

**Letter from chairman Simon Bowles**

Dear members, I hope you have all managed to take a break at some point in this very busy year. The studios are all packed with Stormtroopers, Fairies, Pirates and Iron Men with little room left to park.



As I outlined in my speech at the AGM, I want to advance our guild to create an organisation that better represents its members. A guild that the creative individuals of the British film industry will want to join, one that advances our industry, supports its members and celebrates our work.

I cannot do this alone. Your guild has a fabulous committee of members who meet every month to discuss the future of our organisation, to make it bigger and stronger. This years committee are: administrator Mads Bushnell, vice-chair Peter Walpole, company secretary Liz Griffiths, treasurer Terry Jones, Terry Ackland-Snow, Barry Greaves, Sonja Klaus, Peter Francis, Neil Lamont, Peter Lamont, Warren Lever, Giles Masters, Stephen Morahan, Adam O'Neil, Kevin Phipps, Malcolm Stone, Les Tomkins, Darren Tubby, John West, Susan Whitaker, Tom Whitehead and Glen Young.

This year the committee and I are focusing on three key aims:

1. Promote the fine work and creative contribution of British production designers and set decorators by holding our own high profile awards event. We want to hold this near the start of the established awards season to draw the attention of our work to voting members of organisations such as BAFTA and AMPAS (Oscars). The current guild awards nominate films made by members only but we are in the process of changing this to include all British films. We are discussing our awards plans with other established organisations including the awards team at BAFTA and The FDA (Film Distribution Association). Watch this space for announcements for this year's awards nominations.



2. Increase the number of designers and set decorators to join as the more HoD's we have in the guild the more we can stand together on issues such as implementing our rate card. We are in the process of discussing the guild and our future with fellow production designers and set decorators with the aim of getting them to join and support our aims.

3. Compile and publish a yearly rate card that can help guide producers when budgeting and something that we can all quote from to create a more level playing field. The guild committee and I are working on this right now, should be released in the next month. It's going to be a very important document, so we want to get it as exact as possible to make it as useful as possible. Please do help by confidentially submitting your recent rates to Mads.

If you have specific feeling about any of these items or have something to contribute then do contact me ([mail@SimonBowles.com](mailto:mail@SimonBowles.com)), Mads ([info@filmdesigners.co.uk](mailto:info@filmdesigners.co.uk)) or approach any of the guild committee. Thanks, Simon



YOU ARE INVITED TO THE  
B.F.D.G SUMMER BBQ  
THURSDAY 4TH SEPTEMBER 2014

AT



PINEWOOD STUDIOS | HEATHERDEN HALL | CLUB BAR

5.00 PM UNTILL 9.00 PM  
(LAST SAUSAGE AT 8.00PM)

THE BBQ IS A GREAT CHANCE TO NETWORK WITH FRIENDS AND INDUSTRY COLLEAGUES | MEET OUR COMMITTEE AND SPONSORS AS WELL AS OTHER LIKE MINDED INDIVIDUALS WITH GREAT FOOD!

**SPECIAL EVENT 3D PRINTER DEMONSTRATION DURING THE EVENING**

THIS EVENT IS OPEN TO ALL ART DEPARTMENT MEMBERS | BFDG MEMBERS | FRIENDS | COLLEAGUES | POTENTIAL MEMBERS

TICKETS ARE FREE FOR BFDG MEMBERS | £7.50 FOR NON MEMBERS

ALL ATTENDING MUST BOOK A TICKET EITHER BY CLICKING

[HERE](#)

OR CONTACTING OUR OFFICE AS SECURITY REQUIRE A GUEST LIST BEFOREHAND | PAYMENT WILL BE ONSITE

WORKING WITH OUR FRIENDS



BFDG | e: info@filmdesigners.co.uk | w: www.filmdesigners.co.uk  
British Film Designers Guild | Pinewood Studios | Pinewood Road | Iver Heath | Bucks  
SLO 0NH  
Office / Mobile: +44 (0)7823 348431

Guild BBQ – this is the poster that will be circulated via Kays shortly so you might see a further copy in your in box.....do please book your tickets soon please – either via the link above or via the office and come and meet committee members, some of our wonderful sponsors, whose support we depend upon and of course your industry friends and colleagues!

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BECTU are offering new members a discounted rate of £10 a month for the first year.

If you haven't joined BECTU yet then maybe you should as its members will be voting on the new agreement very soon. They are doing a special offer of £10 a month for new members.

Please take some time and check out the FB page for the film agreement details and have a read.....

<https://www.facebook.com/pages/Pact-Bectu-Film-Agreement/273123599551118?fref=ts>

<https://www.bectu.org.uk/advice-resources/library/805>



Click link for [Standard Membership Application Form - BECTU](#)

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## Historical information about the Guild.....L P Williams – Art Director.....from Terry Ackland Snow....

I have recently had the great and pleasant surprise of finding out that I am teaching Art Direction training to the Grandson (Oliver Williams) of this famous designer and one of the BFDG founders and its first President, here at FDI in Pinewood Studios. His father- and LP Williams' son- James, had worked with Elliot Scott and Reg Bream, which is also a remarkable coincidence to my mind because I myself had done most of my training with Elliot and Reg.

I hope you'll agree that his part obituary clipping and other documents that Oliver has given us here gives us an indication of the man himself and a flavor for the time when the Guild was set up. It certainly confirms that he was the first President and that the foundation year was 1946....Terry Ackland-Snow.

# OBITUARIES

L.P. ("Bill") Williams, cinema art director, died on October 8 aged 91. He was born on August 10, 1905.



The art director L.P. Williams was one of those brilliant cinematic technicians whose names are rarely familiar to the public but whose work is an essential part of any successful film. Before the Second World War, in a collaboration with the producer Herbert Wilcox, that lasted more than a decade, he made a distinguished contribution to the development of British cinema. Then, in 1945, his art direction was instrumental in creating the vividly detailed realism that gave David Lean's classic *Brief Encounter* its enduring appeal. By the time he retired from the film industry, Williams had worked on more than 40 films

He was a member of the Society of Motion Picture Art Directors in America, and in England was a prime mover in the formation of the Society of British Film Art Directors and Designers, whose first president he became. Soon he was appointed technical director to the Rank Organisation group of studios and headed the technical development department at Pinewood. He was also given responsibility, because of his experience in Hollywood, for introducing a system of budgetary control into British film production at Pinewood.

DEAR JIMMIE & ANN  
CITIZENS ORCHARD  
MEDICINE  
MAY 2 1949

My dear Bill, I've written to you the packet letter the other night but evidently you were unable to read it as I have been unable to write to you.

If you will notice and not let the number of signatures on this card you will know the reason why. The old method of getting the card to them by post was not so good because it was so often lost or was not posted.

Anyhow Bill, I don't like to have you as you must take the signature of the first to appear. It may be some one who is not by any means the greatest.

With love  
William James Day



THE SOCIETY OF BRITISH FILM ART DIRECTORS AND DESIGNERS

MEMBERSHIP LIST

MEMBER'S NAME ADDRESS

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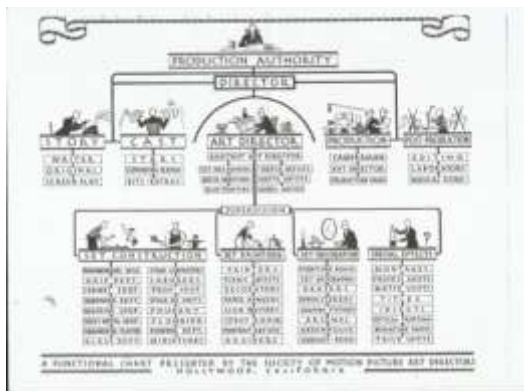
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## Pinewood Studios wins appeal over £200m expansion plan



Pinewood Studios in Buckinghamshire will add studios, stages and streetscapes to its film studios

[Continue reading the main story](#)

Pinewood Studios is set to double in size after winning an appeal against the rejection of its £200m expansion plan.

The government has granted planning permission for the 15-year project including new stages and streetscapes at the site in Iver Heath.

South Bucks District Council (SBDC), which turned down the "inappropriate" plans, said it was "disappointed".

It has been home to more than 1,500 movies over 76 years. The expansion project, known as the Pinewood Studios Development Framework (PSDF), will double the existing studios by adding a total of 100,000 square metres of new facilities, including 12 large stages, workshops and production offices.

A studio spokesman said the expansion would "secure future growth".

The studio said the decision by the Secretary of State for Communities and Local Government, Eric Pickles, "will address the clear need for additional capacity in the UK".

Pinewood chief executive Ivan Dunleavy said: "We want to begin construction as soon as possible."

In 2012, the government rejected a previous plan, which included more than 1,000 homes.

The studio submitted its latest application in February 2013, following "extensive public consultation".

It was rejected by the local council and the studios submitted its appeal to the Planning

Inspectorate the following May.

Nearby councils have always opposed the plans as an expansion into green belt land.

Councillor Roger Reed said SBDC had presented "extensive and well informed objections".

"We must now look forward and recognise the importance of Pinewood and the benefit they can bring to the local and wider economy," he added.

Parish councillor Sylvie Lowe, who represents Iver, said she was "surprised" at the decision and the council was considering its options.

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## MIT Invents A Shapeshifting Display You Can Reach Through And Touch

The Tangible Media Group at MIT's Media Lab has unveiled a futuristic display made of atoms, not pixels.

We live in an age of touch-screen interfaces, but what will the [UIs](#) of the future look like? Will they continue to be made up of ghostly pixels, or will they be made of atoms that you can reach out and touch?

At the [MIT Media Lab](#), the [Tangible Media Group](#) believes the future of [computing](#) is tactile. Unveiled today, [the inFORM](#) is MIT's new scrying pool for imagining the interfaces of tomorrow. Almost like a table of living clay, the inFORM is a surface that three-dimensionally changes shape, allowing users to not only interact with digital content in meatspace, but even hold hands with a person hundreds of miles away. And that's only the beginning.

Created by [Daniel Leithinger](#) and [Sean Follmer](#) and overseen by Professor Hiroshi Ishii, the technology behind the inFORM isn't that hard to understand. It's basically a fancy [Pinscreen](#), one of those executive desk toys that allows you to create a rough [3-D](#) model of an object by pressing it into a bed of flattened pins. With inFORM, each of those "pins" is connected to a motor controlled by a nearby laptop, which can not only move the pins to render digital content physically, but can also register real-life objects interacting with its surface thanks to the sensors of a hacked [Microsoft](#) Kinect.

To put it in the simplest terms, the inFORM is a self-aware computer monitor that doesn't just display light, but shape as well. Remotely, two people Skyping could physically interact by playing catch, for example, or manipulating an object together, or even slapping high five from across the planet. Another use is to physically manipulate purely digital objects. A 3-D model, for example, can be brought to life with the inFORM, and then manipulated with your hands to adjust, tweak, or even radically transform the digital blueprint.



Full article and video clip will be found in link below

<http://www.fastcodesign.com/3021522/innovation-by-design/mit-invents-a-shapeshifting-display-you-can-reach-through-and-touch>

## 7 Critical Strategies Hollywood Must Learn from the NY Times Innovation Report

Posted on [05/30/2014](#) by [Lara Hoefs](#)



[The New York Times innovation report](#) that was leaked earlier this month, is a must read for anyone who works in media. It is indeed one of the [key media documents of this age](#) with a lot to teach a struggling Hollywood. The challenges facing the newspaper industry are very similar to those facing Hollywood. Both content creators are struggling to evolve in a changing media landscape and Hollywood would be wise to use the problems and solutions the NY Times innovation report illuminates to guide Hollywood in its evolution into Hollywood 2.0.

<http://storydisruptive.com/2014/05/30/7-critical-strategies-hollywood-must-learn-from-the-ny-times-innovation-report/>

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## Gender bias in the film industry: 75% of blockbuster crews are male

Cinema figures express alarm as statistics reveal lack of women at all levels of cinema production

By [Hannah Ellis-Petersen](#)  
from [The Guardian](#), Tuesday  
22 July 2014 19.45 BST



Female directors and production staff are rare, with women tending to be only a majority in traditionally female departments such as make-up and wardrobe. Photograph: c.Focus/Everett / Rex Features

Leading figures in cinema are calling for steps to improve diversity in the

industry as a damning study exposes the severe lack of women at all levels of film production over the past 20 years.

Figures seen by the Guardian have revealed that gender disparity is entrenched in the film industry, where more than three-quarters of the crew involved in making 2,000 of the biggest grossing films over the past 20 years have been men, while only 22% were women.

The report, compiled by the British producer and writer Stephen Follows, noted the gender of many employees, from make-up artists and animators to sound engineers and directors, who had worked on the 100 biggest box-office blockbusters each year since 1994.

The statistics, Follows decided, meant that he would "challenge anyone to read them and

not feel that our industry has a problem with gender equality".

In particular, the report found a notable gender split in film-making departments. Women made up a majority only in costume and wardrobe departments and casting, all of which, traditionally, have been perceived as feminine workplaces. Visual effects, usually the largest department for big feature films, had an average of only 17.5% of women, while music had just 16%, and camera and electricals were, on average, 95% male.

Even in creative areas men were found to dominate. The 2,000 films surveyed revealed that women accounted for only 13% of the editors, 10% of the writers and just 5% of the directors.

Follows said he hoped the report would finally force the industry to accept gender as an issue and bring the problem to the fore. "It's terrifying. Every time I did a small bit of research I couldn't believe how unrepresentative the industry was, and honestly, when I first saw quite how big the divide was, how overwhelming it was, I went back and did my research again just to double check.

"I was completely shocked, but in particular I presumed things would be getting better. But that clearly isn't the case. It's not that I think the industry is institutionally sexist but I really don't think this has even been a conversation and so I would hope even being conscious of the gender split will begin to instigate change."

Follows said he hoped to follow up the report with an investigation into the reasons for the enduring gender inequality in the industry.

[The report](#) showed that rather than improving over time, the number of women working with blockbuster film crews in 2013 actually declined from previous years, to an average of just 21.8%. Fewer than 2% of the directors of the top 100 grossing films last year were female and only one had a woman to compose the score.

Beryl Richards, who has directed various popular TV series, including ITV's *Wild at Heart*, blamed the freelance nature of the industry, which she said was "completely unregulated". She added: "People underestimate how much discrimination can go on. There is no one monitoring and no one challenging the pattern that is replicating itself, that is why nothing is changing. "On so many sets women are seen as lesser beings in terms of status and many women still find it hard to be taken seriously. I just can't bear it. There are still a lot of hostile working environments in film and television for women to walk into that need to be addressed, where they are treated differently from the men, but because of the nature of the industry none of these people get called out.

"So it is brilliant that this issue is bubbling up, as it has been left unchallenged for too long. It is so systemic we need to set these equality and diversity targets and the freelance area needs to be subject to the same conditions on equality as every other field, otherwise it will continue to move backwards."

Please see whole article <http://www.theguardian.com/film/2014/jul/22/gender-bias-film-industry-75-percent-male> To read the Stephen Follows full study please use the link below [http://stephenfollows.com/site/wp-content/uploads/2014/07/Gender\\_Within\\_Film\\_Crews-PRERELEASE\\_COPY1.pdf](http://stephenfollows.com/site/wp-content/uploads/2014/07/Gender_Within_Film_Crews-PRERELEASE_COPY1.pdf)



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## Done something you're proud of ...



**Solomon Honey** – Affiliate member and Art Department Assistant– sent us this update on his BBC project from earlier this year

“Here is the trailer for 'Our Zoo', a new BBC drama about the beginning of Chester Zoo. I worked on it as the art department assistant from February till June of this year. Enjoy. “

<https://www.youtube.com/watch?v=GumbvZepgNU&feature=youtu.be>



and .....**Stuart Kearns** – Supervising Art Director.... “Three weeks of fun in February, something to fill the void between movies. “<http://youtu.be/kQ7kWpTrtJw>”

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Introducing **new** Members & graduating students  
& **Friends** of the Guild...

If you are new to the Guild or Industry please send in some background, get some publicity.

***This is an open invitation to new members and associated NFTS & FDI graduating students...***

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## Three Ways the Film Industry Will Change

By [Elliot Grove](#)



I ask every single filmmaker I meet the same question: why did you want to make your film?

The answers vary from filmmaker to filmmaker, from film school to no film school and from film to film. The most common answer is to make money. Next is fame (or to use the film as a calling card). These are pretty clearly-defined goals and easy to measure the success of the filmmaker.

Then there are some fuzzier answers I get from other filmmakers. To have the film seen by as wide an audience as possible or to change the world are typical responses, which are very difficult to quantify and evaluate.

I launched the IPTV channel Raindance TV in 2007, and with this launch I have heard two more reasons why filmmakers make films. First, green issues (a very clearly defined reason with results that can be quickly monitored and evaluated). Last, and most interesting, are filmmakers who see their first short, feature or documentary as their first step to build up an audience for their work as a filmmaker, not simply an audience for a single film.

This interests me because now it seems that filmmakers are beginning to defy the traditional career routes in the industry. Until now, filmmakers have been taught that the filmmaking process is divided into three parts: pre-production, production and marketing. Traditional production companies and the so-called self-appointed 'discovery' festivals like Sundance, Toronto, Berlin, and Rotterdam have preached that all a filmmaker needs to worry about is making a film, while the marketing should be left to the experts. It is only a few production companies and film festivals (like Raindance and SXSW) who realise the importance of creating a hybrid approach to production, marketing and eventual sales and distribution. I would even go as far as to divide the process into two: Make | Sell, or even Sell | Make.

### Times Have Changed

I believe there is no future for innovative filmmakers unless the filmmakers themselves understand the entire process: from script development, cost-efficient production and effective marketing and distribution. Furthermore, the traditional paradigm of script/production/distribution is often reversed, with the distribution and marketing process dictating the types of production techniques and story. From production and marketing will come story in the new age.

This new way of looking at filmmaking will also impact more heavily on European filmmakers who have become steeped in a tradition of government subsidies much like their colleagues in agriculture, health and education. The realities of the new world and especially with the cutbacks in European public funds will mean not only less finance for

films, and the grants that are available will be dispersed in the old school traditions.

Filmmaking has always been a collaborative art form. This will never change. But the type of collaboration has moved from a simple combination of collaboration during the creative and production process to engaging the audience. This new collaboration, the one between filmmaker and audience, will result in a far-reaching shift with seismic proportions.

To date this has been taken as a reference to the creative and production process. In our new age, more than ever, film as collaboration means the essential relationship between the storyteller (filmmaker) and audience. The shift in focus to this collaboration between filmmaker and audience will call for huge sweeping changes which will have far reaching implications for modern filmmakers and will most likely destroy the traditional paradigms of the movie industry.

### Three ways filmmaking will change

There are going to be three main casualties as the new paradigm takes over:

1. **Art and commerce** The first victim, and justifiably so, will be the strong difference between art and commerce. Hollywood's money men have created the boundaries of so-called creative endeavor using a complex mix of metrics and consumer data. Money has driven every single Hollywood film. Even new filmmakers bow to the god of commerce in the annual celebrity rituals at Cannes, Sundance and Toronto film festivals. This tradition is about to be blown to smithereens by the new age of digital filmmaking and distribution.
2. **The relationship with audience** Second to fall, and to fall hard, is the traditional barrier between audiences and marketing men and women. Until now, a marketer could surmount this wall and reach an audience, but only if there was a huge sum of money. The new digital age means that filmmakers can now market directly to their audience for a fraction of the traditional cost. The ability of emerging filmmakers to understand this, and utilise the new marketing approaches, will define the careers of filmmakers in the next thirty years.
3. **Storytelling and scripts** The last tradition to fall will be the structures surrounding scripts and story development. Because filmmakers of today and tomorrow can engage directly with the audience, it suggests that the audience will become an important part of the script and story development process from the start of a project. By taking elements of gaming storytelling, filmmakers of the future will be able to create stories that weave multilayered story layers with a story experience that might include apps, websites as well as other online experiences with the traditional offline cinema experience. The 1990s and 2000s saw the collapse of nearly every single media tradition. At Raindance we are already seeing innovations such as second screen.

### The Future of Filmmaking

When I started Raindance in 1992, I bought newspaper ads, we showed 35mm film prints at the festival, we relied on good solid film criticism and filmmakers could expect a healthy return from DVD sales. It is hard to imagine how each of these mainstream media elements has either disappeared, or is shrinking at a rapid pace.

In with the new. We launched our first website in 1995—a four-page affair, and one of only

thirty in the UK. Later that year our office in London became one of the first in the city with email. In 2003 we pioneered UGC with the famous Nokia 15-Second Shorts Competitions. In 2006 we became the world's first day/date screenings in partnership with the now-defunct Tiscali.

Filmmakers are faced with two options. The first is to bemoan the changes and whinge about the collapse of the independent film industry. The second is about filmmakers who seize the moment and are able to reconceptualise the way new media, art and movies are distributed. Some of the new media distribution techniques, like transvergence, open up yet even more opportunities for storytellers to create stories far beyond the imagination of any cinema lover and beyond the scope of any traditional production technique.

Excerpt from [Raindance Producers' Lab Lo-to-No Budget Filmmaking, 2nd Edition](#) by Elliot Grove © 2014 Taylor and Francis Group. All Rights Reserved.



Mesmerized by the moving image from a young age, but unable to watch TV or films until his early teens due to the constraints of his Amish background, Canadian-born Elliot Grove followed up formal art school training with a series of jobs behind the scenes in the film industry. Elliot founded the prestigious British Independent Film Awards in 1998, which has been credited by the film's director, Danny Boyle, with starting the media interest in *Slumdog Millionaire*, and by Tom Hooper for *The King's*

speech.

Full article link [http://www.masteringfilm.com/three-ways-the-film-industry-will-change/?utm\\_source=facebook&utm\\_medium=post&utm\\_term=&utm\\_content=&utm\\_campaign=SBU4\\_SCS\\_2PR\\_3fb\\_4FLM\\_000000\\_offending](http://www.masteringfilm.com/three-ways-the-film-industry-will-change/?utm_source=facebook&utm_medium=post&utm_term=&utm_content=&utm_campaign=SBU4_SCS_2PR_3fb_4FLM_000000_offending)

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**Geerings are now offering short/long term rental on 3D printers (option to purchase also available) our added value gives you the comfort of a 4 hour telephone response on service and should we be unable to offer a fix over the phone we will despatch an engineer within 24hrs to either replace or repair the equipment.**

**We are renting devices offered by the current market leader in 3d Print "3D Systems" and this includes ranges from the CubeX, duo and trio leading into the Projet range.**

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**for work...**

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

**UK BASED**

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.

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 !

- Andy Thomson - AD / SAD avail from October
- Dale Jordan Johnson - GD / AAD
- Darren Tubby - D
- David Wood - D
- Claudia Parker - SD
- Emma Johnson—ADA
- Emma Clough - ADA/D
- Graham Wyn Jones - SA
- Grahame Menage - Sc A
- John West - A / D
- Kim Foster Dillon - CD
- Keith Weir - SA
- Lesley Oakley - D
- Marcia Doyle A/ADA
- Matthew Clark- A Available from Sept. 6th
- Oli Novadnieks - PB - available from Sept
- Polly Rawlings - A / SDA
- Sarah Priest - Jnr D
- Simon Lamont - AD
- Sophie Powell—GD avail from 3rd Oct
- Rose Konstam - A / SDA
- Rhys Ifan - D/AAD
- Tamara Marini - AD available from September

## **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:*

**Oliver Goodier – AAD   Barbara Spencer – D   Sean Faulkner – AD   Emma Davis – SD  
Albert McCausland – A   Randolph Watson – A**

*All members are welcome to add to the newsletter, indeed encouraged.  
If you're been 'out of loop' in recent months / years or now want to open up to a larger audience, just send in your website details, a line / paragraph or monologue about yourself. Images that we can use are great – we will happily give links and credits.  
Although we are cautious of copyright issues of course – the usual. Come on, tell us about yourself!*

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## **PRODUCTION NEWS & RUMOUR MILL**

### **UK**

#### **In production**

**Tarzan aka Savannah** / Leavesden / SAD James Hambidge

**Pan** / Leavesden / SAD Peter Russell

**Star Wars aka Avco** / SAD Neil Lamont

**Paddington reshoots** / Ealing / PD Gary Williamson

**Man from UNCLE** reshoots / Leavesden

**Alice in Wonderland 2** / Shepperton

#### **Pre production**

**Mission Impossible aka Taurus** / Jungle Book / Leavesden / SAD Jason Knox Johnson

**King Arthur** / Leavesden / SAD Denis Schneg

**Dad's Army(feature)** / Pinewood / PD Simon Bowles SAD Andrew Munro / SD Liz Griffiths

**Now you see me 2** / London

**Hollow Crown 2** / BBC / PD John Stevenson

**Ben Hur** / Italy

**Bastille** / Paris & Malta

**Dr Strange** (rumoured) / London / PD Charles Woods

**Snow white and Huntsman 2** / UK

**Pride and Prejudice and Zombies** / UK

**Bond** / UK / SAD Chris Lowe

**Miss Pererine's Childrens home** / UK / Dir Tim Burton / PD Gavin Bocquet

**Assassins Creed** / UK

**Criminal** / Pinewood

**Cassy & Jude** / UK

**Cross My Mind** / UK

**Ethel & Ernest** / UK

**Gold** / UK / Russia BBC

**The Happy Prince** / BBC / Lionsgate – UK and Europe

**The Loch** / UK

**Repercussion** / UK / TenSixtyEight

**The Time Of Their Lives** / UK Bright Pictures

**Urban Hymm** / UK / Eclipse Films

## Post Production

**Spooks (feature)** / Pinewood / Pd Simon Bowles / SAD Andrew Munro / SD Liz Griffiths  
**Heart of the sea reshoots** / Leavesden

## Distant production

Harry Potter series

## Penciled in Productions

**Agent Carter** / Marvel

**Prometheus 2** / UK

**Spectral** / Europe / Dir Sergei Bodgov

## Distant Production

**Alice in Wonderland 2** / UK / Dir Tim Burton / Str Johnny Depp

**Big Eyes** / USA / Weinstein / Dir Tim Burton shoots Aug 2013

**Finding Dory** / Pixar

**The Good Dinosaur** / Pixar

**Slow West** / NZ / Str Micheal Fassbender

**Tomorrowland** / Canada / Disney Str George Clooney

**Taken 3** / Str Liam Neeson

**Fargo** tv series / FX Channel / Prod Coen Brothers / Str Billy Bob Thornton

**Blade Runner 2** / Wtr Micheal Green **Everest** (working Title) / Tom Hardy

**Jungle Book** / Disney

**Conan the Barbarian** / Str Arnold Schwarzenegger

**Fantastic Four 3** reboot / Fox / Prod Matthew Vaughan / Dir Joss Wheldon

**Pirates of the Carribean 5** / Dir

**Pinocchio** / Warners / Dir Tim Burton / Str Robert Downey Jnr

**Justice League** / DC & Warners / UK? / Prod Chris Nolan ? / Dir Guillermo Del Toro ?

**Macbeth** / Dir Justin Kurzel / Str Michael Fassbender

**Trainspotting 2** sequel / UK / Dir Danny Boyle

**The Chef** / Europe / Dir John Wells / Str Bradley Cooper

**Judge Dredd 2** / Str Karl Urban

**Napoleon** / Dir Steven Spielberg

**Doc Savage** / Sony / Dir Shane Black

**The Crow** (remake) / Str James McAvoy

**Yukikaze** / Warners / Str Tom Cruise

**S.H.I.E.L.D.** / Marvel / Dir Joss Wheldon

**Tron 3** (TR3N) / Joseph Kosinski

**Pompeii** / Dir Paul Anderson

## Movie News

**Justice League** / UK & Europe - Dir Guillermo - still slow

The Hateful Eight – still on back burner

**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.

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.

We are 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.

### Simon Bowles – Chairman



[BFDG on Facebook ...click here](#)

This is a Closed Members Only Forum



[BFDG on Twitter...click here](#)

BFDG Designers Guild @BFDG\_Film\_Guild



[BFDG on LinkedIn...click here](#)

British Film Designers Guild (in construction)

### Mads Bushnell Administrator

British Film Designers Guild

Contact [info@filmdesigners.co.uk](mailto:info@filmdesigners.co.uk)

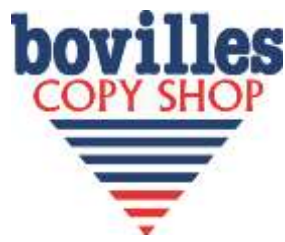
Address: British Film Designers Guild, Pinewood Studios, Pinewood Road, Iver Heath, Bucks SL0 0NH

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