

Hello {Contact_First_Name}, here is your member's newsletter.
This issue includes the latest Rumour Mill...



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

Autumn edition 2015

Welcome to this quarters newsletter

The industry is so busy right now with members creating beautiful sets both here in the UK and internationally.

I'm delighted to publish another interview with a member, this time Peter Francis, there is feedback from the AGM Q&A, we welcome Rosco as a sponsor, we have a very well researched "rumour mill" of current and upcoming projects and sadly an obituary for one of our celebrated colleagues Peter Childs.



We are still getting amazing feedback on the guild rate card, it is being increasingly used by production designers and supervising art directors who are setting crew budgets as well as crew members doing their deal on projects. A copy of the current rate card will be included at the bottom of this newsletter.

Simon Bowles, BFDG Chairman.

In Conversation with Peter Francis about.....

"The Phone Call"



Mat Kirkby (Director of 'The Phone Call') first mentioned 'The Phone Call' to me in the midst of KFC Commercial, we were shooting in a fantastically stylish 1960s house in Stanmore, Middlesex with a waterfall pouring off the roof into a lake in the garden and a Bond-esque interior ! The house has many fantastic textures and shapes, we turned it into a student house of course... but we had a great background to start with ... That's what is so great about Mat, the Production Design is as equally important to him as any other area of the film.

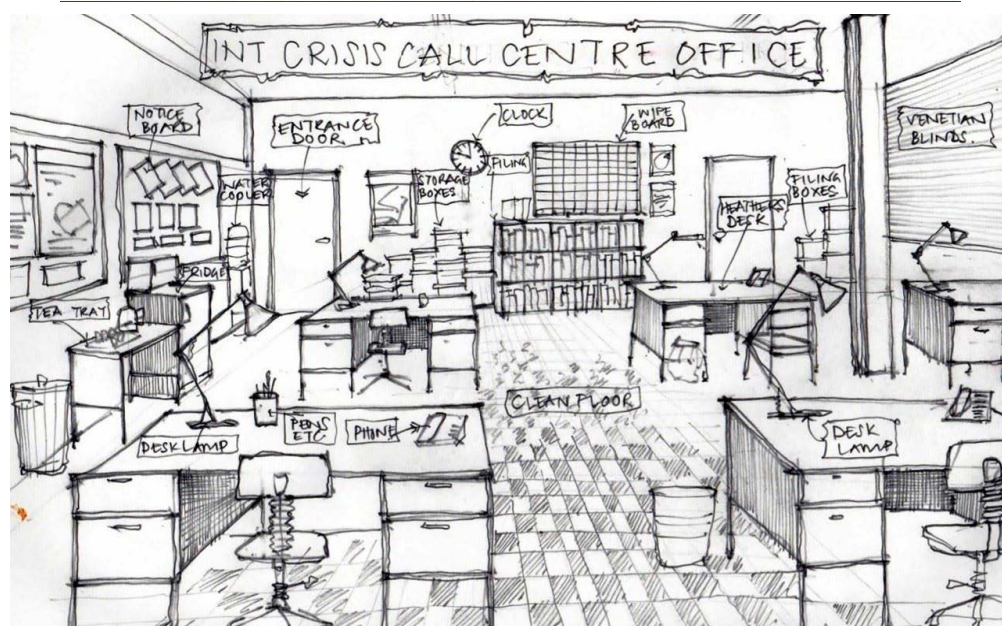
Mat wrote the script for 'The Phone Call' along with James Lucas from RSA, both had relatives who had worked in Crisis Call Centres so the project was close to both of their hearts. It cried out for the perfect female lead so they approached Sally Hawkins... it took a year for her schedule to fit but eventually everything fitted into place. Once Sally agreed Jim Broadbent jumped on board too, so we had the perfect combination !

As we had a bit of time whilst we waited for Sally Hawkins to become available 'The Phone Call' simmered away in the background, KFC paid the bills.

Crisis Call Centres tend to inhabit unoccupied buildings, often there's little funding so its more like camping for a while, just a desk and a phone line are all that are required before they are moved

onto the next empty space. We began looking at various locations in and around London.

Stylistically we wanted the architecture of the space to portray the feeling of an unwanted lonely space, isolation is key for the characters. We didn't want the carpet tiled feel with bulky filing cupboards and endless desks, that wasn't right for the story. The space should feel unwanted and lonely.



Eventually we found a disused 1950s office building in Edmonton in North East London, it even had a pub next door to feed the crew ! The space was filthy, full of abandoned files littering the floor, broken chairs and dodgy fluorescent light fittings. Glazed screens gave the sense of scale, leading off into other abandoned areas of the building. BUT ! The atmosphere was perfect, a wonderful chequer boarded lino tile floor, a wall of 1950s crittal windows with a view over an abandoned industrial wasteland and the perfect 'instagram blue' (as I call it) colour on the walls and doors, all dusty with age with a nicotine patina built up over the years from an army of smoking office workers. Vertical blinds all slightly mismatched. Reginald Perrin eat your heart out !

Mat was funding the film himself so obviously we were very aware of every penny. The answer was to sort through the location and pull out whatever dressing we thought we could use and then add the additional key elements to that. Several mops, a Production Designer and a Location Manager set about cleaning the place up. It was important though not to lose the character (and by the end of day 2 of cleaning we'd both had enough anyway !) so we carefully worked around the grime, leaving the good stuff !

Sally Hawkin's character, Heather needed to feel isolated so we arranged the desks in a repetitive linear pattern, simplicity was key. Each desk (laminated of course) having just a simple chair, a lamp, a phone, an A4 pad of paper and a biro. In the far corner sits her co-worker, again

isolated, 2 lonely souls in a big empty space.



We dressed the walls minimally, creating our own graphics. Again though this had to be sparse, clutter wasn't in the equation at all. The only other dressing being a fridge, a kettle and clock on the wall.

The phones themselves proved to be a bit of a mission. It was important for Sally Hawkins and Jim Broadbent to be able to actually speak to each other for real over the phone. Jim was sat in an adjacent room on the other end of the phone. Clive Coupland (Sound Recordist) had a piece of kit that would connect the phones ... BUT ! of course it would only work with certain types of phones and the ones we liked the look of the best wouldn't play ball with the technology ! Thankfully it all worked out in the end !

The office had to contrast later in the film with Stan's home, (we never see him of course, just hear his voice) his environment is still just as his wife Joan had left it 2 years earlier when she passed away. The perfect carriage clock on the perfect mantelpiece with ornaments carefully set against a pristinely manicured living room.

We also needed an exterior for when the ambulance arrives. Down in Kent we found a row of bungalows, all identical, they had the same repetitive pattern, reflecting the repetitive nature of the office space. They had that late 60s / early 1970s Ranch style Architecture, perfectly manicured suburbia with not a soul in sight ! We shot the interior and exterior there... again it has a feeling of isolation and repetition. Perfect !

AGM Questionnaire Feedback.....

At the AGM at the beginning of the year we asked for your feedback to the questionnaire that was given out then. The committee have been working hard over the last few months to examine your feedback and look at the issues and below is an overview of where we are. More work needs to be done but please be assured that your Guild is looking out for your interests. We will always respond and discuss your issues and suggestions so please keep in touch.

Simon Bowles, BFDG Chairman

AGM Questionnaire 2015

EXTRA INSURANCE POSSIBILITY - ie total temporary accidental disablement

All responders were in favour of the additional insurance option. The committee and I agree and would love to make this work out.

It was agreed that the committee would look at the "break even" point in terms of numbers of new members required, so that all full members could benefit from this.

This is still being looked at and we need further members to bring us to a breakeven but we hope

that this could happen during the next year.

AWARDS

Upgrade the awards - we have been pushing this forward over the last few years. It was agreed to be a success at the last AGM, but we need time to make it right and a bigger event. Since the AGM, a subcommittee has been set up but due to work pressures and time it has recently been agreed to progress this later on this year so that the 2016 awards (to be held in 2017) will become a more of the aimed gala event. We really want the awards to be not just a celebration of our recent work but an opportunity to showcase that work to the public, press and BAFTA/Oscar voters.

NETWORKING AND OTHER EVENTS

All members who responded agreed that they would like more networking events. We tried out the Portfolio Surgery recently which was very well received. We will hold another in the New Year but id like to encourage more experienced members to join in, would be great for the interviewers to meet crew higher up the ranks and for them to show their work to those starting out. We are proud to have the fabulous monthly industry screenings at pinewood in partnership with the other guilds. The networking BBQ's are a valuable and enjoyable event, we plan more of these too. The committee aim to plan the whole of the coming year to advertise all event up ahead.

It is hoped that our winter event could be a private screening with a discussion panel after from the Set Dec point of view

AFFILIATE ISSUES

Introducing affiliate members to the full members was one of the suggestions put forward and an enhanced version of this was introduced at the Portfolio Surgery recently where not only affiliates but all members looking for some feedback on their work were introduced to 10 HoD's over a couple of hours. This event was a big success and will be repeated

FILM CREDITS

Q - If you want more HOD's from independent films on board, perhaps rethink the guild job titles/levels. It is hard for an HOD to be regarded as a draughtsperson/set designer/art director. Could levels of grade be dependent on the budget of a film – so have production designers listed according to experience and budget level (under 1 million, 1 – 10 million, 10 million +)

A - As we are a guild of excellence we completely recognise the work of an art department in all budgets of film and television. Remember that our rate card covers all scales of project except micro-budget. We are proud to have increasing membership in low budget movies, mainly Production Designers. Many of our members work solely in independent features. The requirement of five credits in the position applicants are wanting to join the guild is still applicable in low budget projects. The five credits show experience and true knowledge of their craft.

Q - Credits for younger members of the crew being missed off – as a junior, this responder says, they can understand not getting a credit, but why not as a draughtsman – other depts. don't seem to suffer in the same way - can the Guild help?

A - Credits are always at the Producers discretion. Normally a list is passed to the Production Designer or Supervising Art Director during post-production to approve or comment on, this is the time to check all members are listed and if not negotiate them back on. If PD's and SAD's aren't currently receiving this list please do speak to producers during production. Speak to us for further information.

WEBSITE

The members only website is nearing completion, which will enable all members to keep their own personal profile up to date credit wise etc etc together with a discussion / gossip / blog, event details, payments on line etc etc do bear with us as this is a lot of work but we aim to be live by the new year. Beta testing has been very valuable, thank you all members who have taken part.

MEDIA ISSUES

It has been agreed that a media policy is needed to ensure the press understand what we are actually do. We are aiming to forge stronger ties with the likes of the Film Distribution Association.

Also in 2016 it is planned to launch our own digital magazine which will be a more comprehensive and along the lines of the American guilds 'Perspective' magazine.

LIBRARY

We would like to promote the research library based at Superhire more actively – the committee plan to promote this more and in particular to HOD's to encourage its use both in and out of the Guild membership.

BECTU / TAX ISSUES

Much closer links have been made with BECTU over the last year, in particular with regards to the rate card which BECTU have now jointly endorsed. The rate card will be looked at on a regular basis, our membership will be part of this.

Tax issues were brought up inevitably in the questionnaire but the committee did decide that this is a very delicate situation and needs handling very carefully. The Guild have made available all the current advice from HRMC in the meantime.

GETTING INVOLVED

One final note we have a big guild with a lot of talented people who we should be using to help look after the website, design posters and promotional stuff and to help organise functions. If you want to get involved please get in contact.

BFDG recent Facebook conversation.....

Q. I've just been reading the article about IR35 tax regulations that was posted back in August. I have a newly-formed limited company, and I'd assumed that I'd be operating outside IR35 but my accountant's not so sure. What's the word in the herd, I wonder? It'd be helpful to know how many of you are working outside versus inside the regs ...

<https://www.gov.uk/guidance/ir35-find-out-if-it-applies>

Reply...I recently spoke to the anonymous IR35 helpline, since I have very similar concerns. I was told that there were three main considerations when an investigation is launched into a limited company.

1. Do you work under a boss? Eg: someone who tells you what to do, and can ask you to move onto a different project if necessary.
2. Do you work at specific times, or do you set your own schedule?
3. Can you send someone in to do your job in your place? (substitution)

They would actually call production to check these things - particularly the last one.

It's also worth noting that BECTU advise against limited companies, as their lawyers believe that most film workers would fall inside the legislation.



[IR35: find out if it applies - Detailed guidance - GOV.UK](#)

IR35 can apply when you work for a client through an intermediary such as a limited company or partnership

Paul Evan's the Art Dept Rep wanted to highlight this article in BECTU's regular magazine..

Me and my kit

Production designer **Blair Barnett** of the art department branch takes us through the vast array of kit she requires as a professional working in feature films.

Outline your professional qualifications, where you got them and how long it took you to get them.

I studied theatre and fine art at university but I have always found I absorb information and find inspiration more powerfully outside of academia. I've supplemented my knowledge with shorter intense courses on a particular subject matter from formal institutions including AFI, Hunter and Columbia University. For over 20 years I've just kind of 'gone for it' and, if I made mistakes, accumulating my skillset through getting myself out of them.



Tell us what you do and about your experience: some of the jobs you've worked on.

My background began with technical theatre and set building in America, then shifting into children's TV as a scenic artist and prop maker with Nickelodeon and Jim Henson Productions. After working with amusement park attractions worldwide as an art director for the themed environments, I settled in the UK and got more into feature films. I prefer small projects; adverts and live events as they can generally be executed while the excitement and momentum is still around and I can base myself in my own studio. Because of my theatrical history, the majority tends to include a lot of fantasy set building and hand-crafted elements like in-camera effects and scenic paintings. If it's weird or surreal, I generally get a call.

What is the most expensive piece of equipment that you own and use regularly in your work? And how much did it cost you?

My most costly piece of kit is mostly invisible and harder to quantify: hardware and software. It's important that I have an understanding of other department and specialised roles within my own department. Even if I can't do the same job, I need to be able to speak the same language when they share ideas. I've got top of the line Mac computers and I've spent

over £17,000 in purchasing, updating and maintaining digital platforms including photo editing and graphics programmes, technical drawing and architectural, administration and budgeting, camera and lighting effects filters, grading and editing software. Design goes beyond making a set look nice, it's essential that I think of it in context of the film we are making. This means I need to give great consideration towards what lenses we are using, the way it's graded, what CGI elements are present later, complex engineering requirements, etc. I buy the interface so I can view other's work and communication of ideas. It's all very expensive and to me, quite necessary. I licence everything I have.

What is the next most expensive piece of equipment that you own and use regularly in your work?

I use many power tools to construct bespoke pieces totalling around £8,000.

What is the third most expensive piece of equipment?

My Pantone colour system. The accuracy of colour is critical in design so a standardised colour key is also essential. Aside from being able to have consistency with selecting, specifying, matching and controlling colours, this system gives formulas and cross-referenced samples across many media including inks, paints, textiles, plastic and web colours. I have a tear sheet of chips I provide in treatments for quality control so we

always stay on the same page. Between the swatches, pens, apps and tear-chips, I've invested around £6,000.

What is the fourth most expensive piece of equipment?

Storage and transportation. I pay £4,600 a year in prop and data storage and getting both from point A to point B. This is beyond what's hired per project. I have a lot of 'things' that productions expect me to provide and transport and all that needs to be kept somewhere. Also, the media we make and share is large and not cheap to move around, literally or digitally.

Keep going! What is the fifth most expensive piece?

Consumables. Everyone in the art dept uses a lot of personally bought products that are not reimbursed. This could be tapes, vinyl, paper, sprays, adhesives, paints, fasteners, building materials. It's hard to accurately value what gets used when you're working on the fly like we do.

One more?

Not technically 'kit' but I regularly pay somebody else out of pocket to help me fulfil a brief when there's too much multitasking required to get the job done on time (generally always). This could be concept art, a pitch, mood boards, admin or just someone to drive me so I can be within phone/email contact at all times. Last year I spent nearly £7,000 paying people to be an extension of myself when there were simply not enough hours in the day. ●

Tax Breaks to be extended by British Government....

Government plans to extend tax breaks for the British film industry, in a bid to attract more blockbusters to be filmed in the UK, are approved by the EU.

Under the scheme, film production companies can claim tax relief of 25% payable towards the cost of production.

Chancellor George Osborne said he hoped the move - first announced in the Budget - would help attract more blockbuster productions to the UK.

But it needed to be passed by the EU under state-aid rules that control government support for companies.

EU state-aid rules control the giving of a competitive advantage to companies through government support.

In the March Budget, the government announced that it would increase the rate of film tax relief to 25% for all qualifying productions.

Previously, the rate was 25% for the first £20 million of qualifying expenditure and 20% for spending above this threshold.

The British Film Institute said the expansion of the tax relief put all productions on "a parity" with each other.

Recent British film successes that would have benefited from the new rate include Far From the Madding Crowd and Woman in Black 2.

Full article <http://www.bbc.co.uk/news/entertainment-arts-34013145>

Obituary Peter Childs, written by Alan Tomkins...

Peter J. Childs was born in Fulham on 21st Dec. 1931, and sadly died on 28th July.

Amazingly at the funeral I learned he lived a few streets away from where I was born and lived from 1939 to 1951.

He retired down to Peacehaven on the coast in the year 2000. I always thought if you are going to retire, Peacehaven sounded the perfect named town to retire to.

At the end of the war, just after Christmas in 1946, Peter's Dad George was working as a Scenic Painter at Gainsborough Film Studios, and he got a start for Peter in the Art Department as a trainee Draughtsman. With his drawings obtaining a high standard of perfection, including his lettering, he easily got employed into the Airline Industry working for De Havilland and Saunders Roe, where he gained vast experience with more technical engineering drawing. This experience put him in a good position on dealing with more technical requirements, when he finally came back to the Film Industry.

His drawing of R2D2 he did on the Starwars Film from Ralph McQuarrie's design, is a good example of his precision drawings we all looked up to.

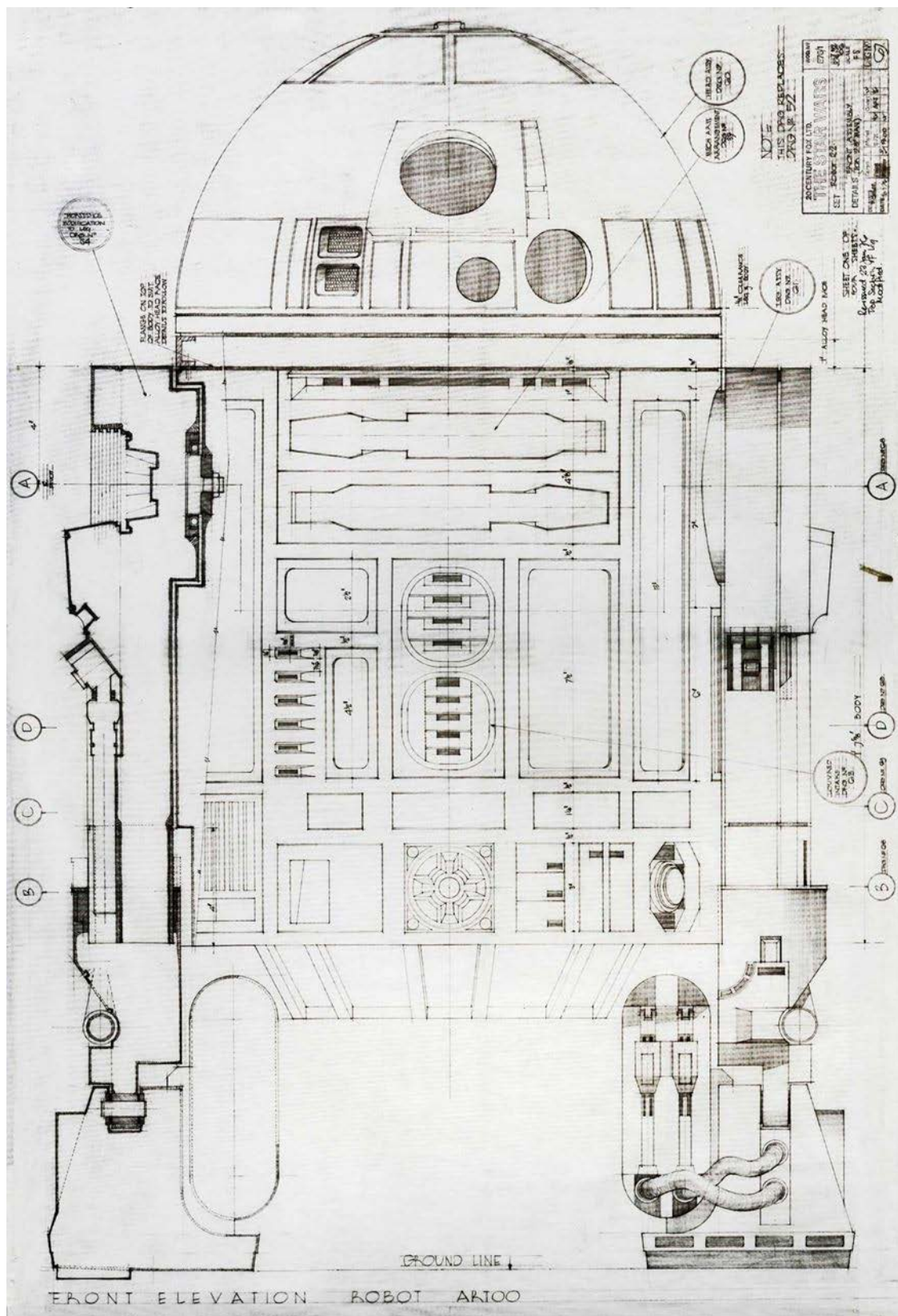
Work for Peter flourished with work on the Bond Film "MAN WITH THE GOLDEN GUN", "STAR WARS", "AN AMERICAN WEREWOLF IN LONDON", "MISSION IMPOSSIBLE", "EVITA", and many others. It included an Art Director Oscar Nomination for "THE ABYSS", which he did with production designer, Les Dilley, in North Carolina. He continued to work until he was 69.

In his retirement his many trips to France and Holland over the years with his adopted family of Comrades, D-DAY VETERANS and Arnhem Commandos, were a great source of happiness for him. He was a leading light with the London Taxi Benevolent Assoc. who each year take Veterans over to Normandy and Arnhem.

Finally Peters wonderful sense of humour continued well into his last days. His son said to him, when he pretty much was confined to bed, " Well Dad, looks like we are in a bit of a pickle", to which he replied "yes, what worries me though, is what it's going to be like when I get old".

I had a big surprise on leaving the Chapel, I was tapped on the shoulder by Les Dilley who came over from Los Angeles to attend. One of our past comrades who escaped to work in Hollywood.

Below; Peters first drawing of the now famous R2D2



News from Bafta....

albert re-launches website

albert, the TV and film industry's think-tank on sustainability, has re-launched it's website to provide



a better service that enables the sharing of pan-industry information and best practice, in a more user friendly way. The revamped website also aims to expand the albert+ reach and raise greater awareness of TV production sustainability.

Created in 2011 the website has been integral to the initial growth and success of albert. The new site creates an environment that is simpler to navigate and brings together the albert+ tools needed to measure the carbon footprint of a production, with practical information needed by production companies to act upon findings. The site covers everything from low carbon generators and green-minded caterers, to Energy Storage Systems and Set Recycling, helping production teams make a difference, both environmentally and financially.

The new website also features a number of case studies including; how the Japan; Earth's Enchanted Kingdom production team slashed their carbon footprint by working with local crews, The Interceptor's pioneering use of fully electric vehicles, and BBC Earth's One Planet production team's use of solar powered boats in the flooded Brazilian jungle

Aaron Matthews, Industry Sustainability Manager albert+ said of the new site, "albert has grown, both in terms of awareness and in the scope and ambition it has to support the roll out of sustainability initiatives across the industry, and our newly enhanced website now fully reflects that forward thinking and the interests of participating production companies, whilst delivering an accessible pan-industry resource of trusted information."

The renewed website, which now incorporates Media Greenhouse, has been designed by Magnetised and can be viewed at: www.WeAreAlbert.org

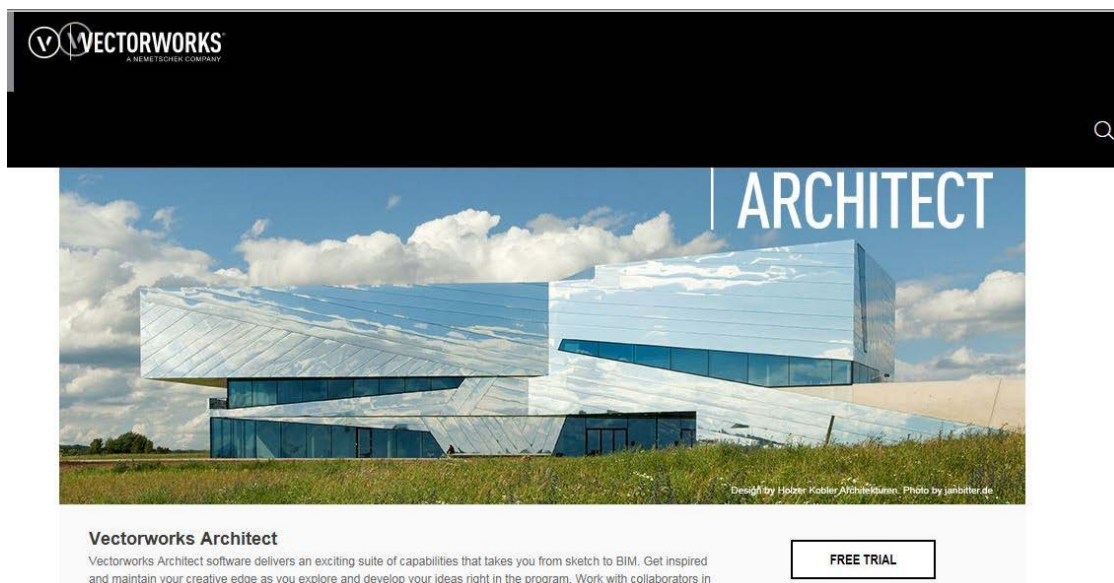
What's new...

Vectorworks 2016

Vectorworks CAD software is a line of industry-specific 2D/3D and BIM solutions that allow designers to advance their ideas from concept through completion. More than half a million users around the world have realized their visions with Vectorworks.

Available now with the best discount available to members than anything else online.

[Contact Boville Wrights](#)



Our new membership site now live.. give it a test drive...www.filmdesigners.uk

It's a rather automated set-up. So if you get a renewal request when you've already got a standing order set-up, apologies. We need to manually check bank statements then update the site. This has a four week time lag, so please just ignore the email. However you can treat it as a reminder to update your profile, credits, contact details. Plus you can upload images and have your own public webpage!

[Susan Whitaker](#)
[View profile](#)
[Change password](#)
[Log out](#)

[HOME](#) / [FORUM](#) / [NEWSLETTERS](#) / [MEMBERS](#) / [CALENDAR](#) / [COMMITTEE](#)

Welcome to the Confidential Membership Site.

This site is only accessible to bonafide BFDG members and affiliates. Here you can revise your personal contact details, choose what is confidential and generally control your own membership.

Every member has additional public profile page where you can upload images and data to create your own mini site. Strengthening both membership profiles and employer awareness of you.

So right now make sure your information is correct and current; and that we have your contact details, category position, latest jobs and your up to date!

Upcoming events

[Monthly Committee meeting](#)
02 Nov 2015 12:45
Pinewood Studios, North Lodge

[Monthly Committee meeting](#)
01 Dec 2015 12:30
Pinewood Studios, North Lodge

Forum latest

[BFDG award categories?](#)
13 Oct 2015 14:14 | [Susan Whitaker](#)

[Should the AGM be in Jan or Feb every year or earlier?](#)
30 Sep 2015 12:26 | [Susan Whitaker](#)

Today we love..

[David Bowes](#)
(AD) – Art Director

[View lots more lovelies...](#)

© BFDG All rights reserved. [Wild Apricot](#)

Done something you're Proud of...

The new Ridley Scott film made by numerous of our members in Europe and the Middle East.



This film generated a lot of new members for BECTU during the course of filming in all depts

Giles Masters PD is in Wales currently working on The Bastard Executioner.....



More info about making the

[Bastard Executioner](#)

Currently being filmed at the Welsh Dragon studios.

INTERVIEW: DANNY ROGERS, THE MAN WHO INVENTED THE FLUX CAPACITOR

Unsung hero of the film world

By Jonny Smith Published 21 October 2015

DeLorean | Back To The Future | As seen in Driving | DMC-12 | Danny Rogers | Flux Capacitor



DANNY Rogers is a British graphic designer for film and TV turned producer who sounds more Danny Baker than Danny Baker himself. But more importantly, he humbly admits to being the man who designed the core component that made time travel possible (amongst many other screen props) in the Back to the Future movie series.

[Link to full article Sunday Times](#)

Daniel Vincent, assistant Graphic designer in conversation with director Mark Lobatto about his take on designing the short, Blue Borsalino

Blue borsalino is a gripping murder mystery which touches on themes of guilt, forgiveness and redemption, told in director Mark Lobatto's unique style which puts a modern, quirky twist on film noir. Think 'Mulholland Drive' meets 'Amour'. In this article, Daniel Vincent, production designer of the film, talks about his work on the project.

How did you get involved in the project?

Writer-director Mark Lobatto was looking for a production designer for his next film and I was recommended to him. He contacted me via e-mail and sent me the script, which I read, and found it a very intelligent, multi-layered work that grabbed my attention immediately. After our first meeting, I think both of us felt that we were on the same wavelength, which is very important in this industry. When you accept an offer for a job, you basically commit your creative skills to serve someone else's vision for at least half a year. It is a decision that should not be taken lightly and it was reassuring to see that Mark and I were on the same page. Once we realized this, we just couldn't wait to sink our teeth into it.



How would you describe your working relationship with Mark and the crew?

As is customary, Mark and I had started work a few months before the other heads of department came on board. I think this initial phase is my favourite part of the film-making process: it's basically only the director and you, talking for hours on end, exploring the script, trying out different ways to approach the subject matter, experimenting with mood and atmosphere. At this stage, there is time for trial and error and it's incredibly exciting to shape our final concept of the film. It's been great working with Mark because he is very much interested in production design and always proved to be an active participant in the design process while giving me freedom to bring in my own aesthetic and the skills I had to offer. It's really been the best possible cooperation you could wish for.

As for the HODs, it was a stellar team of gifted professionals. I mostly collaborated with Jeffrey Michael costume designer and Eben Bolter cinematographer. They're both established artists and an absolute pleasure to work with. Their work is essential in bringing the set to life.

How did you set up the art department and how many people worked in your team?

I was very lucky to work with incredibly talented people. It was six of us working in the art department which is a high number on a short. The production schedule required that we had to dress the next set at the same time while we were striking the one from the day before, which meant I had to allocate two teams working simultaneously. At times it resembled a military operation to be honest, but we got the job done in the end. Every single member of my team deserves applause, including Jenny Hawes, my standby art director and right-hand woman, who did an incredible job in supervising both set dressing and continuity, often under very tight time constraints.

It would have been impossible to dress (and strike) the sets on time without a dedicated team who are loyal to your vision but are also encouraged to pitch in with their own ideas and suggestions.

You also work in the art departments of big budget feature films. How does it compare to your experience on *Blue borsalino*?

The time constraints, the budget, the options available to you are obviously a lot more limited on a short film and several times a day you have to come up with quick and affordable ways to achieve the best possible result with the resources that are available to you. On a short film, there are fewer

people and less time to make it work, which means you cannot always delegate the tasks you normally would on a major feature film. However, I think you should never compromise the production value you aim for (which should always be the highest you can possibly achieve). Yes, there will be compromises, but they should always be about *how* we achieve something and not about *what* we want to achieve. In this case, I had to do justice to an amazing script that relied heavily on production design to tell a story. And whether it's a blockbuster or a limited-release short, your task is the same: to tell a story that hopefully touches people.

What is your advice for young designers just starting up in the industry?

I'm relatively new to the industry myself and I think the most important thing is perseverance. I cannot emphasize enough how important it is not to give up: grab every opportunity you can to learn, to gain experience, whether you fail or succeed. Find the time and talk to people as most people in the industry have hundreds of fascinating stories to tell about their projects and you will always learn something new. Networking is a very important part of it, but first and foremost you have to be passionate about what you do. Your dedication will shine through, it will reassure the director and the producers and will encourage your team to work even harder. And you should never lose sight of the fact that film-making is not a one-person job, it's always about teamwork and every single member of the cast and crew is essential to achieve success. Always acknowledge hard work and dedication when it's due.

What did you most enjoy in designing *Blue borsalino*?



Although it's a present day story, several flashbacks take place in the 1960s. The whole piece is incredibly atmospheric, as a film noir should be, and we found some amazing locations to support the overall look. I think my favourite set was an old pawnshop, a place full of objects from the past, memories and forgotten stories. I also got to do graphics which is one of my favourite fields of design. I think the whole team took an absolute pleasure in dressing this set, especially since the place had a very personal significance in the life of our main character, Ernie Child, played

by the brilliant David Warner. He was kind enough to offer suggestions regarding the design which I was very grateful for. It's very important for me that the actors feel comfortable in the set and that everything around them helps to tell a story. A good example is another favourite set of mine, an abandoned funfair, where one of the major scenes takes place. I believe we managed to create the right atmosphere to support the narrative. Because, as I mentioned before, this is what it's all about – to tell stories, and everything and everyone should make sure that our story is told the best possible way. I think *Blue borsalino* is an amazing story and we can't wait to share it with the audience.

WATCH THE TRAILER AT <https://vimeo.com/139322006>

Photos by Adam McGee-Abe and Craig Connolly



[Link to the trailer](https://vimeo.com/139322006)

Got a website? Advertise it...

Jason Line

www.jasonlinestudio.com

Jason is Portrait Painter & Scenic Artist and has recently joined the Guild

Jason Line

Home
Fine Art CV/
Portraits
Still Life
Drawings
A Crowded Space
Scenic Art CV
Scenic Art for Film
Portraits for Film
Paintings for Film
Contact



Sonja Klaus

www.klaus.me.uk

My philosophy has always been to create an event that is unique and unforgettable. I always strive to give the client my full attention and meet all of their specific requests large or small



New Sponsor / Friend to the Guild.....

Rosco have recently joined us and sponsor / friend members and we hope to have a long and productive association with them



About Rosco

Founded in 1910, Rosco is a leader in products for the architecture, entertainment, film & television, and photography industries. Best known for lighting filters, the company offers product lines in more than a dozen categories, including LED fixtures, dichroic glass filters, lighting effects equipment, fog and haze machines, flooring, green & blue screen paint and backdrops for film, television and broadcast. Rosco has been recognized with four Academy Awards® for the development of innovative products and systems for the production of feature films.

Headquartered in Stamford, CT, Rosco maintains fully staffed businesses in Australia, Brazil, Canada, Spain and the United Kingdom. For more information about Rosco visit

<http://www.rosco.com>

Rosco's Mission is leading with innovative solutions allowing creative people to achieve their vision while creating a compelling culture and sustainable growths.

Rosco's Vision is providing local solutions globally.

Rosco's new series of LED lights comprehend products engineered from the ground up to meet the diverse needs of a wide range of applications including feature film & television, theatre, theme parks and photographic studios.

For more details on our product ranges and to contact our sales representatives visit our website

www.rosco.com, contact us contact@rosco.com or call us +44 (0)20 8659 2300

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

Andrew Ackland Snow - Snr AD/SAD avail from 8th Nov

Blair Barnette - AD comms

Cara Webb - ADA / recent tv experience as stby AD

Caroline Story - PD available from 31st October

Contantine Katsaras - ADA avail from Nov 22nd

Danny Rogers - GD / AD

David Wood - D

Heather Noble - ADC / Jnr D

Ida Grundsoee A/ADA

Jo Farr - A / ADA

Kathryn Pyle - PB/ASD

Keith Weir - SA

Max Lincoln - A / PCB

Olga Skumial A / SDA

Oli Novadienks - PB / SD

Rose Konstam - A / SDA

Sarah Priest -ADA / recent experience as AAD

Shalina Bhamra - A / ADA

Steve Bream - AD

Tamara Marini - AD avail from 26th Oct

As always the best way to look for crew is to look on our Facebook page or public website, remember only some members advertise their availability.

We try to add members current BFDG category along with other positions they would like or willing to take, hence the occasional extra title.

For Designers and Supervisors we recommend contacting them directly, their Agent or via our office.

Rumour Mill...

UK in Production

- **Fantastic Beasts and where to find them** aka Boswell / Leavesden / PD Stuart Craig & James Hambidge
- **Wonder Woman aka Nightingale** / Leavesden / PD Aline Bonetti / SAD Peter Russell
- **Bourne** / Leavesden / SAD Mark Scruton / SD Peter Walpole
- **Assassin's Creed** / Pinewood / PD Andy Nicholson- shooting and fully crewed

- **Star Wars: Rogue 1** / Pinewood / PD Neil Lamont / SAD Al Bullock
- **Bridget Jones 3** / UK - shooting and fully crewed
- **How to Talk to Girls at Parties** - shooting at end of Oct
- **War Machine** / now fully crewed
- **Viceroy House** / now fully crewed
- **A United Kingdom** / Africa & UK/ PD Simon Bowles/ AD Justin Warburton Brown, Karl Probert, SD Rebecca Alleway

International in Production

- **Lost City of Oz** / Ireland
- **Emerald City** / Budapest / PD David Warren
- **X-Company** / Hungary
- **Han Solo lego movie** / Australia
- **Pirates of the Caribbean 5** / Australia
- **Untitled** / USA / Dir Woody Allen

In Prep Productions

- **Mummy / Shepperton** / SAD Frank Walsh
- **Justice League** / Leavesden / SAD Christian Huband
- **Indiana Jones 5** / UK
- **King Arthur reshoots** / Leavesden
- **Prometheus 2** / UK prep & Australia
- **Robin Hood tv series** / UK
- **Kingsman 2 / UK** / Dir Matthew Vaughan / SAD Grant Armstrong
- **Dark Ascension** / Pinewood
- **Doctor Strange** / Shepperton
- **St Trinian's 3** / Ealing
- **Star Wars 8** / Pinewood / PD Rick Heinrichs / SAD Todd Cherniawsky
- **Live free or Die Hard 6** / Europe
- **Ready Player One** / USA / PD Rick Carter
- **Tarzan** reshoots / UK
- **The Conjuring 2** / Warner Bros / Leavesden / Liz Griffiths SD

Post Production

- **King Arthur** / Leavesden / PD Gemma Jackson
- **The BFG** / Dir Steven Spielberg
- **Whiskey Galore**
- **War Machine** / Gillette Corner
- **The Hippopotamus**
- **London Town**
- **Their Finest Hour and a Half** / Pinewood / Alice Normington PD /SD Liz Griffiths - fully crewed

In Development

- **Dumbo** / UK / Dir Tim Burton
- **Papillon** remake / USA
- **28 Months Later** / UK / Dir Danny Boyle

Movie News

- **Ghostbusters remake - female version ?**

The Time of their Lives / now pushed until next year

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 !

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 MIL...anything that is seriously wrong then please post on FB!

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 BFDG mail@SimonBowles.com

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

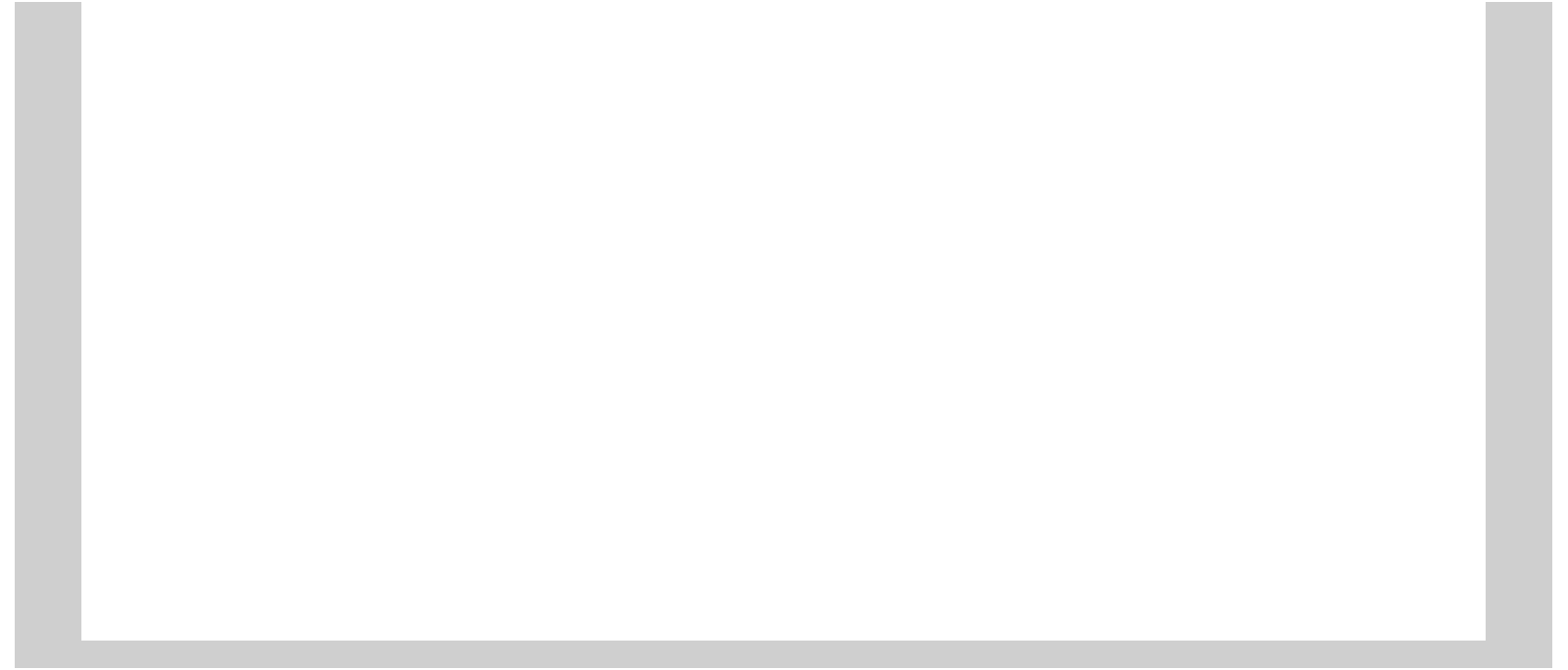
....And dont forget the Guild Salary Guide / rate card either go to the main website or use this [link](#)



BFDG
Pinewood Studios,
Pinewood Road,
Iver Heath,
Bucks SL0 0NH
United Kingdom

W: www.filmdesigners.co.uk
E: info@filmdesigners.co.uk
T: office & mobile + 44 (0)7823 348431





are receiving this email because you are a member of the BFDG - [Unsubscribe](#)

Copyright © 2015 BFDG All rights reserved.