



February 2012 NEWSLETTER

The British Film Designers Guild

Promoting the
BRITISH ART DEPARTMENT



Survey results / in coming Chairman's address:

Well that was an interesting experiment. Half of the members completed the ten questions, amazing number since some don't own a computer. The results were pretty clear and as stated previously will influence the Guild ideology.

Firstly for the records the Guild will not become a Union and will not be an employment agency. However as raised at the AGM distinct elements of these two businesses naturally feature and are intertwined with our culture.

Survey opinions divide into two groups - new and established technicians. Those members who are relatively new to film game are looking for networking and future job opportunities. Where as those established are interested in strengthening the British Art dept and enjoy the comprehensive film work bias insurance. This is where the delicate balance is required to find a happy common ground.

We must not alienate the Designers and Supervisors - 'employers' by abusing their affiliation in order to get the new and unknown work. Now for the but, by member involvement self advertising, self promotion happens by default. It puts your name and experience under the very noses of those you want to be hired by. A huge boost to this group will be a more comprehensive website that is aimed at being a resource for not only the public but for those very employers checking availability. This can be expanded to create a stronger public image for the Guild with regards to journalism and press related releases thus aiming to promote internationally Designers, Set Decorators etc. A website that can be expanded and altered without major over haul again.

The process has already started.

The survey also highlighted the Guild's out dated public image. Having a lively website is a good start. Just so you know what we have to play with – the \$.

Now this is a big generalisation but a reasonable guide. Only the Administrator gets any income, this covers less than half day per week. Insurance costs between £50 - £73 each year per member varied due to erratic renewals and wasted individuals premiums. After the various basic running costs we have £2500 to spend a year - at best!

That amount doesn't change the world, at least not quickly.

As to transforming the Guild into a Union, I suspect closer links with the ADG and BECTU will assist. We are not in a position to dictate who works on what and for what price. Indeed if you work at all. Remember the Thatcher government and the undermining of Unions. BECTU or then the ACTT has never recovered. There is a lot of background work going on with the British Film Commission, BFI and CineGuilds (The Guild of Guilds, which we are members of) work for better conditions, standards and protection for the UK industry. We are now in discussion with BECTU to shore up gap in our facilities base.

Going back to the key issues. By focusing on making the BFDG into a resource the Committee, Simon and I see a website is a good solution to many of the issues raised.

Employment, International recognition for our higher grades and providing opportunity for a much wider generation. Covering International & Regional technicians, Television, Commercials and being a stepping stone for the talented unknowns. Yes a brave statement but we can move in that direction.

For those wanting a greater Guild profile can start right now by giving us a reason to highlight you. What your working on, what you've just done, got an award, up for one? Got some interesting news, well let's hear it on facebook or newsletter.

I have never had one job because the Guild recommended me, but I've had an awful lot of work over twenty-four years as those very employers remembered my name and how to contact me as I was an active member. Out of sight out of mind.

One medium size job pays for a decade of BFDG subs if you consider an agency takes ten percent +/- of your salary.

Help us to promote you.

To bring to your attention other aspects.

We have three membership levels that might need clarification.

Affiliate for those entering the business. This option is only open for those who have not attained five production credits, when on achieving these upgrading is required.

Veteran is by invitation only to those well established but no longer actively working. This provides an impression of full membership without insurance or for a very modest fee.

Honourary is occasionally bestowed on individual recognised as benefiting the Guild and does not have a subscription attached or insurance benefits.

Survey summary;

Overwhelmingly the insurance is wanted.

We need to modernise our public profile.

Promote the BFDG members and UK Art Dept.

Encourage employers to use the BFDG as a resource.

Subs don't alter - with exception of a £5 fee if not via direct debit

(we always have defaulters which cost time chasing and lost premium payments.)

Now time for us all to get on with it.

Congratulations to the British Art Depts and our Members.

Yet again British talent yields a bumper crop.

As there is so much, we'll just cover the headlines and wait for the ceremonies.

Academy Awards, BAFTAs
and ADG yearly plus Lifetime....

ADG

- Fantasy Film - Harry Potter and Deathly Hallows pt 2
- Period - Hugo
- Lifetime Imagery Award - Stuart Craig & Neil Lamont



AA & BAFTA

- Harry Potter and the Deathly Hallows Part 2
- Hugo
- War Horse

[ADG Results & Press Release](#)

And Our Very Own BFDG Awards 2012

This has evolved slightly from last year.

We now have two categories...



Best Film – committee votes on any film that has been released in the previous year covering Production Designer, Set Decorator, Supervising and Art Director positions. Originally conceived as awarding to within the Guild, an extension was made in retrospect to PD & SD in the last meeting.

Spotlighting Young/New talent – committee suggests names and votes.

The 2011 results are...

Best Film – Warhorse

Runners up – Hugo, Harry Potter and the Deathly Hallows pt2

And the other award goes too...

SPOTLIGHTING YOUNG TALENT ...

Sophie Bridgman

So have you met Sophie?

Well let's get to know her a bit more... in her own words.

'Growing up in Penn I went to the local Beaconsfield High School. Having a passion for film I took a year out to do further A levels in Film Studies and Media Studies and Advanced City & Guilds in Film & TV Production and Graphics Design Before Reading Media Arts at Royal Holloway, University of London.

Whilst in my second year at university, I managed to get a days work experience on the BBC series "Last of the Summer Wine" filming at Pinewood. I kept going back and the day became two weeks, at the end of which I was offered a job as Assistant Art Director for the rest of the season and went with the crew on location in West Yorkshire. Through some media websites I made contact with some Art Directors working in TV adverts and promos and spent most of my third year working as an assistant on various adverts one of which led to the opportunity to Art Direct one myself; a Listerine mouthwash advert.

After Graduating in 2005 I worked as an art department assistant, Set Dresser or Standby Art Director on a number of TV series such as; "Dream Team", "The House of Tiny Tearaways", "The World Darts Championships" and "Party Poker". And did some work as an assistant sculptor for two Storm Thorgerson album covers at Hot House in London. A very kind university lecturer had put me in contact with Production Designer Simon Beresford, and I was lucky enough to be his assistant on several events projects in 2006 including a Heineken Forum in Madrid.

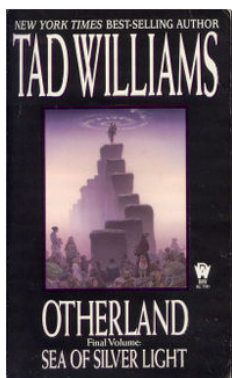
Wanting to improve my drawing and gain work in Films I went to see Terry Ackland-Snow and took his course with FDI. Whilst there I was introduced to Tony Noble, and was thrilled to get to assist him on a TV advertisement for Wal-Mart. Later that year I was ecstatic to get to work for Tony again my first feature film "Moon" as Production Buyer/ Dresser.

After "Moon" I was offered a job as Art Department Assistant on "Centurion" with the wonderful Simon Bowles, whom I recently got to work for again on "Hyde Park on Hudson" as Assistant Art Director. After "Centurion" I worked on "Inception" for Guy Dyas and Frank Walsh followed by "Basement" as a Standby Art Director. Then "X-Men: First Class" and "Jack the Giant Killer" as a Junior Draftsman. I'm currently working as a Draftsman for Stuart Craig and Neil Lamont.



Art Department (11 titles)		Hide ▲
Hyde Park on Hudson	(assistant art director) (<i>post-production</i>)	2012
Jack the Giant Killer	(junior draughtsman) (<i>post-production</i>)	2012
X-Men: First Class	(junior draftsman)	2011
Basement	(stand-by art director)	2010
Inception	(art department assistant)	2010
Centurion	(art department assistant)	2010
Moon	(production buyer, set dresser)	2009
Messages	(art department runner)	2007
Casino Royale	(daily art department assistant - uncredited)	2006
Dream Team	(TV series) (stand-by art assistant - 7 episodes)	2006
<ul style="list-style-type: none"> - Birdman (2006) (stand-by art assistant) - April's Fool (2006) (stand-by art assistant) - The Blame Game (2006) (stand-by art assistant) - Il postino (2006) (stand-by art assistant) - Two Wrongs (2006) (stand-by art assistant) 		
See all 7 episodes »		
Roy Clarke's Last of the Summer Wine	(TV series) (art director assistant - 3 episodes)	2004
<ul style="list-style-type: none"> - Variations on a Theme of the Widow Winstanley (2004) (art director assistant - uncredited) - Who's That with Barry and Glenda? - It's Not Barry and Glenda (2004) (art director assistant - uncredited) - Happy Birthday Robin Hood (2004) (art director assistant - uncredited) 		
Production Designer (1 title)		Hide ▲
Dormant	(short) (<i>completed</i>)	2010

Some recent interesting news articles



Tad William's 'Otherland' the new Warner's Harry Potter replacement?

Warner's have just announced that they have acquired the feature rights to this sci-fi book series. It is known that Warner Bros are looking to replace the HP cash cow franchise. The script scouts are out with pockets full of dollars.

Otherland is a science fiction (cyberpunk) tetralogy written by Tad Williams and published between 1996 and 2001. The story is set on Earth near the end of the 21st century, probably between 2082 and 2089 (one of the characters mentions being born in the early 30's, having a kid in her forties, and the story is set slightly more than twelve years after that.), in a world in which technology has advanced somewhat beyond the present. The most notable advancement is the widespread availability of full-immersion virtual reality installations, which allow people from all walks of life to access an online world, called simply the Net. Tad Williams weaves an intricate plot spanning four thick volumes and creates a picture of a future society where virtual worlds are fully integrated into everyday life.

His proposed ability to immerse oneself fully in a simulation gives him a great deal of artistic freedom, and the story winds through alternate interpretations of many classical literary works such as *Through the Looking-Glass*, *The Odyssey* and *The Iliad*, *The War of the Worlds*, and *The Wizard of Oz*, which are available as entertainment simulations within the series. According to Orlando Gardiner, one of the main characters in the books who spent most of his teenage years in this world's equivalent to MMORPGs based upon J. R. R. Tolkien's fiction, the overall series's events also bear a strong resemblance to *The Lord of the Rings*.

Pinewood pulls plug on £200m 'Hollywood' project plan

**Studio plan to build 100-
acre set in**

**Buckinghamshire refused
planning permission by
UK government**



Pinewood studios has scrapped its £200m plan to build a 100-acre set in Buckinghamshire that aimed to rival Hollywood for the latest blockbuster films.

The owners of the studios, where the James Bond and Harry Potter films have been shot, had been working on ambitious plan which would have included up to 1,400 homes and 16 "streetscapes" for use in films.

The streetscapes – which would have included a permanent Venice canal, Parisian square, brownstone New York apartments as well as parts of New Orleans and San Francisco – would have been accompanied by apartments and houses for film workers as well as a school, theatre, cinema and sports facilities.

Under the proposed plans people would have been able to live in the buildings when they were not used for filming. !!!

<http://www.guardian.co.uk/media/2012/jan/20/pinewood-pulls-plug-hollywood-project?newsfeed=true>



The British Film Designers Guild endorses membership of the SCR

The SCR have two BFDG members becoming part of their board, Stephen Scott and Tim Hutchinson.

The BFDG endorses membership.



Pinewood Library... Want to visit?

Access to the library is usually very simple.
(Snow White might get in the way right now).

Smile a CCTV camera is being installed.



1. Get into Pinewood, use your own ways on getting through Checkpoint Charlie.
2. Collect the key card from FDI (having already arranged prior to.)

3. Go to the old Stills dept. this is behind the Carpenter's Shop and attached to Effects Associates building.
4. Switch lights on (can be tricky in the dark)
5. Copy, print, photograph to your heart's content.
6. Leave everything as you found it or tidy up if required.
7. Smile at the CCTV camera before you leave.

This procedure will be updated with increased security.

This is the obvious, DO NOT REMOVE BOOKS FROM PINWOOD.

A few of the precious books were 'taken' and sold to Specialist book shops.

This was discovered and steps taken, the film world is very small. Mmmm!

This is a **unique** source, use it, take care of it, it is irreplaceable.



Some of our members may have recently been available for work...

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

Justin Brown – AD
 Adam O'Neill - AD
 Steve Bream - AD
 Darren Tubby – D
 John West – D /AD
 Steve Forrest Smith - SA
 Keith Weir – SA / CA
 Warren Lever - CM
 Sonja Klaus - SD
 Dominic Capon - SD
 Terry Jones - PB
 Tom Weaving AAD
 Annushka Russell –D
 Phil Elton - SAD / AD
 Danny Rogers - GD/AD
 Malcolm Stone – SAD/AD/SD/PD
 Luke Edwards – Assist SD
 Sarah Ginn – ADA / D
 James Corker - ADA
 Chris Peters – Affiliate
 Sally King – Affiliate
 Isabelle Carboni - Affiliate
 Marcia Doyle – Affiliate
 Clare Winkworth - Affiliate
 Jon Meakins – Affiliate

Internationally based

Giles Masters LA
 Stephen Morahan NY
 Jonathan McKinstry, Spain
 Steve Bream, Berlin

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:

James Lapsley PD jameslapsley.com

PRODUCTION NEWS & RUMOUR MILL

UK In Production

Skyfall - Bond 23 / Pinewood / PD Dennis Gassner

Jack the Giant Killer re-shoots

World War Z re-shoots

Got to Dance - TV Reality show / Pinewood

The Hour / London locations / PD Eve Stewart

International In Production

After Earth / PD Tom Saunders / Set Designer Steve Morahan

Superman - Man of Steel / USA / in prod

RIPD / Dir Robert Schwentke

Chronicles of Riddick 3 / Dir Daivd Twothy

Expendables 2 / Bulgaria / Dir Simon West / PD Paul Cross

The Hobbit: An Unexpected Journey 1 / NZ / Peter Jackson

The Man from U.N.C.L.E. / Europe / Dir Guy Ritchie

Die Hard 5 / Europe / PD Dan Dorrance

Cloud Atlas / Berlin / PD Hugh Bateup / SD Peter Walpole

Strike Back / South Africa / PD Jonathan Lee / AD Paul Laugier

The Hobbit / NZ / Dir Peter Jackson

Romeo and Juliet / Italy

Pre Production

Les Miserables / Pinewood / PD Eve Stewart / SAD Grant Armstrong

Fast and Furious 6 / Shepperton, Europe & London locations / PD Jan Roelfs

Maleficent / Pinewood / Dir Robert Stromberg / PD Gary Freeman

Guernsey / Pinewood / Dir Kenneth Branagh / PD Tim Harvey

Hummingbird / London loc / PD Michael Carlin / SAD Stuart Kearns

The invisible Woman / UK / Dir Ralph Fiennes

Zaytoun / UK Central London base & Israel locations / Dir Eran Rikis

'Untitled' / Warners / Leavesden

Bridget Jones 3 / Ealing

Thor 2 / Shepperton / Dir Alan Taylor / PD Charles Woods / SAD Ray Chan

Pencilled in Productions

Need Kill Time / UK & Europe / Warners / Str Tom Cruise

My Fair Lady / UK

Pride, Prejudice and Zombies /UK

The Hobbit: There and Back Again 2 / NZ / Dir Peter Jackson

Arthur and Lancelot / Elstree - still hanging on

Gareth Thomas biopic / UK / Dir Anthony Hoffman
Heat re-make / France / Summer 2012 / Dir Brian De Palma
Dragon Tattoo 2 (Trilogy)

Post Production

Pan / PD Allan Cameron
Honour / PD Andy Harris
Snow White and the Huntsman (Trilogy) / PD Dominic Watkins
Dark Shadows / PD Dennis Gassner
The Hot Potatoe / PD Tim Hutchinson
Hansel and Gretel: Witch Hunters / PD Stephen Scott
Trance / 3 Mills / PD Mark Tildesley
Resident Evil : Retribution / Canada / PD Kevin Phipps
Bourne Legacy / PD Kevin Thompson
The Reluctant Fundamentalist / PD Michael Carlin
The Borgias / PD Joanthan McKinistry

Early Stage Productions

Liz and Dick / Elizabeth Taylor Biopic
Capone / Warners / Str Tom Hardy
300: Battle of Artemisia sequel / PD Richard Bridgland?
Iron Man 3 / Dir Shane Black / Str Robert Downey
Pinocchio (Live Action) / UK / Dir Tim Burton
Wolverine / Dir James Mangold
Untitled Time Travel film / UK / Dir Richard Curtis
Absolutely Anything (Monty Python Sci-fi) / UK / Dir Terry Jones
The World's End (The Blood and Ice Cream Trilogy) / UK / Dir Edgar Wright
The War Magician / UK / Dir Marc Foster
Caught in flight Princess Diana biopic / UK / Dir Oliver Hirschbiegel
Evil Dead remake / Dir Fede Alvarez
Rise of the Planet of the Apes 2
Emperor / Asia / Dir Peter Webber
The Lincoln Lawyer / USA / Dir Tommy Lee Jones
In Trouble with the Curve / USA / Dir Clint Eastwood
Big Eyes / Prod Tim Burton / Dir Scott Alexander
Bladerunner prequel-sequel? / Alcon Entertainment /UK / Dir Ridley Scott
Freakshift / USA
Snow Piercer / USA / Summer 2012 / Dir Boon Joon-ho
The Conjuring (Insidious 2) / USA / Dir James Wan
Noah / Dir Darren Aronofsky
Jackie Brown prequel / USA
The Tomb / Dir Mikael Hafstrom / Str Sly Stallone & Arnie
Hauntrepreneur / Paramount / Str Russell Brand
Arthur (re-make) / USA /Str Russell Brand
Identity Theft & King Dork / Universal / Dir Seth Gordon
The Lone Ranger / Disney / USA / Dir Gore Verbinski / Prod Jerry Bruckheimer

Distant Productions

Kick –Arse 2 : Balls to the Wall / UK / Dir Matthew Vaughn
Untitled Drama / USA / Dir Kathryn Bigelow
Death Wish (remake) / USA / Dir Joe Carnahan
Rust and Bone remake / Sony
Dune / Mexico

Avatar 2 & 3 / USA
Jurassic Park 4 & Tin Tin 2 / Prod Steven Spielberg
Pirates of the Caribbean 5
Terminator 5
Point Break / USA
24 Hours (the Movie) / Str Kiefer Sunderland
Knight of Cups / Dir Terrence Malick
Lawless / Dir Terrence Malick

Movie News

Downton Abbey / Movie Script
Akira / UK? / Warner shelves script to cut budget
Hunger Games 2 / USA / Script dev
Steven Spielberg biopic / USA / Dir himself?
Watchmen Before prequel / DC - fast track project
X-Men:First Class sequel / Dir Matthew Vaughan - Script in progress
Candy Land aka Stretch Armstrong / Str Adam Sandler - from Hasbro 'Transformers' stable
The Crow (2 or re-make) / Long legal battle now resolved / Dir F J Gutierrez
Red Tails (UK post production) /George Lucas wants to make more budget films
The Dark Tower US & **Paradise Lost** Australia / Warners - Budget issues

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.

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.

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.

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