion. It is especially dangerous for children.

*Precautions:*

- Avoid lifting heavy machinery parts unless absolutely necessary. If they must be moved, lift carefully (following ergonomic lifting principles- see page 17) and get help! Wear sturdy, closed-toed shoes at all times.
- Do not wear loose clothing or dangling jewelry while working, and be sure to tie back long hair securely.
- Wash hands thoroughly after handling type blocks, especially before smoking or eating.

## Corrosive Materials

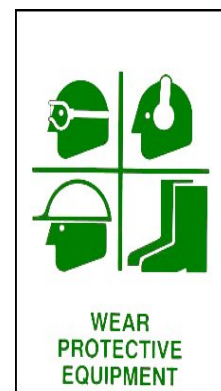
The print making process uses strong acids, like hydrochloric and nitric acid, to etch into metal plates. Corrosives may be either acids, with a very low pH, or caustics (bases), with a very high pH.

*Hazards:*

- Corrosive materials are hazardous because they burn, irritate, or damage tissue on contact.
- Highly concentrated corrosive materials, such as the etching solutions used in printmaking, can cause severe, permanent injury to skin, tissue, and eyes.
- Corrosives also give off vapors, which, if inhaled, can damage respiratory tissue and mucous membranes.

*Precautions:*

- Personal Protective Equipment: goggles, corrosive-resistant gloves, and an apron should always be worn whenever working with corrosives.
- Work in the fume hood.
- Use care when working with any caustic chemical.
- When diluting acids, add acid to water, NOT the reverse. Pouring water into concentrated acid causes a violent reaction involving spattering, splashing, and sudden buildup of heat.
- Use concentrated corrosive materials only in well-ventilated areas.
- Be aware of incompatibilities: some corrosives are oxidizers and will react with solvents. If you are unsure of a product's reactivity, refer to the SDS of your product.
- Corrosive materials will quickly penetrate most clothing materials and injure your skin. If you accidentally splash some on yourself, remove any affected clothing, and rinse the skin liberally for at least fifteen minutes, followed immediately by medical attention from a doctor or nurse.
- Trays in the acid hoods must be kept covered to reduce evaporation and prevent unnecessary exposure to fumes.
- Never dispose of toxic or corrosive materials down the drain. For information on the clean up of a toxic or corrosive spill, contact Environmental Health & Safety.



- Never store any material that you are not prepared to control or clean up if it spills.

## Ink/Pigments

### *Hazards:*

- Many pigments used in printmaking are hazardous.
- Ink may stain your skin if it comes in contact with your bare hands.

### *Precautions:*

- Prep only as much ink as you will need.
- Follow good hygiene practices -- do not eat or drink while printmaking, and wash your hands well with soap and water when you are through.
- DO NOT use solvents to remove ink stains from skin! If staining remains after thorough washing, allow it to wear off the skin's surface naturally.
- Wash work surfaces thoroughly after use.

*See page 22 for more information on Pigments.*



## Anti-Skinning Agents

Anti-Skinning agents are substances that retard the drying of ink.

### *Hazards*

- The chemicals in aerosol anti-skinning products may be highly toxic via inhalation.
- Aerosol preparations are also often highly flammable.

### *Precautions:*

- Keep away from ignition sources.
- Use only in a well ventilated area.
- Avoid inhalation.
- Consider substituting a different substance—eugenol (oil of cloves) is a somewhat less toxic anti-skinning option.



## Waste Chemicals

- Clean printing plates and equipment with the smallest amount of solvent necessary.
- Collect old cleaning solutions and waste chemicals in containers clearly labeled with the name of the product (e.g., "contains turpenoid waste"); do not collect waste in an unlabeled container. Do not mix wastes of different types or sources.
- Keep waste containers closed at all times.
- Contact Environmental Health & Safety to remove full waste containers and assist you with collection procedures.

## Sculpture



Sculpture is art executed in three dimensions. It can be composed of any media, or any combination of components. Because sculpture encompasses such a wide variety of techniques (woodwork, metal work, glassblowing, modeling, plastics, stonework, textiles, etc.) there is an equally wide variety of hazards to consider.

### **General Sculpture Safety**

Use caution when using all studio tools and be aware of the first aid kits -- on the upper floor the kit is located in the kitchenette, and on the lower floor the kit is located over the sink in the sculpture studio.

See General Introduction (page 5)

See Solvents (page 20)

See Aerosol Sprays (page 21)



## **Metal Work: Welding, Brazing, & Plasma Cutting**

Metal work, like all other artistic processes, has many variations in technique, as well as in the associated hazards. The Reed art department has equipment for oxy-acetylene welding (and cutting), arc welding, metal-inert gas welding, and plasma cutting. These are advanced techniques requiring training and careful use to promote a safe working environment for you and your fellow artists. Consult your instructor if you want to pursue metalwork as part of a project.

### **Welding Procedures**

#### *MIG (Metal Inert Gas) set up*

- Plug in MIG.
- Attach ground to table or work.
- Check that regulator handle feels loose (turn to left until it feels loose if it doesn't).
- Crack cylinder slowly and then open all the way.
- Turn regulator handle to the right until flow gauge (on left) reads 12 lpm (red numbers on the inside).

#### *MIG (Metal Inert Gas) break down*

- Turn cylinder off.
- Pulse trigger slowly until BOTH gauges drop back to zero.
- Turn off machine.
- Back off regulator handle until it feels loose.
- Unplug, unclamp, and put away.

### *Oxygen / Acetylene set up*

- Check regulator handles – make sure both feel loose (If they don't, turn handle to left until they do).
- Ensure the torch valves are closed.
- Crack cylinders gently...leave acetylene valve cracked open, open oxygen all the way.
- Set pressure on both tanks to 5 using the numbers on the inside of gauge.
- Soap test all threaded connections.

### *Oxygen / Acetylene break down*

- Turn off cylinders.
- Bleed lines by opening torch valves until both gauges on both cylinders drop down to zero.
- Close valves.
- Back off gauge handles (turn to the left) until they feel loose.
- Put away.

### *Plasma cutter*

- Plug in plasma cutter to dedicated 220 outlet under new panel on kiln shed wall
- Attach compressed air hose to rear of plasma cutter
- Turn on compressor switch in middle of compressor
- Turn on machine when ready to cut... You should have two solid green lights\*. On switch is the one furthest to the left. Middle switch changes machine from **run** mode to **air pressure set** mode (in this setting the compressed air runs continuously). Make sure it is in **run** mode. Attach ground to table or work.

*\* If the green voltage light is blinking, turn off machine and wait a few minutes, then try again. Reverse process to put machine away. Make sure compressor is turned off. Drain compressor.*

## **Heavy Metal Fumes**

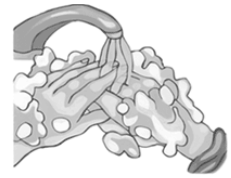
### *Hazards:*

- Welding fumes are formed when metals volatilize at high temperatures. Metal fumes are actually very fine particles of metal oxides. The primary components of welding fumes are oxides of the metals involved such as zinc, iron, chromium, aluminum, or nickel. Mercury compounds may be used to coat metals to prevent rust.
- Toxic metal dusts can accumulate in welding, kiln firing, and metal-casting areas. These dusts settle on surfaces and remain a potential source of skin contact or ingestion; they may also be stirred up on air currents and pose an inhalation hazard. Metal dusts are also formed while grinding or polishing, during welding or soldering, or from casting, plating, and cleaning vapors.
- Exposure to welding fumes can result in metal fume fever. This condition resembles influenza and is characterized by fever, chills, headache, nausea, shortness of breath, muscle pain, and a metallic taste in the mouth.
- Smoking with metal oxides and solvents on your hands is particularly harmful to your health.

### *Precautions:*

- Know your materials.
- Only mild steel should be used. Use of stainless steel or high chromium steels requires mandatory air monitoring for hexavalent chromium, a known carcinogen.
- Read warning labels and instructions on filler metals and fluxes.
- Work in well-ventilated areas, or wear an appropriate respirator. Use the portable dust/fume extractor for welding. Never weld in a confined workspace- always weld outside.
- Do not overheat metals.

- Wear eye/face protection and protective clothing.
- Wash hands thoroughly after handling fluxes and metals. Wash hands carefully with soap and water after each class, before eating, and during breaks. Never use a solvent to clean hands.
- Never smoke without first washing your hands.
- Leave all food and drink outside sculpture studio. This is to protect you from accidentally ingesting a harmful chemical.
- Do not weld or plasma cut any metal that has paint, rust or any other coating or residue on it.



## Fire Hazard

### *Hazards:*

- Fire from open flames, sparks, or hot slag. The zone of potential ignition by sparks and slag generated in the welding and cutting processes can be approximately 35 feet.

### *Precautions:*

- Move all objects that could ignite, combust, or explode away from the object being welded or cut.
- Use welding curtains to shield the arc from others.
- Fire extinguishers are required in welding and cutting areas.
- Do not leave hot steel unattended; use Quench Buckets.
- Work in a well-ventilated area with an appropriate respirator.
- Wear welding gloves, hood, and coat or apron.
- If you have any doubts about the equipment, ask the shop technician for assistance.

## Hot, sharp surfaces

### *Hazards:*

- Potential for serious physical injury to self and others. Handle heated or sharp pieces of metal with extreme caution—be aware of those around you as well!

### *Precautions:*

- Do not leave hot steel unattended; use Quench Buckets.
- Wear appropriate PPE—heavy gloves and boots.

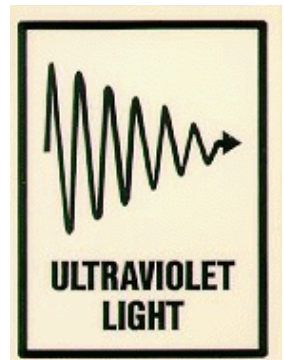
## UV & Infrared Radiation from Welding and Cutting

### *Hazards:*

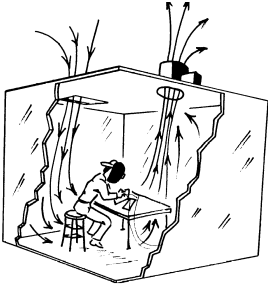
- Skin exposure to ultraviolet (UV) radiation can result in severe burns. UV radiation can also damage the lens of the eye.
- Exposure to infrared radiation (IR) may heat the skin surface and the tissues immediately below the surface. Except for this effect, which can progress to thermal burns in some situations, infrared radiation is not dangerous to welders.
- Possible retinal damage due to careless viewing of the intense visible spectrum in arc welding. At no time should the arc be observed without eye protection—this goes for those working nearby as well as the person working the metal.

### *Precautions:*

- Wear a welder's helmet/goggles and protective clothing. Most welders protect themselves from IR (and UV) with long-sleeved shirts (choose 100% wool or fire-retardant cotton, never synthetics, which could melt onto the skin) and a leather apron.
- Place a protective screen/curtain between welding arc and others in area.



## Fluxes



### *Hazards:*

- Some fluxes contain cadmium, nitrogen oxides, ozone, carbon monoxide, lead (from lead-bearing alloys), mercury, hydrazine salts, and other hazardous materials.
- Fluoride compounds are found in the coatings of several types of fluxes used in welding. Exposure to these fluxes may irritate the eyes, nose, and throat. Repeated exposure to high concentrations of fluorides in air over a long period may cause pulmonary edema (fluid in the lungs) and bone damage. Exposure to fluoride dusts and fumes have also produced skin rashes.

### *Precautions:*

- Wear protective clothing and gloves.
- Only work in a well-ventilated area.

## Epoxy Resins/ Fiberglass

### *Hazards:*

- Resins are highly flammable.
- They are also suspected carcinogens.
- Both emit toxic fumes.
- Dust resulting from cutting, shaping, or sanding resins or fiberglass is toxic via inhalation

### *Precautions:*

- Avoid dusts, skin contact, and inhalation of fumes.
- Keep resins away from ignition sources.



## Fire Hazards & Prevention

- Have a fire plan! Locate all exits and consider your escape route.
- Protect against flying sparks in the workspace.
- Waste solvents and solvent-soaked rags should be stored properly.
- Check for flammable dusts in collection systems, filters, and machine motors.
- Keep all passageways clean and unobstructed.

## Heat

### *Hazards:*

- Exposures to high temperatures can result in health problems such as heat cramps, heat rashes, heat exhaustion, and heat stroke.
- At high temperatures, the body circulates great amounts of blood to the skin in an effort to eliminate heat through perspiration. As a result, less blood is circulated to the body's vital organs, including the brain. Heat exhaustion can lead to dizziness, blurred vision, nausea, and eventual collapse
- During heat stroke, the body stops sweating, making it impossible to dissipate heat. The body temperature may rise to a dangerous level in a short time and cause death.

*Precautions:*

- Take frequent breaks in a cooler area.
- Wear cool and comfortable clothing.
- Let others know how you feel.
- Drink plenty of water.
- Wear protective equipment (such as gloves, mitts, protective aprons).

## Hot Plates

*Hazards:*

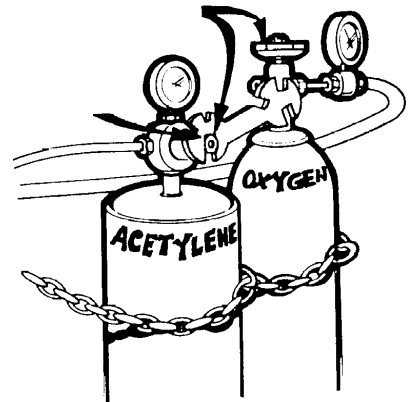
- Are hot!
- The material you heat up will be hot.
- Heating certain media can create fumes that can be extremely toxic.

*Precautions:*

- Do not touch the hot plate when it is on.
- Remember to turn it off when not in use.
- Use in fume hood or well-ventilated area.
- Remove all combustibles (solvents, art media) from the immediate area.

## Compressed Gases

- All compressed gas cylinders must be labeled legibly with their contents.
- Gas cylinders must be stored in approved spaces and must be secured from falling.
- The control valves of cylinders not in use must be covered by their protective caps.
- Valves must be closed and protective valve caps in place before cylinders are moved. Wear appropriate foot protection when moving or transporting cylinders.
- Keep valves closed on empty cylinders.
- Cylinders must be kept away from sources of heat.
- Store and use with adequate ventilation.
- Cylinders must be kept away from electrical wiring where the cylinder could become part of the circuit.
- High-pressure spray can cause serious accidents due to accidental injection of the high-pressure spray into skin.



## Compressed Air

*Hazards:*

- May accelerate combustion.
- The cylinder itself is an extremely heavy object, and could effectively become a high-powered projectile if the valve were to break off (as it might in a fall).
- Careless horseplay with compressed air (or its inappropriate use to clean particulate matter off people, clothing, and work surfaces) can lead to ruptured eardrums, severe eye injury, injection of particles into the skin, or even an air embolism.

*Precautions:*

- As with all compressed gas cylinders, store compressed air in a secured upright position in a safe location away from ignition sources and electrical wiring.
- Ensure that pressure reduction tip is used on air nozzle.
- Do not use compressed air to clean up (or play with!). Vacuum or wet mop work surfaces, and wash work clothes rather than attempting to blast them clean.

## Oxygen

*Hazards:*

- Accelerates and magnifies combustion.

*Precautions:*

- Oxygen cylinders should not be stored with cylinders of flammable gases or combustible materials unless separated by a distance of 20 feet or by a fire resistant partition at least 5 feet high.

## Propane

*Hazards:*

- Flammable liquid gas under pressure.
- Can form explosive mixtures with air.
- May cause frostbite.
- Simple asphyxiant.

## Acetylene

*Hazards:*

- Acetylene cylinders must be kept in an upright position to prevent acetone (solvent used to dissolve the acetylene) from coming out with the gas.

# Wood Dusts

*Hazards:*

- Inhalation of wood dust can cause respiratory diseases, allergies, and asthma.
- Some wood dusts may cause nasal cancer or asthma.  
Western red cedar is a known sensitizer that causes allergies and asthma.
- Oak and beech are confirmed human carcinogens.
- Birch, mahogany, teak, and walnut are suspected human carcinogens.
- Many wood preservatives are toxic. Exposure can occur when sawing or handling treated wood.
- The glues in MDF and plywood can be hazardous.
- Some woods are toxic in and of themselves: hemlock is a classic example. Tropical hardwoods are also known for being common irritants/sensitizers, and are often problematic. Sawdust from green woods can be troublesome as well, because the presence of the sap in the wood may also increase the presence of potential allergens or irritants.
- Fine wood dust in the air can be extremely combustible and may explode.

*Precautions:*

- Work in a well-ventilated area.
- Wear an appropriate respiratory mask that is well sealed around the face.
- Limit your work to softwoods, especially if you are asthmatic or have allergies.
- Wash your hands after handling all woods. Wear gloves if necessary.



## Wood Preservatives

*Hazards:*

- Many wood preservatives contain arsenic, chromates, or chlorinated phenols.
- Repeated exposure can cause chronic bronchitis, with symptoms such as cough and sputum (phlegm), shortness of breath, and chest discomfort. Long-term inhalation exposure can cause lung cancer.
- Short-term exposure may cause birth defects, as well as skin and respiratory reactions.

*Precautions:*

- It is important to keep food and cigarettes out of the work area and to wash your hands before eating or smoking if you are working with these or any other toxic substances.
- When handling and sawing wood, it is a good work practice to wear gloves made of an impermeable material, such as rubber.
- Wear an appropriate respiratory mask that is well sealed around the face.

## Adhesives and Glues

*Hazards:*

- Many of these products are flammable or combustible.
- Some adhesives and glues can cause irritation, allergic reactions, or burns if you get them on your skin.
- Many adhesives and glues contain hazardous solvents.



*Precautions:*

- Do not open the container until you have found out what is in the product and what the hazards may be.
- Check the label. You may find a list of ingredients, a safety warning, or both. All containers must be labeled.
- Read the Safety Data Sheet (SDS) for the product. SDSs are required by law, and everyone working on the site has a right to see them.
- Substitute less toxic glues and adhesives.
- Use only with adequate ventilation.

## Noise

*Hazards:*

- Exposure to high levels of noise will lead to permanent hearing loss.



- If you hear ringing in your ears after exposure to loud noises, you may have done permanent damage to your ears. Research has found that ears do not repair themselves as well as had been previously thought.

*Precautions:*

- Wear earplugs and/or earmuffs to reduce noise exposure. Hearing protection **is required** in the wood shop.
- Contact Environmental Health & Safety for information on ear protection and the proper use and care of this protection.

## Plaster/ Calcined Gypsum

*Hazards:*

- Plaster dust can be irritating to eyes and respiratory system.
- Contains crystalline silica.
- Heat builds up when plaster sets and can be dangerous enough to cause serious burning when casting parts of the human body.

*Precautions:*

- Do not sweep—wet mop or vacuum only!
- Wear appropriate PPE—mask, gloves, and goggles if you will be chipping or carving the set plaster.





## Appendices

### Appendix A: Glossary of Terms

**Acute:** Acute exposures and effects involve short-term high concentrations and immediate results of some kind (illness, irritation, or death). The effect of a chemical is considered acute when it appears with little time lag, such as within minutes or hours.

**Body Burden:** The total amount of a chemical(s) in the body. Some chemicals build up in the body because they are stored in body tissue like fat or bone or are eliminated very slowly. Some chemicals present in the body can magnify the affects of exposure to another.

**Breakthrough Time:** The time taken in standard tests for permeation of a chemical through a protective barrier (such as rubber gloves or respirator filter) to be detected.

**Caustic:** Capable of destroying the texture of anything or eating away its substance by chemical action; burning; corrosive; searing. It may also imply a substance that is alkaline or basic in its nature (possessing a high pH).

**Chronic:** Chronic exposure is any exposure lasting for a long period of time or marked by frequent recurrence. Chronic effects are adverse effects characterized by symptoms that develop slowly over time and persist or recur.

**Duration:** The continuous length of time an event goes on for without a rest period. Duration may refer to exposure time, or the length of time for which an activity is performed.

**Dust:** Airborne particles with weight and mass that are generally larger in size than the particles in fumes. Dust particles within a respirable size (1-10 microns) represent a health problem via inhalation. Dust cannot be seen by the naked eye, but may be visible when viewed through rays of light. Dust can be generated by handling, crushing, grinding, rapid impact, detonation, and breakdown of certain organic or inorganic materials (especially rocks, metal, wood and fibers). Dust is different from vapors and mists—it is comprised of solid particles, each of which consists of a large number of atoms or molecules of a material that is not normally volatile.

**Ergonomic Hazards:** Workplace conditions that place workers at increased risk of developing a muscular skeletal injury or which otherwise increase the likelihood of other work performance problems. Some examples of ergonomic hazards are lifting or extended work in one position (drawing, computer work, etc.)

**Flash Point:** Lowest temperature at which the vapor of a liquid or solid ignites when in contact with sparks, flames, or other ignition source.

**Hazard:** A situation or chemical that may present the potential for harm.

**Health Hazard:** Pertains to a chemical for which there is statistically significant evidence based on at least one study conducted in accordance with established scientific principles that acute or chronic health effects may occur in exposed employees. The term "health hazard" includes chemicals which are carcinogens, toxic or highly toxic agents, reproductive toxins, irritants, corrosives, sensitizers, neurotoxins, agents which act on the hematopoietic system, and agents which damage the lungs, skin, eyes, or mucous membranes.

**Hazardous Substances:** Any substance which after release into the environment and upon exposure, ingestion, inhalation, or assimilation into any person will or may reasonably be anticipated to cause death, disease, behavioral abnormalities, cancer, genetic mutation, physiological malfunctions or physiological deformations in such persons or their offspring. Typical hazardous substances are toxic, corrosive, ignitable, explosive, or chemically reactive.

**Health Risk Assessment:** A document that identifies the risks and quantities of possible adverse health effects that may result from exposure to emissions of toxic air contaminants. A health risk assessment cannot predict specific health effects; it only describes the increased possibility of adverse health effects based on the best scientific information available.

**Ingestion:** Ingestion of hazardous substances can occur by eating and drinking food that has been contaminated or more directly through oral contact with hands or tools used in art projects.

**Inhalation:** Dusts, powders, vapors, gases, and aerosols may be inhaled and absorbed into the bloodstream.

**LC50:** (Lethal Concentration 50) is the concentration of a chemical that kills 50% of a sample population.

**LD50:** (Lethal Dose 50) is the dose of a chemical that kills 50% of a sample population.



**Latency Period:** The period of time between exposure to something which causes a disease and the onset of the health effect. For example, cancer caused by chemical exposure may have a latency period of 5 to 40 years.

**Safety Data Sheets (SDS):** A SDS contains information on the hazards associated with a chemical or product, and gives information on its safe use. SDS are available and should be read before use of any new materials. Previously these were called **Material Safety Data Sheets (MSDS)**.

**Mist:** A mist or fog is a microscopic suspension of liquid droplets in a gas.

**National Institute of Occupational Safety and Health (NIOSH):** The federal agency responsible for conducting research and making recommendations for the prevention of work-related injury and illness. NIOSH is part of the Centers for Disease Control and Prevention (CDC) in the Department of Health and Human Services.

**Occupational Diseases:** Symptoms and diseases related to work related activities.

**Occupational Health:** Work related health



**PPE:** (Personal Protective Equipment) refers to whatever protective equipment may be used to insulate an individual from the chemical, thermal, explosive or other hazards presented by the environment in which he or she is working, i.e. safety glasses, laboratory coat, protective shoes, chemical-resistant gloves, etc.

**Physical Hazard:** Refers to the chemical properties of a substance (combustible liquid, compressed gas, explosive, flammable, organic peroxide, oxidizer, pyrophoric, unstable/reactive or water-reactive) or a condition that may potentially endanger an individual

**Risk:** Is the probability or chance that the hazard posed by the chemical or situation will lead to injury.

**Risk Assessment:** A process that estimates the likelihood that exposed people may have health effects.

- Hazard Identification: Can this substance damage health?
- Dose-response Assessment: What dose causes what effect?
- Exposure Assessment: How and how often do people contact the substance?

**Risk Factors:** something that puts an individual at a greater risk, specifically for diseases or infections. Below are some of the most common risk factors:

- Amount of exposure
- Length of exposure
- Multiple exposures
- Exposure conditions
- Toxicity
- Total body burden
- High-risk groups:
  - Smokers
  - People taking medications
  - People with allergies
  - People who have pre-existing medical conditions
  - Pregnant women



**Safety Zone:** A clear safe zone maintained around all power tools.

**Skin Contact and Absorption:** Caustic substances or solvents may cause local skin damage. Certain solvents can also pass through the skin into the bloodstream, resulting in damage to other organs.

**Syndrome:** A group of symptoms that collectively indicate or characterize a disease, psychological disorder, or other abnormal condition.

**Threshold Limit Value/ TLV:** are guidelines (not standards) prepared by the American Conference of Governmental industrial Hygienists, Inc (ACGIH) to assist in making decisions regarding safe levels of exposure to various hazards found in the workplace.

**Toxic:** The ability of a substance or material to cause injury, disease, or death in exposed humans or animals in relatively low concentrations

**Target Organ:** An organ (such as the liver or kidney) that is specifically affected by a toxic chemical.



## **Appendix B: Further Art Safety Resources**

Art & Creative Materials Institute, Inc. (ACMI), <http://www.acminet.org/Safety.htm#one>

Art Safety Plan, East Carolina University,  
[http://www.ecu.edu/cs-admin/oehs/upload/Art\\_Safety\\_Plan.doc](http://www.ecu.edu/cs-admin/oehs/upload/Art_Safety_Plan.doc)

Art Safety Training Guide, Princeton University, <http://ehs.princeton.edu>

Artist Beware, Michael McCann

Color Index, <http://www.rexart.com/colorindex.html>

Ergonomics Exercises from the "VDT Comfort" Videos,  
[http://www.columbia.edu/cu/libraries/inside/ergo/doc\\_exer.html](http://www.columbia.edu/cu/libraries/inside/ergo/doc_exer.html)

Gamblin Artist Grade Oil Colors, <http://www.gamblincolors.com/artists.grade.oils/index.html>

Health and Safety in the Arts and Crafts,  
<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1162&context=extensionhist>

Its Not Just Dust! (silicosis & crystalline silica), <http://www.orosha.org/pdf/pubs/3301.pdf>

Oregon OSHA, <http://www.orosha.org/>

Pigments in Use Today, <http://www.lilinks.com/mara/pigments.html>

Pigments Table, [http://www.cad-red.com/mt2/pig\\_xls.html](http://www.cad-red.com/mt2/pig_xls.html)

Prediction of Performance during Sleep Deprivation and Alcohol Intoxication using a Quantitative Model of Work-Related Fatigue, Adam Fletcher, Nicole Lamond, Cameron J. van den Heuvel and Drew Dawson,  
<http://gototrial.com/wp-content/uploads/2011/01/Sleep-depravation.pdf>

Pregnancy and the Crafts Professional, Monona Rossol, <http://www.trueart.info/pregnancy.htm>

Quantifying the Performance Impairment associated with Sustained Wakefulness, Nicole Lamond & Drew Dawson,  
<http://www.ncbi.nlm.nih.gov/pubmed/10646165>

Registry of Toxic Effects of Chemical Substances, CDC,  
<http://www.cdc.gov/niosh/docs/97-119/pdfs/97-119.pdf>

Safety Concerns for Pregnant Painters, Alessandra Kelley, <http://www.alessandrakelley.com/egg/hazards.html>

Safety Guide for Art Studios, Thomas Ouimet,  
<https://www.mtholyoke.edu/sites/default/files/ehs/docs/artsafety.pdf>

Selection, Use, and Maintenance of Person Protective Equipment (PPE), University of St.Andrews (U.K.),  
<https://www.st-andrews.ac.uk/media/environmental-health-and-safety-services/health-and-safety/personal-protective-equipment/PPE-Policy-04-11-2008.pdf>

Solvent Safety, California Department of Health Services, [http://www.dhs.cahwnet.gov/ohb/HESIS/solv\\_toc.htm](http://www.dhs.cahwnet.gov/ohb/HESIS/solv_toc.htm)

Studio Safety, Gamblin Artists Colors, <http://www.gamblincolors.com/studio.safety/index.html>

Types of Mechanical Fasteners, Georgia Tech, <http://srl.gatech.edu/education/ME3110/primer/ftypes.html>

US OSHA, <http://www.osha.gov/>

Watercolor Labeling, <http://www.handprint.com/HP/WCL/pigmt6.html>

Workplace Ergonomics and Neck Pain,  
<http://www.spine-health.com/conditions/neck-pain/workplace-ergonomics-and-neck-pain>










# **Appendix C: Communicating Chemical Hazards**

In 2012, the Occupational Safety and Health Administration (OSHA) updated the Hazard Communication Rule, 29 CFR 1910.1200. The changes standardize the content of safety data sheets (SDSs) and require the use of pictograms, signal words, and statements that identify hazards and precautions.

## **The SDS 16-Section: Format**

- Section 1, Identification includes product identifier; manufacturer or distributor name, address, phone number; emergency phone number; recommended use; restrictions on use.
- Section 2, Hazard(s) identification includes all hazards regarding the chemical; required label elements.
- Section 3, Composition/information on ingredients includes information on chemical ingredients; trade secret claims.
- Section 4, First-aid measures includes important symptoms/effects, acute, delayed; required treatment.
- Section 5, Fire-fighting measures lists suitable extinguishing techniques, equipment; chemical hazards from fire.
- Section 6, Accidental release measures lists emergency procedures; protective equipment; proper methods of containment and cleanup.
- Section 7, Handling and storage lists precautions for safe handling and storage, including incompatibilities
- Section 8, Exposure controls/personal protection lists OSHA's Permissible Exposure Limits (PELs); Threshold Limit Values (TLVs); appropriate engineering controls; personal protective equipment (PPE).
- Section 9, Physical and chemical properties lists the chemical's characteristics.
- Section 10, Stability and reactivity lists chemical stability and possibility of hazardous reactions.
- Section 11, Toxicological information includes routes of exposure; related symptoms, acute and chronic effects; numerical measures of toxicity.
- Section 12, Ecological information
- Section 13, Disposal considerations
- Section 14, Transport information
- Section 15, Regulatory information
- Section 16, Other information, includes the date of preparation or last revision preparation or last revision.

# The Pictograms and Hazard Classes

<p><u>Flame Over Circle</u></p>  <ul style="list-style-type: none"> <li>• Oxidizers</li> </ul>	<p><u>Flame</u></p>  <ul style="list-style-type: none"> <li>• Flammables</li> <li>• Self Reactives</li> <li>• Pyrophorics</li> <li>• Self-Heating</li> <li>• Emits Flammable Gas</li> <li>• Organic Peroxides</li> </ul>	<p><u>Exploding Bomb</u></p>  <ul style="list-style-type: none"> <li>• Explosives</li> <li>• Self Reactives</li> <li>• Organic Peroxides</li> </ul>
<p><u>Skull and Crossbones</u></p>  <ul style="list-style-type: none"> <li>• Acute toxicity (severe)</li> </ul>	<p><u>Corrosion</u></p>  <ul style="list-style-type: none"> <li>• Corrosive to Metal</li> <li>• Skin Corrosion</li> <li>• Serious Eye Damage</li> </ul>	<p><u>Gas Cylinder</u></p>  <ul style="list-style-type: none"> <li>• Gases Under Pressure</li> <li>• Liquefied Gas</li> </ul>
<p><u>Health</u></p>  <ul style="list-style-type: none"> <li>• Carcinogen</li> <li>• Respiratory Sensitizer</li> <li>• Reproductive Toxicity</li> <li>• Target Organ Toxicity</li> <li>• Germ Cell Mutagen</li> <li>• Aspiration Toxicity</li> </ul>	<p><u>Environment</u></p>  <ul style="list-style-type: none"> <li>• Environmental Toxicity</li> </ul>	<p><u>Exclamation Mark</u></p>  <ul style="list-style-type: none"> <li>• Skin Irritant</li> <li>• Dermal Sensitizer</li> <li>• Acute Toxicity (harmful)</li> <li>• Narcotic Effects</li> <li>• Respiratory Irritation</li> <li>• Eye Irritation</li> </ul>



# Labels

All labels from manufacturers must have the following information:

- pictograms,
- a signal word: either “danger” or “warning”
- hazard statements that describe the physical, health, and/or environmental hazards.
- precautionary statements that describe measures to minimize or prevent adverse effects.

There are four types – “prevention,” “response,” “storage,” and “disposal.” For example, for a product identified as acutely toxic – oral, we would see the following:

Prevention	Response	Storage	Disposal
<p>Wash ...thoroughly after handling. ... Chemical manufacturer, importer, or distributor to specify parts of the body to be washed after handling.</p> <p>Do not eat, drink, or smoke when using this product.</p>	<p>If swallowed: Immediately call a poison center/doctor/... .. Chemical manufacturer, importer, or distributor to specify the appropriate source of emergency medical advice.</p> <p>Specific treatment (see ... on this label) ... Reference to supplemental first aid instruction. - if immediate administration of antidote is required.</p> <p>Rinse mouth.</p>	<p>Store locked up.</p>	<p>Dispose of contents/container to... ... in accordance with local/regional/national/international regulations (to be specified).</p>

- the product identifier
- supplier identification.

A sample label, identifying the required label elements, is shown below. Supplemental information can also be provided on the label as needed.

