

NEWSLETTER / WINTER 2017



Welcome from our Chairman

"Dear Father Christmas - I've been very good this year, please may I have lots of presents..."

I've always thought it better to be direct and cut to the chase, not everyone's cup of tea, but that's just the way I am. The way I see it, Father Christmas must get so many letters to read in such a short space of time that he is under a great deal of pressure.

There are many careers that come with pressure and deadlines, but I can't help thinking ours is one of the few that the pressure is on from the minute you walk through the door of your first Art Department. Even as a Junior you have to photocopy, print or even deliver something to someone within a specific time frame, which has to be done, today, now, this minute!

As the responsibilities increase so does the pressure, although experience should help to balance things out. What is even odder about us humans is that we tend to enjoy this process, the deadlines, the adrenaline rush and we come away feeling good having accomplished a task and delivered on time.

I know this is very sensitive ground and for some the pressure can lead to anxiety which in turn may lead to depression and the downward spiral starts.

Strangely Christmas is a good catalyst for this. So please, if this applies to you, try and talk to someone don't keep it to yourself and don't feel

you are alone.

Enjoy Christmas and have a happy, prosperous and busy New Year.

Peter

THE BFDG AWARDS 2017

CHAMPAGNE RECEPTION FROM 6.30 PM
CARRIAGES AT 1AM
FABULOUS DINNER FOLLOWED BY
POOL ROOM DISCOTHEQUE AND BAR
TO BOOK FOLLOW THE LINK BELOW:

[BFDG Awards 2017](#)

TICKETS £125 PP

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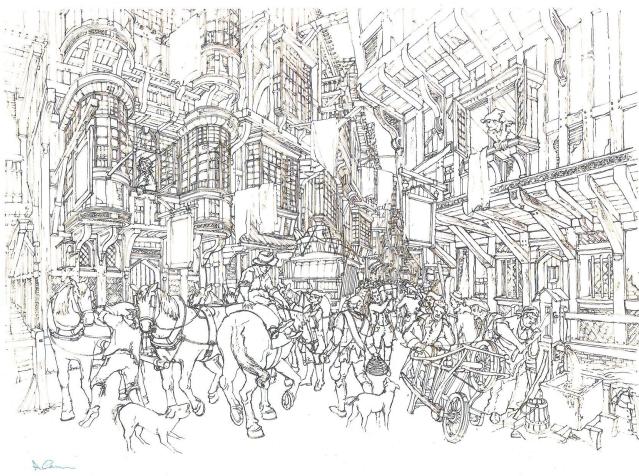
REMEMBERING ALLAN CAMERON

Written by Alex Cameron

It was just over four years ago, I was standing on a beach in Fuerteventura, Canary Islands. We were filming a scene for the film 'Exodus', it really was one of the most idyllic and picturesque locations I had ever visited. I turned to the props team and said, 'It doesn't get better than this boys!' One

minute later my phone rang. On the other end was my Dad. In one of the most difficult calls he has probably have to make he explained he had just been diagnosed with Motor Neuron Disease, MND and had been told he had six months to live. My world had just changed.

I was ignorant of what MND was all about, he explained it was what the scientist, Stephen Hawkins had. I still couldn't fathom what the next period of my fathers life would be like. Anybody who knew him would know he was a physically strong, he looked after himself, took a multitude of vitamins and supplements to keep himself in tip top condition. The disease he had slowly ate away at any muscle he had. Within a relatively short period he would have to rely on the aid of walking sticks. Eventually losing the use of his legs he had to use a motorised wheel chair until he could no longer use his arms and hands. He spent just over the last year on assisted breathing. An oxygen mask permanently on his face. His mind was still as sharp as it had ever been. I remember asking, what he did to keep the boredom away. He said that he looked out of the window in the nursing home and imagined how he would paint the view. That was part of the disease, fighting the frustration of boredom and not being able to do the every day mundane activities that we all take for granted.

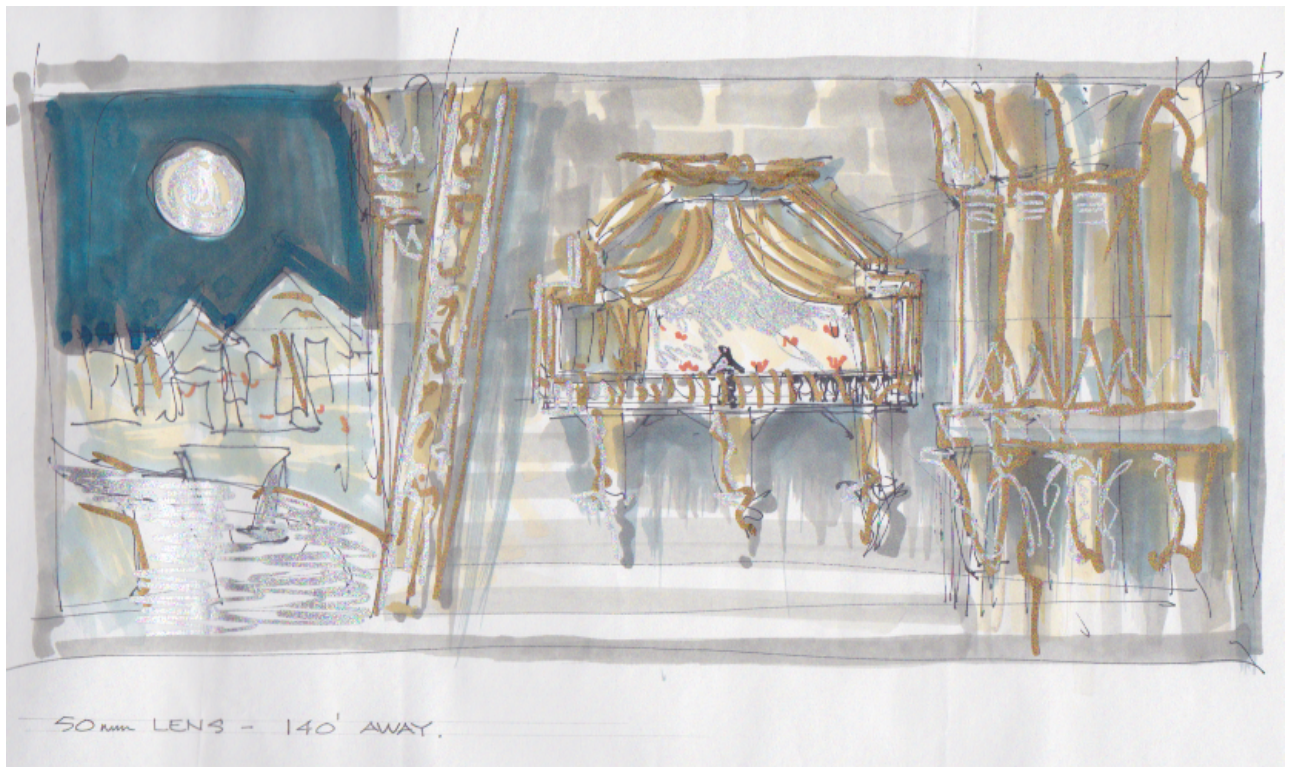


My first memories of my Dad were of him taking my brother, Rob and I around film sets. Magical places, he would tell us to be careful not to trip over the spaghetti like tangle of cables circling the set. Perhaps worried about how we would behave he only took us down in a lunch break and on several occasions locked us in his office with blocks of polystyrene, we would then endeavor to spend the next few hours melting the blocks with glues and aerosol paint. This would keep us occupied and by the end of the day we were as high as kites!



Professionally he was a disciplinarian, he had set times that you had to be at work and back after lunch. If you didn't meet the times he let you know about it. I think it was a case of showing respect to him and his department. He did however implore people to go home after the days work and thought people were nuts for carrying on after hours.

He loved the Art Department, his department. If he thought that anyone under his wing had been treated unfairly he would fight, sometimes literally, tooth and nail for what he believed to be right. In some circles he was feared, not afraid to speak his mind and back it up if necessary. The reputation of the Art department was everything for him. We were the most important department and should be respected accordingly.



As a Designer, he was innovative, in an industry that was quite rightly embracing CGI he still believed that a more 'old school' approach could still have a place alongside. I remember on Van Helsing, one of the sets he designed had a forty foot mirror at one end to act as a set extension. Not many people I know would have the balls to do it but it worked. He knew exactly what he wanted, was a superb artist and every set that he designed he did rough plan and elevations so as Art Directors or Draughtspeople you knew precisely what was expected. As I write this I'm surrounded by hundreds of drawings he created for films. From 'No Escape', 'Highlander', '1984', 'Starship Troopers' to 'Tomorrow Never

Dies' 'Mummy' and 'Da Vinci Code'. His drawing style changed throughout his career. Like a lot of artists he became more expressive in his later years. Swapping a B pencil to lumps of charcoal. I have a whole creative history of his professional career on dozens of scraps of paper. They are my treasure and everyone of them triggers a wonderful memory.

FINDING UNCLE MONTY'S COTTAGE

**A Production Designer's Account on
the 30th Anniversary of 'Withnail & I'**

by Michael Pickwoad

I met Bruce Robinson through Terry Marcel, who had directed 'Hawk the Slayer', the first feature film I designed. There was some early money available and Bruce was keen to see what sort of locations might be found, especially the Cottage, which has since become a character in its own right. This of course was a place that Bruce had actually stayed in and apart from the iconic stove its other requirement was inaccessibility, as he said it was in the middle of a field with no road going to it. This explains why the Jag becomes stuck and needs pulling out by the farmer, who in the script is called Parkin. It was during that first year's search that I actually found the cottage he had stayed in. Driving along the southern side of Ullswater I was bemused to find the name Ravens Crag denoting a hill and indeed a Farm, being uncannily similar to the Crow Crag of the script. I asked the farmer whether he knew of any remote cottages and was told that he had one in the middle of a field, but you couldn't drive to it as there was no road. He directed me to it, and when he said his name was Parkin it was hard not to say anything, as he and his mother are somewhat lampooned in the film. I still wonder if he has seen the film. The cottage in reality was disappointing, a square, probably 1920's, utilitarian construction with a neat pyramidal roof and central stack, set in the middle of a large flat muddy grass field, though for all that, a rare prosaic landscape in an area of otherwise mountainous glory. Filmically however, it would not

do,unbelievably dull (compared to my expectations) and certainly not quite up to the aesthetics of Uncle Monty. The field was extremely soft to walk over, and peering through the dirty windows, there was the stove. Bruce had yet to confirm it, but for me, the film now began to take on a life of its own.

Determination to find the ideal can lead you up impassible tracks in pursuit of a building marked on the map. That warning sign of 'Unsuitable for Motors' being more of a challenge than deterrent. On the first of the two occasions when I found myself in an awkward position, the stones on the track seemed to increase in size until I was obliged to get out of the car to find each wheel perched on a large boulder and no way of turning around. Light was failing and this was before the era of mobile phones. On a distant hillside was a cottage with lights gently glowing in the windows. The map suggested it was about half a mile away and as I walked, or rather trekked towards it, one part of me thought that this could be it. From that point of view it was a disappointment, being rather smaller than desirable and as might be understood,somewhat inaccessible. However, for my more immediate needs, it was Nirvana, as help could be at hand. The door was opened by a blond Adonis with the looks of swarthy Peter O'Toole. It was somehow so improbable, as though I had stumbled back into a scene from a Thomas Hardy novel, as his loose-fitting shirt had the air of a smock. For a worrying moment I thought I had stumbled across a young Uncle Monty, and feared being marooned for the night. Although he was thankfully very willing to help, I felt I had somehow spoilt his T. E. Lawrence isolation. What added to this was his conversational reticence, seeming education and apparent lack of any company, male or female. Luckily he had a tractor and with careful manoeuvring the car was turned around and with many thanks I was on my way. Sadly I never ascertained how and why he was living where he did.

It was in the second week, possibly the same day that I was pulled out of the mud in a very un-metalled lane, by a farmer of more usual countenance,who was fortunately passing in his truck. I then found myself sheltering from the rain at lunchtime in a pub in the village of Askham. Not yet having found a really good location for the Cottage, I needed to study the map (which I still have in my keeping) and mark any hopeful sites with a pencil ring. Time was running out and I knew that I hadn't cracked it. You always know you have found the right place when you can honestly tell yourself there is no need to look further. I spotted a small lake called Wet Sleddale reservoir that had a dam across one end, and above it on the map was marked Sleddale Hall and Sleddale Grange. These were immediately ringed, as how could you not visit two such isolated buildings so precisely named, even with no mention in

Pevsner's 'Cumberland and Westmorland'.

The name 'Wet Sleddale' was not inapposite in the fine but solid drizzle as I took the road to Green Farm where the tarmac stopped and there was a gate across the road. The farmhouse was a charming rough stone 17th c building with an inscribed doorcase lintel, but as a location it was rather conveniently placed close to a bend on the track and without much of a view. As no-one was at home, no doubt half way up a mountain on a tractor, I opened the gate and proceeded up the lane that was showing signs of deterioration, and came to another gate.

Unfortunately I parked too close to the gate as it opened towards the car, so I had to get back in the car, reverse and get back out into the now heavier rain, open gate and then drive through. There were a number of these gates and I felt obliged to close them so as not to upset the farmer or allow a bull to escape. The condition of the track was worsening exponentially and discretion obliged me to leave the car at a pile of rubble that the map suggested had been Wet Sleddale Grange, and walked on through the thickening 'oomska'.

At the last gate I found myself at the foot of a steep hill over which the top half of a long building protruded, with chimneys silhouetted against the bruising clouds. There was Sleddale Hall, just what you would imagine the setting of Wuthering Heights should be and more than promising enough to persuade me up the steep wet grass slope, even though it was now getting late.



My first view of Sleddale Hall



Sleddale Hall before treatment on the day I found it.

There was a gap between two small barns where a gate had once been, that allowed me into what was in effect a long open-ended courtyard with a barn across the end. There it was, or what was going to be, Crow Crag Cottage. It looked as though it was once an 18th c longhouse, but was sadly covered in almost unattractive stucco, with an attached stone byre on the left and a smoother but roughly rendered kitchen extension on the right with a stone lean-to shed beyond. The overall aesthetic was disappointing, as although it did not need to be a perfect period building, it did need to have appeal, which was not helped by the dull 19th c replacement sash windows, and the more easily removed, discarded pram, pile of old slates and redundant farm equipment. The doors were wide open and the whole place was deserted. With no-one to disrupt, and if the interior was viable we might be in with a chance. Peering into the kitchen and adjusting my eyes to a dark interior, dimly lit by the filthy window, I could make out distressed walls with areas of plaster missing, and at the far end there was an old and rusty iron stove in the chimney breast with clinker and ash piled up around its base. This was almost too much to take in, it had to be it, and it was not going to take too much to put back a bit of chic into the shabby and make it suitable for Uncle Monty. It is always more satisfactory to improve a ruined building as there is generally no need to undo the work afterwards.

The next small room was a perfect scullery for a sink in which to 'make a

chicken more bald', and then there was the hall with the front door and staircase, beyond which was an excellent parlour, easily decorated in distressed pink and gilded off white woodwork. Upstairs had two very good rooms, which although eventually dressed, had to be reproduced along with the staircase, at Stockers Farm, near Rickmansworth, through lack of time at the cottage.

I walked up the fell above and on looking back, its possibilities were more than apparent. There was glory and isolation and the possibility of aesthetics and intellectual shabbiness. It was way up behind the cottage that the script suggested Parkin's tractor should be working when Withnail explains they have come on holiday by mistake. This would have afforded a superb shot of the cottage in its sublime setting, but film crews do not always move fast, and sadly, come the day and with the tractor in place, there was a reluctance to move all the equipment up the fell, and a neat but less majestic scene was shot on the track behind the cottage.



Sleddale Hall as the mist came down

On leaving, I found the farmer at home, and he was more than happy for us film at Sleddale Hall as he only used it for sleeping over during the lambing season and as it was technically owned by the Manchester Metropolitan Water Board, who had no apparent interest in its' wellbeing, he wasn't concerned by our intended improvements, including plastering the facade, changing the windows and adding plaster architraves, coins and a doorcase, inscribed BSR in homage to the writer and his wife, Sophie. The doorcase was in fact copied from one that I found in the village of Mungrisdale, to the north of Ullswater, the date on it being 1722, which I used for ours.

When Bruce, Paul Heller and David Wimbury came up at the end of the week, there was never any doubt that this was to be the cottage and most of the time was spent acting out the script in appropriate places. I had a VHS camera, which was less useful than I would have imagined and I often forgot to turn it off, which on this occasion was fortuitous as it captured Bruce's thoughts on shooting the cottage. Sadly the images are only of people's knees as I was carrying it by its handle, unaware of its recording.

Bruce asked if there was a river nearby, and I said that there was one below the house, with a bridge, that I hadn't yet managed to get to. In fact it was so misty on my first visit, that I couldn't see it. As we walked down the hill, I wondered if the bridge was going to be very utilitarian and spoil the scene. However, as serendipity can sometimes have it, we found a tumbling river and stone arched bridge that would be hard to have bettered and a perfect setting for shooting fish.

It should be mentioned that Marwood's bleary eyed view on their first morning was not from the cottage. Not that the view in actuality was bad, far from it, but the view of Haweswater was positively stupendous, and summed up the Lake District in all its glory. It was on the hills around there that Withnail stands with arms outstretched, and Uncle Monty eulogises about butter in a punt with Norman, words culled from a privately published book of poems entitled 'Love in Short Trousers', that Bruce had found in a second hand bookshop.



Sleddale Hall after treatment

After cleaning up the interiors, the only painting in the kitchen was

matching in the new plaster to the distressed finish of the walls. It is satisfyingly rewarding to find that the new owner, Tim Ellis, a restoration architect from Kent, has reproduced the doorcase and architraves in stone and copied our windows. To apply several loads of hardcore to the track was a small price to pay to enable the generator to drive right up to the cottage on the first morning of the shoot. The driver's reaction on stepping from the cab, was typical of film technicians who don't like going off the beaten track: "What f****r found this location". On looking around him he changed his tune, "Ooh, its rather good, isn't it?"

Abbreviated from the full article "In Search of the Finest" to read the full article click [here](#)

PASSION, PATIENCE, PERSEVERANCE

A Successful Q&A session with Production Designers and Set Decorators...

On Thursday 23 November the BFDG hosted a question and answer session entitled 'Passion, Patience, Perseverance' at the John Barry Theatre Pinewood. Taking part were three Production Designers and their Set Decorator or Supervising Art Director: Simon Bowles (Hyde Park on Hudson, Pride, Dad's Army, Johnny English 3) with Set Decorator Liz Griffiths, Neil Lamont (Rogue One, "Red Cup" and know for the Harry Potter Franchise) with Supervising Art Director Al Bullock and Gemma Jackson (Finding Neverland, Bridget Jones' Diary, Game of Thrones) with Set Decorator Tina Jones. It was a very successful evening with fascinating presentations from all three guest designers and their respective SD or SAD followed by plenty of questions from the audience. One member said afterwards:

"I want to thank you all for organising such a

wonderful evening. The 'Passion, Patience, Perseverance' talk with your guest speakers was inspirational, so glad I attended. I hope we will be lucky enough to do this again sometime."

Having received a great deal of positive feedback from our members about the event, this is something that will definitely be repeated in the future.



Gemma Jackson (Production Designer) and Tina Jones (Set Decorator)



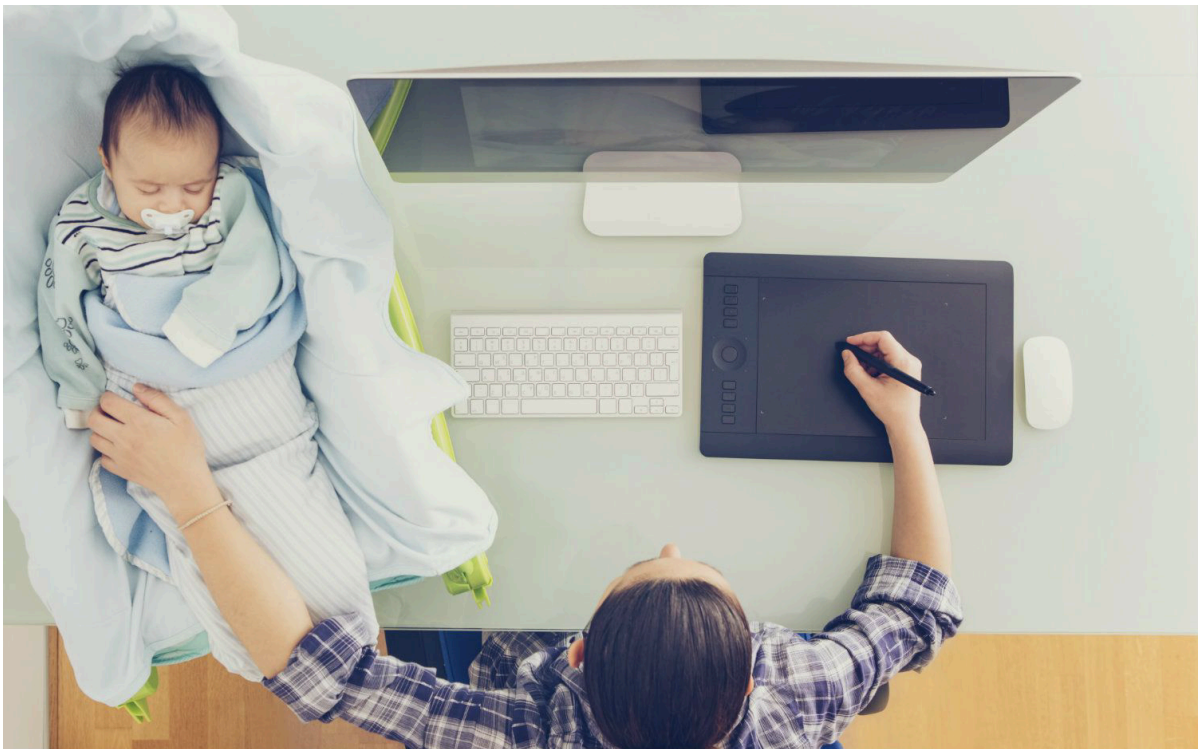
Neil Lamont (Production Designer) and Al Bullock (Supervising Art Director)



Simon Bowles (Production Designer) and Liz Griffiths (Set Decorator)

A Point of View...

RETURNING TO THE ART DEPARTMENT



One new parent's experience

BY REBECCA WHITE

There's so much pressure on new parents, from their peers, their parents, and especially the internet, that it's no surprise that so many new mothers struggle to reconcile their desire to return to work, with their need to be at home with their children.

This is the situation I found myself in after having my son. My career is something that is incredibly important to me, but I didn't know how to begin to start getting back into work, and was apprehensive about

starting a job search as a new mother.

Assuming I wasn't the only new mother to have these fears, I approached the BFDG, and was asked to write about my experience for this newsletter. I started by creating and distributing a short survey to the new mothers in my immediate professional network, and they, in turn, spread it to other parents, and throughout this short article I will aim to distil their guidance and reflections on how they felt trying to return to work.

The parents I surveyed from the art/ Set Dec departments stated that alongside the usual concerns of the logistics of ad-hoc childcare, being on time to collect their children and the wish to cook and do bedtime themselves they have additional fears surrounding the process of getting work, negotiating achievable work contracts and how they will be perceived when they get there. One mother was afraid that:

“Nobody would hire me if I asked for any flexibility. That I would bust my ass trying to be a good Art Director and a good mother but be judged as a part-timer in both respects”.

Others were wary of “being seen as just a Mum who no longer had ambition” or that “people would feel I wasn't giving my career all the priority”

One might assume that the higher up you are in your career, the less likely you are to be worried about taking a career break to have a child; this was certainly my assumption and I had given serious thought to postponing attempting to start a family to devote time to my career progression instead. Interestingly, I have largely found the opposite to be true.

I asked how confident the new parents were (on a scale of 1-10 with 10 being the highest) when it came to negotiate special work arrangements such as reduced hours, flexible working, or the possibility of returning part-time.

- Draughtsmen and co-ordinators scored an average of 7 out of 10, a reasonably high confidence level.

- Assistant art directors, assistant buyers, and set dressers average out at 3 out of 10.

- Worse still, art directors, designers, and graphic designers rated their confidence an average of 2 out of 10

The higher up the ladder, the less confident a new mother is in being able to negotiate the contract they need to balance their work and their child.

Finding work in the same role is a concern for those women who have the most experience, as it seems that it is widely expected that a new mum would have to accept a demotion, or side step into a different department or role. This suggests that the industry runs the risk of losing the most highly trained, skilled, and experienced women, and the recent BECTU 'Eyes half shut' article which was shared by the BFDG last month supports this conclusion:

"Our members – particularly women – are telling us of plans to leave an industry desperate for more capacity... "Fatigue damages non-work life as well as the quality of work that is done in the day. It hits workers' sense of wellbeing. It damages family life – workers talk about rarely seeing their children during the week, having to Skype home from a cutting room just to say goodnight, or pressure being put on them to miss family holidays. Some talk about being too exhausted to interact properly with their families..."

"Women tell BECTU that 'staying current' with their industry skills and their career can be incompatible with a family life. It's a huge waste of experience, and it damages the companies concerned as well as hitting the production capacity of the wider industry."

Fortunately for those respondents who had worked multiple roles confidence generally improved over time, which they related largely to proving themselves and that their situation worked well for their departments, although feelings of still being on 'the back foot' and having 'fewer bargaining chips' are common.

While some are happy with their arrangements, more than I expected are unhappy, and have had much more difficulty than they had anticipated in finding work at all, let alone work that matches their ideal situation. Some have mentioned feeling so indebted for the flexibility that it seemed inappropriate to request equal pay: *"Now I have sacrificed my flexibility and ability to always say YES I know I am nervous about any job enquiries I have to make"*.

Others however believe that delivering 100% of a set and having 100% of the responsibility in less time shouldn't be penalised, and that working shorter hours makes you more efficient. There is reason to be optimistic though, as one mother told me that she put her fears aside and applied for a role she knew she was qualified for.

“I decided to aim high. I asked for a higher role - although I had worked that position before - a match to my highest previous earnings and less hours. I felt if the job wasn’t right for me and my family I wouldn’t take it. I was pleased the designer felt it could work and I started the role feeling valued, supported and that I really wanted to bring my A-game.”

When negotiated contracts are found the rewards for work/life balance can be great. In the case of job shares, having a work partner to share the pressures and support each other is good not only for their morale but the department benefit from two brains on one problem and the constant availability of at least one member. Those with shorter hours can leave with construction, in time to see their children, and if they can be available on the phone, contact issues can be reduced to the equivalent of working on location. For those working continuous days, the loss of a lunch break takes its toll, but it can be rewarded with keeping a previous rate and role, and taking longer job breaks.

The work/ life balance is particularly poor for new fathers who often lose out on seeing their children both ends of the day. Dad’s I have spoken to also want shorter hours to be considered for themselves and it was suggested by some that they would happily accept a pay cut to reduce their hours. One new father that responded to my survey had successfully proved that rearranging his hours to allow for early finishes could work well.

Although, this creates a great pressure on new parents to prove that they can still do everything asked and expected of them, especially within reduced hours. There is a sense that it is not only for their own future work prospects, but that they are setting standards and preparing

paths for the future of women in the industry: *"We had to invent the job share to be able to work and it wasn't smooth. We have to make it work seamlessly and not let having children be seen to be causing any issues. It's stressful!"*

A fear of peer perception affects both the new parent and, so I have been informed, employers. It is quoted as one of the issues which limit the available offers for flexibility, with concerns over department harmony.

"I think my job share partner and I have proved that our system and how we arrange our hours work, though we still have to convince new people each time. We are still fighting to be given the art director role that we had before having kids"

Experiences seem heavily polarised, unfortunately a couple of the respondents felt that in the cases of job shares and continuous days, it was *"not always understood by colleagues that they were still doing the same hours for the same pay only arranged slightly differently"* or it was felt that they were *"harder to connect with because of their absence"*. Largely however respondents have found that the response is positive, that the younger members of teams have *"a more contemporary idea of family/ work-life balance"* and that young women have said it has *"given them encouragement for the future of their own careers"*. In that sense there's a lot of gratitude and support for colleagues who are pregnant and returning to work because, as another respondent put it, *"they are grateful that there were people paving the way for change when they do get there."*

An additional question I posed to the later respondents was whether they thought there should be a more formal method of locating job shares, to which the clear majority replied yes. Coincidentally at the same time an art/ set dec message board suggestion for a job share collective received over 50 positive responses and over 200 'likes', I think that this could be an area which the BFDG could explore, expanding on the BFDG community and experience to improve options for art departments and new parents.

With careful consideration, organisation and excellent communication there is no reason why any of these arrangements shouldn't work. My own experience of being pregnant and working in the art department was overwhelmingly positive. My fear was that I would have to take a step down, losing the fantastic opportunities I had been given, but the

support from my department heads and colleagues was huge, allowing me to continue working in the same capacity, which happened to be a step up for me at the time. I was determined to prove that I was just as capable, although admittedly I did have to slow down in my ninth month! Since I began writing this I have started working part time from home. This has been working fantastically as I spread the hours across the full week and evenings, I am contactable at any time and I bring my baby with me when I visit the office. The prospect of returning to work properly still carries some fears for me, and this does not appear to be uncommon, however knowing the general attitude appears more supportive than resentment is comforting, encouraging, and fantastically helpful.

In making this survey I was hoping to glean some advice. Generally, it's expected that new parents knuckle down, work hard, and make it look easy to ensure opportunities for the next wave of new mums, but positive change seems to be happening. A community of supportive working parents is forming, all determined to prove that being positive about the contributions of people with reduced hours can benefit us all. I believe that this community is something that can be built on and made more accessible to new parents.

“It's hard to imagine what form this would take but if there was a framework in place to facilitate the return to work - it would not only be to the individual's benefit, but the industry wouldn't lose all that skill and experience, not to mention diversity.”

On a more individual basis having the confidence to ask for what you want from a contract, knowing your value and approaching a potential employer with a plan and assuring them it can work, is key to gaining a sustainable work/ life balance. Remembering that for the last 6-12 months new mothers have improved their multitasking skills exponentially while juggling babies & household jobs, needing efficiency,

quick reflexes, flexible problem solving skills and knowing how to respond positively when faced with sticky disasters are all skills which can be applied at work, especially with a newfound determination to prove their worth. What they require from the industry are continued opportunities to explore sustainable options, as there has to be a future for women choosing to have a baby or we will risk losing a lot of talent, not to mention diversity in our industry.

“Let’s take these opportunities and change our working environment with each job.”

RAISING FILMS & CTBF FAMILY SUPPORT FUND

Raising Films

Making Families, Making Films, Making Change

Raising Films raises awareness of the persistent structural challenges for parents and carers working, or wanting to work, in film and television. They are a community and campaigning organisation working toward a more equal and inclusive creative industry. They have joined forces with the [CTBF](#) to create the [Family Support Fund](#) offering financial support to professionals on a limited income working in Film, TV and Cinema Exhibition who are juggling a career with caring responsibilities.

The Fund is open to Raising Films [Registered Members](#). It will contribute up to £75 a day towards the cost of caring arrangements, up to a maximum amount of £1,500 per beneficiary/per annum. Multiple applications will be accepted

throughout the year on a rolling basis. Find out how you can apply [here](#). And learn more about how CTBF support can transform your work/life by reading further testimonials from screenwriter and carer [Pete Jordi Wood](#) and mum and screenwriter [Lorna Martin](#).



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Introducing one of our new sponsors...



Christmas comes early at Palmbrokers...

Greenery company Palmbrokers is celebrating the culmination of another busy year with its annual Christmas Open Days on the 14th and 15th December. Proprietor Mat Campbell and his team will welcome members of the industry to their festively adorned nursery in Farnham Royal to eat, drink and be merry, while their team of florists creates complimentary wreaths for visitors to take home.

Mat Campbell took sole ownership of Palmbrokers this year after buying out his former business partner, Steve Taylor. Mat and Steve had co-

owned the company since 2005, although Mat's Palmbrokers career began 24 years ago when he was employed as a greensman. "I've always loved coming to work and I consider myself very lucky to have maintained that passion. Steve was a great business partner but felt it was time to do something different. I'm really grateful to him for the years we have worked together and now I'm looking forward to 2018 and beyond as the team here grows and develops further".

"We've worked on such a vast and diverse range of productions in 2017, from *Game of Thrones*, *Paddington 2* and *Mary Queen of Scots* to *Bohemian Rhapsody*, and there's no sign of the pace slowing as we go into the New Year. The volume and scope of work seems to reflect the burgeoning state of our industry across the board, which is great!" explained Mat.

Palmbrokers started in 1986 when it installed palm trees to transform London's Docklands into Vietnam for the UK shoot of Stanley Kubrick's *Full Metal Jacket*. It has evolved to provide natural scenery for film and television, commercials, events and high-end retail across the UK and Europe.

Based on an 18-acre site in Farnham Royal, Berkshire – 20 minutes from Park Royal and 12 minutes from Pinewood Studios – Palmbrokers has a further two-acre site in Surrey. It services its broad base of clients from an extensive stock of indigenous, tropical and temperate plants and trees, artificial flowers, cut forestry, foliage, landscaping materials and props. The company has over 20,000 square feet of tropical glasshouses and 28,000 square feet of poly tunnels; horticulturalists manage its own growing facilities and there is extensive workshop space for its artists and craftspeople to design and build bespoke commissions. Artificial tree construction; natural sculptures and structure; and the moulding and casting of natural landscape elements can all be done on site.

Your invite to the Palmbrokers Christmas celebrations should be landing on your doormat shortly. If you don't receive one, please contact Mat on 01753 643359.

CELEBRATING OUR MEMBERS' ACHIEVEMENTS

Congratulations to Catrin Meredydd for winning the BAFTA Cymru - Best Production Design for *Damilola, Our Loved Boy*. Also to Dan Taylor (AD) and Kate Good (SD) who worked with Catrin on the film.



Catrin Meredydd with the BAFTA Cymru presenters



'Damilola, Our Loved Boy'

GUILD OF BRITISH FILM & TELEVISION EDITORS

CLICK HERE [First Frame AM06 small.pdf](#) TO SEE MORE OF THE
AUTUMN EDITION OF THE EDITOR'S GUILD MAGAZINE 'FIRST
FRAME'

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GUILD OF
BRITISH FILM &
TELEVISION EDITORS

CRAFTING THE MOVING IMAGE



The Soundtrack Issue

Composer Hans Zimmer invites you to a Masterclass...

AUTUMN 2017

*"The best cinema is that which takes into account a musical
feel and structure and aligns it to performance and story"*

Joe Walker, Editor, Blade Runner 2049

EXCLUSIVE OFFER

FREE DESKTOP PRINTERS

FROM GEERINGS



The sheer number of printers available on the market can leave organisations confused and asking which printer is right for my business. In addition, you can buy desktop printers everywhere, even at your local supermarket, but these are not always suitable for an office environment.

Three common mistakes that organisations make when reviewing their print function. These are:

Being tempted by a cheaper and smaller device many organisations fall into a vicious circle of buying and replacing cheap desktop printers. These devices do not come with a service agreement, hence the frequent replacement.

Not considering the cost of toner when purchasing a cheap desktop printer, the cost of toner may not have even entered your mind. Smaller and cheaper desktop printers consume toner at a much faster rate.

Not monitoring the cost of printers in your organisation we are continuously surprised at the number of organisations that do not monitor and manage the cost of printing. Desktop printers and toners are treated as a consumable product and are often grouped with an organisations stationery spend. The true cost of printing, which can equate to 5% of your turnover, is often unknown to business owners. Geerings range of Lexmark A4 printers has been carefully selected for the TV and Film industry. There is NO RENTAL CHARGE, NO PURCHASE COST, just pay 1p for black and 8p for colour!

Contact Michael Smoker today! michael.smoker@geerings.co.uk

BFDG MEMBER DISCOUNTS.....

The following discounts are available to BFDG members either as a member of the BFDG or as an Affiliate of another organisation. Please read each individual discount carefully for details of how to claim. To download a list of these discounts please follow the link: [BFDG member discounts 2017.pdf](#)

PETER FERRIER ACCOUNTANT

Peter Ferrier is the Accountant who deals with the Guild's accounts and tax returns and his firm have offered to deal with the accounts and tax affairs of BFDG members for a reduction of 25% in the fee currently being paid by members for these services

You can find Peter's details at <http://pfctaxation.co.uk> and he will be pleased to deal with any enquiries you may have

VECTOR WORKS

For artists & designers...or anyone creative



Now with 64 bit, Vectorworks provides more power and reliability to handle larger projects and powerful BIM Solutions to fit your workflow and address your BIM needs, as you experiment, become

inspired and design without limitations.

Whether your specialty is architecture, landscape, or entertainment design, Vectorworks Designer software gives you the freedom to create without having to use additional applications. The program provides a competitive edge by offering a large set of design tools in a single, intuitive interface. Draft, model, and present with Vectorworks Designer – the ultimate solution for the professional who needs it all.

New prices for BFDG members for Vectorworks 2018 can be found by following this link:

[VectorWorks 2018 BFDG Pricing.pdf](#)

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 Tel: 01895 450300 Fax: 01895 450323 Web: www.bovilles.co.uk

SNOW AND ROCK

**SNOW
+
ROCK**

15% discount for members of the GBCT and Affiliates ie BFDG members.

Quote Code AF-GBCT-M7

In store: just show the checkout staff a copy of the flyer downloadable from the files on our Facebook Page or the letter on our website under 'Discounts'.

Online: at the checkout screen just enter the code in the Promotion Box (not case sensitive). All qualifying items will have a discount applied. www.snowandrock.com

Click and collect: Reserve you item online and pick up as little as

an hour later from any of our stores.

Mail order: to place an order over the phone just contact our customer services team on 0845 100 1000 and quote your code.

Full terms and conditions apply. Not to be used in conjunction with any other offer or discount. Selected lines are exempt. Only valid upon production of valid identification in-store or use of discount code online. Offer expires 28.02.18.

COTSWOLD OUTDOOR



15% discount for members of the GBCT and Affiliates ie BFDG members.

Quote Code AF-GBCT-M7

In store: just show the checkout staff a copy of the flyer downloadable from the files on our Facebook Page or the letter on our website under 'Discounts'.

Online: at the checkout screen just enter the code in the Promotion Box (not case sensitive). All qualifying items will have a discount applied. www.cotswoldoutdoor.com

Click & Collect – our Click and Collect services are available for use from most stores, including The North Face Leeds Store (TNF products only) this service is not available from our three Rock Bottom stores at Grasmere, Manchester Oxford Road and Rock Bottom Betws y Coed. This service allows you to buy online and collect from a store of your choice see:

www.cotswoldoutdoor.com/clickandcollect for further information.

Full terms and conditions apply. Not to be used in conjunction with any other offer or discount. Selected lines are exempt. Only valid upon production of valid identification in-store or use of discount code online. Offer expires 28.02.18.

Website:

<http://www.cotswoldoutdoor.com>

Email:

customer.services@cotswoldoutdoor.com

Phone:

+44 (0) 1666 575 500

APPLE STORE WATFORD



The following discounts apply to members of the GBCT and Affiliates ie BFDG members:

The standard discount breaks down as follows:

6% off any Apple Mac

2% off any iPhone or Ipad

2% off an Apple Watch

The account has been set up in the name of the GBCT. If you are interested in buying something from Apple and gaining the discount, the Apple Watford store has created an In Store Company Page on their website which will make ordering and getting the discount easier.

Have a look at their website: www.apple.com/uk/retail/watord.

When you have made your decision, telephone them on: 01923 421721, say you are a member and tell them what you want. They will quote you on specific requirements at the time of your enquiry to ensure the pricing is 100% accurate. Then, take it from there!

Our contact at the Apple Store is:

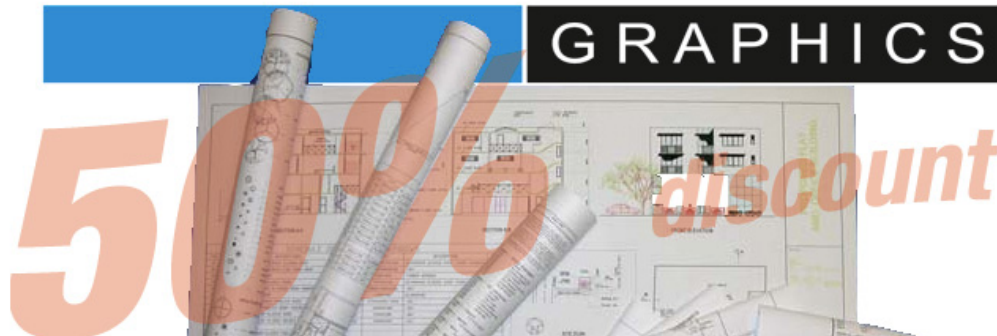
Kishan Patel Business Expert Apple Store Watord Intu Watord Shopping Centre Wa[ord WD17 2TN

Tel: 01923 421721

DATA PRINTING SERVICES

D A T A R E P R O

GRAPHICS



Data have offered a huge 50% discount on all Personal Printing work 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 have offered another discount for your current production Film / TV / Commercial. Your Production manager and Supervising Art Director are going to love you!

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

Did you know that they 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.

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

Website:

<http://www.datarepro.co.uk>

Email:

mail@datarepro.co.uk

Phone:

+44 (0) 1784 243 996

FOCAL PRESS

Media Technology books, ebooks, videos and tutorials

Focal Press - 40% off a wide range of technical & reference books

"Focal Press are the leading publisher in the field of media technology, providing expert answers on photography and digital imaging, filmmaking and postproduction, audio and music technology, animation and gaming, media art and journalism, theatre, web and interactive design."

Creative Community Program

Focal Press has a dynamic partnership program that connects us with the best and the brightest user groups, Meetup groups, and professional associations across the world.

Focal Press has been a leading publisher of Media Technology books for 70 years. We provide essential resources for professionals and students in many areas including: film and digital video production, photography and digital imaging, audio, animation, broadcast, theatre and web.

We are committed to publishing high quality books filled with practical hands-on information, dealing with cutting-edge and converging technologies from the experts in the field. You will find practical solutions to problems, examples you can apply to your work, and valuable insights that will help you keep up-to-date in these highly competitive fields.

We deliver to you the techniques that have proved successful for professionals, and inspire you to go further with your craft. Our books demystify ever-changing technologies and help you gain success.

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To claim your discount please use discount code MEET4 when ordering from the Focal Press website. When you have selected what you would like to buy follow these steps:

- 1. Click the "Buy Direct" button.**
- 2. Click "Add to Cart".**
- 3. In the section "Do you have a discount code?" type MEET4.**
- 4. Click "Apply discount".**
- 5. The discounted price will now appear.**
- 6. Click "Checkout" and proceed to give you shipping and billing information.**
- 7. Anxiously wait the arrival of your new book.**
- 8. Approximately 5-10 business days later, the book arrives on your doorstep.**

Website:

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:

Camila Higgs – ASD

Grace Anna Hay – A

Isobel Power Smith – A

Jono Moles CM

Lee Flude Affiliate

Lili Lea Abraham – ADA

Madeleine Macdonald A

Sandra Castro A

Tony Roche Décor A

Gordon Grant – ASD

Bill Crutcher SAD

Robyn Paiba – AD

Sarah Jeanne Perry AGD

Gert Stevens CA

Helen Brake A

Harry Taylor A

Anne Clemens A

Milly Hanson A

Noela Salvatierra A

Paul To - A

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



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

Adam Faux - Jnr D/D experience of AAD and Stby AD 2nd unit

Adam Squires - Snr AD avail from 3rd Jan

Catrin Meredydd - PD

Claudia Parker - SD

Dorrie Young - D/SDes

Elli Griff - SD avail until 18 Jan

Florence Tasker - GD avail Jan 2018

Jens Fieldler - A with CA experience

Julie Signy - SD

Meg Witts - APB

Nick Ramsey - A avail from Jan 18

Paul Booth - PD avail from Jan 2018

Rebecca Gillies - SD

Robert Bean - CMM avail 2 Jan 2018

Rose Konstam - APB/SD

Shade Addams - A

[Shalina Bhamra](#) - ADA avail from 10th Jan

Sophie Powell - GD avail from 18 Dec
Su Whitaker - AD avail until 18 Jan
Tamara Marini - AD - avail from 11th December
Ute Bergk - SD

YOUR CONTRIBUTIONS TO OUR NEWSLETTER ARE MOST WELCOME!

Please email anything you would like to include in the next newsletter to: Ali admin@filmdesigners.co.uk