

NEWSLETTER / AUTUMN 2019



Welcome from our Chairman Adam O'Neill

Welcome to the Autumn newsletter...

Busy times at BFDG HQ with the management team, supported by the committee, working flat out on bringing you the new the bigger and better BFDG Awards 2019. Lots of work is going on behind the scenes, and members will be able to take part in the first vote from all the entries at the beginning of November.

Although the BFDG Awards are an important event with the opportunity to promote and celebrate our members and their work The Guild is much more than just the Awards. There is a steady flow of new members joining us all the time, we have established links with the BECTU Art Department committee (of which I am a member) to discuss the rate card and the IR35/Schedule D liability issue, which will impact us all from April 2020, we continue to run regular events which are open to all members, there will be another Q&A coming up in November, and we are consulting with other Guilds regarding the future direction of the Joint Guild Screenings. Further afield, we are a member of ARTSCENICO and are keeping in touch regarding their recent discussions on sustainability and furthering links to the other European Guilds.

Regarding the BFDG committee:- **Anyone** can become a member of the committee, it is open to all grades, all ages, genders, shade of hair colour, shoe size, etc. A recent point I made regarding this may have been misunderstood, so I would like to clarify: The younger committee members are the future, and are therefore very important, but I don't want more senior members to feel they are not welcome to contribute, that would be wrong as well. In order for the Guild to work well the committee should be representative of a broad spectrum of the membership.

There is no 'old guard' at the Guild, just a friendly welcome to anyone who wants to get involved! So get involved, if you want to. If you are happy to just be a member, that's ok too, but please find out what is actually going on before making pronouncements about what the Guild does, should be doing, and what the future holds. YOU, the members, are the Guild... if you would like to change something, please get involved and help change it....!

All the best for the rest of the year...

Adam

CELEBRATING **BFDG** MEMBERS' ACHIEVEMENTS

Congratulations Set Decorator, Claire Levinson-Gendler who, along with PD Luke Hull and AD Karen Wakefield received a Creative Arts Emmy for 'Chernobyl'. Well done!



SPOTLIGHT ON A

BFDG Member

In this issue we focus on the role of Art Director and find out about more the role from BFDG member Paul Frost.

Here Paul provides us with a unique insight into the industry:-

What 5 skills and abilities are required to be a successful Art Director?

1. *Being able to communicate ideas, information & wishes to the team & other crew through various methods and means.*
2. *Listening to others and their requirements.*
3. *Being able to get on with many different types of people both in the industry and outside.*
4. *If in any doubt, to ask questions, have the tenacity to keep chasing for answers and take action.*
5. *Having a pride in and a passion for, your work, but not necessarily to fall in love with it. (You might have to blow it up!).*

When were you first aware of the Storyboard Artist role – How did you get into the industry?

I was 23, had just started working at a prop making company in Camberwell. An art director visited the workshop and commissioned us to design and make props from his brief, for a music promo for 'Deep Forrest', directed by Kevin Godley, of 'Godley and Creme'. Once the prop was finished and had taken the props to set, I was asked by the art director to stay on set for standby. So that was my first dealings with an art director and his methods & an introduction to a filming set. This showed me other departments and how they all worked and gelled to create this promo.

What relevant qualifications do you have or think would be relevant?

Exam wise, I gained various design and art qualifications at school and college, then I did model making at university. It was only once I was spending more time on set, providing props, that I knew I wanted to progress and work on the earlier stages of the production, being part of the team creating the set designs for actors to inhabit. So even though I knew how to technically draw, I didn't know the relevant film and TV language, so I did a film and TV draughting course to learn this. I think that any skills, equipment and technology, that help to translate the script into a format that communicates to other people the look and feel of the end designs, are the most relevant to the job. For freelancers, tech equipment and tech software can be expensive and of course, finding the time to learn these, so that in itself brings a new challenge.

What do you like most and least about the role?

The first time I saw finished sets that I had drawn up, was an incredible feeling. That sense of achievement. From discussion, to drawn plans, to reality. Bringing an idea to life. That is still the case now. I enjoy being part of the team discussing the story and then ideas to make them real. Also, never knowing what story is coming next, where and when in the world it might take place. Where the script and physical location might take you and also with whom. The thing I like least, is probably how scripts have arrive later and not fully formed, so prep ideas can be in reaction to time schedules, rather than thoughtfully formed and discussed. So that's frustrating but we get it done though!

What has been your favourite production to work on? What is your preferred genre?

There are two that I always recount. 'United' the story of the Manchester United Munich air crash and 'Northern Soul'. United was a great finished script right from the beginning and literally brought tears to my eyes as I read it. Bringing that to life and seeing other people's emotional reaction to it was an honour. 'Northern Soul' was the director's passion project and that passion was infectious and really carried through to the cast and crew. The fact the film it was about a teen finding his love of a music genre and a sense of belonging and enjoyment, is something we all have a connection with.

What has been the most challenging film you have worked on and why?

There have been a couple that have been challenging, but both of these were mainly due to logistics. Dealing with 50+ locations spread over a wide distances both in Scotland and Wales. It was purely the distances between all of the locations, the offices and construction bases etc. Organising and communicating over these distances took time which made the getting things done challenging.

What is your favourite film and why?

When we pause for a moment to think about it...we are very lucky to do what we do to earn money. We get to tell stories, to take people to another place or period and hopefully trigger an emotional reaction. I'm going to cheat here and pick four. Perfume, Story of a Murderer, Rosanna's Grave, The Concert and Pan's Labyrinth. Because of their stories and because of the reaction I had to them emotionally and visually.

What advice would you give to your younger self?

Probably to get into the Art Department at an earlier age, learn on the job and meet people. My model making qualification did give me a skill to get into Art Departments, but I can't help but wonder, what if..... Also, to listen to my gut feelings from an earlier age and go with them.

SIX MINUTES TO MIDNIGHT

A selection of before and after shots of sets designed by Paul from '**Six Minutes to Midnight**' - 1939 spy drama set in a British South Coast town, a finishing school for girls, teaching German Nazi party members' daughters.

Production Designer - Candida Otton -

Set decorator - Amanda Smith

Production Company - Mad As Birds

All photos by Paul Frost.

Before



After



Before



After



Before



After



TOMMY'S HONOUR

A film that Paul worked on with Production Designer and BFDG member, Jamie Lapsley. Follow this link to see a behind the scenes feature: [TOMMY'S HONOUR](#)



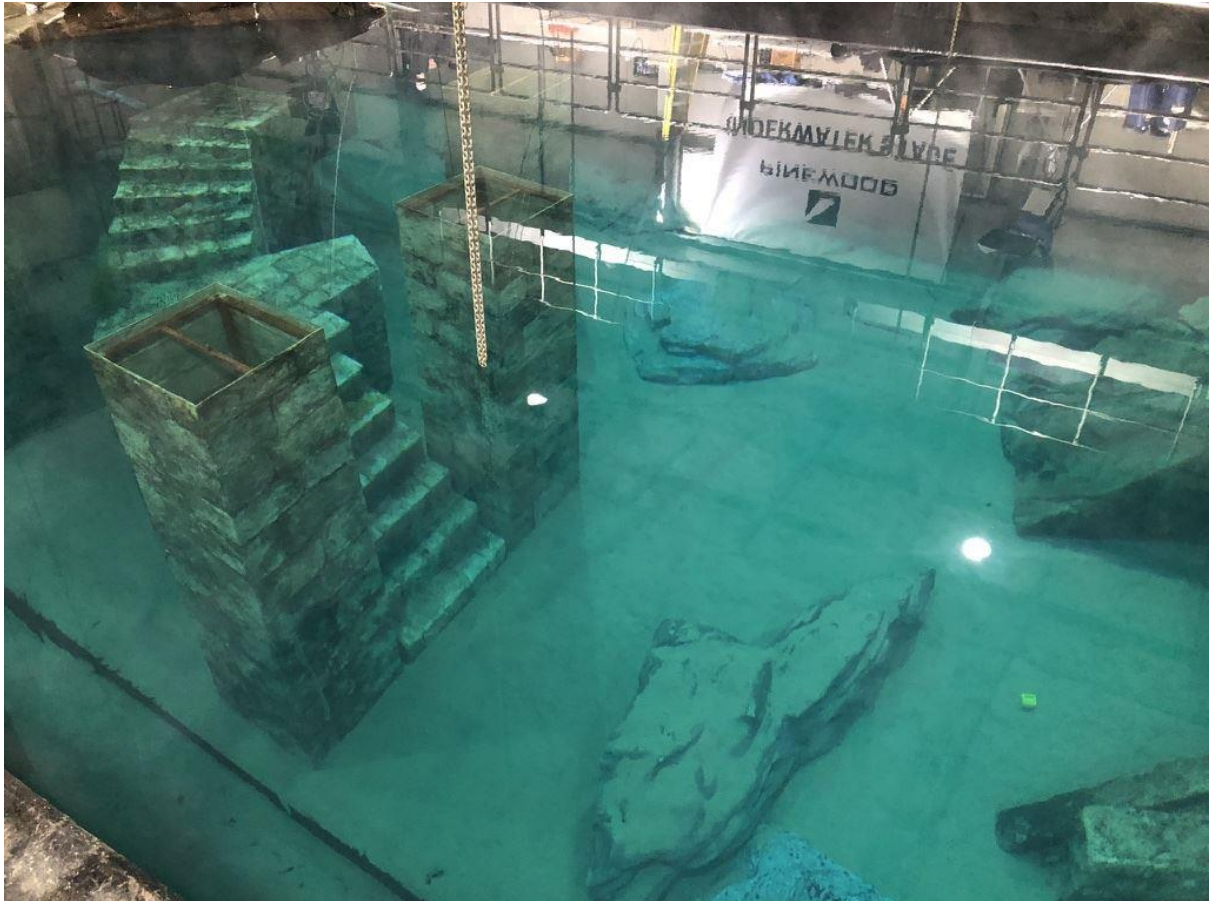
Jack Lowden in 'Tommy's Honour' courtesy of Gutta Percha Productions

If you would like to be featured in Spotlight on a BFDG Member please contact: communications@britishfilmdesigners.com. We would love to hear from you.

ART DIRECTION **SUBMERGED**

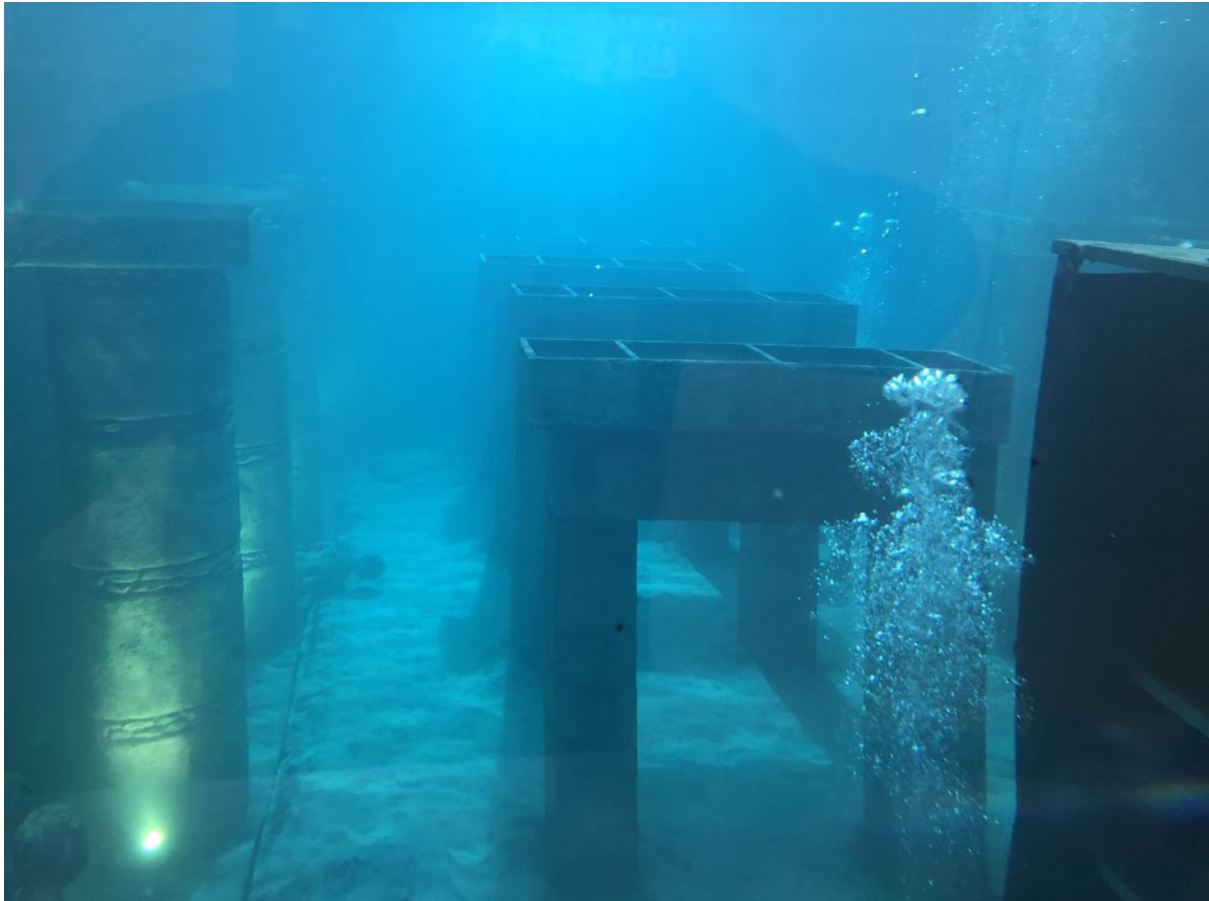
THE FILM '47 METRES DOWN: UNCAGED' WAS LARGELY FILMED UNDERWATER, **ART DIRECTOR** JOHN WEST EXPLAINS...

47 Meters Down: Uncaged is a UK independent feature film designed by BFDG member; David Bryan and Art Directed by John West BFDG. Uniquely, most of the screen time was shot underwater. It was based at the Underwater Studio in Basildon and the larger underwater sets were filmed in U Stage at Pinewood Studios, where the dive team said that they were the best-looking and best engineered sets, that they had had there.



Top view of the tank, with steps down to the flooded temple.

It was the first feature film at Pinewood, where both Art Directors were wearing wet suits and actually in the studio tank. You get a better view of the sets if you are immersed in the water, as there is no flair, or distortion. Much credit must go to our Construction Manager, Roger Dengate, who beautifully engineered the steelwork, so that it was easy for the dive crew to safely assemble the sets underwater. The consideration for the divers' health and safety was much appreciated. Tom Bryan was the Standby Art Director who subsequently, qualified as a PADI diver.



View of the temple as seen through 'U Stage' tank window

David was able to secure the services of the plasterers who used to be based at Pinewood Studios and the sculptors who carved much of the elaborate work on the Harry Potter series of films.

There have been many stories of underwater sets that failed to work because, either they failed to sink or they disintegrated, as the warm water and the chemicals in the tank can dissolve glue and rot fastenings surprisingly quickly. One company built a large set in the dry and filled the tank over a weekend on its completion. They hoped that it would be fine, as it was well-screwed down.

On the following Monday, they arrived to find that their set was a mass of flotsam and jetsam on the surface!



'U Stage' Dive Crew with Art Director, John West (3rd left).

We were allowed to put the facings in the tanks for several weeks before we commenced construction, so we knew which materials would work. A newly sign written notice quickly started to lose its painted surface, which saved us having to distress it... many paint colours were bleached-out in the water. Tom's wet suit lost all its colour, in a few dives. Luckily, mine seemed impervious to the chemicals in the water in Basildon. The Pinewood tank uses filters rather than chemicals for purity.



Glass-sided boat set in West London studios. Basic set representing part of the real boat, that we used in the Caribbean.



Glass-sided boat set in West London studios with CGI shark and diver composited on green screen.

The cast were young American soap stars, who may not be known to a British audience. The movie features the acting debut of Sistine Rose Stallone, daughter of Sylvester Stallone. The four actors did many of their own stunts including diving off a high cliff face into a lake. The lake was supposed to be surrounded by jungle and we had to spend a small fortune on small trees and large shrubs in order to create this illusion.

The storyline is about four teen girls diving in a ruined underwater city who quickly learn they've entered the territory of the deadliest shark species in the claustrophobic labyrinth of submerged caves. The locations were shot in the Dominican Republic in the Caribbean and based at Pinewood Studios there.



The Open Air Cave Set on "U Stage".

The film's premier was on Broadway (N.Y.) and L.A. on 16 August 2019.

All photos are property of Entertainment Studios Motion Pictures, USA and The Fyzz Facility London.

THE CLIMATE CRISIS

The Climate Crisis is just as relevant to the Film Industry as it is in any other part of our lives. The following articles from BECTU and Albert give some information on what we can do...

BECTU members in the creative industries have worked on Blue Planet and other film, TV and theatre productions telling the story of what is at stake.



Climate change is real and it is a union issue.

The evidence is clear that the world is facing a climate emergency and in recent months the school 'climate strike' and the activism of other groups has focussed attention, culminating in the government's commitment to Net Zero carbon emissions by 2050.

Our members in the creative industries have worked on Blue Planet and other film, TV and theatre productions telling the story of what is at stake.

You can read our **statement on climate change** [here](#) and download resources including:

- BECTU briefing for reps/officials on what action can be taken to support climate action
- Prospect's climate change policy position
- Prospect's policy on low-carbon energy and a Just Transition

Unlike other civil society organisations unions are subject to stringent legal constraint, including around industrial action, and that is why we cannot endorse the calls for climate related 'strike' action on and around 20 September. Trade Union law does suppress legitimate civic protest and when it comes to industrial action we cannot risk members being exposed to dismissal or the Union to financial attack for being aligned with such calls.

Getting involved

Bectu, a sector of Prospect will be using the September climate week of action to highlight our support for tougher action on carbon emissions and to create a low-carbon society. This includes encouraging members to stage events on 20 September and during the week of action to show our support, regardless of the fact that we cannot endorse strike action.

We are asking branches and members to consider:

- Organising a branch discussion or event during the week of action – for instance a lunchtime discussion or group photo to show your support for climate action.
- Using Prospect materials to support a debate or actions about what members can do locally or at work. We will be producing new materials in advance of 20 September.
- Supporting local community events also taking part – but remember to agree that time off with your line manager or annual leave to cover any time in which you may not be at work.
- When you hold an event – for some freelance members or those who work flexibly the timing of events matters.
- Sharing or liking our social media posts highlighting the work our members do and our support for action on climate change.
- Electing a Environmental Rep for your branch and getting involved in the Prospect Environment Network.

We are currently consulting interested membership groups to inform policy and the NEC at its September 25 meeting will give further consideration to the actions we should be taking. For more information please email communications@bectu.org.uk

Article published by BECTU 3 September 2019

TAKING THE PLASTIC OUT OF PRODUCTION

KEO Films have taken a deep dive into Britain's plastic problem with their three part production 'War on Plastic with Hugh and Anita'.

The first episode sees the residents of a street in Bristol, not far from the production office, examine their own homes to dig out every item of plastic they can find.

The production team wanted to practice what they preached so took a look at their own relationship with plastic, aiming to have no single use or non recycled plastic anywhere on the production. This meant looking at everything from stationery in the production office to where they ate when filming on location.



First came the challenge of the production office. Normal biros were replaced with pens made out of recycled plastic, masking tape was replaced with a plastic free version, they even found a biodegradable bubble wrap. People were also confronted with their habits, the most popular lunch place in the office is a Chinese street food restaurant near the office which serves in takeaway boxes that contain plastic. Realising there's no need to deprive themselves, the team started bringing in their own tupperware to take to the restaurant instead. "Once we identified the plastic we were using it was fairly easy to find a solution, it just took a bit of habit changing. When you get used to it you don't think anything of it." said the Production Manager, Stella Stylianou. Were there any negatives? "Plastic free masking tape is not the most efficient... but needs must!"



In fact the only pieces of single use plastic that were used in the production were on screen. Albert went down to a shoot for the final episode of the series – where Hugh Fearnley Whittingstall returns to the same street to issue a call to arms on plastic use – to see how the editorial content of the programme had affected the crew.

Speaking to the shoot team it was clear that filming the programme had been eye opening. One camera operator said he would never use a wet wipe again after shooting a shocking scene with Wessex Water that highlighted how many wet wipes end up in our water systems, a problem that the crew were not aware of previously. Although ensuring single use plastics on set took a little extra planning – such as checking with local restaurants when organising takeaway catering that they could comply with this – the crew was overwhelmingly positive and up for doing as much as they could. Director Jim Turner pointed out how refreshing it was to work on a production that was reflecting the steps a lot of people are already taking in their own homes. The overall feeling on the shoot was one of positivity, both from the contributors and crew, who hope to bring forward principles of reducing waste and thoughtfulness to their next production.

Plastic with Hugh and Anita aired on BBC One 10th, 17th and 24th June 2019.

For more information about Albert and its work go to: <https://wearealbert.org/>

This article was published by Albert on 5 September 2019.



VECTORWORKS®

A NEMETSCHEK COMPANY

Vectorworks 2020 has now been released

Click here to go the [VectorWorks 2020 BFDG Pricing.pdf](#)

Please contact Robert Wright at Bovilles for further information.
(01895 450333 / robert@bovilles.co.uk)

Stop Press!!

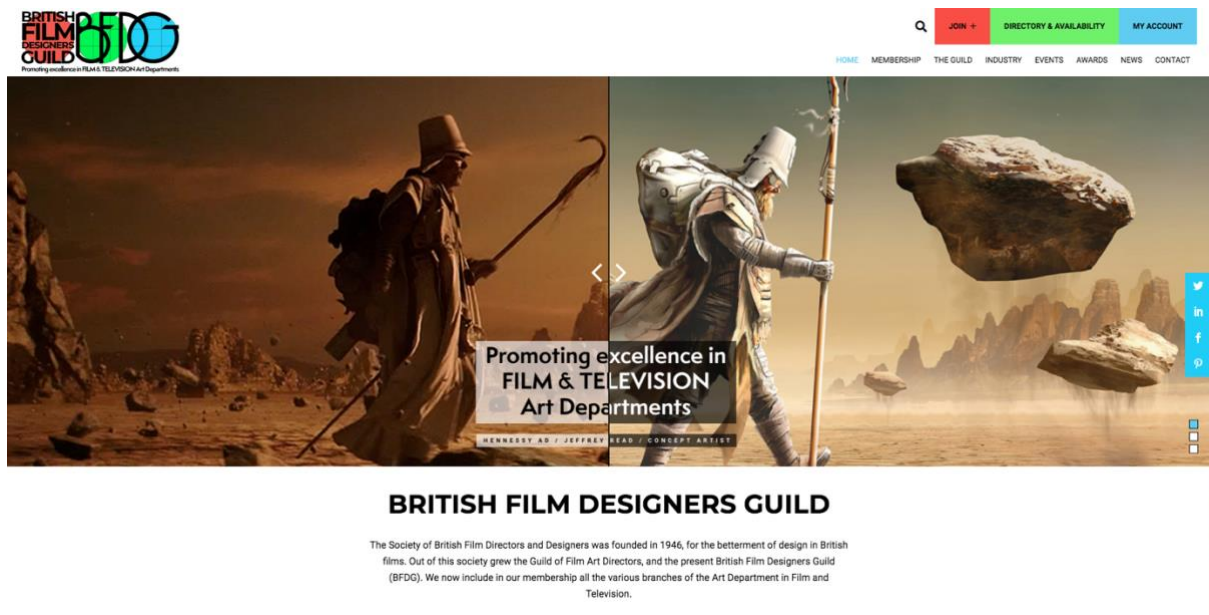
Vectorworks Software Workshop Coming soon!!

We have been struggling to get a software trainers to run a relevant and focussed session just for the art department, so the committee have agreed to organise the first session shortly - run by one of our member HoD's - more news soon!

Get the most out of the **BFDG**
WEBSITE

www.britishfilmdesigners.com

SUBMIT YOUR WORK FOR THE HERO BANNER ON OUR HOME PAGE



*If you would like to submit work to feature on the Homepage we would like two PDFs. One to be a concept drawing/sketch or technical drawing and the other to be the finished set (or object) produced from the drawing. Please see the example above. Please email these to: **communications@britishfilmdesigners.com***

SUBMIT YOUR WORK FOR OUR 'MEMBERS SHOWCASE' SECTION.



If you would like to submit work to feature in the 'Members Showcase' section of the website please follow this link: [BFDG MEMBERS SHOWCASE](#) and click on the PROMOTE YOUR WORK button. It couldn't be simpler.

MEMBERS SHOWCASE

Home > The Guild > Our members > Members showcase

Each month we feature submitted work from our talented and diverse membership. If you are a current member of the BFDG and would like to feature your work on the website then please complete the submission form below.

PROMOTE YOUR WORK ↓

<p>NAME:</p> <p>JAMES LAPSLEY</p> 	<p>ROLES:</p> <p>Production designer</p>	<p>PROJECTS:</p> <p>Bodyguard Fearless Tommys Honour The Razort Kill Command Skeletons Outpost – Black Sun The Devils Dosh The Creator Let Us Prey</p>	<p>DESCRIPTION:</p> <p>James Lapsley is a Production Designer and 2019 Golden Globes Nominee, whose whose career in the British Film industry has bridged genres and styles, from high end Political drama for the BBC and ITV, delicately realised award winning dramas through to high concept genre and period work. Aside from drama/film he has designed commercials for a broad range of clients, including Lego, Google, HP, Diageo, Bacardi, Kodak, Stella Artois.</p>
<p>SHOWCASE:</p> 			

CREW FINDING SERVICE

Looking for crew? Why not use our Crew Finding Service? Just follow this link to the [DIRECTORY AND AVAILABILITY](#) section of our website and fill out the form. [CREW FINDING SERVICE](#). We will do the rest.

WORK ALERTS

As well as posting on our members only Facebook page we post all Work Alerts on the [MEMBERS FORUM](#) on our website. To see what we have posted recently follow this link [MEMBERS FORUM](#).

FILM FOCUS - SUBMIT AN ARTICLE OR FILL IN OUR 'DAY IN THE LIFE' QUESTIONNAIRE

Promote yourself by submitting an article about some aspect of your work or have a bit of fun whilst raising your profile by filling in our 'Day in the Life' questionnaire and posting in our news section. Please go to the Home Page and click the relevant button in the FILM FOCUS box at the bottom of the page.

FILM FOCUS

SUBMIT AN ARTICLE

SUBMIT A DAY IN THE LIFE



'ANALOGUE' VISUAL EFFECTS IN THE DIGITAL ART
DEPARTMENT BY ADAM O'NEILL

April 3, 2019

BECOME A MEMBER!

Would you like to be a part of a membership that opens connections and shares knowledge? That supports individuals and gives them a voice? Then apply to join us today. Together we are stronger.

SUBMISSION DEADLINE

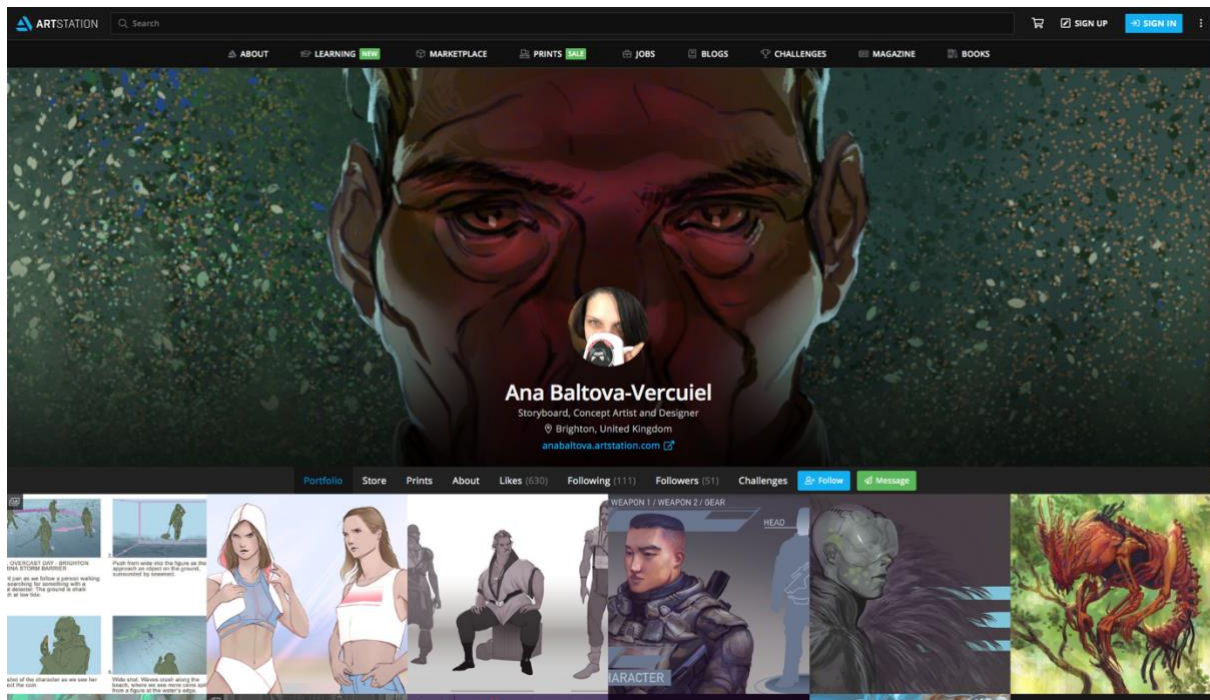
58 **13** **44** **21**
Days Hours Minutes Seconds

JOIN +

DO YOU HAVE A WEBSITE?

get in touch and advertise it here...

ANA BALTOVA-VERCUIEL -
STORYBOARD CONCEPT ARTIST



<https://www.artstation.com/anabaltova>

THE **BFDG** ON SOCIAL MEDIA

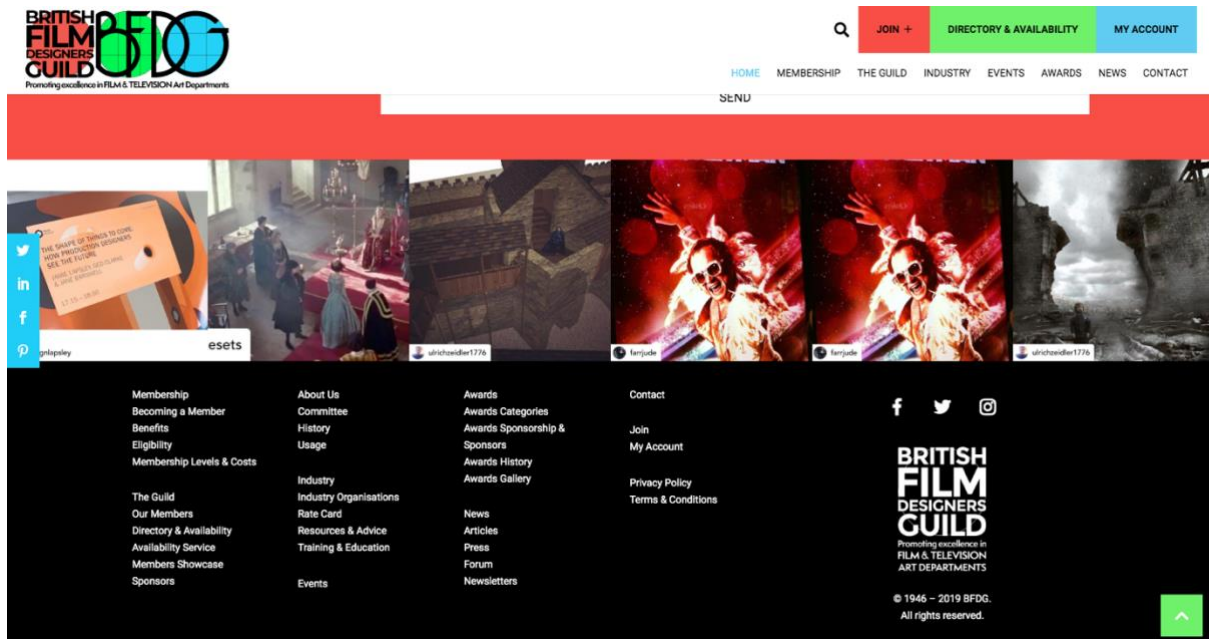


DO YOU USE INSTAGRAM?
WOULD YOU LIKE TO FEATURE ON OUR
WEBSITE?

USE THE BFDG HASHTAG:
#BFDGMEMBERSHOWCASE

**Use this hashtag to make sure the work you post on INSTAGRAM
gets featured on our new website!**

By using the [#BFDGMEMBERSHOWCASE](#) your posts on INSTAGRAM can be pulled through onto our website homepage where all of the Instagram content can be seen along the bottom of the page. So get hash tagging!!



WORKSHOPS AND TRAINING



ScreenSkills



**Tue 21st-
Sat 25th
Jan 2020**



**5-day professional career
development training
for aspiring Art Directors**

STEPPING UP TO ART DIRECTOR

>Practical Sessions

- >Industry Panel
- >CV Surgery
- >Film Set Visit
- >1:1 Career Advice
- >Skills Audit

At Cooke's Studios
104 Abbey Rd
Barrow-in-Furness
Cumbria LA14 5QR

Do you have **3-5 years experience** working in the art department of tv drama or feature film productions and are looking to take the next step?

**Course fee subsidised
by ScreenSkills at just £35**

Travel and accommodation bursaries available
01229 838592 | kezz@signalfilmmedia.co.uk
Diverse applicants encouraged
www.signalfilmmedia.com

This programme is supported by ScreenSkills using National Lottery funds awarded by the BFI as part of the Future Film Skills programme.

Film Fest Storyboarding Workshop - London

33% Discount until 10th October - full details on their website: [FILM FEST STORY BOARDING WORKSHOP](#)





in association with



Art Department Training

The following Industry Sessions are part of the 2019-2020 programme supported by ScreenSkills using National Lottery funds awarded by the BFI as part of the Future Film Skills programme.

HOW TO SUCCEED IN THE ART DEPARTMENT

TUESDAY 22ND OCTOBER, DUKE STUDIOS LEEDS

This afternoon workshop will examine the different roles within the art department and provide advice and guidance on how to progress through them. With Assistant Production Buyer **Emma Ford** who is currently in prep on a new Warner Bros feature.

For full details [click through here](#)

This programme is delivered with the support of the [BFDG](#)

PRODUCTION DESIGN & SET DECORATING

WEDNESDAY 30TH OCTOBER, BFI LONDON

With Production Designer [Patrick Rolfe](#) and Set Decorator [Cathy Cosgrove](#), this session will examine the relationship between the Production Designer and Set Decorator on a feature film.

For full details [click through here](#)

This programme is delivered with the support of the [BFDG](#)

HOW TO SUCCEED AS AN ART DIRECTOR ON VFX BASED PRODUCTIONS

SATURDAY 16TH NOVEMBER, BRIGHTON

This morning workshop will examine how the Art and VFX departments collaborate effectively on large scale feature films. With Supervising Art Director [Phil Sims](#) & Art Director [Claire Fleming](#). For full details [click through here](#)

This programme is delivered with the support of the BFDG

Talking Point works with the UK film and television industries producing a range of industry led programmes for those currently working in film and television; a platform for industry professionals to exchange ideas, delivering training strategies, identifying skills gaps ensuring there are affordable, industry relevant training opportunities available to producers, directors and technicians. www.talkingpoint.uk.net

ScreenSkills is the industry-led skills body for the UK's screen-based creative industries - animation, film, games, television including children's and high-end, VFX and immersive technology. We work across the whole of the country to build an inclusive workforce with the skills needed for continued success, now and in the future. www.screenskills.com

Introducing new Corporate Sponsors of the Guild...

WELCOME TO OUR NEW CORPORATE SPONSORS - may our association be a long and fruitful one

DHL

Greens Team

Mylands

Simon Wilson Animatronics

Steve Dent Stunts

Full details about all of our BFDG Awards 2019 sponsors will be out next week.

NEW MEMBERS

Introducing new Members and those who moving to the next grade...

Amber Weerasinghe	Affiliate
Ana Baltova-Vercuiel	Affiliate
Anna Cumming	Affiliate
Callix Weir	Affiliate
Callum Courtney	Affiliate
Charlotte Iggulden	Affiliate
David Iggulden	Affiliate
Florian Bonte	Affiliate
Julie Louise Bemment	Affiliate
Liz Cochran	Affiliate
Mollie Tearne	Affiliate
Molly Tebbutt	Affiliate
Nathalie Carraro	Affiliate
Richard Wooller	Affiliate
Zoe Hurwitz	Affiliate
Rose Noble	Affiliate
Oliver Crawford	Art / Construction / Set Dec Dept. Co-ordinator
Amber Exall	Art Dept. Assistant / Runner
May Davies	Art Dept. Assistant / Runner
Alison Gartshore	Art Director
Christine Lois	Assistant Art Director
Maggie Srmayan	Assistant Art Director
Marie Isabel	Assistant Set Decorator

Agnes Debinska	Draughtsperson / Set Designer
Marco De Matteo	Graphic Designer / Décor Artist
Greig Cockburn	Junior Set Designer / Junior Draughtsperson
John-Paul Kelly	Production Designer
Letizia Santucci	Set Decorator
Nicki Gardiner	Set Decorator
James O'Shea	Storyboard Artist
Stephen Harris	Storyboard Artist
Dan Betteridge	Television Production Designer
Mark Tanner	Television Production Designer
Emily Lewis	Affiliate > Set Decorating Assistant
Jo Stuart-Fox	Assistant Set Decorator > Set Decorator
David Bowes	Art Director > TV Production Designer

A warm welcome to the new members who have joined the BFDG recently.

BFDG EVENTS 2019

Our programme of events are a key part of BFDG membership giving members the opportunity to socialise, network, share their experiences and celebrate achievements. The remainder of this year's events are as follows:

Thursday 21st November, 6.30pm - Q&A and Networking

An informative and interactive evening with one of our HoD teams.

Tuesday 3rd & Wednesday 4th December - FOCUS 2019

Presentation and discussion with a BFDG Production Designer (more details to follow) to register please follow this link: [FOCUS 2019](#)

Saturday 1st February - The BFDG Awards 2019

Sheraton Grand Hotel, Park Lane, London. Tickets available soon.

MEMBERS' AVAILABILITY LIST:

An updated list of our current available Members -

Should you wish to contact a member, please click on their name to view their Personal Profile.

If you would like to publicise yourself here or inform us that you have recently started a job and would like to be removed from the list then please contact Sophie at memberships@britishfilmdesigners.com.

****AFFILIATE (A)****

[Amber Weerasinghe](#) - A.
[Ana Baltova](#) - A/ADA, available from 15th October 2019.
[Antonio Niculae](#) - A/Jnr D.
[Elizabeth Martin Kent](#) - A.
[Florian Bonte](#) - A/ADA.
[Jens Fiedler](#) - A/CA.
[Julie Bemment](#) - A/SDA. | [View Website](#)
[Rachel Cook](#) - A/ADA.
[Rowena Zoro](#) - A.
[Sian Lipscomb](#) - A/AGD, available from 21st October 2019.

****ART/SET DEC/BUYING DEPARTMENT ASSISTANT's (ADA, SDA, PBA)****

[Amber Exall](#) - ADA.
[Ana Baltova](#) - A/ADA, available from 15th October 2019.
[Anna Czerniavska](#) - ADA/D, with experience as AAD TV.
[Florian Bonte](#) - A/ADA.
[Julie Bemment](#) - A/SDA. | [View Website](#)
[Rachel Cook](#) - A/ADA.

****ART DIRECTOR (AD)****

[Blair Barnette](#) - AD, available from 28th October 2019.
[Bruce Hill](#) - PD Commercials & Art Director (Features).
[Guy Bevitt](#) - AD.
[Martin Kelly](#) - AD, available from January 2020.
[Siobhan Pemberton](#) - AD, available from 1st November 2019.
[Steve Bream](#) - AD.

****ASSISTANT GRAPHIC DESIGNER (AGD)****

[Sian Lipscomb](#) - A/AGD, available from 21st October 2019.

****ASSISTANT SET DECORATOR(ASD)****

[Sam Redwood](#) - ASD, available from November 2019.

****CONCEPT ARTIST (CA)****

[Arnaud Valette](#) - CA. | [View Website](#)

[Jens Fiedler](#) - A/CA.

[Ulrich Zeidler](#) - CA.

****CONSTRUCTION MANAGER (CM)****

[Ian Zawadzki](#) - CM.

****DRAUGHTSPERSON/SET DESIGNER (D/SDes)****

[Anna Czerniavska](#) - ADA/D, with experience as AAD TV.

[Daniel Gommé](#) - D/SDes.

[Dwight Hendrickson](#) - D/SDes.

****GRAPHIC DESIGNER/DECOR ARTIST (GD/DA)****

[Marco De Matteo](#) - GD.

****JUNIOR DRAUGHTSPERSON (Jnr D)****

[Antonio Niculae](#) - A/Jnr D.

****MODELLER/SCULPTOR/CONCEPT MODEL MAKER (M/S/CMM)****

[Robert Bean](#) - M/S/CMM, available from November 2019.

****MODEL MAKER (MM)****

[Alexander Hutchings](#) - MM, available from mid to late October 2019.

****PORTRAIT & PASTICHE PAINTER (PP)****

[Jason Line](#) - PP.

****PRODUCTION BUYER (PB)****

[Geraint Powell](#) - PB.

[Terry Jones](#) - PB.

****PRODUCTION DESIGNER (PD)****

[Bruce Hill](#) - PD Commercials & Art Director (Features).

[Peter Findley](#) - PD TV/SAD, available from 1st December 2019.

****SET DECORATOR (SD)****

[Andrew McCarthy](#) - SD.

[Claudia Parker](#) - SD.

[Jo Stuart-Fox](#) - SD. | [View Website](#)

[Laura Marsh](#) - SD.

[Marian Murray](#) - SD.

[Nicki Gardiner](#) - SD.

[Rebecca Gillies](#) - SD.

[Ute Bergk](#) - SD.

****STORYBOARD ARTIST (SA)****

[Alex Clark](#) - SA. [View Website](#) | clarkeyart@gmail.com

[John Colebourn](#) - SA. | [View Website](#)

[Keith Weir](#) - SA.

[Stephen Harris](#) - SA.

****SUPERVISING ART DIRECTOR (SAD)****

[Bill Crutcher](#) - SAD.

[Paul Ghiradani](#) - SAD.

[Peter Findley](#) - PD TV/SAD, available from 1st December 2019.

[Sion Clarke](#) - SAD.

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Please email anything you would like to include in the next newsletter to: Ali O'Neill -
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