

MINNEAPOLIS/ST. PAUL

Access Center Handbook

IFP MSP INFO

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Access & Education Center

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ABOUT IFP MINNEAPOLIS/ST. PAUL

Mission Statement

To support and promote the work of artists who create screenplays, film, video, and photography in the Upper Midwest.

History

IFP/North was founded in June of 1987 as a media arts service organization, which specialized in serving emerging, intermediate and advanced independent filmmakers. The MARC (Media Artists Resource Center) was founded in December of 1993 to provide its members with beginning classes in filmmaking and photography as well as access to essential media arts tools such as motion picture cameras, digital video cameras and darkrooms. In 2001 IFP/North and the MARC merged to form IFP Minneapolis/St. Paul.

IFP Minneapolis/ St. Paul now has more than 400 members and stands as the largest non-profit media arts organization in the Central United States. IFP Minneapolis/ St. Paul brings together all programs from both organizations and offers an indispensable array of resources for the independent artist. Nationally, IFP has six chapters including Los Angeles, New York, Chicago, Miami, Seattle and Minneapolis/St. Paul. Collectively, IFP serves more than 10,000 members across the United States.

Artistic Purpose

IFP Minneapolis/St. Paul envisions a world where expression through images is encouraged and valued. It is the goal of IFP MSP to lead the way in supporting the independent media artist by creating a healthy, viable filmmaking and photographic community in the Midwest. IFP Minneapolis/St. Paul is the only organization in the Central United States that offers such a spectrum of programs and services for independent filmmakers and photographers at such low cost. IFP MSP is the one-stop shop for the

beginning, intermediate and advanced level media artist. The artistic purpose of IFP MSP is defined by six elements. These are education, equipment and facilities access, funding initiatives and re-granting, artist consultation, events, exhibition support, and community outreach.

PROGRAM OVERVIEW

Here's an abbreviated view of the programs IFP MSP. You can find more detailed information on our website - www.ifpmmsp.org.

Education - IFP MSP provides a broad curriculum of classes and seminars annually arming the independent media artist with the training to enter and thrive in the industry.

Access - By providing both filmmaking and photographic arts equipment and facilities, IFP MSP is uniquely positioned. Members are allowed to rent facilities and equipment well below local vendor costs.

Funding Initiatives - Re-granting and funding initiatives provided by IFP MSP are not only unique to the Midwest Region but to the country. IFP MSP has provided on an annual basis very tangible, financial support for media artists.

Artist Consultation - IFP MSP has a staff of filmmakers and artists who bring a wealth of experience in the filmmaking and photographic arts to the table. This translates into valuable consultation for local artist members.

Events - Events sponsored by IFP MSP help inspire filmmakers to create their work by defining the climate of the film and photographic arts community in Minnesota.

Exhibition Support- IFP MSP provides very visible opportunities for local filmmakers to screen their projects and photographers to exhibit their works.

Outreach - IFP MSP has long made outreach and diversity a priority of the organization. The community served by IFP MSP is as diverse as the work it produces. Without IFP MSP as a guide, many communities would lack the direction and support to develop projects and relationships locally.

Community Building– IFP MSP is dedicated to helping new talent grow. Through our weekly E-Flash electronic newsletter as well as the social gatherings after our numerous events, we try to facilitate a stronger media arts community in the Twin Cities.

IFP MINNEAPOLIS/ST.PAUL EQUIPMENT RENTAL POLICIES & PROCEDURES

These policies and procedures are designed to maximize the use and effectiveness of IFP MSP's resources, as well as to maintain the quality of equipment we have to offer our members.

In order to use IFP MSP Equipment and Facilities, you must satisfy the following requirements:

- Be a current IFP MSP Individual level member in good standing.
- Be certified in the operation of IFP MSP Equipment.

Certification

There are three ways to be certified in the use of IFP MSP's equipment and facilities.

- Pass a walk-in certification test

- Complete IFP MSP classes relating to the equipment that you wish to use.
- Complete a Darkroom Orientation.

Certification Test

The certification test is a written, 20 question test pertaining to Film, Video, Photo, Audio, and Lighting Equipment. IFP MSP members wishing to use equipment must pass a certification test, available by request at the Access & Education Center.

Re-certification will be required when the member has not used the equipment or renewed membership for a period of one year, or if during the course of equipment use, the member fails to demonstrate the techniques for safe and effective operation of IFP MSP equipment.

For those who do not have experience operating the equipment, IFP MSP offers a variety of classes, which teach both members & non-members to use IFP MSP's Equipment & Facilities. At the end of the class students should be able to pass the Certification Test. Classes range from beginning to advanced levels.

GENERAL POLICIES

- Only **CERTIFIED** IFP MSP Members may use the facilities and equipment.
- **Charging batteries** is the responsibility of the filmmaker. If you will need batteries charged for pickup, please call a day in advance to verify availability.
- To use the **Arri SR or Canon XL-1**, the member must have prior sync cam experience and pass a Certification Workshop.
- Each member is responsible for any damage that occurs to IFP MSP equipment while it is checked out in their name. This responsibility includes repair or replacement costs arising from damage or loss, except for ordinary wear and tear.
- Members must provide IFP MSP with an accurate street address, email address, and Drivers License/ID number for IFP MSP's private records. IFP MSP must be able to verify the address of a member before that member may check out equipment. You are responsible for notifying IFP MSP of any address, phone number, or name changes.
- Use of equipment or facilities by minors (as defined by MN state law) must be approved by an adult guardian who will be required to sign a Rental Agreement for the minor. This adult will be liable for any damage to equipment resulting from use by the minor. Darkroom use is at the discretion of the Access Coordinator & Photography Coordinator.

CHECK IN/OUT POLICIES

- **Equipment is ready for pick-up by 6 pm** Mondays, Tuesdays, and Thursdays, and by **5 pm** on Fridays. Call ahead to inquire about other availability.
- **Equipment is due back by 5:30 pm** M, T, TH. **Equipment returned on Friday** must be back by **3 pm**.
- If someone is sent to pick-up equipment for an IFP MSP member, **the member must notify the access staff in advance with the name of the pick-up person**. The pick-up person must bring a **valid ID**.

- Please allow an hour to check in or check out large rental packages. And make sure your camera operator is present for all camera check-outs.
- It is the Members responsibility to be present throughout the check-in and check-out procedures. IFP MSP will allow the member to designate another person to return equipment IF the balance of the rental has already been paid. This person must be present for the entire check-in. Responsibility for the equipment remains with the member who checked-out the equipment and does not end until IFP MSP staff has determined that none of the equipment is damaged or missing.

PAYMENT/PENALTY POLICIES

- All Payment is due at the time of Equipment Checkout.
- A **\$25/day** fee is charged to all individuals without correct payment at the time of equipment check-in.
- A **\$25 administrative fee** is charged for **NSF checks and Declined Credit Cards**.
- **Late fees of \$5/hr** per item due are assessed between 6 and 8 pm. **After 8 pm, a full day is charged**
- Weekly rental rate is 4 times the day rate. Weekend (Fri- Mon) rental rate is 1.5 times the day rate. Tuesday to Thursday rental rate is 1.3 times the day rate.
- Members must pay fines and replacement costs for missing or damaged equipment before they may use any additional IFP MSP equipment.

RESERVATION POLICIES

- **Saturday check-out is by appointment only.** Staff must be notified by **Thursday**.
- Certified Members may reserve production equipment only during the hours the Access Center is open. Reservations may be made by telephone or in person. No reservations or time extensions on existing rentals will be accepted on voicemail or e-mail.
- **Cancellations** must be made no later than **24 hrs.** in advance of a scheduled pick-up. No-shows will be charged the full amount of their rental package.
- Any member who reserves the Canon XL-1, Arri SR, Arri BL or Arri S for more than 7 consecutive days must make a rental deposit equal to 50% of the total rental cost.

COMMERCIAL USE POLICY

- IFP MSP's mission is to promote the production of media works by independent artists of all communities by providing access to affordable media equipment and facilities in a supportive and educational environment. IFP MSP is supported by individual artists, foundations, companies, and other sponsors who expect the organization to uphold the spirit of this mission. Because of this, IFP MSP members should not use the facilities for projects which are solely or primarily for commercial use or profit. IFP MSP's staff and Board of Directors reserve the right to limit access to individuals working on projects deemed solely or primarily commercial. Questions and concerns about individual projects relating to this policy should be directed to the Executive Director and will be dealt with on a case-by-case basis.

SUSPENSION OF PRIVILEGES

- Access privileges may be revoked from any member for any of the following reasons:
 - Failure to comply with one or more of IFP MSP's policies and procedures as determined by IFP MSP staff.
 - Failure to comply with the material terms and conditions of these rules in a timely fashion.
- The length of suspension will be appropriate to the infringement, and established by IFP MSP.
- Gross Misconduct shall be cause for immediate suspension and shall include but is not limited to the following:
 - Misconduct involving assault and battery or any intentional or unintentional physical injury of others or reckless behavior.
 - Cases of Negligence that result in damage or destruction of IFP MSP equipment.
 - Deliberate destruction of IFP MSP property.
 - Sexual, physical or verbal harassment including, but not limited to threats of violence, against any employee, member or guest of IFP MSP.
 - Theft or attempted theft of IFP MSP staff, member or guest belongings, materials, supplies or equipment.
 - Any other acts IFP MSP in its discretion believes is cause for immediate suspension.
- Applications, interpretation and enforcement of the rules are solely the responsibility of and within the discretion of IFP MSP and its designated staff. Appeals of decisions made under these rules may be made according to the appeals procedure as stated in this handbook.

APPEAL

Any Access User who disagrees with a decision of the IFP MSP staff as to the application of any of the foregoing rules may request a review and determination by the IFP MSP Executive Director. A review request must be made in writing to the IFP MSP Executive Director within fifteen (15) days from the time the person or entity is informed of the decision by the IFP MSP staff member. The Executive Director will conduct the review and issue a written determination within thirty (30) days of receipt of the request.

An aggrieved party which disagrees with the decision of the IFP MSP Executive Director may request a review of the decision by the IFP MSP Board of Directors. Such a request must be made in writing and submitted to the Chair of the IFP MSP Board of Directors within thirty days of receipt of the decision by the Executive Director.

Within thirty (30) days of receipt of the request for review, the IFP MSP Board of Directors will form a Grievance Resolution Committee. The committee will set a meeting to hear arguments and receive evidence and testimony relevant to the grievance. The committee will make a decision concerning the case and notify all interested parties within fifteen (15) days of the final hearing. The determination of the Grievance Resolution Committee shall be the final decision of IFP MSP.

USE AND CARE OF THE EQUIPMENT

Here are some rules and guidelines to follow when using our equipment. Please try and treat it with respect and care, so as to preserve the quality for all of your fellow Filmmakers & Photographers.

Film

- The Proper way to wrap a cable is the over/under method. See attached handout.
- The proper way to store a lens is with the aperture wide open and the focus set to infinity. This decreases the chances of the elements of the lens getting damaged in transport. Also, always remove the lens from a camera before transporting it (except for Bolexes).

DV

- You should not reuse tapes. Reusing old tapes causes the playheads to get dirty and increases the wear on the camera, increasing the cost of maintenance.

Photo

- Do not try to force any equipment that seems resistant in operation.
- Report all broken or faulty darkroom equipment in the darkroom log located in the film processing room.
- Report all broken equipment checked out from the equipment room to the Access Coordinator or Equipment Room volunteers.

Audio

- Always wrap audio cables using the over/under method. See attached handout.

Lighting

- You should never touch a bulb for any lighting fixture with your bare skin. The oils from your fingertips will make the bulb explode, increasing the cost of maintenance.
- "Righty Tightly" rule is the specific way all C-Stands should be set-up, so as to prevent the items they are supporting to fall. See attached handout from the "Set Lighting Technicians Handbook" by Harry C. Box.

IFP MSP DARKROOM POLICIES

Welcome to the IFP MINNEAPOLIS/ST. PAUL (IFP MSP) darkroom. Whether you are a new member or a seasoned darkroom user, it is a good idea to read over the following pages of darkroom policy, etiquette, and operation. It is also a good idea to keep a copy of this information on hand when you come to use the darkroom until you are completely familiar with it. **It is your responsibility to know and abide by these policies.** Failure to abide by any of them are grounds for suspension of access privileges. Updates will be posted on the policies bulletin board in the basement hallway. If you have any questions not addressed here, by all means ask an IFP MSP volunteer or staff.

Before making use of the facility, all IFP MSP Darkroom Members must complete the darkroom orientation. Talk to the person working in the Equipment Room on the second floor about times and dates of these orientations.

All Darkroom Members using the facility for any reason must first check in and pay their access fee at the Equipment Room counter on the second floor. Except for classes and special functions, the facility is never to be used at any time other than during the posted IFP MSP hours of operation.

The darkroom lights turn themselves on automatically 1/2 hour before closing. It is your responsibility to finish printing by this time. You must also finish print drying, cleaning up, and checking in equipment at the Equipment Room prior to the time the building is closed and its doors locked. **Those who linger will be reported to staff and are subject to suspension of darkroom privileges. They also risk being locked in the building.**

It is important to respect the work of other IFP MSP members and to **communicate any problems you may encounter to the members involved and to IFP MSP volunteers and staff**. Any problems with equipment should be reported to the Darkroom Volunteer on duty. If there is no Darkroom Volunteer present, contact the Equipment Room Volunteer and/or the Access Coordinator on duty. If none of these people are able to fix the problem, write it up (include your name and phone number) in the Darkroom Log located in the film processing room.

Please be aware of any security problems while you are at IFP MSP. **Keep all of your valuables with you**. IFP MSP is not responsible for lost, stolen or damaged personal property. Report any suspicious persons or events to your Darkroom Volunteer *and* to the person working in the Equipment Room immediately.

Smoking and the drinking of alcoholic beverages are not allowed on IFP MSP property or at IFP MSP functions unless specifically allowed for special occasions by IFP MSP staff.

Foods, beverages, and cell phone usage are prohibited everywhere in the basement except in the hallway.

As we are unable to afford custodial staff, **all IFP MSP members are responsible for cleaning their own messes**. This includes not only tidying up after yourself, but also immediately cleaning any spills or puddles you make. As a rule, any chemical spills should be wiped clean and the area rinsed with water. A mop and broom are located behind the door to the light table room. To keep the floor clean, **always use clean trays whenever moving wet prints from one place to another**.

Because of air ventilation problems, **toning of prints is not permitted** in any area.

Replacement or repair of any IFP MSP property damaged by irresponsible or careless misuse will be charged to the member responsible.

Wet and Dry Sides

Our film processing room and darkroom are set up with wet sides and dry sides. In each, the sink area is the wet side and the dry side is defined as including the counter areas, enlarger cubicles, and paper cutter tables. The film loading room and light table room are considered dry areas.

Nothing wet belongs in the designated dry areas. This includes wet prints, film, rubber gloves, tongs, trays, etc. By keeping wet and dry areas separate, damage to equipment, negatives, and prints is reduced.

Film Loading

Film may be loaded into tanks in the film loading room. **Always knock and wait a few seconds for a response before entering**. Close the door, lock it, and load your film with your back to the door to avoid stray light rays. **Please place your metal cassettes, plastic reels, and pieces of unprocessed film in the can on the film loading room floor**. These are recycled. The metal cassettes and plastic reels are also counted to determine when the film fix should be replaced. Plastic cassettes can be left in the recycling box on the floor by the film drying cabinet in the film processing room.

Be careful to close the door behind you when you vacate the film loading room. Leaving it open will trap anyone in the back room.

Film may also be loaded in changing bags. If you use a changing bag, please make sure that anything you put into the bag is dry. Blunt-nose scissors are to be used inside the bag to ensure that it not be cut and rendered useless.

Film Processing

Chemistry:

All chemicals are Kodak products. Except for Photo Flo, stock chemistry is kept under the sink in the film processing room. If a chemical is exhausted or in low supply, speak to the Darkroom Volunteer (or the Equipment Room Volunteer if the darkroom is volunteerless) about replenishment.

Our standard **film developer** is "D-76". It is to be mixed 1:1 with water and discarded into the sink after use. In metal developing tanks, use 7 1/2 ounces of this mixture per roll of 35 mm film, or 15 ounces per roll of 120 film. Check the bottom of plastic tanks to ascertain proper amounts of chemistry to be used in them.

The **stop bath** is used full strength and is to be saved by pouring it back into its bottle after use. **Always double check that you are returning stop to its proper bottle.** Our stop bath is of the "indicator" variety and turns dark blue or purple when exhausted.

Our **film fix** is "Rapid Fixer" and is also used full strength. As used fix contains silver, a toxic waste, it *must* be returned to its bottle to be recycled. **Always double check to make sure you are returning used fix to the fix bottle.**

Hypo Clear is in stock form and is to be diluted with water (1 part Hypo Clear to 4 parts water). It should be emptied into the sink after use.

Photo Flo is kept on the sink counter. When exhausted (murky), it should be discarded into the sink and replaced by mixing 1 capful of chemical concentrate (kept next to the timers) into a bowlful of water.

Negatives and Clean Up:

When drying film, open the door to the drying cabinet slowly in order to avoid stirring up any dust. Also, **be careful to allow enough space between rolls of film hanging in the cabinet** as they can curl and stick to neighboring rolls. Dry film for 15 minutes at heat setting "6" (as per the directions on the cabinet door) and **remember to close the cabinet door after removing your negs** so as not to allow dust into the cabinet.. **Do**

not leave your negatives in the drying cabinet or elsewhere. Any found negs will be placed in the "Lost Negatives" box in the film processing room. Negatives in this box are periodically disposed of.

Please **place all unwanted negatives and any unprocessed film or film with black (processed) emulsion in one of the negative-recycling boxes** (found on the shelf in the film processing room and on the light table). Such negs/film are embedded with silver and must be recycled.

Always rinse film processing tanks and reels at least three times with clean, warm water and dry them thoroughly before returning them to the Equipment Room. All other film processing equipment (graduates, thermometers, etc.) must likewise be rinsed three times before being returned to its proper place.

Main Darkroom

Lights:

There is one white (room) light in the main darkroom. It has a pull cord and is located on the wall in the third cubicle to the right of the revolving door. **Always ask your fellow darkroom users if it is o.k. to turn this room light on** before doing so. To protect your paper from becoming fogged or completely exposed should someone accidentally turn on the room light or flash the room with light from an enlarger, **always close your paper container after removing a sheet of paper.**

Be very careful to have the lens installed and the negative shelf and filter drawer closed before turning your enlarger light on. Failure to do so will flash the room with light and fog everyone's paper.

Most of the safe lights are turned on with the far-right light switch located in the group of switches beside the revolving door. The safe light at the far end of the second sink has its own pull chain. The fan switch is also located beside the revolving door.

Enlargers:

We have a variety of enlargers which can handle film from 35 mm to 4" x 5". It is easiest to keep the equipment in good shape if two rules are followed:

1. **Never use a piece of equipment that you have not been shown how to use by staff.**
2. **If anything ever seems stuck, strange, or "not right", don't force it or try to repair it yourself.** Report any equipment dysfunction to the Darkroom Volunteer or, if no Darkroom Volunteer is on duty, the Equipment Room Volunteer. If the problem cannot be corrected by this person, report it in the "Darkroom Log" located on top of the "Lost Pictures" box in the film processing room. Please include your name and phone number with your log report so you can be contacted to clarify the problem if necessary.

You must receive orientation by qualified staff on the Omega and larger-format enlargers before gaining access to them. The Annex enlargers must be reserved for use at the Equipment Room. Lenses for these enlarger can also be reserved.

Chemistry:

All chemicals are Kodak products. They are kept under the darkroom sinks. If there is no useable chemistry in its tray, or if any chemical is exhausted, let the Darkroom Volunteer know. **If there is no Darkroom Volunteer on duty, check and replenish the chemistry yourself.** If there is an insufficient supply of stock chemistry under the sinks in this case, ask the Equipment Room Volunteer to replenish the supply (he/she is *not* responsible for mixing new tray chemistry). When replacing or setting up chemistry, be careful to pour chemicals into their properly marked trays. Also, in order to help keep our darkroom costs down and lessen our impact on the environment, please **make sure chemicals are completely spent before replacing them.**

Our **paper developer** is "Dektol". It must be diluted with water (1 part Dektol to 2 parts water) at room temperature in the amounts indicated on the Dektol measuring graduates (located on the shelf by the developer tray). Dektol should show some image on RC paper within 20 seconds and should give a

good print contrast. If it does not meet these criteria, it should be emptied into the sink, its tray rinsed with water, and it replaced.

The **stop bath** is used full strength. It is of the “indicator” variety and turns dark when exhausted. When this occurs, it should be discarded into the sink and its tray rinsed with water and refilled with 1/2 gallon (1/2 bottle) of stock stop from under the sink.

Our **paper fix** is “Rapid Fixer”, and is also used full strength. It must be tested periodically to ensure its viability. This can be accomplished in one of two ways:

1. The preferred method is to immerse an undeveloped strip of film (located in a container under the main sink) in the fix. If the film does not turn transparent within two minutes of *constant* agitation, the fix must be replaced.
2. If there are no film strips about, fix can also be checked with Hypo Check (located with a measuring cup on the shelf by the second sink). To accomplish this, scoop 2 or 3 ounces of used fix into the measuring cup and add two drops of Hypo Check. If the Hypo Check turns and remains milky, the fix must be replaced.

Dead fix contains silver, a toxic waste, and *must* be recycled. **Never pour used fix down the drain.** Waste fix should be emptied from its tray into one of the large plastic “Waste Fixer” bottles on the floor between the sinks. The tray should then be rinsed with water, placed in “second fix” position, and filled with 1/2 gallon (1/2 bottle) of stock fix from under the sink. The final fix should always be the newer/cleaner/stronger of the two fixes.

Hypo Clear—and its graduate for measuring—are generally found under the second sink. It has to be mixed with water (1 part Hypo Clear to 4 parts water) at room temperature according to the amounts indicated on the Hypo Clear graduate. It should be discarded into the sink at the end of the day or when 200 prints have been processed in it, whichever occurs first. In tray, unused Hypo Clear dies after 24 hours.

It is important to use tongs when transferring prints from one tray to another. **Wash all tongs well before placing them in chemistry trays.** As wooden tongs soak up chemistry, they are labeled for specific use in developer, stop, or fix. Metal and plastic tongs can be used in any chemical. **DO NOT PLACE ANY IN-USE TONGS IN INCORRECT CHEMICALS.** If this does occur, rinse them well before returning them to their proper tray. If you use gloves or your fingers to move prints from tray to tray, always rinse them well before moving backwards in the chemical order (e.g., from fix back to developer).

DRAIN YOUR PRINTS WELL (5-10 SECONDS) BETWEEN TRAYS to minimize chemical contamination.

Wash your hands frequently, especially before handling a print. Even a small amount of chemical residue on your hands can leave a stain on a print or negative.

Always dip prints in the bottom wash tray after removing them from the fix and before putting them in a clean tray to take them out of the darkroom to look at in white light, this so as to avoid spilling chemistry on the floor.

Print Washing and Drying:

The bottom wash tray is used to hold fixed prints until they are ready for a final wash. The top wash tray, which will hold up to ten 8” x 10” prints, is a final wash, as is the tank (Zone VI) washer. **DO NOT PLACE PRINTS IN A FINAL WASH IF SOMEONE ELSE HAS PRINTS WASHING IN IT.** Also, **do not**

wash your hands, tongs, etc. in either of the wash trays or in the tank washer. Find another water source for this.

Let your coworkers in the darkroom know when you are about to do a final wash. Do this for several reasons: first, to avoid conflicts that might arise with others who intend to start a final wash at about the same time; second, so no one re-contaminates your wash by putting their unwashed prints in with yours; and third, to give others a chance to join you in a final wash and cut down on print back up if you are amenable (you *are* allowed to say no to this in order to protect the sanctity of your prints).

Prints should be washed in water at 65°-75°. RC prints can be moved from the holding wash directly to the final wash and washed for 5-10 minutes. Fiber prints should be washed for 5 minutes, agitated *constantly* in Hypo Clear for 3-5 minutes*, and final washed for 30 minutes. **ALWAYS WASH YOUR PRINTS FOR THE FULL AMOUNT OF RECOMMENDED TIME.** This will not only eliminate print deterioration and chemical spots on *your* prints, it will also prevent other people's prints from chemical contamination incurred on the squeegee shelf, print drying screens, print dryer, press, etc.

Turn off wash water when no one is using the wash or when you leave if no one else is in the darkroom. The water bill here is very high, making water conservation a necessity. It is permissible to turn the water on for five minutes every hour to clear fix residue from the bottom (holding) tray.

Clean prints can be squeegeed in the film processing room. They can be dried on the drying screens or in the print dryer in the film processing room or on either of the lines (one in the darkroom, the other in the film processing room). **Remove your prints as soon as they are dry.** Space is limited, and your prints will be moved as space is needed. Eventually, prints will make their way to the "Lost Pictures" box in the processing room, and then will be disposed of.

*Hypo Clear is not recommended for RC prints, as it can damage the surface of RC paper.

Dry ("Light Table") Room

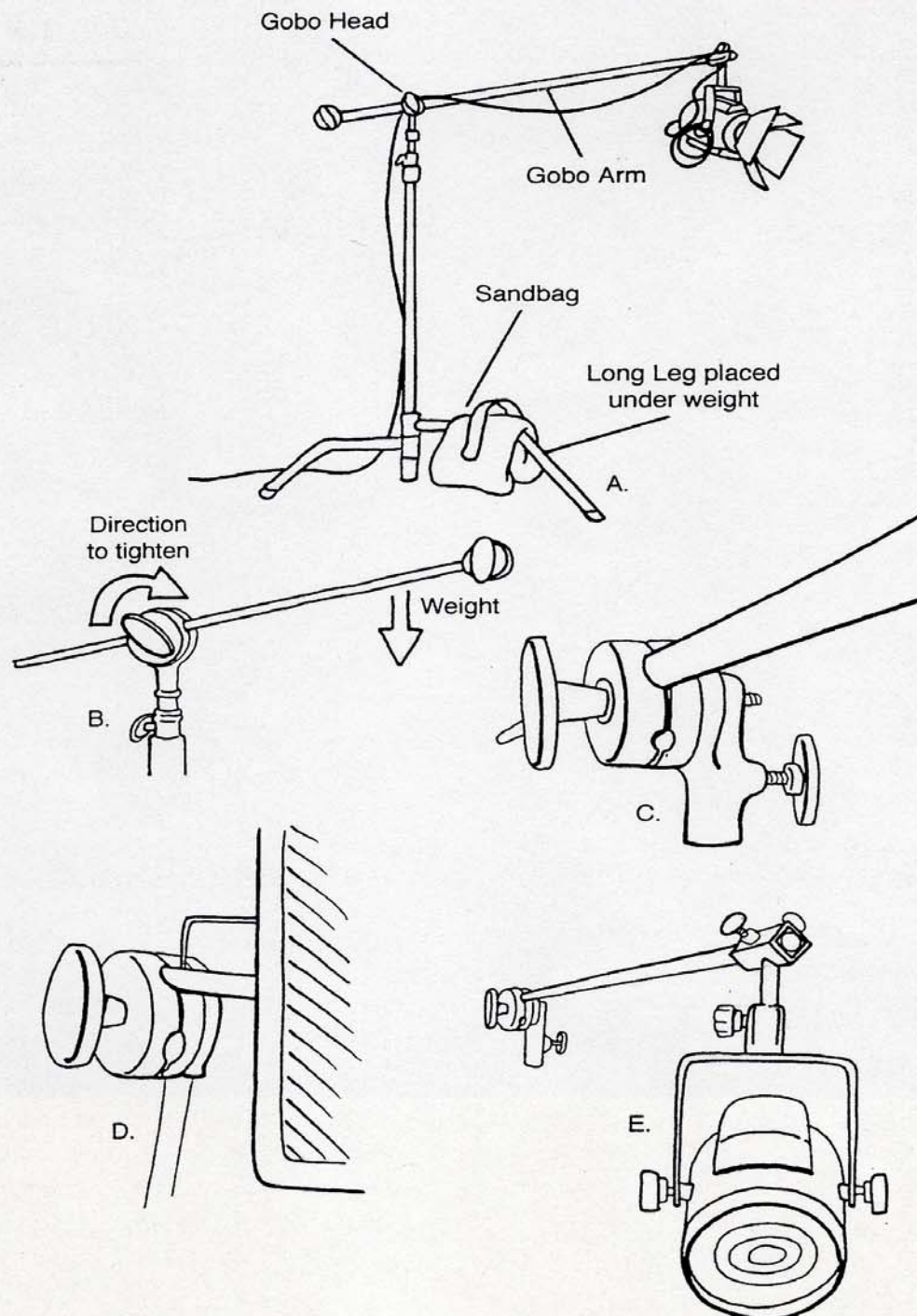
The mat cutter cutting tool can be checked out from the Equipment Room. **Remember to place a mat board under it when in use so you don't damage the surface of the mat cutter. Remember, too, to be careful not to cut yourself on its very sharp edge:** IFP MSP won't be held responsible for your carelessness. Time for use of this piece of equipment can be reserved at the Equipment Room.

Personal chemistry can be left in the refrigerator (or under the squeegee shelf in the film processing room). You must bring your own *properly labeled* containers for this. **Any personal chemical container not labeled with your name, the date, and the kind of chemical it contains will be disposed of.**

When you're done using the dry mount press, turn it off and leave its handle in the middle ("resting") position so as not to put undue wear on its springs.

You can sign up for a locker at the Equipment Room. When a green (basement) locker comes free and your name comes up, you can pay a \$10.00 fee (returnable when you vacate the locker and return its key) for its use. You must supply your own padlock (with an extra key to be held by IFP MSP) for the gray lockers on second floor. **Any locker left unused for one month can be emptied and assigned to another member.** In other words, if your equipment check-out card shows you haven't used the facility for thirty days, your locker can be given to someone whose need for one appears to be greater than yours. **Expired members must empty their lockers within two weeks or risk losing their stuff.**

RIGHTY TIGHTY RULE & HOW TO SET A C-STAND: From "The Set Lighting Technicians Handbook, Third Edition" by Harry C. Box



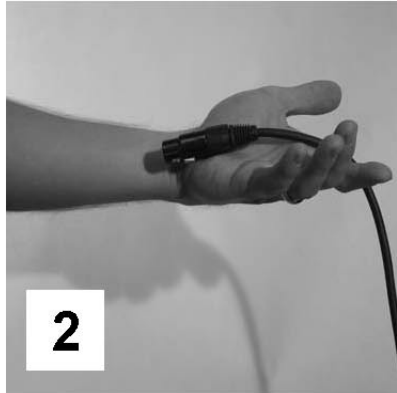
(A) C-stand supporting a light fixture. (B) Orient the knuckle so that gravity tightens it ("righty tighty"). (C, D) The grip head accepts various sizes: a $\frac{7}{8}$ -in. hole for the gobo arm or a baby pin; a $\frac{3}{8}$ -, $\frac{1}{2}$ -, or $\frac{1}{4}$ -in. hole for nets and flags. (E) The light fixture shown uses a bar clamp adaptor (used on furniture clamps) to attach to the gobo arm.

HOW TO PROPERLY WRAP A CABLE

1

no picture

1. Lay the cable out straight to its maximum length. Make sure there are no twists, kinks, or knots in it.

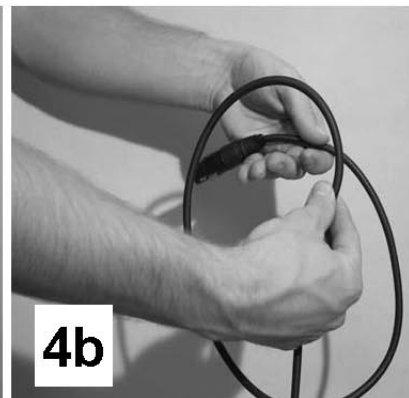


2. Place the cord in your hand with the end pointed towards your body.

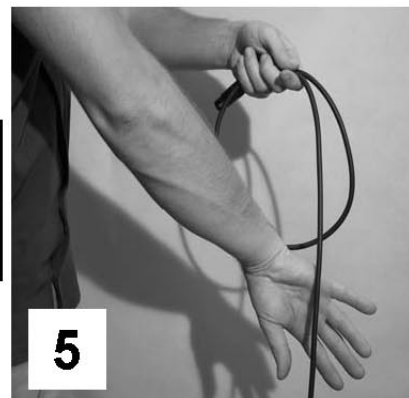


3. Grab the cable about a foot and a half down from your hand.

4a.&4b Bring the cable up & place it in your other hand. This creates your "OVER" loop.



5. Grab the cable, again about a foot and a half down, except this time twist your hand so your thumb & fingers are pointing towards the floor.



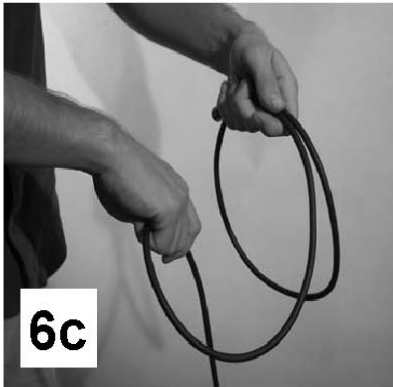
6a-e. Grasp the cable and bring it straight up, bringing your wrists together. This creates your “UNDER” loop. Place the cable in your other hand.



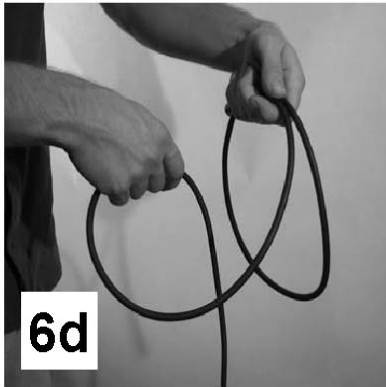
6a



6b



6c



6d



6e

7a.&7b. Repeat this process, alternating “OVER” and “UNDER” until the cable is completely wrapped up.



7a



7b

8. When you are finished, the cable should be neatly wound and “relaxed”. Twists, kinks & knots place undo strain on the cords and significantly shorten their lifespan. The cord should look like this...



8

9. NOT like THIS. Practice this habit with ALL your cables and cords. Treating equipment with care and respect will ensure that it has a long lifespan, and it reflects on your level of professionalism as well.



9