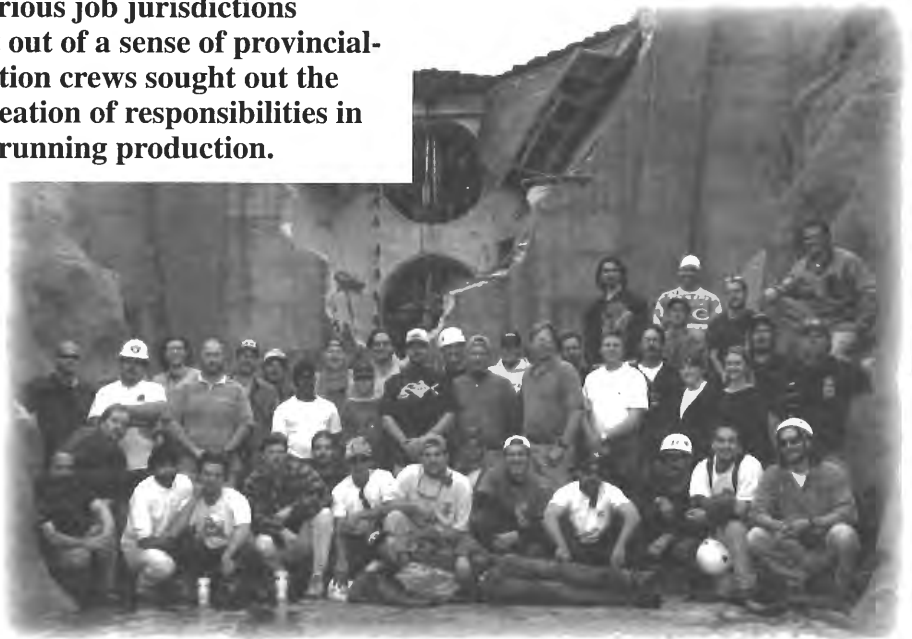


THE CRAFTS

An Introduction

In the beginning, there was no book, no precedent, no rules set in stone. Various job jurisdictions evolved over time — not out of a sense of provincialism, but because production crews sought out the best, most efficient delineation of responsibilities in the interest of a smooth-running production.



AS the film industry developed into a burgeoning new business, the flourishing studios had the resources to hire and retain the finest craftspeople in the world. Born out of this Hollywood Studio System was a tradition of unsurpassed excellence and integrity, of well-honed skills and innate talent, of veteran personnel and eager new workers — the tradition of IATSE Local 44.

The varied Craft divisions within this local evolved after much thought, energy, time and debate. And the evolution continues — today the entire entertainment industry is in a state of flux due to the ever changing landscape of how the various studios are structured and do business, as well as to the extraordinary advances of technology. The present is always a product of the past, but these two eras — “then” and “now” — are quite different in a number of compelling ways.

Longtime members (some of whom were present when Local 44 received its official IATSE charter in 1939) remember the early days, when working for one studio for a lifetime was the rule, not the exception. The studios kept their core ranks continually employed; if one wasn’t working on a film or television project, one was working on lot improvements. IA members even played important roles in constructing studio amusement park “spinoffs,” such as Disneyland and the Universal Studios Tour.

At that time and until recently, seniority was the established rule, and members sometimes worked years before advancing to journeyman status. As a result, a member of the industry then traditionally received excellent on-the-job apprenticeship experience. Consequently, a member of that era tended to develop a much broader range of skills than his or her contemporary counterparts simply due to the diversity of work requests the member was expected to perform.

Members today tend to compartmentalize their skills, and focus on a more narrow area of expertise than in the past. Callboard seniority no longer exists — a 30-day newcomer on the out-of-work list is afforded the same privileges as a 30-year veteran. Advancements now occur much more rapidly than they used to. And increasingly, as independent productions are organized, formerly non-IA employees work alongside industry stalwarts.

As a result, lines of responsibility have become blurred. Former non-union workers — accustomed to the rough-and-tumble world of independent film production and multiple job duties that extended beyond their specific crafts — now find themselves working within lines that are more firmly drawn in the IA. Conversely, union members face the challenge of interacting with new colleagues whose work experience is so different from their own.

While all of this sounds confusing, difficult and potentially adversarial, one should understand the necessary and underlying truth . . .

In the beginning, there was no book, no precedent, no rules set in stone. Various job jurisdictions evolved over time — not out of a sense of provincialism, but because production crews sought out the best, most efficient delineation of responsibilities in the interest of a smooth-running production.

Today, the Studio System is no more. Producers feel an increased obligation to the bottom line and, as a result, there seems to be little appreciation or understanding for the traditions of old. Now, more than ever, the Affiliated Property Craftspersons themselves must tend to the ancestral flame.

It is up to each member to cherish and cultivate this tremendous legacy of which he or she is a part. Respect the foundation that was laid by taking the initiative to learn from those who can pass on skills which have been forged over a lifetime of dedication to these honorable crafts. Hopefully, today's newcomer will be worthy of passing on the torch to an equally deserving novice tomorrow.

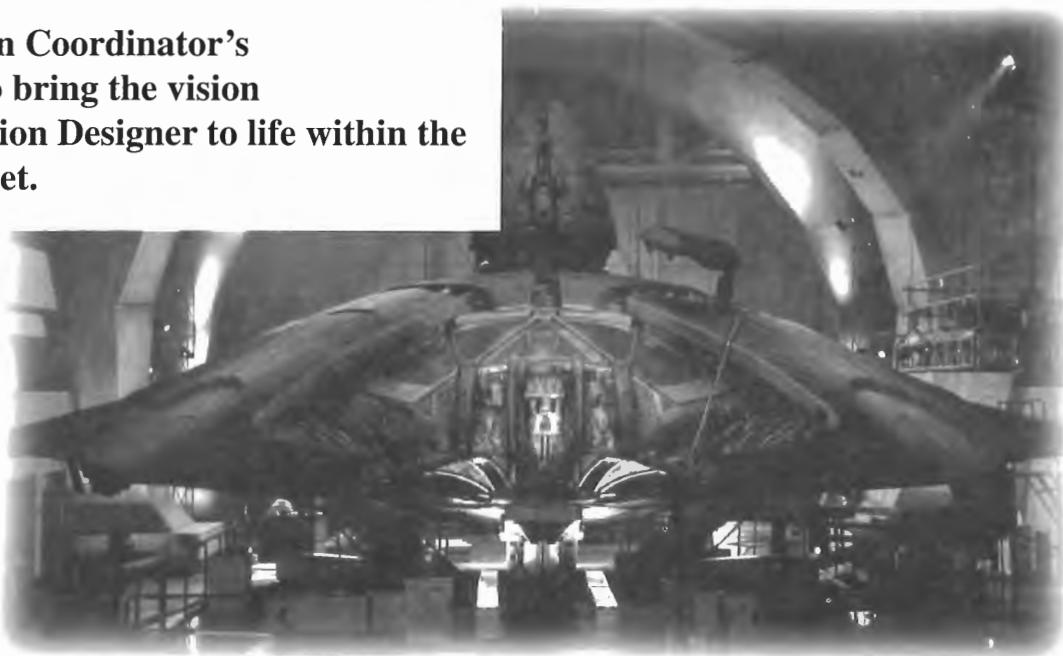
Each of the following *Craft Sections* — **Construction Coordinator, Property** (which includes **Upholstery/Drapery/Sewing, Carpeting/Floor Covering and Greens**), **Property Master, Propmaker/Prop Shop, Set Decorator** and **Special Effects** — presents a general definition of that craft, a list of principal crew responsibilities, requirements for initiation, and a list of skills which have historically served these respective craftspersons in the past. Remember that these sections are merely rough sketches of the nuances and complexities of each craft, drawn from tradition, time, experience, trial and error, the spoken and written word and, of course, the IATSE contract.

Next is a list of *Classification Codes*, which provides an overview of relevant craft skills, certificates and licenses, as well as the *Production Budgeting Guidelines* — a quick graph system of budgeting responsibilities for each craft department which has evolved out of tradition and past practices.

THE CRAFTS

Construction Coordinator

A Construction Coordinator's main goal is to bring the vision of the Production Designer to life within the project's budget.



The Construction Coordinator — who schedules, supervises and coordinates the construction of sets for motion pictures and television projects — is essentially the equivalent of a general contractor on the “outside.” Like a general contractor, the Construction Coordinator estimates and oversees the building of the sets. The major difference is in what Coordinators are asked to build, which could be anything from a typical American household, to a West African jungle, to a 1645 Pilgrim village, or an intergalactic spacecraft. Coordinators are also called upon to supervise the construction of furniture — period, contemporary and futuristic.

An additional construction requirement beyond set building is to adapt or add onto existing locations (one Construction Coordinator added three stories of open steel girders to the top of an existing 38-story high-rise in the middle of downtown Los Angeles — because the production needed a building which looked as if it were still under construction).

The Construction Coordinator staffs everyone on the Construction Crew, including Propmakers, Laborers, Plasterers and Painters, and oversees any Greenswork, Sculpting, Floorcovering, and Modeling (architectural pieces for the set). The Construction Coordinator handles much of the paperwork and acts as a liaison between the Production Manager and the Production Designer on all matters of construction. A Construction Coordinator's main goal is to bring the vision of the Production Designer to life within the project's budget.

Frequently, Coordinators are required to engineer the sets to accommodate camera access, lighting and special effects.

CONSTRUCTION COORDINATOR'S RESPONSIBILITIES

Because of his/her integral role, the Construction Coordinator is among the first hired production members. A more detailed outline of the Construction Coordinator's responsibilities follows:

- Staffs key positions for Construction Department — General Foreman, Head Painter, Chief Sculptor, Labor Foreman, Toolman, Greensman, Plasterer — and oversees all work.
- Estimates set construction costs and tracks production costs throughout the project.
- Finds appropriate building materials.
- Tends to crew safety concerns, and sees that the safety meetings are scheduled. Verifies that tools are in safe working order, and aren't missing safety guards. Arranges for standby medics and first-aid personnel as mandated by safety rules.
- Makes on-set decisions regarding craft responsibilities within the Construction Department.
- Acquires from Accounting a list of proper tracking numbers for time cards, purchase orders, and any other budgetary expenditures which the Accounting Department must follow during the course of production (sometimes referred to as S.T.N.'s — "studio tracking numbers"). In television, the proper numbers are essential for budgeting considerations.
- Oversees and signs all purchase orders, timecards, check requests and other paperwork related to the Construction Department.
- Researches and finds needed items as requested by the Production Designer.
- Rents tools as needed.
- Ensures overall quality of finished product.

STAFFING CONSIDERATIONS

It is particularly difficult to state any broad generalities for staffing considerations that a Construction Coordinator may follow. A few words might be spent on the issue of "Features vs Television vs Commercials." The staffing requirements are different inasmuch as the Construction Coordinator working in television generally has a smaller budget and far less time to build than when he or she is working in features — one television veteran notes that "it feels like we're shooting an entire feature in seven days." Commercials may be shot at an even faster pace. To that extent, Coordinators may add additional crew to fast-track the construction requirements.

DEPARTMENTAL INTERACTION

The Construction Coordinator maintains regular communication with a number of departments. Discussion areas may include the following:
(listed in alphabetical order)

Accounting. To receive proper tracking numbers, or STN's (see "Responsibilities").

Art Director/Production Designer. To confer on all aspects of the building of the sets: plans, stages, locations and personnel.

Gaffer. To discuss needs such as when set will be available for lighting.

Key Grip. To schedule needed work crews.

Producers. For a conceptual budgeting meeting to learn the timeframe for prep, shoot, and wrap.

Property Master. For budgeting and scheduling, as well as for painting, building/fabricating any required props.

Set Decorator. To discuss when set will be available for dressing.

Special Effects. For budgeting and scheduling, as well as building and painting needs.

Studio Administrators. To receive approval to proceed with any construction activity which directly affects the studio infrastructure.

Studio Hospital. To verify that medics are in place for the production.

Transportation. For vehicle requirements for the show.

Unit Production Manager. For smooth coordination of scheduling work and shooting teams.

QUALIFICATIONS

A Construction Coordinator is recognized by Local 44 in one of two ways:

(1) Through advancement from within the Union:

- Candidate must have performed skills equivalent to a **Construction Coordinator** as a Construction Foreman or "Formanator" or Foreman Propmaker for two years with at least 100 qualified days per year with IATSE signator employers; and
- The member then pays the adjusted balance now due for initiation fees and quarterly dues (since fees and dues increase in proportion to one's job).

— OR —

(2) Through the union organizing process:

- A non-IATSE candidate is recognized by CSATF as having worked for 30 qualified days as a Construction Coordinator on a show which has been organized by the Union; and
- He or she pays all required initiation fees and dues, and is sworn in by Local 44 as a member.

MINIMUM PROFESSIONAL STANDARDS

Because each show provides new and unique challenges, even for industry veterans, a Construction Coordinator must be particularly adept under pressure and possess a wide range of skills, including the following:

- An ability to read blueprints.
- Has access to materials resources and catalogues — knowledge of where to go to obtain any required building materials.
- Knowledge of construction techniques.
- Good understanding of the related Unions' regulations.
- An ability to appropriately adjust construction costs (by building techniques, selection of materials, etc.) to fulfill the defined limits of a show's particular budget.
- A talent for building consensus, as the Construction Coordinator works to satisfy the respective needs of both the Production Manager and the Production Designer
- Mathematical skills.
- Organizational skills.
- Spontaneity.
- Intuition.
- Innovation.
- Experience.
- Leadership qualities, and ability to appropriately delegate responsibilities.
- Computer skills are helpful, if not essential.

ETIQUETTE FOR CONSTRUCTION COORDINATORS

The Construction Coordinator should:

- Initiate conversations with various departments about their respective scheduling requirements.
- Find ways of scheduling work duties which might be of mutual benefit and convenience to separate departments, such as erecting the greenbeds (or scaffolding) before the set is built, if this is acceptable to the Lighting Department.
- Ensure that the Producers and Production Manager are kept up to date on production events.

ORGANIZATIONS

An association has been established for Construction Coordinators, which offers support and fellowship:

Construction Coordinators Association
12021 Riverside Drive
Valley Village, CA 91607
(818) 769-2500

THE CRAFTS

Property

Anything on the set that isn't nailed down — other than the actors — is Property.



A veteran member once defined Property accordingly: “Anything on the set that isn’t nailed down — other than the actors — is Property.” His definition points to the fact that the skilled Property members in Local 44 actually work within several specialized classifications which literally “cover” a wide area: **Property, Upholstery/Draperies, Carpeting/Floor Covering, and Greens.**

PROPERTY PERSONNEL

Set Decorators, Property Masters and Prop Houses staff their crew with “Property” persons.

Property Personnel on Set Decorator’s Crew

While the Set Decorator is a specific craft distinction (see “Set Decorator” section for a complete discussion of this craft), the Set Decoration staff includes the Lead Person and Set Dressers, who are all Property personnel.

Once the physical walls of the set are constructed or the location has been chosen, the Set Decorator’s crew is responsible for bringing in the surroundings and objects known as “set dressing” — furniture, rugs, lighting fixtures and the like — which contribute to telling the story and support the vision of the Production Designer, Writer, Director and Producer. The Lead Person and Set Dressers in turn support the vision of the Set Decorator.

Lead Person (contractually classified as “Gang Boss”)

Assistant to the Set Decorator, responsible for logistics and personnel

- Arranges logistics for the Set Dressing crew.
- Maintains the allocation of manpower (generally referred to as “man days”).
- Handles call times, and notifies crew members where to report.
- Ensures that the Set Dressing crew is provided with location parking.
- Arranges meals for set dressing crew in an appropriately-timed fashion (to avoid meal penalties).
- Collects and submits time cards for processing. Sometimes responsible for initially approving them.
- Sets up a “goldroom” office (usually on stage) to store valuables.
- May rent moving equipment, tools and other supplies required by set dressing crew.
- Coordinates pickup, warehousing and return of all set dressing .
(*NOTE: Set Dressing must not be transported in personal vehicles.*)
- Coordinates with Transportation the number and type of needed vehicles and crew for required tasks. Also orders special transportation equipment for Set Dressing Department, such as Condors and forklifts.
- Manages paperwork for pickups and returns.
- Handles Tagging System. As the Set Decorator chooses furnishings in prop houses, the Lead Person places “Hold” tags on the items which state the Set Decorator’s name, show, set and pick-up date. (*Important: As shoot dates change, a crucial function of the Lead Person is to change pick-up dates so that the propphouse items are not released back into available stock and potentially rented to another production.*)
- Works with Accounting to arrange for purchase orders, work authorizations and check requests. Obtains purchase orders for any loss or damage items.
- Manages petty cash.
- Assists with coordination of the time necessary for prep, dress and wrapping of sets.
- Coordinates with Gaffer and Set Lighting Department on rigging of set dressing practical fixtures.

Set Dressers (Property Persons, also known as “Swing Gang”)

Responsible for the physical pickup of items and dressing in of sets under the supervision of the Set Decorator.

- Pick up set dressing items from prop houses.
- Unwrap props and place in organized fashion off-set.
- “Rough-in” furniture and items into place, based on sketches or directions from Set Decorator.
- Execute more detailed dressing placement upon Set Decorator’s direction.

Set Dresser Assigned to the Set. The Set Dresser Assigned to the Set represents the Set Decorator during actual shooting once the Set Decorator leaves the set.

- Works under the supervision of the Property Master during actual shooting, and represents the Set Decoration Department on set.
- Verifies that reference photos have been taken for redressing the set, if necessary.
- Ensures that items are redressed in their proper places if set dressing items have to be struck for any reason.
- Notifies Lead Person if there is a change in schedule, or if shooting on a particular set hasn’t been completed.

- Protects the set and covers necessary items. Works with the Assistant Director to protect against accidents by preventing eating and drinking on any set.
- Places “Hot Set” signs on a set in progress so set dressing is not moved, which otherwise might disturb the continuity of the scene.
- Locks up valuable pieces once shooting for the day has wrapped.
- Arrives with minimum Property Tool List as required (see below).

Property Personnel on Property Master’s Crew

As with Set Decorators, Property Masters are considered a distinct craft (see “Property Master” section). Their crews are staffed with Property personnel. Property Masters are responsible for the design, selection, acquisition, placement and disposal of all Props required for a specific motion picture, television show or commercial production.

Assistant Property Master

Carries out duties assigned by the Property Master. Duties may include *any combination* of the following and more, as mandated by production requirements:

- Assists in obtaining and returning Props.
- Helps to ensure Prop continuity during shooting.
- Maintains condition and security of Props.
- Arrives with minimum Property Tool List (see below).

Property Assistants. The Property Master may staff additional Property Persons to provide needed support in the Property Master’s Department.

Property Personnel at Prophouses

The Prophouse staff member is often the direct conduit between a Set Decorator or Property Master and the needs of these department heads. If the right property is found but alterations are needed (for example, a chair needs to be reupholstered in a completely different fabric to match a specific set), he or she is able to make arrangements with appropriate personnel. Prophouse crew members should have extensive knowledge of period, contemporary and futuristic pieces.

Another great challenge for any Prophouse staff member is keeping up with an ever-expanding inventory. At most studios, as productions wrap, purchased or manufactured props are sent to the studio Prophouse and added to the inventory. Many houses have turned to bar-coding to keep track of the plethora of props.

Prophouse Personnel. The duties of a Property member working in a Prophouse are as follows:

- Assists Set Decorators and Property Masters and all customers in finding needed set dressing and Props.
- Maintains Prophouse inventory.
- Inspects returned Props for damage.
- Handles all paperwork during the performance of the above duties.
- Arrives with minimum Property Tool List (see below).

T

PROPERTY TOOL LIST is as follows:

- 12 Oz. Claw Hammer
- Side Cutters
- Pliers
- Screwdriver
- 6-8" Adjustable Wrench
- Tape Measure

Tool boxes require proper identification: “(Name)” and
“Property Craftsperson - Local 44”

UPHOLSTERY/DRAPERY (Property)

These talented Property craftspersons handle all upholstery and drapery requirements for production needs as well as for studio facility work. In production, Upholsterer/Drapers will be called upon to create anything from 19th Century lace curtains to modern Venetian blinds, to reupholstering an antique couch with period fabric or repairing tuck-and-roll Naugahyde car seats. The work often extends beyond the traditional definition if special items are needed.

Department members will go from working on a production shoot one day to upholstering a chair in an executive's office the next.

Upholstery/Drapery Person

Responsibilities may include any of the following:

- Assembles all hardware and materials and fabricates window dressings to specifications of Set Decorator.
- Installs, strikes and stores all draperies and drapery effects.
- Measures material in bulk or bolt to completed product, which includes all covering, slip covering, recovering and repair of all furniture and accessories lined with fabrics, cloth, leather, leatherette and drapery and/or upholstery (including benches/built-in units, beach chairs, swings, baggage or luggage, caskets, cushions, pillows, pads, umbrellas).
- Responsible for upholstery/drapery of vehicles of any kind (including aircraft, automobiles, boats, railroad coaches, buses). Selects materials and upholsters required items to specifications of Set Decorator.
- Works in studio support buildings as needed to install or repair draperies and upholstery.
- Arrives on set with necessary tool list (see below).

T

UPHOLSTERY/DRAPERY TOOL LIST is as follows:

- | | |
|-------------------------|----------------------|
| • Tack Hammers | • Awl |
| • Side Cutters | • 12' Tape or Longer |
| • Pliers | • Chalk Line |
| • Cordless Screw Driver | • Scissors or Shears |

Tool boxes require proper identification: "(Name)" and "Property Craftsperson - Local 44"

Property Sewing Person

Assists in Drapery/Upholstery departments with all tasks requiring sewing. Sewing persons:

- Measure, cut, prepare, sew, embroider, applique, construct, handle and repair all draperies and drapery effects.

Draperies and Drapery Effects

May include awnings/canopies, canvas appertaining to draping, cellophane, portieres, shades, curtains, tapestries, wall hangings, banners, pennants, flags, bunting, fabrics, wall coverings and tents. Sewing persons are also responsible for fabricating ship sails and teepees.

T

PROPERTY SEWING PERSON TOOL LIST
is as follows:

- Shears
- Small Cutters - Nippers
- Ruler - 6" - 12" - 18"
- Tape Line Rule
- Thimbles

Tool boxes require proper identification:
“(Name)” and “Property Craftsperson - Local 44”

Carpeting/Flooring Person

The Carpeting/Floor Covering persons literally “ground” the show in reality with the appropriate materials required by production — anything from the installation of industrial carpeting to exquisite Oriental rugs. These specific Property members also work in non-ceramic tile and sheet vinyl.

In production, the goal is to install the selected floor covering so that it is able to withstand the expected abuse of foot traffic and camera dollies and cable — yet the floor covering must be installed in such a manner that it can be struck fairly easily when the shoot wraps.

The permanent studio floor covering work —for executive offices, the commissary, and such — requires greater precision of measurements and more refined techniques for lasting installation. As a result, this type of work goes to persons who possess the skill and experience to handle the job.

Carpeting/Floor Covering Responsibilities. Responsibilities include the following:

- Arrives on set with all necessary tools for the job at hand.
- Installs floor covering for production.
- Strikes floor covering after shoot wraps.
- Executes work orders for permanent studio floor covering applications.

GREENS (Property)

Greens crews, led by the knowledgeable Greens Foreman, dress the production sets with appropriate plants, whether real or synthetic. Real plants may include anything from a 100-acre field to a delicate African Violet.

Sometimes Greens are used to subtly enhance the look of the show: potted flowers on a table, or a rose bush in front of a location home. Other times, as with jungle-themed shows, Greens become one of the most important and pervasive facets of the show.

Skilled Greens members work with a variety of real and artificial plants. The real plants can pose a challenge when Greens crews are working with several different kinds of plants at once — all of which require different methods of maintenance that range from constant watering to occasional sunlight (thereby requiring periodic removal from the darkened sound stages).

Many Greens people work with silk plants. Their work can be so detailed and realistic that it is virtually impossible to distinguish whether the plants are real or not. The Greens Foreman is responsible to the Construction Coordinator budget only for exterior greens.

Greens Foreman

Supervises and staffs the Greens Department:

- Orders needed plants.
- Ensures plant upkeep, watering, pruning, etc.
- Purchases silk plants.
- Acquires “backing” (netting covered with plants).
- Makes tree bases.
- Consults with the Construction Coordinator regarding the topiary underframe and other Department Heads regarding specific job needs.
- Handles assigned studio maintenance responsibilities, such as maintaining a backlot street of homes with front yards, plants and gardens (NOTE: The general distinction is that the Greens Department maintains any permanent plants installed as part of a production during the course of shooting — once the crew permanently strikes the exterior location, the responsibility for upkeep reverts back to the studio).
- Rotates plants in and out of the set as necessary.
- Strikes set with the help of Greenspersons.

Standby Greensperson

Acts as the on-set representative to the Greens Department during shooting:

- Rotates plants in and out as necessary.
- Places plants as needed to camouflage lighting and production equipment.

Greens Person

Follows the orders of the Greens Foreman:

- Sets up, and temporarily plants all greens as required by production.
- Rotates plants which need special attention, such as light, into and out of the shooting set.
- Tends to plant watering and fertilizing during production.

T

GREENS TOOL LIST is as follows:

- Hand Pruners
- Nail Apron or Pouch
- 16 oz. Claw Hammer
- 7" Side Cutter
- 5 Pt. Hand Saw
- 10' Tape

Tool boxes require proper identification: “(Name)” and “Property Craftsperson - Local 44”

THE CRAFTS

Property Wrap up

DEPARTMENTAL INTERACTION

Since the Property department covers such a broad base of operations, they interact with the entire crew on a regular and varied basis. Specific crew interactions should be sought out in the other craft sections within which Property members work.



QUALIFICATIONS

A Property member is recognized by Local 44 according to classification. Recognition, under the Property Craft umbrella, takes one of two forms:

(1) Traditional entry:

- Candidate accrues 30 work days with one or more than one IATSE signator company within the last 365 days as a **Property Person, Property Sewing Person, Upholsterer/ Draper, Floor Coverer** or **Greensperson** (*Note: It is possible to qualify for multiple classifications*); and
- Candidate pays the required initiation fees and dues, and is sworn in by Local 44 as a member.

— OR —

(2) As a result of the Union organizing process:

- A non-IATSE candidate is recognized by Contract Services Administration Trust Fund (CSATF) as having worked for 30 qualified days under any of the previously listed classifications in the Property department on a production which has been organized by the Union; and
- He or she pays the required initiation fees and dues, and is sworn in by Local 44 as a member.

LICENSING

The Contract Services “Aerial License” for Condor Operations is strongly recommended (see “Contract Services - Industry Passport”) and all necessary Firearms permits are essential for work in these specific areas.

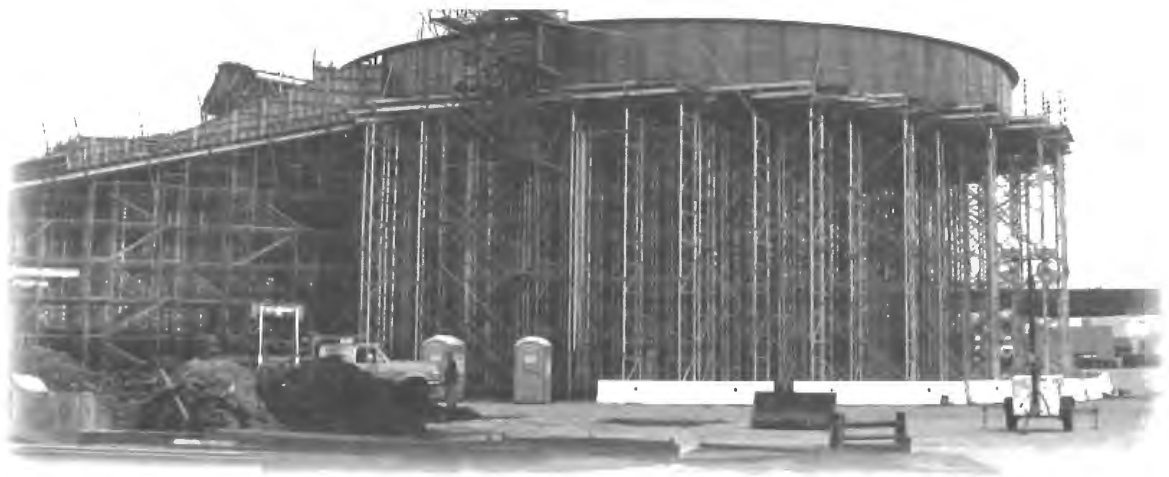
Because Property is actually a group of specializations, generic standards apply:

- An appreciation of the Property Craft’s tradition and all that it entails — if you don’t know, ask a veteran.
- An understanding of all the Craft Departments under which one might be called to work.
- Initiative to seek out and learn skills from senior members who are able to pass on the various crafts.
- A lifelong interest in the education and refinement of one’s craft.
- Adaptability.
- A sense of pride in one’s work.

THE CRAFTS

Propmakers

These versatile craftspeople handle everything from larger construction tasks to the finer details of carpentry...name it, and they build it.



Propmakers are the core of virtually all studio construction. On any sound stage or location, they are crucial in the effort to transport the imagination of the Motion Picture and Television audience through time and space.

The Propmaker's career is more of an experience than a job. With a high degree of expertise and artistic skills, these versatile craftspeople must work on projects ranging from large construction to the finer details of carpentry. They are at ease working with such varied materials as wood, glass, rubber, plastic, metal, leather or formica. They can create a masterpiece out of almost any material.

A Propmaker may be asked to build a simple wall for a set one day, and a spiral staircase the next. Another day they might be asked to build a western storefront and the following day, the interior or exterior of an Elizabethan mansion. They might even be called upon to make the moldings for the Elizabethan mansion, which are very intricate and involved.

They might have to construct anything from a boat to a train, plane, or automobile. Or a covered wagon, a rocket ship, a chariot, or even a submarine.

Unless the job calls for a member of a specific craft within the construction area — such as painting, plumbing, plastering or masonry — it is probably a Propmaker who is wielding the tools.

Propmakers may also participate — usually under the studio maintenance department — in permanent construction, maintenance and repair of the studio infrastructure.

CREW RESPONSIBILITIES

Propmakers' duties vary, depending upon the job. They are asked to execute an aspect of the blueprint (whether it is to build a structure, or add a facade to an existing structure) or even to make a repair.

Traditionally the Construction Coordinator confers with the General Construction Foreman on the tasks which need to be completed (see "Construction Coordinator" section for more details on this important job).

General Construction Foreman

Takes direction from the Construction Coordinator and executes the Coordinator's orders. The General Foreman's responsibilities may include:

- Delegating job responsibilities to the appropriate parties.
- Giving orders to Sub Foremen.
- Reviewing the requirements of the shooting schedule.
- Overseeing construction after on-site conference with the Construction Coordinator and Production Designer, including initial construction of the production offices, or "*goldrooms*," for the various on-set departments.

Sub Foremen

Assigned to specific shop responsibilities — there could be a **Mill Foreman** for any mill work, a **Stage Foreman** for on-stage construction and assembly, and a **Locations Foreman** who oversees each location. Each of these foremen sets up shop and oversees production requirements specific to his/her position within the overall production. Their responsibilities may include:

- Ensuring that work is performed on schedule at a specific station.
- Handling crew sheets.
- Ordering materials.
- Building sets within budget.

Gang Bosses

Assigned to each of the Sub Foremen. Gang Bosses are usually the more experienced members who relay and implement the instructions of the foremen to the members of the crew. A Gang Boss:

- Builds sets alongside Journeymen.
- Serves as a source of information and advice to Journeymen.

Journeymen Propmakers

Perform whatever building instructions they are given regarding the job assigned to them.

The Propmakers:

- Arrive with minimum tool list as required in contract (see "Tool List" below).
- Should be on time, and ready to begin work at designated work call (the contracts do not permit any tardiness).

T

JOURNEYMEN PROPMAKERS TOOL LIST is as follows: Journeymen must report to work with a complete set of tools as outlined in Exhibit "B" in the Black Book

- 16 oz. Claw Hammer
- 25' or 30' Measuring Tape
- 100' Measuring Tape
- 12" Combination Square
- Framing Square
- Bevel Square
- 8 pt. Hand Saw
- 12 pt. Hand Saw
- Back Saw
- Key Hole Saw
- 1/4" - 1/2" - 3/4" - 1" Wood Chisels
- Cold Chisel
- Box Plane
- Hand Axe
- Two Chalk Boxes
- Dry Line
- Line Level
- 24" or 30" Level
- Compass
- Angle Dividers
- 24" or 30" Wrecking Bar
- 10" Vise Grip Pliers
- Pliers
- Diagonal Cutters
- Straight-head and Phillips-head Screwdrivers
- 10" Crescent Wrench
- Nail Sets - Various Sizes
- Wood Files - Various Types and Sizes
- Sharpening Stone
- Tool Belt
- Assorted Pencils and Marking Crayons
- Plumb Bob
- Utility Knife and Blades
- Gloves
- Cordless Drill
- Large Ratcheting Screwdriver (Yankee)

Tool Box (with proper identification: "(Name)" and "Property Craftsperson - Local 44")

SPECIAL NOTE ON TOOLS

Propmakers should be familiar with the rules governing supply of personal equipment and tool storage on page 59, section 63 of the Standard Agreement (“Black Book”).

STAFFING CONSIDERATIONS

Propmakers are staffed as needed, with the understanding that every construction site should have a Foreman. In some instances, the General Foreman may also serve as a Stage Foreman — usually on the largest stage — in addition to overseeing the other stages or construction sites.

DEPARTMENTAL INTERACTION

As television and filmmaking is a collaborative process, communication between departments is necessary. In the interest of maintaining a good working environment, Propmakers handle a broad variety of construction-related requests from other departments — they are available for any assistance required within their area of expertise. Propmaker Foremen may confer with the following departments:

(listed in alphabetical order)

- Art Department
- Electrical Fixtures Department
- Floorcovering
- Greens
- Locations
- Paint Department
- Plumbing
- Property Master Department
- Set Decoration
- Special Effects
- Staff Shop

QUALIFICATIONS.

A Propmaker is recognized by Local 44 in one of two ways

(1) Through traditional entry:

- Candidate works 30 days with one or more than one IATSE signator company within the last 365 days; and
- Candidate pays the required initiation fees and dues, and is sworn in by Local 44 as a member.

— OR —

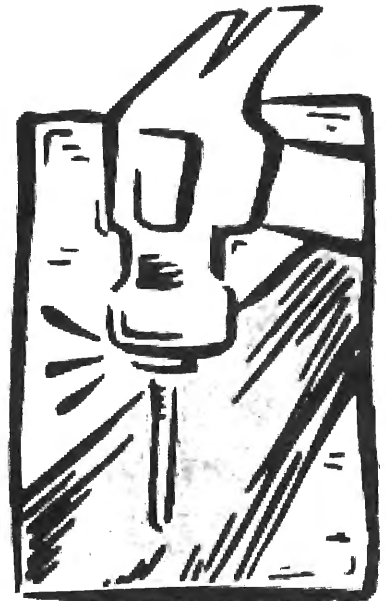
(2) Through the union organizing process:

- A non-IATSE candidate is recognized by CSATF as having worked for 30 qualified days as a Propmaker on a show which has been organized by IATSE; and
- He or she pays the required initiation fees and dues, and is sworn in by Local 44 as a member.

Licensing. Certifications are encouraged for any type of specialty.

Aerial Licenses (to operate Condors and Scissor-lifts), Powder-actuated Tool Licenses (e.g., "Hilti Guns"), Certifications in Welding, and Scuba

Certificates are all helpful — and often necessary depending upon the demands of the job at hand.



MINIMUM PROFESSIONAL STANDARDS

The skills of the Propmaker are directly drawn from the outside practical world. In filmmaking, only the variety of requests is different. A review of what is expected of Journeymen reveals a simple, common-sense approach to the work:

- Observe safety requirements at all times.
- A willingness to give the best of one's talents for a fair day's pay.
- A familiarity with tools.
- In possession of all tools on "tool list" when reporting to the set.
- An ability to read blueprints.
- Basics of carpentry, and an understanding of technical terms.
- A habit of taking the initiative, particularly in a willingness to self-educate.
- A positive attitude.
- Public relations skills — with employers, bosses, colleagues and particularly with the public when out on location.
- Development of specific skills which will ultimately make one more employable as a Propmaker in any of the following areas:

- Furniture Repair
- Locksmithing
- Hardware
- Cabinetry
- Plastics (Bondo, Vacuform)
- Rubber & Formica
- Wood (any kind for any purpose)
- Metal Shop Work
- Welding

- Glass Cutting & Installation
- Power Tool Use & Repair
- Saw & Tool Sharpening
- Powder-Actuated Tool Use & Repair
- Set Layout
- Aerial Lifts
- Aerial Safety/High work
- Ability to work above/below land and water

In general, any additional specialized knowledge which one can acquire will ultimately prove of value to the Propmaker.

ETIQUETTE FOR PROPMAKERS

As a Propmaker, you should:

- Treat others as you would wish to be treated yourself.
- Remember that location shooting depends upon good relations with the public. To that extent, “The customer is always right.” If, for instance, the work call to a location house is set for 6:00 A.M., and the house owner arrives at the door insisting that he or she was told 9:00 A.M., the best course of action would be to apologize, withdraw and contact the Construction Coordinator or General Foreman for further instructions.
- Avoid negative statements — in all cases, make every effort to satisfy whatever requests have been made by Production.

SAFETY

It is important for members to speak up on matters of safety. Any concerns or unsafe working conditions should be taken to the immediate supervisor or the Union Steward. Sometimes for instance, Propmakers are working alongside painters in a poorly-ventilated area. It is not part of the Propmaker’s job responsibility to be exposed to hazardous fumes — masks and safety equipment should be provided as required by the work environment. Journeymen should *always* feel free to alert the Shop Foreman about safety concerns without fear of reprisal — unsafe working conditions were one of the main issues that inspired IATSE to form in the first place (for more specifics on the important subject of safety, see the “Safety” section).

THE CRAFTS

Property Master

Once the camera has rolled, the Property Master maintains the integrity of the set, with the intention of making the set function as efficiently as possible.



The Property Master is responsible for the design, selection, acquisition, placement and disposal of all Props required for a specific motion picture, television show or commercial production. Once the camera has rolled, the Property Master maintains the integrity of the set, with the intention of making the set function as efficiently as possible.

Definition of Prop

The term "Prop" can be defined as "anything which moves" or "anything which an actor handles." Props may be personal items associated with a character such as eyeglasses, a wrist-watch, a cigarette lighter. They may be items an actor uses — cell phones, hair dryers, firearms.

Items specifically identified in the script or by the Director are considered Props — a newspaper clipping, a coffee grinder, a framed photograph, a handwritten note. Items not so identified can also be props, such as: live animals, weapons and ammunition, military combat equipment, saddle and tack, an artist's work-in-progress, tobacco products, food depicted as eaten, boutonnieres, bouquets and breakaways.

Automobile detailing such as license plates, antennae and light bars on police cars, and signs on the sides of delivery trucks are Props. When working outside the jurisdiction of Teamsters Transportation Local 399, acquisition of the vehicles themselves falls under the responsibilities of the Property Master.

Other forms of transportation such as bicycles, small pleasure craft, wagons and stagecoaches are the responsibility of the Property Master.

Dummies used for stunts are also acquired by the Property Master.

Prop -vs- Set Dressing Item

The difference between a “Prop” and a piece of “Set Dressing” is an important distinction because the Property Master and the Set Decorator wish to respect each other’s particular responsibilities.

However at times, an item which began as Set Dressing may turn into a Prop during the course of production. For example, the Set Decorator places a vase on a table. The Director, in a sudden flash of inspiration, says, “Scarlett, why don’t you pick up that vase and hurl it against the wall?” It is now up to the Property Master to find or have manufactured duplicate breakaway vases to be thrown while shooting that scene.

In a less extreme example, an Actor might elect to handle a piece of Set Dressing in the midst of shooting a sequence, thus turning it into a Principal Prop. At that point, the Property Master is responsible for the item as long as it may be needed throughout production. It is up to him or her to make arrangements with the Set Decorator for the item’s safe return.

Prop -vs- Wardrobe Item

A distinction exists between “Props” and “Wardrobe.” Traditionally, the Wardrobe Department is responsible for supplying jewelry (earrings, brooches, necklaces) to the Female Principal Actors. If, however, the jewelry is an integral part of the plot, the Property Master is expected to supply that jewelry. The Property Master usually supplies all jewelry for the Male Principal Actors, as well. All watches and eyeglasses (including tinting and special coatings) are the Property Master’s responsibility.

PROPERTY MASTER’S RESPONSIBILITIES

It has been said that the Property Master is the one craftsperson who isn’t allowed to say, “It’s not my job.” While it is important to delineate production responsibilities, duties of the Property Master and his/her crew vary from project to project.

The Property Master supervises and staffs the Property Master Department, and is responsible for the purchase, design, manufacture, and acquisition of all Props as indicated in the script, according to production demands, and in consultation with the Director and others.

- Breaks down script to determine which Props are needed.
- Determines a budget for those Props.
- Obtains Props by purchasing, renting, manufacturing and promoting (obtaining products directly from companies or through Product Placement Companies at no expense to the Production with the understanding that the product will be given favorable exposure).
- Oversees the placing and handling of the Props, documenting Prop continuity throughout filming.
- Instructs Actors on the correct and safe use of Props.
- Maintains a safe and secure environment when using firearms as Props, controlling weapons and their blank ammunition at all times (see “Safety Bulletin #1” included at the end of this section).
- Supplies safety equipment such as face and ear protection for hazardous situations.
- Returns or disposes of Props during and after production. Rented and promoted items are returned as soon as it is felt that the items are no longer needed. Purchased and manufactured items must be inventoried and boxed up at the end of filming to be warehoused or sold at the Producer’s discretion.
- Prepares Cue Cards when needed.
- Oversees the acquisition of chairs for Director and Cast as required by the Producer.
- Possesses and maintains the appropriate tools and equipment necessary to facilitate the performance of the above duties.

STAFFING RESPONSIBILITIES

Assistant Property Master. Carries out duties assigned by the Property Master. The position may be assigned to a member qualified as a Property Master or Property Person. Duties may include *any combination* of the following and more, as mandated by the production requirements:

- Assists in obtaining and returning Props.
- Helps to ensure Prop continuity during shooting.
- Maintains condition and security of Props.
- Arrives with minimum Property Tool List (see below).

T

PROPERTY TOOL LIST is as follows:

- 12 oz. Claw Hammer
- Side Cutter
- Pliers
- Screwdriver
- 6-8" Adjustable Wrench
- Tape Measure

Tool boxes require proper identification: “(Name)” and “Property Craftsperson - Local 44”

Additional Staff

The Property Master may arrange for Property Persons to provide needed support in the Propmaster Department.

Occasionally, “Technical Advisors” are requested by Property Masters to assist with production. Since Property Masters are expected to instruct the Actor on the correct use of a Prop, they will use experts in any instance where a Prop falls outside of the Property Master’s areas of expertise. The list is endless, but common examples include: **Animal Handlers, Food Stylists, Bartenders, Mechanics** (outside of Teamster 399 jurisdiction), **Weapons Specialists, Computer Technicians, Medical Technicians, Law Enforcement and Military Advisors.**

STAFFING CONSIDERATIONS

Requirements vary from production to production. Some more common scenarios are as follows:

- On large-scale productions, each shooting unit will be assigned a Property Master with one or more Assistant Property Masters. All Property Masters of additional units will maintain the continuity set by the Master on the First or Principal Photography Unit.
- Episodic television shows may staff a “Supervising” Property Master who directs separate Property Masters assigned to each episode.

DEPARTMENTAL INTERACTION

As television and filmmaking is a collaborative process, communication between departments is necessary. In the interest of maintaining a good working environment, a Property Master will generally confer with some or all of the following departments as well as others: *(listed in alphabetical order)*

Art Director/Production Designer. To discuss the overall design concept for the project in order to select the appropriate Props.

Construction Coordinator. For special construction needs. For example, an Actor may need to feed a Prop key into a deadbolt to unlock a door — the Construction Coordinator would need to know that the deadbolt must be functional, rather than simply a facade on the door.

Director. To clarify Director's needs in order to best support the Director's vision of the production.

Director of Photography. To discuss colors and practical lighting props (flashlights, flashbulbs, headlights, lights on electronic devices, et cetera) and their appropriateness.

Lighting Department. For technical discussions on how the use of any Props which supply their own lighting will be incorporated into the lighting plan. For any on-set electrical requirements which the Props may have.

Make-up. When blood is involved, or when the Actor uses an item of make-up — such as lipstick, nail polish, or eyeliner — as a Prop.

Production. For numbers of extras that need to be supplied with Props, and for any details which would affect proper planning, scheduling and budgeting, or legal clearances.

Script Supervisor. To help maintain continuity for Props.

Set Decoration. To maintain integrity of the set as established by the Set Decorator. They discuss beforehand any special activities which might cause budgeting concerns, such as stunts and effects which might cause breakage of Props and Set Dressing. In the event that the Property Master and Set Decorator need to employ technical experts, as in the case of a medical show, they may share the services of the same experts in order to save money. Additionally, Property Masters must take responsibility for Set Dressing items which become Props during the course of shooting.

Special Effects. To build hand Props including rubber or breakaway and electronic Props. To coordinate functional telephones they must operate.

Stunt Coordinator. To aid in obtaining stunt pads, boxes and other needs.

Transportation. To coordinate the number and dressing of picture cars.

Wardrobe. To ensure that personal Props, such as eyeglasses, purses, wristwatches, and jewelry, are coordinated with the clothing. For special wardrobe requirements which might be necessary to accommodate Props (a concealed weapon or other bulky Prop). To alert them to a possible need for multiple wardrobe items: if the Actor must eat messy food, will spill a drink, or is involved in a fight.

QUALIFICATIONS

A Property Master is recognized by Local 44 in one of two ways:

(1) Through traditional advancement from within the Union:

- A Property Person must have logged 2,500 work hours with IATSE signator employers as an Assistant Property Master as required by Contract Services Administration Trust Fund (CSATF); and
- The member must pay an adjusted balance now due for initiation fees and quarterly dues (since fees and dues increase as one's pay rate increases under the Standard Agreement).

— OR —

(2) Through the union organizing process:

- A non-IATSE candidate is recognized by CSATF as having worked for 30 qualified days as a Property Master on a show which has been organized by IATSE; and
- He or she pays all required initiation fees and dues, and is sworn in by Local 44 as a member.

Licensing. While not required to possess licenses per se, Property Masters will need to have or arrange for an assistant who has necessary licenses for handling conventional firearms as well as those for short barrel shotguns and assault weapons. Scuba certification is necessary for underwater work.

MINIMUM PROFESSIONAL STANDARDS

In the interest of maintaining the high standards set by earlier generations of studio workers, a Property Master should possess and develop the following:

- Property resources — a knowledge of where to go to obtain any style of Prop (period, contemporary, futuristic/fantasy), including a working knowledge of Prop Rental Facilities.
- Manufacturing resources, for replication of existing Props, and creation of imaginative or unavailable Props.
- Basic knowledge of the responsibilities of other Department Heads.
- Good rapport with Law Enforcement for information and advice on firearm and other equipment use, and in instances where Props are considered contraband.
- Ability to improvise and the initiative to handle any last-minute requests from the Director or needs required by Production.
- Competence in research skills.
- Communications skills with Director, Actors, and other Department Heads to establish needs.
- Accountability for large sums of money.
- Tactful diplomacy as he or she is in direct communication with sensitive artists and creators, as well as with a variety of personalities.
- Working knowledge of how colors will photograph, and how camera lenses will affect an image.

ETIQUETTE FOR PROPERTY MASTERS

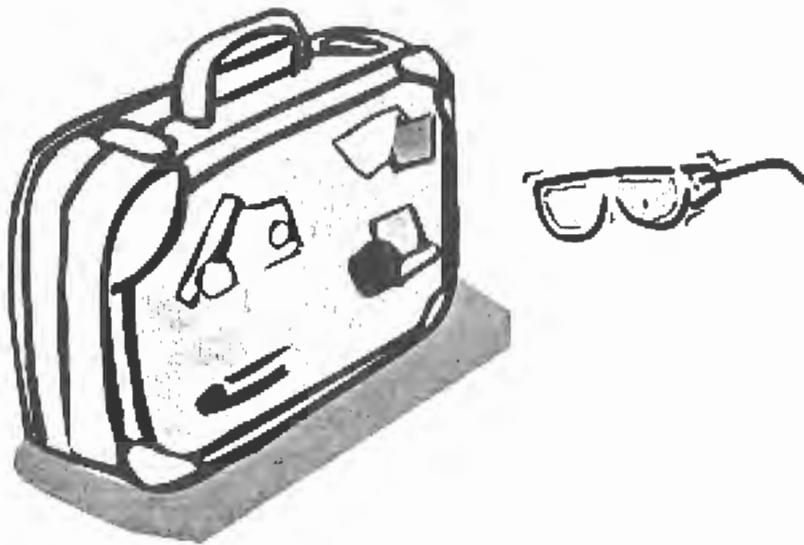
The Property Master should:

- Alert the Set Decorator or Lead Person as to what has been accomplished during the day's shooting and what is expected at the next call.
- Disseminate useful information to various departments. Often the Property Master learns of upcoming changes before other department heads do. By passing on this information, the Property Master gives the other departments an opportunity to anticipate and prepare for any possible changes.
- Investigate potential allergies Actors might have to specific Props — food, perfume, cigarettes, smoke — and seek out alternatives.
- Consider using computer software compatible with that of the Unit Production Manager and Assistant Director so as to make communication easier.
- Learn and respect the needs and jurisdictions of other departments.

PRODUCTION BREAKDOWN CHARTS

No specific format exists for breaking down a shooting script into the requirements of the Property Department. A variety of methods are helpful:

- Identify and list all required Props;
- List Props according to character;
- List Props according to scene;
- List Props according to set location;
- Break down Prop lists into time needs, (How long will a Prop be needed over the course of shooting? When may the Prop be rented and when should it be returned?).



THE CRAFTS

Set Decorators

... the Set Decorator decorates the sets by selecting the objects known as “Set Dressing” — which contribute to telling the story and support the vision of the Producer, Director, Writer, and Production Designer.



The Set Decorator is the Department Head responsible for the selection, budgeting, design acquisition and placement for all set dressing items. The Set Decorator also supervises and staffs the Set Decoration department. Once the sets are built and painted, or a location is chosen, the Set Decorator decorates the sets by selecting the objects known as “set dressing” — which contribute to telling the story and support the vision of the Producer, Director, Writer, and Production Designer.

Set Dressing can be defined as the surroundings that are a part of everyday life, filling and defining the shooting space. In everyday life, a given room may contain furniture, throw rugs, lighting fixtures, plants, perhaps clutter on the floor, unopened bills on the table, a torn curtain on the window — physical items which might give one specific impressions about the person who inhabits this room: personal tastes, nuances of character, an indication of time or period. When reproduced in detail on a set, all of these items are considered Set Dressing, and require the expertise of a Set Decorator.

SET DECORATOR'S RESPONSIBILITIES

The Set Decorator supervises and staffs the Set Decoration Department with Property Personnel (see "Property" craft section):

- During prep, the Set Decorator is among the first of the key Department Heads to be hired to establish set dressing concepts through conversations with Production Designer/ Art Director, Director and Producer. Creates presentation boards with set dressing concepts and personally represents these ideas in all meetings.
- Obtains blueprints and/or sketches from the Art Department.
- Breaks down the script in terms of visual set dressing items, and crew requirements.
- Creates and tracks a Set Decoration Department budget throughout the production.
- Acquires purchase orders, work authorizations, set numbers, television episodic numbers from Accounting for the purpose of budgeting.
- Supervises all petty cash for the Set Decoration Department.
- Staffs a permanent crew that may be increased or decreased, depending on the scope and needs of the show.
- Staffs and supervises all Drapery persons for the given show, and may oversee additional Property people specializing in Floor Covering, Upholstery, Electrical Fixtures and Floral needs.
- Scouts all locations/attends "tech scout" — a location scout where all department heads are present with Director and Producer.
- Attends "production meetings" — meetings held to review entire script page by page with the Director, Producer and all department heads to review overall interdepartmental questions and what the Director expects for each scene.
- Selects, acquires and oversees manufacturing and installation of Set Dressing.
- Responsible for the placement and dressing of all sets.
- Creates a carefully dressed set, with many "layers" of the lives of the characters who "inhabit" that set — down to personal items on a desktop or night table, cigarette butts in an ashtray, or a cartoon taped to the side of a cash register in a restaurant set, etc.
- Maintains an enormous source library needed for local and distant locations.
- Reviews daily the requirements of the shooting schedule.
- Is ultimately responsible to the production company during the wrap for supervising the Set Dressing strike and the return of all set dressing items and petty cash. The Set Decorator is on payroll until the last Set Dressing crew member is laid off.
- Notifies Production Manager of overages, loss and damage.

SET DRESSING CREW RESPONSIBILITIES

Lead Person

- Arranges logistics and personnel for the Set Dressing crew.
- Maintains the allocation of manpower (generally referred to as “man days”).
- Handles call times, and notifies crew members where to report.
- Ensures that the Set Dressing crew is provided with location parking.
- Arranges meals for Set Dressing crew in an appropriately-timed fashion (to avoid meal penalties).
- Collects and submits time cards for processing. Sometimes responsible for initially approving them.
- Furnishes a “goldroom” office (usually on stage) to store valuables.
- May rent a “Box” or “Kit” which contains moving equipment, tools and other supplies required by Set Dressing crew.
- Coordinates pickup, warehousing and return of all set dressing (**NOTE: Set Dressing must not be transported in personal vehicles**).
- Coordinates with transportation the number and type of needed vehicles and crew for required tasks. Also orders special equipment for Set Dressing Department, such as Condors and Scissor Lifts, which must be operated by licensed personnel.
- Manages paperwork for pickups and returns.
- Handles Tagging System. As the Set Decorator chooses furnishings in prop houses, the Lead Person places “Hold” tags on the items which state the Set Decorator’s name, show, set, pick-up date and phone number/pager. **Important:** *As shoot dates change, a crucial function of the Lead Person is to change pick-up dates so that the prop house items are not released back into available stock and potentially rented to another production*).
- Works with Accounting to arrange for purchase orders, work authorizations and check requests. Obtains additional purchase orders for any lost or damaged items.
- Manages petty cash.
- Assists with coordination of the time necessary for prep, dress and wrap for the sets on location.
- Coordinates with Gaffer and Set Lighting Department on rigging of Set Dressing practical fixtures.

Set Dressers (Property Persons)

Also known as “Swing Gang”). Responsible for the physical pickup of items and dressing in of sets under the supervision of the Set Decorator.

- Pick up set dressing items from prop houses.
- Unwrap props and place in organized fashion off-set.
- “Rough-in” furniture and items into place, based on sketches or directions from Set Decorator.
- Execute more detailed placement upon Set Decorator’s instructions.

Set Dresser Assigned to the Set

The Set Dresser Assigned to the Set represents the Set Decorator during actual shooting once the Set Decorator leaves the set.

- Works under the supervision of the Property Master during actual shooting, and represents the Set Decoration Department on set.
- Verifies that reference photos have been taken for redressing the set, if necessary.
- Ensures that items are redressed in their proper places if set dressing items have to be struck for any reason.
- Notifies Lead Person if there is a change in schedule, or if shooting on a particular set has not been completed.
- Protects the set and covers necessary items. Works with the Assistant Director to protect against accidents by preventing eating and drinking on any set.
- Places “Hot Set” signs on a set in progress so set dressing is not moved, which otherwise might disturb the continuity of the scene.
- Locks up valuable pieces once shooting for the day has wrapped.

STAFFING CONSIDERATIONS

The size and scope of a show may necessitate any of the following situations:

- On large shows, the Set Decorator may call in another Set Decorator to do sets when distances between locations make it difficult for one Decorator to supervise all necessary work.
- Budget permitting, a Set Decorator may staff two Lead Persons. One may handle crew logistics and paperwork, and the other may assist the Set Decorator with tagging and supplies.
- The most efficient and cost-effective way to meet the requirements of shows with extensive drapery work may be to place a Drapery person full-time on the Set Dressing crew. This person would then also be available to transition over to help the other Set Dressers as needs may dictate.

DEPARTMENTAL INTERACTION

As television and filmmaking is a collaborative process, communication between departments is necessary. In the interest of maintaining a good working environment, a Set Decorator will most likely confer with the following departments:

(listed in alphabetical order)

Accounting. To acquire purchase orders, work orders, set numbers and television episodic numbers for the purpose of budgeting.

Art Department/Production Design. To discuss the overall design concept for the project in order to select the appropriate Set Dressing.

Construction Coordinator. For any Set Dressing-related construction requirements, possible budgeting overlaps, painter requests, scheduling of dressing time and construction of goldroom.

Director. To clarify Director's specific needs in relationship to Set Decoration and to present an overall plan for the Set Dressing of the show.

Director of Photography. To discuss practical lighting, colors and window treatments in relationship to lighting needs and their appropriateness.

Gaffer/Set Lighting. To discuss the style and number of Set Dressing fixtures so Set Lighting will be prepared and staffed to make them practical.

Producers. To discuss the time frame for prep, shoot and wrap, as well as the Set Dressing concept and any budget challenges.

Production Office Staff. To arrange for "start" paperwork (deal memos, W-2's, etc.), office space, parking accommodations, copy of deal memo and legal clearances.

Product Placement Houses. To discuss any scripted Set Dressing, or Set Dressing that logically would be present, which might be obtained for no cost in exchange for its promotional value. The Set Decorator, at his/her discretion, personally contacts the Product Placement Houses.

Property Master. To clarify delineation of responsibilities. (A basic rule of thumb is that the Property Master will be responsible for the acquisition, purchase and manufacture of any item which moves, which is held by the actor or which is specifically identified in the script.) To discuss all breakaway furniture to be used on the set.

Special Effects. For metal work and sometimes specialized furnishings. Large lighting fixtures may require special rigging. To make free standing sinks and tubs “practical” (workable, useable). To discuss breakaway pieces that may need to be built in order to match existing Set Dressing, to alert Special Effects of the Set Dressing’s use of candles and torches so permits can be obtained.

Stunt Coordinator. To discuss any on-camera Set Dressing which is present during stunt action.

Technical Advisor (if available). To provide specific information to correctly dress a set that relates to the advisor’s field of expertise (for example, a physician/nurse for medical set-ups, a magician for magic tricks, an acupuncturist for proper technique, a military officer for advice on protocol, etc.)

Transportation. To discuss drivers and vehicle requirements for show.

Unit Production Manager. Hires and negotiates deal memo with Set Decorator. Discusses the “pattern budget” (an estimate created by accountants based only on script data). Receives an educated budget prepared by the Set Decorator for Set Dressing, Transportation and manpower. Daily conversations on crew overtime hour, meals, additional manpower or transportation, budget update and scheduling challenges.

Video and Computer Graphics Coordinators. To address all Set Dressing requirements so that video and computer screens will photograph naturally.

Wardrobe. To maintain harmony of color palettes, especially with regards to upholstery colors, bed linens, table cloths, where actors’ clothing may interact.

QUALIFICATIONS

A Set Decorator is recognized by Local 44 in one of two ways —

(1) Through advancement from within the union. A Property member must have:

- Worked as a Lead Person for 720 hours with IATSE signator employers as recognized by Contract Services Administration Trust Fund (CSATF); and
- Paid the adjusted balance now due for initiation fees and quarterly dues (since fees and dues increase in proportion to one’s rate of pay under the Basic Agreement).

— OR —

(2) Through the union organizing process:

- A non-IATSE candidate is recognized by CSATF as having worked for 30 qualified days as a Set Decorator on a show which has been organized by IATSE; and
- He or she pays all appropriate initiation fees and dues, and is sworn in by Local 44 as a member.

A Set Decorator within Local 44 cannot work in any other classification other than Set Decorator.

MINIMUM PROFESSIONAL STANDARDS

Over the years, the Set Decorator's craft has benefited from a rich and time-honored tradition of learning from previous veterans. A Set Decorator should possess and develop the following:

- An overall knowledge of furnishings and styles.
- An ability to read blueprints.
- An overall knowledge of construction.
- Facility in breaking down a script according to Set Dressing requirements.
- Strong research skills.
- Access to resources and catalogues.
- A working understanding of the technical aspects of filmmaking — camera angles, film stock, how colors will photograph, how camera lenses will affect an image.
- Intuition.
- Innovation.
- Physical stamina! The long, arduous hours of film and television production require good judgment in physically pacing oneself and avoiding illness.
- Focus and concentration.
- Ability to lead and delegate responsibilities.
- Accountability for large sums of money.
- Good understanding of union jurisdictions.
- Communication skills with Director, Producers, and other department heads to establish needs.
- Impeccable organizational ability to list many thoughts at once.
- Ability to order and manufacture set dressing items as varied as an oversized conference table, or a stuffed, lifesized dinosaur.
- Computer skills.
- Strong visual concept. Experienced Set Decorators speak of “having all the sets in my head.” As they visit prop houses or vendors, a good Set Decorator has the ability to tag items for multiple sets.
- Flexibility and adaptability.
- Spatial sense. Set Decorators have mentioned visiting location sites where it was impractical or impossible to carefully measure dimensions of the shooting space. In these cases, they must rely upon an intuitive concept of how many furnishings will be necessary to properly fill the space on the day of the shoot.

SCRIPT BREAKDOWN

No specific format exists for breaking down a shooting script into the requirements of the Set Decoration Department. A suggested format is as follows:

- (1) List All Sets. It is necessary to “read between the lines” for hidden budget areas: exterior streets, hallways outside rooms required for entrances and exits, porches seen from windows.
- (2) Dissect Each Set. Identify and list all set dressing items needed to create the appropriate environment (essentially, a working shopping list).
- (3) Create Budgets For All Sets. Each set is listed on a Budget Form and items are grouped into the following categories:
 - Purchases
 - Rentals
 - Drapery/Upholstery
 - Flooring
 - Fixtures
 - Manufacturing
 - Set Dressing Greens

The Budgeting Form is submitted to the Unit Production Manager.

ETIQUETTE FOR SET DECORATORS

The Set Decorator should:

- Ensure that he/she or a representative will “open” the set in the morning.
- Remain on set until the camera rolls for the first shot.
- Let the Assistant Directors know when leaving the set.
- Communicate with the Production Designer regarding creative interaction.
- Respect all departmental jurisdictions.
- Keep the Unit Manager informed of daily activity.

SCREEN CREDIT

The Set Decorator, along with the following affiliated craftspersons: the Director of Photography, Art Director and Editor, has a *contractual right* to screen credit. This agreement between the Producers and IATSE reads as follows:

Whenever and as long as the practice of giving screen credit to an individual (exclusive of the producer, writer, director, and cast) prevails, the producer agrees that screen credit shall also be given in a **prominent place** on all positive prints to Set Decorators rendering their services for the photoplay.

The term “associate” or “assistant” shall not be used in connection with such screen credit.

—Producers Agreement, Paragraph 84, p. 98

AWARD ELIGIBILITY

On both large and small screens, Local 44 Set Decorators have received countless nominations and many awards.

Film. Set Decorators are eligible for an Academy Award, along with the Production Designer, under the category of “Art Direction.”

Television. Set Decorators are eligible for Daytime and Primetime Emmy Awards, along with the Production Designer, under the category of “Art Direction.”

ORGANIZATIONS

A number of quality organizations exist for the Set Decorator which provide support and fellowship:

Set Decorators Society of America

Pacific Design Center
8687 Melrose Avenue, Suite MB28
(mezzanine, Blue Building)
Los Angeles, CA 90069
(310) 289-1959

Academy of Motion Picture Arts & Sciences (AMPAS)

8949 Wilshire Boulevard
Beverly Hills, CA 90211
(310) 247-3000

Academy of Television Arts & Sciences

5220 Lankershim Boulevard
North Hollywood, CA 91601
(818) 754-2800

THE CRAFTS

Special Effects/ Prop Shop

**“Where there’s smoke, there’s a
Special Effects person.”**



In the field of entertainment, the old saying has been adjusted to read, “Where there’s smoke, there’s a Special Effects person.” Whenever the production requires that a certain physical, natural or elemental condition be reproduced in a controlled manner, a qualified Special Effects person is called in.

The Special Effects Coordinator staffs and supervises the Prop Shop. The versatile Special Effects/Prop Shop combination is responsible for handling any mechanical effects, effects-related set dressing and prop needs required for film production.

Special Effects Definition. For the purposes of this section, a *Special Effect* is a filmed sequence of controlled events which produces through artificial means a visual and/or aural impression of a physical, natural or elemental condition.

A further differentiation should be made between *Special Effects*, which are created by mechanical means, and *Visual Effects*, which are computer-generated images. It should be noted, however, that both Departments often work together to create even better, more seamless effects than previously considered possible.

The Special Effects/Prop Shop qualified members build and rig *stunts* (scenes which require physical daring or involve physical risk to a character being filmed) and *gags* (a sequence of controlled mechanical events which require some type of rigging). A veteran Effects person made this distinction, “Stunts happen to people, gags happen to things.”

Another Special Effects distinction to be made is between an *application* (a particular way of creating an effect), and an *appliance* (any effect applied directly to a part of the body).

Special Effects fall into several classification areas: Wind and Air Effects, Rain, Snow, Fire-Flares-Torches, Smoke-Fog-Artificial Atmospheric-Ambiance, Steam-Cryogenic Breathable Fog, Water, Cobwebs and Dust (see “Classification” section).

CREW RESPONSIBILITIES

The Prop Shop is looked upon to construct any mechanical effects or needed Props, Set Dressing items and rigging, while Special Effects sets up and supervises rigging, breakaways, creates weather conditions and other gags and effects, including pyrotechnics, usually for the camera.

The Special Effects/Prop Shop/Propmaker crew breakdown is as follows:

Special Effects Coordinator (classified under contracts as a Foreman):

- Oversees the design of Special Effects and Prop Shop gags required by the production.
- Ensures safety for stunt persons, actors and crew.
- Staffs the Prop Shop qualified members.
- Breaks down the script.
- Submits a budget for Special Effects and Prop Shop work.
- Attends production meetings.
- Hires personnel proficient or qualified in specific skills.
- Explains to Producer and Director the mechanics of a stunt or gag.
- Obtains necessary safety permits when a stunt or gag is required, such as with open flame situations: candles, fireplaces, camp fires and torches.
- Supplies rental boxes, equipment and Special Effects trailer(s).

Special Effects Qualified Assistants (classified under contracts as Gang Boss or Journeyman, depending on responsibilities). Usually hired to perform duties requiring a specific skill, or to assist the Special Effects Coordinator with general tasks. See “Minimum Professional Standards” for specific skill areas.

Prop Shop Foreman. The Prop Shop Foreman staffs and builds necessary items required by various departments: for instance, the Art Department might request the building of a craft from scale drawings or miniatures, the Set Decorators and Property Masters might need the Prop Shop to build special set dressing pieces or props, and Special Effects might ask for rigging, welding or breakaways to be constructed.

The Prop Shop Foreman:

- Makes recommendations on manufacturing processes.
- Submits material list to Special Effects Coordinator.
- Oversees the manufacture of requested items.
- Repairs production equipment as needed.
- Handles Prop Shop paperwork and submits to Special Effects Coordinator for approval.
- Acquires needed permits for crews, such as welding and cutting permits.

Prop Shop (Gang Boss). An experienced crew member assigned to oversee a group of Journeymen executing a specific Prop Shop construction order:

- Builds alongside Journeymen as a “working supervisor.”
- Offers crew the benefit of his/her experience. Helps teach the Journeymen, and serves as a source of information and advice.

Journeymen Prop Shop Workers. They build the Prop Shop items. Their duties are as follows:

- Arrive with Minimum Tool List as required in contract (see “Tool List”).
- Follow all building orders.
- Working knowledge of all machinery and equipment used for Special Effects.
- Familiar with building and construction techniques used in industry.
- Knowledge of different types of fasteners for different materials.
- Safety procedures and practices when using machinery, equipment and supplies.
- The knowledge and use of fire protection.

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PROP SHOP TOOL LIST should have a complete set of “Propmaker” tools as outlined in Exhibit “B” in the Black Book.

- 16 oz. Claw Hammer
- 25’ or 30’ Measuring Tape
- 100’ Measuring Tape
- 12” Combination Square
- Framing Square
- Bevel Square
- 8 pt. Hand Saw
- 12 pt. Hand Saw
- Back Saw
- Key Hole Saw
- 1/4” - 1/2” - 3/4” - 1” Wood Chisels
- Cold Chisel
- Box Plane
- Hand Axe
- Two Chalk Boxes
- Dry Line
- Line Level
- 24” or 30” Level
- Compass
- Angle Dividers
- 24” or 30” Wrecking Bar
- 10” Vise Grip Pliers
- Pliers
- Diagonal Cutters
- Straight-head and Phillips-head Screwdrivers
- 10” Crescent Wrench
- Nail Sets - Various Sizes
- Wood Files - Various Types and Sizes
- Sharpening Stone
- Tool Belt/Nail Bag
- Assorted Pencils and Marking Crayons
- Plumb Bob
- Utility Knife and Blades
- Gloves
- Cordless Drill
- Tool Boxes require proper identification: “(Name)” and “**Property Craftsperson - Local 44**”

STAFFING CONSIDERATIONS

The size and scope of a show may necessitate any of the following situations:

- Television shows with relatively light Special Effects duties generally provide for one Key Effects Person and a Crew Member.
- Larger shows may require multiple Special Effects crews to staff each location and/or projects where Special Effects are involved. The Special Effects staff for science fiction and fantasy projects may number into the hundreds.
- ***SPECIAL POINT OF CONSIDERATION:*** It is increasingly of value for effects-heavy productions to have a Special Effects Qualified person solely for purchasing and budgeting. The knowledge necessary for proper budget evaluation falls outside the expertise area of typical studio personnel.

DEPARTMENTAL INTERACTION

As television and filmmaking is a collaborative process, communication between departments is necessary. In the interest of maintaining a good working environment, a Special Effects Coordinator will most likely confer with the following departments: *(listed in alphabetical order)*

Construction Coordinator. For building and scheduling requirements for stunts and gags.

Electrical Department. For electrical machinery which creates an effect, such as Ritters (wind machines), lightning machines. For other electrical equipment, welding machines, trailer and shop electrical needs.

Grips. For certain types of necessary rigging, such as scaffolding and green beds as required. Collaborate on theatrical stage rigging as required.

Make-up and Hair. For special effects appliances on the body.

Production. For budgetary concerns.

Production Design and Art Department. To fit the “look” of a special effect with the design concept.

Property Master. For rubber items, breakaways, props and gags.

Set Decoration. To match breakaway or rubber pieces used as set dressing in the scene. To obtain necessary permits (for example, open flame permits for candles, fireplaces, torches on sets).

Transportation. For coordination with location assistance. For car, truck and vehicular needs for special effects: windshields, tires, parts, etc. For transporting Special Effects Coordinator’s trailer(s) and equipment. For purchases, pick-ups and delivery.

Wardrobe. For special effects gags concealed under or affecting clothing. For leather work and construction of period leather apparel, and certain plastic, or pre-formed wearing apparel.

QUALIFICATIONS

The path of advancement for Prop Shop qualified personnel is as follows:

- (1) A qualified Propmaker logs 1,200 hours with IATSE signator employers in areas classified as Prop Shop Duties (See "List of Working Skills for a Prop Shop Person" outlined below); and

The path of advancement for Special Effects qualified personnel is as follows:

- (1) A qualified Prop Shop candidate for Special Effects must hold a Prop Shop card for four years; and
- (2) Fulfill list of working skills for Prop Shop Person (listed below).

— OR —

A non-IA Special Effects person can only join Local 44 as a Propmaker when the following conditions are met:

- (1) Candidate must log in 30 qualified days as Special Effects/Prop Shop/Propmaker (as recognized by CSATF) on a show which is organized by the Union; and
- (2) Pays all required initiation fees and member dues, and is sworn in by Local 44 as a Propmaker.

As a Propmaker, the candidate follows the specified path of advancement.

List of Working Skills for a Prop Shop Person. Once a Propmaker is recognized by the union, that candidate may apply work hours with IATSE signator employers towards qualifying for the Prop Shop. The hours are as follows:

- (1) Read and construct from **blueprints**. 100 hours
- (2) Build and install **sash** and **doors**. 50 hours
- (3) Build and layout of **stairs**. 50 hours
- (4) **Glazer:** a) Cut, grind, and polish all glass and mirrors
b) Install all glass mirrors on sets and props 50 hours
- (5) Layout of all **sheet metal products**. 100 hours
- (6) **Gas Welding and Cutting**. 100 hours
- (7) **Arc Welding**. 100 hours
- (8) **Machinist.** Operation of lathes, mills, grinders, identification and use of grinding stones, drill presses, punches, tapping operations, boring and sharpening of all cutting tools necessary to perform these operations. 50 hours

- (9) **Cabinet and Furniture Building.** 100 hours
- (10) **Plastic:**
 - a) Identifying plastic content, selection of correct softening and gluing agents, extensive knowledge of fastening methods, forming, cutting, coloring and polishing along with tensile strengths.
 - b) Use of vacuum forming machines.
 - c) Use of urethane gun.
 - d) Use of fiberglass gun. 100 hours
- (11) **Rubber** - Thorough knowledge of chemical content of compounds needed for each product; manufacturing of armature and preparation for casting; trimming and preparation for painting and/or coloring. 100 hours
- (12) **Leather** - Identification of skins, stripping, their strength and accepted uses; methods of fastening, forming, preserving, refurbishing and dying. 100 hours
- (13) **Break-away Glass** - Knowledge of chemical content of break-away glass, heating and pouring methods, manufacturing of armatures for molds; preparation of molds for use and coloring of products. 50 hours
- (14) **Break-away Woods** - Extensive knowledge and ability to select proper material and build all break-away, prepare and repair of break-away. 50 hours
- (15) **Miniature Builder** - The act of reducing full scale to fractions and/or to over scale from drawings, pictures, and from full scale objects; effectively using all types of material; miniature electric and rigging of all kinds; an extensive knowledge of architectural applications and an ability to create perspective graduated layouts of miniature sets and props along with hanging and activating same. The miniature builder is adept at creating and handling animated props manufactured from all material, and creating miniatures both over and under scale. He/she is an exceptional blueprint reader and draftsman. 50 hours
- (16) **Electrical Fixtures and Prop Builders** - Thorough knowledge of electricity in Prop Making division and safety regulations as required by law. 25 hours
- (17) **Rigging** - All types of rigging and construction used by the Prop Maker in the Motion Picture Industry. 50 hours
- (18) **Heli-arc Welding** - Proper preparation of metal to be welded; knowledge of metal content and identification of metals to be welded along with proper filler and weld metal. 25 hours

Minimum Total Hours: 1,200 hours

Licensing. In the interest of safety, proper licensing is a necessary and favorable requirement for hiring. Depending upon the type of work performed, a member may need "Powder Cards," or Pyrotechnic Licenses issued by the California State Fire Marshal's Office — Third Class, Second Class, and First Class (most experienced); a Certified Welder for welding work; Diving Certification for underwater work, among other certifications for aerial licenses and powder-actuated tools (See "Skill and Licensing Information").

MINIMUM PROFESSIONAL STANDARDS.

Since Prop Shop Skills are the foundation upon which a career in Special Effects is built, knowledge of basic areas of Prop Shop Skills are essential. The following list helps to further define skill areas mentioned in the "List of Working Skills for Prop Shop Person":

Plastics

Plexiglas
Polycarbonates, Lexan
Thermal plastics
Heat forming plastics
Liquid plastics - clear resin

Fiberglass, resins - ridged, flexible, gelcoats
Glues and finishing techniques
Clothes, ropes and fabrics
Chopper gun and equipment needed
Vacuum forming

Rubber and Urethane Materials (foams)

2 Part foam - 2 lb. to 8 lb. Mix and pour.
2 Part foam - spray application
Liquid wood
Silicone rubber
Epoxies
Solvents

Mold making with RTV
Plaster molds
Guns, swords, knives and clubs
Armatures for molds, props
Rubbers for protection - sorbathane, foams

Breakaways in Sets and Props

Wood-cork
Foams - snow plaster
Plastics
Plasters and stearic acid
Set Dressing - chairs, tables, etc.
Props - vases, glasses, lamps

Glass - breakaway, tempered
Mirrors (safety mylar)
Building structures
Vehicles
Fastening techniques, types of joints

Miniatures

Scaling down and up
Hobby shop - cars, trains, planes
Foams with wooden supports/armatures
Soft woods
Special tools

Plastics (formed-replications of other materials)
Wood (balsa)
Plasters and stearic acids
Other applications

Vehicles

Safety seat belts and
safety harnesses installation
Driver's seats
Throttle springs for carburetor
Light dimming and hot lights
(headlights)
Fuel cells, principle of
Brake adjustments and emergency
brake rig for 180 degree slide
Process bodies (car parts removed for camera)

Show movement- support on inner tubes,
bungee cord, spring
Roll cages, pipe ramps
Cannon (air installation and principle)
Towing and release
Stagecoaches and wagons
Breakaway tongues, blind driver, and
tipovers

Electrical and Electronics

Basic theory and principles	Rotary switches
AC/DC applications	Transformers
Remote control units	Pulse circuit
Various variable resistors	Batteries - series and parallel
Electronic timers (blinking lights, telephones or klunker box)	

Hydraulics - fluid & air

Rams	Bimba rams
Pumps	Elevator cars
Motors	Tipping over of vehicles
Application and principles	Counterbalancing
Gimbals	Jerk back (stunts)
Air cannons	Types of valves, controls
Air mortars	

Rigging

Piano wire ties/cable ties	Elevator doors
Cables and rope knots	Rotary platforms, turntables, etc.
Charts - size/strength of piano wire	Jerk-backs and ratchets
Descenders	Releases, pelican hooks (trips)
Towing and release - vehicles, airplanes, wagons, stagecoach, etc.	Arrows and knives on wires

Flying

People	Flying suits
Objects	Flying pans
Piano wire	Platform and parallelogram
Monofilament	Rabbits
Cable	Hardware
Flying tracks	Counter-balance weights
Flying basket 360 degrees	Sheaves, pulleys, rope lock
Flying bars	

Machinery

Types of metals	Bandsaw, dual
Lathe, speeds, cutting fluids	Blood knives
Mill, speeds, cutting fluids	Collapsible knives and other props
Drill press, speeds, cutting fluids	Tubing benders
Iron worker	Welding - Heli-arc, stick, wire and brazing
Radiack-cold saw and blades	

Sheetmetal Work

Types of metals	Rodex punch
Shear	Rollers - stove pipe, flat seams, stove pipe joints
Brake-types of bends	Hoods - fire, windows, forge
Spot welder	Hand tools for sheet metal work
Soldering	

Power Systems: Gas, Diesel and Electric

Gas	Gearing chain and belts
Diesel	Eccentric
Electric motors AC/DC	Application to power objects

Leather

Types of leathers and hides and their uses
Stitching and lacing and dyes and finishes
Tools, Fasteners

Chemicals

MSDS sheets for materials used
Safety and Hazards

Basic Computer Skills

NOTE: For those on the path of advancement from Prop Shop to Special Effects, further application and refining of Prop Shop skills are necessary. The candidate should be able to demonstrate skills in the majority of the following areas:

Wind and Air Effects

Safety	Air mortars (blow debris)
Wind machines	Air cannons (throw objects)
Blowing debris/leaves	Uses on stage (brushes, leaves)
With smoke and fog	Pellet gun
Process filming	Blood hits
Air movers	

Rain

Equipment	Rain pipes (control areas)
Materials	Drip pipes (windows)
Safety (AMPTP bulletins)	Interior/exterior
Water sources	With wind
Pumps	Night filming
Waterproofing	Goose drownder (rain head)
Lightning effects	Traveling rain (vehicles)
Rain stands (types)	Noise, silencing
Rain bars	

Snow

Types of materials/supplies	Holes in ice (pond/lake)
Falling	Hot wax gun
Blowing	Presurized tanks
Drifts	Applicators, falling snow
Curbs	Jet-x foam, syphon
Handrail/windows	Anti-foam solutions
Streets/roads	Potato flakes
Slush	Hypo crystals
Trees and bushes	Snow blanket, cotton
Exterior house	Footprints in snow
Window frosting crystals	Equipment for making snow
Frozen bodies of water	Equipment for making frost

Fire - Flares - Torches

Permits
Fire proofing
Fire protection
Water supplies
Eddy valves
Safety (AMPTP bulletins)
Windows
Cars
Brush fires
Burning of cars
Burning of sets

Use of sparks
Fire logs
Hot coals
Blacksmith's fire
Buildings
Doors
Torches (gas/fuel)
Campfires (interior/exterior)
Types of fuel
Flicker effects
Use of smoke

Smoke - Fog - Artificial Atmospheric - Ambiance

Safety and Hazards
Safety (AMPTP bulletins)
Types of materials
Equipment
Their uses
Types of smoke
Types of fog
Exterior haze
Low-lying fog

Breathable fog (liquid oxygen, liquid nitrogen mix)
Ambient diffusion (stage)
Ash trays
Car exhaust
Car Radiator
Train smoke
Smoke stacks
Clouds
Showers/baths

Steam - Cryogenic Breathable Fog

Permits and licenses
Safety
Type of steam boilers
Water and power source
Operating temperature
Fire protection equipment
Volume
Steam manifolds
Steam hose
Pipes/fishtails
Manhole covers
Curbs/flex conduit

Steam on car windows
Material used
Dry ice
Fire protection equipment
Cryogenic application (liquid oxygen, nitrogen mix)
Co2
Broken steam pipes
Car radiator
Teapot/kettle
Coffee cup
Shower/bathroom

Water

Permits
Water source
Water pressure
Equipment
Tank volumes
Materials
Coloring
Suds/foam/bubbles
Wet look (long lasting)
Waterfront wet look
Pond agitation
Waves/wave makers
Splashes (sides of boats)
Storms

Heating
Waterfalls
Streams
Portable spill tanks
Wetdowns (streets)
Frost on car (night)
Trees
Bushes
Heating (swimming pools)
Showers/bath tubs
Quicksand
Slime
Environmental safety
Scuba diving skills

Plumbing Recap: Water, Steam, Air, Natural/LPG Gases and Cryogenic

Safety	Types of manifolds
Permits	Valves (manual/electric)
Suppliers	Gauges
Types of piping	Types of insulation
Pipe fittings	Phase separators
Copper tubing	Relief valves
Tubing fittings	Pop-offs
Types of hoses	Regulators
Hose fittings	Tanks and accumulators
Nozzles	

Cobwebs/Dust

Safety	Dusting set, cars
Cobweb equipment	Dust trails
Cobweb materials	Dust storms

Advanced Computer Experience

Word processing, calendar, accounting program (Quick Book Pro or MYOB), spreadsheets, databases and the Internet in order to perform the following functions:

- Breakdown of script, list of things to do with scene numbers
- Lists of labor, equipment, tools, supplies and rentals
- Track job costs and timecards
- Invoice costs of materials and supplies
- Costs for rental equipment, day/week
- Calendar for scheduling scenes and labor
- Database for vendors: names, companies, addresses and phone numbers

Additionally, the following will be useful depending upon area of specialization:

- Common sense
- Knowledge of a variety of materials
- Knowledge of how lighting and camera lenses will affect the look of the stunt or gag
- An understanding of how Special Effects and Visual Effects can complement each other in creating various effects
- Ingenuity and problem-solving skills
- Continual willingness to learn, retrain and test
- Understanding of electronics and remote controls
- Knowledge of craftsmen possessing specific skills and licensing
- Ability to perceive how the individual filmed sequences of a gag will add up to the visual concept
- Knowledge of the editing process
- Understanding of rigging
- Knowledge of flying props

ETIQUETTE FOR PROP SHOP/SPECIAL EFFECTS MEMBERS

The Special Effects Coordinator should:

- See that requested production repairs are made so long as they don't interfere with immediate job duties. Because of the vast experience Special Effects Coordinators and their crews bring to the job, it is not uncommon for other departments to look to them for repairs — for instance, broken props and set dressing.
- Confer with the Cinematographer for special needs. Ask about subtle effects.

AWARD ELIGIBILITY

Local 44 Special Effects members are among the most respected in the field, and they have garnered countless nominations and numerous awards.

Film. Members may be nominated for an Academy Award in the category of "Visual Effects."

Television. Members may also be nominated for Primetime Emmy Awards in the category of "Visual Effects."

ORGANIZATIONS For support and fellowship:

**The Alliance of Special Effects &
Pyrotechnic Operators, Inc. (ASEPO)**

12522 Moorpark Street
Studio City, CA. 91604
Phone: (818) 506-8173
Fax: (818) 769-9438

Academy of Motion Picture Arts & Sciences (AMPAS)

8949 Wilshire Boulevard
Beverly Hills, CA 90211
(310) 247-3000

Academy of Television Arts & Sciences

5220 Lankershim Boulevard
North Hollywood, CA 91601
(818) 754-2800

SKILLS, LICENSES & CERTIFICATES

The Callboard records in your information file the various skills, licenses and certificates that you hold in order to identify work possibilities. If an employer calls with a specific request — for instance, “a certified welder with a scuba certificate” — the Callboard Stewards will find members who fill those particular qualifications.

Local 44 requires copies of your updated licenses and skills which require a card or certificate, as the Callboard clears you to work by verifying that your licenses are still in effect.

Members should confirm that all their skills, licenses and certificates are accurately listed with the Callboard. What follows is the Callboard’s Classification List, with the corresponding classification code in parenthesis (**CODE**).

CRAFTS AND SUBCLASSIFICATIONS

For information on obtaining any of the following classifications, call the Contract Services Administration Trust Fund (CSATF) at 818-995-0900 .

(11 UPHS) Upholsterer. Supplies furniture with stuffing, springs, cushions and covering fabric.

(13 FLRC) Floor Coverer. All floor treatments including carpeting, linoleum, wood (masonry and tile not included).

(14 DRAP) Drapery. All window treatments, including fabric and hardware.

(16) Sewing Person. Any sewing required by any of the other crafts contained within Local 44.

(21) Property. The care, moving and placing of properties as a crew member for Set Decoration, Props and Prophouse.

(29) Greens. The dressing of the set with real and synthetic plants.

(3) Propmaker. Set carpenters.

(3 - 7) Shaper. Qualified to operate machinery used to make irregular shapes (for molding).

(3 - 8) Sticker. Qualified to operate machinery used to make straight pieces (for molding).

(3 - SM) Sheet Metal Only. Specializes in sheet metal fabrication work.

(3 - WEL) Welder Only. Joins metals using heat and a filler metal.

(3 - WLBS) Welder/Blacksmith. Welds, also forges and shapes iron.

(4) Prop Shop. Performs shop work for Special Effects Department, also may construct props and set dressing items.

(5) Special Effects. Creates, constructs and operates all mechanically reproduced effects.

(92) Coordinator. Coordinates all aspects of building for production. A “general contractor.”

(CUC) Cue Card. Specializes in preparing and operating cue cards for performers.

(PMAS 21) Property Master. Maintains props and the set during production shooting.

(S - DEC) Set Decorator. Coordinates and selects the decor of the set.