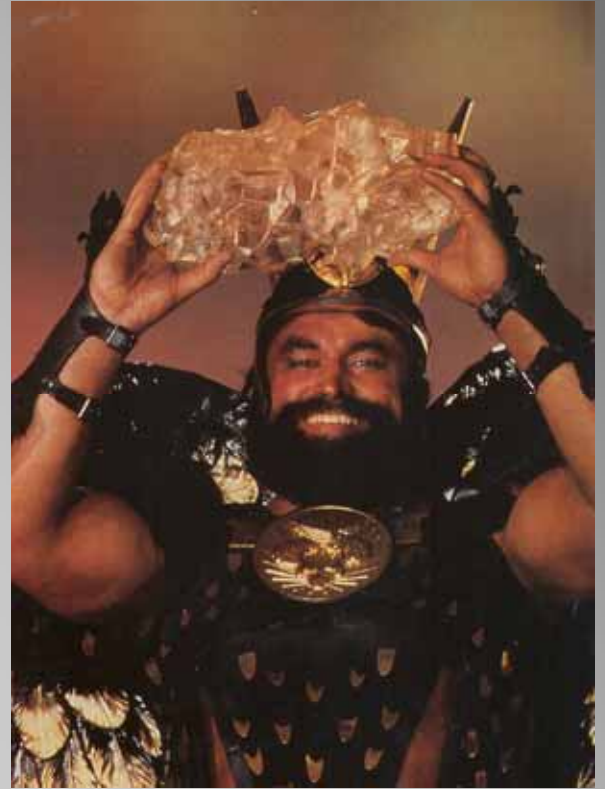


'Flash Gordon' 1979

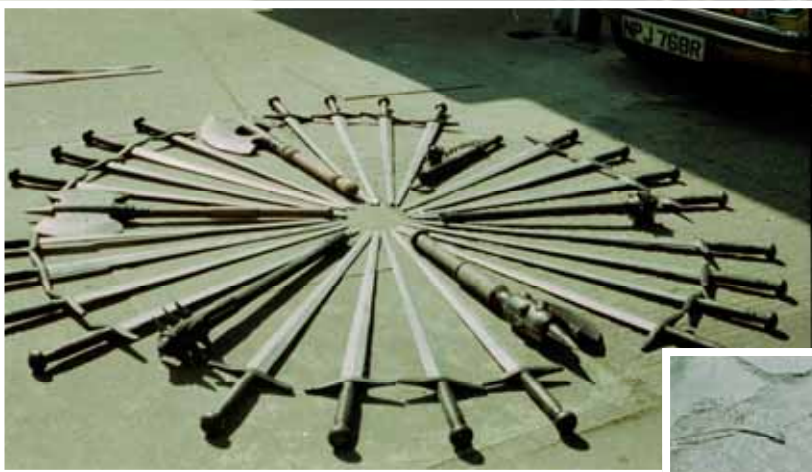


Vacuum formed Silver backdrops, provided easy coverage for large sets. Thousands of Hawkmen characters of different sizes for filming perspective, were constructed along with spaceship models and a scorpion type monster .



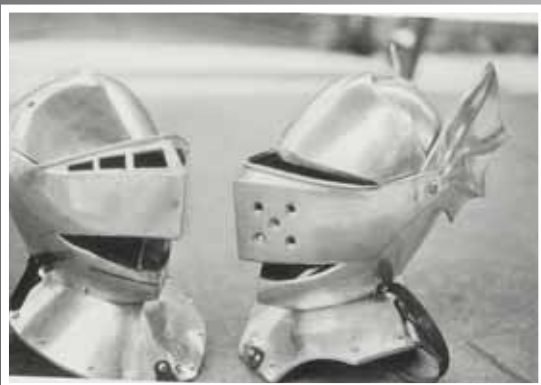
TIMOTHY DALTON is Barin, Prince of Arboria. Carries a just reputation as one of the brightest of Britain's younger leading actors. Born Colwyn Bay, North Wales and didn't see a full length play until he was sixteen-years-old. For the cinema a brilliant debut as the King of France for 'The Lion In Winter', and subsequent British Oscar nomination for his portrayal of Darnley in 'Mary, Queen of Scots'.

‘Excalibur’ 1980
National Film Studios of Ireland.



Andrew developed a method of metal spraying, backed up with foam plastic for the production of armour and weapons..

In addition he built the facade of a full size silver castle in the Wicklow hills, all from vacuum formed silver thermoplastic.



C&H Film, Berlin—Bananen Paul Bear 1980

The all singing, all dancing bear, - the national emblem of Berlin.

Bananen Paul was radio controlled, he spoke, laughed, and even cried with real tears.

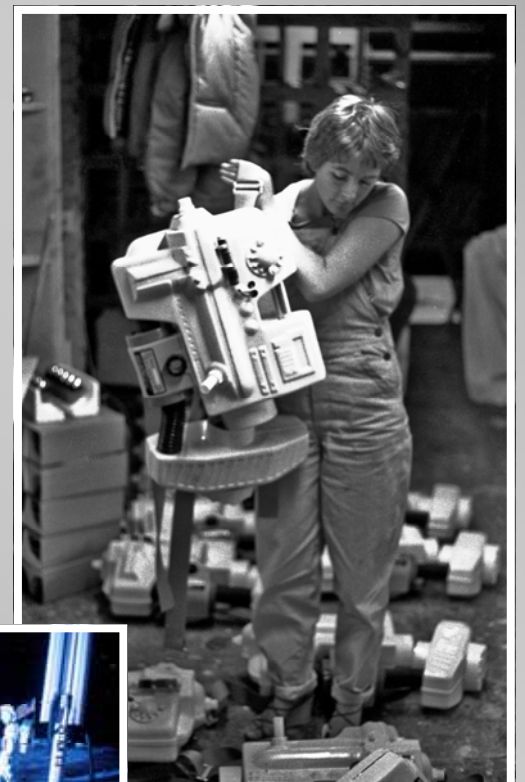
Andrew`s reputation had now spread to international venues.



'Outland' 1980



Andrew initially fabricated a couple of acrylic spheres together to form the basis of the helmet. The rest of the helmet then evolved by adding crowns, vents, lights and greeblies. The end result was a complete working air conditioned helmet.

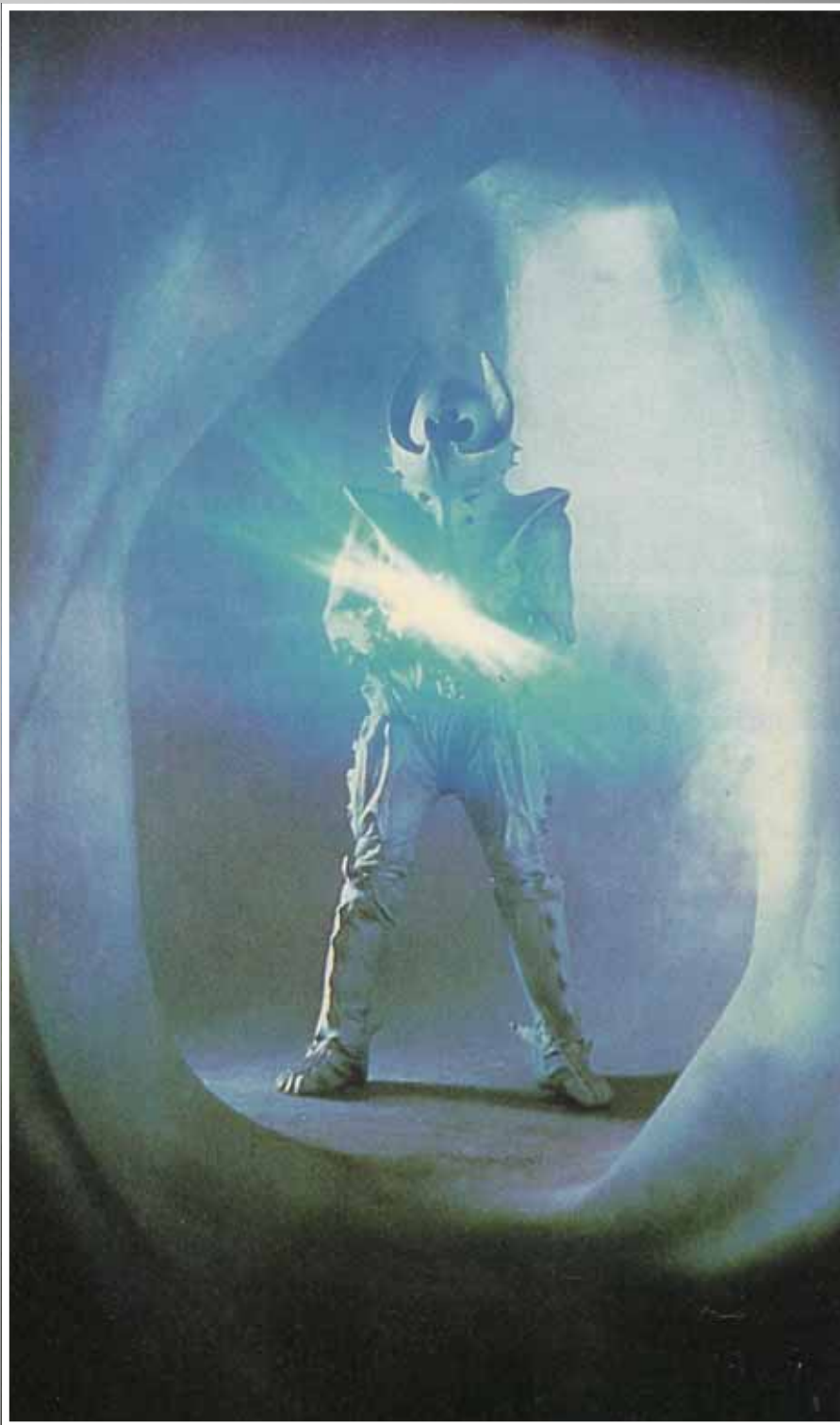


John Mollo was the Costume Designer on 'Outland' and he asked Andrew to make the space helmets and back packs.

Given a free hand, Andrew produced a complex looking helmet and backpack. The helmets were so successful that Andrew used them several more times for different films and they eventually ended up as the main characters in an advert for British Airways.



`Krull` 1981



`Krull` was the last film that Andrew worked on. His own products were well established at this point and he decided to move the production facility into new factory premises in the North East of England.

Display office and workshop at Shepperton Film Studios.

The `Old Power House` at Shepperton Film Studios proved an ideal venue for manufacturing, and of close proximity to the Twickenham premises.

Andrew dressed a corner of the office as a display area, where art directors ,etc, came and viewed all previous props and sets that Andrew had made. The object being to gain inspiration for whatever film project they were currently working on, with a clear indication from Andrew of what could be achieved.

