

Arts WAREHOUSE

THE ARTS WAREHOUSE GENERAL LESSEE/RENTER RULES AND REGULATIONS

The Delray Beach Community Redevelopment Agency ("CRA") as part of its Arts Warehouse project intends to provide affordable studios for emerging and mid-career Artists in a variety of media, including, but not limited to painters, photographers, ceramic Artists, and sculptors. ARTIST acknowledges that among The CRA's purposes in establishing the Arts Warehouse is to nurture Artists' careers by providing them with affordable space. This Lease being entered into between the CRA and the Artist intends to further ARTIST'S career as an Artist.

The atmosphere of creativity and diversity invites both South Florida residents and visitors alike to observe the process of making art by offering access to Artist studios. Exhibitions and art education will enable the community to participate in the remarkable creative process. Surrounded by work of some of the most talented people in Florida, the classes and seminars shall encourage the participation of people of all ages and levels of Artistic ability.

RULES AND REGULATIONS

The following rules and regulations have been established by the CRA for the benefit of all artists and guests of The Arts Warehouse. These rules and regulations are intended to preserve a clean and attractive environment, and to assure the peaceful enjoyment of The Arts Warehouse. All artists and their guests shall comply with the rules and regulations as follows:

ADDITIONS TO EXTERIOR OF BUILDINGS AND STRUCTURAL CHANGES

Changes affecting the appearance of the exterior of The Arts Warehouse, such as decorations, awnings, signs, sun shades, air conditioning equipment, fans, screens, balcony or patio covers and enclosures, satellite dishes, or similar changes shall require the prior written approval of The CRA. No materials shall be installed at or around any window. Exterior television or radio antennas are prohibited. Structural changes to the interior or exterior of The Arts Warehouse shall require the prior written approval of CRA onsite Arts Warehouse Manager. Except for normal hanging of artwork on designated walls, no person shall mark, drill into, or in any way injure, deface, or damage any wall, ceiling, door, frame, partition, floor wood or metalwork, wiring fixture, plumbing, and/or any equipment.

ALCOHOL

The applicant assumes all liability for serving and consumption of alcohol. State and local laws apply with regard to alcohol consumption. Alcohol service requires the prior written approval of CRA onsite Arts Warehouse Manager. All requests must be included in the rental request form. The applicant is responsible for obtaining any permits or licenses necessary to sell and/or serve alcohol. If alcohol is provided at an event, liquor liability insurance will be required according to the CRA's Arts Warehouse fee schedule. The CRA reserves the right to prohibit the service of alcohol at any time during an event.

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APPLICATIONS/PAYMENT

Reservations for rentals requests are required at least 30 days prior to the event and may be made up to 6 months in advance. All evidence of residency (Delray Beach Resident) and non-profit status must be submitted along with the application.

CHILD CARE

Any events that provide child care or child instruction at The Arts Warehouse must provide approved background checks for ALL personnel that will be responsible for child care or instruction or in the presence of children. Child care includes but is not limited to arts classes, camps and activity areas for events.

CRA RESERVATION OF RIGHTS

The CRA reserves the right to refuse use of The Arts Warehouse and may cancel any reservation or event because of activity or content deemed by the CRA to be inconsistent with The Arts Warehouse mission or not in the best public interest.

CLEANING

The applicant is responsible for removal of all garbage and trash. The applicant is responsible for removal of all non-CRA equipment (i.e. linens, décor, AV equipment and all personal items). The applicant must provide all garbage bags. The applicant may use the dumpster located in The Arts Warehouse loading area for trash/garbage disposal.

COMPLAINTS

Complaints of violations of these rules should be made to The Arts Warehouse onsite staff, either verbally or in writing. Neither the CRA, nor any of its agents, servants, or employees, shall be responsible to any artist or artist's guests for any non-observance of rules, regulations, and conditions on the part of other persons.

CONSENT REVOCABLE

The CRA reserves the right to reject any prior written approval in the best interest of the Arts Warehouse.

DECORATIONS

Tape, tacks, staples, nails, screws or glues/adhesives are not permitted to attach any object to furniture, fixtures, walls or floors. The applicant may use fishing line, ribbon, florist wire, zip ties or string to hang decorations; nothing can be attached to track lighting system. Ice sculptures are not permitted indoors. Any prop, set or furniture heavier than 50 pounds requires prior written approval of The Arts Warehouse. Glitter, confetti, bird seed, rice, sand, silly string, poppers and any similar materials are not permitted. Lit candles, pyrotechnic devices (including fog machines) and bubble machines are not permitted. Only battery operated candles are allowed. No decoration of The Arts Warehouse common areas is allowed.

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Common area furniture may not be moved without the prior written approval of The Arts Warehouse.

Storage facilities are not available for the applicant's use.

All items **must** be removed from The Arts Warehouse at the conclusion of the event/lease. Should any items be left behind, the CRA will charge the applicant for every hour that the items remain at The Arts Warehouse.

DELIVERIES

Artist shall notify The Arts Warehouse onsite staff in writing 24 hours in advance of any deliveries. Prior authorization for such deliveries is required except for emergencies. No deliveries will be allowed after 5:00 p.m. All tradesmen must be licensed and insured.

EMERGENCIES

In the case of emergency involving the facilities, contact The Arts Warehouse onsite staff. The emergency phone numbers are posted on the **bulletin board in the kitchen**. In the event of an immediate emergency requiring professional assistance, dial 911. If there is a hurricane warning or other natural disaster, it is suggested that artists remove things from the floor of their studios to avoid possible water damage in the event of flooding. The Arts Warehouse has no storage facilities available for use during natural disasters.

ENFORCEMENT

The Arts Warehouse onsite staff shall have the authority to enforce all rules and regulations governing use of The Arts Warehouse. Lack of cooperation by the applicant and/or the applicant's guests may result in closing the event and/or contacting security (City of Delray Beach Police or private security company). If the applicant and/or applicant's guest fails to cooperate, they will be required to leave the premises immediately.

Any person who destroys or steals property of The Arts Warehouse will be held personally liable for repairs and replacement of such property and will be required to leave the event immediately. Such destruction or theft may be prosecuted to the fullest extent of the law.

FEES/CONTRIBUTIONS

The sale of goods, services, food or beverages, or charging admission fees requires the prior written approval of The Arts Warehouse. This provision does not apply to CRA and City sponsored events.

FIRE ALARM/SPRINKLER SYSTEM

If the applicant or a guest of applicant sets off the sprinkler or fire alarm as a result of any unapproved activity, the applicant will be responsible for any costs which result.

GAMBLING

Gambling activity is prohibited in The Arts Warehouse.

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HOURS OF OPERATION

The Arts Warehouse will be open to the public during regular hours of operation:

Tuesday-Friday	10:00 am to 5:00 pm
Saturday	10:00 am to 3:00 pm

- Artists have unlimited access to their studio.
- Artists may have visitors in their studios past the public hours of operation. However, the Artist must supervise all visitors present in the Arts Warehouse past public hours.
- Artists must escort all guests out of the Arts Warehouse and ensure that the doors are locked and secure.

KITCHEN USE

No cooking is permitted in The Arts Warehouse. All food service items must be removed at the end of the event. Delayed pickup of any food service rental items is subject to prior written approval of The Arts Warehouse. If delayed pickup is approved, all food service rental items must be cleaned and repacked in the delivery cartons and arranged for pickup according to the prior written approval. Studio lessees are not allowed to store food in the kitchen. They may use the kitchen and place food in there for daily use if the kitchen is available.

Food is allowed in the artist studio but it must be disposed of in the dumpster the same day. Any food being stored must be placed in sealed containers. No food shall remain in the studio overnight to assure that there are no pests. If pests become an issue the CRA may prohibit all food in studios.

LAWS AND REGULATIONS

The applicant shall comply with all local, state and federal laws that may govern the event. Chapter 98 of the City Code of Ordinances (the Code) regulates public events that occur within the City and the circumstances for which a City public event permit is required.

LIMITED USE

Use of The Arts Warehouse is limited to the specific event description approved. Any other use is prohibited. The event is limited to the space within The Arts Warehouse that is approved and paid for. There may be more than one function, party or event taking place in The Arts Warehouse. Crowds congregating in common areas will be asked to disperse. Doors are not to be propped open in any room under any circumstances with the exception of loading and unloading purposes.

LITTERING AND TRASH DISPOSAL

Littering is strictly prohibited. Paper, cans, bottles, and other trash are to be deposited only in trash containers, and under no circumstances are such items to be dropped or left on the grounds or other common areas of the facility. All trash shall be placed in plastic bags. All garbage, refuse and/or waste matter shall be removed from studios to such location and in such manner as The Arts Warehouse onsite staff shall direct. In no event shall organic garbage or refuse, such as food, food cartons, etc. be allowed to remain in a studio overnight.

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All non-organic trash inside studios shall be removed weekly. No person shall sweep or throw anything out of any window or door or into any public hall or stairway. All Studio Lessees shall provide their own trash receptacles. The Arts Warehouse does have a dumpster for use. Hazardous materials shall be disposed of according to The Art Warehouse staff.

LOADING

Loading may take place through the loading area located near the parking lot or the back of the building through the overhead doors. The front door may not be used for loading or deliveries for events unless written approval is granted by The Arts Warehouse Staff. Vehicle parking will not be allowed in the loading area. Parking for service vehicles requires the prior written approval of The Arts Warehouse.

MAINTENANCE OF THE COMMON AREA

Improvements and maintenance of the common area shall be done only by The Arts Warehouse onsite staff or the CRA.

MISREPRESENTATIONS

The Arts Warehouse reserves the right to withhold the return of all or a portion of the rental fee and/or close an event if it determines that the applicant has misrepresented information on this application or any application-related documents. Examples of such misrepresentations include, but are not limited to: failure to disclose the true nature of the event; failure to disclose the level of utility usage; exceeding the reported number of guests; failure to report the sale or service of alcohol.

NOISE AND NON-DISTURBANCE

No person shall make or permit any loud noise or disturbance of any kind within The Arts Warehouse, produce objectionable odors, or interfere with the rights, comforts, or convenience of other artists. At no time are musical instruments, radios, phonographs or televisions to be so loud as to become a nuisance to other tenants and guests of The Arts Warehouse.

OUTSIDE ACTIVITIES

There shall be no use of the areas outside the buildings without the prior written approval of The Arts Warehouse/CRA. Fires and any lighted materials, such as candles, torches, etc., are strictly prohibited. Artists and their guests shall comply with all local, state and federal regulations regarding fire safety. The sidewalks, parking areas, drives, roadways, entries, corridors, and fire escapes shall not be obstructed or encumbered, and shall not be used for any other purposes than ingress and egress.

PARKING

Parking is permitted in designated parking areas only. Events are subject to interruption to remove vehicles from fire lanes or other spaces that are not approved parking or cause a hazard, nuisance, landscape damage or obstruction. If an event requires more than the available parking, the party will be responsible to locate additional offsite parking.

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PASKEY

The Arts Warehouse will retain a passkey to each studio. No artist shall alter any lock or install a new lock on any door leading into a studio without the prior written approval of The Arts Warehouse/CRA. If such consent is given, the Artist must immediately provide The Arts Warehouse onsite staff with a key.

PERMITS

The applicant is responsible for obtaining all licenses and permits required for the event, including any special event permits required by the City and any alcohol licenses. A copy of the permit must be provided to The Arts Warehouse no later than 1 week prior to the event. If permits are not received events may be cancelled or altered to adhere to policy.

PERSONAL PROPERTY

The CRA and its agents and staff will not be liable for any property of the applicant or the applicant's event sponsors, vendors or guests if such property is damaged, misplaced, or stolen.

PETS

No pets are allowed in The Arts Warehouse, except service animals.

PLUMBING

The Arts Warehouse provides sinks in most studios and a shared mop sink in the facilities. Any damage resulting from misuse of such plumbing fixtures shall be the responsibility of the tenant in whose studio the damage occurs. Water shall not be left running in the sinks. Each artist shall report all plumbing defects to The Arts Warehouse onsite staff immediately, and shall be responsible for the costs to repair all damages resulting from his/her negligence.

POLITICAL ACTIVITIES

Political fundraisers and distribution of candidate or other political literature is prohibited.

PROGRAMMING FOR PUBLIC EVENTS

Educational programming for concerts and other events open to the general public is limited to the following areas, in accordance with the Delray Beach Cultural Arts Master Plan: music; film; theater; dance; public art; and, arts education.

RECURRING EVENTS

The Arts Warehouse may be rented for recurring events, such as art class special events, meetings etc., subject to prior written approval of The CRA. Fees for such rentals are included in [The Arts Warehouse fee schedule](#). Recurring events may be moved without notice to another meeting space at The Arts Warehouse, at the discretion of The Arts Warehouse onsite manager.

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Service dogs don't have to be registered or wear ID under the ADA.

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SMOKING

In compliance with the Florida Clean Indoor Act, Sec. 386.201, Florida Statutes, the City does not permit smoking within City or CRA-owned and operated buildings. SMOKING IS PROHIBITED in The Arts Warehouse and its adjacent facilities, including the courtyard and all parking areas.

SUPERVISION

All children under the age of 18 must be supervised by an adult during the time in which they are at The Arts Warehouse. The applicant shall be responsible for ensuring that the applicant's vendors and guests comply with the rules and regulations governing use of The Arts Warehouse. Any vendor or guest determined to be non-compliant is subject to removal from the event.

STUDIO USAGE

1. Painting of doors is not permitted. Each studio door will be solid wood with an adjacent window. The window must remain clear and free of anything. Clear glass enables the public to view an artist's work, thus encouraging interest and sales.
2. A community bulletin board shall post any/all information pertaining to individual Artists. Information concerning The Arts Warehouse will also be posted on this board.
3. Furniture, including, but not limited to tables, pedestals, chairs, shelves and vases shall not be placed in hallways, or in any communal space without the prior written approval of the Arts Warehouse.
4. No floor cloths or mats will be permitted in any hallways or common areas.
5. All music devices must be kept at a low volume.
6. The spraying of any volatile substances is prohibited indoors. An outdoor space is provided outside at the back of the building. The artist is responsible for the proper care and disposal of any and all materials, including but not limited to hazardous materials. Without in any way limiting the generality of the foregoing: (i) spray paint, fixatives and lacquers are not allowed in enclosed spaces, and if used, must be used outdoors and in locations which will not affect the person or property of others; (ii) odorless turpentine A/K/A Turpenoid is required; (iii) painting rags shall not pile up; and (iv) proper safety precautions shall be followed with any hazardous materials.
7. Alcohol is prohibited, with the exception of events sponsored by The Arts Warehouse and the CRA.
8. Any and all plans for renovations and alterations to studio spaces require the prior written approval of the Arts Warehouse. Any work done without proper approval will be subject to immediate removal at the Artist's expense.
9. Each Artist will receive a keycard to the building and key to their studios. An alarm code will also be provided. If keys need to be replaced, a \$50.00 fee will be charged for each. Living in any studio or any portion of the Arts Warehouse is prohibited.
10. Cooking in studios is prohibited.
11. No shipping crates or other debris shall be placed in hallways.
12. No janitorial services are provided by the Arts Warehouse inside artists' studios.

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13. The CRA is not responsible for artwork, possessions or materials inside artists' studios.
RENTERS INSURANCE IS RECOMMENDED.
14. All studios will be painted white. Artists may paint the interior of their studios, but it must be repainted white prior to expiration of the artist's lease.

Artists shall not use the leased premises for the purposes of storing, manufacturing or selling any explosives, flammables or other inherently dangerous substance, chemical, thing or device.

STUDIO MATERIAL SAFETY DATA SHEET (MSDS)/EQUIPMENT

1. Each Artist is required to supply the Arts Warehouse/CRA with a complete list of materials/products being used in the studio i.e paint, cleaners, ink, glue, etc. Products such as paper, rubber bands painting easel etc. are not required. In order to be compliant with safety laws we must maintain MSDS sheets on all materials. (see attachment for MSDS list)
2. Materials/products sheets are due to the Arts Warehouse one (1) week prior to moving into space.
3. If a new product is being used please inform Arts Warehouse onsite staff immediately..
4. Some products may not be approved for use in the building.
5. Each Artist must provide the Arts Warehouse/CRA with a list of equipment being used in their studio. No kilns of any kind or open flames/torches allowed. No need to include chairs, trash cans etc. (see attachment for Equipment list) as part of the equipment list.

STUDIO POLICIES AND PROCEDURES HANDBOOK

The Studios are for the exclusive use of Arts Warehouse Lessee.

STUDIO USERS/GUESTS

1. **Visitors/children are not permitted in studios and cannot use the studio equipment without the consent and presence of Lessee.** Children 17 and under who are registered for classes may be in the studio but only during class time and with their instructor/Lessee.
2. If a studio Lessee/instructor needs special assistance, please contact Arts Warehouse manager.
3. Children registered for classes must wait in the lobby until the instructor comes to take them to their class.

STUDIO AND STUDENT EQUIPMENT/SUPPLIES

1. Only approved supplies will be allowed at the Arts Warehouse. **No unapproved materials, tools or techniques are allowed.**
2. Lessee/Students furnish their own tools, furniture, materials etc. Brooms and Mops are available for your use. Arts Warehouse studio items are available for your use in

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designated areas in limited quantities. These items may not be removed from their designated studio. Any reference materials obtained by the Arts Warehouse are available to use in the studio and must be returned. Please ask staff to assist you in viewing materials.

3. The Arts Warehouse does not have supplies available for purchase. Teachers/Lessee will provide a list of supplies needed for the class instruction and will provide their own materials/equipment for use in their own studio space. The Arts Warehouse does have some common use equipment, studio and spaces available for use when available.
4. Only commercial products labeled "non-toxic" can be used in the studio. (i.e. NO turpentine allow but turpenoid is approved). Any Arts Warehouse Instructor/Lessee wishing to use an unapproved product needs to check with Arts Warehouse manager to see if approval is available. *** Equipment/Materials/Chemical List below please know that this is a living document and we will be adding and removing items as needed**

STUDIO MAINTENANCE, SAFETY AND STORAGE

1. Each Instructor/Student/Lessee is responsible for cleaning work areas, equipment, counters/tables, sinks, containers etc. after use and putting supplies back in the proper place. The Arts Warehouse does not provide cleaning or cleaning supplies for studios. Common space studios must be cleaned after use. Brooms, mops and dumpsters are provided. Limited cleaning chemicals may be available please ask staff.
2. Make sure tables, equipment, floor etc. do not have residue on them. It may contaminate another person's work if they don't see it right away. Please leave the studio in the same condition that you found it in.
3. Do not leave any debris or items in the sinks.
4. **Dispose of materials properly. Do not pour everything into the sink. * See proper disposal below.**
5. All work must be taken with student/Lessee after each use in common areas. We do not provide storage for work or supplies. Any work/supplies left in the common areas may be discarded.
6. Make sure all lights/equipment are turned off/shut down and unplugged as needed.
7. If you need to spray your artwork with a finisher it must be done outside in the back of the building. **Do NOT spray work outside the front entrance.**
8. Shoes must be worn in the Arts Center at all times, closed toe shoes are highly recommended.
9. Smoking of any kind is prohibited. (Including e-cigarettes)
10. Alcohol of any kind is prohibited with the exception of approved events of the Arts Warehouse by the CRA.
11. Food is allowed in the building. Do not leave food in the studios and please dispose of it properly. Lessee may use the Arts Warehouse kitchen when not in use. There is no storage available to students/Lessees in the kitchen/Fridge. The kitchen will be cleaned out weekly any unapproved items will be discarded.

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FIRE REGULATIONS

All activities must comply with all applicable state, county, and city fire safety laws, codes, regulations, and rules. The Delray Beach Fire Marshall may visit your studio randomly to conduct fire safety inspections.

LEGAL

The Arts Warehouse prohibits all illegal activities anywhere on the premises. The Arts Warehouse/Delray Beach CRA is not responsible for lost or stolen items from the studio or other storage areas and **encourage A.i.R.s' to purchase renters insurance.**

OPERATING HOURS

1. The Common Studios are open for use whenever the Arts Warehouse is open, except during prescheduled events and special studio clean up. **DO NOT INTERRUPT OR DISTURB THOSE IN STUDIOS WHEN IN USE.**
2. Lessees may use common studio spaces individually when not in use by scheduled events and have access to them during typical business hours.
3. A calendar with closed times available in the main office and front desk reception.
4. The calendar is subject to change often; please check regularly.
5. Office Hours of Operation: Monday – Friday 8am – 5pm and Saturday 10am-3pm. Lessees will have 24/7 access to their studios and common spaces not in use with the exception of Delray Beach CRA observed holidays. New Year's Day 1/1, MLK day 1/3rd Monday, Presidents Day 2/3rd Monday, Memorial Day 5/last Monday, Independence Day 7/4, Labor Day 9/1st Monday, Veterans Day 11/11, Thanksgiving 11/4th Thursday, Thanksgiving Friday 11/Friday after Thanksgiving, Christmas Eve 12/24 and Christmas Day 12/25
6. Inclement Weather Policy: In the event of inclement weather, the Arts Warehouse will make a decision regarding closure and will update Lessees and our website to reflect the status of our hours of operation. Only Arts Warehouse staff and artists are permitted on the premises of the Arts Warehouse if it is closed due to inclement weather. Artists are urged to exercise caution when visiting their studios. All performances, events, and classes are cancelled when the Arts Warehouse is closed. If you have any questions regarding inclement weather, please feel free to contact us via phone or email.

GALLERY SUBMISSIONS

Artists in Residence may submit artwork to Arts Warehouse for sale. Work can be submitted to the front office and is subject to approval. The Artist will receive a 60% commission on any work sold in the exhibition spaces. Any unsold items will be returned to the artist at the end of exhibit.

IMPORTANT CONTACT INFORMATION

1. Arts Warehouse main telephone number is...561-330-9614
2. In case of emergency after hours, please contact the appropriate staff member as designated on After---hour Contact List (posted in facility).

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SHIPPING TO ARTS WAREHOUSE

To have mail sent to you via USPS or other Carrier: no heavy boxes, crates, or cartons through U.S. Post Office.

[Your Name]
c/o Artist in Residence
Arts Warehouse
313 NE 3rd Street
Delray Beach, Florida 33444 USA

CONDUCT/REASONS FOR TERMINATION

Arts Warehouse seeks to create an environment which is a supportive community and encourages individual artistic exploration. Everyone involved in our Programs, including guests, must contribute to a respectful and harmonious atmosphere. We reserve the right to terminate the A.i.R. lease of any individual who we believe, in our exclusive opinion, threatens the positive experience for themselves or others.

Cause for termination can include but is not limited to a lack of participation, extended absences, disrespect for shop rules/guidelines or a lack of general involvement in the program. After two reported and documented incidents, the A.i.R. will be asked to leave.

A.i.R. may cancel their participation in the program at any time; we prefer to be given two weeks' notice prior to departure in order to open the A.i.R. slot for another artist and to schedule an exit meeting. Please notify the facility manager as soon as possible if some unforeseen circumstance should arise.

KITCHEN/COMMON WORKSPACES

Please remember that the kitchen/common workspaces are a shared community space and the clean-up and up-keep of the space is the responsibility of all artists. Any food items left in this area should be labeled, and removed by end of each day. **Items left for more than 24 hours may be removed at the manager's discretion.** Please **DO NOT** remove any provided equipment, dishes or utensils from the main area. Member Artists are encouraged to keep personal supplies in their assigned spaces whenever possible.

EMERGENCY

In case of health, fire or other emergent situations, please call 911. In case of a fire or sounding of alarm, evacuate building immediately through the nearest exit. Please make note of all exits during the facility tour.

SECURITY

Maintaining safety in and around the Arts Warehouse is a top priority. The Arts Warehouse does not provide security. Please do not give your alarm code/building keys to anyone. In the event of an emergency, please call 911. The CRA shall not be liable to the Artist, the Artist's family, guests, patrons, or visitors for any criminal acts which occur at the Arts Warehouse.

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BIKES

The Arts Warehouse has limited storage for bikes in the front and side of facility. Each Studio is also equipped with a bike hook. Artist may bring in one bike to be placed only in their studio. You must enter from the back of the building when bringing in bikes. Do not place bikes in any other space, hall, or other open space area of the Arts Warehouse.

GIVING BACK TO THE ARTS WAREHOUSE

- The Arts Warehouse is an organization that provides artistic programming/events throughout the year.
- The CRA encourages volunteerism at the Arts Warehouse and in the local community. Artists in Residence can volunteer to assist in a variety of activities which will be posted periodically and discussed at artist meetings.
- As an organization, the CRA's Arts Warehouse must rely heavily upon artwork sales and monetary donations to sustain programs. If you believe you can assist in those expenses, please feel free to contact a staff member.
- Artist in Residence are required to donate one artwork per year throughout their lease to be sold via a special event at the Arts Warehouse to support programming. Artist will be given appropriate credit for artwork.

STUDIO ETIQUETTE FOR STUDENTS/LESSEE

These are required guidelines that all Artists, students, guests, and participants shall follow in order to maintain a pleasant studio situation and overall facility.

1. Never use items marked for anything else. Do not use utensils or dishes which are used for food for any art related activity.
2. There is no storage area in the common studios for personal items.
3. Equipment should be used properly and taken care of properly. If you don't know how to use a piece of equipment, ask for assistance.
4. No work should ever be touched unless it is yours.
5. So as not to disturb other artists, cell phones must be turned off or set to vibrate when brought into the studios. If you receive a phone call go out into the hallway or outside to talk. If you want to listen to music it must be done using headphones in common spaces. In Lessees studio please be mindful of others.
6. Please do not yell across the studios or have extremely loud conversations with others in the studio.
7. Do not provide unsolicited instruction, advice, tips/tricks to other artists. While you may be very experienced, some students do not want to be disturbed or may find it rude that you are providing unsolicited advice. Also, some students working may be very beginners and offering advice outside of what the instructor provided them may be overwhelming, discouraging or be the opposite of a technique that a student is supposed to learn. On the flip side, if asked for advice, instruction, tips/tricks do not feel obligated to stop your work and use your time for this. Just explain that your time is limited and that you would recommend asking their instructor or perhaps, if you are willing, they could speak to you at a later time that they arrange with you.

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8. Please do not gossip or speak badly about people, staff, Arts Warehouse, Delray Beach CRA etc. This can make a toxic environment; one which we do not support. If there are concerns/issues please bring them to the Arts Warehouse Manager.
9. Respect everyone and all the contents in the studios and the Arts Warehouse. This very communal space provides an atmosphere that lends itself to sharing, supporting, learning, advancing and exploration. We hope you enjoy your time!

MATERIALS SAFETY

PAINTING/DRAWING

Painting and drawing materials consist of pigments mixed with various vehicles such as water, oil, wax, egg yolk, casein, resins and solvent solutions. The primary hazard in standard painting techniques is the accidental ingestion of pigments due to eating, drinking or smoking while working with paints. Ingestion may occur through inadvertent hand-to-mouth contact or by pointing the tip of the brush with the lips.

PIGMENTS

Pigments are used as colorants in painting and drawing. Many pigments are inorganic and come from common minerals. Pigments may also be organically manufactured in a laboratory.

Hazards Associated with Pigments. Methods such as spraying, heating or sanding may cause a potential for inhalation of toxic pigments. Lead and other toxic metal-containing pigments are common in painting and drawing products. Lead pigments can cause anemia, gastrointestinal problems, peripheral nerve damage and brain damage in children, and kidney damage or reproductive system damage. Other inorganic pigments may be hazardous including pigments based on cobalt, cadmium and manganese. Some of the inorganic pigments, in particular cadmium pigments, chrome yellow and zinc yellow are known or suspect human carcinogens and may cause lung cancer. Chromate-containing pigments such as chrome yellow or zinc yellow and cobalt can cause skin irritation.

SAFETY PRECAUTIONS WHEN WORKING WITH PIGMENTS

The following safety precautions shall be followed when working with pigments:

1. Obtain a material safety data sheet (MSDS) on your paints to find out what pigments you are using. This is especially important because the name that appears on the tube of color may or may not truly represent the pigments present. Manufacturers may keep the name of a color while reformulating the ingredients. **Lead-containing or carcinogenic pigments are NOT allowed at the Arts Warehouse. Use the non-toxic pigments only;**
2. Use tube paints and commercially available inks when possible. Avoid mixing dry pigments;
3. If dry pigments are mixed, do so at home before coming to Arts Warehouse; you may NOT mix dry pigments at the Center
4. Wet mop and wipe all surfaces when using dry pigments;
5. Never use lips to point the end of the paintbrush;

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6. Avoid using dishes, containers or utensils from the kitchen to mix or store paints and pigments.

WATER-BASED PAINTS

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

HAZARDS ASSOCIATED WITH WATER-BASED PAINTS

Acrylic paints contain a small amount of ammonia. Some sensitive people may experience eye, nose and throat irritation from the ammonia. Acrylics and some gouaches contain a very small amount of formaldehyde as a preservative. People already sensitized to formaldehyde may experience allergic reactions from the trace amount of formaldehyde found in acrylics. Casein paints use the protein casein as a binder. While soluble forms are available, casein can be dissolved in ammonium hydroxide which is moderately irritating through skin contact and highly irritating through eye contact, ingestion and inhalation.

SAFETY PRECAUTIONS WHEN WORKING WITH WATER-BASED PAINTS

The following safety precautions shall be followed when working with water-based paints:

1. The following products are NOT allowed at ARTS WAREHOUSE sodium fluoride, phenol or mercury compounds preservatives for paints;
2. Use a window exhaust fan or open a window while using acrylic paints;
3. Use a window exhaust fan to provide ventilation while mixing casein paints using ammonium hydroxide; NOT allowed at Arts Warehouse
4. Never use lips to point the end of the paintbrush;
5. Wear gloves, goggles and protective apron when handling ammonia
6. Any mixing of the above materials must be done at home and NOT at Arts Warehouse.

NON-WATER BASED PAINTS

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

Hazards Associated with Non Water-Based Paints (FYI WE ONLY ALLOW TURPENOID IN OUR FACILITY)

Solvents can cause defatting of the skin and dermatitis from prolonged or repeated exposure. Acute inhalation of high concentrations of mineral spirits, turpentine vapors, and other solvents can cause narcosis, which can include symptoms of dizziness, headaches drowsiness, nausea, fatigue, loss of coordination, coma and respiratory irritation. Chronic inhalation of large amounts of solvents could result in decreased coordination, behavioral changes and brain damage. Chronic inhalation of turpentine can cause kidney damage and respiratory irritation or allergies. Ingestion of either turpentine or mineral spirits can be fatal.

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In the case of mineral spirits, this is usually due to chemical pneumonia caused by aspiration (breathing in) of the mineral spirits into the lungs after vomiting. Turpentine can also cause skin allergies and be absorbed through the skin. Epoxy paints consist of an epoxy resin component containing the pigment and a hardener component. The epoxy resin may contain diglycidyl ethers which are irritants that may cause bone marrow damage and are suspect carcinogens. Epoxy hardeners may cause skin and respiratory allergies and irritation. Mineral Spirits, Epoxy, turpentine, etc. are **NOT ALLOWED IN ARTS WAREHOUSE.**

SAFETY PRECAUTIONS WHEN WORKING WITH NON WATER-BASED PAINTS

The following safety precautions shall be followed when working with non water-based paints:

1. Replace turpentine or ordinary mineral spirits with the less toxic odorless mineral spirits; **TURPENOID is the only APPROVED product**
2. Never use lips to point the end of the paintbrush;
3. During pregnancy and nursing, switch to water-based paints to avoid exposure to solvents.

DRY DRAWING MEDIA

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

HAZARDS ASSOCIATED WITH DRY DRAWING MEDIA

Charcoal is considered a nuisance dust. Inhalation of large amounts of charcoal dust can create chronic lung problems through a mechanical irritation and clogging effect. A major source of charcoal inhalation is from the habit of blowing excess charcoal dust off the drawing. Colored chalks are also considered nuisance dusts. Some chalks are dustier than others. Individuals who have asthma sometimes have problems with dusty chalks. Pastel sticks and pencils consist of pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments. Some pastels are dustier than others. Pastels may contain toxic pigments such as chrome yellow (lead chromate), which can cause lung cancer, and cadmium pigments which can cause kidney and lung damage and are suspect human carcinogens. Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is high exposure through inhalation to these solvents because the products are sprayed in the air. **ALL SPRAYING MUST BE DONE OUTSIDE AND NOT NEAR THE FRONT ENTRANCE.**

SAFETY PRECAUTIONS WHEN WORKING WITH DRY DRAWING MEDIA

The following safety precautions shall be followed when working with dry drawing media:

1. Use the least dusty types of pastels, chalks, and pencils. Switch to oil pastels or similar non-dusty media when possible.
2. Spray fixatives shall be used outside the building and not at the front entrance. Spray fixatives may be applied outdoors; a NIOSH-approved respirator equipped with organic vapor cartridges and dust/mists filter for protection against inhalation of solvent vapors and particulates is recommended but not required;

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3. Do not blow off excess pastel or charcoal dust with your mouth. Instead, tap off the built up dust so it falls to the floor;
4. Wet-mop and wet-wipe all surfaces clean of dusts; and
5. A NIOSH-approved disposable toxic dust respirator can be worn for protection from inhalation of dusts if you like.

SAFETY PRECAUTIONS WHEN WORKING WITH CERAMICS

The Arts Warehouse does not allow the following at this time (We did include safety topics for your use:

- No Kilns available for use or are allowed to be put in Studios
- No glaze or pottery mixing allowed

The specific hazards and precautions can be divided into [the following areas]:

1. Working with Clay
2. Plaster and Plaster Molds
3. Glazing and Coloring
4. Firing in a Kiln
5. Potential Leaching of Finished Ware

CLAY

Clays are minerals composed of hydrated aluminum silicates, often containing large amounts of crystalline silica. Other impurities may include organic matter or sulfur compounds. Sometimes, grog (ground firebrick), sand, talc, vermiculite, perlite, and small amounts of minerals such as barium carbonate and metal oxides, are added to modify clay properties. Clays can be worked by hand or on the potter's wheel, or cast in a clay slurry into molds.

Clay is made by mixing dry clay with water in clay mixer. Clay slip is made by adding talcs which themselves can be contaminated with fibrous asbestos or asbestos-like materials. Geographical sources of talcs are relevant, for example, New York State talcs are notoriously asbestos-contaminated, while Vermont talcs are not. Pfizer has some fiber-free talcs.

HAZARDS ASSOCIATED WITH CLAY

1. There have been known cases of silicosis, or "potter's rot, from chronic inhalation of large amounts of free silica during clay mixing. Symptoms of silicosis include: shortness of breath, dry cough, emphysema, and high susceptibility to lung infections such as tuberculosis. The disease may take years to develop. Silica dust exposure is not hazardous by skin contact or ingestion.
2. Chronic inhalation of kaolin is moderately hazardous, and can result in kaolinosis, a disease in which the lungs become mechanically clogged.
3. Asbestos is extremely toxic by inhalation and possibly by ingestion. Asbestos inhalation may cause asbestosis, lung cancer, mesothelioma, stomach cancer, and intestinal cancer.
4. Sand, perlite, grog, and vermiculite contain free silica and are, therefore, highly toxic by inhalation. Vermiculite is also frequently contaminated with asbestos.

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5. There is a danger of accidents if clay or water can be added while the mixer is in operation.
6. Bags of clay and glaze materials can be very heavy, and lifting can cause back problems.
7. Hypersensitivity pneumonia, asthma, or other respiratory problems may occur with exposure to molds growing in wet clay that is being soured or aged in a damp place, in slips that stand for months, or with inhalation of dry aged clay. Molds can cause or exacerbate skin problems and change the workability of clay.
8. Throwing on a potter's wheel for long periods of time can result in carpal tunnel syndrome because of the awkward position of the wrists. Pain, numbness and/or pins and needles in the thumb and first three fingers, are common symptoms. Back problems can occur from bending over the potter's wheel for long periods of time.
9. Hand contact with wet clay can result in abrasion and dryness of fingertips and hands. Moving parts of kickwheels can cause cuts and abrasions.
10. Clay scraps on the floor; bench and other surfaces can dry and pulverize, producing an inhalation hazard due to the presence of free silica. Similarly, reconditioning clay by pulverization and sanding finished green ware can create very high concentrations of hazardous silica dust.

SAFETY PRECAUTIONS WHEN WORKING WITH CLAY

1. Use premixed clay to avoid exposure to large quantities of clay dust.
2. Clay storage and mixing (**NOT ALLOWED at the Arts Warehouse**) should take place in a separate room. Bags of clay (and other pottery materials) should be stacked on palettes or grids off the floor for easier clean-up.
3. All clay mixers should be equipped with local exhaust ventilation to remove fine silica dust particles from the air (**Clay Mixing or mixing equipment is NOT ALLOWED at the Arts Warehouse**). Clay mixers should be equipped with proper machine guards so that they cannot be opened to add clay or water while the mixer blades are turning.
4. Wear separate work clothes while in the studio. Choose clothes of material and design that don't trap dust. Wash these clothes weekly and separately from other laundry.
5. Avoid contact of clay with broken skin. Use a skin moisturizer.
6. To prevent back problems, always lift with knees bent. Also, use a standup wheel (Cranbrook style treadle wheel), or elevate electric wheels to a height that doesn't require bending over. Exercise and massage may relieve minor muscular pain.
7. Keep wrists in unflexed position as much as possible to prevent carpal tunnel syndrome. Take frequent work breaks.
8. Be careful of the moving parts on kickwheels.
9. Recondition clay by cutting still-wet clay into small pieces, letting them air-dry, and soak in water.
10. Finish green ware while still wet or damp with a fine sponge instead of sanding when dry. Do not sand greenware containing fibrous talc. (**Any Sanding of Clay must be done outside and not at the front entrance at the Arts Warehouse**)
11. Wet mop floors and work surfaces daily to minimize dust levels and prevent dry scraps from becoming pulverized.

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PLASTER AND PLASTER MOLDS

Plaster can be carved, modeled, and casted. Varieties of plaster include: Plaster of Paris, casting plaster, white art plaster, molding plaster, and Hydrocal. These are all varieties of calcined gypsum, composed of calcium sulfate. Mold releases used with plaster include vaseline, tincture of green soap, auto paste wax-benzene, silicone-grease- benzene, and mineral oil-petroleum jelly. In waste molding, the plaster mold is chipped away.

HAZARDS ASSOCIATED WITH PLASTER

1. Plaster dust (calcium sulfate) is slightly irritating to the eyes and respiratory system. In situations where there is heavy inhalation of the dust, more severe respiratory problems can result.
2. Potassium sulfate and potassium alum are slightly toxic by ingestion; potassium alum is slightly toxic by skin contact, and can cause mild irritation or allergies in some people.
3. Borax is moderately toxic by ingestion, by inhalation, and by absorption through burns or other skin injuries. It is also slightly toxic by skin contact, causing alkali burns.
4. Concentrated acetic acid is highly corrosive by ingestion, inhalation, and skin contact.
5. Burnt lime (calcium oxide) is moderately corrosive by skin contact (especially if the skin is wet), and highly toxic by inhalation or ingestion.
6. Careless use and storage of sharp tools can cause accidents. Chipping set plaster can result in eye injuries from flying chips.
7. Benzene used with many mold releases is moderately toxic by skin contact and inhalation, and is highly toxic by ingestion. It is also flammable.
8. Making plaster casts of hands, legs, and other body parts can be very hazardous due to the heat released during the setting process.

PRECAUTIONS WHEN WORKING WITH PLASTER

1. Wear gloves and goggles when mixing acetic acid and burnt lime.
2. Always carve or cut in a direction away from you, and keep hands behind the tool. If the tool falls, don't try to catch it.
3. Wear safety goggles when chipping plaster.
4. Wear gloves and goggles when pouring benzene. Store in safety containers and do not use near open flames.
5. Do not use plaster for body part casts. Instead, use a plaster-impregnated bandage (such as Johnson and Johnson's Pariscraft), along with vaseline or similar mold release as protection.

Mixing Plaster must be done outside and not in the front entrance of the Arts Warehouse

GLAZES

Glazes used to color or finish clay pieces are a mixture of silica, fluxes and colorants. Common fluxes include lead, barium, lithium, calcium and sodium, and are used to lower the melting point of silica. The actual colorants, which are an assortment of metal oxides usually account for less than 5% of the glaze by weight.

Originally, soluble raw lead compounds including red lead, white lead, galena, and litharge were

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used as fluxes in low-fire glazes. In fact, over 400 cases of lead poisoning were reported in British potters in 1897. Lead frits and good housekeeping greatly lowered the number of potters that had been poisoned by these highly toxic lead compounds. Frits are made of melted minerals and metal compounds that are sintered and ground into powder form. While lead frits are sometimes assumed to be insoluble and nontoxic, leaching tests with acids have shown that many frits are as soluble as raw lead compounds and, in fact, there have been cases of lead poisoning from both inhalation or ingestion of these.

High fire porcelain and stoneware techniques eliminate the need for lead as a flux. Also, alkali earth or alkaline earth fluxes can be used for low-fire conditions instead of lead. Silica may also be removed from leadless type glazes. The substitution can be based on boric oxide as the glass-former, instead of silica. Alkali earth fluxes include sodium, potassium, and lithium oxides; alkaline earth fluxes include calcium, magnesium, barium, and strontium oxides. Minerals containing these fluxes include certain feldspars, nepheline syenite, petalite, bone and plant ashes, whiting, and dolomite.

An assortment of metal oxides or other metal compounds produce particular colors when fired. These are added in such small amounts to the glaze, that they aren't usually a great hazard. Luster or metallic glazes are fired in a reduction atmosphere. These glazes can contain mercury, arsenic, highly toxic solvents such as aromatic and chlorinated hydrocarbons, and oils such as lavender oil. The common metals are often resins of gold, platinum, silver, and copper. Some underglazes and overglazes use mineral spirits as the vehicle instead of water. Glaze components are weighed, sorted and mixed with water.

These materials are often in fine powdered form, and result in high dust exposures. Glazes can be dipped, brushed, poured, or sprayed on the ceramic piece.

HAZARDS ASSOCIATED WITH GLAZES

1. Lead compounds are highly toxic by inhalation or ingestion. Symptoms of lead poisoning include: damage to the peripheral nervous system, brain, kidney, or gastrointestinal system, as well as anemia, chromosomal damage, birth defects and miscarriages.
2. Lead-glazed foodware can leach lead if not fired properly, or if the glaze composition is not correctly adjusted. For example, the addition of copper to lead frits renders a higher solubility of lead in the final fired ware. Acidic drinks and foods such as tomato juice, citric juices, sodas, tea, or coffee, can increase this hazard.
3. A glaze label marked "lead-safe" means that the finished ware, if fired properly, will not release lead into food or drink. The actual glaze is still hazardous to handle and fire and may contain lead. Adequate control over firing conditions is very difficult in the craft studio.
4. Other fluxes such as barium and lithium are also highly toxic by inhalation, but less so than lead.
5. Certain colorant compounds of particular metals are known or probable human carcinogens, including: arsenic, beryllium, cadmium, chromium (VI), nickel, and uranium.

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6. Antimony, barium, cobalt, lead, lithium, manganese, and vanadium colorant compounds are highly toxic by inhalation.
7. Antimony, arsenic, chromium, vanadium, and nickel compounds are moderately toxic by skin contact.
8. Free silica occur in many of the clays, plant ash, flint, quartz feldspars, talcs, etc. used in glazes. See the discussion above for the hazards of silica and the disease silicosis. Weighing and mixing glazes can result in the inhalation of these toxic materials.
9. Soda ash, potassium carbonate, alkaline feldspars, and fluorspar used in glazes are skin irritants.
10. Spray application of glazes is very hazardous because of the potential inhalation of glaze mists.
11. Dipping, pouring, and brushing certain glazes may cause skin irritation and accidental ingestion due to careless personal hygiene habits.
12. Glazes containing solvents are both flammable and hazardous.

PRECAUTIONS WHEN WORKING WITH GLAZES

1. Use lead-free glazes. If the glaze does not state "lead-free" or "leadless" on the label, assume it contains lead until proven otherwise.
2. Lead glazes should only be used on non-foodware items. Design lead-glazed pieces so that they won't be used for food or drink. Lead-glazed pottery should be labeled as lead-containing.
3. If possible, don't use colorants that are known human carcinogens and avoid probable human carcinogens. There is no known safe level of exposure to carcinogens.
4. Consider wearing a respiratory when weighing and mixing powdered. Wet glazes are not an inhalation hazard. Good housekeeping procedures and cleanup of spills reduce the risk of inhalation or ingestion of toxic dusts. Wet mop spilled powders.
5. Gloves should be worn while handling wet or dry glazes.
6. Good dilution ventilation or local exhaust ventilation should be available when applying solvent-containing glazes.
7. Basic personal hygiene rules should be followed including restricting eating, drinking, or smoking in the studio, and wearing personal protective equipment such as gloves, and separate work clothes or coveralls. Wash hands after work. Leftover glazes and glaze scrapings can be homogenized, combined, tested, and used as a glaze.

No Mixing of Glazes or Disposing of large amounts of glaze/clay in the sinks is all at the Arts Warehouse

KILNS

NO Kilns are available for use or allowed to be installed for use at the Arts Warehouse at this time.

Electric kilns and fuel-fired kilns are used to heat the pottery to the desired firing temperature. The most common type are the electric kilns. Heating elements heat the kiln as electric current passes through the coils. The temperature rises until the kiln is shut off.

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Fuel-fired kilns are heated by burning gas (natural or propane), oil, wood, coke, charcoal or other materials. Propane gas or natural gas is used most often. These kilns can be either located indoors or outdoors. The fuels produce carbon monoxide and other combustion gases. Fuel-fired kilns are usually vented from the top through a chimney.

Firing temperatures can vary from as low as 1,382°F for raku and bisque wares, to as high as 2,372 °F for stoneware, and 2,642 °F for certain porcelains.

The early stages of bisque firing involve the oxidization of organic clay matter to carbon monoxide and other combustion gases. Sulfur breaks down later producing highly irritating sulfur oxides. Also, nitrates and nitrogen-containing organic matter break down to nitrogen oxides.

Galena, cornish stone, crude feldspars, low grade fire clays, fluorspar, gypsum, lepidolite and cryolite can release toxic gases and fumes during glaze firings. Carbonates, chlorides, and fluorides are broken down to releasing carbon dioxide, chlorine, and fluorine gases.

At or above stoneware firing temperature, lead, antimony, cadmium, selenium and precious metals vaporize and the metal fumes can either escape from the kiln, or settle inside the kiln or on ceramic ware in the kiln. Nitrogen oxides and ozone can be generated from oxygen and nitrogen in air.

HAZARDS ASSOCIATED WITH KILNS

1. Chlorine, fluorine, sulfur dioxide, nitrogen dioxide, and ozone are highly toxic by inhalation. Bisque firings of high-sulfur clay have caused the production of great amounts of choking sulfur dioxide. Other large acute exposures to gases are not common. Inhalation of large amounts of these gases can result in severe acute or chronic lung problems. Long-term inhalation of low levels of these gases can cause chronic bronchitis and emphysema. Fluorine gas can also cause bone and teeth problems.
2. Many metal fumes generated at high temperatures are highly toxic by inhalation. Since lead vaporizes at a relatively low temperature, it is especially hazardous.
3. Carbon monoxide from fuel-fired kilns or the combustion of organic matter in clays is highly toxic by inhalation and can cause oxygen starvation. One symptom of carbon monoxide poisoning is an intense frontal headache, unrelievable by analgesics.
4. Hot kilns produce infrared radiation, which is hazardous to the eyes. There have been reports of cataracts, from years of looking inside the hot kilns.
5. Heat generated by the kiln can cause thermal burns. The Edward Orton Jr. Ceramic Foundation reported that when a kiln was operated at 2370 °F, the surface temperature was at and above 595 °F, and the temperature one foot away from the peephole was 156 °F.
6. Heat produced by even small electric kilns can cause fires in the presence of combustible materials or flammable liquids.

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7. If an electric kiln fails to shut off, the heating elements melt which can cause fires. Gas kilns also generate a lot of heat, and room temperatures often exceed 100 °F.

PRECAUTIONS WHEN WORKING WITH KILNS

1. Infrared goggles approved by the American National Standards Institute (ANSI) or hand-held welding shields should be worn when looking into the operating kiln. Shade number from 1.7 to 3.0 is recommended, but a darker shade may be required if spots appear in front of one's eyes after looking away from the kiln.
2. Do not use lead compounds at stoneware temperatures since the lead will vaporize.
3. Lumber, paper, solvents, or other combustible and flammable materials should not be stored in kiln areas.
4. Always check that the kiln has shut off.
5. If gas leaks are suspected (e.g. gas odor): shut off gas at the source; shut off power to the kiln room at the circuit breaker; and call the gas company. Test for leaks with nonfat, soapy water or use approved leak-detection solutions.

SPECIAL PROCESSES

While most glaze firings refer to firing a glaze-coated pot in the kiln, special processes sometimes are used. Salt glazing and raku firing are two examples.

SALT GLAZING

This process involves throwing wet salt (sodium chloride) into the heated kiln while the bisque ware is being fired. Wet salt at high temperatures decomposed to sodium and chlorine. The sodium reacts with the bisque ware to form a glaze. Large amounts of hydrogen chloride gas and possibly chlorine are also formed. Sodium carbonate (washing soda) can also be used. Carbon dioxide is generated instead of hydrogen chloride.

HAZARDS

1. Hydrogen chloride gas is highly toxic by inhalation. Health effects are both similar and more irritating compared with most other kiln gases. Often, local environmental protection laws ban salt kilns.
2. Hydrogen chloride and water vapor form hydrochloric acid, which can corrode metal fittings in the area.

PRECAUTIONS when Salt Glazing

1. Substitute safer sodium carbonate for sodium chloride.
2. Sodium chloride salt glazing should only be done outdoors. Kilns should be equipped with canopy hoods and chimney stacks that are tall enough to disperse the hydrogen chloride safely.
3. All gas piping, and metal fixtures should be routinely checked for corrosion.

RAKU FIRING

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Raku involves first firing ware at a low temperature in a regular gas kiln, and then removing the still hot pieces and placing in them in sawdust, leaves or other organic materials for a reduction phase.

HAZARDS WHEN RAKU FIRING

1. See above for the hazards and safety precautions used with gas kilns.
2. The reduction step produces large amounts of smoke and carbon monoxide.
3. Treated wood or other materials can yield an exposure to highly toxic preservatives or pesticides, such as arsenic and chromium compounds.

PRECAUTIONS WHEN RAKU FIRING

1. Raku should only be done outdoors because of smoke. Be careful to not locate raku near air intakes or open windows of buildings.
2. Do not use materials that have been treated with preservatives or pesticides for the reduction phase.

LEACHING OF FINISHED CERAMIC WARE

There is a real concern about lead leaching into food and drink from pottery fired with lead glazes. Both the U.S. Food and Drug Administration (FDA) and the Canadian Consumer and Corporate Affairs have regulated how much lead can leach from foodware into food and drink. Acidic liquids are of particular concern. Similarly, continual microwave reheating, (e.g. a coffee mug at work) can yield greater leaching of lead glazes. Many cases of lead poisoning, and even some fatalities, have occurred from the leaching of lead from lead-glazed pottery.

While commercial ceramics companies routinely test their ware for lead leaching, craft potters do not have the same quality control as does the ceramics industry, and lead leaching is more of a problem.

According to United States regulation, ceramic ware that does not pass the lead leaching tests must have a permanent fired decal stating:

Not For Food Use
May Poison Food. For Decorative Purposes Only

As mentioned earlier, you can also drill a hole in the pottery so it cannot be used for liquids or food.

Preferably, do not use lead glazes, especially for food and drink vessels. Any foodware finished with lead glazes should be tested regularly by certified laboratories.

OTHER LEACHABLE METALS

Other metals can leach into food and drink. Cadmium is the single metal besides lead presently regulated in the United States and Canada. However, other possible toxic metals in glazes can leach. Barium has been seen in some tests to leach in hazardous amounts from certain glaze formulations. If a barium glaze, or other glaze, changes color from contact with food, do not use the vessel for food. Try and use only glazes with calcium, magnesium, potassium, and sodium fluxes and minimize the amounts of toxic metal colorants. Routine testing for other metal leaching should be done. More research needs to be done in this area

SCULPTURE/WOOD/METALS/PRINTING

At this time The Arts Warehouse does not permit Open Flames. Some equipment may need approval before being able to be used in the Arts Warehouse. Please check with the Arts Warehouse Manager before bringing in equipment.

SCULPTING

Plaster, stone, lapidary, self-hardening clays and papier mache are commonly used to sculpt.

PLASTERS

The medium used for sculpting at the Arts Warehouse may include Hydrocal plaster and casting plaster.

HAZARDS ASSOCIATED WITH PLASTERS

Dust generated from mixing plasters may be irritating to the eyes and respiratory system. Silica sand and vermiculite added to plaster for texture are highly toxic by inhalation and shall be used in moderation. Plaster dust absorbs water rapidly from any moist surface it comes in contact with and can be very irritating to the skin, eyes or respiratory system. Carving of plaster may pose hazards to the eye from flying chips. When casting body parts in plaster, severe burns may result from the heat that is produced during the setting reaction. Careless use and storage of tools may also cause injuries.

SAFETY PRECAUTIONS WHEN WORKING WITH PLASTERS

The following safety precautions shall be followed when working with plasters:

1. Mix all plaster under a ventilated hood offsite or outside;
2. Wear a NIOSH-approved filter face piece when mixing plasters;
3. Damp mop plaster dust so as to not generate dust;
4. Always carve or cut in a direction away from your body;
5. If a tool falls, do not attempt to catch it;
6. Wear NIOSH-approved safety goggles when chipping plaster;
7. Move all heavy objects using safe lifting techniques. Objects shall be lifted using the legs by bending at the knees and not at the waist; and
8. Do not cast body parts unless provisions have been made for heat dissipation. Provide a barrier between the skin and the casting material.

STONES

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Stone carving typically involves chipping, carving, grinding and polishing using hand and electric tools. Stones that may be used at LCAC include limestone and marble.

HAZARDS ASSOCIATED WITH STONE CARVING

Sandstone, soapstone and slate are highly toxic by inhalation since they contain large amounts of free silica. Serpentine, soapstone and greenstone may contain asbestos. Carving of stone may pose eye hazards from flying chips.

SAFETY PRECAUTIONS WHEN WORKING WITH STONES

The following safety precautions shall be followed when working with stones:

1. Stones that may contain asbestos are NOT allowed at the Arts Warehouse unless you are certain that the piece does not contain asbestos. Contact Environmental Health and Safety at 773-702-9999 to have stones sampled prior to use;
2. Select stones that have a lower content of free silica such as limestone;
3. Wear a NIOSH-approved respirators with High Efficiency Particulate Air (HEPA) filters when carving all stones;
4. When working on a stone that contains high concentrations silica, apply a fine water spray over the sculpture while carving to reduce the generation of dust;
5. Ensure that proper housekeeping occurs to keep dust levels in the air to a minimum. Do not dry sweep; wet mop only
6. Wear NIOSH-approved safety goggles when chipping stone;
7. Wear a full-length smock or coveralls while working in the studio. Smocks or coveralls shall be left in the studio and washed frequently. Dust on clothes can be brought home and pose a health risk to family members;
8. When using hand carving tools, always keep your hands behind the tool and carve or cut in a direction away from your body,
9. All electrical tools shall be double insulated, properly grounded and connected to a ground fault circuit interrupter (GFI);
10. Wear hearing protection when using noisy hand tools; and
11. Move all heavy objects using safe lifting techniques. Objects shall be lifted using the legs by bending at the knees and not the waist.

PRINTING INK/METAL

INTAGLIO

Intaglio is a printmaking process in which ink is pressed into depressed areas of the plate and then transferred to paper. These depressed areas can be produced by a variety of techniques, including acid etching, drypoint, engraving and mezzotint.

ETCHING

Etching at Arts Warehouse may involve the use of dilute nitric acid to etch the zinc or copper metal plate. Unetched parts of the plates are protected with rosin.

HAZARDS ASSOCIATED WITH INK/METAL PRINTING

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Nitric acid etching releases the respiratory irritant nitrogen dioxide, which has poor odor warning properties. Large acute overexposures may cause pulmonary edema (chemical pneumonia) and chronic exposure may cause emphysema. During the etching process, flammable hydrogen gas is also produced. Concentrated nitric acid is a strong oxidizing agent and can react with many other chemicals, especially solvents or other organic compounds, to cause a fire. Rosin dust is combustible. Sparks or static electricity have caused explosions in enclosed rosin and aquatint boxes. Rosin dust may also cause asthma and dermatitis in some individuals.

SAFETY PRECAUTIONS WHEN WORKING WITH INK/METAL PRINTING.

The following safety precautions shall be followed when working with ink/metal printing:

1. Obtain the material safety data sheet for all materials used;
2. Application of rosin shall be done with local exhaust ventilation;
3. Acid etching should be done with local exhaust ventilation;
4. Safety glasses shall be worn when diluting the nitric acid and while etching; and
5. Rosin (or asphaltum) boxes shall be explosion-proof. Use spark-proof metal cranks, explosion-proof motors or compressed air.

DISPOSAL OF CHEMICAL WASTE

All photochemicals and used solvents shall be disposed of as hazardous waste by contacting Environmental Health and Safety at 773.702.9999 to schedule a waste pick-up. Old or unused concentrated photographic chemical solutions, toning solutions, ferricyanide solutions, chromium solutions, color-processing solutions containing high concentrations of solvents, and non-silver solutions shall be treated as hazardous waste. All waste shall be disposed of in closeable, leak-proof containers designed for waste pick-up. Refer to the Hazardous Materials Management policy. **(Dispose of all hazardous or chemical materials in designated waste containers.)**

WOODWORKING

Wood is one of the most commonly used materials in art, crafts and home hobbies. Woodworking involves techniques such as carving, laminating, joining, sawing, sanding, paint removing, painting and finishing. Wood sculpture and furniture-making utilizes a large variety of hard and soft woods, including many exotic tropical woods. Many of these woods are hazardous themselves. Sometimes woods are treated with hazardous preservatives or pesticides.

HARDWOODS

Hardwoods are commonly used in wood sculpture and furniture making. Many rare hardwoods are imported from tropical countries.

HAZARDS ASSOCIATED WITH HARDWOODS

Saps present in many green woods, and lichens and liverworts present on the surface of freshly cut wood, can cause skin allergies and irritation from direct contact. Many hardwood dusts,

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especially those from exotic woods, are common sensitizers and can cause allergic skin reactions. Some hardwoods can cause allergic reactions in individuals working with or using finished hardwoods. Contact with the dust of many hardwoods can cause conjunctivitis (eye inflammation), hay fever, asthma, coughing, and other respiratory diseases. Some hardwoods can cause hypersensitivity pneumonia and frequent attacks can cause permanent lung scarring. Examples of these highly toxic woods include giant sequoia, cork oak, some maple woods and redwood. Some hardwoods contain chemicals that are toxic and can cause a variety of symptoms including headaches, salivation, thirst, giddiness, nausea and irregular heartbeat. A classic example is hemlock. Inhalation of hardwood dust is associated with a particular type of nasal and nasal sinus cancer, adenocarcinoma. This type of cancer has a latency period of 40-45 years and occurs in seven out of every 10,000 among woodworkers who are heavily exposed. This rate is many times higher than the rate of nasal adenocarcinoma in the general population. Over half of all known cases of this type of cancer are found in woodworkers.

SAFETY PRECAUTIONS WHEN WORKING WITH HARDWOODS

The following safety precautions shall be followed when working with hardwoods:

1. Whenever possible, use common hardwoods rather than rare tropical hardwoods;
2. People with a history allergies should avoid common sensitizing woods;
3. Do not use sensitizing woods for utilitarian objects where people would be in frequent contact with the wood;
4. Use local exhaust ventilation;* If local exhaust ventilation is not feasible, wear a NIOSH-approved respirator; and If you are handling woods that can cause skin irritation or allergies, wear gloves. Wash hands carefully after work.

SOFTWOODS

Softwoods (e.g., pine) are often used in furniture making. Domestic softwoods are the most common.

HAZARDS ASSOCIATED WITH SOFTWOODS

Softwoods do not cause as high a frequency of skin and respiratory problems as do hardwoods. A few individuals can develop allergic reactions to some softwoods.

SAFETY PRECAUTIONS WHEN WORKING WITH SOFTWOODS

The following safety precautions shall be followed when working with softwoods: Refer to precautions listed for hardwoods.

PLYWOOD AND COMPOSITION BOARD

Plywood is made by gluing thin sheets of wood together with either urea-formaldehyde glues (for indoor use) or phenol- formaldehyde glues (for outdoor use). Composition board (e.g., particleboard) is made by gluing wood dust, chips or other materials together with urea-formaldehyde resins. The materials can emit unreacted formaldehyde for some years after manufacturing with composition board emitting more formaldehyde. In addition, heating these materials or machining them can cause decomposition of the glue to release formaldehyde.

HAZARDS ASSOCIATED WITH PLYWOOD AND COMPOSITION BOARD

Formaldehyde is highly toxic through inhalation, highly toxic through eye contact and ingestion and moderately toxic through skin contact. It is an irritant and strong sensitizer. Formaldehyde is a probable human carcinogen. Even trace amounts of free formaldehyde may cause allergic reactions in people who are already sensitized to it. Machining, sanding or excessive heating of plywood or composition board can cause decomposition releasing formaldehyde, carbon monoxide, hydrogen cyanide (in the case of amino resins) and phenol (in the case of phenol-formaldehyde resins). Use local exhaust ventilation when cutting or sanding plywood or composition board.

SAFETY PRECAUTIONS WHEN WORKING PLYWOOD AND COMPOSITION BOARD

The following safety precautions shall be followed when working with plywood and composition board:

1. Use low-formaldehyde products whenever possible. There are particle boards that are made without formaldehyde, but these are very expensive;
2. Do not store large amounts of plywood or composition board in the shop since it will emit formaldehyde. Instead, store in a ventilated area where people do not work.

WOOD PRESERVATIVES AND OTHER TREATMENTS

Pesticides and preservatives are often applied to wood when it is being timbered, processed or shipped. Unfortunately, it is hard to find out what chemicals, if any, have been added. This is especially a problem with imported woods, since pesticides and wood preservatives banned in the United States and Canada are often used in other countries. Pentachlorophenol and its salts, creosote and chromated copper arsenate (CCA) have been banned for sale in the United States as wood preservatives because of their extreme hazards. They can, however, still be found in older woods and chromated copper arsenate is still allowed as a commercial treatment (e.g., "green" lumber, playground equipment, and other outdoor uses). It is supposed to be labeled. A variety of other chemicals can be used in treating wood including fire retardants or bleaches.

HAZARDS ASSOCIATED WITH WOOD PRESERVATIVES AND OTHER TREATMENTS

Pentachlorophenol is highly toxic through all routes of entry. It can be absorbed through the skin, cause chloracne (a severe form of acne) and liver damage, and is a probable human carcinogen and reproductive toxin. Chromated copper arsenate (CCA) is extremely toxic through inhalation and ingestion and highly toxic through skin contact. It is a known human carcinogen and teratogen. Skin contact can cause skin irritation and allergies, skin thickening and loss of skin pigmentation, ulceration and skin cancer. Inhalation can cause respiratory irritation, and skin, lung and liver cancer. Inhalation or ingestion may cause digestive disturbances, liver damage, peripheral nervous system damage, kidney and blood damage. Acute ingestion may be fatal. Creosote has a tarry look and is also used for outdoor wood. It is a strong skin and respiratory irritant and is a probable human carcinogen and teratogen. Zinc and copper naphthenate are slight skin irritants. Copper naphthenate is moderately toxic by ingestion. If suspended in solvents, the solvent would be the main hazard.

SAFETY PRECAUTIONS WHEN WORKING WITH WOOD PRESERVATIVES AND OTHER TREATMENT

The following safety precautions shall be followed when working with wood preservatives and other treatment:

1. Obtain material safety data sheets on all chemicals being used in wood treatment. Treated wood itself does not have a material safety data sheet, so you have to try and find out about any treatments from the supplier. In the United States, CCA-treated wood is required to have a label and information on safe handling;
2. Do not handle woods that have been treated with pentachlorophenol or creosote. Avoid scrap or old woods of unknown origin;
3. Do not saw, sand or otherwise machine CCA-treated wood, if at all possible. If you do, use with local exhaust ventilation; If local exhaust ventilation is not feasible, a NIOSH-approved respirator with high efficiency (HEPA) filters shall be used;
4. If adding wood preservatives yourself, use zinc or copper naphthenates, if possible;
5. Do not burn wood that has been treated with creosote, pentachlorophenol or chromated copper arsenate.

CARVING AND MACHINING WOOD

Woods can be hand carved with chisels, rasps, files, hand saws, sandpaper and the like, or they can be machined with electric saws, sanders, drills, lathes and other woodworking machines.

HAZARDS ASSOCIATED WITH CARVING AND MACHINING WOOD

Many wood dusts are hazardous through skin contact or inhalation. Woodworking machines are often very noisy, with noise levels ranging as high as 115 dB. This can cause permanent hearing loss with long-term exposure. Missing machine guards, faulty equipment or using the wrong type of machine for a particular operation may cause accidents. Vibrating tools (e.g., chain saws) can cause “white fingers” (Raynaud’s phenomenon) involving numbness of the fingers and hands. Electrical equipment can present electrical shock and fire hazards from faulty or inadequate wiring. Sawdust and wood are fire hazards. Fine sawdust is an explosion hazard if enclosed.

SAFETY PRECAUTIONS WHEN CARVING AND MACHINING WOOD

The following safety precautions shall be followed when working with carving and machining wood:

1. Cut all wood products using local exhaust ventilation and a dust collection system;
2. Wear a NIOSH-approved respirator when it is not possible to use a local exhaust system;
3. Vacuum all sawdust after work; avoid dry sweeping. Clean wood dust from around and inside machines to avoid fire hazards;
4. Wear goggles when using machines that create dust. For lathes and similar machines which may produce wood chips, use a face shield and goggles and make sure the machines are properly shielded;
5. Wear hearing protection when using machinery;
6. Make sure that all woodworking machines are equipped with proper guards to prevent accidents. Use the proper machine for particular operations and repair defective machines immediately;

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7. Do not wear ties, long loose hair, loose sleeves, necklaces, long earrings or other items that could catch in the machinery;
8. Keep hand tools sharpened and cut away from your body. Do not place your hands in front of the tool; and
9. Keep all electrical equipment and wiring in good repair and avoid extension cords which can be tripped over and are electrical hazards.

GLUING WOOD

A variety of glues are used for laminating and joining wood. These include contact adhesives, casein glue, epoxy glues, formaldehyde-resin glues (e.g., formaldehyde-resorcinol), hide glues, white glue (polyvinyl acetate emulsion) and the cyanoacrylate “instant” glues.

HAZARDS ASSOCIATED WITH GLUING WOOD

Epoxy glues are moderately toxic through skin and eye contact and through inhalation. Amine hardeners (as well as other types of hardeners) can cause skin allergies and irritation in a high percentage of the people using them. Inhalation can cause asthma and other lung problems. Cyanoacrylate glues are moderately toxic through skin or eye contact. They can glue the skin together or glue the skin and other materials together, sometimes requiring surgical separation. Eye contact can cause severe eye irritation. Their long-term hazards are not well studied, especially with respect to inhalation. Formaldehyde-resin glues, Resorcinol-formaldehyde and urea-formaldehyde glues are highly toxic through eye contact and inhalation, and moderately toxic through skin contact. The formaldehyde can cause skin and respiratory irritation and allergies, and is a known human carcinogen. The resin components may also cause irritation. Even when cured, any unreacted formaldehyde may cause skin irritation and sanding may cause decomposition of the glue to release formaldehyde. Formaldehyde can be a problem when working with fiber-board and plywood. Contact adhesives are extremely flammable. Contact adhesives contain hexane which is highly toxic through chronic inhalation causing peripheral nerve damage. Other solvents in contact adhesives are mineral spirits or naphtha, and 1,1,1-trichloroethane (methyl chloroform) which are moderately toxic through skin contact, inhalation and ingestion. Water-based glues, water-based contact adhesives, casein glues, hide glues, white glue (polyvinyl acetate) and other water-based adhesives are slightly toxic through skin contact and only slightly toxic through inhalation or ingestion. Dry casein glues are highly toxic through inhalation or ingestion and moderately toxic through skin contact since they often contain large amounts of sodium fluoride and strong alkalis.

SAFETY PRECAUTIONS WHEN GLUING WOOD

The following safety precautions shall be followed when gluing wood:

1. Avoid formaldehyde resin glues because of allergic reactions and the carcinogenicity of formaldehyde;
2. Use water-based glues rather than solvent-type glues whenever possible;
3. Wear gloves when using epoxy glues, solvent-based adhesives or formaldehyde-resin glues;

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4. Epoxy glues, cyanoacrylate glues and solvent-based glues shall be used with good dilution ventilation (e.g., a window exhaust fan). Large amounts of these glues need local exhaust ventilation;
5. Eliminate other sources of ignition when using solvent-based glues; and
6. Wear gloves, goggles and a NIOSH-approved toxic dust mask when mixing dry casein glues.

PAINT STRIPPING (FYI ANY STRIPPING HAS TO BE DONE PRIOR TO COMING TO ARTS WAREHOUSE)

Stripping old paint and varnish from wood and furniture is done with paint and varnish removers containing a wide variety of solvents. One major class of paint and varnish removers formerly contained benzol (benzene). Now benzene has been replaced with toluene. "Nonflammable" paint strippers contain methylene chloride. They may also contain many other solvents including acetone, glycol ethers, methyl alcohol and acetates. In recent years, a safer paint stripper based on dimethyl adipate has been developed by 3M Company. Caustic soda, acids, blowtorches and heat guns are also used to remove old paint. Old stains on wood are often removed with bleaches which can contain caustic soda, hydrogen peroxide, oxalic acid or hypochlorite.

HAZARDS ASSOCIATED WITH PAINT STRIPPING

Methylene chloride is highly toxic through inhalation and moderately so through skin contact. It is converted to carbon monoxide in the body and can cause changes in heart rhythm and possible fatal heart attacks. Smokers and people with heart problems are especially at risk. Methylene chloride is also a probable human carcinogen. Many of the other solvents used in paint strippers are highly or moderately toxic through inhalation, ingestion, skin contact and/or absorption. In addition to the hazards of specific solvents, most solvents can also cause narcosis (dizziness, fatigue, loss of coordination, nausea) if inhaled. Many of these solvents are also flammable. Caustic soda used in some bleaches and for paint stripping is highly corrosive through skin or eye contact causing severe burns. Similarly oxalic acid is corrosive. Concentrated hydrogen peroxide used in some bleaches is moderately toxic through skin or eye contact. Hypochlorite (chlorine-type) leaches are moderately toxic through skin contact or inhalation. Mixtures of chlorine bleaches and ammonia are highly toxic by inhalation, possibly being fatal. Heat guns and torches can vaporize paint. There have been many cases of lead poisoning from using torches and even heat guns to remove lead-based paint.

SAFETY PRECAUTIONS WHEN PAINT STRIPPING

The following safety precautions shall be followed when paint stripping:

1. Dimethyl adipate paint strippers are safer than other solvent types because of their high boiling point, which means little evaporates;
2. Volatile, solvent-based paint strippers shall be used outside, unless only small amounts of stripper are being used;
3. If volatile, solvent-based paint strippers are used indoors, good dilution ventilation (e.g., window exhaust fan) shall be used. In small areas, or if there is not adequate ventilation, use a NIOSH-approved respirator with organic vapor cartridges;

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4. Do not smoke, have open flames or other sources of ignition (e.g., pilot light) in the room if you are using flammable solvents. Solvent-soaked rags should be placed in an approved, self-closing waste disposal can which is emptied each day;
5. Wear gloves, goggles and a protective apron when handling caustic soda (sodium hydroxide), oxalic acid bleaches or chlorine-type bleaches. An emergency eyewash and emergency shower shall be available; and
6. Avoid using torches to remove paint. Do not use heat guns if the paint contains lead.

ARTS WAREHOUSE ARTISTS IN RESIDENCE AGREEMENT

Please print, sign and return this page.

I have received the Artists in Residence handbook and acknowledge the guidelines and studio/workshop responsibilities of the Artists in Residence Program at The Arts Warehouse

Artist(s)

Print Name

Signature

Date

Print Name

Signature

Date

Arts Warehouse Manager

Print Name

Signature

Date

