

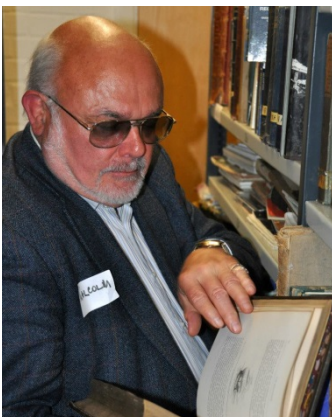
*Malcolm Stone's Christmas present opening ... the Art Department Library is officially exited*



*Warren Lever's perfectly timed click at the snip.*

### AN HISTORICAL ORATION TO COMMEMORATE THE RE-HOUSING OF THE LIBRARY.

Originally all the major film and television studios had their own Art Department Reference Libraries. I think that many of Pinewood's older books came originally from Denham Studios. One of the items in the collection appears to be a catalogue of the Denham Props Department with the furniture displayed in room settings.



In those days you went to work for a Studio that produced its own movies. Subsequently economics forced the Studios to become four wall hire operations and there was no place for in house research facilities.

The Library that we have managed to preserve is a shadow of what it once was. Books that had been purchased for productions made at Pinewood went to the Library where they were catalogued and looked after by a full time Librarian working for the Studio. Similarly research amassed by a production was lodged and catalogued in the Library.

in those days the Studios had a full time Photographic Stills Department. When you went to recce a location you were accompanied by a Stills Photographer who produced 10 x 8 Black and White prints for the Art Department, or as became more usual in later years, you shot your own images which were processed by the

Stills department.

The Library today consists of over 2000 books and publications and 430 box files. These box files contain the stills and magazine cuttings collected since the 1930s by Art Departments and filed and catalogued by Pinewood employees such as Pam Allcock in the 50s and 60s and preserved by the efforts in recent years of Travina Smith.

After the studio went four wall the library went from pillar to post, with no one to look after it.

*Malcolm left with Paul Laugier & Tim Hutchinson*

Eventually while the prop stores department existed it ended up in various dark corners where I first became aware of it in the 1980s. The books were partly on shelves, partly in stacks on the floor up near the roof of the three story building. The box files were broken and rotting. After poking around the stores, I was leaving by the entrance on the ground floor and something made me lift up a filthy old drape covering what turned out to be six tons of glass photographic slides from the Studios of the Victorian Photographer, Lafayette, and salvaged twenty years earlier by Terry Thurston and brought back to Pinewood.

I was able to persuade Cyril Howard the then Managing Director of Pinewood to allow me to approach the Victoria and Albert Museum to rescue and restore the collection. It took them fifteen years, but now it is an online resource for costume and images of the Royalty, Social and Political classes of the nineteenth century. You can read the details and find the website in the copy of the Sunday Times article provided here.



*Terry Ackland-Snow left with Kevin Phipps  
Gary Tomkins & Dorrie Young*

This had saved Lafayette but what of our Library? As the Prop stores disintegrated so did the Library. Books would turn up in skips as more and more clear ups were made to reduce the Stores. Books have been seen in Uxbridge second hand shops with Library Logos on them. Many Art Directors rescued volumes from the skips and took them home to preserve them. I hope that now we have a secure home some of them will find their way back to us.

The collection found its way through various unsuitable storage areas as the Prop Stores continued to contract and while back working at Pinewood Terry Ackland-Snow and I managed to interest the then Studio Manager Steve Jaggs in the value of the resource. Steve purchased new box files and found a dry area

and asked Travina Smith in addition to her own duties to look after it. Which she did with great love and attention until she left Pinewood's employ.

Terry and I then interested Ivan Dunlevy in the project, who provided a new room and shelving which once more helped in conservation. During that time Steve Scott donated filing cabinets and bound files containing his father's life time Art Department research. Peter Lamont gave us his bound collection of National Geographics which allowed us to replace the loose copies that were on the shelves.

Now that development plans have overtaken building availability at Pinewood, the Guild was approached through Terry to see if we could find a new home for it. Which is where we are indebted to Mutch for so generously giving us space in Superhire.



*Sonja Klaus (on left) & Neil Lamont*



The library was packed up by a group of guild volunteers just before Christmas, Pinewood kindly allowed us to take the existing shelving which we have re-assembled and restocked here. The cataloguing is very general and we have quite a lot of material waiting to be added to the box files. All work on this is voluntary as is the operation of the Library. To use it you must log in with Monika at Superhire reception. You are asked to look at one item at a time and to replace it from where you found it. No items are allowed to be removed from the Superhire premises. You may take digital photographs and you can take items to PrintSignDesign for photo copying. Some of the books are 150 years old and are fragile and need careful handling. You are entrusted to do this. By using it you are a volunteer helping to maintain and preserve the collection.



Library Entrance at Superhire  
(note special agent Mads on right)

The library has already been in use! Some of you will know Celia Barnett a professional researcher who has helped many of us over the years. She has been researching 1950s army conscription and has come up with a mine of information. Celia tried some years ago to save the Library at Elstree Studios which in turn had inherited the MGM Library. She enlisted the help of Andrew Mitchell who ran Elstree at the time but they were both thwarted by one George Lucas who had the collection shipped back to America where he employs Librarians to look after it who will charge you fat search fees if you want to use it. Celia has donated bound copies of Paris Match and important German design magazines to us as well as providing ongoing help with Kevin cataloguing. In respect of this the Guild committee are pleased to offer her a years free membership in the new grade of researcher.

Which brings me to what is in the Library? I have mentioned the box files, which have categories ranging from Railways, Shipping, Transport, Architecture, Interior Design, Costume, Government, War and the Armed Forces and Countries of the World. For instance under the heading France, there are 18 box files full of period information. To get the best out of this collection, you have to give this Library some time, if not yours then that of an Art Department Junior or a professional researcher like Celia.



*Mutch, Owner of Superhire – Top Man !*

So it is with the books. As space is limited within the area we have arranged some of the more interesting books just outside the area for your perusal and convenience, we are asking you to visit throughout the evening in parties of ten conducted by myself or Paul and Damien where you will be able to see amongst other treasures, pages from three volumes of Modern Opera Houses and Theatres, published in 1897 which has been used extensively in the past for the design of "Phantom of the Opera", as is the state of many of the books, the spines of these volumes have collapsed and the loose pages are held between the original covers.



Twenty-five years ago, these books were intact. You will also be able to inspect one of five volumes of Masterpieces of Industrial Art and Sculpture from the International Exhibition of 1862 and Monumenta a book by the Antiquarian Society of 1865, which is one of my favourites. In addition to beautifully drawn plans and sections of the Tower of London and other examples of English architecture there are drawings parts of which are in colour of the Luterall Psalter, an amazing resource for visual information on everyday life in Medieval times.

*A big turnout for a 'school night' in Park Royal.*

When you inspect the shelves you will find that there are general titles indicating their contents which we will refine in the future.

Thank you for coming and showing your interest in the archive.

Now that it is at Superhire the Guild is pleased that Pinewood's resource will be available to a wider section of the Art Department than was previously possible.

**Malcolm Stone** (*Our very own Indiana Jones*)

June 2013



## **BRIAN ACKLAND SNOW** OBITUARY BY DAVID ALLDAY

Since I learnt of the passing away of Brian Ackland Snow, so many memories of him have surfaced and swirled around in my mind. These memories are inevitably that mixture of the fondest affection and sadness that accompany the death of someone we knew and respected so well. Quite how important meeting Brian has been in my career is difficult to overstate.

Our first encounter was in 1976. I was working for Jim Morahan and Bert Davey and he had come to visit them. For some reason, I can remember with vivid clarity what he was wearing that day, that distinctive hairstyle and his gentle voice. The following year, I found myself working alongside him for the first time as he drew up endless pieces of The Crystal Palace set on a film called 'The First Great Train Robbery'. I immediately took to his quirky sense of humour and cheeky turn of phrase. How ever often he repeated his familiar list of sayings and double entendres, they made me laugh. His favourite nickname for me at the time is too risqué to write but one that amuses me to this day... What I also came to learn though, was how utterly frustrating he was with his apparent ability to constantly talk, telling anecdotes and jokes, while drinking a cup of coffee and still churn out drawings faster than anyone I have ever worked with, drawings that had the most beautiful fluency of line and inimitable sense of style and design. More than anything else, I wanted to be able to draw like Brian. Maybe he sensed that, because the next year he asked me to join him as an assistant on a design project outside of the film business based at Bray Studios. The industry had taken a down turn – it was the late 70's, many people were out of work, but there we were, just he and I, sharing an office, designing hotels and night clubs or whatever it was, me making the coffee, cleaning his Rotring pens and still constantly chuckling. Brian had very much taken me under his wing. It was during these months at Bray, sharing a top floor office overlooking the river, that I really got to know him. He was not embarrassed or afraid of revealing quite personal feelings, and our discussions, in between the jokes, were often in depth and serious.



Above all, I learnt that his love and concern for his family was clearly the priority that motivated him and anyone that ever worked with him will confirm that in the age before mobile phones, calling home to check in with Carol several times a day was essential. His children Amanda and Andrew featured daily in conversation, and before too long of course, I would get to know them both as well.

One morning, he arrived a little later than usual. There had been a minor drama at home. Amanda was learning ballet and that morning was practicing in the garden by the pool, dipping her pointed toes every now and then into the water, unaware that Brian was watching. This was just as well, because she slipped and fell in, apparently wearing school uniform. Years later, I would tease her by reminding her of this famous morning.

Some months on, I once again followed Brian onto his next project. Films were being made at last and we found ourselves working for Peter Murton on 'Death on the Nile'. It was during this period, I first became aware of the depth of commitment Brian had to his work as he would disappear for half a day every now and then, because he had worked through part of the night completing something. The first time I became aware of this, he turned up one lunchtime, breezed into the office at Pinewood and confidently dropped a ½" = 1' card model of one of the main sets onto a table for Peter Murton to look at. It was simply immaculate. I can see it clearly now – beautifully drawn soft pencil lines on card – tiny brass boat rails. I sat quietly marvelling at how I might ever have the ability to achieve something like this. Terry, his brother, also an Art Director on the project walked by and saw me studying the model. 'He's pretty good isn't he' he said. It was a statement of fact rather than a question, as I remember.



Various other projects came and went over the years on which Brian and I worked together but inevitably as happens in the freelance world, we went our separate ways for a while. In the mid eighties, our relationship took on a new perspective.

I had gone back to Art School and found myself on the same campus as his daughter Amanda. We spent many evenings together, occasionally with Andrew who visited regularly. Frequently, the conversation would turn to what Brian was doing as he was now pursuing a career as Production Designer. It was during this time I began to see and understand him more as his children did. In many ways, I was in a privileged position. The devotion between them was clear for all to see. I remember the night of Amanda's 21<sup>st</sup> birthday, a brand new white Fiat arrived as a present at college and her taking me for a drive. Then, at the weekend, with great pride, Brian and Carol threw a magnificent party for friends and family at their home to celebrate the event, a most memorable evening.

Year: **1986 (59th) Academy Awards**

Category: **Art Direction**

Film Title: **A Room with a View**

Winner: **Art Direction: Gianni Quaranta, Brian Ackland-Snow; Set Decoration: Brian Savegar, Elio Altamura** (Altamura not present)

Presenter: Isabella Rossellini, Christopher Reeve

Date & Venue: March 30, 1987; Dorothy Chandler Pavilion



**BRIAN ACKLAND-SNOW:**

Ladies and gentleman, we thank the Academy for this just wonderful honor and all those that helped us achieve it. Thank you.

In 1987, once again, Brian invited me to join him on a small film he was working on with Designer John Stoll and the charismatic Brian Savegar. It was to be a TV version of 'The Secret Garden'. Despite his already having designed several productions, it was a testament to Brian's humility and professionalism that he deferred to John at all times as we went about trying to make the very limited budget work. John was only too pleased to have the expertise, energy and boundless humour of the two Brians on board, their enthusiasm considerably buoyed by the Oscar nomination for Production Design for their previous project "A Room with a View". It is with great fondness that I remember those months between the nomination and the lead up to the weekend when they both flew off to Los Angeles for the ceremony. I remember helping Brian mount one of his set sketches to be sent off for display, his tempering any notion that they might win and just being so pleased with the nomination. Of course, their triumphant return was such fun to be around. In the days when people still had lunch, Brian returned from the Pinewood Restaurant on his first day back so pleased and full of pride, describing how the entire room had stood as he came in and applauded, whilst the studio manager sent over the champagne.

At this point, I had known and worked with Brian on and off for 12 years and unknown to either of us, this would be the last time. I had been a small part of his increasingly successful career and as luck would have it, managed to share the heady days of what was to be one of its highest moments.

The following years had their ups and downs, and Brian's health suffered.

The tragic loss of Amanda in 2007 contributed to his decline from which he would never recover. The effect of these combined events on the family have been immense. Those that attended Brian's memorial service will attest to the dignity and strength shown by Carol, Andrew and the rest of the family in coming to terms with such loss.

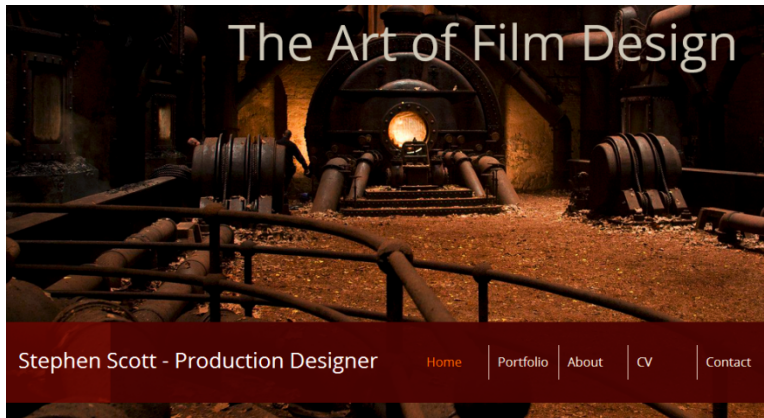
May 2013

Since 1963, Merchant Ivory Productions had specialised in making low budget historical films which were pitched somewhere between the art house and the mainstream. Merchant claimed that MIP made 'films of sensibility and quality ... against the grain of the usual Hollywood movies' and he was clear that its/their artistic independence depended on keeping budgets in check. During the period 1986-93 - broadly speaking, Merchant Ivory's 'E.M. Forster Period' - MIP was at the peak of its success, but they resisted production excesses. Ivory noted that the huge success of *A Room with a View* (1986, p.d.B. Ackland-Snow) persuaded Hollywood producers to believe that MIP 'could parlay three and a half million dollars into seventy millions', but he and Merchant steered clear of the controlling hand of Hollywood. Accordingly, their films were subject to complex financial arrangements - seven organisations had a stake in the £3.5m *A Room with a View* including Goldcrest, Channel 4 and the NFFC - and the budgets were invariably slim; *Maurice* (1987) cost £2.5m and *Howard's End* (1992) £8m. The costs were kept down in various ways. Merchant was

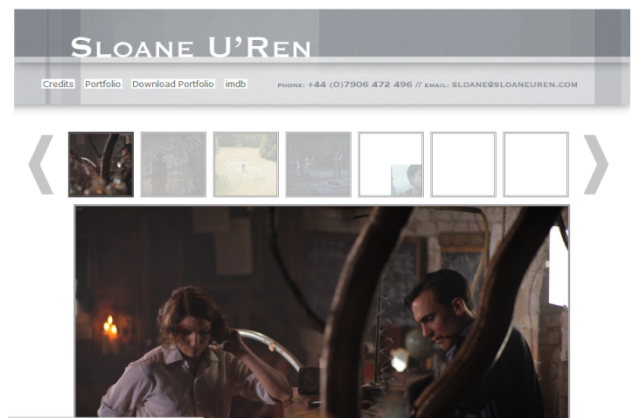
An extract from 'British Film Design' by Laurie N Ede via Google Books  
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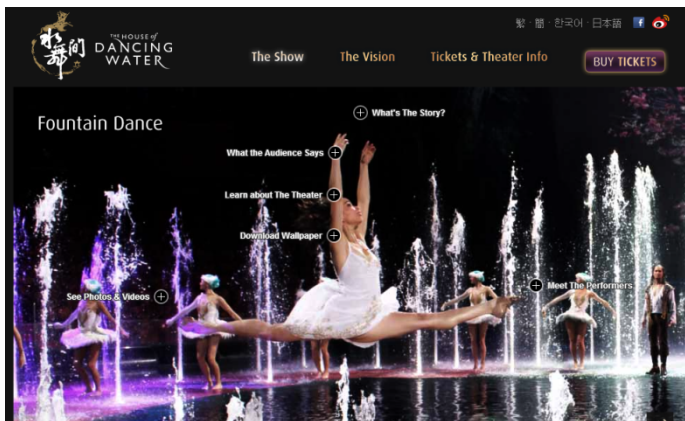
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### **Claire Dignam, Affiliate...**

A new concept in Theatre.

#### **The HOUSE of DANCING WATER.**

I am currently hired as the Interior Architect on behalf of Luxe Interiors. We are currently working on the first theatre to be built in Dubai which is quite exciting.

The theatre will house the production 'The house of Dancing Water', from the creators of Cirque Du Soleil.

### **Architecture**

The House of Dancing Water Theater was designed by world-renowned architects Pei Partnership and scenic designer Michel Crete. Unique in its kind, The House of Dancing Water Theater special design create a climate of intimacy between the audience and the performers.

This purpose-built theater contains one of the most spectacular commercial pools in the world, it is 26 feet deep and holding upto approximately 3.7 million gallons of water which is more than FIVE Olympic-sized swimming pools, and is one of the largest water-based theaters in the world.

### **Automation** (Hydraulic lifts)

During the show, 11 hydraulic stage lifts can transform the pool to a spectacular stage in less than a minute.

### **Rigging**

40 winches located in a 360 degrees performer catwalk on Level 4 are loading and unloading artists and most of the scenery props. It is 17 meters above the pool level.

### **SFX** (Fountains)

239 independent water jets built into the stage lifts, providing water fountain effects up to approximately 18 meters in height.

### **Control Booth**

The control booth is the nerve centre of our show. It is where technicians and stage management crews orchestrate The House of Dancing Water.

[Click to view the site ... thehouseofdancingwater.com](http://thehouseofdancingwater.com)



# 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...*

## From Drawing Board to CAD, Layout Pad to Photoshop....

When we attended the last AGM, it was interesting to hear Su Whitaker mention that the Art Dept on her latest production had only one active drawing board, but four designers sitting at screens.

While we will always sell you Detail Paper and Pentel Pencils, we are not sure if you are all aware that Bovilles also supply the specialist print supplies you need for CAD and Large Format Graphics output.

Just remember: the people who manufacture the printers and plotters don't make paper – they source it from the paper mills then put their own brand on it! Well, Bovilles have been sourcing papers for years and we know where it comes from, so we can own brand it as well (and probably much cheaper!)



### WIDE FORMAT INKJET CAD PAPERS



Plain, uncoated papers for inkjet printers and plotter (e.g. HP DesignJet). They are suitable for mono plotting or drawings with some colour lines and small amounts of colour graphics.

Weight / Size	Code No	Packed
PlotWright 80gsm 914mm (36") x 45M	Erik/914	2 Rolls per Box
PlotWright 80gsm 610mm (24") x 45M	Erik/610	2 Rolls per Box
PlotWright 90gsm 914mm (36") x 45M	GD260914	2 Rolls per Box
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Please call for  
cartridges!

### WIDE FORMAT INKJET GRAPHICS PAPERS



Bovilles PosterWright papers have been selected to offer a good range of top quality materials for use on full-colour (photo quality) roll-fed inkjet printers, such as HP DesignJets, Epson Stylus Pro machines, Canon ProGrafs and Océ Machines.

Weight / Size	Code No
<b>120gsm Matte Coated Hi-Res Paper</b>	
PosterWright Matte Coated 120gsm 610mm x 30M	GD180610
PosterWright Matte Coated 120gsm 914mm x 30M	GD180914
<b>165gsm Matte Coated Poster Paper</b>	
PosterWright Easylam 165gsm 610mm x 30M	GD350610
PosterWright Easylam 165gsm 914mm x 30M	GD350914
<b>190gsm Instant Dry Gloss Photo Paper</b>	
PosterWright Microporous Gloss 610mm x 30M	GD290610
PosterWright Microporous Gloss 914mm x 30M	GD290914
<b>190gsm Instant Dry Satin Photo Paper</b>	
PosterWright Microporous Satin 610mm x 30M	GD770610
PosterWright Microporous Satin 914mm x 30M	GD770914
<b>170gsm Photoreal Resin Coated Matte Paper</b>	
PosterWright Microporous Satin 610mm x 30M	GD770610
PosterWright Microporous Satin 914mm x 30M	GD770914
<b>Universal Inkjet Canvas</b>	
PosterWright Universal Canvas 610mm x 30M	GD600610
PosterWright Universal Canvas 914mm x 30M	GD600914

All these papers are also available in other (larger) sizes.



**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 !

## 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:*

*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

**Guardians of the Galaxy** (aka Full Tilt) / Marvel / Shepperton / PD Charles Woods / SAD Ray Chan

**Vampire Academy-Blood Sisters** / Pinewood / PD Frank Walsh / Snr AD Andy Thompson

**Mr Selfridge** / UK / PD Sonja Klaus

**Ex Machina** / Pinewood / SAD Denis Schnegg

**Cinderella Story** / Disney / Pinewood / PD Dante Ferretti / SAD Gary Freeman

### International in Production

**Hercules: The Thracian Wars** / Paramount / Hungary & Leavesden / SAD Jason Knox-Johnson

**Game of thrones** / HBO / Belfast & Croatia / PD Deb Riley

**20000 Leagues Under the Sea** / Disney / OZ / David Fincher

**Dracula Year Zero** / Belfast / PD Grant Major? / SAD Paul Inglis

**Harry Potter Theme park** Japan

**The Vatican** / Prod Ridley Scott / Italy

**Lone Gunman** / Europe / PD Andrew Laws / SAD Stuart Kearns

**Child 44** / Budapest / Prod Ridley Scott / PD Jan Reolfs

### Pre-Production

**Exodus** (Moses) / Prod Ridley Scott / Str Christian Bale / PD Arthur Max / SAD Marc Homes

**Secret Service** / Fox / UK / Dir Matthew Vaughan / PD Russell de Rozario

**The Man from U.N.C.L.E.** / Leavesden / Dir Guy Ritchie / PD Oliver Scholls / SAD James Hambidge

**World of Warcraft** (computer game adaptation) a.k.a. Conflagration / UK? / Warners / Dir Duncan Jones (son of David Bowie) / PD Gavin Bocquet - release 2015 ?

**Star Wars Ep 7** / Pinewood / Disney / Dir JJ Abrams / PD Rick Carter? / SAD Neil Lamont

**Frankenstein** / Fox / Dir Paul McGuigan / PD Eve Stewart / SAD Grant Armstrong

**In the Heart of the Sea** aka Moby Dick / Leavesden / PD Mark Tildesley / SAD Neil Morooney

**Fury** / Longcross / Dir David Ayer / PD Andrew Menzies / SAD Peter Russell

**Paddington Bear** / Elstree / PD Gary Williamson / SAD Susan Whitaker

**Into the Woods** (musical) / UK / Dir Rob Marshall / PD John Myhre



### **Penciled in Productions**

**Bond 24** Skyfall sequel / Dir ? / PD Dennis Gassner  
**Pinocchio** / Warners / Dir Tim Burton / Str Robert Downey Jnr  
**Big Eyes** / USA / Weinstein / Dir Tim Burton shoots Aug 2013

### **Post Production**

**Jupiter Ascending** / Leavesden

### **Early Prep Productions**

**Justice League** / DC & Warners / UK? / Prod Chris Nolan ? / Dir Guillermo Del Toro ?  
**Chef** / Europe / Sony / Dir Jon Favreau / Str Robert Downey Jr  
**Macbeth** / Dir Justin Kurzel / Str Michael Fassbender  
**Interstellar** / USA / Warners / Dir Chris Nolan  
**Blade Runner** sequel / UK / Prod Ridley Scott  
**Trainspotting 2** sequel / UK / Dir Danny Boyle  
**The Chef** / Europe / Dir John Wells / Str Bradley Cooper  
**Toxic Avenger** (remake) / Dir Steve Pink / Str Arnie Schwarzenegger  
**ID Forever pts 1 & 2** (Independan cace Day sequels) / Dir Roland Emmerich  
**Judge Dredd 2** / Str Karl Urban  
**Prometheus 2** / Dir Ridley Scott?  
**Jane Got a Gun** / Dir Terence Malick  
**Wild Bunch** / Warners / Str Will Smith  
**One Song** / USA / Str Anne Hathaway  
**Napoleon** / Dir Steven Spielberg  
**Untitled Alan Turing** - Enigma code breaker / UK / Str Benedict Cumberbatch  
**Ant-man** / Marvel / Shepperton? / Release November 2015

### **Distant Production**

**Gods and Kings** (aka Moses) / UK ? / Warners ? / Dir Ang Lee? (previously Steven Spielberg)  
**Doc Savage** / Sony / Dir Shane Black  
**World War II** untitled / UK / PD Andrew Menzies  
**Mission Impossible 5** / Str Tom Cruise  
**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  
**The Man who Walked around the World** / HBO  
**Eliza Graves** / Millennium Films / Dir Brad Anderson  
**Lance Armstrong** biopic / Dir JJ Abrams  
**Zombieland 2** tv series / Amazon  
**Insidious 2: Chapter 2** / Str Rose Byrne  
**Thunderbirds are Go** (reboot) / NZ / 26 30min epidsodes are scheduled - CGI & live action  
**Fanatstic Four 3** / Fox / Prod Matthew Vaughan  
**Pompeii** / Dir Paul Anderson  
**Jack Reacher 2** sequel / Paramount / Str Tom Cruise

### **Movie News**

**Battlestar Galatica** - ongoing in the background

**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.  
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

Chairwoman BFDG [su@film-design.co.uk](mailto:su@film-design.co.uk)



[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

## Mads Bushnell

Administrator British Film Designers Guild

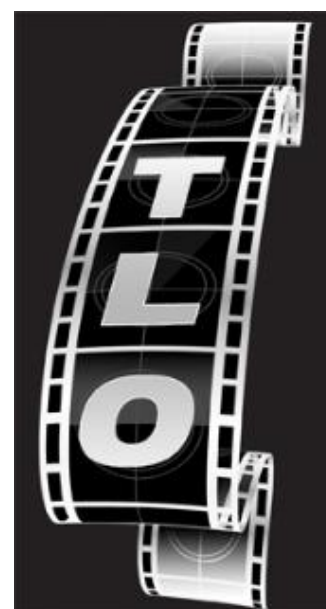
Contact [info@filmdesigners.co.uk](mailto:info@filmdesigners.co.uk)

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

Telephone: +44 (0) 1753 509013 Mobile: +44 (0)7768 573450

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