

Strawberry Crest High School Theatre Department Handbook

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MEET THE INSTRUCTOR

Mrs. Walburn received her Bachelor's Degree in English Education from the University of South Florida and has now been teaching in Hillsborough County for over a decade.

She began teaching at Strawberry Crest in 2015 and teaches both Theatre and English classes. Mrs. Walburn has a passion for the stage and continuously works to improve her study of theatre arts.

Mrs. Walburn strives to ensure students in the theatre program feel welcome and have a safe space to explore new things. She works to help students be the best version of themselves and encourages everyone to work passionately toward their dreams.

CLASS, CLUB, AND TROUPE DIFFERENCES

Theatre classes are open to any student at Strawberry Crest (see more about what classes are offered below). All students need a fine arts credit for graduation and all theatre classes will fulfill this requirement. Classes are a wonderful way to dive deeply into what theatre is and practice theatrical skills through various projects and performances. Classes provided opportunities for students to be introduced to all areas of theatre.

Drama club is open to any student on campus. Dues are \$5.00 and must be submitted prior to the first club day. Drama club meets once a month during 1st period. Drama club is a space to make new friends, learn about what the theatre troupe is doing, and play drama games. Drama Club is informal and a good way to see if theatre is something you might be interested in.

Thespian Troupe #7490 is an honor society registered with the International Thespian Society. The troupe is responsible for all large-scale productions (plays or musicals) and attending district and state festivals. While our productions and festivals are open to all, it is still primarily funded and associated with our troupe. Troupe members are invited to special meetings and activities and work to earn points throughout their time in high school to attain honor cords at graduation. In order to be inducted into our troupe, students must work on two shows and earn 10 points. Honor cords are award when 60 points are earned. More information about points can be found below.

CLASSES

Theatre 1-4: Theatre 1 offers an overview of all theatrical concepts from history to acting to technical backstage work. Theatre 2 continues the exploration of these concepts. Theatre 3 and 4 are honors level courses and work to help students further focus in on their acting and directing skills. All classes produce one or two short performances each year.

Technical Theatre 1-4: Technical classes focus in detail on the backstage elements of the theatre. There is a focus on design and how technical work can be produced. Technical classes are project based.

Centerstage: This is a production and project-based class. Students taking this course are dedicated to the program and are involved in each festival and show.

Theatre & Film: This course studies film techniques and acting. Film is shown and analyzed through many of the same lenses used on stage – theme, lights, sound, costume, acting etc. This is a writing and communication-based course.

MATERIALS

The following materials are required for all classes:

- (1) Composition Notebook
- Colored pencils
- Pencils and pens (blue or black)
- Mini Stapler or tape
- Clorox/Lysol wipes (classroom use)
- Hand sanitizer (classroom use)

The following materials are recommended for success in productions:

- Girls: Character shoes (black or tan)
- Boys: Jazz or dress shoes (black)
- Stage Blacks
 - Plain black shirt
 - Plain black pants
- Basic Makeup Kit (All items can be found at the dollar store)
 - Foundation – cream based
 - Highlight/contour
 - Brown*/Black mascara (cheap!)
 - Eye pencil – brown and black
 - Blush – natural and another color
 - Lipstick – 2-3 including nude/natural (GUYS ONLY NEED NEUTRAL)
 - Brushes – eyes (flat/angled), cheeks, powder puff
 - Sponges
 - Pencil sharpener
 - Brush cleaner
 - Makeup wipes

CLASSROOM POLICES AND RULES

Theatre classes are performance based classes. Students are expected daily to be up and moving, engaging in discussion and rehearsal.

Theatre is about working together to achieve. Students are expected to be open and willing to work together with all members of the class at any time. Students are also expected to be courteous to performers and use appropriate etiquette when observing or giving feedback.

Students are expected to spend time on the stage in front of their peers. At multiple points throughout the year, students will be asked to speak and act in front of the class either solo or with a partner or group. However, students will not be forced to act on stage in the class One Act; they may choose to be in a position backstage.

Because students work together in nearly every aspect of class, absences are extremely detrimental to class work, more so than other classes. While emergencies happen, students are expected to make every effort to inform myself and any group members of known absences and be in class, especially on performance days.

Time will be given in class to memorize lines, but students should expect to work on line memorization and blocking outside of class in order to be successful.

Our class is held in the theatre which is a shared common space in the school. Students need to take extra care in respecting the space by: refraining from eating or drinking, cleaning up after themselves, and keeping materials organized.

- NO FOOD OR DRINK ALLOWED.
- No feet on or sitting on the arms or back of theatre chairs.
- No jumping on/off the stage.
- No sitting on the edge of the stage.
- No running or horse playing.
- No loitering in unsupervised areas.
- Dressing room doors must remain open if being used by both genders.
- DO NOT TOUCH the fly system or power tools.

PERFORMANCES

The Theater Department produces two showcases, one one-act, and one full length play or musical along with a number of class specific performances throughout the year. Students are not guaranteed a role in any production and must audition to be considered (auditions may be waived in class performances).

How do I get cast? Auditions for productions happen at least 10 weeks before the production date(s). While talent is a major consideration for casting a show, it is not the only criteria. Actors must be appropriate for the role (type, vocal part, etc.), must have a good attendance history, must be well-behaved in class and in rehearsals, must have good academic standing, must display a willingness to work well with others, must be trustworthy, must have a strong work ethic, and must have a positive attitude. Talent alone will not get you the part - talent and hard work most likely will.

Am I guaranteed a role in a production? The short answer is no. A play generally has an average cast size of 8-10 characters. Over a four year period that is approximately 64-80 parts. Over that same four year period, there are approximately 200 students in theatre program. As one can see, even if different actors were chosen every time, there would still not be enough roles to guarantee a part for every actor. To increase your chances of being cast, work hard every day in class (that includes your theater and academic classes), sign up for backstage work (there is always something to learn), stay positive, and do your best in your in-class performances. Even in the real world, the audition is not the only thing that counts. Finally, audition at EVERY opportunity. Who knows, the one audition you miss may be the role that was meant for you.

Rehearsals. Students are treated as professional (Equity) actors (see Appendix A for the Equity code of conduct) and they are expected to behave as such. Rehearsal schedules are available prior to an audition. Be sure to look over the entire schedule. Only conflicts noted on the audition sheet will be acceptable. ACTORS MAY NOT MISS REHEARSALS OR LEAVE REHEARSALS EARLY unless noted on the audition form prior to being cast. ANY missed rehearsal may result in being dropped from the show. When one actor is absent, it affects the entire cast. Actors are responsible for their own transportation to and from rehearsals and must leave campus within 15 minutes of the end of rehearsal.

Strike. All actors and crew are required to stay for strike after the final performance.

Quitting a show. Dropping out of a show (either performers or tech) after casting and crew assignments have been made may result in being placed on artistic probation and the loss of auditioning privileges for 6 months (this includes mainstage shows, One Acts, IEs, special projects, showcases, and other Theater events). There is a possibility that the actor will be removed from a portion of the show or from the show entirely.

FESTIVALS

Our troupe is a part of District 9 in the state of Florida and participates in the two district festivals and the state festival offered each year. There is a non-refundable cost associated with each festival.

Individual Events

The Individual Events Festival is a way to take on personal projects in acting, singing, and technical theatre, and a way to put your own creativity and direction into pieces of your choice.

Events include the following:

- Choreography
- Costume Design
- Costume Construction
- Duet Musical
- Duet Acting
- Ensemble Acting
- Large Group Musical
- Make-Up Design
- Monologue
- Pantomime
- Playwriting
- Publicity Design
- Scene Design
- Solo Musical Theatre
- Small Group Musical
- Student Directed Scene

In order to attend the festival, students must have their choices approved by Mrs. Walburn and may be required to audition their piece due to restrictions on the number of events of each category allowed. Students may participate in up to three different events.

At the beginning of every year, our troupe members have their work critiqued at the festival, and those receiving a Superior can choose to perform at the State Festival in March.

One Act Festival

The One Act Festival takes place in December at USF. Each school in the district performs a 30-40-minute one act show. The festival concludes with an award ceremony.

The festival offers students a chance to meet other thespians from different schools and form closer relationships with your cast and crew. At the festival, you perform and watch other one act performances.

Each year our District takes 4-5 Superior one act plays to the State Festival.

To take part in our school's one act, you can sign up for tech/backstage or audition for a role.

State Festival

The state festival takes place at the Tampa Convention Center and Straz Center in downtown Tampa. Students are given the opportunity to attend workshops by theatre professionals, watch superior one act shows, perform (if award a superior at district festivals), and collaborate with like-minded individuals.

The state festival is held over our spring break each year.

PERFORMANCE SUBJECT MATTER

Material chosen for performance must be appropriate for the classroom. When in doubt, students should check with their parents about the material they wish to present. If you would not perform the material in front of your parents, it should not be performed in front of the class.

Keeping in mind not every family has the same standards when it comes to material, the instructor should also be consulted prior to performing material that might be considered mature. We have adopted the same standards as the Florida State Thespian Society.

Prior to a performance containing any of the following material, a disclaimer should be made noting the content (if the instructor has not been forewarned, the performance will not be allowed until vetted) and allowing time for anyone uncomfortable with the content to excuse himself from the audience. There is no penalty for exiting the classroom under these circumstances. Material to be considered "asterisk material" includes:

- adult language
- religious commentary
- works related to prejudice or intolerance
- sexual situations
- frank talk of death/death
- substance abuse
- violence
- guns/gunshots

From the Florida State Thespians "We cherish the right to free expression, but we also understand that, as educators, we have a responsibility to use that freedom wisely. We have tried to differentiate between words which might offend and ideas which might make the audience uncomfortable. Theatre, at its highest, may create dissension and make people examine their beliefs. Blasphemy and blatant sexual references are not suited to this conference [classroom]. We have encouraged everyone to be sensitive to them starting at the district level. Discussion of contemporary issues and problems are the stuff of real theatre and deserve a place on our stages. Community standards differ widely in our state and this is a thorny issue we do not take lightly. As theatre educators, we cannot solve the problems of society by refusing to give a platform where those problems can be examined in an intelligent and forthright manner."

PARENTS/GUARDIANS: It is imperative that you discuss what material you feel is appropriate with your child. Ask questions about what they are performing. Ask what they think it means. Ask how this material will help them grow as an actor. We encourage you to be frank and explicit about what is acceptable for your family - whether they are performing or as an audience member.

If the actor(s) fails to forewarn the audience AND the instructor of mature content, the performance will be cut short (if in a class it will result in an "F" for that performance. Parents will be notified.

POINTS

Students earn points for each performance, festival, or production they are involved in. The point sheet gives points based roughly on the number of hours of work a student puts into a role/job (1 point = 10 hours). The troupe director can award or subtract points at her discretion.

A physical and digital point sheet is kept for students. Students must update their points at least once per semester.

Our troupe uses a modified version of the International Thespian Societies recommended point sheet (Appendix B).

SOCIAL MEDIA/ INFORMATION

The biggest challenge in running the theatre is keeping everyone well informed. We urge students and parents/guardians to subscribe to as many of the following sites as possible.

Website

Almost every resource you will need can be found at www.strawberrycrestheater.com

Canvas

It is very important that everyone has access to Canvas. It is available via the internet and/or the app available on iPhone or Android. Canvas is the primary vehicle for communicating grades and assignments.

Facebook, Twitter, and Instagram

@schstroupe7490

BAND

Band is a new communications platform designed as an app for iOS and Android. Please download and search for SCHS to join.

New Band groups will be created for festivals and productions.



ACTORS' EQUITY ASSOCIATION

There is a **CODE OF CONDUCT** by which any Actor with his or her union membership should abide. Most of these you know — they're just common sense. So when you are lucky enough to work, follow these simple rules.

Actors' Equity Actors' Etiquette

MEMBER RESPONSIBILITIES:

- Do not rehearse or perform without a signed Equity contract.
- Give your best possible performance.
- Maintain performance as directed or choreographed.
- Make no unauthorized changes in costumes, make-up or hairstyle.
- Take proper care of all costumes.
- Appear at curtain calls as directed.
- Be on time for rehearsals and the scheduled half-hour.
- Notify the Stage Manager before half-hour if you are ill or unable to reach the theatre in time.
- Observe the rules as posted on the callboard.
- Fully cooperate with the Stage Manager.
- Consult the Deputy and Stage Manager in case of disputes.
- If disagreements cannot be resolved by the Deputy and/or the Stage Manager, you have recourse to appeal to the staff, Equity executives, the Regional Boards and, ultimately, to the Council.

PUNCTUALITY — You've heard about it your whole life and being a professional means there are no excuses for lateness to a rehearsal or performance. There are moments when a real crisis may disrupt you from your appointed arrival time, so **PLAN** for those moments by arriving well before the designated time. Those extra minutes will allow more time to warm-up, build an ensemble, or get you in the right frame of mind. If lateness is truly unavoidable, you must call your Stage Manager (funny, *they're never late*) and let him or her know your expected arrival time.



READ WHAT YOU SIGN — Even though Equity's major benefits are our negotiated contracts, business representatives, and member services, read everything you are asked to sign, **EVEN FROM EQUITY**.

REHEARSALS: For many, this is the most exciting time of being in a show. Take time to explore your character (*Why do you cross on that line?*), fine-tune stage business or justify your choreography. Even if you can't wait to get in front of an audience, let those Actors who love it, relish it.



CELL PHONES — Turn them off when entering a rehearsal or performance space. There are appropriate times to use them, so hang up!

NOTES: Getting them: Always be gracious, even if you disagree. Say "Thank you" after the director gives you the note, or "May we speak about this later?" if you don't understand or disagree. The note session is not therapy for your character, but rather a session of quick fixes for **MANY** elements of the show. Find time for you and the director to solve issues that affect you or your character only.



Giving them: **NEVER**, (*Did you read that?*) never give another Actor notes and never allow yourself to receive notes from another Actor. A response could be, "Thanks for your help, but I think it's best we do this kind of thing through the Stage Manager or Director." There is no room for flexibility here. Wouldn't you resent it?

COSTUME FITTINGS are tricky. Let the designer know your concerns but avoid doing his or her job. Too much unwanted advice to a designer, and you could end up in a tube top or out of a job.



GOSSIP — You know it's wrong. We heard you say it.



QUIET! As you learned in the last rule, sometimes keeping your mouth shut is a good thing. We will expand on that theme — keep the noise down when you are backstage. Avoid all talking and/or whispering, some theatres actually DO have good acoustics. Keep your voice and laughter down even when in the dressing room. Like the song says, "Hush, hush. Keep it down, now. Voices carry."

TECH REHEARSALS: You know what we're going to say, right? That is the only time the designers get to fine tune their work with you there. So, pay attention. Don't disrupt their rehearsal and stay close to the stage, because they're always going to go back a few scenes when they resume.

Equity rules prohibit members from working, with or without pay, for any employer who is not a signatory to an Equity agreement or code, unless Equity has given prior written permission (for example, granted for performances sponsored by a religious institution or to fulfill academic requirements).

Working without benefit of contract is so serious a breach of your professional responsibility that such behavior will subject you to disciplinary action. Such non-union work seriously diminishes Equity's ability to stimulate professional work opportunities, undercuts all other agreements, creates unfair competition, and is ultimately detrimental to the welfare of all the members. Should you have any questions regarding this very important rule, immediately contact Equity staff in the nearest office.

BACKSTAGE DRAMA — Just because we play dramatic characters on-stage does NOT mean we must portray them off. When you are in a show, the theatre becomes a tiny universe. Remember, it is temporary, and there is a REAL world outside those theatre doors. Don't be the stereotypical diva or demanding Actor. If love should bloom while in a show, great! Keep it outside! If you have a personal struggle, sorry, but keep it outside. You were hired for your performance abilities; perform.



HALF-HOUR is a misnomer. The Stage Manager may set ANY reasonable arrival time for any Actor in any show. You should welcome your time in the theatre. So get there early; there are many things to do.

PROPS: Two major rules here -- never play with a prop and always check your props before each show (luckily you got there before "half-hour"). Those two rules seem instantly understandable but are rarely followed. Follow them. The first night you discover the climactic letter in your pocket is missing before your entrance, you'll understand.

ILLNESS — There are sick days built into many contracts; use them when you NEED to.



AD LIBS and changes to the script: As the performances wear on, you may feel that you understand the character better than the playwright. You don't, so quit making up lines.

OPENING NIGHT: Congratulations! Have fun at the party but remember, you have a show tomorrow night.



MARKING a performance. The lone audience member today paid the same ticket price as the full house that loved your performance last night. You have a responsibility to all involved to perform the show as rehearsed and to do your best. If that doesn't sway you, that lone audience member may be someone important in the business. Now, you're listening.

MAINTAINING a performance. You can look at a long run either as a chore or the world's best acting class. You get to ply your craft and test your choices in front of an audience ("Why did I get that laugh last night and not tonight?"). Quit complaining and stay fresh. There are worse things than having a job.

RESPECT — Our final category is perhaps the most obvious and the most abused. We appeal only to the **basest of reasons** for having respect (Remember, nothing spreads faster than your reputation):

For Staff—They can hire you again.

For Crew—They can hurt you.

For Directors—They can make your life miserable.

For Designers—They can make you look stupid.

For Actors' Equity Association—They can help you.

For other Actors—They can upstage you.

For Yourself... That means, value your contribution to the show by following the above guidelines and taking care of yourself when rehearsing or performing. Keep healthy throughout the run.

You were chosen over many other Actors for this role, so respect yourself and live up to everyone's belief in you.



Appendix B: Point Explanation Sheet

Category	Responsibility/Position	One Act	Full Length	Category	Responsibility/Position	One Act	Full Length
Acting	Major Role	4	8	Directing	Director	4	8
	Minor Role	3	6		Vocal Director	3	6
	Walk On	1	2		Asst. Vocal Director	2	5
	Chorus	1	3		Orchestra/ Band Director	3	6
	Dancer	1	3		Asst. Orchestra/Band Director	2	5
	Understudy	1	2		Choreographer	4	7
				Asst. Choreographer	3	5	
Production	Stage Manager	4	8	Writing	Original Play (produced)	5	8
	Asst. Stage Manager	3	6		Orig. radio script (prod.)	4	6
	Properties Manager	3	5		Orig. TV script (prod.)	4	6
	Stage Crew	2	3		Original Play (unproduced)	1	2
	Lighting Head	3	6		Orig. radio script (unprod.)	0.5	1.5
	Lighting Crew	2	3	Orig. TV script (unprod.)	0.5	1.5	
	Sound Head	3	5	Miscellaneous	Participation in theatre festival	3	
	Sound Crew	2	3		Attending theatre festival	1/day	
	Set Designer	4	5		Assembly program	1	
	Costume/Makeup Head	3	6		Sign Language Interpreter	2	
	Costume/Makeup Crew	2	5		Non-troupe related performance	1/performance	
	Video editor	1.5	2		Showcase performance	2	
	Video Crew	1.5	2	Improv performance	2		
	Rehearsal Prompter	2	4	Advocacy	Participation in advocacy event	1/ day	
Pianist	3	6	Local advocacy work		1/ hr		
Musicians	2	3	Leadership	Class Ambassador	3		
				Officer	4		
				State Thespian Officer (STO)	8		
				International Thespian Officer (ITO)	10		
Business	Business Manager	4	6	Audience	Attendance with proof	0.5	
	Business Crew	2	4				
	Publicity Manager	3	5				
	Publicity Crew	2	3				
	Ticket Manager	2	4				
	Ticket Crew	1	3				
	House Manager	2	4				
	House Crew	1	2				
Usher	1	2					

Thespian Honor Rank Summary

Points Earned	Thespian Rank	Honor may be signified by...
10	Thespian	Thespian induction with membership card, certificate, and induction pin awarded.
20-50	2 to 5 star thespian	1 to 4 paper stars are added to the membership certificate.
60	Honor Thespian	Honor bar added to membership certificate.
70-110	7 to 11 star thespian	One point star added to membership certificate for each additional 10 points earned.
120	National Honor Thespian	National Honor bar added to membership certificate.
130-170	13 to 17 star thespian	One point star added to membership certificate for each additional 10 points earned.
180	International Honor Thespian	International Thespian bar added to membership certificate.

SCHS Theatre Safety Manual

SAFETY PHILISOPHY

It is the policy and belief of this theatre that general safety procedures must be followed in order to maintain a safe and healthy environment. This includes minimizing and controlling hazards in the theatre through proper training, equipment maintenance, and enforcement of polices and procedures. Failure to follow required safety rules may result in immediate and possibly permanent removal from an activity or production.

GENERAL SAFETY

A high school theater contains mechanical, electrical, and other physical hazards which constitute risk of injury or in extreme cases death especially to those unfamiliar with the procedures and practices of the industry. Therefore, the following procedures and policies apply to students, parents, volunteers, nonqualified district employees, outside users (hereafter referred to as "Users"), and audience members.

Users may not enter the theatre unless authorized school employee is in attendance even if the doors are unlocked.

Only users who have been trained and have returned a signed liability wavier form may operate the counterweight system or use tools and equipment in the shop. Users may only reweight counterweight system under the direct supervision of an authorized school employee.

No one, other than the cast and crew directly involved with a performance shall be allowed backstage during any performance between the time the house opens and until the end of a performance.

No one shall be permitted to work alone in the theatre. In case of injury or incident, there must be another person present to render aid or seek assistance.

REPORTING

It is the policy of this theatre that no safety concern is trivial and that contributing to the health and safety of all is everyone's responsibility. All theatre personal, teachers, students, and other Users are encouraged to report and concerns to the theatre director without fear of retribution.

MAIN CAUSE OF ACCIDENTS

Most accidents can be avoided by replacing unsafe habits with safe practices. The main causes of accidents: Insufficient knowledge, Improper use of tools and facilities, Failure to safeguard hazardous equipment, Failure to remove faulty equipment, Carelessness, Taking unnecessary risks, and Being in a hurry.

EMERGENCIES, ACCIDENTS, & FIRST AID

If an injury, accident, or other incident is serious or life-threatening, call 911 immediately. Render whatever first aid can be applied until emergency services arrive.

Never move a person suspected of a serious injury unless it is a life-threatening situation like a fire. Attempts to move an injured person can further injure especially to spine and neck.

Wounds should be washed and dressed. First aid kits are located throughout the theatre as noted below.

All injuries, accidents, and incidents must be promptly reported to the theatre director.

Know the location of fire extinguishers.

Know the location of first aid kits.

HOUSE

No food or drink.

No running or horse playing.

Do not put feet on the back of the chairs.

Do not jump on or off the edge of the stage.

Do not dangle feet over the edge of the stage.

Once the house is open during a performance, do not peek around curtains, walk onto the apron of the stage, or walk out into the house from the stage.

STAGE

Do not play with the curtains. Oil from fingers can compromise the fire-retardant finish.

Keep away from the fly system. Don't touch the ropes and do not place items in that area.

Do not go up the ladder to the load dock (catwalk).

Do not run in the shop or stage area.

IF THE CYC IS DOWN: do not cross behind it.

IF LIGHTS ARE DOWN: do not touch the lighting equipment even if they are off. They may have just recently been used and will be hot enough to cause a severe burn.

PERSONAL BEHAVIOR

Wear closed toed shoes at all time when working backstage.

Wear stage black if working during a performance.

No bare feet (unless it is part of your performance).

Unless you are about to enter, do not wait in the wings. You may be seen and will be in the way. IF YOU CAN SEE THE AUDIENCE, THEY CAN SEE YOU.

Keep dressing rooms clean by packing up all personal items and throwing away trash.

Wash hands thoroughly after working in the theatre.

TOOLS

Do not operate any equipment or perform any tasks you have not been trained on or for.

Inspect tools before using for any defects or damage.

Do not work with tools alone.

Unplug equipment before: changing a lamp, trouble shooting, repairing, etc.

Always return tools and supplies to their proper place and leave work areas clean.

Do not wear any loose clothing or dangling jewelry when operating tools. Tie back long hair.

Do not wear gloves when operating power tools.

Wear safety glasses when operating any power tool.

Ear protection should be worn for prolonged exposure to machinery.

When spray painting, sanding, or completing other work with small particles, masks will be worn.

Never attempt to repair or adjust machines. If there is a problem or damage to the machine, bring it to the attention of the theatre director.

Always turn off and unplug any machinery before leaving it.

NEVER leave an unattended machine running.

Do not carry tools by the cord.

Do not unplug tools by pulling the cord.

Do not wear headphones/listen to music with headphones while working backstage.

Always make cuts away from your body.

VENTILATION

Spray paint is only permitted outside.

Painting must be done in a well-ventilated area.

Take regular breaks in fresh air when working with any harsh chemicals or paint.

LIFTING

Lift with your legs by bending your hips and knees.

Create a wide base with your feet for more support.

Stand close to the item you are lifting

Be sure you have a solid grip and if the object starts to fall, lower it and then let go.

Check the pathway for tripping hazards.

Check the doorways and hallways to be sure you can get through.

Always have an extra person on standby in case load is too heavy or starts to slip.

PAINTING

Wear paint clothing or other work outfit that you will not mind ruining.

Opening paint can lids with a paint key.

Close paint can lids with a rubber mallet only.

Use the yellow paint can spouts to avoid messes.

Paint with a drop cloth under your work area.

Clean paint brushes thoroughly with soap and hot water until it runs clear.

Lay brushes and other paint materials out to dry on a towel.

Clean any spills or drips immediately with a shop rag or damp towel.

CLEANING

Keep work spaces clean.

Put any items used back where they belong.

Pick up all nails and screws.

Do not place long sticks or wood in a trashcan.

Do not block exits with wood, chairs, flats, equipment, etc.

Keep a clear path to walk through the work area.

Wash paint brushes immediately after use.

CONSTRUCTION COMMANDMENTS

1. Thou shall watch what you are doing.
2. Thou shall NOT distract others who are working. EVER.
3. Thou shall know thy tools and shall not touch those that thou hast no knowledge of.
4. Thy hair, jewelry, and clothing shall be pulled back.
5. Thou shall protect thine eyes.
6. Thou shall measure TWICE and cut ONCE.

7. Thou shall be sure the path of blades are clear.
8. Thy work space shall be kept clean and clear.
9. Thou shall know thy location of thy first aid kit and report injuries immediately.
10. Thou shall clean up completely and double check thy area for debris.