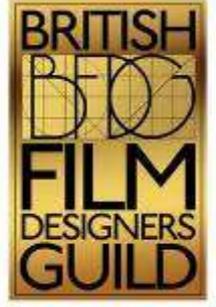




April 2012 MONTHLY NEWSLETTER

The British Film Designers Guild

Promoting the
BRITISH ART DEPARTMENT



Sally Potters' 1962 Feature Film "Bomb"

- Charting the rise of the CND movement and the interwoven lives of two families and the explosion that occurs within.....

I've just finished an immensely enjoyable project "Bomb" – a film where we recreated the life of 60's London, Artists and Beatnik environments and the energy of standing up for what you believe in... as portrayed by The Aldermaston Marches, CND protests and uprisings of the time.

The Production Designer was a terrific man – **Carlos Conti** – an Argentinean living in Paris - a wealth of experience behind him (The Kite Runner, The Motorcycle Diaries and just finished, after an epic amount of time, Coppola/ Selles' " On the Road"). He is Sally's regular confidante and Designer and did me the honor of letting me have a fairly free reign to create, organize and just do. I'd just finished a previous project set in this period (We'll Take Manhattan – David Bailey drama) so my research knowledge was completely fresh in my mind – which helped... as we had limited time and money for this detailed, period piece.



We had a wealth of location sets to dress – overgrown dumps to be transformed into bombsite playgrounds, complete houses to empty and redress and put back for our hero families. The Art Dept when they were not making placards, surveying locations and making graphics were sourcing specific key props – printing presses, Bertrand Russell books...a complete team effort.

Bomb site playground

A terrific D.O.P. **Robbie Ryan** – lit all the environments with a magical, sensitive eye which highlighted the carefully crafted palette we'd chosen and the sets really had a life of their own and came alive when lit and shot.

Really looking forward to see this one.it promises to be great...fingers crossed xxxLiz



Political activist - Roland's Warehouse

[IMDB - Bomb](#)



Carlos and I at Bafta – Art Dept Meal – let's celebrate being in the industry!

Liz Griffiths – Film Set Decorator www.lizgriffiths.com 07831 713 883

Letter issued to members of the Academy. abridged

With respect to Peter Lamont's letter encouraging that Supervising Art Directors be recognised within the art Direction category along with Production Designer and Set Decorator. (Still on going.. but)

Dear Member of the Art Director's Branch,

WHY WE SHOULD CONSIDER A NAME CHANGE

The perennial question from other members of the Academy and the public at large during Awards season is: why does the Art Director's Branch give awards to the Production

Designer, the Set Decorator, and the Costume Designer and not the eponymous Art Director?

Changing the name of our branch to clearly describe in today's vernacular what we do (dramatic design) and relating that name to the awards we present will hopefully clear up this confusion.

HISTORY

At its inception in 1927, AMPAS had five branches: Actors, Directors, Producers, Writers and Technicians. The Art Directors Branch evolved from the Technicians Branch under the guidance of MGM's Supervising Art Director and founding member of the Academy, Cedric Gibbons. During the first ten formative years of the Academy, the title "Production Designer" was unknown.

The first U.S. Designer to receive the "Production Designed by" credit was William Cameron Menzies for "Gone with the Wind" in 1939, which won an Oscar for Art Direction at the 12th annual Awards in 1940.

Costume Design fell under the broad umbrella of "Art Direction" and "Outstanding Production" until 1949, when the first Costume Design Oscars (one for black and white, the other for color) were awarded to Roger K. Furse for "Hamlet," and Dorothy Jeakins and Karinska for "Joan of Arc" at the 21st Academy Awards.

The Costume Design members were folded into the Art Directors Branch because it was considered that they practiced the same craft, "art Direction," as opposed to a technical craft like "editing" or "sound recording." Similarly, Set Decorator Edwin Willis received the first Certificate of Merit for Set Decoration at the 14th annual Awards for "Blossoms in the Dust" (color), shared with Thomas Little for "How Green Was My Valley" (B&W). In 1955, the Certificate of Merit was elevated to an Oscar statuette by the Board of Governors, to be shared with the art director for the "Best Achievement in Art Direction."

With the breakup of the Studio System through the 1960s and reorganization of the industry into the 1980s, the title "Production Designer" gradually replaced "Art Director" and "Supervising Art Director" until its ubiquitous use to today denoting the person most responsible for dramatic settings design in narrative media. The titles of "Costume Designer" and "Set Decorator," however, remain unchanged in Motion Picture credits, continuing to accurately describe the invaluable contributions of these two disciplines.

PROPOSAL

That the Branch be retitled the "Designers Branch," awarding Oscars for "Best Achievement in Production Design" to a Production Designer and Set Decorator, and "Best Achievement in Costume Design" to a Costume Designer.

Submitted by your Branch Governors

Jim Bissell

Rosemary Brandenburg

Jeffrey Kurland



THE ACADEMY
OF MOTION PICTURE ARTS AND SCIENCES

UK Budget 2012: UK film industry welcomes TV tax relief

"What will be absolutely critical over the coming year is to make sure that the EC approve the scheme and to make sure that the regulations that apply (to the tax break) encourages a two-way arrangement...it should not only offer an incentive for UK producers to produce and make these (TV) films and series in the UK but also encourage inward investment," commented Stewart Mackinnon of Headline Pictures (which specialises in both film and high-end TV drama). He called for the new tax break for TV drama to be made more flexible and easier to work with for international co-producers than the current UK film tax credit.

[Government 2012 Budget detail](#)

Harry Potter fans visit magical world of Hogwarts as film studio opens

Thousands of Harry Potter fans queue to walk through scenes from JK Rowling's magical stories as the studios where the blockbuster films were shot open for the first time.

The multi-million-pound Warner Brothers Studio Tour – The Making of [Harry Potter](#) at Leavesden, near Watford, Hertfordshire, where all eight films were made, has been described by Studio bosses as the "ultimate opportunity" for fans.

The three-hour walking tour's attractions include the original Great Hall of Hogwarts School, built for Harry Potter and the Philosopher's Stone.

The hall features graffiti by Hogwarts' pupils, solid oak and pine house tables which were built for the films, and York stone flooring laid more than 11 years ago.

Some of the most recognisable sets include Dumbledore's office, Diagon Alley, the Ministry of Magic, 4 Privet Drive, Gryffindor common room and the Weasley kitchen.

People can ride on the famous broomsticks and visitors will also see close-ups of the costumes, animatronics, special effects and props seen by millions on TV and movie screens worldwide.

"It would be such a shame if they just put everything in a storage container and just forgot about it," said actor Rupert Grint who played Ron Weasley in the series.

"This way everyone can kind of enjoy everything that's gone into these films, so much hard work and you can really appreciate it."

Tom Felton who played the villainous Draco Malfoy said, "I suppose it's a bit like your old school suddenly opening up as a museum for people to walk around."

"It's bizarre and yet we're so thrilled that finally we get to share it with the world and Warner Brother have given it a full time home for people to come and check it out."

[Read the full Telegraph article link...](#)

Harry Potter theme parks set to expand...

Harry Potter fans could be getting a second theme park in the United States, and possibly further attractions in Japan and Singapore

Rumour is starting of Project 723 ?
Harry Potter goes to Tokyo !

[Early signs of new theme parks back in Dec 2011](#)



UNITED SCENIC ARTISTS LOCAL USA 829
The Representative Voice of Designers and Scenic Artists in the United States

The BFDG have lines of communication with the ADG based in LA.

You'll have noticed several articles, references and quite a few award notifications recently. The Art Directors Guild is otherwise known as Local 800 The East Coast other half is the Local 829, just as influential and important.

We seem to have more LA friends over in the UK than NY, and so we're more familiar with their Union workings. Steve Morahan long standing BFDG and now committee member living in NY is also an active, fully fledged member of their Local 829. (And more American than British now by trade craft.)

He has started a conversation going and Su Whitaker has asked to clarify their Union's position and scope. Local 829 has strong links with the UK BECTU and the BFDG wish to build a better mutual beneficial relationship with this key Union too. Firstly who are they...

[Local 829 - The East coast version of the ADG from California](#)

'The majority of Art Dept. personnel in the USA are members of The Art Directors Guild, Local 800, or the Scenic Artists Union, Local USA 829, who are both 'local' unions of the International Alliance of Theatrical and Stage Employees (IATSE).

In January 2003, the 900 members of ADG merged with the 700-member Scenic, Title and Graphic Artists to form Art Directors Guild & Scenic, Title and Graphic Artists, IATSE Local 800.

In 2008, IATSE Locals 790 and 847, representing Set Designers, Model Makers, Illustrators and Matte Artists, merged into the ADG. Within the local 800 each Art Dept. position is a different grade and so Art Directors are not allowed to create set drawings or make models unless they belong to the other grade(s).

The United Scenic Artists was founded in 1896 by Scenic Painters working on theatrical productions and over time has included Scenic, Costume and Lighting Designers, Mural and Diorama Artists, Scene Painters, Production Designers and Art Directors, Commercial Costume Stylists, Storyboard Artists and most recently Computer Artists, Art Department Coordinators, Sound Designers and Projection Designers working in all areas of the entertainment industry. Prior to 1999 The United Scenic Artists were separate from IATSE and they established their own agreements with the Majors Film Producers. IATSE recognized their NY vicinity jurisdiction when USA 829 re-affiliated with the IATSE in 1999. The United Scenic Artists staff Production Designers and Art Directors, and Assistant Art Directors under the 829 Agreement for the vicinity of NY.

USA 829 categories are more encompassing than those of the ADG, and Assistant Art Director includes Set designer, Model Maker, Illustrator, etc. Outside of the NY vicinity, the Assistant Art Director as understood in LA terms, is covered by Local 800, but the Set designer, illustrator, model maker and computer artist positions can be filled by USA 829 members.

Anyone working in a different area to where they reside should be 'traveled' by Production with per diem, hotel etc., and "benefit transfer" may need to be set up between the local union having jurisdiction for the project and the employee's own union. The unions have bargained with production companies and have agreed various collective bargaining agreements which set out hours, rates of pay, pension and welfare payments, etc., that the productions must adhere to.

The Theatrical and Television Motion Picture Area Standards Agreement of 2009 covers production of theatrical and/or television motion pictures in the United States, Puerto Rico or the U.S. Virgin Islands, outside of the jurisdiction of the Hollywood Basic Agreement, the New York Productions Locals Agreements, Chicago and San Francisco. Within the excluded areas, the locals have their own agreements in place. There are also IATSE Agreements covering film production in Canada.'

The United Scenic Artists agreements can be found here: <http://www.usa829.org/Contracts/CBAs/TVFilmsCommercials.aspx>

Hopefully there will be more news from this area in the coming months.

With regard to VFX moving into the Costume dept..

Details Revealed About the Origin of Superman's Costume in *Man of Steel*

For many die-hard comic book fans, the way a hero's costume is interpreted in a live-action movie can be a deal breaker. If the movie costume is too faithful to the comic book costume, it could very easily come off looking ridiculous, like Captain America's costume in the much-maligned 1990 movie Captain America (rubber ears on the cowl certainly didn't help). And, if the design of the movie costume strays too far from the character's classic look, fans will spend an inordinate amount of time debating and criticizing the costume instead of focusing on other aspects of the movie, which is what happened when Ryan Reynolds' all-cgi suit Green Lantern costume was first revealed.

[Link to the article...](#)

SAG, AFTRA

Members Approve



Merger to Form SAG-AFTRA

SAG-AFTRA represents more than 150,000 actors, announcers, broadcasters journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. SAG-AFTRA members are the faces and voices that entertain and inform America and the world. With national offices in Los Angeles and New York, and local offices nationwide, SAG-AFTRA members work together to secure the strongest protections for media artists into the 21st century and beyond. Visit SAG-AFTRA online at SAGAFTRA.org.

LOS ANGELES (March 30, 2012) — The American Federation of Television and Radio Artists and Screen Actors Guild are pleased to announce that members of both organizations have overwhelmingly voted to approve a merger, creating a new entity, SAG-AFTRA. SAG members voted 82 percent in favor of the merger. AFTRA members favored the merger with 86 percent, exceeding the 60 percent threshold needed for both unions' membership for passage.

The merger is effective immediately, and brings under a single union banner more than 150,000 actors, announcers, broadcasters journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. Their work can be seen and heard in theaters, on television and radio, sound recordings, the Internet, games, mobile devices and home video.

"With this historic vote, members of both unions have affirmed one of the most basic principles of unionism: Together we are stronger," said SAG-AFTRA National Co-President Ken Howard. "This merger, the result of months – really years – of planning, brings together the best elements of both unions and positions us well to thrive in the changing 21st-century media landscape."

"The merger of these two unions is a huge victory for our members, and it is a monumental achievement for the labor movement," said SAG-AFTRA National Co-President Roberta Reardon. "As this vote today proves, great and transformative things are possible when working Americans stand together and shape their collective destiny through their union. I applaud every member who voted, and invite all members, locally and nationally, to join with us in building a successor union worthy of AFTRA and SAG."

<http://www.sagaftra.org/news/sag-aftra-members-approve-merger-form-sag-aftra>

This is a complex and buoyant Union, whose actions have had direct result both good and bad on UK International film production in the pass.
Worth keeping an eye on the merger effects.



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.

'Dimensions: A Line, A Loop, A Tangle of Threads'



Ant and I just wanted to give you a quick update - hope you don't mind! - on *Dimensions* and also tell you about a couple of upcoming London screenings.

Dimensions recently won the Gort Award for Best Film 2012 at the Boston Science Fiction Film Festival – an award that we feel belongs to everyone involved in the film. Previous winners of the award are Duncan Jones for *Moon*, so we are in good company. We have also just returned from screening four times at the Vilnius International Film Festival (200 films, 70k tickets sold).

The film has been selected to play on Saturday, 21st April at 7.45 p.m. as part of the London Independent Film Festival. There will be a Q&A afterwards. Seating is limited, so please book right away (please...and ticket prices are extremely reasonable!) if you would like to attend - and please

ask friends and family to book as well! Tickets are on sale here -

<http://www.londonindependent.org/index.htm>

Dimensions will also screen on Saturday, 5th May at 8.20 p.m., at Sci-Fi-London. This screening will be at BFI Southbank (an amazing venue!), and will also have a Q&A afterwards. <http://www.sci-fi-london.com/>

On the same day as the Sci-Fi-London event, I'll be talking at a BAFTA/Sci-Fi-London event along with **Simon Bowles**, entitled "Genre filmmaking in Britain: is there a market for science fiction filmmaking in the UK". Tickets are available here <http://www.bafta.org/film/news-and-events/bafta-and-sci-london-present-genre-filmmaking-in-britain-is-there-a-market-for-science-fiction-filmmaking-in-the-uk,3204,BA.html>



We hope to see you at the screenings!
Please contact cinema's directly to book or for further details Sloane directly.



Some of our members who have recently been available for work...

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

Internationally based

Giles Masters - SAD/PD, LA

Jonathan McKinstry - SAD, Spain

Stephen Morahan – AD/AAD, NY

Steve Bream AD, Berlin

UK Based

Darren Tubby – D

David Allcock – SA/III

Justin Warburton Brown - AD

Laura Vickery – A

Malcolm Stone – SD/AD

Nick Pelham – SA

Isabelle Carboni – A

James Gemmill – SA

Steve Forrest Smith – SA/CA

Warren Lever - CM

Anna Himona – A

Emma Johnson – A

Keith Weir – SA/III

Luke Edwards – ASD

Marcia Doyle – A

Sonja Klaus – SD

James Corker – ADA

Danny Rogers – GA/AD

Terry Jones – PB/SD

John West – D/AD

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:

Jim Cornish – SA
Christian Hubbard – AD

Elizabeth Loach - 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

Got to Dance - TV Reality show / Pinewood

Bridget Jones 3 / Ealing

Half a Yellow Sun / UK Dir Biyi Bandele

The Hour / London locations / PD Eve Stewart

Hummingbird / London loc / PD Michael Carlin / SAD Stuart Kearns

Skyfall - Bond 23 / Pinewood / PD Dennis Gassner

Project 722 aka (Harry Potter Museum Leavesden) / Shepperton (nearing completion)

Gareth Thomas biopic / UK / Dir Anthony Hoffman

International in Production

Strike Back / South Africa / PD Jonathan Lee / SAD Steve Carter / AD Paul Laugier & Freddie Evard

Die Hard 5 / Europe / PD Dan Dorrance

The Hobbit / NZ / Dir Peter Jackson

Romeo and Juliet / Italy

The Hobbit: An Unexpected Journey 1 / NZ / Peter Jackson

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

Unknown / UK location Gillette bldg. / PD Jim Clay

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

'Untitled' / Leavesden / Warners

Penciled in Productions

Downton Abbey

Thor 2 / Shepperton / Dir Alan Taylor / PD Charles Woods / SAD Ray Chan

The Hobbit: There and Back Again 2 / NZ / Dir Peter Jackson

Heat re-make / France / Summer 2012 / Dir Brian De Palma

Noah / USA / Str Russell Crowe

Post Production

Bomb / UK / PD Carlos Conti / SD Liz Griffiths

Early Stage Productions

Wolf of Wall Street / Dir Martin Scorsese

Prisoners / Str Hugh Jackman

Absolutely Anything (Monty Python Sci-fi) / UK / Dir Terry Jones

Teenage Mutant Ninja Turtles / USA / Prod Michael Bay / Dir Jonathan Liesesman

Dark Tower / Warners

Untitled Noel Coward / UK / Good Picture Company

Sue Perkins comedy Drama / UK / BBC 2 / Red Productions / Prod Brett Wilson

Very Good Girls / Prescience / NY / Prod Hawk Koch

Walking on Sunshine / Vertigo Films / Prod James Richardson

Welcome to the Jungle / Pimienta Pictures / UK pt / Str Claude Van Damme

Seventh Son aka Spooks Apprentice / USA / Dir Sergey Bodrov

Sex Tape / Sony / Dir Jake Kasdan

Distant Productions

Midnight Run 2 / Dir Brett Ratner

American Bullshit / Dir David O'Russell

Princess Boot Camp / Prod & Str Reese Witherspoon

Hangover 3: Pacific Rim / Jul 2012

300 sequel / USA / Aug 2012

Prometheus 2 / Summer 2013

Woman in Black: Angel of Death / UK

Childs Play (remake) / USA

Anchorman 2 / USA

Dumb and Dumber 2 / USA

Halloween sequel / Prod Michael Bay

Non Stop / Europe / Prod Joel Silver / Str Liam Neeson

Marine: Homefront / Vancouver

Valerio / UK 4DH Films / Prod Daniel Hansford

Urban Hymn / UK / Instinctive Film / Prod Darryn Welch

Vision / Greenway Entertainment / Prod Steven smith

Waiting for Bardot / Warp Films / Dir Will Frears

War of the Roses / Company Pictures / BBC 1

Jobs (bipic of Steve Jobs) / USA Str Aston Kutcher

Twins 2 / USA Str Schwarzenegger, DeVito, Murphy

Thaw / Str Dr.Dre

Movie News

Prometheus 2 – Rumour suggests James Cameron may direct

24 (the movie) on hold

Arthur and Lancelot / PD Gavin Bocquet – talks in progress

Guernsey / Pinewood / Dir Kenneth Branagh / PD Tim Harvey – put back

The Man from U.N.C.L.E. / Europe / Dir Guy Ritchie – talks in progress

Steps / Shepperton – Don't bother to ring they are rehearsing for a come back tour.

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

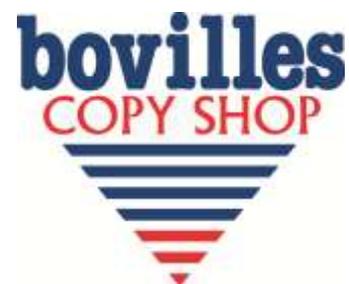
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