

# NEWSLETTER / SPRING 2018



**Welcome from our Chairman**  
*'Spring is nature's way of saying "Let's Party!"...'* Robin Williams

I had been looking for some great quote or poem about Spring to reflect the new year and new growth. I found there are many, some risqué some depressing but decided on one that I liked the best, which was from the actor Robin Williams

Although it is still very chilly, what with the 'Beast from the East', then the 'Mini Beast from the East' and I am sure there will be a 'Micro Beast' at some point, there is a little blossom around forging its way through the cold, the mornings are bright, there are lambs in the fields and the clocks have gone forward – it doesn't get more lyrical than that and nor do I.... Ahead is another year of excitement and expectations, new films for some and, perhaps, new positions for others and I am happy to say, the Industry is still very buoyant and there does seem to be continuing investment in studio space.

I am also happy to announce that the British Film Designers Guild is also growing, with the continuing addition of new members and corporate sponsors, this in turn allows us to reinvest back into the Guild – stand by for a small survey coming your way, we think some feedback on the events we run, the website, the awards and other things you may need or want from your membership will be helpful for the committee to consider and organise.

We had a very successful awards evening at Pinewood in early January which would not have been possible without the very generous support from our Sponsors and the hardwork from Sonja Klaus and Mads Bushnell plus their respective teams. With this came good publicity and additional membership. So a big 'Thank you' from me personally. Please keep an eye on the Weekly Updates to see what is going on

within the Guild and don't forget Facebook for general information, news and networking.

I look forward to seeing as many of you as possible at the AGM on the 10<sup>th</sup> of June at Pinewood, which will incorporate a BBQ for all, including families. Details will be out shortly.

Until then, I wish you all luck have a great year.....and 'Let's Party!'

Peter

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# CELEBRATING OUR MEMBERS' ACHIEVEMENTS

This month we focus on the role of the **SET DECORATOR** and in particular **KATIE SPENCER** and **ALESSANDRA QUERZOLA** who, along with Production Designers **SARAH GREENWOOD** and **DENNIS GASNER** were nominated for Best Production Design at the 2018 Oscars and BAFTAs.

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## BEAUTY AND THE BEAST

**SET DECORATOR: KATIE SPENCER**

**PRODUCTION DESIGNER: SARAH GREENWOOD**

**WALT DISNEY**

The exquisite live-action film has a timeless feel in the tradition of the great Hollywood romances. However, as opposed to an undated alternate fairy tale universe, the story is set in a specific time and place: mid-18th century France, the village *Villeneuve* named after the author of the original tale *La Belle et la Bête* [1740]. Keying off of that, every detail and line is embraced and enhanced. The distant castle,

designed in the French Rococo style of that period, evolves with the story, changing from desolation to exuberance. The castle's ballroom is a massive set, the floor made from 12,000 square feet of faux marble. Production Designer Sarah Greenwood based the design on a pattern found on the ceiling of the Benedictine Abbey in Braunau, Czech Republic. Set Decorator Katie Spencer SDSA brought in ten crystal chandeliers, each measuring 14 x 7 feet, based on chandeliers from Versailles. *Belle's* bedroom, like the ballroom, is located in the benevolent enchantment area of the castle and is designed to appeal to every child as the ideal fairy tale bedroom.



Castle, Belle's Bedroom Disney Enterprises © 2016 All Rights Reserved

The West Wing, where the Beast often retreats, is the epicenter of the enchantment and is designed in Italian baroque, which is more sinister and dark in appearance.

The castle's library is a key setting, relevant to an important theme in the story: the thirst for knowledge and the vital role books play in feeding the imagination. The floor is made from approximately 2,000 square feet of faux marble and features thousands of books which were created especially for the production. The team had the additional challenge of creating sets and furnishings that could withstand the dance numbers...and the choreography...pieces could not be moved once set in place! Beyond the massive castle, sets were highly layered,



especially those such as *Maurice's* workshop where the level of set dressing is even more detailed and dense. The beautiful music boxes *Maurice* creates, complete with incredible gilded castings, were all made by hand and depicted different cities and countries from around the world. Because they exist in an enchanted and magical environment, these are not just music boxes, but portals to other worlds...a fitting microcosm of the entire film.



Castle Library - Dan Stevens, Emma Watson Disney Enterprises © 2016 All Rights Reserved

A more detailed version of this article can be found at: [SDSA - Film Decor](#)



# DARKEST HOUR

**SET DECORATOR: KATIE SPENCER**

**PRODUCTION DESIGNER: SARAH GREENWOOD**  
**FOCUS FEATURES**

No it's not a misprint! Spencer and Greenwood moved from the gorgeous 1740s fairy tale to the harsh reality of World War II and literally the darkest hour for newly elected Prime Minister Winston Churchill and his nation, momentarily the only holdouts against the extreme of Nazi fascism. This is the eve of Dunkirk and the brink of Great Britain's sovereignty. Churchill was well aware that decisions made now would affect the destiny of not only the British people, but of the free world. And the tides of war and politics were crashing against the cliffs of time and all around him. Keen to not revisit locations that are used time and time again, Greenwood and Spencer re-created 1940 Downing Street in a derelict Georgian house in Yorkshire. A complete transformation, the set offered the actors and director freedom and flexibility to move about from room to room. Buckingham Palace was captured in another revamp, a fabled country estate fallen into dishabille transformed into the stately elegance of its bygone origins.

Two other major sets were built at Shepperton Studios: the House of Commons and the massive maze of The War Rooms. Building the parliament house allowed for accuracy—the actual House of Commons had been struck by a bomb in 1941 and the subsequent rebuild used a lighter wood—the set offered the darker, richer look of the day. Director Joe Wright points out, “The whole script builds towards what happens there...Winston's unforgettable speech on the 4th of June, 1940.” In the film, the speech is delivered by Academy Award-nominated actor Gary Oldman, who inhabited all of the sets, impressed by each, the labyrinthine War Rooms in particular. “Even the pins were in the right places. It was eerily like the actual War Rooms, certainly among the best-designed sets I've ever been on. The detail was staggeringly good. I opened up a couple of books that were ‘lying around’ and they were remarkable re-creations of logs and journals.” Actress Lily James confirms, “It was amazing. I opened up a drawer, and there were sugar rations as well as pencils ground down from use.” A complete build over 2 stages, Spencer describes the sets as a microcosm of life above

ground. Greenwood adds, “There was a guiding sense of ‘make do and mend’. The War Rooms are like an evolving mess, from which came Churchill’s foresight of what to do.”



Buckingham Palace: King George [Ben Mendelsohn] formally invites Winston Churchill[Gary Oldman] to become Prime Minister of Great Britain...



A sliver of the labyrinthine maze of the War Rooms...

Photos by Jack English © 2017 Focus Features

# BLADE RUNNER 2049

**SET DECORATOR: ALESSANDRA QUERZOLA**

**PRODUCTION DESIGNER: DENNIS GASNER**

**WARNER BROTHERS**

“My goal was to honor the film noir aesthetic of the first movie while giving the new film its own identity,” Director Denis Villeneuve purports re: **BLADE RUNNER 2049**, the stand-alone sequel tribute to Scott’s seminal dystopian science fiction epic. “On set, as we are shooting, very often there are very strong poetic moments that will not happen in front of a green screen...I strongly believe in real environments.”

Production Designer Dennis Gassner and Set Decorator Alessandra Querzola SDSA provided exactly that: deeply atmospheric fully realized, slightly futuristic noir sets that not only conveyed the solitude and loneliness at the heart of the film, but offered the director,



cinematographer and actors distinctive worlds within a world.



K's Apartment ... "the visual poetry of the film" Ryan Gosling © 2017 Alcon Entertainment. All rights reserved

Villeneuve expounds, "I love to work with real sets, with real objects. It was very important to me to build a world that is tangible around me and the actors so they are living in the setting we've created instead of just trying to imagine it."

For the cast, stepping into the physical environment had the desired result. Gosling affirms, "It was incredible to have those sets because, as actors, you can really focus on the internal world of your character since the external world has been so fully realized."

"It's like you have this fantastic world around you, but you are always at a human level," Villeneuve states. "BLADE RUNNER 2049 is a very intimate story told with a lot of scope."

Gassner created what he refers to as "a pattern language" based on the redesign of the air car, the *spinner*, *Blade Runner K's* vehicle of choice. Querzola implemented it throughout the film, providing design and décor details, including the technological features, from video monitors and scanners to myriad innovative devices, while collaborating intensely with art directors and other key production teams. This essential collaboration

became an integral part of the set decoration. It was also innovative, Querzola and her team were constantly repurposing and redesigning.

She explains, “The design of the technology was one of the main goals from the start. We had to imagine a future in which technology would have resumed the path of the original BR and developed from that point, maintaining that POV yet enhancing the distance with our current digital world like a diverted off side path. Very real, very grounded. Not wildly futuristic but just a sidebar future, a future in which anyone could find himself.”

“All along the way, it was like a non-stop fine-tuning process, working with calipers in hand all the time! We designed a lot and purchased or rented many good design elements, but we stayed low and grounded, keeping it defined but subtle.”



Doc Badger's - Querzola's team provided a depth of tech equipment that represented several eras, as this was a time of repurposing.

The lighting Querzola and her team provided was critical for Director of Photography Roger Deakins [also nominated for an Academy Award], as he created the equivalent of photographic paintings for the screen, images flowing and holding...streams of light adding an other-worldliness, at times a muted glow...the harsh lighting of the police compound...or darkened pathways only punctuated with light.

“With Roger, it was a great exchange,” Querzola relates. “We designed and made specific light fixtures, but we were also very happy to use a run of gigantic power plant fluorescent lights found locally in Hungary, with the inherent soviet-flavor signature. It was about lighting, but it was also about enhancing colors and reflections of the set, or using translucent plastic to be lit...testing and fine-tuning the effect. For example, in the background of *Bibi’s* complex, you don’t really understand that there is a market lit through translucent plastic in the background—no need to! It’s just wonderful glowing light that is needed.”

Sets ranged from the almost barren minimalism of *K’s* apartment and *Wallace’s* compound, to the huge penthouse and defunct casino in the ruins of *Las Vegas* or the Dickensian massive computer salvage sweatshop...an orphanage, or rather dumping house of orphans and abandoned children...with seemingly endless tables and vats of parts, wires, keyboards, motherboards and metal plates being sorted by hundreds of small children.\*

Villeneuve says his “favorite set of all time” was the derelict erotic sculpture garden barely discernible through the rusty fog, eerily silent silhouettes fading in and out of the background behind a grouping of active beehives that stood like teeming pawns in a chess game of the gods of long ago.

Utilizing contemporary graphics and advertising techniques pushed into the future, gigantic holographic billboards and 3-D images brought a colorful interactive surrealism to the dystopian grey city, while an old-fashioned pot cooking on a vintage stove in a worn farmhouse and a faded photograph hidden in an ancient piano showed the “human” side of an aged-out replicant.

Somehow, beauty was everywhere, even in the bleakest of settings and seemingly limitless despair. Soulfulness is visually defined, but the question of who truly has it, whether it is measurable, remains...

The original article with more pictures can be found at [SDSA](#)

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# IN MEMORY OF TERRY MARSH - PRODUCTION DESIGNER

*Original article taken from The Times 24  
January 2018*



Terence Marsh once said of his work designing film sets: “If you can see what I’ve done, I haven’t done it well enough.” He reconstructed revolutionary Russia for *Doctor Zhivago* (1965) and captured the poverty of 19th- century London for the musical *Oliver!* (1968), sharing Academy Awards for both with John Box, the production designer.

*Doctor Zhivago* was two years in the making. “We were looking for locations and we settled on Spain,” Marsh said in 2011, adding that the country had the infrastructure to supply hundreds of extras and horses. The interiors were shot at a

studio, but Marsh drove around the countryside to find suitable locations for outdoor shots. Eventually he came across a large parcel of land. “A developer wanted to build a group of houses,” Marsh recalled. “He had put the roads in, but hadn’t yet got around to building the homes. We did a deal.”



Terry won Oscars for his set designs on *Oliver!* and *Doctor Zhivago*.  
REX/SHUTTERSHOCK



By contrast *Oliver!*, which was filmed at Pinewood Studios, seemed simpler — it only required 350 men laying about 10,000 cobblestones.

The design of a film was never planned in advance, he explained, but would evolve over time. Yet he was invariably astonished by how much critics read into a movie. “I’ve spoken to several directors who’ve said, ‘Did you read what this critic said? By cutting to this I was subliminally saying this, that and the other. That thought never entered my head, but it’s good. It sounds like I’m terribly clever.’ ”

Marsh was also nominated for Oscars for his work on *Scrooge* (1970), starring Albert Finney, and *Mary, Queen of Scots* (1971), with Vanessa Redgrave and Glenda Jackson. For the ventriloquist’s dummy in *Magic* (1978), starring Anthony Hopkins, he modelled the puppet on the actor’s face, but as the character slips deeper into insanity he painted the eyes



increasingly redder, “so it became more and more sinister”. His work creating the imaginary prisons of *The Shawshank Redemption* (1994), which were built in a disused electricity plant in Ohio, and *The Green Mile* (1999), with “old sparky”, the decrepit and harrowing electric chair, did much to popularise those films. Frank Darabont, who directed them, said that without Marsh “there would have been no Shawshank to redeem, no mile to walk”.

Terence George Thomas Marsh was born in London in 1931 and from an early age loved drawing, painting and watching films. His father, George Marsh, was a typesetter for a newspaper who had been a lifeguard and champion Charleston dancer, a talent he passed on to his son. His Irish-born mother, Sheila (née Mullen), worked as a film stand-in for Dulcie Gray and Patricia Roc. According to family folklore, Sheila’s finest hour was when she appeared on screen with Tyrone Power uttering the immortal line: “Goodbye, darling.” It was from her that young Terence inherited his striking blond looks and unwavering enthusiasm for the silver screen.

As a child he helped to supplement the family income by sitting as a model for knitting patterns. He then studied architectural drawing at Willesden College of Technology, did National Service as a signal engineer in the RAF and trained as a draughtsman for six years at Rank Films at Pinewood Studios, working uncredited on films that included *A Town Like Alice* (1956).

John Box, who was the production designer on David Lean’s epic *Lawrence of Arabia* (1962), picked Marsh to be assistant art director. At one stage he was called on to double for Peter O’Toole, who did not fancy his chances on a Brough Superior motorcycle. Marsh remembered Lean as being “always polite”, adding: “He was a technician rather than a warm person. He didn’t feel comfortable with actors.”

When asked many years later what his main task had been on this, his first “big” film, Marsh replied, with characteristic modesty: “Oh, I built Aqaba.”

Sometimes he worked on big-budget spectacles, but on other occasions he had to improvise, such as with *The Adventure of Sherlock Holmes's Smarter Brother* (1975), Gene Wilder's directorial debut in which Marsh recreated Victorian London at Shepperton Studios on a minimal budget. “We had one scene in a hansom cab with Gene and another hansom cab draws up alongside and they are trying to murder Gene,” Marsh said. “He climbs on the roof of the cab and they have a fight on top of the cabs with whips. Thank God, we had a production designer's two favourite things going for us — night and fog . . . we got a marvellous-looking film.”

He enjoyed working with friends such as Mel Brooks, putting in a cameo appearance as the Drum Beater in Brooks's hit comedy *Space Balls* (1987), and Wilder, with whom he co-wrote *Haunted Honeymoon* (1986), which was not a success. Wilder once said that meeting Marsh was like finding his “long-lost brother”, adding: “I loved the English accent, of course, but the simple way he described complicated things, and the humour with which he described them, won me.”

In 1951 Marsh married Lorna Wrapson, whom he had met at art school, but the union was dissolved in 1975. In the same year he moved to Los Angeles and married Sandra Rogers, whom he had met on a film set four years earlier. Wilder was among the wedding guests.

Rogers was later Vanessa Redgrave's agent. The couple lived in a 1920s Spanish-style house in Pacific Palisades, next door to John Barrymore's former mansion, with a splendid view over the sea. His wife survives him with three daughters from his first marriage: Gina, who is a film and TV producer; Rebecca, who is an artist and therapist; and Joss, who is the curator of

the New Kent Museum of the Moving Image in Deal, Kent. His eldest daughter, Linda, a hotelier and restaurateur, died in 2015.

Marsh, who was an outstanding trumpet player and a big fan of Louis Armstrong, retired in 2001 after completing work on *Rush Hour 2* directed by Brett Ratner, noting how the approach to film-making had changed since Lean's time. "It was joining a lot of jolly school boys having fun," he said, disapprovingly. "They wrote the script as we went along, which was not good for the art department."

His other notable films included Richard Attenborough's *A Bridge Too Far* (1977) — he had to create hundreds of Second World War gliders without any plans of the original aircraft from which to work — and John McTiernan's *The Hunt for Red October* (1990), which involved riding out in a Trident-class nuclear submarine to understand how to create a suitably claustrophobic set.

In 2010 he was awarded a lifetime achievement award from the Art Directors' Guild. Asked to reminisce about his years in the industry, he said: "I miss the camaraderie of the art department. But I don't miss the wrangles over the budget."

**Terence Marsh, production designer, was born on November 14, 1931. He died from cancer on January 9, 2018, aged 86.**

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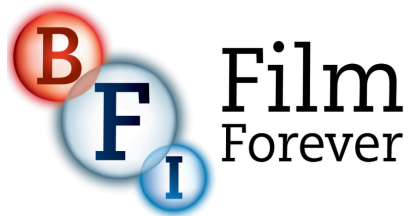


# Industry News...

## SCREEN INDUSTRIES UNITE AROUND NEW ANTI-BULLYING AND HARRASSMENT PRINCIPLES



BAFTA



The first **Set of Principles** and **Guidance** to tackle bullying and harassment, specifically tailored to the screen industries is published today in response to the urgent and systemic issues revealed over past months. Galvanised by a determination to eradicate bullying and harassment and support victims more effectively, the guidance has been developed by the BFI in partnership with BAFTA and in consultation with organisations including guilds, unions, industry member bodies and key agencies as well as employees and freelancers across all roles.

From April, a new Film and TV Support Line from the Cinema and Television Benevolent Fund will be set up, free of charge for anyone working in the film and television industry.

The Set of eight Principles cover a shared responsibility to respect others, adopt a zero tolerance approach to bullying and harassment, adhere to the laws around equality and health and safety, protect victims and witnesses, respect confidentiality,

ensure that rigorous processes are in place for reporting and underline the value of inclusivity. The Principles and Guidance will be incorporated in the BFI's Diversity Standards, promoting inclusion and representation across the industry and are available for download at [www.bfi.org.uk/bullying-harassment](http://www.bfi.org.uk/bullying-harassment) . BAFTA previously announced that the Diversity Standards will become part of the eligibility criteria for the British categories at the Film Awards in 2019.

Taking a zero-tolerance policy on bullying and harassment at every level and in all areas of the industry, the Principles and Guidance specifically address the nature and structure of the screen industries, which rely on a considerable freelance workforce. It promotes a positive, respectful and productive workplace culture and clearly defines inappropriate behaviour, with the aim of preventing and prohibiting conduct that may cause harm, be detrimental to individuals or expose organisations to legal action.

The Guidance is designed to provide support and empower both employers and employees and provide clear and practical information for employers, covering understanding the law and their responsibilities and ways to provide good quality training, how companies and individuals can develop their own policies and how to recognise and challenge inappropriate behaviour. Specific measures will be recommended including appointing two designated workers on and off set (preferably from all genders) to be trained to handle issues and allegations, ensure workers understand their rights and know how to seek help and support. They will encourage and support witnesses to step up and speak, and outlines how to report criminal activity. The BFI and BAFTA will work with industry partners to offer training and advice for those with designated responsibility for dealing with bullying and harassment on-set, in film, TV or in games businesses.

The **Film & Television Support Line** which is being developed by the **CTBF** in partnership with the **Production Guild** and is also being supported by the BFI, will be open for the industry to call from April 2018. The Film & TV Support Line has been created as an industry-wide source of independent and confidential help for people affected by a range of issues including bullying and harassment. It will be operated 24/7 by professionally trained staff with expertise and experience in supporting people facing different difficulties from harassment, to support for depression and anxiety, debt and money advice, specialist addiction counselling, bereavement counselling, legal advice and financial assistance. Access to the Film & TV Support Line is free at the point of contact. Follow-up specialist support tailored to an individual's needs will be available, dependent on financial circumstances and industry service criteria. The CTBF is inviting industry partners to support and promote the Film & TV Support Line. The service will provide a valuable resource to those working across the film and television sector, particularly the large proportion of self-employed and freelance workers who may be without other support networks.

To create a necessary step-change in the industry, genuine and visible commitment from senior leaders across the screen industries is essential. This is why the Guidance and Principles have been developed with, and endorsed by, a broad range of partners including **BAFTA, BECTU, Equity, Pact, The Production Guild, Women in Film & TV, the Cinema and Television Benevolent Fund (CTBF), the Writers' Guild of Great Britain, the UK Screen Alliance and UK Interactive Entertainment (Ukie)**, amongst others across the sector. The Principles and Guidance will be featured in Creative Skillset's upcoming **Skills Passport** pilot launching in the spring. The information has also been produced in accordance with advice recommended by workplace experts, **Acas**, the independent body that provides trusted advice and best practice to

employers and employees, and with Challenge Consultancy, specialists in equality, diversity and inclusion training and policy development.

The Guidance will be reviewed every six months to ensure it is fit for purpose and is positively addressing the needs of the industry. The Principles and Guidance will also be embedded into the **BFI Diversity Standards** – a guide to improving inclusion and representation on and off-screen – which the industry are strongly encouraged to adopt. BFI-funded initiatives and activities have to commit to the Diversity Standards and have become an exemplar for UK film securing commitment from BAFTA, Film4 and BBC Films across their film activities. Inclusion and representation is central to the BFI's strategic priorities and BFI2022, its five year plan for UK film, which is underpinned by new **Diversity Targets** for BFI funding awards and its internal staffing, which will formally be in place from April 2018.

## SET OF PRINCIPLES FOR THE SCREEN INDUSTRIES

Bullying and harassment have no place in our industries. These Principles aim to eradicate such abuse. They can also help employers meet legal requirements and offer a shared vision to promote and maintain a safer, more inclusive workplace environment for everyone working within the screen industries. All employers, employees, officers, workers, agency workers,



trainees, volunteers, trustees and freelancers should adhere to the following principles:

- 1 Everyone is responsible for creating and maintaining an inclusive workplace that is positive and supportive.
- 2 We recognise that harassment may be unlawful under the Equality Act 2010.
- 3 Those of us who are employers accept our responsibilities under the Health and Safety at Work Act 1974.
- 4 We do not tolerate bullying and harassment, including sexual harassment, and will ensure that processes are in place for the reporting and investigation of these serious issues.
- 5 We recognise that bullying and harassment can have significant adverse impacts on the productivity, long-term health and well-being of affected people and we will work to eradicate them. This will mean providing adequate protection for complainants and victims, and, where bullying or harassment is found to have occurred, taking appropriate action against bullies or harassers.
- 6 We value inclusivity, appreciate difference, welcome learning from others, and consider people equal without prejudice or favour. We build relationships based on mutual respect. We will all work to give and receive feedback in a constructive way, which we know will improve creativity and productivity.
- 7 We understand that reporting bullying or harassment can be intimidating. We will respect confidentiality where possible and aim to make the process of reporting clear and straightforward. If anyone comes forward to report behaviour which might amount to bullying or harassment, we will endeavor to investigate objectively. Individuals who have made complaints of bullying and harassment or participate in good faith in any investigation should not suffer any form of reprisal or victimisation as a result.
- 8 We will respect each other's dignity, regardless of the seniority of our role in an organisation.W

# BRITISH ACADEMY TELEVISION CRAFT AWARDS ANNOUNCED



**CONGRATULATIONS** TO ALL THOSE INVOLVED,  
PARTICULARLY THOSE BFDG MEMBERS WHO  
HAVE BEEN NOMINATED.....

**GAME OF THRONES:** Production Designer: Deborah Riley & Set Decorator Rob Cameron ..... and their BFDG teams Supervising Art Director Paul Ghirandani, Art Directors; Phil Elton, Hauke Richte, Nick Wilkinson, Brendan Rankin, Set Decorator Sophia Chowdhury- Spain

**THE CROWN:** Martin Childs, Production Designer, Alison Harvey, Set Decorator; Amy Grewcock, Graphic Designer; Keith Weir, Storyboard Artist

**USS CALLISTER:** with Production Designers: Joel Collins, Phil Simms, and BFDG members; Robyn Paiba Supervising Art Director; Set Decorator Kate Beckley, Production Buyer Barry Greaves, Shalina Bhamra Art Department Assistant, Sophie Powell Graphic Designer & Glen Young Assistant Art Director.

For full details please follow the link:<http://www.bafta.org/television/craft-awards/television-craft-2018#production-design>

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# SMOKEY BACKINGS & GIANT MIRRORS

*'Analogue' visual effects in  
the digital Art Department...*

BY ADAM O'NEILL, BFDG VICE CHAIRMAN

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*This article is intended for BFDG members only, any photos shown here should not be reproduced for any reason. Anything or anyone mentioned here is probably fictional and any resemblance to any person alive or dead is unintentional.....*

Over the past few years, it seems to me that physical in-camera effects have been making something of a comeback. Apart maybe from large flagpole production films it seems to me that, possibly due to rising costs in post production, diminishing overall budgets or just because it's trendy to do so.....projections, mirrors, cut-outs are all touring again like old 70's rock bands. Backings and translights never really went away, but they did endure a deeply unfashionable phase, when it seemed we were fast heading for an all green or blue screen world, when even building sets was in question. By the way, anyone know why it's all back to blue

screen these days? Green screen seems to have largely died off.....Mixed in with this old tech are new solutions resembling old back projections - AR walls projecting filmed images or even 3d rendered ones are replacing expensive post production bluescreen VFX.....or at least minimising the work required afterwards....

Sometimes DOP's or Designers are the driving force behind it. Some are incredibly creative with in-camera lighting effects involving old theatre gauzes and projections, and can come up with some really off-the wall stuff.

However, sometimes the driving force turns out to be a little less to do with high creative ideals, and more to do with the ever - present clash between Art and financial reality....

On the Oliver Stone film 'Snowden' the use of cut-outs outside the Hong Kong MIRA Hotel set window had a slightly less creative gestation. Money, or the lack of it, was a huge problem for the film's Producers, and therefore for everyone working on the film. There was a unique style of 'film logic' that led to myself and the prop master building skyscraper cut-outs from black foam board the day before the shoot. Early on the Producer had stated categorically that we were not permitted to build the set on a rostrum for cost reasons, and that anything seen out of the window would be either blacks, a plain grey cloth, or green screen. There would be no physical backing, and VFX would replace any views needed in post. This turned out to be wishful thinking when VFX reported that they had 5 shots budgeted, and that in 8 days of filming approximately 50 shots would be required. Oh crap. We couldn't just burn the windows out for 8 days, in any case, we needed some night shots as well. I did a quick projection based on a photo from the real MIRA window, and calculated the size of cutouts that could work. It was a flawed process, as I could not be sure of the distance to the real buildings from the hotel, their actual height etc, and I had limited information about the original shot, and what kind of lens we would use on the day, distance from the window etc. Like all static backings, it's all a bit of a guesstimate unless you can pick the camera position and lens. The result was not too bad when viewed through translucent drapes.... See picture below.





SNOWDEN – MIRA Hotel set - cut-outs outside window for night shots  
Endgame Entertainment © 2015



Incidentally... another part of the set was only built after a protracted discussion with the Producer. He was insistent that we didn't need to build a part of the corridor as a shoot-off piece outside the Hotel door, based on the compelling argument that he didn't want to spend money

he didn't have. I gently but firmly put the alternative view that Oliver Stone, who is not known for tolerance or nonsense, was not going to be too impressed when shooting in a set for 8 days with one door, when we tell him he can't open it more than 6 inches. Eventually he reluctantly, but gracefully, acquiesced, and agreed to a small portion of corridor being built, being so pleased with the logic of my argument that he wrote my name down in a black book, with a red pen for some reason... It's good to feel your efforts are appreciated...

Mirrors used as set extensions are another old trick that we are currently using on a new NBC/SyFy/Netflix series that I'm currently working on, and we also used them for the film 'The Commuter'. In both instances there was a logistical challenge of the size of mirror required-up to 7m x 5.5m (23ft x 18ft) in size. Eventually we found a company called Showtex, who were able to make foil mirrors on steel frames. (I'd be interested to know if any Guild members have other companies that can do this, so far there seems to be a choice of one.)

There were issues with this technology, especially the ones we had for The Commuter. The reflection, although potentially good, is not without distortion, especially in the corners, the foil is very delicate, does have subtle seams, it wobbles when touched and generally they are a slightly risky, but occasionally very worthwhile investment. We also tried a mirror frame that fitted inside the train carriage for 'The Commuter', with mixed results, because of the distortion. Used carefully and with a willing DOP, they can be a huge asset. If any Guild members want to try it, I'd recommend that they let the DOP come up with the idea of using them, and take the credit when they work, as they can be a bit tricky. In the end there were a number of times where the train and platform were usefully extended in camera, and I'm sure they more than paid their way. Here's a couple of shots showing their use inside and outside the train carriages. I'd be interested to hear from any members who have used alternative options for giant mirrors....?



THE COMMUTER - Int. train carriage mirror  
Studio Canal © 2016





## THE COMMUTER – use of giant mirrors for a station scene

Studio Canal © 2016

As we only had 1 ½ carriages, (we'd planned on two complete carriages, but the stage wasn't really big enough, and the DOP was struggling to light the full length) another potential saving was proposed in an early meeting. There was a small window in the doors between carriages and it was proposed that a small backing might be good instead of having to replace a blue window for every shot. Time for a cheap and cheerful photographic backing of the view of the carriage behind. Against my advice, (quite a technical shot to get the perspective and lighting working right) it was decided to shoot the image 'in-house', and so a nervous graphic designer with a decent camera and myself were thoughtfully allocated about 19 seconds at the end of rehearsal day on the dressed carriage while the DOP reluctantly gave us a day and night lighting state. Throughout this process the 1<sup>st</sup> stood on the carriage, radio in hand impatiently asking when we would be finished, after around 9 seconds of the shoot. The resulting images were predictably useless, and so a couple of days later I returned alone with my compact Leica to reshoot the images.



This time the DOP for the film helpfully shot some images himself with my camera, none of which we thought were useable. Maybe he underexposed them 3 stops for a very good reason, which will be instantly obvious to everyone who reads this, but we couldn't work it out. Luckily, I'd managed to get a few images before he got his hands on my camera which in the end were the ones we used.

As I'd mentioned before, this wasn't just an exterior shot, which can be tricky enough, but an interior of a train carriage, where we were trying to replicate a very distinctive perspective of long uniform rows of seats, luggage racks etc, and also trying to match to a subtly changing lighting state. Not easy, which is why I'd wanted to punt the job out. The punchline to this story is of course they didn't just use the backings through the small window in the door, or even at the end of the next carriage along, but attempted to use them full on from a distance of about 10ft away. Someone influential in the camera dept, recommended printing the backing very soft, so naturally we printed them as pin sharp as they would go, and it's lucky we did, because soft and hazy may work 25ft away through a window, but on the end of a train carriage jammed against a real set we didn't think it would work...

Here is a trial fitting of one of our early prints, before we went through a protracted and never ending colour correction process..... Not too bad from a perspective point of view.



THE COMMUTER – trial fitting of photo backing

Studio Canal © 2016

Again on the production I'm working on currently shooting in Limerick, I'm hopefully not breaking the terms of my NDA by saying that giant mirrors may be playing a part at the end of some corridors, which have a helpful curve. Same issues again, although the corner distortion problem is much improved from last time the frames were built the wrong size by the construction company who then had to be persuaded that fixing them at their own expense might be good for their customer relations....In camera motion graphics are also being increasingly used, and for a change it seems they won't all have to be replaced in post, possibly because screens are so much better these days.....

Knowledge of VFX issues seems to be greater on set than a few years ago, which overall is a good thing. VFX supervisors were once seen as mystical gurus by some producers whose word was law where green screen on set was concerned. A few years ago I worked on a film with an Oscar winning VFX supervisor, who insisted using a very expensive bright acid green paint for our green screen backings. This, he assured the production, would save money on the lighting package because the

green screen would practically light itself. He wasn't wrong. Everything for miles around was lit up by bright green light....Anything, of any colour, matt or gloss went green instantly. In vain we argued with the producer that the whole point of green screen is to provide a neat separation between set and green screen. We were told he knew best. We had to paint everything the colour of dull mud, and it still didn't work. It must have cost millions to fix afterwards.....

I personally enjoy the mix we have now of set building, on screen effects, and post production VFX, it would be nice for techniques like forced perspective, foreground miniatures, or miniatures and models in general to make a comeback before the skills that can produce them are completely gone. Although, even cheated perspective does crop up every now and then, particularly in the world of commercials..... Has anyone used a glass shot lately? I've never seen one used on anything I've worked on, it would be nice to see that one make a comeback.

Finally, I'd just like to mention again the next up and coming technology, this time all high tech, but reminiscent of old style live projection backings: the AR wall..... We are using one for filming now, apparently 'Gravity' was the first time they were used....(?) .....Perhaps one of our newer members well up on AR and VR technology would be happy to do a presentation for Guild members if there is interest in this?

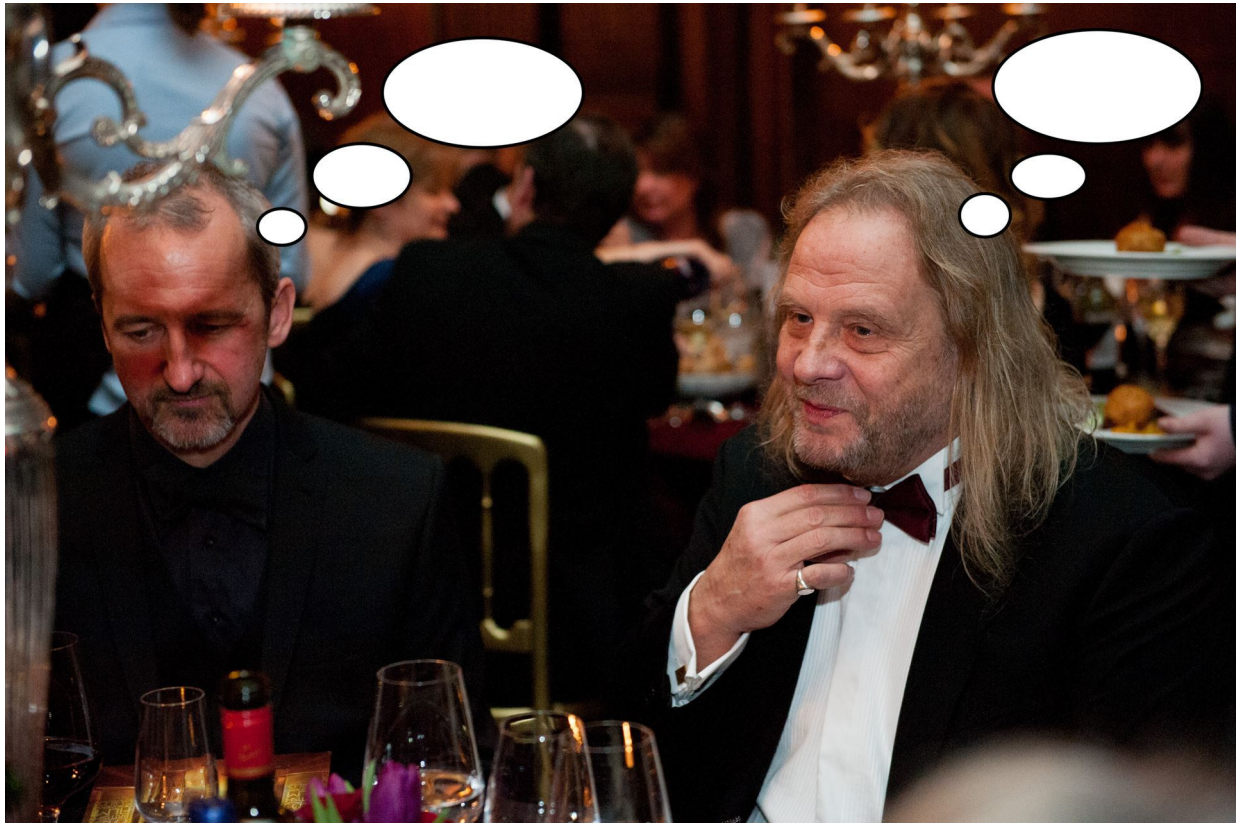
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# Caption Competition...

Thinking caps on... what are our Chairman and Vice Chairman really thinking in this photo taken at the BFDG Awards 2017? Send your suggestions (keeping them as clean as possible) to **[admin@filmdesigners.co.uk](mailto:admin@filmdesigners.co.uk)**.

The winner will be published in our next newsletter.

Entries to be received by Monday 30 April.



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# PRODUCTION DESIGNERS COLLECTIVE

This website is well worth a look, some of our members are also members of the PDC. The Forum has some really interesting articles. One topic is written about each month by 4 different Production Designers from many parts of the world. Inbal Weinberg (Three Billboards, Outside Ebbing Missouri) is one of the founding members.  
<https://www.productiondesignerscollective.org>



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# SAVE THE DATE...

## BFDG EVENTS 2018

**5 APRIL - PORTFOLIO SURGERY & NETWORKING**

**MAY (DATE TBC) - Q & A**

**10 JUNE - AGM & FAMILY BBQ**

**6 SEPT - PORTFOLIO SURGERY**

**15 NOV - Q & A**

More details will be sent out to members and posted on Facebook nearer to each event taking place.

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## NETWORKING...

**Work the room: a psychologist's tips for the reluctant networker**

Many people hate the idea of networking, despite appreciating its potential value to their careers. Here's an expert's guide:



Do you want to advance your career or business and make more money? Silly question probably. Widening your network might be the answer. A study led by North Carolina State University's Jeffrey Pollack found a link between entrepreneurs' networking activities and how much money they brought in. Many people understand that they should network, but at the same time hate the idea of it. It's easy to think of networking as a process of having to talk to complete strangers, schmoozing and pretending to be something you're not. But many individuals go from not feeling like they can manage it to doing it very well indeed.

### **Think of it as making friends**

People are very good at spotting insincerity. If you go into a conversation with the sole aim of meeting so-called useful people and selling your product or service, you will turn people off. Rather than rushing to win business, think instead about meeting people with the aim of making friends – or at least building enough rapport that the two of you might want to chat again in the future.

### **Introverts can make great networkers**

It's often assumed that extroverts make the best networkers, but that isn't always the case; extroverts sometimes talk too

much and dominate conversations inappropriately. The key to networking well is to ask open-ended questions and give other people the chance to talk about their work or the pressures they face. Most people enjoy talking about themselves. And hearing people talk will allow you to figure out the best angle for pitching your product or services to them at some point in the future.

### **Figure out why you do what you do**

To make a good impression, don't try to put on a front and become something you're not. Instead, work out why you enjoy what you do. Maybe it's because you get a kick out of helping people, or you like solving technical problems or educating clients. If you can communicate what – other than money – makes you excited about what you do, you will go a long way to coming across in an engaging or even entertaining fashion.

### **Share stories, not facts**

When it comes to talking about what you offer, don't cite statistics or get bogged down in abstract marketing speak. Talk about instances when you have helped real clients or customers. Speaking about specific situations you improved will make you come across as much more credible than if you speak in generalities.

### **Follow up**

Meeting people once and exchanging business cards does not mean that you have networked successfully. Successful networkers understand that a first meeting needs to be followed up by regular emails and meetings. Keep track of the people you've met and find ways to be helpful to them occasionally. Let them know about relevant opportunities. Introduce them to other people you know who may be useful to them. When you have shown that you are looking out for them, they will be much more amenable to helping you in turn.

### **Don't underestimate the importance of a real conversation**



Yes, social media can help us to keep track of people. But truly useful business networks tend to be built by face-to-face conversations where you can look people in the eye, read people's body language, share a laugh and talk properly. So think of online networking tools as supplementary, rather than your main method of networking.

*Dr Rob Yeung is a psychologist, business coach and author of Confidence 2.0: The New Science of Self-Confidence. This article first appeared in The Guardian.*

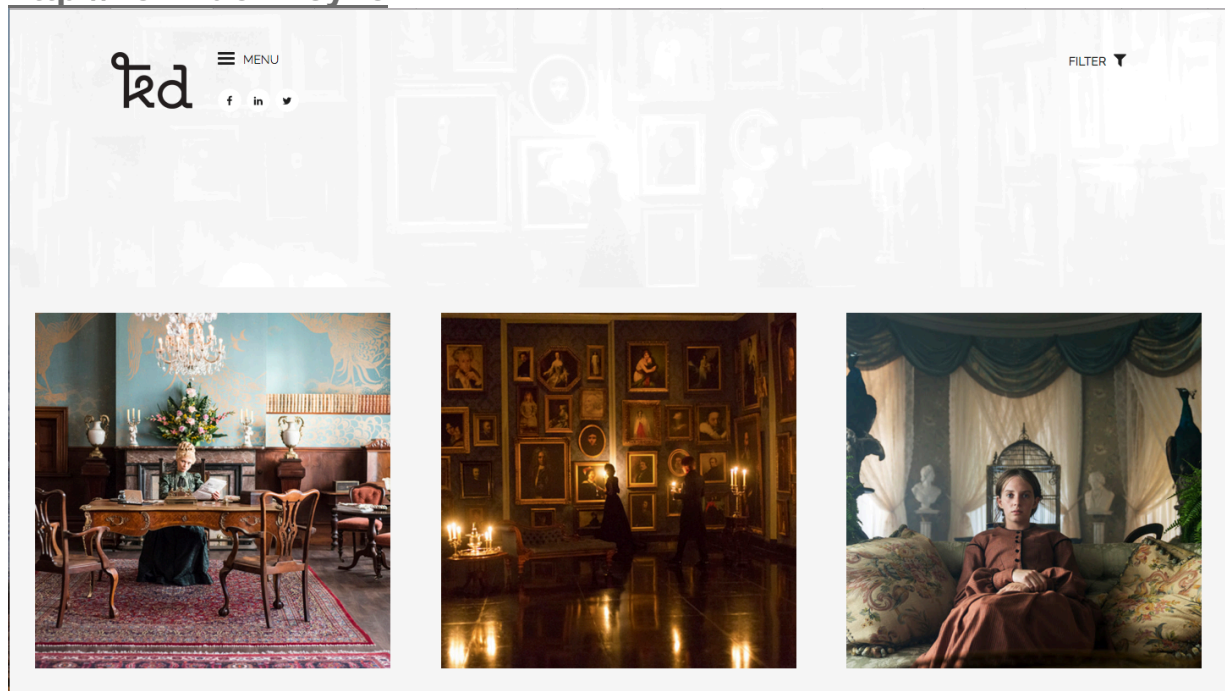
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## GOT A WEBSITE?

## ADVERTISE IT ...

**Kevin Downey - Set Decorator**

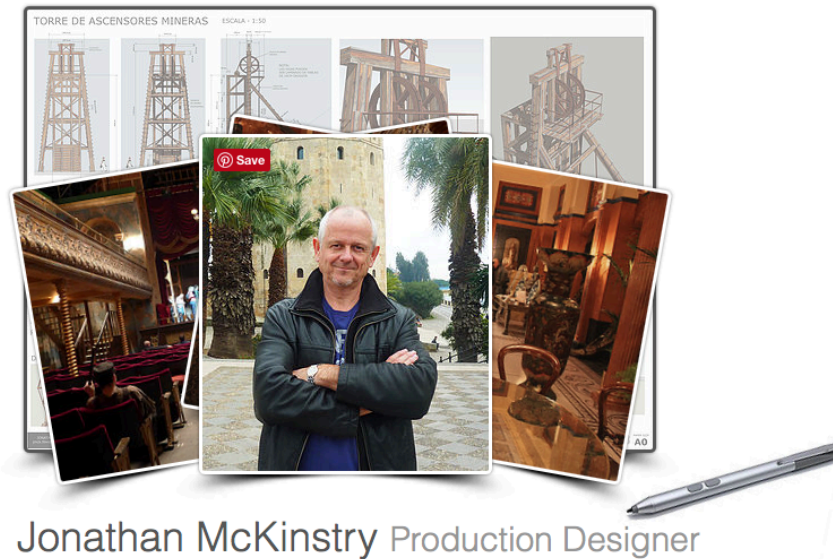
<http://kevindowney.ie>



**Jonathan Mckinstry - Production Designer**

<https://www.jonathanmckinstry.design>





Jonathan McKinstry Production Designer

With over 30 years of experience in the film industry I have learned what it takes to create realistic & stylistic sets for both movies & high quality television series. With a great understanding of construction methods & timescales, budgeting & putting together the best team possible plus a wealth of experience working in foreign locations & getting the most out of local crews. My preliminary sketch ideas are for initial discussion, I then follow through with carefully considered designs & details to finally create sets that work well for the Director, lighting, shooting crew & tell the right story & keep within the budget. I am enthusiastic, thorough & can't wait to be involved in the next project.

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## NEWS FROM OUR MEMBERS

**ALAN TOMKINS RETURNS TO ICE PLANET HOTH** - Alan recently made a trip to Finse, Norway to catch up with some familiar characters from 'The Empire Strikes Back' which he worked on as an Art Director.

Do keep us up to date with what you have been up to and email anything you would like us to include in the next newsletter to [admin@filmdesigners.co.uk](mailto:admin@filmdesigners.co.uk)



# JOINT GUILD SCREENING DATES

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

**John Barry Theatre, Pinewood at 8:00 PM**

APRIL	MAY	OCTOBER	NOVEMBER	DECEMBER
9 APRIL	8 MAY	1 OCT	12 NOV	10 DEC
23 APRIL	21 MAY	15 OCT	26 NOV	
		29 OCT		

**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](mailto:michaeleditor@btinternet.com)

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# 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.

## 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](mailto:robert@bovilles.co.uk) Tel: 01895 450300 Fax: 01895 450323 Web: [www.bovilles.co.uk](http://www.bovilles.co.uk)



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\*Full T&Cs apply. Not to be used in conjunction with any other offer or discount. Selected lines are exempt. 10% discount only on bikes. Only valid upon production of identification in-store or use of valid discount code online. Offer expires 28.02.19.

You can also use your discount with:



# 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.

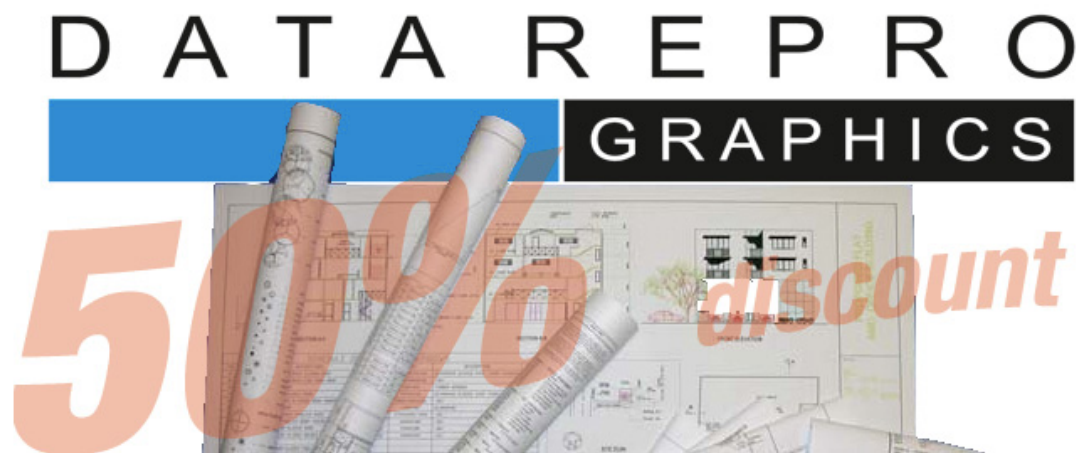
Have a look at their website: [www.apple.com/uk/retail/watord](http://www.apple.com/uk/retail/watord). When you have made your decision, telephone them on: 01923 421721, say you are a member and tell them what you want. They will quote you on specific requirements at the time of your enquiry to ensure 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](mailto:mail@datarepro.co.uk)

Phone:

+44 (0) 1784 243 996

# FOCAL PRESS

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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.
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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:

<http://www.focalpress.com>



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# 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

Kate Beckly – SD

Alison Clements – D

Colin Grant – SA

Marian Murray – SD

Joanna Pratt – GD

Briseide Siciliano – D

Fleur Whitlock – AD

Alex Clark - A

Stefan Tribe – A

Verity Scott - PB

Kevin Downey – SD

Katie Spencer - SD

Alison Harvey - SD

Grant Armstrong - SAD

Rosemary Brandenburg - SD

Martin Childs - PD

Christina Moore - SAD

Neesh Ruben - SD

Sarah Greenwood - PD

Eve Stewart - PD

Notts Trent University – Educational Sponsor

*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:*

## 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 -

Weekly members availability list - do please help us keep this list fresh and up to date! The list has now been updated, if you are looking for work and would like to be added to the list just ping us an email at [bfdg.memberships@gmail.com](mailto:bfdg.memberships@gmail.com) - thx loads

Albert McCausland - D/SDes Anna Czerniavska - ADA/GD

Anne Clemens - ADA

Aude-Line Duliere - D/SDes

Camilla Higgs - ASD

Cat Oswald -

Claudia Parker - SD

Christina Moore - SAD

Daniel Gomme - D/SDes

Eleonore Cremonese - A/AAD tv

Emma Davis - SD

Emma Painter - A with experience of AAD/Stby AD

Florence Tasker - GD

Gina Cromwell - SD

Graham Wyn Jones - SA

Giulia Iddas - A

Heather Noble D / AAD

Helen Brake - A / ADA

Jason Line - PP

Jennifer Margaret Bailey - A with experience of Stby AD  
Jo Farr - ADC  
Johanna Sansom - D/SDes  
John Colebourn - SA  
John West - S/Des, AD  
Julie Signy - SD  
Keith Pain D / Snr D / AD  
Keith Weir - SA  
Kevin Downey - SD  
Laura Marsh - SD  
Lizzy Wheeler - A/ADA  
Malcolm Stone - SD/AD  
Marcia Doyle - A with experience of Assistant GD and JnrD  
Michael Fleischer - PD  
Miranda Keeble - A <http://www.imdb.com/name/nm9065009/>  
Nigel Evans - SAD  
Nick Ramsay - A  
Noela Salvatierra - A/ADA  
Peter Findley - PDtv/SAD <http://www.interzone-design.co.uk>  
Raffaella Giovannetti - SD  
Rebecca Gillies - SD  
Robert Bean - CMM  
Sara Grimshaw - PB avail March  
Shalina Bhamra - ADA  
Sion Clarke - AD available 1 April  
Sonia Kasparian - JnrSDes/JnrD  
Tamara Marini - AD  
Tanya Bowd - SD  
Terry Jones PB  
Ute Bergk - SD

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

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# YOUR CONTRIBUTIONS TO OUR NEXT NEWSLETTER ARE MOST WELCOME!

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

