



Promoting excellence in FILM & TELEVISION Art Department



Welcome from our Chairman Adam O'Neill

NEWSLETTER / MARCH 2020

As someone said to me recently:

"This is like a bad episode of Black Mirror..."

We seem to have entered a Dystopian world recently, and a lot of members have had jobs put on hiatus, or lost their jobs, with little prospect of getting another one anytime soon. As individuals some will be able to last through to the other side of this pause of all activity, but some will struggle, and some of our sponsors, who have been so generous to the Guild, will already be suffering the effects of empty order books. If things do start up

again in a few weeks or months try to get our sponsors and suppliers involved as soon as possible!

You should all have had an email with links to advice about the Covid-19 virus situation, the same advice is on the website too. We are currently keeping track of financial guidance, counselling, and other support available to freelancers working in the screen sector and aim to pass on any relevant information via our FB page or email. Thank you to the Management Team for responding so quickly.

It was all going so well. We had a fantastic Awards night, hosted again by Mark Kermode, and if you haven't already, you should listen to his Podcast all about The Guild, where he interviewed Production Designers Simon Bowles, Sonja Klaus and Gemma Jackson, I even got a mention for pronouncing his name right!

The final touches are being added to the video of the night and will be on the website as soon as it is finished. On the night we were able to welcome our fantastic new Patrons, Independent Producers Kate Crowe and Dean Baker who came along to the Awards and presented the Best International TV Drama Award.

In this Newsletter there are articles from Simon Bowles about the designs for HBO series Avenue 5, and a feature on concept modeller Rob Bean, also a thought provoking article about the mental health of people working in the film and television industries. As ever, if any members or sponsors wish to contribute an article or (in the case of sponsors) an ad please get in touch, we would love to hear from you.

I wish you all the very best during this difficult time for all our members, colleagues, sponsors and their families.

Adam

COVID-19 **ADVICE FOR FREELANCERS IN THE SCREEN INDUSTRIES**

We are currently keeping track of financial guidance, counselling, and other support available to freelancers working in the screen sector and aim to pass on any relevant information via our FB page or email. The BFI have established a Screen Sector Taskforce to provide impact response recommendations to government and other funders, and urge creative workers to get in touch. You can share your key concerns via covid-19.queries@bfi.org.uk. An independent Facebook support group: COVID-19 Industry Support: Film, Drama and Advertising has also been set up for freelancers in the screen industry.

Follow this link: [Covid-19 Advice](#) to see advice and guidance from industry groups such as BECTU, the Film and TV Charity, the BFI as well as the the UK government, and the IPSE.

The latest information from BECTU can also be found [here](#).

We will, of course, update you if we receive any further information from these organisations.

CELEBRATING **BFDG** MEMBERS' ACHIEVEMENTS

*A CELEBRATION OF **ART DEPARTMENT TALENT** AT THE BFDG PRODUCTION DESIGN AWARDS 2019, THE BAFTAS AND THE ADG AWARDS*





The BFDG Production Design Awards were held on Saturday 1 February at the Sheraton Grand, Piccadilly, London. It was a fantastic evening, once again, hosted by BBC 5 Live presenter and film critic Mark Kermode, with members, sponsors and guests coming together to celebrate the remarkable talent in Art Departments across the board from Light Entertainment, Television and Film. Below is a list of all of the winners and nominees and a small selection of photos from the evening.

To see more photos please follow this link: [BFDG Production Design Awards 2019](#)

WINNERS OF THE BFDG PRODUCTION DESIGN AWARDS 2019

SPOTLIGHTING NEW TALENT

Anne Clemens

Art Department Assistant

BEST PRODUCTION DESIGN - LIGHT ENTERTAINMENT, TV PROGRAMME

Fleabag Series 2

Jonathan Paul Green - Production Designer

Joanna King - Art Director

Lucy Gardetto - Set Decorator



BEST PRODUCTION DESIGN - INDEPENDENT TV DRAMA INCLUDING MINI SERIES, TV MOVIE OR LIMITED SERIES

Gentleman Jack

Anna Pritchard - Production Designer

Tom Atkins - Supervising Art Director

Ussal Smithers - Set Decorator

BEST PRODUCTION DESIGN - INTERNATIONAL TV DRAMA INCLUDING MINI SERIES, TV MOVIE OR LIMITED SERIES

Chernobyl

Luke Hull - Production Designer

Karen Wakefield - Supervising Art Director

Claire Levinson-Gendler - Set Decorator



BEST PRODUCTION DESIGN - INDEPENDENT FEATURE FILM - PERIOD

Mary Queen of Scots

James Merifield - Production Designer

James Wakefield - Supervising Art Director

Gina Cromwell - Set Decorator

BEST PRODUCTION DESIGN - INDEPENDENT FEATURE FILM - CONTEMPORARY

The Kid Who Would Be King

Marcus Rowland - Production Designer

Nigel Evans - Supervising Art Director

Sara Wan - Set Decorator



BEST PRODUCTION DESIGN - INTERNATIONAL STUDIO FEATURE FILM - PERIOD

Rocketman

Marcus Rowland - Production Designer

Tim Blake - Supervising Art Director

Jude Farr - Set Decorator

**BEST PRODUCTION DESIGN - INTERNATIONAL STUDIO FEATURE FILM -
CONTEMPORARY**

John Wick: Chapter 3 – Parabellum

Kevin Kavanaugh - Production Designer

Ian Baillie - Supervising Art Director (Morocco)

Chris Shriver - Supervising Art Director

David Schesinger - Set Decorator

Letizia Santucci - Set Decorator (Morocco)



BEST PRODUCTION DESIGN - INTERNATIONAL STUDIO FEATURE FILM - FANTASY

Aladdin

Gemma Jackson - Production Designer

Peter Russell - Supervising Art Director

Tina Jones - Set Decorator

LIFETIME ACHIEVEMENT

Peter Young





CONGRATULATIONS TO BAFTA WINNING BFDG MEMBERS

Congratulations to Dennis Gassner (PD) and BFDG Members Lee Sandales (SD), Niall Moroney (SAD), Elaine Kusmishko (AD) and Stephen Swain (AD), Jim Cornish (SA), Claire Richards (Snr ASD), Kate Venner (PB), Laura Ng (Stby AD), Rob Bean (Concept M) Jon Marson (Greensteam and key greensman) Oli Roberts (SD AD), Dorrie Young (Snr D), Noella Salvatierra (ADA dailies), and the Art Department of '1917'.

See more here: [BAFTA Production Design](#)



CONGRATULATIONS TO WINNERS AND NOMINEES AT THE 24TH ADG AWARDS



Congratulations to Luke Hull (PD), Karen Wakefield (SAD) and Claire Levinson-Gendler for winning best **TV Movie or Limited Series** for **Chernobyl**.

Congratulations to the the nominees:

ONE HOUR PERIOD OR FANTASY SINGLE CAMERA SERIES

The Crown - Martin Childs (PD), Mark Ragget (SAD), Alison Harvey (SD)

HALF HOUR SINGLE CAMERA SERIES

Fleabag - Jonathan Paul Green (PD), Joanna King (AD), Lucy Gardetto (SD)

PERIOD FEATURE

'1917' - Dennis Gassner (PD), Niall Moroney (SAD), Lee Sandales (SD)

FANTASY FEATURE FILM

Aladdin - Gemma Jackson (PD), Peter Russell (SAD), Tina Jones (SD)

Maleficent: Mistress of Evil - Patrick Tatopoulos (PD), Helen Jarvis (SAD), Dominic Capon (SD)

Star Wars: The Rise of Skywalker - Kevin Jenkins (PD), Paul Inglis/James Clyne (SAD), Rosemary Brandenburg (SD)

CONTEMPORARY FEATURE FILM

John Wick: Chapter 3 - Parabellum - Kevin Kavanaugh (PD), Ian Baillie (SAD, Morocco), Chris Shriver (SAD), David Schesinger (SD), Letizia Santucci (SD)



WELCOME TO OUR NEW BFDG **PATRONS**

We are very pleased to announce that Producers Kate Crowe and Dean Baker have kindly agreed to become our Patrons. As experienced Producers working in both Film and Television they bring with them a wealth of skills and expertise which will be a great benefit to the BFDG. More about Kate and Dean:



KATE CROWE - FREELANCE DRAMA PRODUCER

MORE ABOUT KATE ...

Kate is a freelance drama producer. Her executive producer credits include the Scott Free/Hardy Son and Baker BBC/FX dramas A CHRISTMAS CAROL, starring Guy Pearce and TABOO, starring Tom Hardy both written by Steven Knight. She is currently an Executive Producer for Snowed In Productions where she is prepping TOO CLOSE starring Emily Watson which starts shooting in the spring. Kate's producing credits include the first two seasons of the ground-breaking, BAFTA award-winning series, MISFITS for Channel 4.

View Kate's profile - [here](#)



DEAN BAKER - PARTNER AT HARDY, SON & BAKER PRODUCTION

MORE ABOUT DEAN ...

Dean Baker is a partner at Hardy, Son & Baker the production company he founded with Tom Hardy in 2013. HSB has a TV first look deal with FX Studios. Dean was most recently an Executive Producer on A CHRISTMAS CAROL and the hit TV series TABOO for BBC One and FX. Along with his partner Tom Hardy, Dean is set to produce ONCE A PILGRIM with Working Title Films, WARLORD with Carnival Films and Universal, SHACKLETON with Studio Canal.

View Dean's profile - [here](#)

COUGHS AND SNEEZES

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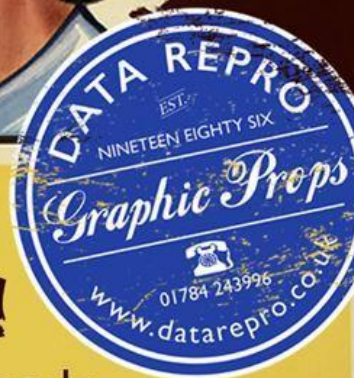


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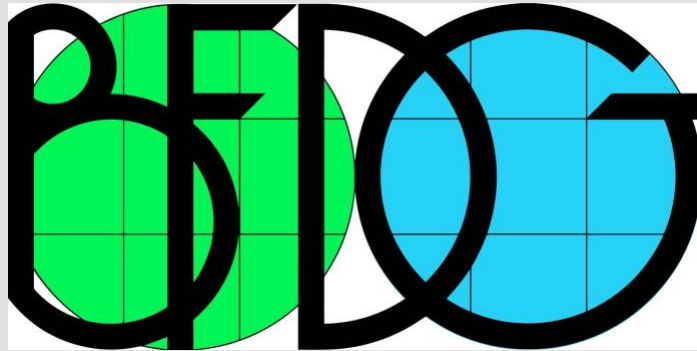
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NEW - UPDATED BFDG RATE CARD



A BRITISH CATHEDRAL AND **VIRTUAL
REALITY**

Production Designer, **Simon Bowles** talks about his designs for HBO series *Avenue 5*



Armando Iannucci's space sitcom *Avenue 5* stars Hugh Laurie as the captain of a luxury spaceship. Set 40 years in the future, the solar system is everyone's oyster. We talked with Production Designer Simon Bowles who shared with us how a British cathedral, virtual reality, an ancient tree and a high-tech car factory all informed the design of the glittering interstellar cruise liner.

Simon Bowles is no stranger to designing film sets for high profile comedy films having successfully met the challenge of designing the film sets, furniture and gadgets for a secret agent in *Johnny English Strikes Again* although he was first recognised for designing horror films *The Descent* and *Dog Soldiers* and for period films such as *A United*

Kingdom, Hyde Park on Hudson (for which he won a British Film Designers Guild Award), *Pride and Belle*.



Avenue 5 is an awe-inspiring space ship. What was your design process for the film sets?

I set out wanting to give *Avenue 5* a brand new look, something we haven't seen before on any television drama or movie. I didn't want to create 'funny scenery', I wanted the comedy to come from the situation and the characters. The sci-fi backdrop had to be believable, especially to today's tech-savvy audience.

I always approach a project head on. My mantra is to get the big decisions made as soon as possible so I have plenty of time to make the design decisions of the smaller details. For me those small details make the sets more realistic. Those decisions could be finding tiny pieces of prop dressing to put on a set that will inform the audience of a character's past, or having time to add careful ageing to choice pieces of key furniture.

For *Avenue 5* I decided to use as much up-to-date 3D design technology to steer the way I work towards something futuristic. Without considering real-world forces like gravity and the weight of materials I could design the sets by sculpting huge structures in this virtual world.

I have an amazing team *Avenue 5*: My key concept artist Jort Van Welbergen loaded the 3D set designs into a virtual reality headset so I could walk around the spaces as if I were on the finished sets. I could consider details of the set and the flow of the script through the spaces before construction even started. It sounds odd but the emotion of the set is far more apparent in virtual reality. A looming piece of architecture is far clearer in virtual reality, a tight space more claustrophobic when standing in it. As well as creating traditional printed illustrations of these sets to show our wonderful Director Armando Iannucci, I could now also walk him around them in virtual reality, exploring the complex spaces, to consider the blocking and camera angles and even influencing some of the scriptwriting with these physical structures in mind.

While conceptualising the sets I designed the lighting as an integral part with sculptural elements; lit floating clouds, Art Deco pillars of light and glowing lines to accentuate the architectural form. I employed the use of colour-changing LED's so that at a press of a button I could change the set from day, to sunset, to night. In fact we counted up how much LED light tape we'd used at the end of the season; over five miles!

The sets and furniture were designed using 3D software from which we created tabletop models using 3D printers. We had up to eight 3D printers and a team of model makers building maquettes of all the sets and even the entire ship.



How did you go about designing the multi-story Atrium of this space cruise liner?

The *Avenue 5* atrium has huge windows looking out to space so passengers can see the planets as they pass, much like an open deck on a traditional cruise liner. To achieve this, fifty foot high black fabric curtains were hung along the stage walls then hundreds of silver sequins were stitched to resemble stars. When we were filming these sequins moved around gently due to the air conditioning and appeared to be twinkling stars on camera. You can see these sequin stars in many shots in the finished episodes.

The huge cylindrical glass elevator into the atrium added vertical appeal. The ten foot diameter elevator car was very heavy but I wanted it to move at speed between the two floors and up disappearing out of the top of the set to the stage ceiling. This was achieved by an ingenious computer controlled pulley system built by our special effects team.

The JUDD logo (the surname of the company owner) is proudly displayed everywhere throughout the ship. It was built into the set, props and furniture; on the walls, in the carpet patterns, as part of the lighting, in gold lettering on the wine glasses and even printed onto

toilet tissue. We also designed special Saturn-related food incorporating the JUDD logo into the meals for extra fun.



Was this all created from your own imagination or were you working to a brief?

This is the first time I have had the pleasure of working with Armando Iannucci. He is wonderful human being and a comedy genius. We met just as I was designing *Johnny English Strikes Again* in March 2017. At that point there was no real script, just a fabulous plan in his head.

A few months later a synopsis landed in my in-box; *Avenue 5*. Looking back at it now, the final series is so close to that original document. I suggested to Armando that the ship could have been originally a grungy, industrial fuel/liquid/oxygen transporter ship that had been converted by the Judd corporation into a cruise ship by bolting a sleek white hotel onto the front. The passenger area would look beautiful, made from marble, gold and huge white curving walls. I created some 3D models of the ship to present to Armando to illustrating the two contrasting worlds onboard. I just loved the idea that a crew member could slide open a hidden door within the sleek, clean passenger area and enter the noisy, smelly, grungy rear part of the ship. They'd then wipe their feet and check their hair before re-joining the passengers.



Were there any challenges or major headaches with the design?

I wanted the Atrium to be large and complex enough to be explored over many days of filming. We employed a huge number of carpenters, painters, plasterers, sculptors, structural engineers, steelworkers, glass engineers, prop makers, model makers, prop painters, electricians looking specifically after the LED lighting, carpet printers in Belgium, carpet layers, graphics printers, and more. *Many* more.

And then there's all the gold. There are so many different colours and hues of gold. I ended up choosing one fabric sample of my chosen gold with my Set Decorator Liz Griffiths and cut it up into many pieces, giving samples to all our colleagues who lead the other creative departments so that all golds matched each other on furniture, props, sets, costumes and visual effects.



Why is the Conference Room inside a tree?

My concept for the Conference Room on board *Avenue 5* was that Herman Judd fancied having a room made from one felled tree... So he had his interior designer locate a huge ancient tree deep in an ancient forest, and chop it down.

The room was actually polystyrene carved by hand by our fabulous human sculpting teams, then plastered and painted by our scenic artist Johny Roberts.

To really sell the point that it was one single tree I over-scaled the grain by three times its natural size. I am delighted how this set finished up, it's one of my favourites of the 68 sets seen in the first series.



Why are Judd's Quarters quite so gold and over the top?

I wanted Herman Judd to have the most outrageous private quarters. I positioned this room at the front of the ship, with an enormous window looking out into space ahead. I liked the idea that he employs a team of interior designers who cannot agree on anything so all the styling is a mixup between classical, Art Deco, Mayan, Egyptian and ultra-modern. They build huge gold bas relief portraits of him for the ship... but not OF him... more how THEY think HE sees himself.

We love the bed and table lights in the Economy Class cabin – what can you tell us about them?

The bed started as a simple shape and ended up very asymmetric and complex – when designing sets using 3D software, everything shifts and bends and warps over a period of time while making changes to the set before presentation and construction. The bed was completely computer cut from layers of timber, then glued together to form the final shape. I love the process that the bed took, it almost had a life of its own as I made changes were made along to the way to the rest of the room.

The bedside lights were the opposite; they did take a time to design. They had to practically fit the batteries, digital receiver and LED array inside, as well as look fabulous and light the cast nicely. Again, the final design overseen by Liz Griffiths was very complex and I did want the pair to be identical so we 3D printed them. You can see the honeycomb structure inside the walls of the lights but I loved that as it added a sense of realism and showed off its micro engineering!



What were your influences for the design of Mission Control?

For the last five years I have been trying to obtain permission to film inside the Norman Foster designed McLaren Technology Centre. On this project we finally achieved it. The architecture of their building is so similar in style to the direction I had taken for *Avenue 5* but with wonderful views over a lake and rolling Surrey countryside, it's certainly Earth-bound.

McClaren have a special presentation room with a 360 degree projector system. This was completely ideal for our Judd Mission Control. I'd developed a very strong corporate styling for Judd so applied it to this room through Judd logos on the walls, coloured lighting, Judd flags, Judd mugs, Judd costumes and Judd logos within the screen graphics.



What were your influences for the design of the Prayer Room?

Armando had written in a multi faith Prayer Room into the script. I relished designing this as I grew up in the medieval city of Wells in Somerset, England which has a very grand ancient cathedral at its heart. I have many memories exploring its vast nave and climbing the tight spiral staircase up to the Chapter House. I used these thirteenth century monastic structures as inspiration for the Avenue 5 Prayer Room, stripping back the details of the gothic architecture to bare sinews then creating them from white synthetic materials.



Avenue 5 can be currently seen on HBO on Sunday evenings in North America, and Wednesday evenings in the UK on Sky One and Now TV.

BFDG Production Design credits:

Production Designer – Simon Bowles
Supervising Art Director – Stuart Kearns
Set Decorator – Liz Griffiths
Production Buyer – Geraint Powell
Assistant Art Directors – Jamie Shakespeare
Concept Artists – Jort Van Welbergen, Peter Day

Thank you to 'Film and Furniture' for allowing us to reproduce this article. To read more articles about Set Decoration and Production Design go to: <https://filmandfurniture.com/>

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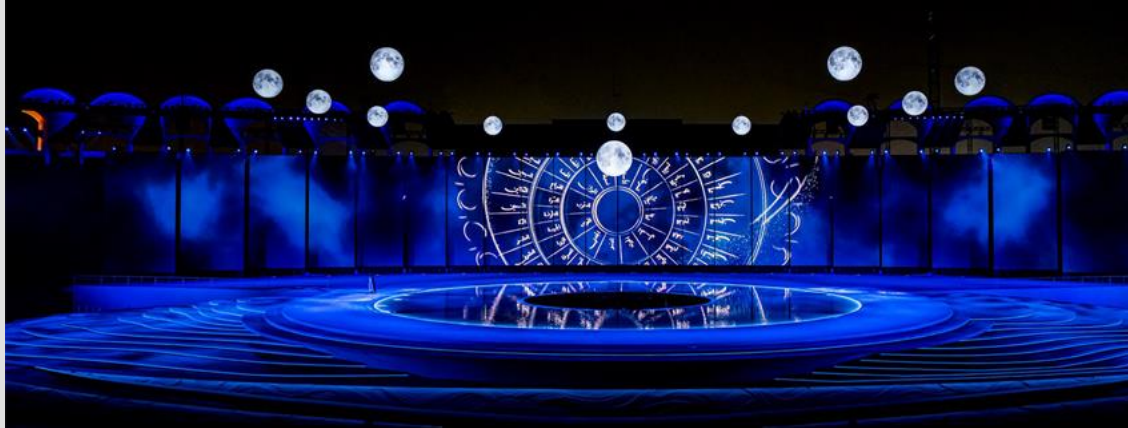
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'Pictured bottom: UAE National Day for Betty Productions'

FILM, TV AND CINEMA INDUSTRIES TAKE ACTION AS MAJOR STUDY REVEALS '**MENTAL HEALTH CRISIS**' IN WORKFORCE



Nearly nine people in 10 (87%) working in the UK's film, TV and cinema industries have experienced a mental health problem, according to a major study commissioned by the Film and TV Charity. That compares with two in three (65%) people in the UK population, prompting an urgent action plan and task force backed by leading studios, broadcasters, production companies and cinema groups.

The ground-breaking study was conducted by the Work Foundation and included a survey of more than 9,000 industry professionals. Among the key findings:

- **Workers are twice as likely to experience anxiety compared with the national average**
- **Workers are three times as likely to have self-harmed compared with the national average**
- **Over half of workers have considered taking their own life (compared with one-fifth nationally) and one in 10 have attempted to do so**

The Work Foundation's in-depth report, *The Looking Glass*, says "the survey findings suggest that there is a mental health crisis within the UK film and television industry". The Film and TV Charity convened a summit on mental health last month. Industry leaders agreed an initial £3 million commitment to fund an urgent action plan, known as *The Whole Picture Programme*, which will launch in April. The industry-led Film and TV Taskforce on Mental Health will work closely with experts in mental health. The action plan – to be co-designed by industry partners – will include an enhanced 24/7 Film and TV Support Line and industry-wide behaviour change campaign.

The Film and TV Charity recently piloted a free, confidential, independent **Film and TV Support Line** to provide 24/7 support for everyone working in the industry on issues such as debt, depression and harassment. People can access the service via **phone 0800 054 00 00**, online chat at www.filmtvcharity.org.uk or by emailing support@filmtvcharity.org.uk

SPOTLIGHT ON A

BFDG Member



In this issue we focus on the role of **Concept Modeller** and find out about more the role from BFDG member **Rob Bean**

Here Rob provides us with a unique insight into the role.

What 5 skills and abilities are required to be a successful concept modeller?

A sharp eye for detail and texture

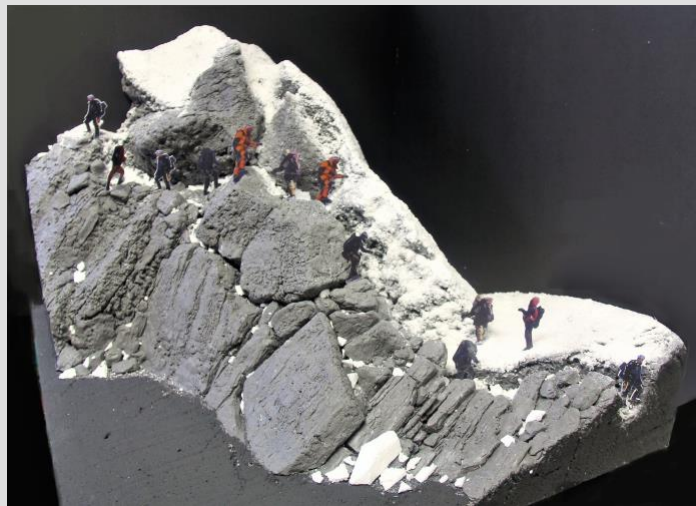
A natural ability to draw, sculpt, create and build

An inventive and creative approach to the use of materials and resources

A fast production ethos

A non-precious attitude to your work

images Below: Model for 'Dr Dolittle' (left), model for 'Everest' (right)



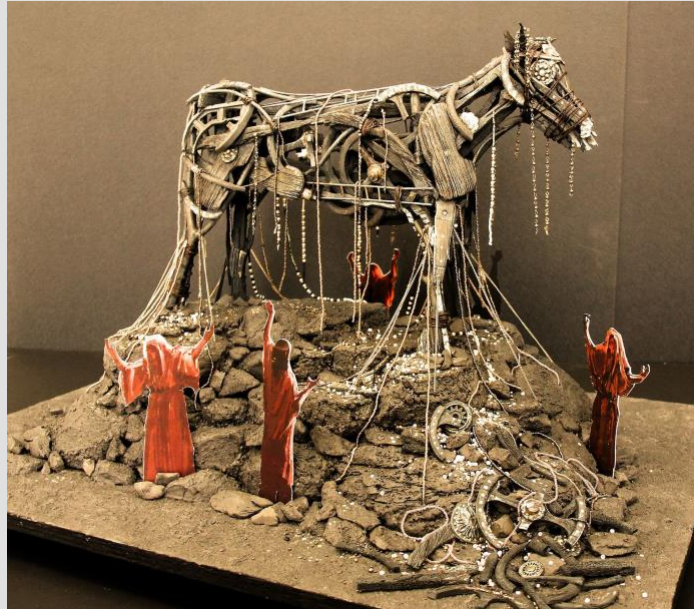
When were you first aware of the concept modeller role - how did you get into the industry?

It's a relatively new job description in the Art Dept I think?

As with the majority of my work I create 3D concept models that are often Interpretations of 2D imagery from traditional concept art, the description 'Concept Modeller' seems to fairly and accurately describe what I do.

In terms of getting into the industry, I had worked for all the major model and prop companies around London for years and was often at Shepperton or Pinewood installing props and sets. After meeting people who worked in the Art Department I started to be offered roles modelling sets. I still flip in and out of the construction side of production working as a sculptor, and it's this knowledge of building and shaping full scale that informs the techniques and appearance of my work on a small scale.

images Below: Model for 'Exodus: Gods and Kings' (left), model for 'Maleficent' (right)



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

I did a fine art degree and specialised in sculpture , so my love for making objects was developed there. But ever since I was young I was constantly building things. I'm not trained as a model maker or indeed consider myself a model maker as my approach to what I do is quite different.

I will use whatever materials I need to get the desired effect, to describe form, colour or texture. I now also use 3d printers extensively to create the small detail and also to create moulds and sculpting tools specific to the look of a job.

I draw objects in Sketchup and Rhino , so a good grounding in these CAD packages as well as 3D printing software is extremely useful .

images Below: Model for 'Mama Mia" (left), model for 'Pirates of the Caribbean' (right)



What do you most and least like about working in the role?

Most

The collaborative process with all who are involved to create visually beautiful, yet also practical sets to shoot on.

Working with the production designer directly to come up with a solution for what is required.

Walking on set and seeing a full size copy of the model!

Least

The long hours and the daily battle with the M25!

The lack of regular breaks - I find taking regular breaks from the work to be essential and over the space of a week, my production speed and general can-do attitude accelerates.

images Below: Model for 'The Huntsman' (left), model for 'The Rise of Skywalker' (right)





"[I like] the collaborative process with all who are involved to create visually beautiful, yet also practical sets to shoot on."

What has been your favourite production to work on? Do you have a preferred genre?

I enjoy working on all genres, as long as the work is interesting I'm happy to be involved.

Favourite production I've worked on would have to be '1917', as I had many interesting sets to model that were a perfect fit for my organic and experimental approach to modelling.

Images below from '1917'



"1917... a perfect fit for my organic and experimental approach to modelling"





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

That would have to be the current project 'The Little Mermaid'

Obviously I can't discuss it here but all I can say is that I've sculpted some very large scale models for this production that also involve enormous amounts of 3D printing.

Coming a close second would be 'Rise of Skywalker'

I was involved with the ever changing final sequence creating countless model iterations that had to be delivered quickly. The production security was intense and made getting hold of any resource material or photographic reference extremely difficult.

Images below from 'The Mummy'



"Be more patient, and take the time you need to do your best work."



What is your favourite film (to watch) and why?

Several -

'Close Encounters of the Third kind', ' Fargo' and 'In Bruges'

Currently - it would be '1917' - as working on it was challenging, fulfilling and the cinematic experience exhilarating.

Images below from 'The Mummy'



What advice would you give your younger self?

Be more patient, and take the time you need to do your best work.

Grasp hold and utilise the technology that is available, but use these contemporary skills wisely , to supplement but not replace your natural artistic ability.

All images used in this article were provided by Rob Bean © Robert Bean

INTODUCING A SPONSOR -

UNIVERSAL PIXELS



[Universal Pixels](#) is one of the Guilds newest sponsors who commenced there support of the BFDG by supplying the LED & Projection for the most recent awards at the Sheraton Grand Park Lane.

Below is one of their latest projects.

Nick Mason's Saucerful of Secrets Live at the Roundhouse' was screened (for one night only) at cinemas around the world on Tuesday 10 March.

Universal Pixels supplied the camera system for capturing the live 'oil mix' visuals and projection for the show.

Live at the Roundhouse is unlike any other concert film connected with Pink Floyd. It's the nearest thing you can get to a time machine, transporting you back to the very earliest days of the band.

Nick Mason, the only member to have played on all of Pink Floyd's studio albums, returns to the group's earliest records, joined by Gary Kemp, Guy Pratt, Lee Harris and Dom Beken.

Nick Mason's Saucerful of Secrets took the drummer back to clubs for the first time since 1967, then to theatres, across the world, playing only music his old band had recorded before The Dark Side of the Moon.

The film features a thrilling set list, including songs hailing from Syd Barrett's time with the band. Only four songs from this eclectic roster have previously appeared on official live releases by Pink Floyd or its members. Everything else is being experienced for the first time since their original live performances.

The live mix visuals captured by Marshall HD Minicams were fed into a Catalyst Media Server and used in combination with custom content and archive footage, and displayed via Epson Projectors - ranging in brightness from 6k to 25k lumens.

Live at the Roundhouse is an example of Universal Pixels' work across a range of entertainment spaces. The company (or 'We') designs and supplies bespoke video solutions to TV & Film, Concert Touring, Theatre and Sport: [Click here to view.](#)

IR35 UPDATE

Bectu has re-issued its Tax for Freelancers Guide, which can be accessed by Bectu members. It now contains detailed information on the steps to take if a worker is wrongly categorised as being an employee.

Join Bectu to access this and personalised help on tax, as well as to find out about meetings for members.

MORE INFORMATION [HERE](#)

BREAKING NEWS!

The government has announced that IR35 is going to be suspended until April 2021.

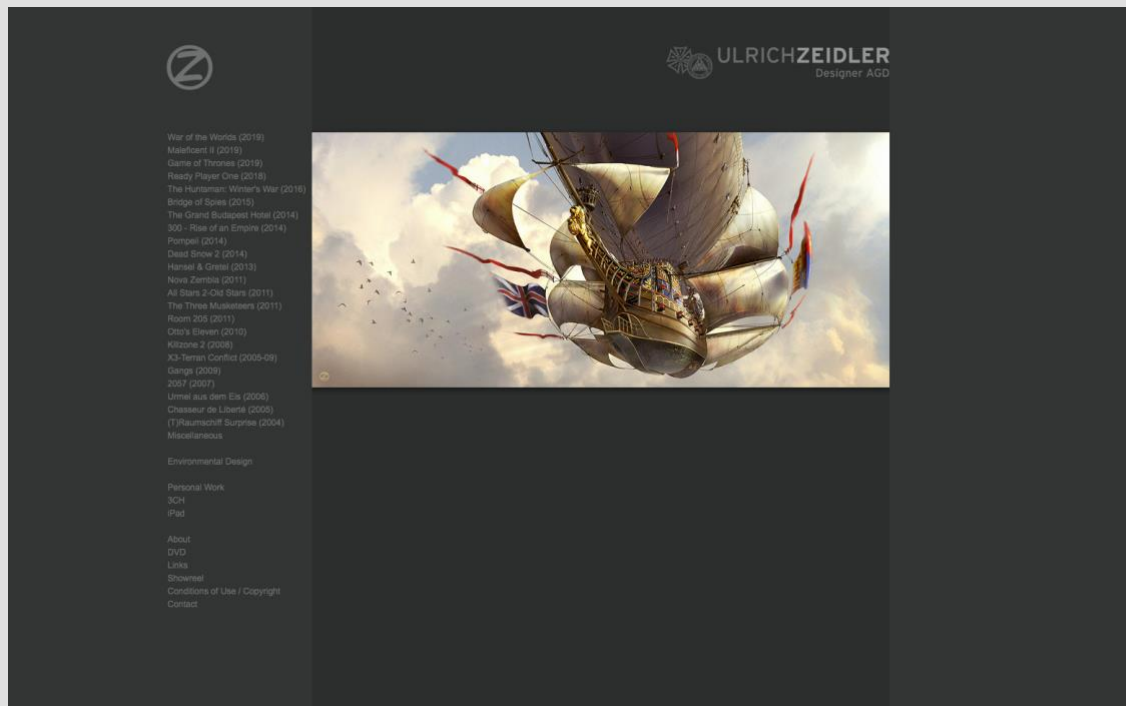


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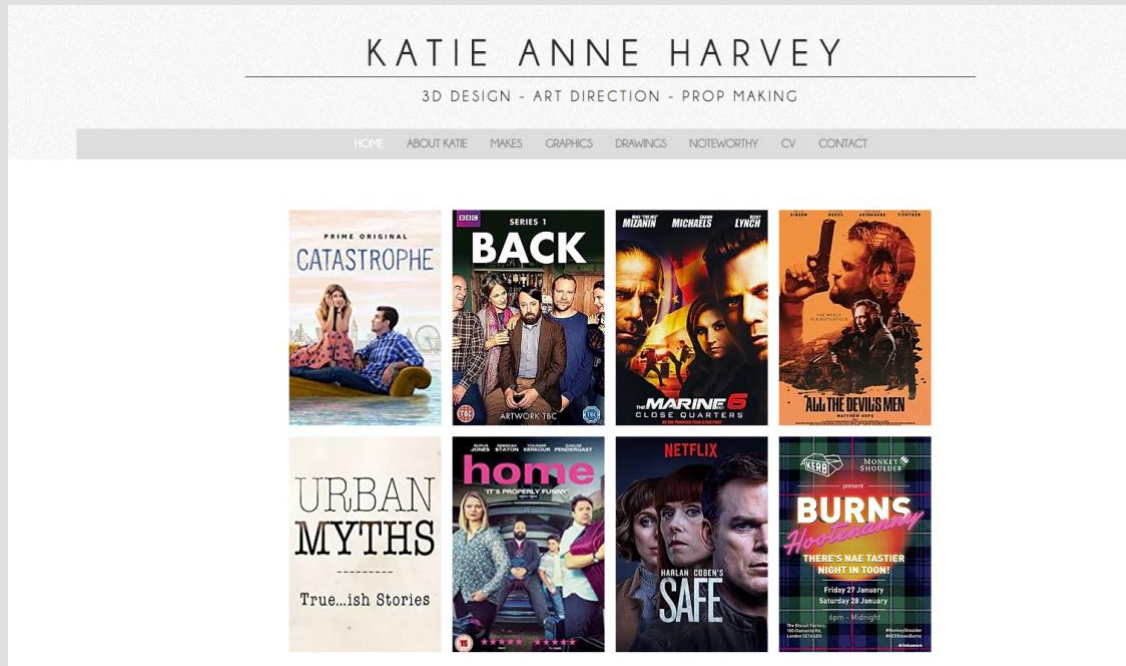
ULRICHE ZEIDLER - CONCEPT ARTIST

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



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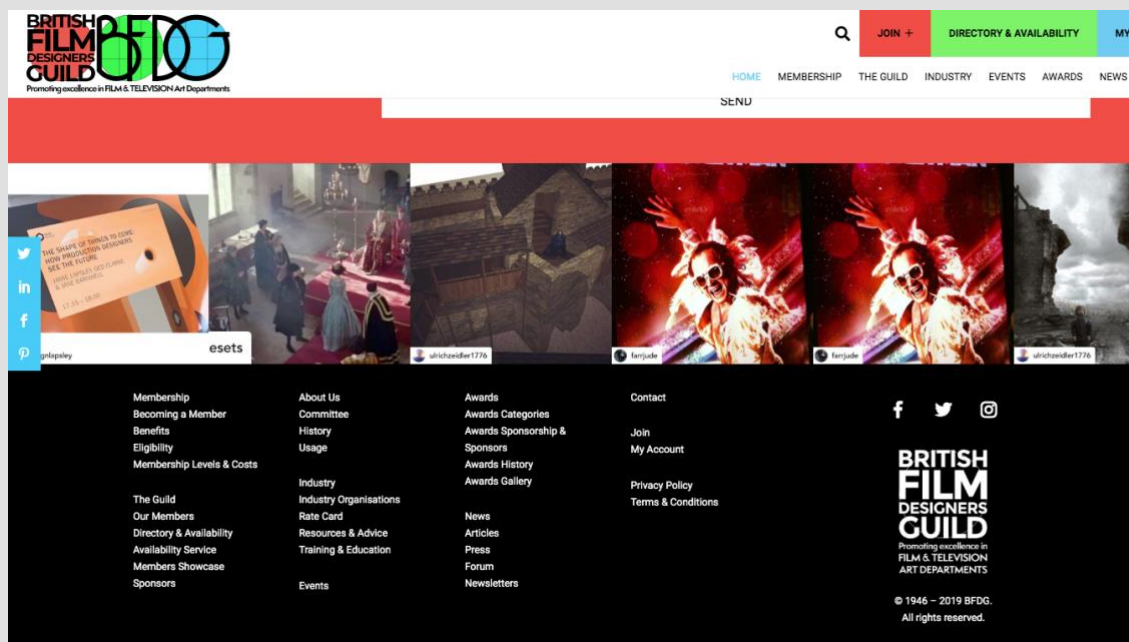
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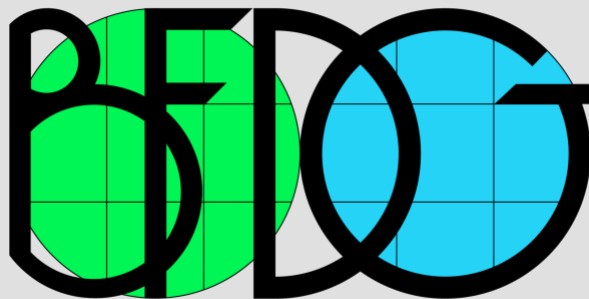
USE THE BFDG HASHTAG:

[#BFDGSHOWCASE](#)

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

By using the [#BFDGSHOWCASE](#) 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!!





NEW MEMBERS

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

<i>Aaron Kostick</i>	<i>Affiliate</i>
<i>Anya Kordecki</i>	<i>Affiliate</i>
<i>Carina Kuczynski</i>	<i>Affiliate</i>
<i>Charlie Fowler</i>	<i>Affiliate</i>
<i>Chrissie Foyle</i>	<i>Affiliate</i>
<i>Clarissa Livock</i>	<i>Affiliate</i>
<i>Duncan Howell</i>	<i>Affiliate</i>
<i>Francoise Thompson</i>	<i>Affiliate</i>
<i>Hannah Meredith-Smith</i>	<i>Affiliate</i>
<i>Harry Gibson</i>	<i>Affiliate</i>
<i>Harry Hughes</i>	<i>Affiliate</i>
<i>Jessica Surendorff</i>	<i>Affiliate</i>

<i>Julie Wicks</i>	<i>Affiliate</i>
<i>Kate Hefferman</i>	<i>Affiliate</i>
<i>Liam Bright</i>	<i>Affiliate</i>
<i>Octavia Crawford Collins</i>	<i>Affiliate</i>
<i>Peter Yip</i>	<i>Affiliate</i>
<i>Philip Donaldson</i>	<i>Affiliate</i>
<i>Rebecca Erratt</i>	<i>Affiliate</i>
<i>Richard Nik Evans</i>	<i>Affiliate</i>
<i>Sabine Cooney</i>	<i>Affiliate</i>
<i>Sam Roelandts</i>	<i>Affiliate</i>
<i>Sandra Duchiewicz</i>	<i>Affiliate</i>
<i>Sara Ortiz Cortijo</i>	<i>Affiliate</i>
<i>Victoria Johnson</i>	<i>Affiliate</i>
<i>Yasmina Van de Peer</i>	<i>Affiliate</i>
<i>Adrian Wittenberg</i>	<i>Art Dept. Assistant/Runner</i>
<i>Alberto Achar</i>	<i>Art Dept. Assistant/Runner</i>
<i>Alessia Mallardo</i>	<i>Art Dept. Assistant/Runner</i>
<i>Andrea Stern</i>	<i>Art Dept. Assistant/Runner</i>
<i>Bea Buckley</i>	<i>Art Dept. Assistant/Runner</i>
<i>Molly Blake</i>	<i>Art Dept. Assistant/Runner</i>
<i>Tabby Thompson</i>	<i>Art Dept. Assistant/Runner</i>
<i>Daniel Nussbaumer</i>	<i>Art Director</i>
<i>Jo White</i>	<i>Art Director</i>

<i>Laura Pozzaglio</i>	<i>Art Director</i>
<i>Nick Murray</i>	<i>Art Director</i>
<i>Nicki McCallum</i>	<i>Art Director</i>
<i>Celestria Kimmins</i>	<i>Assistant Art Director</i>
<i>Gregory Hewitt</i>	<i>Assistant Art Director</i>
<i>Jessica Leijh</i>	<i>Assistant Production Buyer</i>
<i>Fergus Clegg</i>	<i>Assistant Set Decorator</i>
<i>Kieran Belshaw</i>	<i>Concept Artist</i>
<i>Mark Button</i>	<i>Concept Artist</i>
<i>Stevo Bedford</i>	<i>Concept Artist</i>
<i>Daniel Kennedy</i>	<i>Draughtsperson/Set Designer</i>
<i>Barry Gingell</i>	<i>Graphic Designer/Décor Artist</i>
<i>Damian Draven</i>	<i>Graphic Designer/Décor Artist</i>
<i>India Jaques</i>	<i>Junior Set Designer/Junior Draughtsperson</i>
<i>Alasdair McKay</i>	<i>Modeller/Sculptor/Concept Model Maker</i>
<i>Desmond Mac Mahon</i>	<i>Portrait & Pastiche Painter</i>
<i>Andy Drummond</i>	<i>Production Designer</i>
<i>David Lee</i>	<i>Production Designer</i>
<i>Stephane Collonge</i>	<i>Production Designer</i>
<i>Steven Summersgill</i>	<i>Production Designer</i>
<i>Tom Bowyer</i>	<i>Production Designer</i>
<i>Elizabeth Loach</i>	<i>Senior Draughtsperson/Set Designer</i>
<i>Adrian Anscombe</i>	<i>Set Decorator</i>

<i>Casey Williams</i>	<i>Set Decorator</i>
<i>Faye Brothers</i>	<i>Set Decorator</i>
<i>Jane Dundas</i>	<i>Set Decorator</i>
<i>Kimberley McBeath</i>	<i>Set Decorator</i>
<i>Sara Neighbour</i>	<i>Set Decorator</i>
<i>Mary Buri</i>	<i>Standby Art Director</i>
<i>Soren Bendt Pedersen</i>	<i>Storyboard Artist</i>
<i>Katie MacGregor</i>	<i>Supervising Art Director</i>
<i>Marcus Wookey</i>	<i>Supervising Art Director</i>
<i>Elizabeth Mary Moore</i>	<i>Television Production Designer</i>
<i>Samantha Harley</i>	<i>Television Production Designer</i>

Existing Members - Membership Upgrades

<i>Sophie Cowdrey</i>	<i>Art Dept. Assistant/Runner</i>
<i>Jono Moles</i>	<i>Art Director</i>
<i>Stefan Tribe</i>	<i>Assistant Art Director</i>
<i>Liam Georgensen</i>	<i>Assistant Art Director</i>
<i>Orlaith Kelly</i>	<i>Assistant Production Buyer</i>
<i>Hannah Wills</i>	<i>Assistant Set Decorator</i>
<i>Anna Czerniavska</i>	<i>Junior Draughtsperson</i>
<i>Tom Coxon</i>	<i>Junior Draughtsperson</i>
<i>Hannah Gawthorpe</i>	<i>Production Buyer</i>
<i>Lucienne Suren</i>	<i>Supervising Art Director</i>

BFDG EVENTS 2020

Our programme of events are a key part of BFDG membership giving members the opportunity to socialise, network, share their experiences and celebrate achievements.

DUE TO THE CURRENT SITUATION WITH COVID-19 WE WILL BE MONITORING CURRENT GOVERNMENT GUIDELINES BEFORE DECIDING IF AN EVENT WILL GO AHEAD. WE WILL CONTACT MEMBERS WITH FURTHER INFORMATION REGARDING CANCELLATIONS AND RESCHEDULING.

PLEASE CHECK YOU EMAILS, OUR FACEBOOK PAGE AND WEBSITE FOR FURTHER INFORMATION.

The events planned for remainder of this year are as follows:

26 March | *Portfolio Surgery* | Pinewood Studios - POSTPONED

25 April | *Vectorworks Fundamentals Training* | Pinewood Studios

4 June | *Q&A and Screening* | Warner Bros. Studios, Leavesden

14 June (date tbc) | *BFDG AGM & Networking* | Pinewood Studios

24 September | *Portfolio Surgery* | Pinewood Studios

17 October | *Vectorworks Fundamentals Training* | Pinewood Studios

19 November | *Q&A and Screening* | Pinewood Studios

BFDG MEMBER DISCOUNTS.....

Special discounts are available to BFDG members either as a member of the BFDG or as an Affiliate of another organisation.

- 15% off Cotswold Outdoor, Snow & Rock, Runners Need and Cycle Surgery.
- A huge 50% discount on all Personal Printing with Data Reprographic.

FULL DETAILS OF HOW TO GET THESE DISCOUNTS ARE AVAILABLE BY FOLLOWING THIS LINK: [BFDG MEMBER DISCOUNTS 2020.pdf](#)

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.

~ PRODUCTION DESIGNER | PD ~

[Profile](#) | David Bryan - PD.

[Profile](#) | Jamie Lapsley - PD.

[Profile](#) | Peter Francis - PD.

~ TELEVISION PRODUCTION DESIGNER | PD TV ~

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

[Profile](#) | Caroline Story - PD Commercials & Art Director

[Profile](#) | Catrin Meredydd - PD TV.

[Profile](#) | Elizabeth Mary Moore - PD TV.

~ SUPERVISING ART DIRECTOR | SAD ~

[Profile](#) | Caroline Barclay - SAD.

[Profile](#) | Fabrice Spelta - SAD.

[Profile](#) | Katie MacGregor - SAD.

~ ART DIRECTOR COMMERCIALS | ADc ~

[Profile](#) | Caroline Story - ADc

~ SENIOR ART DIRECTOR | Snr AD ~

No members currently listed as available.

~ ART DIRECTOR | AD ~

[Profile](#) | Blair Barnette - AD.

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

[Profile](#) | Caroline Barclay - AD

[Profile](#) | Darren Tubby - AD, available from 14 April 2020.

[Profile](#) | Guy Bevitt - AD/Stby AD.
[Profile](#) | John West - AD.
[Profile](#) | Laura Pozzaglio - AD.
[Profile](#) | Malcolm Stone - AD/SD.
[Profile](#) | Martin Kelly - AD.
[Profile](#) | Tamara Marini - AD, willing to travel.

~ STANDBY ART DIRECTOR | Stby AD ~

[Profile](#) | Guy Bevitt - AD/Stby AD.
[Profile](#) | Lizzy Wheeler - AD/Stby AD.

~ CONCEPT ARTIST | CA ~

[Profile](#) | Arnaud Valette - CA. | [Website](#)
[Profile](#) | Jeffrey Read - CA.
[Profile](#) | Jens Fiedler - A/CA.
[Profile](#) | Illia Boccia - CA.
[Profile](#) | Ulrich Zeidler - CA.

~ STORYBOARD ARTIST | SA ~

[Profile](#) | Alex Clark - SA. | ac.storyboards@gmail.com | [Website](#)
[Profile](#) | James O'Shea - SA.
[Profile](#) | Jim Cornish - SA.
[Profile](#) | John Colebourn - SA. | [Website](#)
[Profile](#) | Stephen Harris - SA.

~ SCENIC ARTIST | Sc A ~

No members currently listed as available.

~ CONSTRUCTION MANAGER | CM ~

[Profile](#) | John Foster - CM.
[Profile](#) | Steve Patterson - CM. | [Website](#)

~ ASSISTANT ART DIRECTOR | AAD ~

[Profile](#) | Anna Czerniavska - Jnr D/AAD TV.
[Profile](#) | Chris Evans-Wilson - AAD.
[Profile](#) | Christine Lois - AAD.
[Profile](#) | Eleonore Cremonese - AAD.
[Profile](#) | Gregory Hewitt - AAD.
[Profile](#) | Lili Lea Abraham - ADA/Jnr D/AAD, available from 15th March 2020.
[Profile](#) | Maggie Srmayan - AAD.

~ MODELLER/SCULPTOR/CONCEPT MODEL MAKER | M/S/CMM ~

[Profile](#) | Robert Bean - M/S/CMM, available from May 2020.

~ PORTRAIT & PASTICHE PAINTER | PP ~

[Profile](#) | Desmond Mac Mahon - PP.

~ SENIOR DRAUGHTSPERSON/SENIOR SET DESIGNER | Snr D/SDes ~

No members currently listed as available.

~ DRAUGHTSPERSON/SET DESIGNER | D/SDes ~

[Profile](#) | Anna Czerniavska - ADA/D, with experience as AAD TV.
[Profile](#) | Daniel Gomme - D/SDes.

~ JUNIOR DRAUGHTSPERSON/JUNIOR SET DESIGNER | Jnr D/Jnr SDes ~

- [Profile](#) | Anna Czerniavska - Jnr D/AAD TV.
- [Profile](#) | Antonio Niculae - A/Jnr D.
- [Profile](#) | Gyorgy Siman - A, with experience as GD/Motion GD & Jnr SDes.
- [Profile](#) | Liam Bright - A/ADA/Jnr D.
- [Profile](#) | Lili Lea Abraham - ADA/Jnr D/AAD, available from 15th March 2020.
- [Profile](#) | Magdalena Kronenberg-Seweryn - A/Jnr D.
- [Profile](#) | Tom Goode - A/Jnr D, with storyboard experience.
- [Profile](#) | Victoria Johnson - A/Jnr D.

~ RESEARCHER | R ~

- [Profile](#) | Karen Krizanovich - R, incl. clearances for Art Dept.

~ MODEL MAKER | MM ~

No members currently listed as available.

~ ART/CONSTRUCTION/SET DEC DEPT. COORDINATOR | ADC/CDC/SDC ~

- [Profile](#) | Kate Lowry - SDC.
- [Profile](#) | Julie Wicks - A/ADC.

~ SET DECORATOR | SD ~

- [Profile](#) | Annalisa Andriani - SD.
- [Profile](#) | Casey Williams - SD.
- [Profile](#) | Claudia Parker - SD.
- [Profile](#) | Emma Davis - SD, available from the end of March 2020.
- [Profile](#) | Gordon Grant - SD.
- [Profile](#) | Julie Signy - SD, available from mid-March 2020.
- [Profile](#) | Kevin Downey - SD.
- [Profile](#) | Kimberley Fahey - Snr ASD/SD.
- [Profile](#) | Kimberley McBeath - SD.
- [Profile](#) | Laura Marsh - SD.
- [Profile](#) | Malcolm Stone - AD/SD.
- [Profile](#) | Marian Murray - SD.
- [Profile](#) | Rebecca Gillies - SD.

~ PRODUCTION BUYER | PB ~

- [Profile](#) | Hannah Gawthorpe - PB, with Jnr/ASD experience.
- [Profile](#) | Terry Jones - PB.

~ ASSISTANT SET DECORATOR | ASD ~

- [Profile](#) | Camila Higgs - ASD.
- [Profile](#) | Kimberley Fahey - Snr ASD/SD.

~ ASSISTANT PRODUCTION BUYER | APB ~

- [Profile](#) | Orlaith Kelly - APB

~ PETTY CASH BUYER | PCB ~

- [Profile](#) | Anaïs Delpech - A/PCB.
- [Profile](#) | Clarissa Livock - A/PCB/AGD.
- [Profile](#) | Julie Bemment - A/ADA/PCB.

~ GRAPHIC DESIGNER/DECOR ARTIST | GD/DA ~

- [Profile](#) | Damian Draven - GD/DA.
- [Profile](#) | Florence Tasker - GD, available from 23rd March 2020.
- [Profile](#) | Marco De Matteo - GD.

[Profile](#) | Shade Addams - GD.
[Profile](#) | Sophie Powell - GD/DA

~ ASSISTANT GRAPHIC DESIGNER | AGD ~

[Profile](#) | Clarissa Livock - A/PCB/AGD.
[Profile](#) | Marcia Doyle - A/AGD.
[Profile](#) | Sian Lipscomb - A/AGD.

~ ART/SET DEC/BUYING DEPARTMENT ASSISTANT | ADA/SDA/PBA ~

[Profile](#) | Alberto Achar - ADA/SDA.
[Profile](#) | Ana Baltova - A/ADA, available from 14th April 2020.
[Profile](#) | Andrea Stern - ADA.
[Profile](#) | Anna Czerniavska - ADA/D, with experience as AAD TV.
[Profile](#) | Emma Ryder - ADA/Jnr D, with experience as AAD TV.
[Profile](#) | Florian Bonte - A/ADA, with experience as Props Draughtsperson.
[Profile](#) | Heather Noble - ADA.
[Profile](#) | Julie Bemment - A/ADA/PCB. | [Website](#)
[Profile](#) | Kate Hefferman - A/SDA.
[Profile](#) | Liam Bright - A/ADA/Jnr D.
[Profile](#) | Lili Lea Abraham - ADA/Jnr D/AAD, available from 15th March 2020.
[Profile](#) | May Davies - ADA, with AAD experience.
[Profile](#) | Molly Tebbutt - A/ADA.
[Profile](#) | Rachel Cook - A/ADA.
[Profile](#) | Rowena Zoro - A/SDA.

~ AFFILIATE | A ~

[Profile](#) | Amber Weerasinghe - A.
[Profile](#) | Ana Baltova - A/ADA, available from 14th April 2020.
[Profile](#) | Anaïs Delpech - A/PCB.
[Profile](#) | Antonio Nicolae - A/Jnr D.
[Profile](#) | Clarissa Livock - A/PCB/AGD.
[Profile](#) | Elizabeth Martin Kent - A.
[Profile](#) | Florian Bonte - A/ADA, with experience as Props Draughtsperson.
[Profile](#) | Gyorgy Siman - A, with experience as GD/Motion GD & Jnr SDes.
[Profile](#) | Jens Fiedler - A/CA.
[Profile](#) | Julie Bemment - A/ADA/PCB. | [Website](#)
[Profile](#) | Julie Wicks - A/ADC.
[Profile](#) | Kate Hefferman - A/SDA.
[Profile](#) | Kate Logan - A.
[Profile](#) | Liam Bright - A/ADA/Jnr D.
[Profile](#) | Magdalena Kronenberg-Seweryn - A/Jnr D.
[Profile](#) | Marcia Doyle - A/AGD.
[Profile](#) | Molly Tebbutt - A/ADA.
[Profile](#) | Octavia Crawford Collins - A.
[Profile](#) | Philip Donaldson - A. | [Website](#)
[Profile](#) | Rachel Cook - A/ADA.
[Profile](#) | Rosa Harton - A, with experience as Jnr ASD.
[Profile](#) | Rose Konstam - A.
[Profile](#) | Rowena Zoro - A/SDA.
[Profile](#) | Sian Lipscomb - A/AGD.
[Profile](#) | Tom Goode - A/Jnr D, with storyboard experience.
[Profile](#) | Victoria Johnson - A/Jnr D.
[Profile](#) | Yasmina Van de Peer - A.

***YOUR CONTRIBUTIONS TO OUR
NEXT NEWSLETTER
ARE VERY WELCOME!***

**Please email anything you would like to include in the next newsletter to:
Ali O'Neill - Communications Manager communications@britishfilmdesigners.com**