

NEWSLETTER / AUTUMN 2018



Welcome from our Chairman Adam O'Neill

Welcome to the Autumn newsletter, I can't believe how quickly the year is going since becoming chairman in June. It's been a great year so far with the industry buoyant and members being recognised for their talents with EMMY and BAFTA awards and nominations. The expansion of facilities at Leavesden studios continues at an incredible pace, Pinewood's next phase is under way and a huge 100 acre expansion of Shepperton is in the planning stages.

The Awards season will soon be upon us again, so watch this space for news of the BFDG awards as well as other events coming up in the coming months including a Q&A with 'Bodyguard' Production Designer, James Lapsley, plus in December the BFDG will be participating in FOCUS a trade event for the creative screen industries at the Business Designer Centre, London. Another exciting development is the new BFDG website which is currently under construction and will hopefully go live at the end of the year.

Focusing further afield... I was recently contacted by the new umbrella organisation representing European guilds for Production Designers and Art Directors called Art Scenico, who are holding their inaugural meeting in Berlin in November, followed by a panel discussion regarding working practices and the role of Guilds and Unions. I hope to attend the meeting as the BFDG representative.

Sadly, over the summer we said goodbye to two extremely talented and respected production designers Michael Howells and Michael Pickwood.

The BFDG will be much poorer for losing them and all our thoughts are with their families at this sad and difficult time.

Our committee members have been very active recently attracting many new sponsors including Bridgeman, Men at Work and Territory Studios. An exciting time for the industry and the BFDG. I should say a big thank you especially to Darren Tubby and Terry Jones for their exceptional work in securing our new sponsors.

Although there have been a couple of films recently go down or put on hiatus, generally the scale of production continues to increase, with more opportunities for all members. With this in mind, may I remind you that it is more important than ever to keep your availability status current with the office.

Finally I'd like to wish everyone all the best for the remainder of the year.

All the best to everyone,

Adam

SPOTLIGHT ON OUR MEMBERS' WORK

Continuing the *Star Wars* Saga
FAR FROM DOING IT SOLO...

BY NEIL LAMONT, PRODUCTION DESIGNER, AND AL BULLOCK, SUPERVISING ART DIRECTOR



CONCEPT ART FOR THE PLANET CORRELIA DONE IN PHOTOSHOP BY JON MCCOY

*"Some of the tools change, but the
modus operandi of most Art*

Departments is largely similar... honing initial ideas, some of which stick, some of which don't, but all the time helping push on to the next phase creatively."

When we were asked to write about some of our experiences on *Solo: A Star Wars Story*, naturally, we delved into the back catalogue of past PERSPECTIVE editions to see what was expected of us. Here in the UK, there is no solely Art Department focussed periodical such as PERSPECTIVE, so it was with great pleasure that it quickly became obvious that the Art Department community as a whole across the UK, USA and Europe, are very much keeping alive those original Art Department techniques held dear to us, ingrained into us by our mentors, having been handed down through successive generations of Art Department crew. This spirit of constantly evolving ingenuity of approach to set design and building, by embracing new technologies, married with tried-and-tested traditional methods, is a potent and successful formula. When it's taught to a newer and younger generation of craftspeople, it's embraced and improved upon by them utilising the latest computer technologies and 3D printing, second nature to many of them, to interpret the original methodology and keep the spirit of Art Department innovation and creativity very much alive.

Some of the tools change, but the modus operandi of most Art Departments is largely similar. Directorial discussions with script, researchers mining for inspirational imagery, the location department looking for the strange and unusual, with an initial round of emotive concept art, honing initial ideas, some of which stick, some of which don't, but all the time helping push on to the next phase creatively. To best illustrate the approach to our whole design process, two environments in *Solo* in particular are representative of this; Corellia and Savareen. Each big and important sequences, both visually and emotionally, that bookend the movie and that are key to understanding the emotional journey that forms the Han Solo presented to us in *Star Wars: Episode IV - A New Hope*.

Corellia is a ship-building, industrial planet that forms the backdrop for a

nail-biting speeder chase. Occupied by the Empire, it is a mire of poverty and hard luck stories. In amongst the favelas and street gangs, where the exploitative White Worms thrive, it is a place that would be somewhere one aspires to leave rather than ever have as a destination. With all this in mind, the design approach here was to find a single industrial location, with plenty of roadways to service the fast-paced action of the sequence, upon which to build conceptually and literally. From an early stage in the concept work, the environment was to be a bridged network of connecting islands swathed in a hotchpotch of industry, engineering, transport hub and down-at-heel favela townships.



A. CORELLIA CONCEPT ART BY JON MCCOY, PAINT OVER OF THE TILBURY DOCKS LOCATION.
B. LOCATION PHOTO OF TILBURY DOCKS. PHOTO BY JAMES CLYNE.
C. CORELLIA CONCEPT ART BY JON MCCOY, PHOTOSHOP PAINT OVER OF THE TILBURY DOCKS LOCATION

Despite all best efforts, two locations were required to satisfy all the story's needs. For the bridge network over water, the grain terminal at Tilbury Docks in East London was used. Still an active and extremely busy cargo shipping facility, Tilbury naturally presented its own challenges too numerous to itemise.

Secondly, Fawley Power Station was chosen for the remainder of the sequence, except what was shot back in Pinewood Studios. Fawley in its heyday was a 1960s state-of-the-art showpiece working power station, rich in industrial texture and infrastructure, it also held many pleasing '60s- inspired design tropes. Now decommissioned, it was a race against the clock to shoot before demolition began to make way for a luxury development of the site.



D. CORELLIA STREET EXTERIOR, CONCEPT ART BY JAMES CLYNE

Given a limitless budget (that sadly never happens!), one could spend endlessly trying to convert all the areas of the station that were used into fully finished sets. Therefore, key areas of the location were targeted that would require a larger effort, leaving the background to visual effects for a “small fix”! A key, and very telling exercise, that was undertaken very early on in preproduction to illustrate this, involved the design team perched within the back of a flatbed truck, acting as Han and Kira stand-ins, as the visual effects supervisor Rob Bredow took hand held 4K video, with a shallow depth of field, to see how the cross shots in a speeder cockpit would look with motion blur and foreground action, as we sped up and down the web of Fawley streets and alleyways. It became clear that the background was very forgiving and only tonal problems needed to be dealt with. It also, by the way, served as a good interdepartmental bonding exercise!



E. CORELLIA WAREHOUSE INTERIOR LOCATION PHOTO OF THE FAWLEY POWER STATION BY STEVEN RITCHIE.

F. CONCEPT RENDERING OF THE CORELLIA WAREHOUSE INTERIOR PAINT OVER OF LOCATION PHOTO USING ZBRUSH AND PHOTOSHOP BY JACK DUDMAN.

To justify the expense of a full crew location shoot at Fawley, two further Corellia sets were added to be built and shot there in amongst the existing structure; the entrance to the Den of White Worms and the fish market.

As we usually do, the Art Department produced a white card model of the location, along with the set elements we proposed to install there. We find this the most effective method of round table discussions to allow all departments, including visual effects, and first and second units, to plan efficiently. We also use a lipstick camera, popular with directors for composing shots, to ensure that all necessary requirements in construction and set decoration have been dealt with.

Considering the vast size of the Fawley site, both the property and set decoration departments ensured that all the pieces they supplied were easily moveable to shot, or even able to leapfrog from one setup to another in an effort to service the needs of both units, that often were shooting at the same time.

Of course, the role of the location department, and the Art Department's relationship with them is a very important element to this whole endeavour. The effort this department puts into not only location finding, acquiring and gaining permissions, but also facilitating construction, set dressing and generally servicing the endless needs of the crew, along with the final clear-up, is nothing short of phenomenal. Hats off to locations!





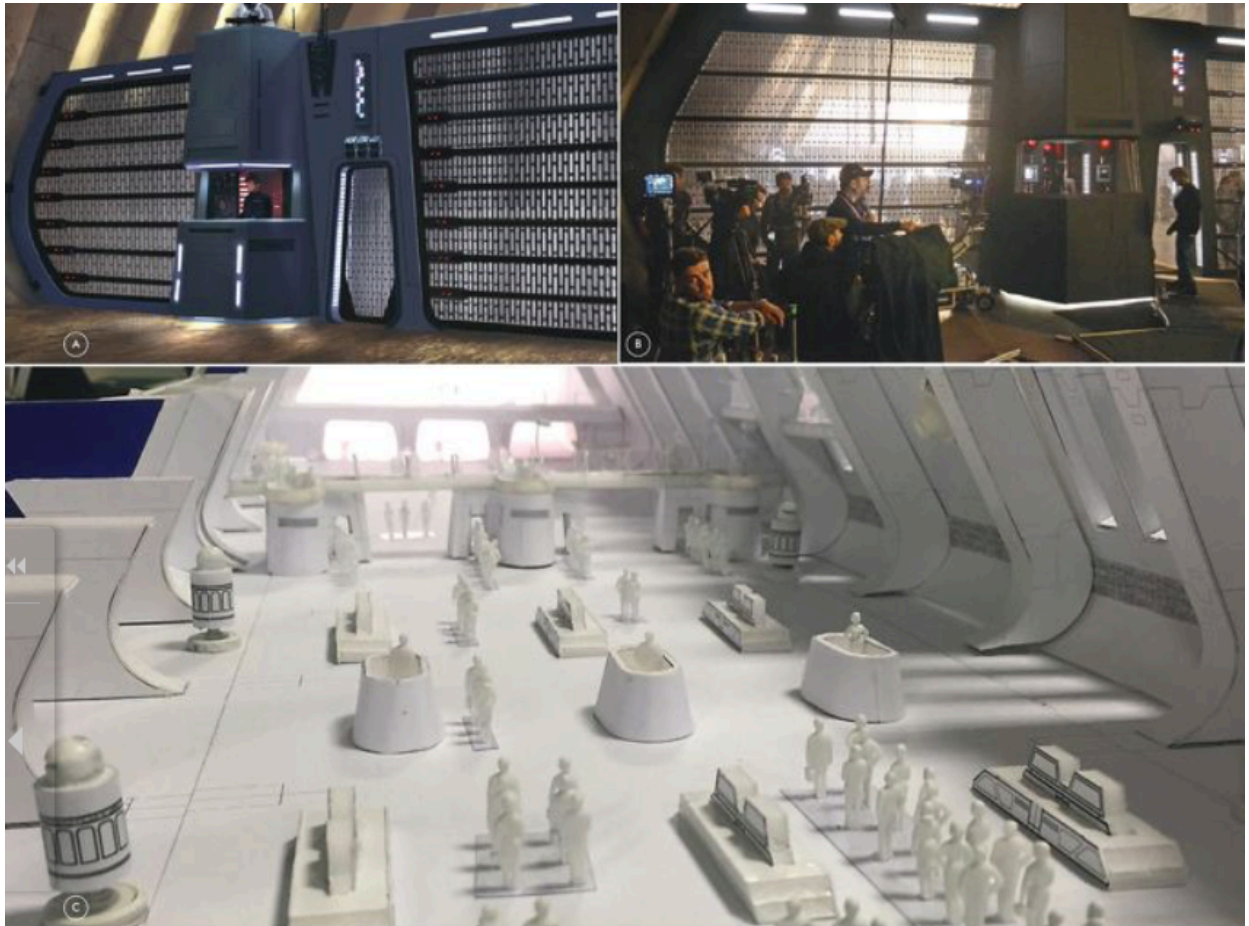
G. CORELLIA SPACEPORT SET PHOTO BY DOMINIC SIKKING, ON THE 007 STAGES AT PINEWOOD STUDIOS.

H. CORELLIA SPACEPORT SET PHOTO BY JOHN WILSON, PINEWOOD STUDIOS.

Savareen—the final key environment in *Solo* is an arid desert planet, characterized by rolling desert sand dunes that run right up to the coastline and down to the sea's edge. Like Corellia, it is supposed to be in another forgotten corner of the galaxy.

The search for the right location was typically thorough and global in nature, with a shortlist of South Africa, Namibia, Morocco and the Canary Islands as a result. Fuerteventura in the Canary Islands off the west coast of Africa ticked all the boxes and came out on top as where the production was going to build and shoot the ramshackle and decrepit Coaxium Distillery, target destination at the end of the famed Kessel Run.

As is often the case, this was not going to be simple! Not only due to the size and complexity of the construction, the density of set dressing and props, the limited access and remote position of a site extremely exposed to the harsh weather elements, but it also happened to be a national park with all the associated ecological considerations and restrictions associated with it. After the location and production team tirelessly navigated the often nerve-jangling permissions process, the go-ahead was finally given at the eleventh hour to commence construction. To allow this to happen, a temporary but resilient enough access road network had to be installed to service the set and various production bases. A condition of the permission being granted was that after shooting was complete and every bit of set, infrastructure and debris had been struck, the site was to be returned to its original state. This is an undertaking that is taken extremely seriously.



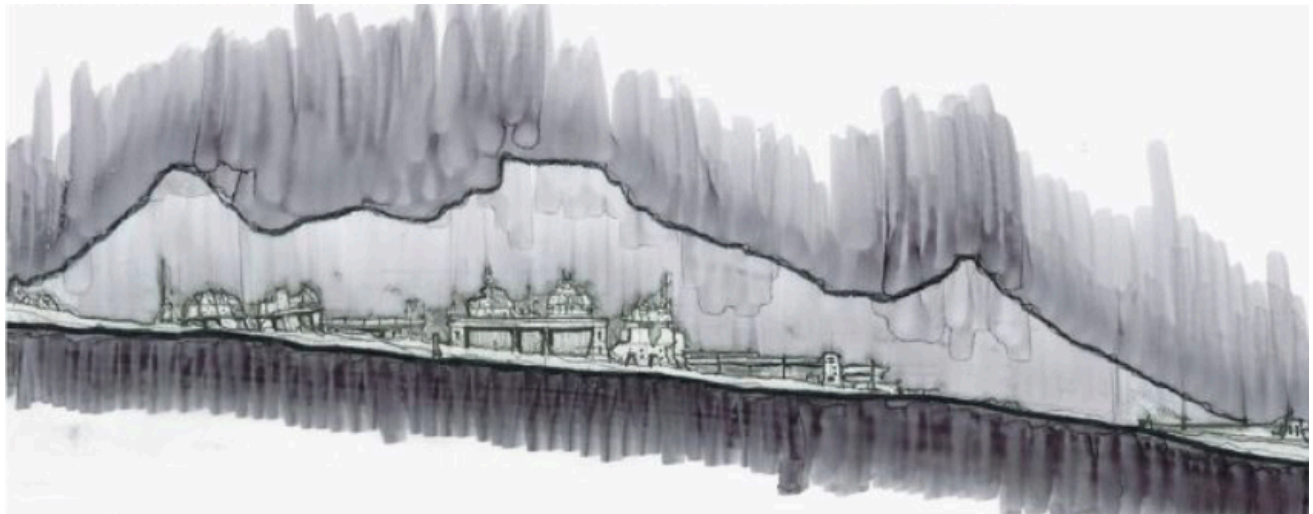
A. CORELLIA SPACEPORT CHECKPOINT CONCEPT ART BY CINENT JENKINS USING PHOTOSHOP.
 B. CORELLIA SPACEPORT CHECKPOINT SET PHOTO BY MATT KERLY, PINEWOOD STUDIOS.
 C. WHITE MODEL OF THE CORELLIA SPACEPORT BY ASHELY LAMONT. PHOTO BY NEIL LAMONT.

The set itself was developed with the concept team, and we had always liked the notion that the distillery was slowly but steadily been taken over by the natural and harsh habitat; engulfed by the sand dunes. The concept team did some preliminary artwork based on Neil's brief, and also on his key elevation sketch. As a result, a set layout plan was generated and an Art Department concept model rapidly produced at one-sixteenth scale.

This model provided an invaluable resource tool for the technical scout of the site in Fuerteventura, along with some rudimentary staking out of key set pieces in situ. Being able to orientate the model correctly, make position changes where required and learn valuable information regarding sun path and corresponding daily requirements and routine for shooting at sunrise and set, and where to have cover during periods of high sun.

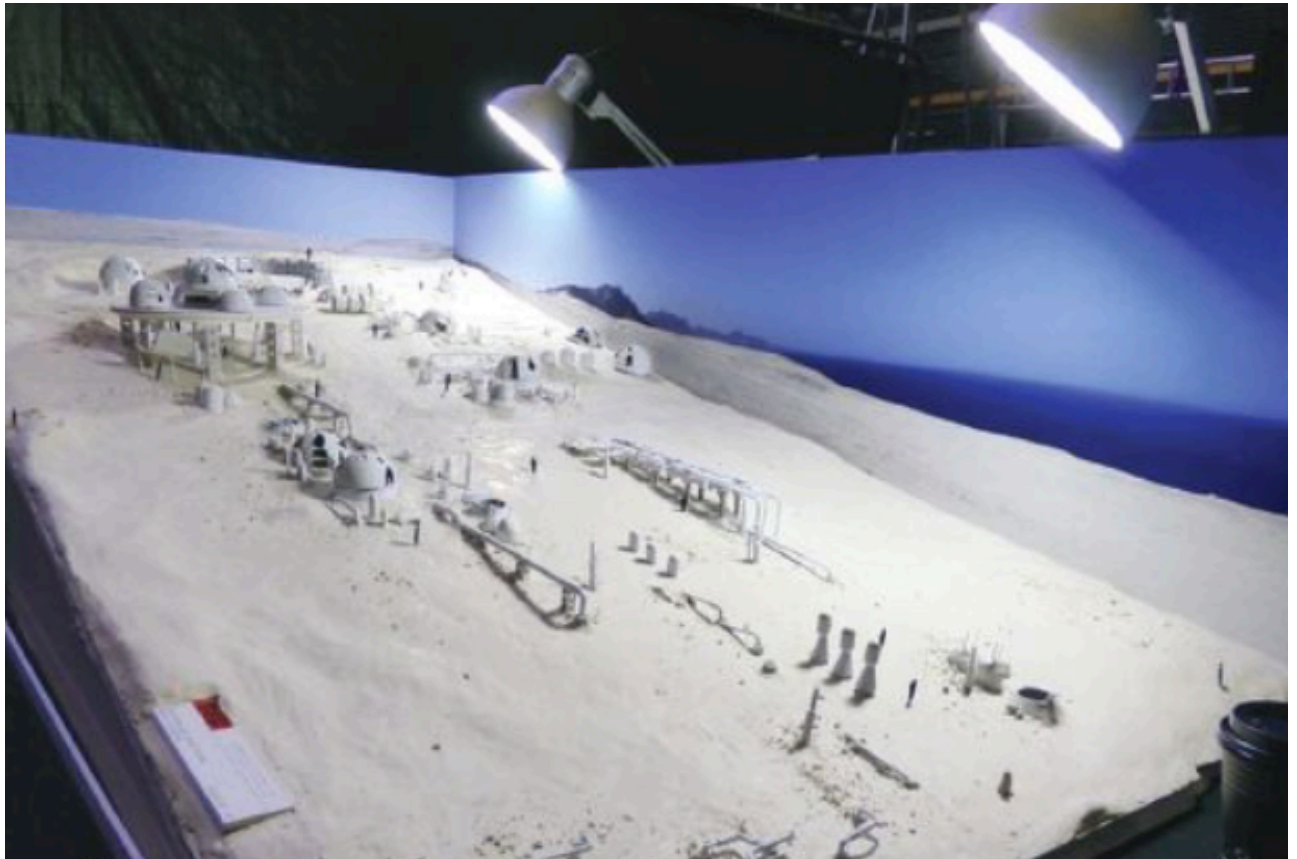


CANARY ISLAND LOCATION FOR THE SAVAREEN GHOST TOWN. PHOTO BY ALEX BAILY.

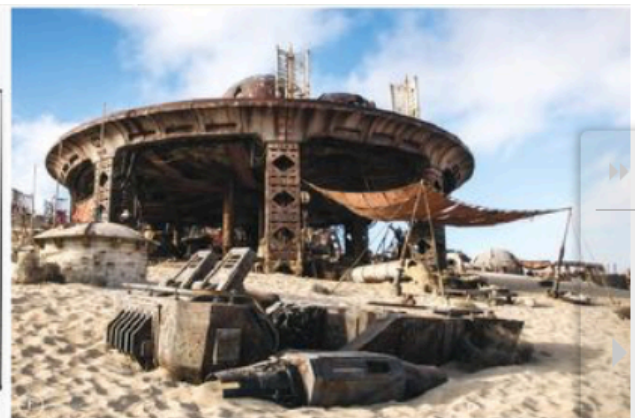
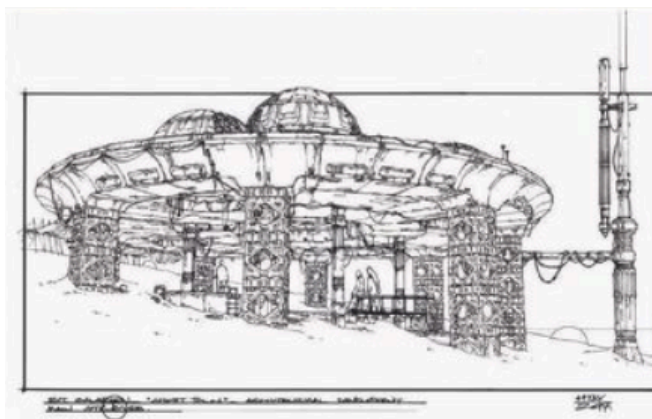


SKETCH OF THE SAVAREEN GHOST TOWN BY NEWIL LAMONT. PENCIL AND COPIC PENS ON TRACING PAPER.

The site itself was a vast, sloping ten-degree incline, with unstable and ever-shifting wind swept sand dunes running down to soft but sheer sea cliffs...this was not going to be easy! Wisely, construction manager Paul Hayes decided to prefabricate as much of the set in the UK workshops as possible before being shipped overseas, assembled and finished in the dunes, ever mindful of the ecological considerations. The expertise and hard work of the talented construction, props and greens teams from the UK, helped by some local crew, delivered something that was truly breathtaking.



WHITE 1/8" SCALE MODEL OF THE SAVAREEN GHOST TOWN BY ALEX BAILY. PHOTO BY MATT FRANCIS.



LEFT: THE MAIN STRUCTURE FOR SAVAREEN, CONCEPT ART BY WILL HTAY, DONE IN STAEDTLER MARKERS AND SHARPIE ON LAYOUT PAPER.

RIGHT: PHOTO OF THE MAIN STRUCTURE FOR SAVAREEN BY JOHN WILSON.

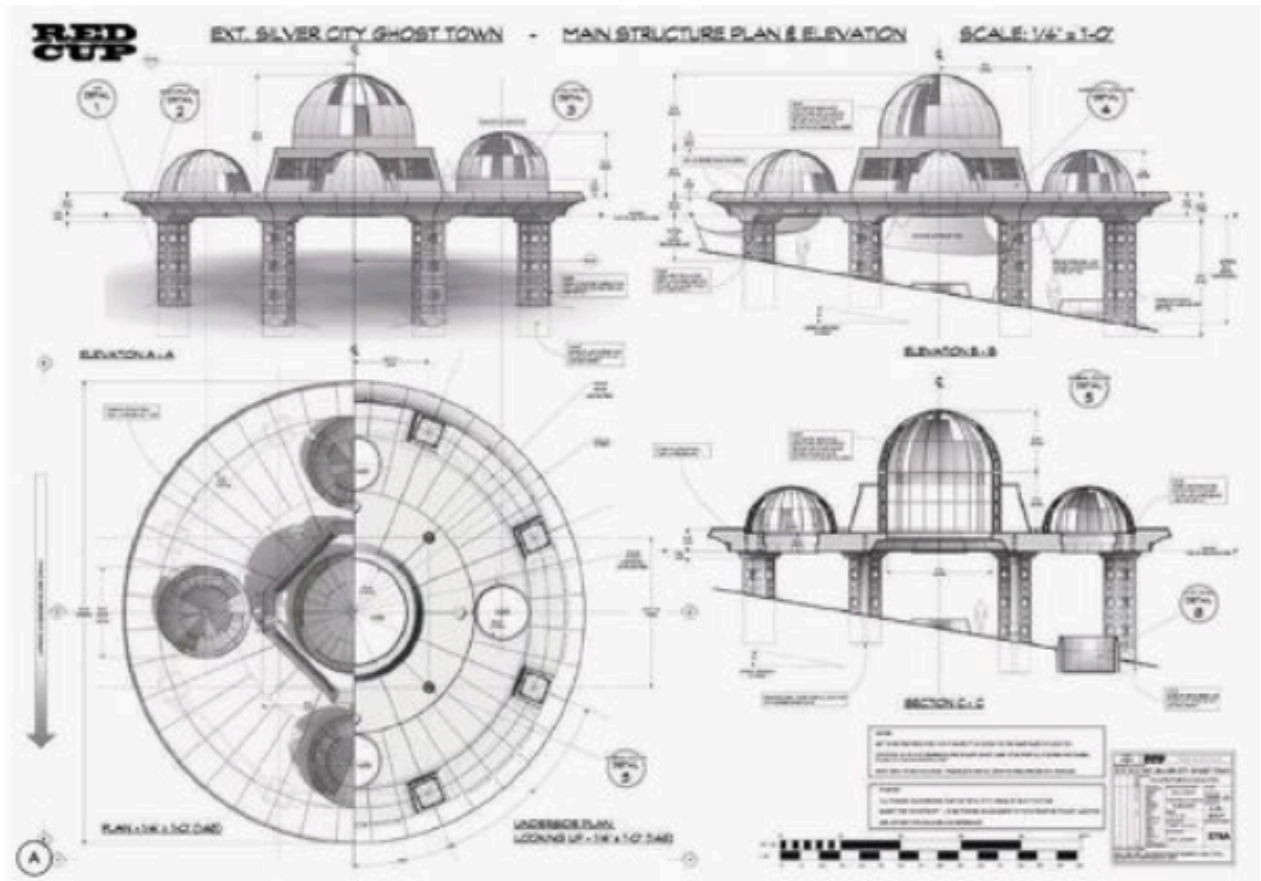
The nature of what makes a true *Star Wars* design is often discussed. We have been lucky enough to have been involved with several of this current series of films now and have noticed that the essence of the *Star Wars* aesthetic is tricky to describe but is recognisable. It's an unwritten language, style, shape, colour, that grows within as time goes by. Drawing comparisons with the nature of The Force may be stretching it a bit, but it's tempting! One can be walking through the studio, past the dumpsters, and find oneself imagining it upside down, painted white

(*Star Wars* white, of course), dressed with strategic patches of “gack” or “greeblies,” add a bleached stripe of red/orange and some deft ageing from the painters, and before you know it, have an effective and perhaps key piece of Rebel dressing for one of the sets. Even the lids from these same dumpsters have been put to use: they look great as a pressed metal *Star Wars* ceiling panel! If not “Rebel,” one can also lean toward “Empire.” It’s great to see both sides, light and dark, good and evil.

There are a few in this Art Department who have had a little more time to gain this design understanding, having also been involved in *Episode V – The Empire Strikes Back*, and *Episode VI – The Return of the Jedi*.

With that experience in mind, we often state that we consider *Solo*, and *Rogue One* to be “period” movies, rather than simply as “sci-fi.” We have the ability to reference the original trilogy and evoke a 1975-1981 *Star Wars* style. Specifically, with *Rogue One*, 1974, and for *Solo*, dialling the design into the late ’60s—early ’70s aesthetic. “Retro” and “Lo-fi,” taking the best of the technological world in that time and reimagining it for *Star Wars*. The control room at Fawley power station (previously seen briefly in *Rollerball* behind James Caan) was a great source of inspiration. We walked in there and loved it. Its shapes, lines, colour and simplicity...Wow!

Our colour palettes are very simple, too. As we embarked on *Rogue One*, we realised that there were at least twenty established silvers to black in the Empire range alone. We simplified this down to seven, with or without sheen, and three whites, all established in past films.



DRAFTING OF THE MAIN STRUCTURE FOR SAVAREEN BY ALEX BAILY DRAWN IN RHINO AND VECTORWORKS.

For this whole design process to run smoothly, effectively and most importantly creatively, good relationships are key. A collaborative approach between all departments not only makes for a more harmonious and enjoyable working atmosphere in what can often be very demanding circumstances, but also ultimately results in a more efficient moviemaking mechanism. Good interpersonal relationships are often at the heart of this, be it within the extremely talented Art Department crew, or with crew from other departments. Regarding our immediate Art Department sphere that's under our spotlight here, Neil Lamont sums this up nicely.

"The relationship between the four key individuals, the Production Designer (Neil Lamont), the Supervising Art Director (Al Bullock), the construction manager (Paul Hayes) and the set decorator (Lee Sandales) is so important. We have a shorthand between us, and having been promoted to Production Designer, I have found it difficult to relinquish some of my old Supervising Art Director role and habits.



PHOTO OF THE SAVAREEN LOCATION ON THE CANARY ISLANDS BY JOHN WILSON.

“I have come to terms with this now, walking away from areas and situations I’m no longer needed in, and allowing the Supervising Art Director and construction manager to sort out. This does sometimes create a few last-minute problems as I’m left on my own for a final set walk-through. Seeing an opportunity to add to or improve the set, I announce, ‘It’s my birthday today!’ (...sometimes for the third time that week). Al and Paul roll their eyes, ‘Again!’ They too have come to terms with the regularity of ‘my birthdays’ as we all agree that going the extra yard will only ever improve the final look of the sets that so many people have worked so hard on to deliver.”



TOP: LOCATION PHOTO FOR THE FLACON LANDING AREA OF THE CANARY ISLAND LOCATION BY NEIL LAMONT.
BOTTOM: FALCON LANDING AREA ON SAVAREEN CONCEPT ART BY VINCENT JENKINS. PHOTOSHOP PAINT OVER OF A LOCATION PHOTO.

THIS ARTICLE FIRST APPEARED IN THE JULY/AUGUST EDITION OF THE ADG'S 'PERSPECTIVE' MAGAZINE.

BFDG Members' Survey Responding to Members Suggestions

At the beginning of

June we sent out a survey to find out what you as our membership want from the BFDG. The survey covered all aspects of the BFDG from our website through to our events. Below are the BFDG's responses to the suggestions that were made by members in response to questions we asked.

Click on this link to see the our responses to your suggestions: [BFDG Survey 2018 Responses to Members Suggestions.docx](#)

From the press...

New tax rules could affect not only members working via personal service companies but also those who are self-employed.

BECTU research officer Tony Lennon explains

TAX WARNING

The last tax year could prove to be a milestone in HMRC's efforts to push thousands of freelance workers onto PAYE, not just in BECTU sector's entertainment industries, but across the whole of Prospect in jobs ranging from school inspectors to consultants in nuclear power stations.

In April 2017 we saw new rules on the use of intermediaries, like personal service companies (PSCs), which made engagers in the public sector liable if workers were found to be in "disguised employment" relationships.

By March, the end of the tax year, HMRC was in intense discussion with stakeholders, including BECTU, over sweeping changes to the Film, Television, and Production Sector Guidance Notes, the tax "bible" for many of our members.

Under the new intermediary regulations, commonly known as IR35, public sector engagers like the BBC have to pay any back-tax owed when using workers with PSCs who should actually have been treated as employees, paying full PAYE and NICs. Previously this tax risk rested with the worker's PSC, and there have been cases where penalties have

been levied running into six-figure sums.

Understandably, this change led all public sector engagers of PSCs to review the relationships they had with them, and many workers have found that their fees are subject to deduction of full employee taxes. In many cases the payment of extra tax is less of a problem than the inability to reclaim their business expenses like travel and subsistence, which would normally be offset against business profit. BECTU is aware of cases where members are thousands of pounds out of pocket because they have been deemed employees on PAYE, without being given access to the employer's expenses system, and have clocked up mileage and hotel costs that have to be paid from their post-tax wage. There have also been many instances of members, in BECTU's view, being wrongly categorised after their engagements were tested using an on-line employment status checker that HMRC launched before the intermediaries changes took place. Most public-sector engagers, including the BBC, have taken the view that the results produced by the CEST checker (Check Employment Status for Tax Online) will protect them from any future action by HMRC, even though



Where the checker result is 'unspecified', engagers have invariably played safe and put the worker onto PAYE

BBC production: shooting *Hold the Sunset*. BECTU is in discussions with the BBC about members running their own companies but who are being treated as employees.

it is not “legally determinative”, and its output could be challenged in a tax tribunal. The checker can also produce a ‘don’t know’ result called “unspecified”, where engagers have invariably played safe and put the worker onto PAYE, no matter how inappropriate.

Nevertheless, some PSCs have continued providing services to public sector clients with no change, where the worker concerned would clearly not be an employee if engaged directly when the rigorous tests for employment status are applied.

SELF-EMPLOYED

However, the problem of members being pushed onto PAYE is not confined to those working through PSCs. Engagers have always carried the tax risk for self-employed sole traders who are retrospectively found to have been in an employment relationship. Now that the HMRC-designed employment status tool is available, self-employed engagements are being tested, with similar outcomes to PSC members. Those who have previously been self-employed, but now find that public sector engagers are deducting employee taxes, have the same problem as PSC counterparts in being unable to deduct legitimate business expenses from their profit.

TALKS WITH THE BBC

BECTU has been in discussions with the BBC, the biggest public sector engager in our industries, about members who believe they are genuinely running their own small businesses being treated as employees, and the problem of recovering expenses like hotels and travel. For those in PSCs the flow of payment is important, because if their fee, after deduction of employee tax, is paid to their company, another problem arises. If a worker is deemed to be “caught” by IR35,

and therefore subject to employee tax, any expenses they refund to themselves automatically become benefits in kind for HMRC purposes, and are subject to deduction of income tax and Class A NIC. In other words you can end up paying tax twice on bills that are really business expenses.

To avoid this, members have been advised to insist that their taxed payment is processed by the engager's PAYE system, and if they can pull it off, then argue that they should be able to claim expenses like other employees. Unfortunately the specified studio or location will often, for tax purposes, be treated as the "usual place of work" for the engagement for which expenses cannot be claimed without tax. So many members will need to negotiate up their fee to take account of travel and subsistence costs.

There are steps members can take if they believe they have been wrongly classified as employees, but ultimately, if an engager insists on putting you on PAYE, there is little you can do at that point other than persuade them that you are genuinely self-employed, and then take the case up with HMRC (see *box*).

Another setback for freelance film and TV members could be in the pipeline, with a major revision of the HMRC Guidance Notes that are used by every production office to help determine employment status of workers. During the year, HMRC quietly announced that the notes might be scrapped, then after an industry backlash indicated that they would be heavily revised, and the Appendix 1 list of grades normally self-employed would be dropped. Further lobbying from the industry and unions won back a list of grades, with a warning that it would probably be much shorter than the original.

Original article appeared in UK Sight and Sound Magazine, Spring 2018

CELEBRATING OUR MEMBERS' ACHIEVEMENTS



CONGRATULATIONS TO BFDG
MEMBERS WHO WERE NOMINATED
AND THOSE WHO WERE WINNERS AT

THE CREATIVE ARTS EMMYS and the NEWS AND DOCUMENTARY EMMY AWARDS

Deborah Riley, Paul Ghirandani and Rob Cameron for winning the the
Creative Arts Emmy award for OUTSTANDING PRODUCTION DESIGN

FOR A NARRATIVE PERIOD OR FANTASY PROGRAM (ONE HOUR OR MORE) for *Game of Thrones*.

Bill Crutcher - nominated for *The Alienist*

Martin Childs and **Alison Harvey** - nominated for *The Crown*

Production Designer **Ged Clarke** received a nomination for a News and Documentary Emmy Award for his work on 'Year Million' a documentary/drama for National Geographic.



Deborah Riley and Paul Ghirandani receiving their award for *Game of Thrones*.



Sponsor's News...

**MEN AT WORK
TERRITORY
STUDIO
BRIDGEMAN
IMAGES**



MEN AT WORK

Men at Work supply props to the film, television and theatrical industry across the UK and worldwide. They have one of the largest collections of industrial props, military props, industrial lighting, industrial electrical props, mechanical props, street furniture, pipe and ducting props, airport props, and transport props including aircraft, ship, train, bus and railway props.

Conveniently located in West London close to numerous production studios, their warehouse is easily accessible from the A4020 and the M4.

Whether you browse their website or visit them in person, they will provide expert knowledge, specialist sourcing and outstanding customer service to fulfil your requirements.

Men at Work strive to not just meet your expectations but to consistently exceed them.

Their aim is to be your first port of call for all your prop requirements.

Men At Work, will go the extra mile so you don't have to.

<http://menatwork.co.uk>

90-95 The Waterside Trading Centre

Trumpers Way, Hanwell,

London, W7 2QD

Gerard: 07886 493 941 Andy: 07768 164 888



TERRITORY STUDIO

Design | Story | Technology

Territory Studio is a creative specialist with a unique approach to motion design, visual effects and digital experiences. Working across diverse briefs, we combine story, design and technology with deep expertise in narrative design for film and TV, games and digital

content. Collaborating with art and visual effects departments, our

teams provide creative concepting and rapid design prototyping to quickly and efficiently deliver design assets and final shots that

contribute to authentic performances and world building. Credits

include, Marvel's Avengers Infinity War, Pacific Rim, Ready Player One,

Blade Runner 2049, Ghost in the Shell, The Martian, Guardians of the

Galaxy, Ex_Machina, Zero Dark Thirty and Prometheus.

<http://territorystudio.com>

28-29 Great Sutton Street, London EC1V 0DS

hello@territorystudio.com +44 (0)203 141 9430



Bridgeman Images is the leading supplier of rights managed Art, Culture & historic images and footage for licensing and reproduction. Since 1972 Bridgeman Images have provided millions of pounds in revenue to the Museums, Artists and Collections we represent which go into preservation, restoration, new collections, exhibitions and much more.

Bridgeman Images work with museums, galleries, collections, and artists to provide a central resource of fine art and archive footage for reproduction to creative professionals. Every subject, concept, style, and medium is represented, from the masterpieces of national museums to the hidden treasures of private collections. Our represented collections include; British Library, Christie's, the Royal Collection, Detroit Institute of Art and the Imperial War Museum.



Spanning centuries of visual communication, photographic reproductions of paintings, sculpture, textiles, maps and anthropological artefacts can all be found in the collection as well as early photography,

newsreels, and documentaries. Our dynamic website offers a unique BROWSE section for looking at work from a particular artist, collection and themed subject or concept and search results can be sorted by trending and new. Instantly search and download portraits of leading personalities throughout history, rare footage of World War One and discover fresh new talent via our contemporary art platform, Bridgeman Studio. Combine high-resolution images and footage for a complete visual package. Contact our expert researchers for assistance in administering copyright and reproduction licenses for celebrated artists, including Lucian Freud. For searching both stills and footage content go to Bridgemanimages.com and Bridgemanfootage.com.


THE BFDG ON SOCIAL MEDIA







Are you on Facebook but haven't joined the BFDG

Facebook group? The BFDG page is the go to place for the latest BFDG news whether it's a trailer for a member's latest film, industry updates, information on a BFDG event, work alerts, the weekly BFDG availability list posting or news of a member's success at an awards event ... our Facebook feed keeps you up-to-date with what's going on. To join the group you must be a member of the BFDG, just search for British Film Designers Guild and request to join the group. Sophie Jones, our Membership Administrator will then add you to the group. And while we're talking all things social media... take a look at the BFDG Instagram feed which is currently being curated by Production Designer James Lapsley. James will be posting a collection of imagery and 'war stories' from designers, set decorators and supervising art directors creating (in his words) "An online version the Guild's answer to American Cinematographer, ADG Perspective, Cinefex and Set Decor magazines." If this works the idea will be to hand the curation of the feed

to a different designer each month. Let us know what you think... To find us on Instagram follow this link: https://www.instagram.com/british_film_designers_guild/ or search british_film_designers_guild.


 | Instagram





british_film_designers_guild

Edit Profile



73 posts

296 followers

143 following




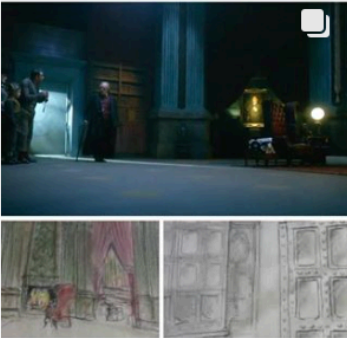


The Committee
The British Film Designers Guild supports members in every grade of the art department. Currently curated by James Lapsley @designlapsley
www.filmdesigners.co.uk

POSTS

IGTV

SAVED

TAGGED





Creative Skillset becomes ScreenSkills

Creative Skillset have adopted a new name, ScreenSkills, to more clearly reflect the work they do delivering a skilled workforce for the UK's screen industries - film, television, animation, VFX and games.

The new identity is launched with an initiative, Giving Back, which calls on the industry to play its part in ensuring the UK has the skilled workforce needed to seize opportunities creative by the film and television production boom.

It calls for greater collaboration in funding and nurturing new recruits, ups killing existing screen professional and creating a genuinely inclusive workforce in the face of unprecedented demand and the massive growth in production.

ScreenSkills has developed a simple Giving Back menu outlining the ways in which everyone can play their part in helping widen the talent pool and create a workforce fit for the challenges of the 21st Century. The menu includes reminders to pay the industry reviews - now re-named skills funds - that support training as well as gifts of time for mentoring, industry quality-checking of further and higher education and short courses with ScreenSkills' Tick programme and supplying information to the new Kills Forecasting Survey which aims to inform planning and investment in training.

Among the leading figures who have given their backing to Giving Back are:

Sir Peter Bazalgette (Chair of ITV), Josh Berger (President and Managing Director, Warner Bros UK), Barbara Broccoli (Producer EON Productions), Paul W M Golding (Chairman and interim CEO, Pinewood Group), Daisy Goodwin (Writer, TV Producer and ScreenSkills Patron), Lord Hall (Director General of the BBC), Alex Hope (Managing Director, Double Negative), Alex Mahon (Chief Executive, Channel 4) and Julie Marmenter (CEO, Molinare).

The work of ScreenSkills is supported by the BFI with National Lottery

funds awarded as part of the Future Film Skills programme as well as with funds from broadcasters, Arts Council England and industry contributions to the skills funds.

For more information please go to: <https://www.screenskills.com>

OUR LATEST PORTFOLIO SURGERY & BBQ

On Thursday 6 September we held another Portfolio Surgery combined with our Late Summer BBQ. Yet again this was an immensely popular and well attended event with 7 candidates taken from the junior levels of our membership and 7 mentors a mixture of Production Designers, Supervising Art Directors or Set Decorators.

"Thanks for asking me to attend the portfolio surgery last night... I enjoyed the evening immensely, and hopefully some of the attendees found it useful. It was great to see the range of experience and level of work on show." Simon Rogers, Production Designer

The idea of the event is to give younger members of the Guild, less experienced members, as well as any member looking for some constructive feedback on their work, the opportunity to show their portfolio to a number of experienced heads of department.

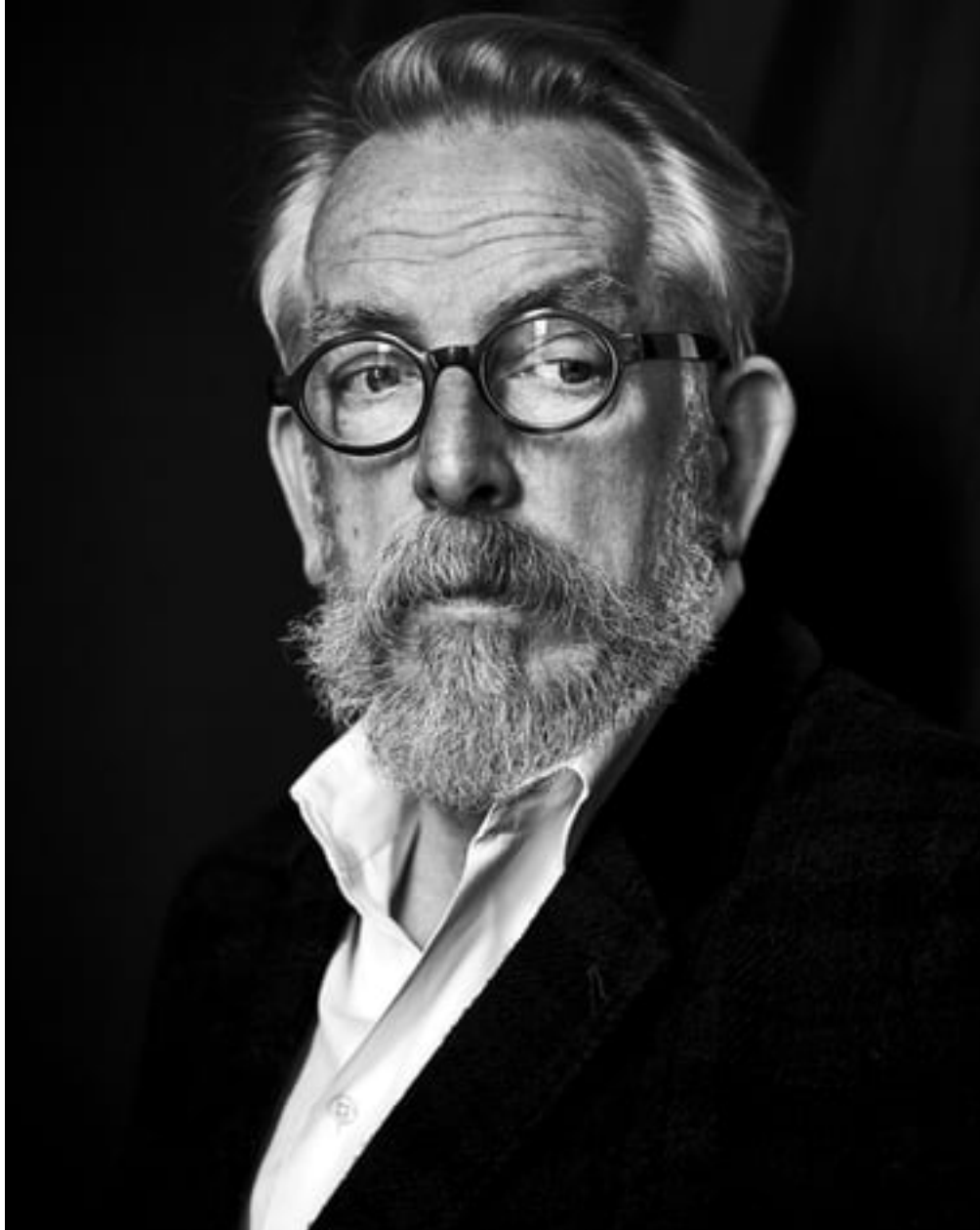
The event is carried out in a 'speed dating' style with each candidate spending about 10 minutes with each HoD. At this particular event the standard of the work presented was very high and we received some very positive feedback from all those who took part. Everyone agreed that these events are an important part of the Guild's work to encourage new talent to develop and progress within the Art Department.



IN MEMORY OF...

MICHAEL HOWELLS

1957 - 2018



**SOME WORDS FROM BFDG MEMBERS WHO HAVE
WORKED WITH MICHAEL:**

Jude Farr - Set Decorator

It was with huge sadness I received a phone call early on Thursday morning, how could Michael Howells be dead? The wind was taken right from my sails as I took in the shocking news. I had worked on and off with Michael for nearly 20 years.

Through the swathes of beautiful fabric, piles of sequins & tons of imagination we all watched Michael weave his magic. His innate flair made his film sets creatively individual & beautifully magnificent. We sang our way through the Dordogne while recreating sets for a medieval Cinderella. Out on an icebreaker in the freezing cold, while shooting Shackleton Michael still managed to entertain the entire crew with his hilarious stories & encounters. He and the marvellous Frank Oz playing tricks on the crew of 'Death at a Funeral'. And the day he had us dragging a massive mouldy old carpet out of a skip at Luton Hoo, "It will look great on the stairs of the hotel" he shouted as he left us dragging it to the prop truck he also hosted the best most spectacular parties, too many to mention!

Michael managed to move seamlessly between one creative discipline and another: Film, TV, fashion & the theatre. Over the years he had collaborated on many projects with John Galiano, Alexandra McQueen, Stephen Jones, the Ballet Rambert, Dior, Selfridges and many other prestigious names who sought out his talent

I personally will really miss..... his funny and light hearted banter, his knowledge and interest of so many diverse subjects, his kindness and support to young aspiring assistants, his fiery temper when he saw an injustice taking place and his ability to have a conversation with a princess and, at the same time, make a worker moving the rubbish feel like royalty.

Dearest Michael, thank you for your friendship, advice and laughter. You will be so missed by so many friends and colleagues.

Flo Tasker - Graphic Designer

He sought for beauty and perfection and achieved it with an added sprinkle of magic and wonder (and a mischievous chuckle!). He was an amazing designer to work for but to be under his wing, in his Art Department, his team, was a privilege and a special place to be. He gathered together the best people in Yorkshire and we built a palace. From that I have lifelong friends that would not exist without him. I have such pride for the work I did under his eye. He pushed me to create

graphics of quality, always improving and then he let me fly. The best kind of designer and mentor you can ask for. I will miss him very much.

John West - Art Director

We were a happy family on 'Victoria' and is so sad that we have lost our Father figure. Michael was a gentleman; he was appreciative, kind and encouraging.

Michael brought in gin, champagne, smoked salmon, caviar and various luxuries which he bought from his own pocket saying, "This is strictly against company rules..." He took us all out for many restaurant meals and paid the bill.

It was a privilege to have worked with such a gentleman and such a fine designer.

Michael was such a wonderful raconteur; he would have given a most entertaining and elucidating talk on film design for the BFDG, had he lived to do so. My most precious gift from Michael was a note of appreciation he gave me together with a leaving present; I have had to have the note framed...



Tanya Bowd - Set Decorator

I took this photo on a cold February morning. Michael and I had together finished dressing the sets, and had a moment of calm before the crew arrived. I enjoyed working with Michael immensely. He had a very clear vision, creativity in spades, and a mischievous sense of humour. I laughed a lot on the set of Victoria. Michael loved nature, we shared that passion, and it was a joy to join him on forays into the wonderful gardens of the historic houses we frequented on Victoria, finding magnificent blooms to take back to set. His skill in floristry was second to none, the sumptuous Victorian feasts simply overflowed with his tumbling foraged flora.

From creating Churchill's home to Queen Victoria's Palace, Michael was ever inventive. He could turn his hand to anything. I loved that he worked in theatre, dance and fashion as well, he was well suited to creating fantastic and fantastical sets. Michael told me that 'Churchill's Secret' was the most conventional set he had ever done. He still managed to squeeze in the old quirky prop here and there, much to my amusement.

Michael was very loyal, and his team in turn, returned this loyalty. Why wouldn't you want to work with someone that draws beautifully, is articulate, charming, considerate, supportive, and an awful lot of fun to be around.

Michael was a friend also. We shared a love of good food and opera. I often kept up with his travels on Instagram. When not on Victoria he was designing grandiose parties. Lucky that RAF Church Fenton doubles as an airport. On more than one occasion we waved him goodbye as he set off by helicopter to a meeting. Michael simply was here, there and everywhere. He lived life to the full. Of course I miss him, but his legacy will live on through the wonderful work he created, the friends that he made, and the young people he taught and inspired.

Click here to go to [Michael Howell's obituary](#) in The Guardian.

MICHAEL PICKWOAD

1945 - 2018



SOME WORDS FROM BFDG MEMBERS WHO HAVE WORKED WITH MICHAEL:

Adam O'Neill - BFDG Chairman & Supervising Art Director

I first met Michael in Berlin around eighteen years ago. I had been asked to supervise a film of *The Snow Queen* designed by Joe Nemec, but that film had folded. The same production team went on to do a mini-series about the life of Hans Christian Andersen for Hallmark. I was given the chance to supervise with Michael as Production Designer. I knew that he'd been the designer of the immortal *Withnail and I*, and was also curious about his work as an assistant art director on *Patton*, which he told me all about.

I arrived in Berlin where Michael had started to set up the art department

with many of the people that I would work with again in Germany. He was immediately approachable and made me feel at ease. He looked about the same indefinable age as he did the last time I saw him a couple of years previously. He dressed like Doctor Who (a show he would go on to design years later) wearing a long scarf and coat I quickly became aware that his knowledge of most things was extensive, particularly art and architecture. After a few weeks, when most of us were not doing very much at the weekends, Michael would bounce into the Art Department on Monday mornings, eyes shining with enthusiasm about his latest visit to The Pergamon Museum, plus about three others, a few exhibitions he'd seen, and several buildings he'd visited. He seemed to fit about a week's worth of sightseeing into his short weekends away

from work. His restless activity and curiosity about everything caught up with him occasionally and he would start to nod off in the recce bus or at a production meeting. He was very practically-minded, knowledgeable, slightly eccentric but very down to earth and pragmatic.

He was a pleasure to work with, generous with his knowledge and his time, and was never negative or pessimistic. He could be testy if people were being unduly obstructive about something, but always dealt with everyone in the same even handed and polite way. Everyone liked him. If he felt he'd been wrong about something he'd say so, and always acknowledged people's ideas. One set we built was the side of a paddle steamer, and a studio architect had specified some very hefty and expensive steelwork to hang the wheel axle from. We couldn't afford it so I persuaded Michael that we would build it in a light structure of plywood and metal, with a single scaffold tube as the axle. He agreed, but his engineering background meant he was inclined to go along with the assessment of the German architect. We built only the lower two thirds of the wheel, just enough to get some limited movement of the paddle. We visited the completed wheel, and Michael was able to move it with one hand. "We should have built the whole wheel like this", was his verdict.

One incident stuck in my mind during this project, which perfectly illustrated his generosity of spirit. We were doing an endless round of location recces, and in my rush to get to the early morning bus I realised I'd left one of Michael's key set sketches behind. I searched my bag but the sketch refused to appear. With a sinking feeling I told Michael I didn't have it and prepared for his reaction. Instead of the expected impatience, or annoyance he showed nothing of the kind.

“That’s alright- I’ll just draw another one...!” he said easily, perhaps guessing that I felt bad about it. What a gentleman.

I never had the chance to work with Michael again, although we talked about it. I saw him from time to time at Guild events which he regularly supported, accompanied by his charming wife Vanessa. He recently wrote a fascinating account of his work on *Withnail and I* for the BFDG Newsletter, which I urge you to read if you didn’t read it first time around (link below). I know that he’ll be missed by many people, including many Guild members who knew him and worked with him. It’s hard to believe he’s not around anymore.

Matthew Clark - Graphic Designer

My main memory of Michael Pickwood was how he seemed to know something about... everything. There are endless examples of this but my favourite one on Doctor Who was when we were asked to put a Challenger tank inside a medieval castle - Micheal immediately knew how wide we had to make the castle doors, because he knew how wide the tank was. This wasn’t because he collected tank trivia - he knew that in 1645 the average width of a horse-drawn carriage was x feet wide, which meant in 1890 the width of a railway carriage was x feet wide, which meant the tank was x feet wide - he always seemed to know the history of trivia rather than just the trivia itself.

He was uniquely suited to doing Doctor Who because he seemed to come equipped for every possible genre or location. If we were doing a Cold War Russian air base, he’d translate Cyrillic for you off the cuff. If we were doing 18th century London, he would casually pull out some 100+ year old tome and show us the engineering plans of long-demolished bridges, so we had the exact reference to work from. Even if our budget meant we couldn’t go all the way with it, our work started with something authentic which I think really helped.

Despite his fastidious eye for detail, he was also incredibly supportive about achieving a new genre every week on a BBC budget. I was initially brought on to do one episode on a space station; I ended up staying 18 episodes. At that point I had no experience with doing period pieces, and found the whole thing quite daunting - he was great at showing you what was enough for TV, or what shortcuts you could take and have it still feel authentic. He was a fantastic tutor.

I think he truly enjoyed designing DW because it allowed him to explore every kind of location and theme - he was happiest when he was rooting

around enormous gothic mansions or 1960's power stations. More than once, the recce bus would return several hours late because MP had wondered off to explore, and left everyone behind!

Michael wrote a fascinating article for the BFDG Winter Newsletter 2017 about his experience designing *Withnail and I* which can be found [here](#).

Click here to go to [Michael Pickwood's obituary](#) in The Guardian

UPCOMING EVENTS

JOIN US FOR...

15 NOVEMBER - Q&A WITH JAMES LAPSLEY PD OF 'BODYGUARD' and VECTORWORKS SEMINAR

- Another in our series of very popular Q&A sessions where experienced members share an insight into projects they have worked on followed by questions from the audience. Our guest this time the Production Designer of the highly successful BBC TV series 'Bodyguard'.

As well as the Q&A we will also be running a hour long seminar which will cover the basic elements of Vectorworks hosted by industry specialist Kesoon Chance. To book for this event please follow this link:

[Q&A An Evening with a BFDG Production Designer & latest information about Vectorworks](#)



4/5 DECEMBER (exact date and time tbc) - FOCUS, BUSINESS DESIGN CENTRE, LONDON. Join us at Focus, a trade event for the creative screen industries. The BFDG will be taking part in a session as part of the FOCUS programme of events. Watch this space! More details to follow.

9 FEBRUARY 2019 - THE 2018 BFDG AWARDS - Join us for our annual awards ceremony to celebrate the achievements of our members in 2018. Further details to follow.



DO YOU HAVE A WEBSITE?

get in touch and advertise it
here...

JONATHAN PAUL GREEN - PRODUCTION DESIGNER TV

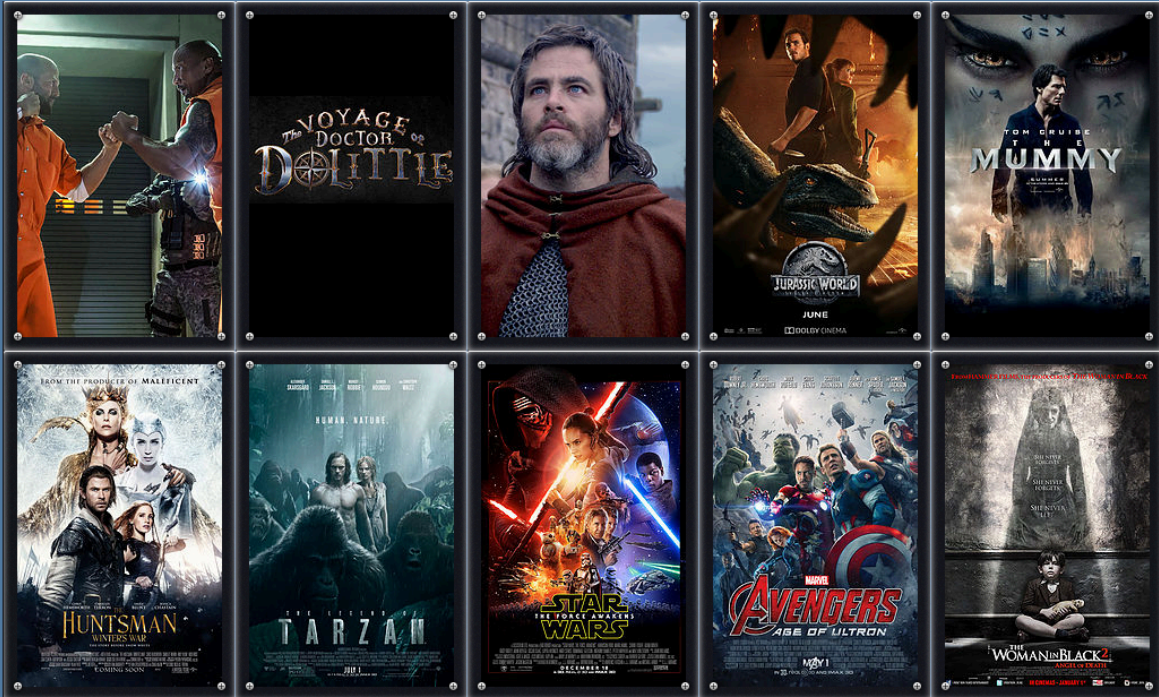


<https://www.setdesign.tv>

LUKE DASS - DRAUGHTSPERSON



LUKE DASS
ART DEPARTMENT



<https://www.lukedass.com>

BFDG ACCIDENT INSURANCE Did you know?

Improved cover now available to members* !!



The BFDG members' unique accident insurance has been extended and full members* can now enjoy improved cover.....

We are always trying to increase the benefits of being a member of the Guild and we are very happy to broadcast that our insurers Jelf, have qualified some of the extra details we have been discussing and that the BFDG Personal Accident insurance policy has now been extended....

***NB the same restrictions that were put into place earlier this year, regarding age limits (80) and country of domicile still remain (members must be domicile / working (and paying tax) in the UK) - any queries you have about this should be directed to the office please.**

****Fully paid up members will automatically be covered by this insurance. Affiliates and partners of a fully paid up members or affiliates, who have opted into this insurance and paid the requisite**

amount (currently £50) are also covered. If you are unsure about this please contact the office.

So in addition to our **previous and current accident insurance which covers accidental permanent total, or partial disablement & death cover of up to £100,000** (described in the serious injury section of the documents below) members are **still covered for scuba diving and travel in light aircraft, 24/7 and world wide**, quite unusual in the insurance world.....

plus.....

Additional Cover resulting from a serious accident...

- 1 Disfigurement or Scarring of the Face or Body from Burns
- 2 Dental Injury
- 3 Broken Bones
- 4 Dislocation
- 5 Physiotherapy following Broken Bones or Dislocation
- 6 Hospital Stay (Accidents Only)
- 7 Recovery (Accidents Only)
- 8 Coma
- 9 Rehabilitation and Retraining Benefit
- 10 Urgent Expenses Following Death
- 11 Temporary Disablement
- 12 Accident Medical Expenses
- 13

We are often being asked in the office about the insurance so obviously it is very important that you read the Policy wording and Policy Schedule for the exact definitions and extent of the cover - please click on the 2 document links below for details.....

[British Film Designers Guild 2017-18 - Policy Schedule wording updated Aug 18.pdf](#)

[British Film Designers Guild 2017 - 18 - Policy Wording updated Aug 18.pdf](#)

Additionally.....

As part of the policy the following telephone helplines are available for you to use throughout the period of insurance.

You can access all helplines by telephoning: 0800 519 9969

Counselling

- 1 Identifying and managing stress and stressful situations
- 2 Crisis counselling

- 3 Debt emotional support
- 4 Addiction emotional support
- 5 Support on emotional aspects of living with a long-term injury or disablement
- 6 Following death, support and help for the bereaved customer and work related colleagues to cope with trauma of their loss.
- 7 Support in dealing with the psychological impact of not being able to continue in employment due to injury.
- 8 Signpost and details of organisations which provide face-to-face counselling.

Legal Advice

- 1 Advice where injury has been caused by the negligence of a third party.
- 2 Non-contentious advice on employment issues including redundancy, bullying, harassment, unfair discrimination and retirement.

Personal tax advice

General advice on tax issues of a personal nature (excluding financial planning advice relating to ways of avoiding or reducing personal tax liability). This service is not provided in the Republic of Ireland.

Medical advice

- 1 General medical information advice which can be given over the telephone.
- 2 How to access details of the length of hospital waiting lists.
- 3 Providing details of additional sources of information and societies who specialise in dealing with particular disabilities.
- 4 Information on facilities available through social services.
- 5 Advice on how to obtain a second opinion.

Bereavement advice

- 1 Information on locating wills, obtaining grant of probate or letters of administration or the need to consult a solicitor.
 - 2 Advice on how to register death, the duties of the coroner and information on the documents required by the registrar.
 - 3 Signpost advice to a funeral director and advice on the practical details.
-

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 2018 NEW.docx](#)

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 in the files on the BFDG Facebook page.

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 28.02.19.

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 28.02.19.

Website:

<http://www.cotswoldoutdoor.com>

Email:

customer.services@cotswoldoutdoor.com

Phone:

+44 (0) 1666 575 500

RUNNERS NEED



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. <https://www.runnersneed.com>

Click & Collect – Runners Need try to make their click and collect service available at as many stores as possible, however sometimes due to operational issues they have to suspend the service at a store temporarily. To see the current list of the stores offering the click and collect service select "Collect in a store" on the delivery page then choose a store from the drop down menu. Unfortunately, due to the extended delivery times to the Dublin store we are not able to offer click and collect from our Dundrum store.

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 28.02.19.

Website:

<https://www.runnersneed.com>

Email:

Customer services can be contacted by email via the Runners Need website.

Phone: UK: 08453 76 76 69 International: +44 (0)1483 445390

CYCLE SURGERY



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. <https://www.cyclesurgery.com>

Click & Collect – a click and collect service is available, please see the Cycle Surgery website for more details of stores offering the service in your area.

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 28.02.19.

Website:

<https://www.cyclesurgery.com>

Email:

Customer services can be contacted by email via the Cycle Surgery website.

Phone:

UK: 0800 298 8898

International: +44 (0)1483 445239

Head Office enquiries 01483 445335

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 Watford WD17 2TN

Tel: 01923 421721

DATA PRINTING SERVICES



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

JOINT GUILD SCREENING DATES

**MONDAY SCREENINGS FOR THE REST OF 2018
SEASON**

John Barry Theatre, Pinewood at 8:00 PM

OCTOBER	NOVEMBER	DECEMBER
15 OCT	12 NOV	10 DEC
29 OCT	26 NOV	

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

**Screenings are STRICTLY for Guild members ONLY plus a guest.
Please SIGN the attendance book**

**For screening information: Michael Johns G.B.F.T.E. Tel: 01494
728892 or michaeleditor@btinternet.com**

Introducing new Members, graduating students & new Sponsors 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:

Aisha Kirkby - Affiliate (A)

Aleksandra Podgorsk - Affiliate (A)

Antonio Niculae - Affiliate (A)

Gyorgy Siman - Affiliate (A)

James Laing - Affiliate (A)

Jort Van Welbergen - Affiliate (A)

Katie Mazurek - Affiliate (A)

Kyle Roberto Stephen-Lett - Affiliate (A)

Sophie Cowdrey - Affiliate (A)

Matt Geldard - Art Dept. Assistant/Runner (ADA)

Michael Williams - Art Dept. Assistant/Runner (ADA)

Kimberley Pope - Concept Artist (CA)

Ian Zawadzki - Construction Manager (CM)

Sarah Jeanne Perry - Graphic Designer/Decor Artist (GD/DA)

Natalie Astridge - Production Buyer (PB)

Ilse Willocx - Set Decorator (SD)

Nicholas Pelham - Storyboard Artist (SA)

MEMBER UPGRADES

Shadé Addams - Graphic Designer/Decor Artist (GD/DA)

Peter Francis - Production Designer (PD)

Dorrie Young - Senior Draughtsperson/Set Designer (Snr D/Set Des)

Sion Clarke - Supervising Art Director (SAD)

NEW SPONSORS

The BFDG would like to welcome our new Sponsor

Territory Studios.



TERRITORY STUDIO

<http://territorystudio.com>

hello@territorystudio.com

28-29 Great Sutton Street, London EC1V 0DS

+44 (0)203 141 9430

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

YOUR CONTRIBUTIONS TO OUR AUTUMN NEWSLETTER ARE MOST WELCOME!

Please email anything you would like to include in the next newsletter by 20 December to: Ali O'Neill - Communications Administrator admin@filmdesigners.co.uk



BFDG
Pinewood Studios,
Pinewood Road,
Iver Heath,
Bucks SLO OHN
United Kingdom

W: www.filmdesigners.co.uk
E: info@filmdesigners.co.uk
T: office & mobile + 44 (0)78