



The British Film Designers Guild  
Promoting **BRITISH TALENT**

## BFDG LATE SPRING NEWSLETTER 2017

### A Welcome from our Chairman Peter Walpole...

Welcome to the Spring Newsletter, I trust everyone is well!

Welcome also to Adam O'Neill as Vice Chair, who will take over as Chairman in 2018. Adam has a wealth of Knowledge, both as a Supervising Art Director & Art Director, having worked on projects such as "Alien Covenant" – "Snowden" – "Prometheus" and "X-Men: First Class" to name but a few. Adam has been a constant and consistent support within the committee and I look forward to supporting him in his role as Chairman.

Now that all our glad rags are hung back in the cupboard following the very successful Gala Awards and 70<sup>th</sup> Anniversary at Pinewood in January, I am pleased to report that the event released a great deal of publicity for the Guild both in the Industry & National Press also creating new sponsors and an increase in membership. It only seems like last week end that I spotted more than one person doing a bit of Dad Dancing, and if you couldn't make it this year, we are already in the planning stage for next year.

I am encouraged to see the Industry is still very buoyant both in Film and Television sectors, the tentative deal between The Writers Guild of America and The Alliance of Motion Picture and Television Producers is a relief to us all, for those of you who experienced the last one 10 years ago will remember the effect it had on work in the UK...just because it was all kicking off across the pond in Hollywood, didn't mean we were not affected. The previous writers' strike in 2007-08 lasted 100 days and cost California's economy an estimated \$2 billion. What the cost in the UK was I am not sure...but it was considerable.

Back at home the HMRC have decided to make changes to the VAT Flat Rate Scheme, they are introducing a new flat rate of 16.5% if you have limited costs. The Guild cannot offer advice on Tax issues, however, I would suggest, that if you are in doubt get professional advice from an accountant...do not listen to someone on the next drawing board or canteen.

The Members' Survey was a success and I will be reporting back at the AGM on the 14th May at BAFTA, along with a vote on the BFDG Constitution. If you have not already booked your place please do so as soon as possible.

I would continue to encourage you to update your details on the BFDG Web Site, we are getting more and more enquiries from Producers and Designers about the availability of Guild Members. Don't forget Facebook either! Don't be shy...

We are planning another Portfolio Surgery in July and Summer BBQ/ Portfolio Surgery combined in September, so if I don't meet you at the AGM. I look forward to meeting you at one of the other events.

Peter Walpole – Chairman BFDG.

## **The BFDG AGM last chance to book - Why not bring a potential member with you?**

This is a great opportunity to meet and network with colleagues.....

# **AGM**

## **ANNUAL GENERAL MEETING**

**Sunday 14th May 2017**

**at BAFTA**

The **AGM** is a big social date in our calendar and a great chance to catch up and see what is planned for the coming months, as well as hear a summary of events and action taken over the past year.

This year Peter Walpole (our Chairman) will be feeding back about the results of the members survey and any members present will have the opportunity to vote on the Guild's proposed updated constitution. Finally as ever we will run a Q & A session and the proceedings will end with a "Meet the Committee" session.

We normally get a great turnout of members across the board to this event. This is where you can highlight issues, question direction and action to be taken perhaps not covered in our recent survey.

Our event is being held at BAFTA in Piccadilly, starting with a light breakfast before continuing with the business in hand.

Here is the outline of the morning:

**9.45am: Doors open**

**10.00am: Buffet breakfast served**

**10.45/11.00am: AGM begins**

**12.00pm: Break for refreshments / networking as well as "meet the committee"**

**1.00pm: Finish**

If you can come, please [click here to register](#) now open for potential members!

**NB: this event is wholly sponsored by the Guild ie you.....if you don't turn up we still have to pay for you.....so if you book and then can not make it, please ensure you let the office know - thank you**

# Future Events.....

## TWO MORE PORTFOLIO SURGERIES AND LATE SUMMER BARBECUE

### **THURSDAY 20th JULY - PORFOLIO SURGERY 6.30pm - 8.30pm Hitchcock Suite, Pinewood.**

On Thursday 20th July we will be holding our 3rd Portfolio Surgery to enable less experienced members of the Guild to present and discuss their work and receive constructive feedback and advice.

There will be a range of mentors attending the event including Production Designers, Art Directors and Set Decorators, and portfolios can be presented by junior members including Affiliate, Art Dept. Assistant, Junior Draughtsmen, Draughtsmen and Assistants.



The evening is conducted along the lines of a Speed Dating event, junior members are given ten minutes with a mentor and when a gong sounds they move along to their next mentor. In this way everyone gets an opportunity to meet as many mentors as possible within the two hours.

Booking is essential as places are strictly limited. Please follow the link below to book. More information next week

### **THURSDAY 14th SEPTEMBER - LATE SUMMER BARBECUE AND PORTFOLIO SURGERY 6.30pm - 8.30pm Hitchcock Suite and Terrace, Pinewood.**

Another opportunity for members to take part in a Portfolio Surgery as well as socialise at our Late Summer Barbecue, catch up with friends and meet new members. Booking is essential due to Pinewood security arrangements.



Booking for all of these events will be open next week.

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## **MEDIA PRODUCTION SHOW, OLYMPIA 13-14 JUNE**

### **GUILD MEMBER SONJA KLAUS TALKS ABOUT HER WORK AS PRODUCTION DESIGNER ON RIDLEY SCOTT'S 'TABOO'**

Don't miss the Production Designers Showcase in the Production Theatre at 11.30am as part of the Media Production Show, Olympia, 13-14 June with our own Production Designer, Sonja Klaus.



<http://www.theknowledgeonline.com/the-knowledge-bulletin/post/2017/04/21/-sonja-klaus-at-the-media-production-show->

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## A Point of View...

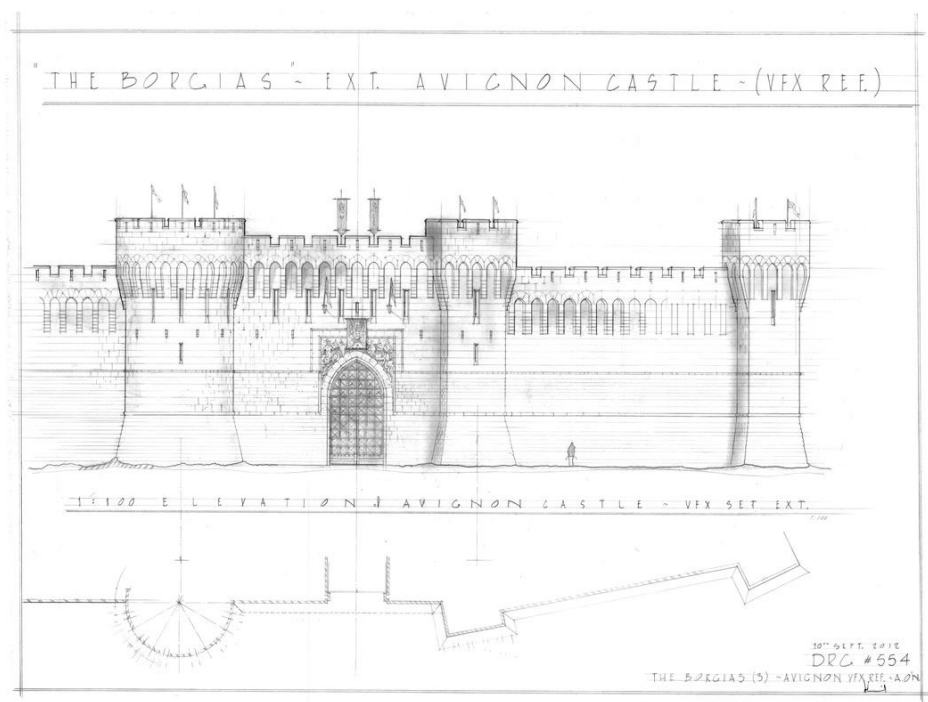
### Brief Encounters with Aliens

#### Digital vs Analogue Wars by Adam O'Neill

Several thousand years ago I promised the then chairman of the BFDG Kevin Phipps to write an article for the newsletter on digital design. Since then the chairman has gone through several Dr Who- like regenerations and I've only just got around to it.....Images are reproduced for this article only, they don't belong to me so please don't upload to your snapchat face-chat account .....

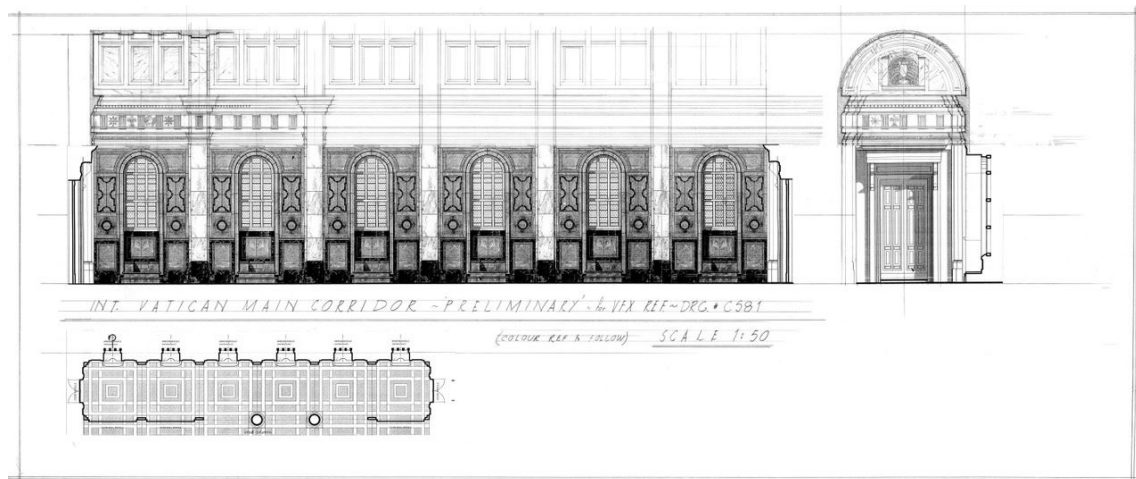
Although I still feel like a newcomer in the film industry the sad fact is I'm one of the people that started when photocopiers had only just become a feature of Art departments, drawings were still produced on drawing boards, printed on dyeline machines and no-one had a computer on their desk. Architects used CAD, but we didn't. There were good arguments why this was so: We were mainly concerned with short term, one off, drawings and designs that often would have taken longer to input into CAD and wouldn't have the same rendering to indicate character and finish. The speed with which the Art Directors and draughtsmen at the time (some of them are still around now) could churn out highly detailed drawings meant that new technology was largely redundant. For a long time the attitude was 'if it ain't broke'.....

In 2009 I had some work outside of the film industry, at a furniture and interiors firm. This work introduced me (long after everyone else) to the possibilities of working on computer, and how you could make drawings that imitated at least some of the character of hand drawings. Sketchup followed soon after, then rendering software, and a whole new bunch of tools became available to me, ones that are now second nature to most new people in the industry.



*THE BORGIA'S Season 3 , Production designer Jonathan Mckinstry Hand drawn concept of possible VFX top up for set build.*

*Drawing by Adam O'Neill*



Hand drawing over digital drawing. Tom Whitehead / Adam O'Neill

Why is it then, that drawing by hand, and courses that teach it are still in demand today? Drawing by hand is often more time consuming, less flexible, and big changes mean starting again. There are art departments set up that refuse to employ people who aren't drawing on the computer, so why hasn't drawing by hand become redundant?

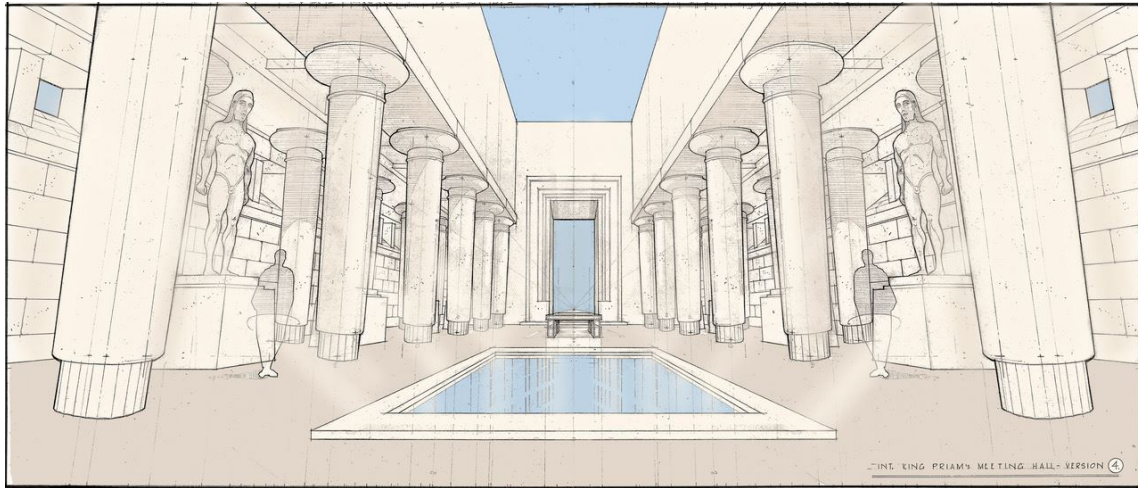
Maybe the answer is related to the question why haven't LPs died out now that we can store thousands of hours of music on tiny devices, or why is it that my stepson is using my 35mm Olympus film camera in preference to his digital SLR. The experience and results of using the old technology cannot be entirely reproduced on the computer.

The results on a drawing board are immediately accessible, and although the process can be slower, overall the actual amount of useful material produced can be comparable, particularly on period or fantasy films or TV.

We are in the business of creating moods and atmospheres as much as just building physical or digital environments, and if there is a difference visually between one technology and another then we need to be able to explore every opportunity available to get where we want to go.

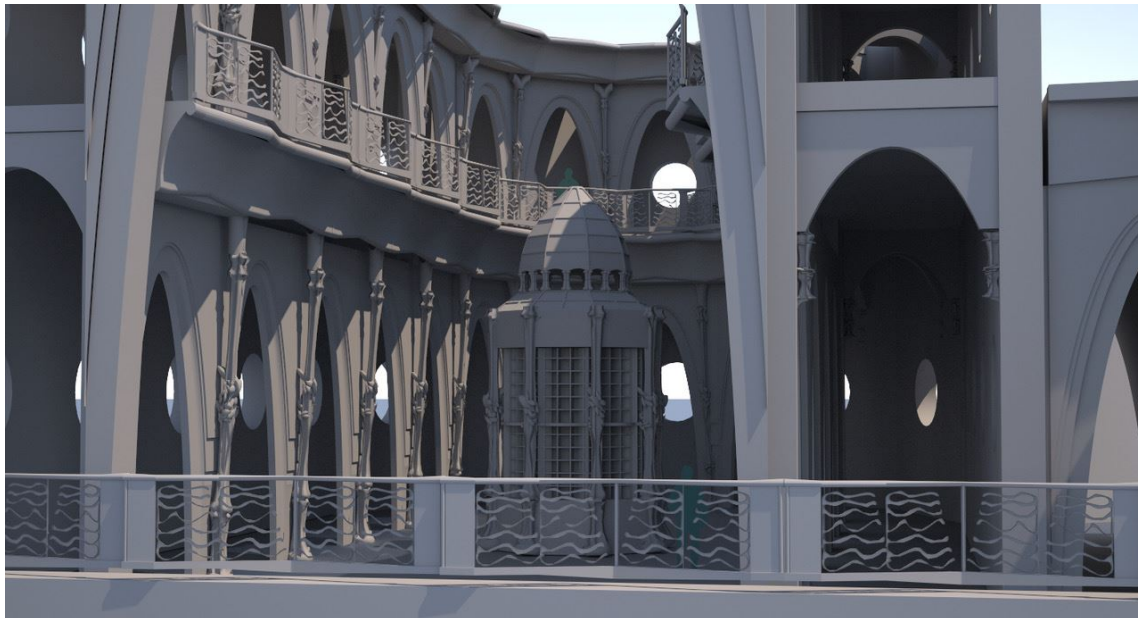
There's another argument regarding the reproduction of period interiors, often put forward by a formidable set decorator and guild member, that to reproduce a period fireplace or doorway, it is more effective to use the same technology to draw it that was available when it was designed for the result to have a more authentic feel. I believe this to be largely true. But, when it comes to sci-fi and spaceships surely the old technology has no place any more, you can model something incredibly complex, get it 3d printed or cnc'd and the drawing board low technology is looking embarrassingly old fashioned isn't it? However, for me the old tech keeps creeping back in unexpected ways.

Two years ago I was working in Budapest on 'Emerald City' with Dave Warren and SAD Bill Crutcher and the sudden illness of a close family member, I had just made a very difficult decision, to leave the film. Dave and Bill were very understanding, and Dave asked if I would be looking for UK based work. I told him I would, but had no idea what that might be.



EMERALD CITY production designer Dave Warren.

Sketchup model and render Adam O'Neill



EMERALD CITY production designer Dave Warren.

Sketchup model and render Adam O'Neill

The day after I'd said I was leaving the phone rang. It was Chris Seagers. Did I want to do a bit of pre-prep for an untitled 'Alien' project, the follow up to Prometheus? Based in the UK –London somewhere. It sounded like just the kind of thing I needed, as of course 'the fear' had struck when I'd decided to walk away from a decent paying job. The job would start as soon as I could get back. Not a difficult decision to accept.

As it turned out, the Art dept was deep in the RSA basement in Soho. Chris was there, along with Heidi Gibb and an RSA assistant assigned to help look after us, Nick Ramsay. Concept art was already flowing in from artists working in LA with director Ridley Scott. The challenge was to take some of the initial concept art and work out how they could be developed into actual sets. The location for filming was unknown, and we had stage plans from all over the place. Eventually the film went to Australia.

How should we approach it? 3D computer models? 2D computer drawings? Drawing on drawing boards? I had started to feel slightly self conscious in an art department when working something out on a drawing board- shouldn't we all plunge straight in to 3D models as this was sci-fi after all. Luckily Chris's approach was quite refreshing. We started to work with a little bit of everything – plans, sketch elevations on the drawing board, 3D sketchup models, a bit of photoshop- it didn't really matter as long as we took the ideas a bit further along.

We churned out a lot of work. Chris later told me that the ideas and drawings and models we developed in the 6 weeks of pre-prep became the basis of the film design of 'Alien Covenant' with very few changes.

As the film is just about to be released I can't show any of the artwork here. Maybe for another time.....

This job made me think about the place the low- tech drawing board has in a modern art department. There are some art departments that have none. There are some talented old hands at the game who work on nothing else.

There are some unresolved issues with the film Art department digital revolution:-

1. Work flow- it used to be simple- a rack of negs which were printed off as require by one art department assistant. Now you need a Co-ordinator plus a team of assistants to keep track of it all, and organise distribution of the many different versions of things. It's difficult to keep the interface between concepts, 3D conceptual models and working drawings up to date with each other. People often work on different software which can translate to other bits of software with varying results. A few 3D concept people sometimes lack practical reality based experience. We spent several weeks developing 3D vehicle bodywork for 'Prometheus' until one day I realised that the 1m cube the concept people used to locate the model in space was set at the wrong height for the real vehicle chassis we were using. We ended up cutting and shutting bodywork that had been painstakingly cnc modelled in MDF to produce perfect panel moulds.....
2. Authorship - what's the protocol? A drawing neg. on tracing paper generally has one author - the name on the drawing stamp. In the digital world the original file is often asked for use by others. I've worked on films where a very nice plan and elevation has had a minor addition and then it has been reissued with the new author's name on the drawing stamp, and maybe it finds its way into their portfolio too. Maybe we have to let go of authorship of digital drawings but should we have some guidelines? It makes the whole experience a less personal one. Many 'making of' books no longer credit the author of a drawing, which downgrades our input into a film, we become nameless and interchangeable. This downgrading of importance of draughtsmanship seems to have seeped in to the display of hand drawings in places such as Harry Potter Studios. In the room with concept art, the artists' names are reproduced on large placards, but in the room with hand drawings, no one is credited next to their work. Overall the whole of Harry Potter Studios is a great testament to the work of the Art Department, but it's a shame that this personal detail is missing from the working drawings displayed.
3. Cost of and rental of equipment. A drawing box full of the tools of the hand drawing trade used to last an entire career. Now we are expected to provide an up to date computer with thousands of pounds worth of software often for very little or no rental at all. Can you imagine SFX or camera departments doing the same? I estimated my own equipment cost at around £10,000, but the last time the issue of box rental came up the PM told me that because everyone in production runs Excel on their own laptop for nothing or at minimal cost we should do the same. You could get a laptop with Excel (and not update it for years) for £600- £1,000. You might choose a low spec Mac because you like them, but that's up to you. My last mac upgrade cost me £3,000, because I needed the highest spec. to cope with 3D work, plus Vectorworks, Sketchup, rendering software, creative suite etc. He actually compared £10,000 worth of equipment with less than £1,000 and told me they were worth the same. Will this ever change?
4. Piracy. Given the cost of it all there are people using pirated software out there. You know who you are. There are major issues with this: On 'Alien Covenant' pre-prep, we had access to all the files from 'Prometheus'. Sometimes we only had pdfs, rather than the original files, but even when we did we couldn't open many of the Vectorworks digital files because they had been created on pirated software, and legitimate users cannot now open files created on pirated versions. This kind of thing shouldn't happen any more....

In conclusion I think there's still a place for hand drawing in the Art Department. We're not architects, mood and atmosphere are as important as pure outlines in conveying the feel of what we are trying to achieve to everyone else.

Some things can be quicker by hand, and even when they're not, I feel we will have lost something important if we throw away all our old tools. We should keep them there in the kit along with all the new stuff, and not be afraid to use them in the future...

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# ANDY THOMSON

16 June 1969 - 27 January 2017



So, you have a new project and you are looking for crew.

You think of the people who might be available.

In doing so, you are mentally going through the qualities that you look for in the ideal Art Department crew member.

Talent, yes. Skill, obviously. But the people that you call first have further qualities: professionalism, reliability, loyalty. That would fit the bill, wouldn't it?

But what if there was someone who was also fun to be around, fearless, and could face anything that was put in front of them with disarming good humour.

Andy Thomson. I need to call Andy Thomson.

But now, sadly, I cannot do that.

Sadly Andy recently passed away after a long battle with cancer, leaving his wife Clair, sons Rory (19), Alistair (17) and daughter Isobel (15).

Andy had many qualities that I could only aspire to.

Many of us have had the pleasure of working with Andy, and everyone who has stood alongside him, would attest to his quality as an Art Director, but as well as finding success in his career, Andy managed to achieve the ultimate work / life balance.

When I first met Andy, he and Clair were living in a lovely apartment in Chelsea - well if you are going to live in London, do it properly. He first met Clair in the nearby Battersea Park, where she was courted by his fabulous, infectious personality (his Scottish, chiselled, good looks I will leave for others to judge).

Everything was in place for their life together, as they started to raise a family in central London. But it came as no surprise to those close to him, that he and Clair decided that Rory, Alistair and Isobel's future lay in his native Scotland. Closer to family and friends, and giving a quality of life that they would all benefit from.

After relocating to Hellensburgh, near Loch Lomond, they never looked back.

It was close to the growing film and television in Glasgow, but Andy would sometimes venture south, or even abroad, to work on the largest Hollywood projects, but he would put in the same amount of energy and attention to detail, when Art Directing on 'Inception', 'Kingsman. The Secret Service' a series of 'Taggart', or Supervising 'Game of Thrones'. Creativity was there to find in everything that he put his mind to. Over 26 projects bear Andy's stamp of quality upon them.

Many of us have had the pleasure of his company, in and out of the office, where he managed to help us all through the challenges of the day with a joke and a smile. His calm strength and perspective rubbing off on us, as if he was saying, it's ok, we are prepared to cope with anything, as best we can. It's not rocket science. We are building and painting shapes of various sizes, for people to film. Then we are putting it in a skip. But the fruits of that toil will be there forever, captured in cinema.

That personality got us through many scrapes. His disarming perspective helping us cope with any number of twists and turns along the way. I know he was very proud of what he achieved in his career, but deep down, his greatest pride and pleasure was always reserved for the time he could spend with his growing family.

The only time I saw him look cross with me was when I jokingly asked him if his sons would be supporting the England football team in the forthcoming World Cup. After all, their mother is English, I reminded him. His usual humour was lacking on that occasion. "No". He quickly and firmly replied, without elaboration or explanation. "No", he said again. Just in case I hadn't got the message, the first time. A Scotsman doesn't joke about such things.

The film director, Terry Gilliam, was once asked, how he chose his key crew members, (I paraphrase his words here from memory),

"It's easy. There are many people who can do the job, but you have to ask yourself, can I sit in a minibus, for long endless days of scouting, and not want to strangle that person". Basically, can you get along.

I wish I could spend one more day like that with Andy. Getting along. Concentrating on the job in hand, but ultimately laughing all the way, while enjoying the company of one of the finest people that has graced this crazy business.

The British film industry is built on the foundations of craftspeople like Andy.

Andy Thomson.

Husband. Father, Friend. Art Director.

A Go fund me page has been set up in Andy honour, by his close family friends.

His family have been left without a father, but more practically, a breadwinner.

If you can spare any donations, it would be in tribute to Andy, in order to help his family in this difficult time, as they venture out into the world, carrying Andy legacy along with them.

<https://www.gofundme.com/thomson-family-educational-trust>

Paul Kirby

Members' Discounts.....**dont forget about your member discounts** ....all redemption details for clothing are on our FB page

**BFDG member discount - VECTORWORKS 2017 release**

For artists & designers...or anyone creative



New prices for BFDG members for Vectorworks 2017 can be found by following this link:

[Vectorworks 2017 pricelist](#)

There are one or two changes such as Renderworks now being automatically included in the packages.

If any of members have any questions they can, of course, contact Robert at Bovilles for answers.

To purchase please contact Robert directly who will then verify with the office.

Email: [robert@bovilles.co.uk](mailto:robert@bovilles.co.uk)

Tel: 01895 450300

Fax: 01895 450323

Web: [www.bovilles.co.uk](http://www.bovilles.co.uk)

**The Gala Dinner & Awards seems an age ago now, but it still looms large in the memory as a special evening. As a sponsor member, Bovilles were dead cuffed to be invited and involved.**

**We hope you like the banner backdrops for the prize presentations.**



**We were happy to produce these for the event in our Copyshop print bureau.  
(from some super artwork designed by Daniel Vincent)**

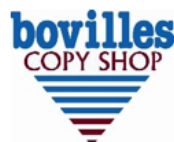
**Now for the shameless pitch!**

**Did you know that Bovilles have a department devoted to Digital Printing and copying?**

**If you have any super artwork (we know it won't be anything less than super) and you don't have an in-house facility then Bovilles Copyshop/PRINTCafe should be able to help.**

- **Wide Format Poster and Display Printing on a wide variety of materials**
  - **Plan Printing and Copying for Architectural Drawings**
    - **Mounting and Laminating up to A0 and bigger**
    - **Full Colour or Black & White Digital Printing a4/A3**
      - **Booklet making and Document Binding**
- **Ordnance Survey Mapping service (Do you ever need location maps or site plans for planning applications?)**

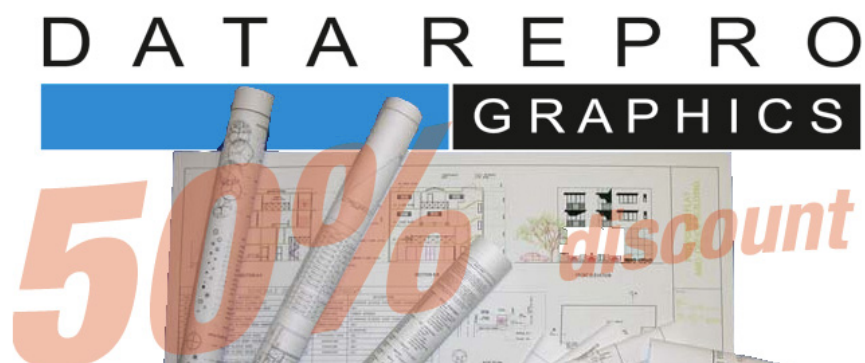
**MAYBE A SIDE OF BOVILLES OF WHICH YOU WERE UNAWARE?**



# COTSWOLD OUTDOOR AND SNOW AND ROCK

The following discounts are available to BFDG members (as well as the GBCT) this discount code can be used instore and online. Full details of how to redeem the offers can be found under Files on the BFDG Facebook page.





**Data offer a huge 50% discount, on all Personal Printing for all members.**

This Includes a wide range of media, formats and facilities provided by DATA REPROGRAPHIC. Got a huge file and dropping off is tricky? Well you Concept guys, can use Data's online file transfer platform for those giant high res files. More secure and bigger than YouSendIt or Dropbox etc.

Plus Data offer another discount for your current production Film / TV / Commercial. Your Production manager and Supervising Art Director are going to love you!

Data provide a huge range of printing services, not just Plan Printing and Newspapers.

Data are direct competitors to JumboColor and Rutters for those giant prints. Not forgetting to mention that they do cut Vinyls, Magazines, Packaging, Canvases and Backdrops; and it doesn't stop there. Data has a large database of cleared and copyright free images which can be used in all areas including internationally in Film and TV in perpetuity.

This will be typically around 20% as depends on format and volume even more for other aspects of their services.

Have a chat to them and find out how they can help you, you'll be pleasantly surprised.

As they say 'We like to think of ourselves as part of your team, and this serves as a small reminder of our ability to evaluate and adapt when need arises, expanding our skills in the reliable and friendly manner which over the years has become the hallmark of Data Reprographics Ltd.'

If that doesn't seal the deal, they serve a great coffee too - free!

Data Reprographics Ltd, Unit 1 West Surrey Estate, Ashford Road, Ashford, Middlesex.TW15 1XB

**Website:**

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**Email:**

[mail@datarepro.co.uk](mailto:mail@datarepro.co.uk)

**Phone:**

+44 (0) 1784 243 996

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# Joint Guild **Screening** Dates.....

## **MONDAY SCREENINGS FOR THE REST OF 2017 SEASON**

**John Barry Theatre, Pinewood at 8:00 PM**

**22 MAY**

**SUMMER BREAK**

**2 OCTOBER**

**16 OCTOBER**

**30 OCTOBER**

**13 NOVEMBER**

**27 NOVEMBER**

**11 DECEMBER**

**OUR GRATETFUL THANKS TO THE PINEWOOD MANAGEMENT FOR LETTING US USE  
THE JOHN BARRY THEATRE FOR THESE SCREENINGS**

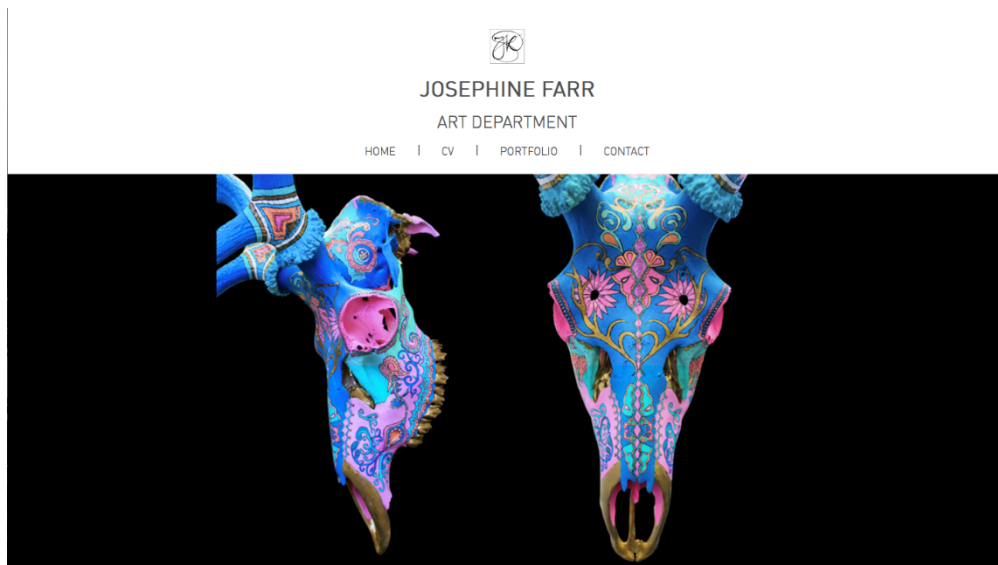
Screenings are STRICTLY for Guild members ONLY plus a guest. Please SI

GN the attendance book

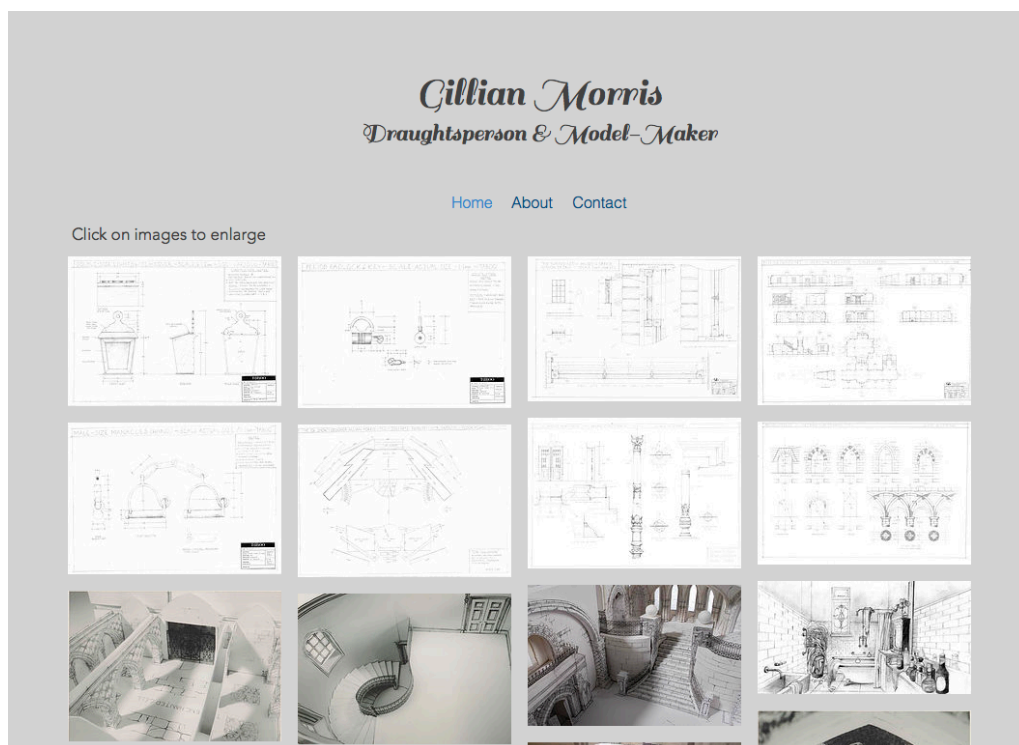
For screening information: Michael Johns G.B.F.T.E. Tel: 01494 728892  
or [michaeleditor@btinternet.com](mailto:michaeleditor@btinternet.com)

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Got a website? Advertise it...



<http://josephinefarr.co.uk>



<http://gmorris09.wixsite.com/mysite>



<http://www.bellemundi.com>

## Introducing **new** Members & graduating students & **Friends** of the Guild...

If you are new to the Guild or Industry please send in some background and lets get to know you; plus get some publicity.

### **NEW MEMBERS...**

*A warm welcome to the new members who have joined the Guild recently.  
We hope your time with us will be a long and rewarding one:*

Shade Adams - A

John Adkins - Jnr SDes/Jnr D

Daniel Birt - SD

John Colebourn SA

Tom Coxon - A

Gina Cromwell - SD

Greig Cockburn - A

Hayley Easton-Street - AD

Peter Findley - PD TV

Paul Ghirardani - SAD

Rebecca Gilles - SD

Sarah Ginn - AAD

Daniel Gomme - D/SDes

Sara Grimshaw - PB  
 Anita Gupta - PB  
 Lucy Howe - SD  
 Michael Howells - PD  
 Check Hang Kan - A  
 Orlaith Kelly - A  
 Hannah Kons - AGD  
 Emily Lewis - A  
 Kate Logan - A  
 Laura Marsh - SD  
 Andrew McCarthy - SD  
 Katrina Mackay - AD  
 Andrew McCarthy - SD  
 Emma Painter - A  
 Rebecca Pilkington-SD  
 Geraint Powell - SD  
 Emma Rosling - ADA  
 Deborah Riley - PD TV  
 Julie Signy - SD  
 Johanna Sansom - D/SDes  
 Jeffrey Sherriff - PD TV  
 Fabrice Spelta - SAD  
 Daniel Taylor - SAD  
 Sue Toone - Sponsor  
 Lizzy Wheeler - A  
 Andy Young - Jnr SDes/Jnr D

## Legend

(PD)	Production Designer	(AAD)	Assistant Art Director
(PD tv)	Television Production Designer	(M/S)	Modeller / Sculptor
(CD)	Costume Designer	(GD/DA)	Graphic Designer / Decor Artist
(SAD)	Supervising Art Director	(SnrD/SDes)	Senior Draughtsperson / Senior Set Designer
(ADc)	Art Director Commercials	(ADC/CDC)	Art / Construction Dept. Co-ordinator
(SD)	Set Decorator	(D/SDes)	Draughtsperson / Set Designer
(CM)	Construction Manager	(R)	Researcher
(Snr AD)	Senior Art Director	(ASD)	Assistant Set Decorator
(AD)	Art Director	(MM)	Model Maker
(CA)	Concept Artist	(Jnr D/SDes)	Junior Draughtsperson / Set Designer
(SA)	Storyboard Artist	(ADA)	Art Dept. Assistant / Runner
(Sc A)	Scenic Artist	(SFXm)	Miniatures & SFX Supervisor / Designer
(PB)	Production Buyer	(PP)	Portrait & Pastiche Painter
(Stby AD)	Standby Art Director	(A)	Affiliate

*And a warm welcome to our new sponsor members:*

*Matthew Button*

THE LONDON  
FILM SCHOOL

*Sue Toone*

seasons  
TEXTILES

*Fern Colao and Clare Vincent*

*(The Pinewood Group have supported us in many  
ways over the years and are now one of our official sponsors! )*



*All members are welcome to add to the newsletter, indeed encouraged.*

*If you've been 'out of the loop' in recent months/years or now want to open up to a larger audience, just send in your website details, a line/paragraph or monologue about yourself. Images that we can use are great - we will happily give links and credits although we are cautious of copyright issues of course.*

*Come on, tell us about yourself!*

*This is an open invitation to new members and associated NFTS & FDI graduating students.*

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**Members only** area of our website.....**please, please** keep your profile up to date.....as this is where you will find all members contact details and experience...and they will find yours!

Just to remind you all about what the members only area of the website,can do for you....

It not only enables us to keep in contact regularly with you (with emails and newsletters) but it also takes the place of the **Membership Directory** that we used to produce and print, as well as keeping account of membership in general with invoicing, reminders and accounts etc.

This means that:

**Every art department member has their profile sitting on this site** together with contact details etc and therefore should you wish to contact a specific member or look at their credits, search for crew etc., you will find the information here. Your contact details will also be there of course so do please keep them up to date or with a change in credits, when you move onto a new project.

The site is enabled with more features than we had space for in the printed directory of course and to start using it, if you haven't already **this is the link to your profile** [{Member Profile URL}](#).

If anyone has queries about it or suggestions do please get in touch with the office.....but do please use it!

**Members Forum** in members only area.....

We are also posting (as can any member) subjects of interest here and very importantly a regular work related posting simply called "Looking for work".....here we will post new jobs as they come up (as well as on FB) and do please share any new job new you know about or any work related info.....i.e. like a production starting at a certain studio.....again either on FB or on the Members Forum ....thank you

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for Work...

Looking for crew - Check our public BFDG website

Looking for work - update us on our BFDG Facebook page

Weekly News Update - BFDG Members Availability & News -

Do use the thread on Facebook let everyone know about your availability, news, personal achievements, awards etc.....

If you are available and would like to be included do add your name to the list on FB by posting or email the office - thank you

Anna Czerniavska - ADA avail 5th June

Ben Wilson - A

Caroline Barclay - AD

Catrin Meredydd - PD avail from Sept

Damian Leon - AAD

Daniel Gomme - D/SDes

David Bryan - PD avail from 24th May

Dionisia Cirasola - avail from 22nd May

Elli Griff - SD

Ged Clarke PD

Gina Cromwell - SD

Gillian Morris A/D/MM

Jo Riddell - SAD

Johanna Sansom - D/SDes

Keith Pain - D/SNr D/AD

Kevin Hunter - CA

Liam Morgan - A

Malcolm Stone - SD/AD

Meg Witts - APB

Nigel Evans - AD avail from 12 June

Peter Findley - PD/SAD

Peter Francis - PD

Rebecca Gillies - SD

Rose Konstam - A/SDA

Sam Redwood ADA/ASD

Siobhan Pemberton - AD avail 2 July

Sophie Powell - GD avail from July

Sion Clarke - AD avail from July

Soren B Pedersen - SA

Tamara Marani - AD

Terry Jones PB/SD

Tom Goode - ADA

**YOUR CONTRIBUTIONS TO OUR NEWSLETTER  
ARE MOST WELCOME!**

The next BFDG newsletter will be coming out in August this year. Please email anything you would like to include to: Ali [admin@filmdesigners.co.uk](mailto:admin@filmdesigners.co.uk)



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