

Loss of another film great ...

From Alan Tomkins...

I first met Tony in 1961 in a long reception hut at the fast developing London Airport. I, along with John Graysmark were all flying out to Amman, Jordan to start work on "Lawrence of Arabia".

Tony coming from Ealing, John from M.G.M. and myself from Elstree studios.

All three of us were in for a long location, most of it we knew was going to be in the desert under canvas.

Tony was immediately ear marked by the set dresser Dario Simoni to start drawing up various props that had to be made for the film.

After a few weeks with many meetings, it was decided that a big part of the film would be shot much later in Spain. That meant that both John Graysmark and myself would not be required to much later in the year, but Tony with his drawing skills and attention for detail, had by then carved a niche with Dario, so he stayed on. This film started a life long friendship with John Box and Terry Marsh.

With Tony's vast knowledge of weapons and WW2 armour, he has always been sort after to bring that knowledge on all the WW2 films I had the

delight to work with him on. "The Battle of Britain" both in Spain and here. Restoring the bomb racks loaded with dummy bombs into Spanish Heinkel bombers whilst we were in a long running battle over Gibraltar was something I often pulled his leg over.

Then it was all out to Holland for seven months to film "A Bridge too Far".

Many years later he gave me a copy of the very detailed drawing he did for building six Horsa Gliders, and last year I had two requests for copies over in Normandy for enthusiasts to reconstruct just the fuselage for their D-Day celebrations. This drawing is also in the archives of the Pegasus Bridge Museum over there, so his very skillfull drawings have left a small legacy over in France.

Get Tony telling story's of past happenings and you were always in for a treat, even if you had heard the tale many times before, it was always entertaining, as he would take off the characters in the story and give it lots of hand gestures. It's hard to believe we will not have that pleasure again. We certainly will all miss him.

May 2014 - Alan Tomkins



Courtesy of Joss Marsh

With great sadness I write of another Master of his trade, **Mike Boone**

Some individuals you know about, have seen their work, drawings, heard stories about their exploits and never met. As with Jim Morahan, so with Mike Boone.

Mike known for his sporty cars, long distance driving, crossword puzzles, his own cups of tea and vast ability and skillful eye with a casual elegance to his work.

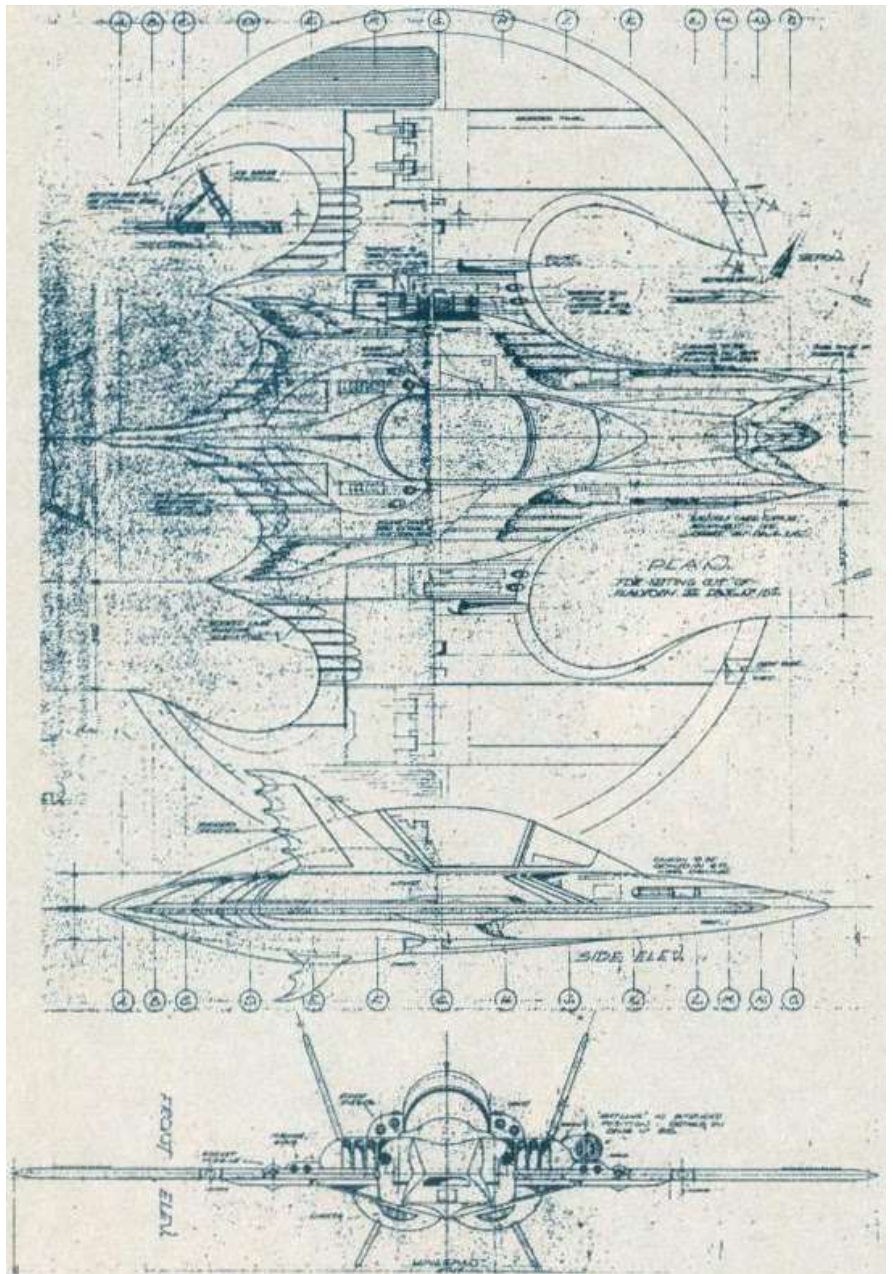
I finally had the opportunity to work with the man on Fifth Element. He was welcoming, always a smile and mellow natured. I loved the games he and Jim would get up to, they were very good friends of long standing, along with Tony Rimmington.

Mike absolutely hated instant coffee grinds in the loose granulated sugar. The art dept assistants would waste several packets a week, just discarding and cleaning refilling the sugar pot. Smart assistants even gave him his own tub. For such a gentle man, he would go spare warning everyone to be cleaner when making tea. Then one day I spotted Jim Morahan sprinkling in coffee to the sugar pot. I never did squeak.

Over his career Mike suffered a series of strokes forcing him to retire early. Michael Lamont (Peter's brother) supported Mike, allowing drawing at home, even though distant made this difficult.

In recent years Mike and his wife have suffered from flooding, making life harder than before. He died a proud, up right man, a gentleman and one of the top technicians I've been honoured to work with. He was a great man, not just for his film skill. If there is a bar in heaven, Mike B, Mike Lamont, Tony R and Jim Morahan have re-created the Elstree bar. Singing, laughing, telling stories, this time they won't get in trouble driving home 'under the influence!'. For those of you don't know, the old Elstree bar had legendary tales of daring and exploits.

May 2014 by Susan Whitaker



Art dept "crowd" on Live & Let Die – courtesy of Alan Tomkins

A final comment from me about Tony Rimmington. I was lucky enough to work with him only for a few brief weeks on Tomraider 2. Never have I seen such engineering brilliance before. He was able to calculate to less than an inch the draw of water on marine vessels. I was told on Hornblower, he was really upset one day and seen pacing madly up and down the quayside by his ship he drew and over saw the build. The boat was about two inches lower in the water than calculated. It took an hour of scouring the interior to find the sparks had installed equipment not accounted for, hence the weight. Wow..... I mourn the loss of so many great characters. Also Fred Hole and Austen Spriggs too.....words by Su Whitaker.

BAFTA BREAKTHROUGH BRITS

BAFTA Breakthrough Brits, in partnership with Burberry

Latest news about Breakthrough Brits 2014, BAFTA's initiative to support and celebrate up-and-coming British talent.

Breakthrough Brits is back! If you're a new professional in the film, television or games industries and beginning to make a name for yourself in your chosen field, then we want to hear from you.

Launched last year in partnership with Burberry, Breakthrough Brits showcases and supports the next generation of British creative talent in film, TV and games.

This year, up to 20 on-screen and off-screen talented newcomers will be selected by a stellar industry Jury to take part in the Breakthrough Brits year-long mentoring and guidance programme.

The Breakthrough Brits will be announced at an evening reception at Burberry's Regent Street flagship store, followed by a day of in-depth career guidance and mentoring from leading industry figures. However, this is just the beginning.

- **Application Deadline: 10am, Monday 9 June 2014**

To find out more, please contact breakthrough@bafta.org

Who Can Apply?

The Academy is looking for exceptional individuals who are already working professionally in the Games, Film and TV industries. This is an open call-out and we encourage applications from individuals of all backgrounds whether your experience is via formal education and/or employment or whether you have achieved success via non-traditional routes.

We actively encourage applicants in factual, documentary, entertainment, post-production and composition.

All candidates must:

- be aged 18 or over on 1 November 2014
- be British nationals and currently residing in the United Kingdom

Candidates in Film and Television will...

- be making a name for themselves as a performer or in a craft specialism within film and/or television.
- have been involved with a piece of work that has been, or will be, theatrically released in the UK or broadcast on a UK television channel between August 2013 and August 2014.
- have undertaken their first lead or head of department role on a production where the completion date falls between August 2013 and August 2014.

Candidates in Games will...

- be making a name for themselves in their field within games.
- have been involved with a piece of work that has been, or will be, published or released in the UK between August 2013 and August 2014.
- have undertaken their first lead or impactful role on a game which is in a playable state by August 2014.

You may apply in either 'Film and TV' or 'Games'. You will need to fully complete the online application form which can be found by following the appropriate link below. All candidates must submit an up-to-date CV along with their application along with the following:

- Film and TV applicants (excluding writers) must submit a showreel of no more than five minutes
- Film and TV applicants who are writers must submit two full scripts AND select a ten minute extract from each script for Jury review.
- Games candidates must submit EITHER a build of the game on which they have undertaken their lead or impactful role OR a showreel of no more than five minutes

Please visit the FAQs for more information about showreel requirements >

I know a Breakthrough Brit...

Breakthrough Brits is an open call out for talented individuals working across film, television and games. All candidates must fully complete the application form in order to be considered for the initiative.

If you would like to suggest someone as a Breakthrough Brit please encourage the individual to apply by sending them the information contained here. Alternatively, please contact breakthrough@bafta.org with their name and, if possible, contact details and we will invite them to apply.

A 'nomination', or lack thereof, will not be considered as part of the judging process and candidates who are suggested by their peers, but then fail to submit a fully completed application form by the stated deadline will not be eligible for consideration

Apply now... <https://apply.bafta.org/entrant/index.php>

Lix 3D pen enables you to doodle in the air..... anyone tried this yet? Do let us know what you think?

What It Is....Basically, Lix is a professional tool that enables you to sketch in the air without using paper...



More details at: <https://www.kickstarter.com/projects/lix3d/lix-the-smallest-3d-printing-pen-in-the-world>

The Personal Tax conundrum for Art Department members!

As a Guild we are unable to advise on any Tax areas, however we are able to pass on some information.

We have two documents available to us:

The first is “The Bectu Freelance Tax Briefing” – which covers Tax Guidance for freelance Technician – One interesting section is :

The “Lorimer Letters (which confirm self-employed status for individuals on short engagements who are not in Appendix 1 grades, but have nevertheless demonstrated to HMRC that their pattern of

activity is self-employed) are now officially called "Special Letters of Authority", and will have expiry dates three years from the beginning of the month when they are issued. If you have one of these, you will need to be mindful of your expiry date, since renewal Letters will not be back-dated by HMRC."

The Second is "HMRC Guidance notes for Film, Television and Production Industry Guidance Notes" This give a comprehensive guide to your Tax position and a list of accepted Self Employed Grades.

As a Freelance Technician, whether you are a Company, Schedule 'D' or PAYE – it is your own responsibility to address any problem or query you might have directly with the HMRC – Quoting the BFDG will not help you in anyway.

Both of these are available as guidance only to all members and copies can be found on our closed facebook page or directly from the office

Silver screen to small screen: why film directors are taking over TV

After the success of *True Detective*, award-winning film-makers are being lured to TV with the promise of more creative control, Does this herald a new golden age for viewers?

There was a time when American movie stars and big-ticket directors wouldn't touch TV. Now, thanks to hit series such as [True Detective](#), not only movie actors but major Hollywood directors are flocking to the small screen.



The critical and commercial success of the series starring [Matthew McConaughey](#) and [Woody Harrelson](#) – currently on its fourth of eight episodes in Britain – heralds a potential TV revolution in which a series is created in one "block" by a single feature film director – in this case Cary Fukunaga, maker of the 2011 adaptation of *Jane Eyre*, starring Michael Fassbender.

"Movie directors have flirted with TV for years, but they've typically only done the first episode," explains producer Richard Brown. "TV is made fast, but often lacks the tools of cinema. With *True Detective* we wanted to bring more cinema into TV – to find the sweet spot between film and TV."

But Carr also worries that these small-screen riches have detracted from the written word and social interaction. He noted that, while TV viewing is up, other media outlets, such as magazine publishing, continue to lose readers and viewers. TV, he says, is "an always-on ecosystem of immense riches that leaves me feeling less like the master of my own universe, and more as if I am surrounded".

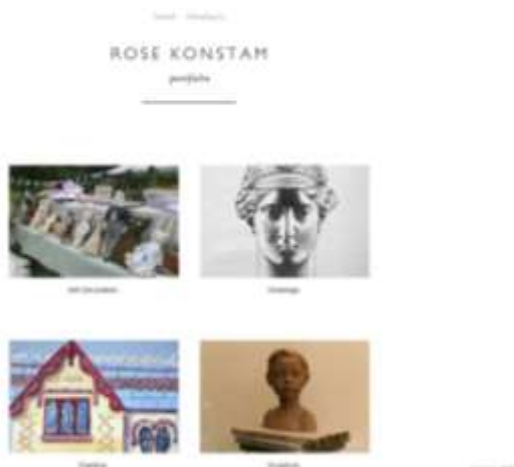
Full article can be found via : <http://www.theguardian.com/tv-and-radio/2014/mar/15/why-film-directors-are-taking-over-tv>

GRAHAME MENAGE
www.grahamemenage.com

[illegible]

The screenshot displays the Behance profile of Kan Muftic. The header shows the name 'Kan Muftic Portfolio' and navigation links for Home, Search, and Log Out. The main content area features three large landscape paintings. The first is a snowy mountain scene, the second is a snowy forest scene, and the third is a dark, abstract figure. The right sidebar includes a profile picture, a bio, and a list of featured works.

CARA WEBB
www.carawebb.co.uk/



Done something
you're proud of ...

Paul Kirby
has.....and here is
an excerpt of his article
from ADG Perspective
magazine.....full article
can be found via the
link below:

Captain Phillips

by Paul Kirby,
Production Designer



Paul Greengrass approaches his films in quite a unique way. Initial design discussions with other directors often begin with talk about the look of the film. This means my work is visibly front and centre. But working with Paul on Captain Phillips required a completely different set of skills, one that is just as challenging, maybe more so. Paul and I always talk about motive. How does the design reinforce, support and convey what the character is feeling and ultimately what the viewer should respond to? Styling the film would only detract from that pure aesthetic. Motive is what drives a Paul Greengrass film.

He is famous for a particular sensibility: a commitment to authenticity. He brings stories based on actual events to the screen with as much integrity as he can muster. He always begins his thought process with actual places and events. So, from the beginning, it was very important to Paul that this film would be shot on the open water, on real ships. He felt it would give the film an immediacy, a sense of urgency, that was required to portray the hijacking of the Maersk Alabama by Somali pirates as accurately as possible.....

Other directors often shy away from such challenges. “Never work with animals, boats and children,” is the old maxim. The reasoning behind that phrase is the fact that those elements are all unpredictable; but it is that unpredictability that gives Paul’s films their energy and vitality. Of course, we would shoot on open water. It was the only way that we were going to achieve the realism that Paul knew was so important for the film.

From the beginning, it was clear that Captain Phillips would be challenging for the cast and crew—some might have said grueling, if it had not been such a satisfying experience. Paul inspires the best in people. It’s like he is inviting you to ride a roller coaster alongside him; you know it will challenge, excite and stretch you, and it will be thrilling and ultimately fulfilling.

In Captain Phillips, the story moves from the expansive—an enormous container ship from high above, so high that it looks like a dot in the middle of the sea—to the increasingly claustrophobic—Tom Hanks’ eyes as he thinks his life is about to end in a twenty-eight-foot lifeboat, with the force of the U.S. Navy bearing down on him. We wanted the audience to take that journey into Captain Phillips’ soul. Even if they’re not conscious of it, they’ll feel they’ve taken it and remember it the following day—and I hope it stays with them.

Paul's approach, his commitment to authenticity, is evident when you watch him filming. He blocks scenes in an energetic way, talking through the scenes and then letting the actors perform the entire sequence, rather than selecting specific shots. Cinematographer Barry Ackroyd has a very natural style of shooting, one that is much copied but never properly emulated. Together, Paul and Barry give the actors freedom to express themselves without having to reset too many times. Where they go, Barry's camera will follow.

That's a very difficult idea for a designer. The camera could shoot any spot, from any angle. The entire set has to be ready for anything. As a result, the design is about creating an environment for the actors to perform the scene and Barry to capture it.

Scenes are seldom about the sets the actors occupy, they are about the motives of the characters. Of course, the sets are very much designed, but the important thing for Paul is not the style of the design, but the substance of the scene, the journey of the characters. In other words, much of the Art Department's work on the film was invisible, the kind of design that ordinary moviegoers might not (indeed, should not) ever notice.

But sometimes—and I think this was the case on Captain Phillips—it is more difficult to design sets that mesh seamlessly with the real world. The audience knows when they're seeing something phony. They may not be able to put their finger on the reason why it's phony, but they know. It was a huge logistical challenge to keep the audience squarely in the world of the film and never allow their attention to stray. Every set started with real locations.

The producers were able to work with the Maersk Line to obtain the use of a container ship, the Maersk Alexander, and they based the production out of Malta. When I first scouted the Alexander, it was immediately apparent that Paul was absolutely correct: there could be no substitute for the narrow passageways and stairs and the claustrophobic environment of the real ship.....

(this is just a small part of the full article to be find via link below)

http://www.adg.org/sites/art/information/Perspective/Perspective_2014_Jan_Feb.pdf

BFDG are proud to work alongside...

National Film & Television School

Summer Placements neededcan you help?

It's that time of year again, the NFTS are trying to get ahead of and start thinking about work placements for the summer for their

NFTS themselves students?

Can any member help please with a placement – if so please contact Michelle Hosier directly

Michelle Hosier
Production Design Co - ordinator

National Film and Television School
Beaconsfield Studios, Station Road
Beaconsfield, Buckinghamshire HP9 1LG
Tel +44 (0)1494 731 308
E-mail mhosier@nfts.co.uk



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

If you are new to the Guild or Industry please send in some background, get some publicity.

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



for work...

Contact the office for the latest availabilities
or check our facebook weekly membership updates.

UK BASED

Amy Grewcock - AGD
Anthony Caron-Delion - AD
Adam Faux - ADA
Charlotte Anthony - A/ADA
Claudio Campana - AAD/AD
Dale Jordan Johnson - GD / AAD from 1st June
Danny Rogers - GD/AD
Darren Tubby - D
David Wood - D
Graham Wyn Jones - SA
Hideki Arichi - D/Stby AD 2nd Unit - willing to travel abroad
Justin Warburton - AD available from 1st week of June
Marcia Doyle - A/ADA
Michael Fleischer - AD/SAD
Sarah Priest - ADA/Jnr D
Stephanie Clerkin - A / ADA
Terry Jones - PB /SD avail from 1st June
Tamara Marini - AD - based in Italy but in UK from next week for a few weeks

Some enquiries the Guild has received have asked us not to publish information but would like to know available crew. So please keep us informed as this happens fairly frequently but we always respect privacy. Provisional list; intended for Supervising Art Directors and general notifications.

For Production Designer availability contact the office. Like most members of the British Film Industry, we are open to offers !

NEW MEMBERS...

May we welcome the following new members who have joined the Guild recently?

We hope your time with us will be a long and rewarding one:

Lesley Oakley – D	Siobhan Pemberton – AD	Louise Lannen – A
James Laing – A	Kan Muftic – CA	Simon McGuire – CA
Polly Rawlings - A		

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

If you're been 'out of 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 – the usual. Come on, tell us about yourself!

PRODUCTION NEWS & RUMOUR MILL

UK In Production

Queen and Country / UK / PD Anthony Pratt
Paddington Bear (re-shoot & shoot to complete) / PD Gary Williamson
Pan / Warners / Leavesden / PD Aline Bonetto / SAD Peter Russell
Star Wars Ep 7 aka AVCO / Pinewood / Disney / PD Rick Carter & Darren Gilford / SAD Neil Lamont
Dracula Untold reshoots / Leavesden / PD Francois Audouy / AD Steve Dobric
Spooks (feature) / Pinewood / PD Simon Bowles / SAD Andrew Munro
Heart of the Sea reshoots / Leavesden

International in Production

Mechanic 2 / USA / Str Jason Statham / PD Sebastian Krawinkel
Ant-Man / Marvel / Dir Edgar Wright / PD Marcus Rowland
Bourne untitled Jason Bourne Sequel / UK / Dir Justin Lin
Superman vs Batman / Dir Zack Snyder
Heist / Budapest / PD Jon Hutman

Pre-Production

Avengers: Age of Ultron 'aka After-Party' / UK / Marvel / PD Charles Woods / SAD Ray Chan
Mission Impossible 5 / Leavesden & europe / UPM Chris Brock / Leavesden schedule prep start Jan 2014
Tarzan / Leavesden / PD Stuart Craig
Porno / UK / Dir Danny Boyle
Bond 24 Skyfall sequel / UK / Dir Sam Mendes / PD Dennis Gassner / SAD Chris Lowe
Untitled Blade Runner project / Dir Ridley Scott
Alice in Wonderland 2 / Shepperton / PD Dan Hennah
Man from UNCLE reshoots / Leavesden
King Arthur and the Knights of the Round Table / UK / Dir Guy Ritchie
Jungle Book / Leavesden / PD Gary Freeman ?
Huntsman 2 / Pinewood /
Grimsby / Elstree / SAD Stuart Kearns
Miss Peregrine's Home for Peculiar Children / Pinewood / Dir Tim Burton
Game of thrones / HBO / Belfast

Penciled in Productions

Prometheus 2 / UK
Spectral / Europe / Dir Sergei Bodgov PD Tom Meyer / SAD John Collins
Harry Potter series / Leavesden
Steve Jobs biopic / UK / Dir Danny Boyle

Post Production

Big Eyes / USA / Weinstein / Dir Tim
Man from UNCLE vfx shoot / VFX Richard Bain
Secret Service / Fox / UK / Dir Matthew Vaughan / PD Paul Kirby
Penny Dreadful / Northern Ireland / SAD Adam O'Neill
Everest / UK / PD Gary Freeman

Distant Production

Finding Dory / Pixar
The Good Dinosaur / Pixar
Slow West / NZ / Str Micheal Fassbender
Tomorrowland / Canada / Disney Str George Clooney
Taken 3 / Str Liam Neeson
Fargo tv series / FX Channel / Prod Coen Brothers / Str Billy Bob Thornton
Conan the Barbarian / Str Arnold Schwarzenegger
Fantastic Four 3 reboot / Fox / Prod Matthew Vaughan / Dir Joss Wheldon
Pirates of the Carribean 5 / Dir
Pinocchio / Warners / Dir Tim Burton / Str Robert Downey Jnr
Justice League / DC & Warners / UK? / Prod Chris Nolan ? / Dir Guillermo Del Toro ?
Macbeth / Dir Justin Kurzel / Str Michael Fassbender
Trainspotting 2 sequel / UK / Dir Danny Boyle
Judge Dredd 2 / Str Karl Urban
Napoleon / Dir Steven Spielberg
Doc Savage / Sony / Dir Shane Black
The Crow (remake) / Str James McAvoy

Yukikaze / Warners / Str Tom Cruise
S.H.I.E.L.D. / Marvel / Dir Joss Wheldon
Tron 3 (TR3N) / Joseph Kosinski

Movie News

Godzilla 2 in early prep

FROM THE RUMOUR MILL... And some of this info has to be considered just so.....

If any Guild members have any more definitive information then please let the office know immediately!.....

Please check with any individuals mentioned regarding availability...

And do not quote or rely on any of this information!...

Rumours are published for the benefit of the membership only!

Please let us know if anything is wrong, and it can be corrected.

And Finally,

Do please, feel free to contribute to the newsletter, by way of comment, with some copy material, news or any info for the RUMOUR MILL....anything that is seriously wrong then please post on Facebook!

Please send contributions via Maddie in the office or to me directly by email.

I am aware that many people, other than members of the Guild, have sight of, and read this Newsletter each month. If you would like to apply to become a member, or express a point of view to the wider membership then please do sign up and get involved.

Simon Bowles (chairman 2014-16) & **Su Whitaker** (chairwoman 2012-13)

Chairman BFDG mail@SimonBowles.com



[BFDG on Facebook ...click here](#)

This is a Closed Members Only Forum



[BFDG on Twitter...click here](#)

BFDG Designers Guild @BFDG_Film_Guild



[BFDG on LinkedIn...click here](#)

British Film Designers Guild (in construction)

Mads Bushnell

Administrator British Film Designers Guild

Contact info@filmdesigners.co.uk

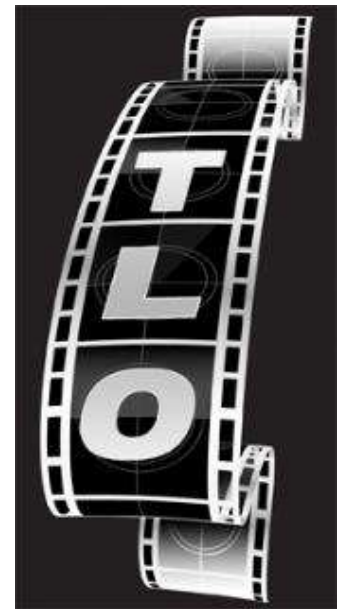
Address: British Film Designers Guild, Pinewood Studios, Pinewood Road, Iver Heath, Bucks SL0 0NH

Mobile: +44 (0)7823 348431

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