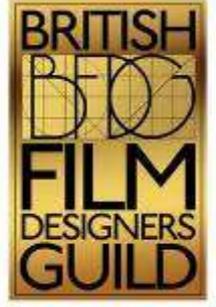




May 2012 IN 2012 NEWSLETTER

The British Film Designers Guild

Promoting the BRITISH ART DEPARTMENT



Berlin calling...

From our Agent, Sarah Horton, in Berlin.

2011 was a good year for Berlin and Studio Babelsberg with two major productions taking up stages and giving employment to local crews for most of the year. 'Hansel and Gretel', hosted by Stephen Scott in the Art Dept shot up until May, to be followed a few months later by 'Cloud Atlas', a complex tale set over several hundred years and ending in the future, based on the successful novel by David Mitchell.

This was a first of its kind, in that it featured two entirely separate units both led by international directors - Tom Tykwer (Perfume, The International) and the by now familiar Wachowskis (Matrix, V for Vendetta, Speed Racer) who just love shooting movies in Berlin and keep coming back for more. Like the proverbial Ark, there were two of everything - two Art Depts., two Construction teams, two Camera depts, two Production teams and so on., Tykwer concentrated on the locations while the Wachowskis remained mostly in the studio apart from a brief foray to Mallorca. An all-star cast of Tom Hanks, Halle Berry and Hugh Grant amongst others promise to make this film one to watch when it is released in October this year.



*Around the World in 80 Days:
San Francisco on the back lot.*

After so much action in 2011, the mood was high for a busy 2012; which so far, has unfortunately failed to deliver. The Studios have been quiet after the abrupt and somewhat mysterious departure in February of 'The Fast and the Furious 6' for an Olympic-bound London.

Since then, Babelsberg has been celebrating its 100th anniversary this year with several spectacular events held during the Berlinale Film Festival including an evening hosted by Art Dept Studio Babelsberg, the sister company of the studios, for all Art, Props and Construction colleagues on the 24th floor of the Kohloff Tower at Potsdamer Platz. Many familiar faces and much champagne made for a wonderful evening and thanks go to CEO Michael Düwel and his team for their generosity.

*The Pianist:
Warsaw ghetto on the back lot*

For my colleagues who have not yet had the opportunity to work in Berlin, and yes, there are still a few of you out there, here is a summary of what to expect.





dressing.

Hilde: Berlin 1945 on the back lot

Studio Babelsberg is the largest studio complex in Germany and offers large workshops for all trades along with 16 fully modernised sound stages, a 4.2 acre back lot partially occupied by the 'Berlin Street' standing set, Germany's largest indoor water tank and a full aircraft interior complete with hydraulic base. The back lot set has been used to recreate not only Berlin at any time from the late 19th Century onwards, but many other cities such as Warsaw, San Francisco, London, Paris and New York amongst others. The most common form of production in the studios is a co-production partnership deal which includes set construction and excludes set

A highly skilled labour force of carpenters, painters, riggers and metalworkers are on hand to fulfill the most demanding wishes, and have considerable experience in achieving the impossible at short notice and changing deadlines. The benefit of large International productions coming to the studios over the past decade has enabled the workforce to expand their existing knowledge of movie-making, gathered over 40 years and approximately 750 feature films made during the former East German years as the state-run DEFA studios.

Some examples: - Two CNC Routers, large fully ventilated spray shop. - The construction dept operates as the sister company of the studios, and is known as The Art Dept GmbH. They now have



direct accounts with many suppliers, or their German equivalents, familiar to British and American colleagues. A pool of skilled freelance craftsmen such as sculptors, model-makers and scenic artists who supplement the studio workforce on a flexible basis, dependent on schedule and budget.



Hanna. Polysculpting mushrooms and wolf's head in the workshop and on site.



A high standard of construction methods and detailed processes comparable to those from the UK or USA. We all know those old clichés of German perfectionism and they can be found here!



Hanna: composite set on location in Berlin. Completed set shown above with mushrooms.



Access to an existing stock of green screens and drapes. Suppliers of metal profiles, expanded metal and timber mouldings all Berlin-based. Materials, backings all German based with fast delivery.



Right: Guggenheim set during construction. Built in an old train shunting hall, specially converted into a studio for the set.

Left: Guggenheim Rotunda. 1:20 model shot



Art Dept staff are all English-speaking as are most of the construction crews. They can be viewed as experienced art dept personnel who have learnt their skills from visiting UK and US colleagues. However, their backgrounds are more likely to be interior design and architecture rather than the three art dept courses from the film schools of Babelsberg, Cologne and Ludwigsburg in south Germany. Graduates of these go straight into the German film industry as designers of low-budget films. It is rare that a student of the Film School in Babelsberg for example, comes to ask for a job in one of the Art Depts of an international production.



In spite of my efforts to change this, manual technical drawing is not taught at the film schools, and is not considered to be important enough to learn since German films generally do not have the budgets for large complex studio sets. And budgets aside, the traditional idea that any set design can and should be worked out at least initially by hand with a pencil does not prevail here. I taught several one week courses in Babelsberg years ago, (more was not available in the students' schedule!) and more recently a number of classes hosted by our own Steve Bream in Cologne have been the only exceptions to this rule.

Building the 1:20 model of the Guggenheim

However, this state of affairs works to my advantage when those sets are needed! Visiting colleagues can certainly expect Vectorworks and sometimes archi-CAD skills. Manual drawing skills are limited to those with studio experience. Drawing boards are hard to find and the few in the studio are quickly reserved when a production comes in. I now own four which can be hired for reasonable rates as required. :-)

I have worked in the studios on many international productions since moving here nearly 20 years ago. I guess that experience in studio and set construction plus fluent German, backed up by that best-in-the-world English Art Dept training is a good combination to have. And since 1993 when I started working in the studios, many other talented German colleagues have swelled the ranks of qualified Art Dept personnel.

All of this is a good thing as long as there is work in the studios. Years such as this one, when productions are few, mean more work on commercials as Art Director and Set Decorator combined or local German productions. I was lucky enough to work as Set Decorator for John Frankish on 'Black Death', an experience which I absolutely loved. This was a low-budget German / English co-production partially funded by local film boards, and was shot entirely on locations a few hours from Berlin.



Black Death: shot on location in Sachsen-Anhalt, Germany.



The BFDG, FDI and LOCAL 829 - relationship starts at Pinewood. Once Upon a Time...
Costume, Theatre, Film, Television, Commercials and Videos etc. These guys are the big Guns in US Unions



Whos who from right to left,
Cecilia Friederichs,
Malcolm Stone,
Terry A-S,
Simon B,
Su W,
Carl Mulert,
Darren Tubby
urand John West.

In the Ballroom
Pinewood Studios.

The BFDG were very pleased to meet with the National Business Agent for USA local 829 Cecilia Friederichs and Carl Mulert Head of Theatrical. Both are key representatives within the US Union controlling a large chunk of the East coast and Nationally for Theatrical. Su Whitaker, Simon Bowles and Terry Ackland-Snow did a tour of a slightly damp Pinewood studio early May. Specifically looking at training facilities for the Art dept technician in the UK hence the link with Film Design International at Pinewood.

We hope to have forged the basis of a relationship between our Guild and their Union to enable a free flow of information, technology and assistance as and when required. UK Theatrical crew, design and costume are very common in the NY scene that those in film are unaware of. We only see the influx of American film designers and not traffic the other direction.

Should any crew in the future work or consider working on the East coast we strongly advocate joining Local 829 and indeed working in the NY area you must join. The benefits are long term for all, and comes with significant pension options as one significant pull. Something from the UK distance past- a film pension, thank Maggie Thatcher and her love of Unions for the loss. (open to debate.)

[USA Local 829 - main site](#) link

United Scenic Artists, Local USA 829, is a labor union and professional association of Designers, Artists and Craftspeople, many who are world famous, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries. The members of Local USA 829 are Artists and Designers working in film, theatre, opera, ballet, television, industrial shows, commercials and exhibitions. The current active membership totals nearly 3,800.



As doubts about the future of 3D have emerged the 3D Storytelling Conference at London's Ravensbourne College revealed a wealth of positive attitudes about the industry.

Some said that 3D's days as a novelty are up and that it is no longer a technological add on but rather part of the global picture, while others said that 3D was catching on at a nice rate.

Chris Parks, founding partner of Vision3 – the London-based stereography company that has worked on projects including TT3D, John Carter and the forthcoming Jack The Giant Killer, said: "Up until this point the emphasis has been on the new, a lot of films have been made in 3D because it's new. We're now at a point where we need to concentrate on what's good."

Meanwhile Head of Sky 3D John Cassy attempted to dispel some myths about 3D TV's future.

Presenting an independent chart that predicts sales of 3DTV's to hit 9.1 million by 2014, John Cassy used the session to dispel a lot of the myths about the longevity of 3D. He said that people were buying 3DTVs quicker than Sky 3D expected providing a 'real opportunity' for content makers.

Challenging the perception that 3DTV is too expensive, Cassy pointed out that high end 3DTVs can now be purchased for around £500. He highlighted the fact that, back in 2005/2006, many questioned whether there would be demand for HD entertainment and now Sky offer over 50 HD channels with almost 4 million people paying an extra £10 a month. "We expect 3D to complement HD, rather than replace it" he commented.

Steve Boland, Director of Market Development at Presteigne Charter said that the best of 3D is still to come.

He told 3D focus: "I think the industry has moved to an advanced stage in a very short period. There are now more intuitive tools to create 3D than ever before and the cost of production is reducing helped by faster set up times and experienced crew. The challenge is to continue developing the creative language and engage viewers in new ways."

[3D story telling website](#)

From our US correspondent **Stephen Cooper**... Apr 2012

Taken from an email, a small nugget of info.

'And then Draughtsmen. We still have Draughtsmen!! This is farcical in 2012, when all the newbies are on computers now. Working in 3D !! It conjures up images of the 1930's, sleeves held up by stretchy bands, and beige aprons on!'

I raised this issue with John French, about 15 years ago. Change the title to Set Designer, and fall in line with the US.

The truth is, because of the IRS and tax situation, everyone in the UK is now an Art Director. It lowers the weight of the title some. "On set Art Director". "Set Decorating Art Director". Really, they are Set Designers or Assistant Art Directors. But no schedule D status with that!

In the US, Set Design pays only around 10% less than Art Directing. Set Designers are also hourly, and with overtime, they can sometimes make more!

Stephen Cooper somewhere in the USA with an internet link and suitcase.

FYI. Les Tomkins brought up this issue again this year. We now use Set Designer title in conjunction with Draughtsperson. However the latter will be dropped when the UK cease to use the title which will probably take a few more years. BFDG booklet reflects this grade now under both names.

A note of thanks to Steve over recent months, he has been very helpful with information that supports the BFDG. Please carry on the good work.





Press release Apr 2012

Sky to Make Multimillion Pound Investment in British Films

Sky is set to take on BBC Films and Channel 4's Film4 in a bid to establish itself as the home of original British film.

The broadcaster, it is believed, will pledge tens of millions to buying British content and is planning a series of medium-budget, family-oriented British films which it will premiere on its Sky Movies channels.

This is according to an article in today's Independent. The paper reports that the strategy by the satellite broadcaster is designed to strengthen BSkyB's subscriber base and to help improve the company's reputation as a force for good in the British creative industries.

The news comes after Sky was slammed by the public service broadcasting sector for not investing more in British content.

'Sky today announced its intention to build on its significant commitment to original British content with a major new investment in feature-length British films for television. The investment has two distinct and complementary strands: new films for family audiences on Sky Movies and the best new documentary films on Sky Atlantic, which will be available exclusively for customers from 2013.

The new productions will be broadcast by Sky from 2013. They form part of Sky's on-going drive to bring more high-quality, exclusive content to customers and are supported by its commitment to increase investment in home-grown programming to £600 million by 2014, an increase of more than 50% over three years.'

Full Article follow link... [SKY press statement](#)

Thanks to John West for flagging up this excellent news snippet.

Theatres Trust statement on Culture in the National Planning Policy Framework



Cinema and theatre sites have often been regarded as prime for redevelopment. A planning guideline that seeks to retain these buildings in our communities is good for our industry. Fewer cinema-theatres mean less income for the film industry and less employment for members.

"The Theatres Trust is delighted to see the following policies in the NPPF:

The ambition of the NPPF to achieve sustainable development recognises the need for the planning system to perform a social role and reflect a community's needs and support its cultural well-being.

The NPPF also recognises as a Core Planning Principle the need to take account of and support local strategies to improve cultural well-being for all, and deliver sufficient cultural facilities to meet local needs.

- *It guides local authorities to draw up Local Plans which allocate a range of suitable sites to meet the scale and type of cultural development in town centres and goes on to define main town centre uses as arts, culture and tourism, including theatres, museums, galleries and concert halls.*

- In order to promote a strong rural economy, it states that local and neighbourhood plans should promote the retention and development of cultural buildings.
- In promoting healthy communities planning policies and decisions should plan positively for cultural buildings and guard against the loss of valued facilities and services.
- And in conserving and enhancing the historic environment local planning authorities will need to take into accounts the cultural benefits that conservation of the historic environment can bring.

These policies give clarity to local planning authorities and to neighbourhood plan makers. The NPPF's guidance on Local Plans development specifically states that they should include strategic policies to deliver the provision of cultural infrastructure."

www.theatretrust.org.uk full article web link



Visit to Cinecitta Studios – Alan Tomkins

Favourite Countries to Film in, have moved over the years from Spain (after the success of "Lawrence of Arabia" & "Dr Zhivago") to more recently Prague and Berlin. So it's always nice to have updated knowledge on other European studios, in case one gets asked for some input even though we rarely have the opportunity to direct a film into a particular country, since script requirements will deem one country the obvious choice for that storyline.

So, since I was asked recently "was Cinecitta on a par with other studios in Europe", I felt bad I did not have any updated knowledge since it was sixteen years since I last worked there. As I visit Rome at least once every year, I applied to the management for a guided tour and sent my CV to give it some substance. Seeing that I had worked at Pinewood on the Elizabeth Taylor's "Cleopatra", before it folded due to Elizabeth's ill health, and was reborn again in Cinecitta some months later, I was given every assistance in touring the whole studio and shown various props and costumes from the film.

Many new facilities, such as the laboratories at the Cinecitta digital factory, which now produces film in 3D, as well as being the first distributor of an Italian film in digital format, are now attracting outside interest. A total of 34 million euro's was invested from 2010 into updating dressing rooms and offices etc.



To get to the studios from the centre of Rome, now only takes 20 mins, as the metro station is only 100 metres from the studio entrance.

Of late little publicity has been given to big international pictures being made in Cinecitta, such as "Gangs of New York", where all interior and exterior sets, including the big dockside set, were all built for

HBO, BBC & RAI co-production of the tv series "Rome", designed by Joseph Bennett and Anthony Pratt.

Should you need any more information Giuseppe Basso;

The General Manager will be happy to facilitate your needs:

E: Giuseppe.basso@cinecittastudios.it T: 0039 (0)6 7227 3208 [Translated Cinecitta studio website](#)

Copyright and the internet - from the UK Government

The Art Dept is an endless source of intellectual copyright and usage argument with regard to personal websites whether uploaded, embedded, reproduced or personal images from an image protected set.

The internet has expanded electronic access to music, films, books and other digital content, challenging existing notions of copyright protection and enforcement. Background Technological developments have made it increasingly feasible for computer users to obtain and distribute copyrighted works:

- Digitalisation - unlike with analogue copies of media, which degrade with each copy, digital media allow perfect copies to be made indefinitely. Home computers are now routinely equipped with the drives and software needed to copy CDs.
- Digital compression technologies (such as mp3 for music) have made it possible for large media files to be compressed with little loss of quality. Files are reduced to less than one tenth of their original size, dramatically decreasing the time taken to send or receive them over the internet.
- Bandwidth - increasing availability of high speed internet connections further aids distribution of high quality digital files quickly and cheaply. A typical album of music can be downloaded in around 20 minutes using a broadband connection.

File copying and sharing

These advances mean that anyone with a home computer and internet access can copy and distribute large numbers of high quality digital files. In recent years, such activities have been made considerably easier by the advent of peer-to-peer file sharing programmes that allow users to search for and download files from each others' computers. The centralised nature of early programmes like Napster made it relatively easy for Box 1 – Peer to peer file sharing programmes Napster

Established in 1999, Napster was a peer-to-peer filing sharing programme that allowed users, once they had downloaded Napster software, to access Napster's centralised server and view music files offered by other users. They could then download mp3s directly from other users' hard drives. At its February 2001 peak, Napster boasted over 80 million registered users, and 2.79 billion downloads that month. This traffic in (often) copyrighted works led to a Recording Industry Association of America (RIAA) lawsuit. Following a settlement, Napster installed filtering software to prevent illegal trade in copyright files and now charges a monthly fee for access to music files. Since these actions, Napster use has dropped 87 percent.

Decentralised programmes

Following Napster's demise, a number of similar services emerged. Unlike Napster, which relied on centralized servers maintaining lists of all files available for sharing, these new services have a much more decentralized structure. Programmes like Gnutella, WinMX, Audiogalaxy and KazaA allow users to swap files, but have no obvious, central, presence that the recording industry can take action against. Over the last few years these programmes have become very widely used – for instance, the KazaA filesharing software has been downloaded more than 100 million times. the music industry to take legal action. However, more recent file sharing programmes (box 1) are de-centralised and thus harder to track down and put out of business. They also permit users to share different types of files – not only music but video, picture and document files. Industry estimates suggest that there are currently more than 40 million users of such software in the US alone, and that more than eight billion music files were exchanged by users world-wide during 2001. An increasing proportion of file swapping involves videos - estimates suggest that some half a million films were being swapped each day throughout the first half of 2002. Such activities have the potential to act to the detriment of the legitimate interests of copyright owners.

Overview

- Online protection of IPR has to balance protection for rights holders with fair exceptions and civil liberties.
- Technical advances have resulted in the widespread (unauthorised) copying/distribution of copyright works.
- Technical protection measures can curb this by deterring most users from unauthorised copying, but they are susceptible to circumvention.
- Because of this, recent years have seen international, EU and national moves to strengthen copyright law.
- Proposed amendments to UK cop

<http://www.parliament.uk/documents/post/pn185.pdf>

Well that made it all the clearer.

Some Art Dept & VFX & Concept artists have been warned, formally and informally notified to remove images from the public domain, as yet none taken to court.

Csaba Stork & Lorand Javour R.I.P.

For those of us who have worked in Hungary I am sad to report that further to the sad news of the death of Lorand Javor we now hear that Csaba Stork has died suddenly from a stroke. This is a terrible double blow to the Hungarian Art Department as in a few short weeks they have lost two of their most experienced and reliable Art Directors.

I worked with both of them for most of last year during which time they provided tremendous back up and great friendship and loyalty.

All in all I worked on four projects with Csaba over the years, starting with Underworld, in 2002, The Company in 2006, 47 Ronin and World Without End last year.

He was always a quiet friendly approachable man with a gentle sense of humour who always came through with the goods. My first choice when building up an Hungarian Art Department. I am sure that his family, friends and colleagues are devastated at the totally unexpected demise of this outwardly very fit tennis playing man.

Malcolm Stone May 2012



'LES MISERABLES' NON PAYMENT OF BANK HOLIDAYS

Firstly the BFDG is not a Union, yeah we know that.

We do not call strikes or advise on how and when to strike etc.

However we can highlight how to handle a situation like this.

- If you're a member of BECTU, advise them of the issue along with documentary evidence.
- Get everyone aware of the problem, in the dept, in the production, in the film business.
- Find out which depts are affected and what they are doing about it.
- No one person I suspect wants to stand up as spokesman, as one can be seen as a trouble maker. But talk together.
- Agree on what to do - accept the issue or act against it.



Remember if an issue comes to light and no ones acts it is deemed accepted.

If an undesirable event happens and ignored which is financially beneficial it will happen again.

On Nottingham 'Robin Hood' only the construction dept were not paid Easter two bank holidays. When they found out a week later in their pay slips, they ALL walked out. 24 hours later they were all back with holiday paid.

Working Title on another film at Ealing the art dept was paid for the same Bank Holiday.

Solidarity. Talk together, agree together and act together.

Government website link - Time off for employees

You don't have an automatic right to paid leave on bank and public holidays, though many people receive the day off work. Any right to time off or extra pay for working on a bank holiday depends on the terms of your contract of employment.

BECTU advice - holiday credits can be withheld for individuals, unless you are a limited company of course.

The BFDG in conjunction with BECTU are attempting to update the Art Dept rate card.
 Currently being eight years out of date from an fragmented and incomplete version.
 BECTU is in negotiations with PACT as another facet of this issue.

This is what the Costume Dept currently issues...

COSTUME AND WARDROBE DEPARTMENT RECOMMENDED FREELANCE BASIC RATES OF PAY - FROM APRIL 2010

The table below shows BECTU recommended basic rates by grade.

These basic rates are based on information provided by union members. BECTU recommends that you accept no less.

There is still confusion about holiday pay, and about the distinction between "basic" rates which exclude holiday pay, and about "rolled up" rates which include holiday pay. As freelancers, we are often quoted "rolled up" rates. This is bad practice, and in principle is unlawful, but very common.

In the tables below, the "rolled up" rate including holiday pay is therefore shown first, followed by the "basic" rate excluding holiday pay in brackets. This assumes that NO paid holiday is taken during the course of the contract.

On this basis, with effect from April 2009, holiday pay should be the equivalent to 12.1% of the basic rate. These rates refer to labour only. They do not include box money or kit hire.

BECTU recommends the following weekly rates for box money/kit hire by grade:

Maker/Cutter: £25,

Standby: £50,

Costume Supervisor TV/Low Budget Film: £75 - £100

Costume Supervisor Med/High Budget Film: £100 - £250

	Commercials	Children's Drama, Sitcom and Light Entertainment	TV Drama	Low Budget Films	Medium Budget Film	High Budget Films
Designer	£468 per 8 hr day (£417)	£336 per 10 hour day (£300)	£1713 for a 60 hour week (£1528)	£1713 for a 60 hour week (£1528)	Individually Negotiable?	Individually Negotiable?
Costume Supervisor	As per APA rates	£1300 for a 60 (£1160) hour week £258 per 10 hr day (£230)	£1401 for a 60 hour week (£1250)	£1457 and upwards for a 60 hour week (£1300)	£1794 upwards for a 60 hour week (£1600)	£2200 upwards for a 60 hour week (£1963)
Asst. Costume Designer Crowd Supervisor	As per APA rates			£1233 per 60 hr wk (£1100)	£1569 per 60 hr wk (£1400)	£1794 per 60 hr wk (£1600)
Chief Costume Cutter Chief Breakdown Artist	As per APA rates				£1500 (£1338)	£1700 (£1532)
Wardrobe Master/Mistress Costume Set Supervisor Costume Fitter	As per APA rates				£1457 per 60 hr wk (£1300) £291 per day (£260)	£1682 per 60 hr wk (£1500) £336 per day (£300)

	Commercials	Children's Drama, Sitcom and Light Entertainment	TV Drama	Low Budget Films	Medium Budget Film	High Budget Films
Wardrobe Asst. Costume Asst. Costume Standby Buyer	£291 per day (£260)	£224 per 10 hr day (£200)	£1121 for a 60 hr week, (£1000) £224 minimum for a daily (£200)	£1121 for a 60 hr week, (£1000) £224 minimum for a daily (£200)	£1225 for a 60 hr week (£1090) £245 for a daily (£219)	£1400 for a 60 hr week, (£1182) £280 for a daily (£250)
Costume Maker	Dailies £200 per 10 hr day (£178)	£200 per 10 hr day (£178)	£200 per 10 hr day (£178)	£200 per 10 hr day (£178)	£200 per 10 hr day (£178)	£220 per 10 hr day (£196)
Junior Standby Junior Costume Assistant Junior Buyer	£700 per 60hr wk minimum (£624)	£700 per 60hr wk minimum (£624)	£700 per 60hr wk minimum (£624)	£700 per 60hr wk minimum (£624)	£800 per 60hr wk minimum (£714)	£900 per 60hr wk minimum (£803)
Trainee	£561 per 60 hr wk minimum (£500)	£561 per 60 hr wk minimum (£500)	£561 per 60 hr wk minimum (£500)	£561 per 60 hr wk minimum (£500)	£561 per 60 hr wk minimum (£500)	£561 per 60 hr wk minimum (£500)

The rates in bold are inclusive of holiday pay and the rates in brackets are excluding holiday pay. Holiday pay is calculated as 12.1%.

ITV 1's latest drama, Titanic,

has received tepid reviews from critics following the first episode.

The four-part drama, which coincides with the centenary of the liner's sinking, has been branded as "damp squib".

Titanic is thought to be the most expensive drama ever made in the UK,

at almost £3 million an episode – considerably more than Downton Abbey. [4RFV full article link](#)



Pinewood Library... Want to visit?

Access to the library is usually very simple.
(Snow White might get in the way right now).



Smile a CCTV camera is being installed.

1. Get into Pinewood, use your own ways on getting through Checkpoint Charlie.
2. Collect the key card from FDI (having already arranged prior to.)
3. Go to the old Stills dept. this is behind the Carpenter's Shop and attached to Effects Associates building.
4. Switch lights on (can be tricky in the dark)
5. Copy, print, photograph to your heart's content.
6. Leave everything as you found it or tidy up if required.
7. Smile at the CCTV camera before you leave.

This procedure will be updated with increased security.

This is the obvious; DO NOT REMOVE BOOKS FROM PINEWOOD.

A few of the precious books were 'taken' and sold to Specialist book shops.

This was discovered and steps taken, the film world is very small. Mmmm!

This is a **unique** source, use it, take care of it, it is irreplaceable.

BFDG Booklet final check, please note we are about to release pdf pages to check contact details and typos prior to printing the 2012 edition.

This is not intended as a credit update.

This article appears lower in the newsletter however it is actually very important and treated as very important information...



Looking for work...

Contact the office for the latest availabilities or check our facebook weekly membership updates.

Internationally based

Giles Masters, LA

Steve Cooper, USA

Sarah Horton, Berlin

Steve Bream, Berlin

Andy Harris PD

David Allcock – SA/III

Isabelle Carboni – Affiliate

James Gemmill – SA

Justin Warburton Brown – AD avail June

Laura Vickery – Affiliate

Marcia Doyle – Affiliate

Sonja Klaus – SD

Stuart Kearns – AD – avail soon

Terry Jones – PB/SD

Anna Himona – Affiliate

Emma Johnson – Affiliate

James Corker – ADA

John West – D/AD

Keith Weir – SA/III

Luke Edwards – ASD

Nick Pelham – SA

Steve Forrest Smith – AD avail June

Remo Tozzi – AAD

Warren Lever - CM

Provisional list; intended for Supervising Art Directors and general notifications.

For Production Designer availability contact the office.

Like most members of the British Film Industry, we are open to offers !

NEW MEMBERS..

May we welcome the following new members who have joined the Guild recently. We hope your time with us will be a long and rewarding one:

Ashley Lamont – D

Tom Goodwin – Affiliate

Giles Asbury – SA

Ekaterina Koptseva - Affiliate

Matthew Kerly – Jnr D

Eleonore Cremonese – Affiliate

Pippa Needs – Jnr D

PRODUCTION NEWS & RUMOUR MILL

UK In Production

Les Miserables / Pinewood / PD Eve Stewart / SAD Grant Armstrong

The invisible Woman / Twickenham / PD Maria Dujorivic

Captain Phillips / Longcross / USA, UK & Malta / PD Paul Kirby / SAD Peter Russell
Hummingbird / London loc / PD Michael Carlin / SAD Stuart Kearns
Rush / UK / PD Chris Wyatt
Maira in the box ? / Longcross & Bristol
I Give It a Year / Ealing / PD Simon Elliot
Project 722 (Harry Potter Museum Leavesden) / Shepperton (continues until Dec 2012)

International in Production

Strike Back / South Africa / PD Jonathan Lee / SAD Steve Carter / AD Paul Laugier & Freddie Evard
300 sequel / Czech Rep
Noah / NY / Str Russell Crowe
Serena / Prague / PD Richard Bridgland / SAD Steve Dobric

Pre-Production

Maleficent / Pinewood / Dir Robert Stromberg / PD Gary Freeman & Dylan Cole / SAD Frank Walsh / CA Dominic Lavery / SA Martin Asbury / AAD Tom Whitehead / D Matt Wynne
Untitled Suspense Thriller / UK location Gillette bldg. / PD Jim Clay / SAD Dominic Masters
Last Days of Mars / Elstree / Dir Ruairi Robinson
Fast and Furious 6 / Shepperton, Europe & London locations / PD Jan Roelfs
Chapter Seven (aka Order of 7) / Pinewood / PD Alex McDowell / SAD Paul Inglis
A Time to Kill / Leavesden / Warners
Thor 2 / Shepperton / Dir Alan Taylor / PD Charles Woods / SAD Ray Chan
About Time / Ealing / Working Title (Production policies are lower rates of pay, no public holidays, low mileage & box if any) Dir Richard Curtis / SAD Bill Crucher
Borgias series 3 / Hungry / PD Jonathan McKinistry / SAD Adam O'Neill
Lucidity / UK / MSR films / Dir Bert & Bertie

Penciled in Productions

Carrie (remake) / USA / Str Julianne Moore
Downton Abbey / feature / Ealing
Wolf of Wall Street / USA / Dir Martin Scorsese
Kick Arse 2 / UK / Prod Matthew Vaughan

Post Production

Skyfall - Bond 23 / Pinewood / PD Dennis Gassner
Bomb / UK / PD Carlos Conti / SD Liz Griffiths

Early Stage Productions

X-Men : First class Sequel / Dir Matthew Vaughan – Shoots Jan 2013
Live by Night / USA / Str Leo DiCaprio
The General / USA / Paramount / Dir Darren Aronofsky

Distant Productions

Iron Man 3 / China / Disney, Marvel & DMG
Captain America 2 / UK
Prometheus 2 / Summer 2013
Grace of Monaco / Dir Olivier Dahan
The Partner / Str Mark Wahlberg
Saving Mr Banks (making of Mary Poppins)/ Disney / Str Tom Hanks
The Secret Service / Dir Matthew Vaughan

Con Ed / Str Kevin Hart

NWA / Dir Ice Cube

Crazy Stupid Love / USA / Dir Jon Turteltaub - shoot Autumn

Short Circuit 2 / Dir Tim Hill

Movie News

Arthur and Lancelot / shelved

FROM THE RUMOUR MILL... And some of this info has to be considered just so.....If any Guild members have any more definitive information then please let the office know immediately!.....Please check with any individuals mentioned regarding availability... And do not quote or rely on any of this information!...

Rumours are published for the benefit of the membership only!

Please let us know if anything is wrong, and it can be corrected.

Some enquiries the Guild has received have asked us not to publish information but would like to know available crew. So please keep us informed as this happens fairly frequently but we always respect privacy.

And Finally,

Do please, feel free to contribute to the newsletter, by way of comment, with some copy material, news or any info for the RUMOUR MILL....anything that is seriously wrong then please post on Facebook!

Please send contributions via Maddie in the office or to me directly by email.

I am aware that many people, other than members of the Guild, have sight of, and read this Newsletter each month. If you would like to apply to become a member, or express a point of view to the wider membership then please do sign up and get involved.

Susan Whitaker

Chairman BFDG

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