

Promoting excellence in FILM & TELEVISION Art Departments

## NEWSLETTER / SPRING SUMMER 2019



### *Welcome from our Chairman Adam O'Neill*

**Welcome to the Spring/Summer newsletter** (although Summer seems to have deserted us for now!).

We are now almost half way through the year and so far it has been a busy year for the BFDG

On Sunday 7<sup>th</sup> June we had a very successful AGM. Thanks to everyone who made it, and it was good to see some new members interested in joining the Committee. Vice Chair Sonja was unwell, so Gary Tomkins and young Kevin Phipps, who had specially flown in from Budapest, filled in on the top table, and interjected with helpful reminders every now and then. Gary delivered the accountant's report, which later, thanks to Malcolm Stone's reminder, was voted on. The majority voted to accept the report, with one comedy dissenting vote from Kevin.

I had expected Ali and Mads to join me on the top table, as the Management Team have taken on such a pivotal role in the BFDG as we continue to grow in numbers, so next year a longer table will be required...!

We talked about the very successful year we had in the industry, and as a Guild, from the Awards in February to Gary Tomkins and Nick Pelham's fascinating talk about the role of art direction and the storyboard artist in the creation of Harry Potter. More Q&As are being planned for later in the year (please have a look at our Events listing).

At the last AGM we had something of an identity crisis at the BFDG, the notion being that the word 'Film' excluded television people. Should we change the name? Maybe Film and Television Guild or Screen Guild? In the end, most members voted for the right decision which was to keep the name and the provenance that comes with it. Even the meaning of the word 'Film' has expanded to include TV episodes, commercials, etc. Everyone should know by now that with the incoming wave of TV work, we all have, or will experience in the future, work for TV channels or content providers, as well as for cinema. The work involved, and the standards that we expect, are the same, and there seems to be a general shift towards alignment of pay too, with the exception of Production Designers, on occasion.

The new BFDG website has had a successful launch thanks to the tireless work of the Management Team, and I think you will agree it looks great and is a vast improvement on our old site, which has served us admirably since it was set up by Su Whitaker several years ago, but was beginning to buckle under the sheer volume of information it held. Trying to get a consensus on the Guild name, then then the logo, was a bit like trying to herd scalded cats at times, possibly because the committee consists of designers. Discussions were pretty heated at times, and it was sometimes more stressful than an actual film job! Hopefully we can all be very pleased with the results.

Thank you to all the committee members and past Chairmen who have contributed so much to the BFDG over the years, and during my first year as Chair and thank you to you, the members for your continued support and enthusiasm for the BFDG. It is much appreciated. I am also looking forward to welcoming several new committee members who will be joining us at the next Committee Meeting on 9<sup>th</sup> July.

With very best wishes

Adam



*BFDG AGM, 7 June, Pinewood Studios*

# CELEBRATING BFDG MEMBERS' ACHIEVEMENTS

Congratulations to the Art Department team from Patrick Melrose, who won the Production Design award at the recent BAFTA Craft awards - which included BFDG members: Lucienne Suren, Sophie Powell and Sian Lipscomb.



And not forgetting finalist nominees from Killing Eve; BFDG members Kristian Milsted, Fabrice Spelta, Alexandra Toomey, Peter Findley, Tamara Marini and

A Very English Scandal; BFDG member Emma Painter....



# SPOTLIGHT ON A BFDG Member

In this issue we focus on the role of Storyboard Artist and find out about more the role from BFDG member Keith Weir.



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

## *What 5 skills and abilities are required to be a successful Storyboard Artist?*

To be a successful Storyboard Artist there are many skills required but I would say the key ones are:

Listening / Communication – Good listening skills are key. Listening well to both your collaborators ideas and suggestions, as well as your own creative instincts.

Shot Grammar - A solid understanding of shot grammar, camera terms and editing.

Imagination / Ideas - Have lots, the more the better. If your director encourages it, throw as many ideas at them as you can. You will find out which ones were good, when you see them in the final edit.

Drawing - Obviously fundamental. An essential skill, but the drawing is ultimately simply a means to an end. Communication of a concept is key – rather than simply creating a sequence of wonderful rendered images.

Speed - Being able to draw quickly is always helpful.

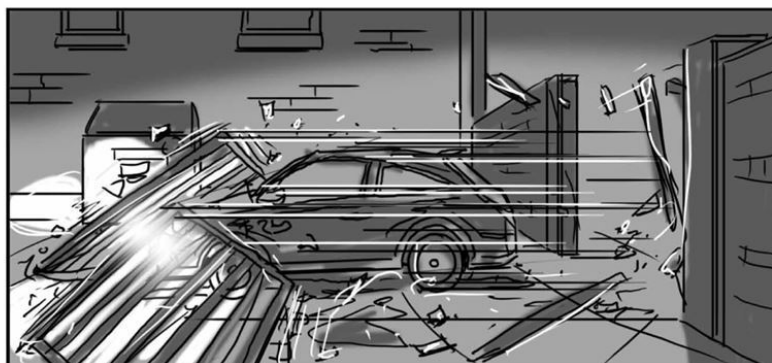
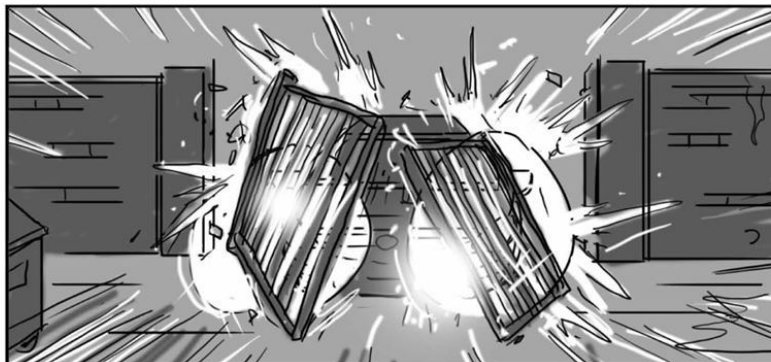
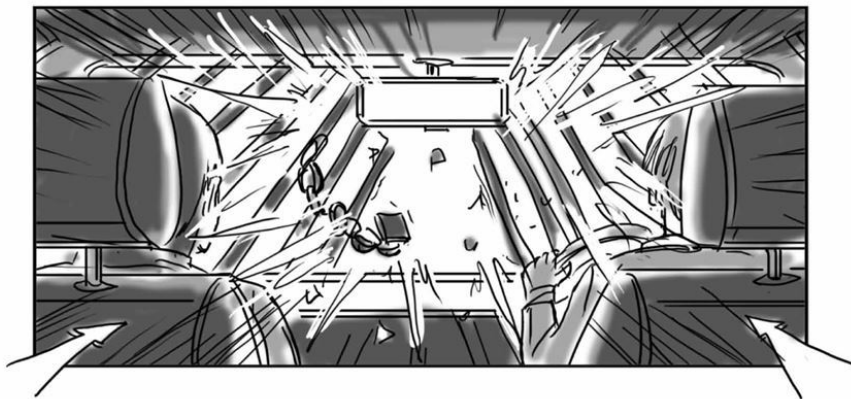
## *When were you first aware of the Storyboard Artist role – How did you get into the industry?*

I seem to remember being aware for the first time of the role when I saw the book 'The Making of Jurassic Park' in the early 90's. I might have even borrowed it from the library. At the back of the book there were pages and pages of storyboards, from some of the action sequences. This was fascinating to me, as I got to see shot by shot how the film was all carefully planned. Yet, at the same time, thinking that there was no way I could ever be good enough. Or had even considered there might be a



remote possibility, that I could actually do that as a real job.

The way I got into the industry was down to luck and good timing really. I was lucky enough to get my start in the industry the week after I graduated from art school. The people starting up a new company in Soho saw something in my portfolio, and improbably, hired me as Assistant Editor. This then led to me initially working in editing and post-production for several years. Though not exactly the area of the industry I had anticipated working in – that came later - but nevertheless a very interesting and valuable experience.



© Euston Films

Storyboard Artist - Hard Sun - © Euston Films

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

A filmmaking or visual arts degree should be relevant, and is of course worthwhile. However, in my experience, it was not ultimately as helpful as I had anticipated. Any hands on experience, working in a living breathing film or television art department is massively more worthwhile.

When I was at art school I was ultimately just biding my time. Using all the resources that were available to me, to research various companies and people of interest in the industry. Preparing for that time when I would eventually graduate, and focusing on securing that first work experience or trainee position.

### *What do you like most and least about the role?*

Most – the whole collaborative process. Getting the opportunity to work with and learn from so many wonderfully creative and inspiring colleagues. Most of whom are much more talented and experienced than myself. So it is a continuous learning process for me.

Least - The long hours and the amount of time it means being away from my family.

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

So far it has been 'Angel Has Fallen' (in cinemas from 23<sup>rd</sup> August!). It was one of the most satisfying collaborative experiences I have had so far.

I felt that I was thoroughly involved and contributed to the film in a very open collaborative environment. The director would use any new story elements that we had discovered in the storyboarding process and feed them directly back into his script. So the visual script was being constructed in tandem with the written script. One informing the other, back and forth, as we worked out all the key action sequences, beat by beat, shot by shot. In addition to this I got to work with another great director. As veteran stunt legend Vic Armstrong was directing all of the 2nd Unit (Action Unit) for the film. As he likes to be as prepared as possible, he is fully engaged with and loves the storyboarding process.

In regards to genre - no I don't have a particular favourite. All are equally fascinating to me. Though science fiction is always particularly fascinating, as the realms of possibility are wide open - both in terms of design and storytelling.



© Millenium Films

Storyboard Artist - Hunter Killer - © Millenium Films

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

That would have to be 'Angel Has Fallen' again. The main challenge was due to the difficulty of sometimes having to manage a 'two headed director'. As there was a lot of overlap between 1<sup>st</sup> and 2<sup>nd</sup> Unit. So I often found myself having to feed in different notes and changes to a sequence from both directors simultaneously. As each would come up with a new concept or a better solution to a practical problem.

So as each sequence in the film kept expanding, and getting more ambitious with a wealth of ideas. Keeping on top of it all proved tricky.

### *What is your favourite film and why?*

Every year I wait to see if I will find a new favourite film. I'm always interested to find out what films are being made, what colleagues are working on. Hoping this will be the year I will be surprised by something truly wonderful and unique.

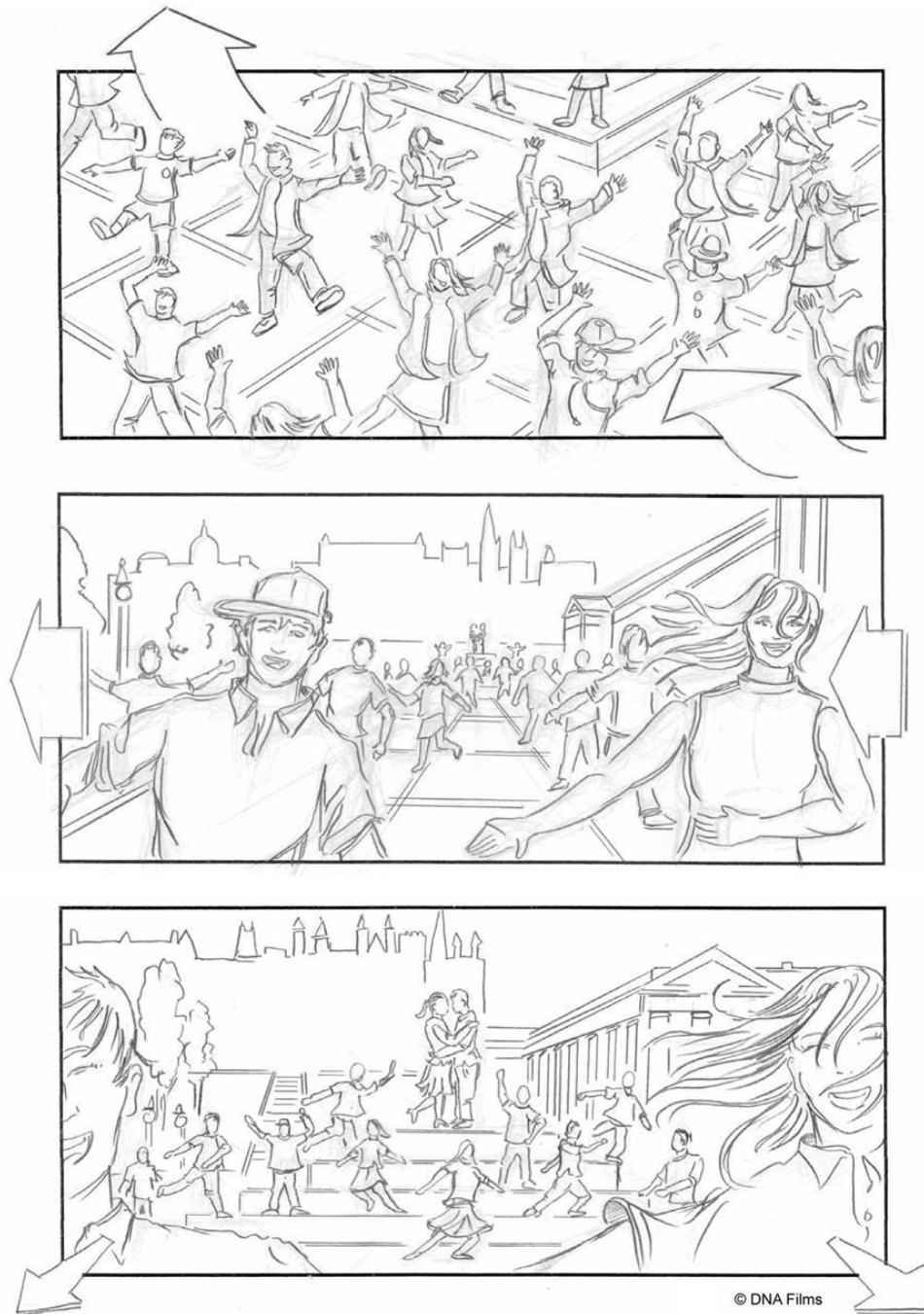
For me, 'Once Upon a Time In The West' is still my favourite film. I love everything about it. How Sergio Leone tells his story visually, letting the film unfold at its own particular pace. His choices of where he decides to put the camera. Holding on to that one particular piece of the story puzzle until the final reveal.

The performances, the cinematography, the editing, the staging, the production design, the costumes and of course Ennio Morricone's magnificent score. Everything is just so vivid and larger than life.

### *What advice would you give to your younger self?*

To apply to join the BFDG much much earlier than I did. Also, not to be put off or intimidated when reaching out to people in the industry, who you admire and would like to work. As they are often much more generous and willing to help than you might realise.





Storyboard Artist - Sunshine On Leith - © DNA Film

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

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# J BLOCK - A HISTORY

FROM THE ARMY FILM AND PHOTOGRAPHIC UNIT OF WORLD WAR II TO  
THE HOME OF SEVEN JAMES BOND FILMS

BY ART DIRECTOR **ALAN TOMKINS**



J Block -

*Pinewood Studios*

When I first went to work at Pinewood Studios in 1961 on the much acclaimed production of 'Cleopatra', the Art Department was allocated in 'J' Block, from which we overlooked the fields on which the giant set of Alexandria harbour was built for the film, I had a short run on the film, as Elizabeth Taylor took sick, and on my fifth week we were all given our notices.

Before I left, I had noticed that 6" hooks hung down from the gutter board every metre on three sides of the two-storey block. No one could tell me what they were for, but I had my suspicions.

Years later, I came across a photo of three Airborne Photographers: Sergeant D. Smith, Cameramen Jock Walker and Mike Lewis outside 'J' Block, it was then I saw the camouflage nets strung up from one block to the other (see photo). I then went on to work on seven James Bond films from 'Dr. NO' to 'Casino Royal' over the forty-two years, and we always worked in 'J' Block.





*Airborne Photographers: Sergeant D. Smith, Cameramen Jock Walker and Mike Lewis outside 'J' Block*

This year I attended the AFPU Remembrance Service on 9<sup>th</sup> November with the Rt.Hon. Lord Howe, Minister of Defence in attendance, and learnt a lot more on the AFPU Unit that was in residence in 'J' Block during the Second World War.

The Unit was initially comprised of a small number of Professional Cameramen and photographers, whose task was to document the activities of the British Army for historical purposes.

After October 1941, the AFPU was expanded by soldiers with combat experience, who trained in battle photography at Pinewood, before being sent overseas. They were posted in North Africa, Western Desert, Italy, North West Europe and South East Asia. During the War the boys from 'J' Block shot over 350 hours of film and around 200,000 photos which are all preserved by the Imperial War Museum.

During that time, a film titled 'The True Glory' was put forward to the American Academy for the Documentary Oscar in 1945. Well it won, and a few people know that the British Government, and United States of America share the Oscar. I bet it is in the White House and not in a special place in Number Ten Downing Street!

Back to the 9<sup>th</sup> November 2018, after the service we all went into the big hall where two AFPU collectors had a wonderful display of all their collection. Two Cine Cameras Devry 27 and a Vinten No.56, had the most interesting history.

All the records for these two historic Cine Cameras are held by the Imperial War Museum, so we know that the Devry 27 camera came ashore with Sergeant R.V. (Vic) Watkins on Gold Beach (Jig Green, East side) on the 7<sup>th</sup> June 1944, he landed with the Royal Engineers 693 Road Construction Company, while he filmed Sherman Tanks being unloaded from LSTs, prior to this he filmed the loading of LSTs in England before sailing over with them in convoy on the 6<sup>th</sup> June 1944.

Every piece of shot film has dope sheets archived in the IWM, so we can follow the whole history of the camera that sadly came to an end on the 25 January 1945, whilst the Combat Camera Team were driving in a jeep towards Heinsberg in Germany, their jeep was hit by shell fire from a self-propelled gun and Sergeant Vic Watkins was killed along with his partner Sergeant Bill Gross and Rasc Driver W. Smith.

Fortunately, the camera was undamaged and the next dope sheet finds it next in the hands of Sergeant Mike Lewis (2<sup>nd</sup> from left in the Arnhem Group in front of 'J'Block). The date was 16<sup>th</sup> April 1945. Sergeant Lewis was part of the AFPU team assigned to record the horrors of Bergen Belsen. Those dates extended from 16<sup>th</sup> April to 24<sup>th</sup> April.





The history dope sheets for Vinten No.56 started out with Sergeant John Norman Johnson on 23<sup>rd</sup> August 1944 in Normandy, East of Caen. Norman Johnson began the war as a driver and went to war as part of the BDF. After his evacuation from Dunkirk, he joined the AFPU in 'J' Block, Pinewood and worked eventually, along with Paddy Vinten on developing and testing the new Vinten 'K' Camera.

Sergeant Norman Johnson went over on D-Day after being pulled from Lord Lovat's Commandos, with whom he trained, and then was attached to Lt. General Sir M.C Dempsey's Headquarters. Once ashore, he covered the visiting VIPs in the Normandy Bridge-Head, such as General Montgomery, General Eisenhower, General DeGaulle, Winston Churchill and King George V.

By the end of June half the cameramen sent over on D-Day had been either wounded or killed. This clearly shows the danger these brave men went to get their shots.

Finally, Vinten Camera No.56 went on to cover the crossing of the Rhine and the liberation of British POWs at Walsroder and Westerlinke.

Two little Cine Cameras with so much history, I am sure more ex-army camera are still to be discovered and, if numbered, you can get the whole history of them from the Imperial War Museum.

Sadly, the Studio Management has set up its permanent offices now in 'J' Block and with the planned new stage alongside, the area where the returning Arnhem stood has been cleared, so for the first time a 'then and now' matching shot could be photographed.

In my book 'Stars and Wars' there is a photo of 'J' Block in the aerial photo on page 18 looking down on the giant 'Cleopatra' set of Alexandria Harbour, sadly never shot on, as after Elizabeth Taylor became sick we were all fired and the sets were rebuilt again many months later in Rome.

Quite a history that small office block has had so far, and what a history!

Alan Tomkins, Art Director

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## BANGS FOR BUCKS!

*BY PRODUCTION DESIGNER PETER FINDLEY*

I am very much aware that I am part of an organisation that contains many talented designers who are fortunate to have budgets running into the millions. Of course a budget is always relative....but this is a tale of the ridiculous.....

**"We would like you to visually recreate the memoirs of one of the most decorated pilots of the Second World war including the Battle of Britain as a 78 minute drama documentary, 70 minutes full scripted drama, for BBC 2 for £28K including staff costs, less your fee of course', Oh ,and by the way. You have only 4 and a half weeks prep and a 9 day shoot".**

I dragged myself from a crumpled heap off the floor, trying hard to suppress my laughter and then, with visions of my children crying at night from empty stomachs, I said 'Oh, ok then'

...and so began a labour of love, no budget, no time, no assistant until the shoot.... but a fantastic and extremely moving script by Director, Matthew Whiteman.

We lucked in with a terrific location, Twinwood, a former RAF air-base which had some empty billet huts still standing and a control Tower but no longer had a taxi-way. The Empty Dispersal huts were fully fitted out, decorated and fully dressed by design. I then built a small exterior of the hut with additional dressing, vehicles, tents etc in a nearby field where we could get the plastic Spitfire's to and created the exterior to the dispersal.



*Geoffrey Wellum's bedroom and Dispersal Hut Interior © Lion Television*

We made excellent use of the enthusiasts who looked after the former base to track down people who had any relevant equipment and vehicles. We even found one guy who had a set of browning machine guns from a Spit ! We managed to hire period furniture, from several sources locally to create Geoffrey Wellum's bedroom in a run down out building.

To complicate matters Wellum flew MK1 and MK9 Spitfires which not only had different profiles, props etc but flew with different coloured camouflage, hence the need for a Mk1 and Mk9. Armed with one flying MK9 spitfire, two full size plastic fantastic mock up Mk1 and Mk9 spits scrounged from enthusiasts we took on the might of the Luftwaffe. Combat damaged aileron and flaps were constructed so we could add them to the plastic Spitfires as required.

One of the plastics had a jaguar V12 engine fitted which promptly snapped its drive shaft on the first take.

Much beer was drunk that night !

Both replicas had no cockpit interiors as such so we had to partially fit out the cockpits with a few items such as reflector gun sights, harnesses etc so they could be shot reasonably close from the exterior. The plastic Mk 9 (The only one we could find that was available), was to be frank, poor and we had to add some exterior detailing and cowlings to hide up the "pimp my spitfire" look which the owner had added (He hired it out for weddings! The mind boggles).





Vehicles and Spitfires © Lion Television

Both Spitfires had to be weathered although the poor Mk9 was effectively brought back to combat readiness ! Full detailed interiors were shot with the real spitfire and we fitted out a 2 seater YAK trainer with a spitfire cockpit bulk head, control stick and harness and mini cams so we could do aerial shots with the lead actor strapped in position in the rear seat.

Matthew (Director) was very keen to take the actor up to get some of the flying sequences and it payed off with some very realistic footage. This was then supplemented with additional footage with the actor in the real static Spit with the tail mounted up on a stand.

We had so little money to work with, it was a case of constantly juggling what we had, moving Spits and vehicles into precise positions to give as much depth as possible to exterior scenes. We shouldn't use negatives but I was fully aware this was a production of massive compromises but I really believe we achieved "bangs for the bucks" and helped to paint a convincing background to the extraordinary story of these young pilots as they battled fatigue and stress.

FIRST LIGHT was a guilty pleasure. I was extremely proud of what we had achieved on what seemed like less money than a line producer goes to the bar with. But equally I was concerned that the combined abilities and professionalism of the behind screen talent are becoming under ever increasing pressure to deliver with unrealistic funding.....That is the conundrum of the art department, we never want to say no and we never want to give up. It is just not in our DNA.

FIRST LIGHT: Production Designer, Peter Findley. First Transmission Date: 14th September, 2010 9pm, BBC 2

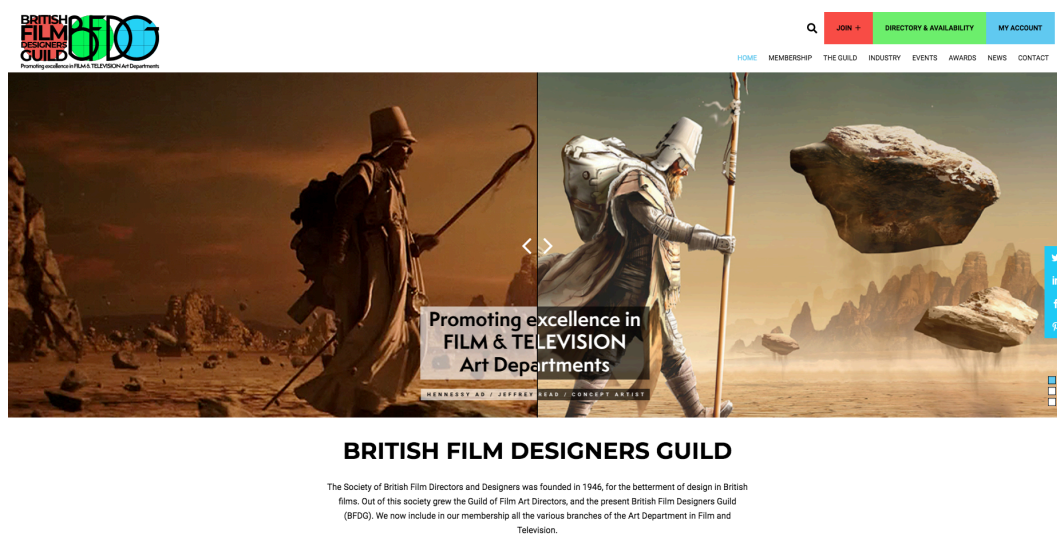
Images supplied by Peter Findley © Lion Television



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*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](mailto: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

NAME:	ROLES:	PROJECTS:	DESCRIPTION:
<b>JAMES LAPSLEY</b> 	Production designer	Bodyguard Fearless Tommies Honour The Rezort Kill Command Skeletons Outpost - Black Sun The Devils Dosh The Creator Let Us Prey	James Lapsley is a Production Designer and 2019 Golden Globes Nominee, 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.
<b>SHOWCASE:</b> 			

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FILM FOCUS

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

April 3, 2019

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SUBMISSION DEADLINE

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

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## ALEX CLARK - STORYBOARD ILLUSTRATOR

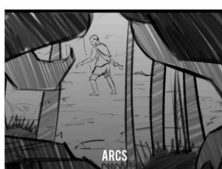
### ALEX CLARK

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STORYBOARD ILLUSTRATOR

*see below for featured work:*



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# THE BFDG ON SOCIAL MEDIA



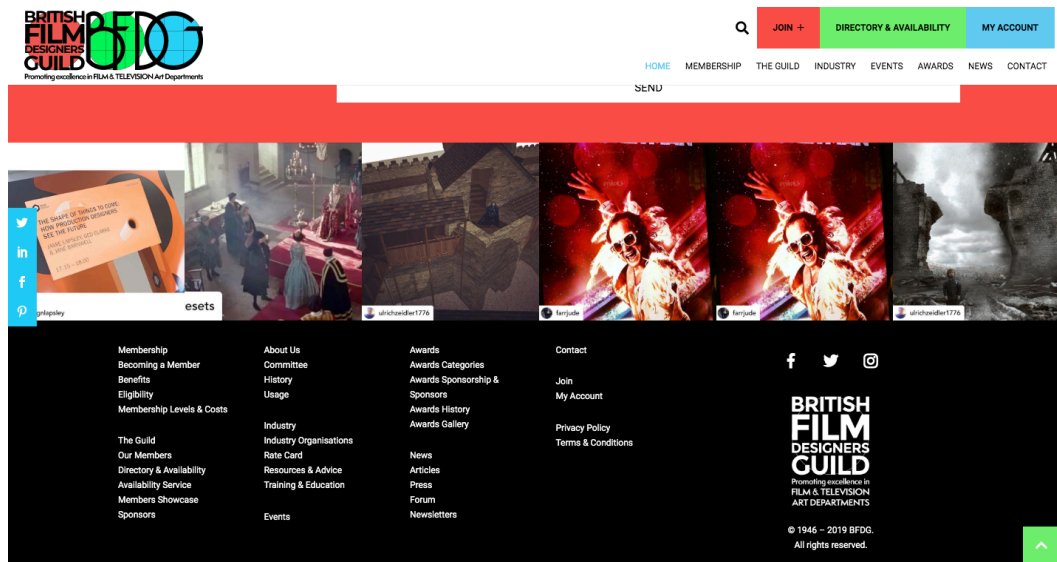
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Use this hashtag to make sure the work you post on INSTAGRAM gets featured on our new website!

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# INTRODUCING THE TEAM BEHIND THE NEW BFDG WEBSITE

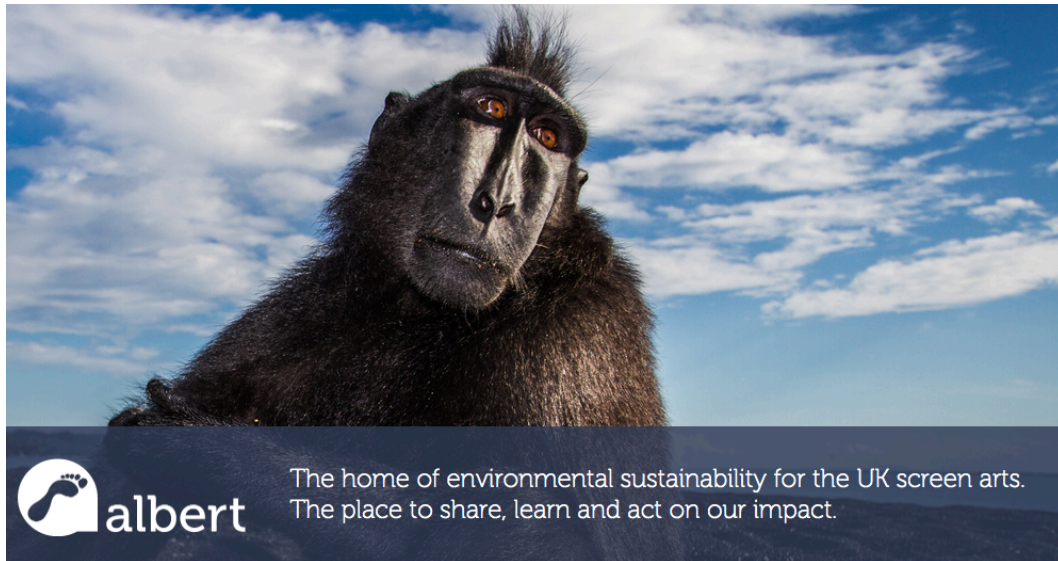
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# SETTING THE STAGE FOR SUSTAINABILITY WITH BAFTA ALBERT



**John West reports on the event that was held at BAFTA on 16<sup>th</sup> May.**

The event explored how set designers can juggle creativity with sustainability and still create amazing sets that are worthy of a BAFTA or an Oscar. The first speaker was Emma Fromberg, Project Manager from Circular Design, who shared information gathered on a recent expedition to the Arctic. She spoke about the polar ice cap continuing to melt and what this means for the future of our planet. Sea ice is diminishing. We were told that we should aim for zero waste and zero carbon footprint. We were encouraged to think in different ways as to how we use materials and transport. She encouraged us to design:

1. Work with the principle of context in mind.
2. Using compatible materials avoid toxic materials when there are alternatives.
3. Learn from nature, for example: termite hills keep cool by the nature of their design without using any outside energy.



*Emma Fromberg, Circular Design Project Manager, Setting the Stage for Sustainability, Copyright: BAFTA*

Norman Austick, Production Design Lecturer from the Northern School of Art, spoke about the desire of students to cut waste by avoiding working on paper; they believed that they saved three reams of paper by using computers. They recycled sets donated by scenic companies and used unusual materials for paints and dyes. They used wire wool soaked in vinegar to create the wood stain for a railway carriage set that they are building (smelly!) Even small bits of timber normally binned can be used by schools and colleges for small projects. There were bird boxes on display that were made from scraps that had been donated to local schools. 95% of sets currently are burnt for energy, or go to landfill. This is wasteful.



*Norman Austick, Production Design Lecturer, Northern Art School, Setting the Stage for Sustainability, Copyright: BAFTA*



Albert run a reclamation and scenery prop house where units are kept for re-use. Complete sets are never used in their original form, so copyright is not an issue. There is huge amount of skill that goes into making scenic units and properties, so it is a great waste if these are just destroyed. The core object is planning, so that things can be reused. Schedules should be created so that the same sets can all be shot in one go, rather than having to keep building and replacing them. It is a myth that it is more expensive to build new rather than to re-use materials. Repertory theatre companies, film companies and TV companies used to have great stocks of scenery that could be re-used, with only the most specialised units being built from scratch. Many Production Designers find very useful items when they have visited the Albert store.

The carbon footprint of a production is supposed to be included in the production costs. The scenic side is seldom included by production companies. There is a lack of planning that results in needless moving of scenery, cast and crew. An Art Department co-ordinator is invaluable for avoiding needless moves and duplication.

Many designers are heartbroken when they see their sets being broken-up. If the hard work was re-used it would save money and materials.

Albert is undertaking a project to support the creative community's transition to renewable electricity. The sustainability think-tank aims to reduce carbon emissions and save costs across the TV and film industry. The project aims to make renewable electricity affordable for creative organisations, with particular interest in increasing the amount demanded and produced in the UK.



*Lynn McFarlane, Dresd, Setting the Stage for Sustainability, Copyright: BAFTA*

The project aims to make renewable electricity affordable for creative organisations, with particular interest in increasing the amount demanded and produced in the UK.

Michelle Whitehead has been appointed to the role of project delivery manager to consult with the creative community, studio, post production and other facilities

companies to obtain consumption and monetary data, and to work with energy brokers to find the best possible supply deal.

She said, "I am enthused to be joining the dynamic Albert team working on this exciting and innovative project. Helping to reduce carbon emissions, while saving companies money is a very worthwhile endeavour."

Aaron Matthews, BAFTA sustainability manager, said, "Approximately 13 tonnes of carbon emissions are associated with the production of one hour's worth of content, and almost 60 per cent of this comes from electricity.

"The industry has a tendency to focus on tangible environmental impacts but it's electricity where the largest impact lies and where we must focus our attention.

"The international community recently made some strong commitments for carbon reduction and we must now support those targets and make them a reality.

"There is a much better way to bring power to the planet and having spoken to a number of industry experts, the aims of this project are very much worth pursuing."

At the end of the talk many of us gathered to discuss what could be. One Supervising Art Director told us of the numerous containers filled with scrap scenery that was being produced, as there was insufficient planning and money being allocated to ensure that there was no needless duplication.

All the evergreen foliage in "Victoria" came from a Christmas display that Michael Howells had designed for a London hotel. It donated the materials when they were no longer needed. All the Christmas decorations from the "Victoria Christmas Special" were recycled and used to decorate Harewood House for their Christmas opening. This was planned before production started.

FOR MORE INFORMATION ABOUT ALBERT FOLLOW THIS LINK:

<http://wearealbert.org/inspiration/green-production-tips>

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## NEW MEMBERS

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

Dd Etherton (A) - Affiliate

Maryam Alamin (A) - Affiliate

Isabelle Quille (A) - Affiliate

David Tinto (A) - Affiliate

Magdalena Kronenberg-Seweryn (A) - Affiliate

Elizabeth Martin Kent (A) - Affiliate



Jamie Shakespeare (AAD) - Assistant Art Director  
Dominic Devine (AD) - Art Director  
Elaine Kusmishko (AD) - Art Director  
Martin Kelly (AD) - Art Director  
Vicki Stevenson (AD) - Art Director  
Rosie Clarke (AD) - Art Director  
Guy Bevitt (AD) - Art Director  
Grace Taylor (ADA) - Art Dept. Assistant / Runner  
Kate Lowry (ADC/CDC/SDC) - Art / Construction / Set Dec Dept. Co-ordinator  
Jeffrey Read (CA) - Concept Artist  
Illia Boccia (CA) - Concept Artist  
Tim Napper (CA) - Concept Artist  
Owen Black (D/SDes) - Draughtsperson / Set Designer  
Laurens Nockels (MM) - Model Maker  
Emma-Jane Grainger (PB) - Production Buyer  
Bruce Hill (PD) - Production Designer  
Arad Sawat (PD) - Production Designer  
Cristina Casali (PD) - Production Designer  
Susie Cullen (PD) - Production Designer  
Stephen Daly (PD) - Production Designer  
Ty Teiger (PM) - Property Master  
Matt Hywel-Davies (SAD) - Supervising Art Director  
David Morison (SD) - Set Decorator  
Felicity Good (SD) - Set Decorator  
Jenny Oman (SD) - Set Decorator  
Elaine McLenachan (SD) - Set Decorator  
Stuart Bryce (SD) - Set Decorator  
Kim Marsden Corporate Sponsor ROSCO  
Steve Ramos Corporate Sponsor ROSCO

Jemima Hawkins (SAD) - Supervising Art Director  
Jennifer Williams (PD) - Production Designer  
Roberto Caruso (SAD) - Supervising Art Director  
Fiona Crombie (PD) - Production Designer  
Bethan Wilson (SD) - Set Decorator  
Stephen Wright (SAD) - Supervising Art Director  
Joanna King (SAD) - Supervising Art Director  
Michael Carlin(PD) - Production Designer  
Jason Knox-Johnston (SAD) - Supervising Art Director  
Gordon Sim (SD) - Set Decorator  
Katja Soltes (SAD) - Supervising Art Director

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

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## ***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:*

***Friday 21st June, 9am - BECTU Freelancers Fair***

*The Royal Institution, Albemarle Street, London W1S 4BS - the BFDG will be exhibiting*

***Thursday 11 July, 7pm - Informal drinks, London***

*Venue to be confirmed*

***Could you host this event for us?***

*Would you or you and a group of other BFDG members like to host this event? Pick a central London venue (usually a pub or bar) and be there on the evening to welcome people and make introductions. Please get in touch with the office if you would be happy to do this.*

*Thursday 5th September, 6.30pm - Portfolio Surgery and Networking*

*Venue to be confirmed*

*Thursday 17th October, 6.30pm - Q&A and Networking*

*Venue to be confirmed*

*Tuesday 3rd & Wednesday 4th December - FOCUS*

*Presentation and discussion with a BFDG Production Designer (more details to follow)*

*Saturday 1st February - The BFDG Awards 2019*

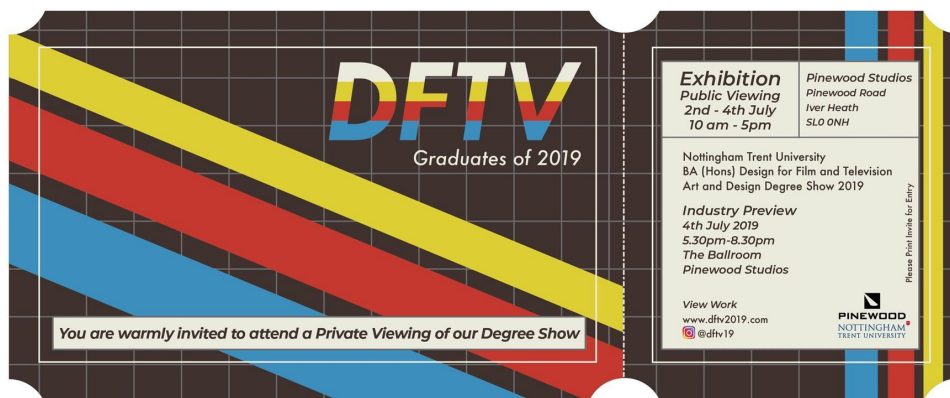
*Venue to be confirmed*

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## UPCOMING GRADUATE SHOWS

*ALL MEMBERS WELCOME:*

*Design for Film and TV - Nottingham Trent University*



# 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 2019 .docx](#)

## 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 2019 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](mailto:robert@bovilles.co.uk)

Tel: 01895 450300

Fax: 01895 450323

Web: [www.bovilles.co.uk](http://www.bovilles.co.uk)



## SNOW AND 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](http://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 31/12/19**

## 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](http://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](http://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 31/12/19

Website:

<http://www.cotswoldoutdoor.com>

Email:

[customer.services@cotswoldoutdoor.com](mailto: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 31/12/19

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 31/12/19**

**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**

# 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

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## YOUR CONTRIBUTIONS TO OUR AUTUMN NEWSLETTER ARE MOST WELCOME!

Please email anything you would like to include in the next newsletter by 20 September to: Ali O'Neill - Communications Manager  
[communications@britishfilmdesigners.com](mailto:communications@britishfilmdesigners.com)



BFDG  
Club Admin Room 75A  
Pinewood Studios  
Pinewood Road  
Iver Health  
Bucks SL0 0HN  
United Kingdom

[britishfilmdesigners.com](http://britishfilmdesigners.com)  
[info@britishfilmdesigners.com](mailto:info@britishfilmdesigners.com)  
[memberships@britishfilmdesigners.com](mailto:memberships@britishfilmdesigners.com)  
[communications@britishfilmdesigners.com](mailto:communications@britishfilmdesigners.com)