



# SUMMER 2011 NEWSLETTER

## The British Film Designers Guild

Promoting the  
BRITISH ART DEPARTMENT



### In Memoriam **Keith Wilson**

September 19th 1941 - July 6th 2011

It's been a *Annus horribilis* for losing so many of the Old Guard of the art Department. Yet again it is my sad duty to announce the loss of a brilliant Production Designer.



Prolific technician, friend and tutor to many of our current key players. He afforded a true spark of creative genius with in our ranks along with a larger than life character that made those who worked with him love him more.

Here are but a few who wish to voice their appreciation and admiration for this talented man....

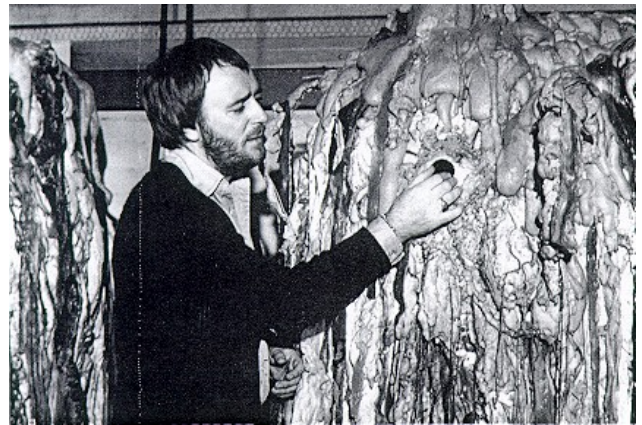
My first meeting with Keith Wilson was in early spring 1976 when he interviewed me for an art department assistant position on the TV series "Space 1999". He had a commanding and impressively stylish presence; this was in fact my first ever real job interview. I was more than a little nervous.

He slowly thumbed through my rather sparse and feeble portfolio, generous in praise as he closed it; offering me the job there and then.

I was elated, happy and somewhat daunted but brimming with confidence. This combination of emotion that Keith instilled would somehow define the three or more

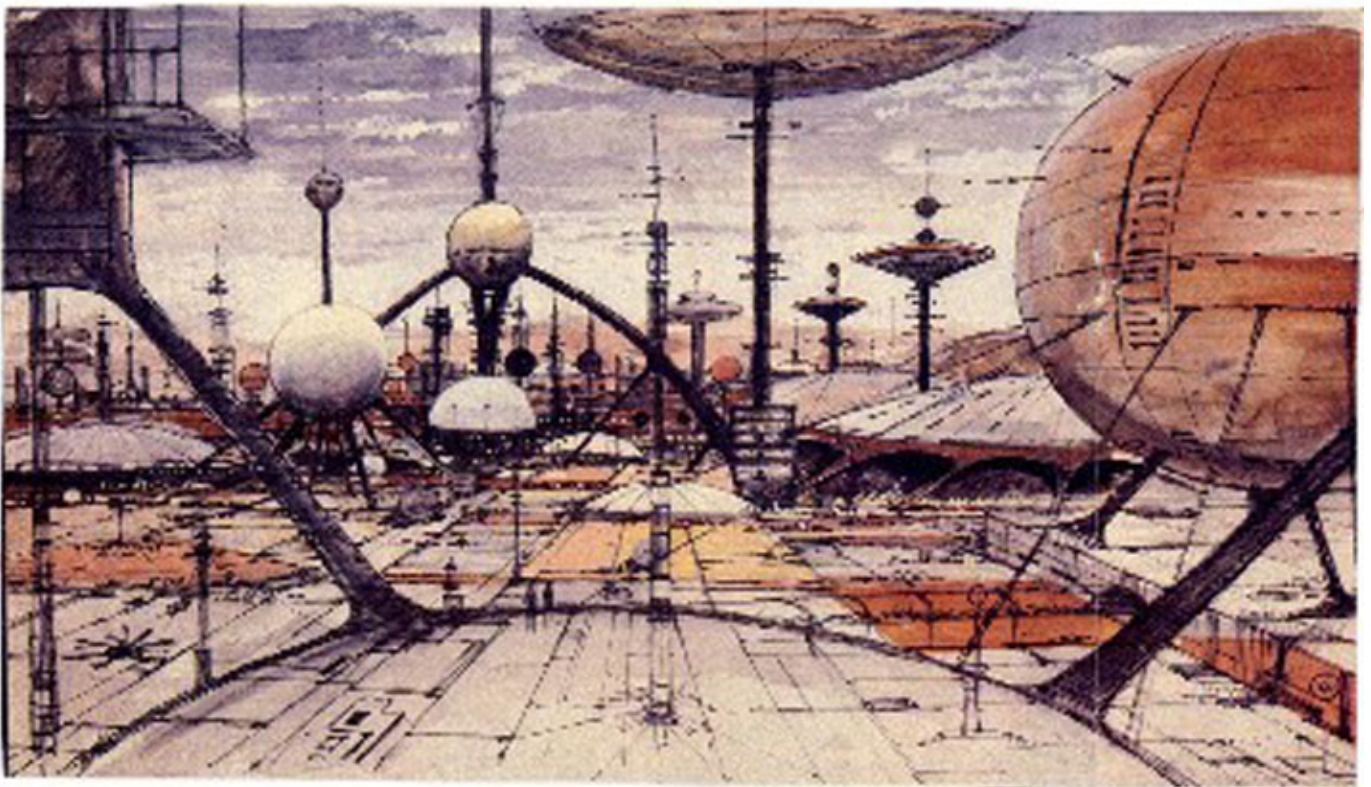
years during which I worked for him during the late seventies, taking in two TV series and two films. The last time we spoke, some eighteen months ago. I said to him “....it was a very special time...” He repeated the words back to me in agreement. The Space 1999 art department that I joined was unlike any that I have worked in to this day. It was more a creative and experimental workshop than drawing office, although there were some drawing boards. Keith expected involvement and ideas from all members of his small team, not only in the design process but also as we physically made most of the hand props in the department. Good work was always rewarded with praise, though a severe telling off which could be fierce would be quickly forgotten. There was never a dull moment and always much laughter and teasing. It was very much a family atmosphere, a ‘all for one and one for all’ attitude prevalent to the job in hand.

Keith’s talent for experimentation and improvisation was something that he had realised during his years at art school and had clearly taken to new heights working with Gerry Anderson on the various puppet series before being given the job as Production Designer by him on the cult TV series Space 1999. This passion for the unusual was however grounded by a rigorous understanding of traditional Art Direction and a wonderful natural talent for drawing, painting and sculpture.



He never seemed happier than when he was sketching a new set, enjoying the attention received as we would sneak a quick look at progress on his board, having delivered yet another coffee. That image remains one of my favourite memories of Keith.

Dave Allday





Living in the United States I have recently been in touch with Su Whitaker who has kindly sent a copy of the BFDG News Letter. It has given me great pleasure and sadness and I will explain the reason why.

Happily it has been wonderful to reconnect and read about some old friends and the memories that come with that. Secondly it is sad to see the parting of so many people that I worked with, admired and respected.

I see that Alan Tompkins has written an obituary to Fred Hole. Fred was everything that Alan said modest talented and totally reliable, a great guy to know and be associated with. It was funny though in all

the years that I knew Fred, I hardly understood anything that he said because of his strong Welch accent. It was kind of a standing joke between us.

16 years later reading this copy of the Newsletter I find out he was in the SAS. Amazing!! What was that about!! He is greatly missed along with Jim Morahan, Peter Murton who always addressed me as 'Dear Boy', Johnny Graysmark, Michael Lamont, Elliot Scott and of course my great mentor Reginald Bream and dear friend Bobby Walker. All huge icons of their time who had big character, experience and the incredible talent. For me it was an honor and a privilege to have these people as a part in my life.

Which brings me to the latest news that I received from my lost friend and colleague David Allday. He was thankfully able to contact me thru my agents at UTA and the reason I am writing now.

Keith Wilson passed away. I started in the business with Keith as an Art Department assistant. Keith was the first one to give me an opportunity to work in the Industry. I did not know anybody at all in the business as it was a very tight family run affair. The art departments still wore white shirt and tie; there was no young blood at all in the departments. It was a closed shop. The doors were barred. Nobody was allowed in.

Then three of us were, the first for many years.

Myself, David Allday and Katherine Kubrick. Keith needed an assistant on a TV Series with Gerry Anderson called 'Space 1999' and I fitted the bill. David followed a little while later.

I was simply amazed at Keith's talent whether he was painting sculpting, drawing or doodling. I was in awe!! His ability to define a living space on paper was just amazing.

Working in his department made me realize that he created a sense of family, a sense of belonging to something special and Keith made sure you were a part of it. He also gave you the opportunity to shine and the time and encouragement to achieve it. I remember so many of those wonderful days. I honestly felt that I learnt more with Keith as a runner than perhaps any other time. It was also the most difficult job I have ever had to do. But the world was your oyster and he made sure you felt it.



Michael Ford who to this day is one of my dearest friends was his Set Decorator and went on to win many Oscars, Dennis Boshier his Set Designer with Bill Walden his Construction Manager. Everybody respected Keith he had the vision the ideas and I got a sense of what it was to be a Production Designer and what that meant.

I remember Joan Collins use to come into the Art Department and sit there and talk, again I was in awe!!! Keith designed her costume for the show and she looked beautiful a true star. Keith went onto to Design 'International Velvet' and many other productions but success for Keith was doing what he

loved to do most whether painting in his studio at Windsor or Designing for Stage or TV. All I know is that after 16 years being away and living in in the USA and hearing of his death, it has filled me with memories. He had a style about him and was so talented. I know David would want me to include him as well. Thank you Keith from both of us and everybody else you encouraged. We will all miss you but are so grateful for what you gave us.

Richard Holland

There have been many messages of condolence but we've only added these two statements as being non-members they have less access to our forums but their personal stories are very relevant.



You are Invited to join  
a **Celebration of the Life of Keith George Wilson**  
on Sunday **21<sup>st</sup> August** 2011 from **2pm to 6pm**  
in the Ballroom at Pinewood Studios.  
RSVP by August 12<sup>th</sup> [svp@keithwilson.com](mailto:svp@keithwilson.com) 01753 629 477

Keith Wilson's partner has asked us to pass the attached invitation on to everyone in the Guild and beyond.

Photographs and images of Keith and his work  
by kind permission GA & KW & RH

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Other matters of interest...

## **COPYRIGHT AND INTELLECTUAL PROPERTY RIGHTS...**

For those of you who have got excited about ownership and intellectual property of the work we create you'll have seen this article. Now after you have read this go read your contracts over the past ten years, one signs all rights away and this agreement can be sold on to other third parties later.

Unless you have an agent writing your contract for you of course.

Be very wary of going public with work you have created. The key rule is; that if the production can make money out of it, or loose money because of your actions then don't do it.

Some technicians have uploaded key drawings on their website ahead of the film release dates!



# **The BEARD loses his CLONE WAR in the UK**

## **a.k.a. George Lucas Loses Stormtrooper copyright fight**

By Matt Chapman Jul 27<sup>th</sup> 2011

**The man who made the original Stormtrooper helmets for *Star Wars* has won a legal battle to sell replicas in the UK.**

Andrew Ainsworth argued that the costumes were not subject to full copyright laws because they were functional items rather than artistic works.



The ruling by judges at the UK Supreme Court upheld a 2009 Court of Appeal decision which allowed the 62-year-old to continue selling them.

"This is a massive victory, a total victory, we've already got the champagne out," Ainsworth told the BBC.

The prop designer from south London, who sells the outfits for around £1,800 each, said he went to court on principle as he didn't want to allow director George Lucas to "buy his soul".

However, the court also ruled that Lucasfilm's copyright had been violated in the US, where Ainsworth has already stopped selling the outfits.

Lucasfilm said it remains committed to aggressively protecting its intellectual property rights, adding that the court's decision maintained "an anomaly of British copyright law under which the creative and highly artistic works made for use in films may not be entitled to copyright protection in the UK".

Source: [BBC](#)

**Now that they're legal in the UK, will you be buying one of Ainsworth's outfits? Or are you a little short for a stormtrooper?**

## **Lucas loses Star Wars copyright case at Supreme Court**

By Peter Jackson BBC News

Mr Ainsworth recalls: "I made a prototype and Lucas said 'great, I'll have 50'."

A prop designer who made the original Stormtrooper helmets for Star Wars has won his copyright battle with director George Lucas over his right to sell replicas. The five-year saga, which ended in the highest court in the land, has stakes of galactic proportions.

For a man who has spent half a decade and almost £700,000 fighting the full force of a movie mogul's legal team, Andrew Ainsworth has refused to be weighed down. He has had bailiffs at his door demanding \$20m (£12m) and has defended the onslaught in the High Court, Court of Appeal and Supreme Court - not to mention the US. But like the iconic characters he helped create as a 27-year-old art school graduate - and which still

surround him in the same modest workshop 35 years later - he has become battle hardened.

"And you've got to be able to live with it and be under no disillusion that if it all goes wrong, you're scuppered, you're bankrupt... I think if you're in a small business on your own you know the bottom line." He says it is hard to accept when something you create is taken off you, and adds it has been a struggle because he went to court on a principle, against accepted wisdom.

The journey has certainly been long for the father-of-two, who has been selling his plastic composite helmets and body armour from his studio in Twickenham, south west London, for eight years now.

It was in 2002, when struggling to pay school fees, that he first sold a helmet and "bits and pieces" gathering dust on top of his wardrobe. To his surprise they fetched £60,000 at Christie's, leaving him in no doubt about their potential. "The phone didn't stop ringing... I dug out the old moulds, cleaned them down and made a few helmets," he says.

The hard core fans recognised them as the real thing, he recalls, but by the time he had sold 19 or so to the US, so did Lucas.

### **Star Wars: A space opera**

- The first in a franchise of six films was released on 25 May 1977
- Nominated for 11 Academy Awards, it won seven
- As of 2008, the series of six grossed £2.7bn (\$4.4bn) at the box office - and roughly three times that amount in merchandising
- The series is the third-highest grossing ever behind the James Bond and Harry Potter films
- Lucas is re-releasing all six films in 3D, starting with The Phantom Menace next year

Lucasfilm sued for \$20m in 2004, arguing Mr Ainsworth did not hold the intellectual property rights and had no right to sell them - a point upheld by a US court. But the judgement could not be enforced because the designer held no assets in the US, so the battle moved to the UK.

Although no paperwork was ever signed between Mr Ainsworth and Lucas, it was ruled there was an "implied contract".

Nevertheless, the High Court rejected the multi-billionaire director's claim and the focus switched to design rights, specifically whether the helmets sold were works of art or merely industrial props.

If Lucasfilm could convince the courts the 3D works were sculptures, they would be protected by copyright for the life of the author plus 70 years.

If not, the copyright protection would be reduced to 15 years from the date they were marketed, meaning it would have expired and Mr Ainsworth would be free to sell them.

So, how did the young industrial design graduate, who experimented with plastic mouldings and made his own flares, land the Star Wars job in 1976?



By chance and by knowing creative people on the fringes of the film industry, which made us cheaper, the 62-year-old says bluntly.

A puppeteer friend of his, Nick Pemberton, had been asked to make a clay mock up of the Stormtrooper helmets after meeting the then largely unknown George Lucas at Elstree Studios in Hertfordshire.

Mr Pemberton started the job, based on the original drawings by Ralph McQuarry, but had little experience of plastics, so handed it on to Mr Ainsworth saying "give me a drink if anything comes of it".



"I spent two days on it and made a prototype and Lucas said 'great, I'll have 50'," Mr Ainsworth recalls.

"As we moved into armour and got through the first shoot in Tunisia, the whole thing gathered momentum.

As he fashioned Darth Vader's evil foot soldiers for a galaxy far, far away, he was blissfully unaware of the cultural legacy and legal pitfalls that lay ahead. The young designer was paid £20 per helmet and £385 per armour - objects he sells today for around £500 and £1,000 respectively.

The Star Wars commission "on a handshake and word of mouth" also led to work on Superman, Alien and Flash Gordon. Lucasfilm says the UK should not allow itself to become a "safe haven for piracy"

So what are the wider implications of the Supreme Court ruling?

The lawyer believes the director pursued his client so hard because his cage was rattled by the "authenticity of the product".

George Lucas has always argued Britain should fall in line with the rest of the world and offer full copyright protection to the works of art.

A Lucasfilm spokeswoman said: "We believe the imaginative characters, props, costumes, and other visual assets that go into making a film deserve protection in Britain. The UK should not allow itself to become a safe haven for piracy."

George Lucas and his Hollywood supporters also argued the ruling posed a "significant threat" to the UK film industry as film-makers would be deterred from using UK propmakers for fear of copyright infringement.

For Mr Ainsworth, the push to the final episode in his story has a satisfying irony as he says he has only been able to fund the case through his Stormtrooper sales. "During the period of the court case I've made about 2,000 and sold them around the world."

Please refer to online articles for the unabridged versions

## Hats off to Elliot Scott Jr

Well done on being a pro-active graduate of Film & TV. It's tough enough getting good training and even harder advertising and getting attention.



## Praise of Sloane U'Ren



As most of you will by now be aware due to Sloane's polite but dogged promotion that she has self-funded her own film. A high price to pay with a world of opportunity as return, Well done Director and Production designer.

[Official Trailer 'Dimensions: A Line, A Loop, A Tangle of Threads'](#)

## ADG and BFDG news



ART DIRECTORS GUILD

We recently had a very good meeting with the President of the America Art Directors Guild Tom Walsh. He was very interested to meet with Terry A-S with regard to BFI training and our very special envoy Peter Lamont. We hope to work closer with our big cousins in the USA and forge closer working relationships. Over coming months we would like to highlight details and actions from the ADG organization as will inform our members and lead to greater mutual working benefits.



**Thomas A. Walsh, Stuart Craig and Terence Marsh** from left to right  
12<sup>th</sup> Annual ADG dinner (February 16 - Photo by Mathew Imaging/Getty Images North America)



## **A message from the BFC and Film London**

Briefly the UK Film Council is now abolished. One old sector of which: 'Film London' still exists and is the UK's national inward investment function for film. This is done through the British Film Commission (BFC). The British Film Institute (BFI) still active; handles the majority of Department of Culture for Media and Sport (DCMS) funding for film and is channelled through the BFI to promote UK film and as a Lottery distributor, helps fund the film industry. Now all that's clear...



Dear Colleague

As you may have already heard, Colin Brown stepped down as British Film Commissioner at the end of June.

The work of the British Film Commissioner will continue through the recently rebranded British Film Commission (BFC) operating under the management of Film London and with the existing team in London and LA plus an Advisory Board, Chaired by producer Iain Smith. Samantha Perahia, Senior Production Executive, will be first point of contact in the UK while Andy Weltman, the BFC's Executive Vice President, US Production, will continue to head up the US office.

In light of recent changes in UK film policy, I wanted to take this opportunity to assure you that the BFC will provide a complete continuity of service. In addition, the UK Government has confirmed the attractive UK Film Tax Relief will remain in place and the BFC will continue to work with the UK Certification Unit (now at the BFI) to ensure productions can best access its benefits.

The BFC remains the lead organisation established to help international productions take full advantage of all the services the UK has to offer as well as working to strengthen the UK's production infrastructure and liaising with the Government to make sure user-friendly film policies are in place.

Over the last four years as British Film Commissioner, Colin Brown made an excellent contribution to UK inward investment. Although we are extremely sad to see him go he leaves us a fantastic legacy and I am very confident that the British Film Commission and its new Advisory Board has the talent and expertise to continue building on the unit's recent success.

If you have questions about the work of the British Film Commission or the transition to Film London do not hesitate to contact me.

With very best wishes  
Adrian Wootton  
CEO, Film London & British Film Commission

## Following that, our TA-S is invited to...

Subject: Good to meet up  
From: "Iain Smith"  
Date: Thu, June 30, 2011 1:22 pm  
To: [terry@filmdi.com](mailto:terry@filmdi.com)  
Terry,

It was very good to finally get together on this.

Everything you say is entirely understood and endorsed by me. I do think art department is an absolutely critical department within the industry, probably the most critical, and there will be no way that it is not properly represented within the policy making for film skills in this country. I am proposing that Skillset now invite the BFDG to propose a representative to sit on the Film Skills Council, which I chair, and hopefully you will be that person. With your passion for young people and proper training I can think of no one better qualified.

The FSC is the main film industry advisory body to Skillset on all matters relating to strategy and policy making in the skills agenda. You would be a most valuable asset.

Quite apart from all that it was good to talk with a seasoned pro, and to discuss the way things really should be done, and often aren't.

Best wishes,

Iain (Smith)

For those of you who don't know Iain Smith, you should.

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## BFDG Summer Barbecue

Yes it rained (despite having a sunshine photo), but the afternoon went really well. Seventy plus attended in a rather packed Pinewood Club Bar. I neglected to praise Liz Griffith (pictured next page as I want to embarrass her), Heather and Mads (and their able helpers too) about all the work they had put in that made it the success it was. Terry and his FDI graduates were in force but hey they are now the powerful new generation within our departments, you'll be surprised exactly how many you've worked with in so far.







Always good to catch up with Freddie Evard who has been away for so long working hard in the frozen North of England, Gary Tomkins who has completed his pension-able job for life on Potter, Steve Scotty introducing young gun Elliot, Sonja the best party ingredient I know. New members Paul Laugier, and interested hot young designers like James Lapsley and AD James Price amongst many others. Always an honour to have Vic Simpson with us, such a gentleman along with the wonderful Alan Cassie, Patsy Johnson.

Apologises to those I neglected to chat properly too - Su Whitaker

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## **FDI Film Design International has a birthday**

As you work in the film business there is a slight possibility you know a chap called Terence Ackland-Snow.

No? Well you'll be pleased to know his organization has just had a Tenth Anniversary. Even if you've read the BBQ article it seems Terry has put more individuals into the Art department than National Film School, Wimbledon, Central etc. combined. His influence is pretty much in every working art department in the South of England. How many of us have seen his practical exercise on drawing arches – you know what I'm talking about.

Well done Sir Terry.



Just a sample of our art Departments.



## **Are we being Spammed?**

Of recent there has been a lot of new companies springing up on the tidal wave of film productions coming in from the USA. They advertise offering Showreel Showcase, Up and coming film jobs, networking and general self advertisement. Well the answer is obvious, some are good and achieve what it says they do, others - the circulation is so small they are ineffective, sites don't work properly and they kill themselves off but after they get some income from us.

Who are they...

**Plink** are pushing hard in networking but are essentially prop hire company.

**Onlineshowreels.com** was pay for, now free.

**Art Dept PropHouses** post slots and email slots, one of many.

Had any nasty **SPAM** and **JUNK** name and shame them here to warn others, on the other side of the coin praise the good ones.

**Linkedin** is getting quite popular and has been around a while now.

**Facebook** It is our noticeboard

The BFDG does not give out contacts to companies or suppliers.

Our generous sponsors do not pester membership as captive audience. Their present is seen in logos and occasion offers are publicized.

Member contact details are for use of prospective employers.

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## **UK film production hits the doldrums (???)**

BFI reports record year for box office takings, but number of films made in Britain falls while budgets suffer as well

[The Guardian](#), Tuesday 2 August 2011

The number of films being made in Britain has fallen to the lowest level since at least 2003, with those that are being made on strikingly lower budgets.

The figures appear in the British Film Institute's yearbook, which in 200 pages of tables and trends tells a story that is best described as mixed.

On the consumer side, Britons watch more films across more platforms than ever before, with record receipts of £988m at the box office. But the production side is a grim picture. The number of films made was down from 87 in 2009 to 79 in 2010. Total films made in Britain, including Hollywood productions and co-productions, fell from 150 to 128 last year.

Similarly, overall production spend is down by 22% to £176m. In 2003, the median budget for a British film was £2.9m. That is down to £1.2m and appears to be falling further.



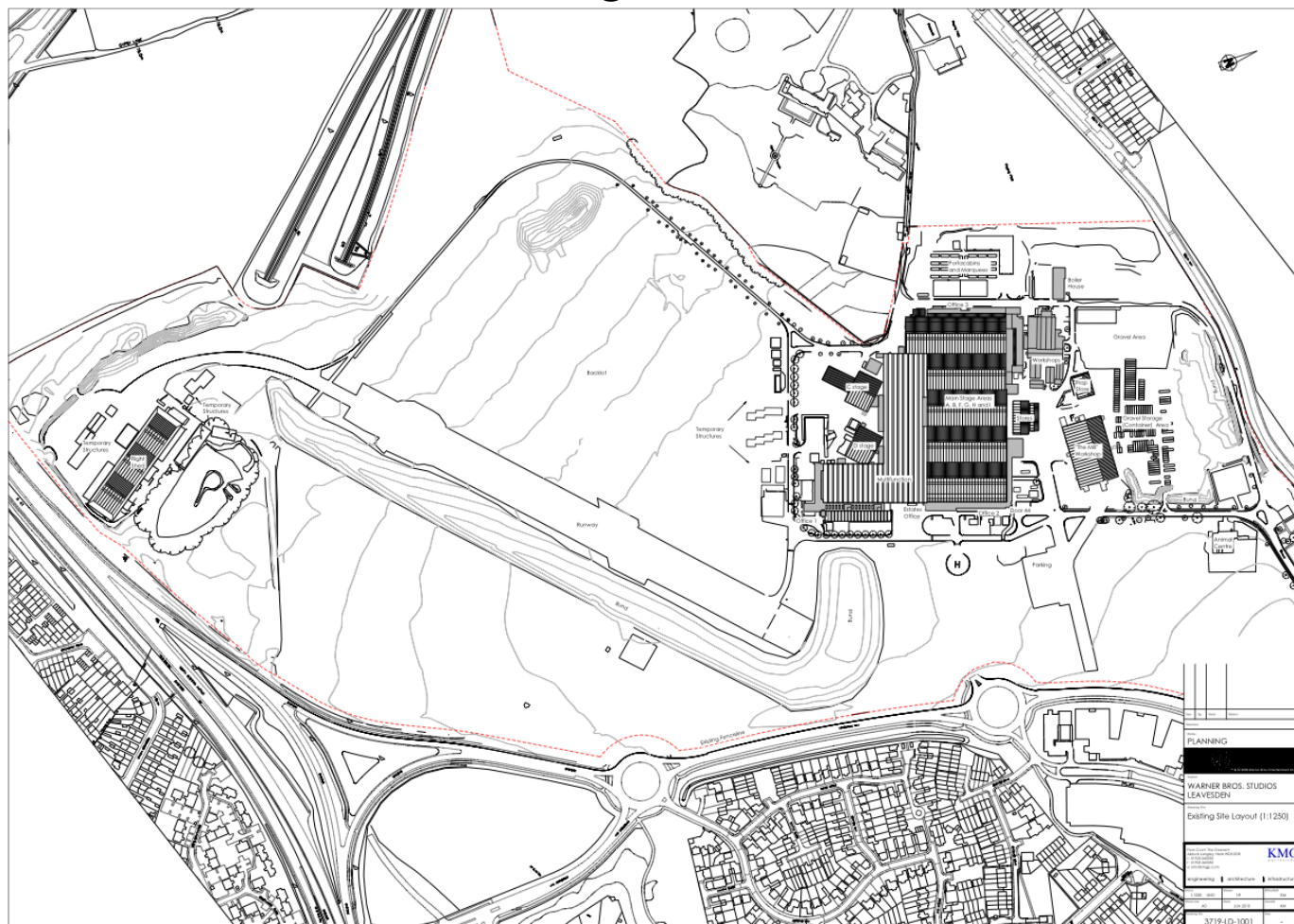
In the first half of 2011, the figures show a continued slump. There were 46 films with budgets of more than £500,000 in production: 20 domestic features, nine inward investment films, and 17 co-productions – the lowest figure since the BFI began taking records in 2003. Big studio-funded movies which began shooting in the first half of 2011 included *The Dark Knight Rises*, *47 Ronin*, *Gambit*, and Tim Burton's next film *Dark Shadows*, starring Johnny Depp. Amanda Nevill, the BFI's chief executive, maintained there was still much to be cheerful about. "We have an audience appetite for film that has rarely, if ever, been bettered." But there were challenges, she said. "It is essential that there is continued investment in innovation, skills and new talent to ensure Britain's position remains competitive."

Abridged version of the article..

<http://www.guardian.co.uk/film/2011/aug/02/uk-film-production-doldrums>

It's a question of view point. from the technician position it's rather busy out there. Warner Bros are so confident look what they are investing in...

## Leavesden Studios – existing



In November 2010, Warner Bros. completed its purchase of Leavesden Studios, and announced plans to invest more than £100m on the site that they frequently occupied. The studios will make Warner Bros. the only Hollywood film studio with a permanent base in the UK. They also plan to create a permanent exhibition to the *Harry Potter* series in turn creating 300 jobs. A full scale refurbishment and re-build is currently underway and the production facilities are due to reopen to film and television work in 2012.

# Warner Bros Studios – proposed



## Chairman of the BFDG

Now this is a new approach all the 65 years this organization has run. The film business has moved very fast in the last ten years, adapt, survive and thrive is our guide. Normally the New Vice-Chairman is approached directly to assess suitability after a sustained period of discussion with trusted colleagues and those with Guild knowledge. We would now like to request those with interest in this position to contact Kevin Phipps or Su Whitaker to lodge application for this role.

The process will continue on another level as in previous years and overall will be a closed discussion, so all contact will be kept private.



The key elements for inclusion are

- Love of the film business
- Practical knowledge and experience
- Motivation
- Progressive approach
- Guild understanding

## GUILD bean counter role..

It's actually pretty straight forward as we have chartered accountants that do the real number crunching. So what the does the job involve, let's hear from the main man, backbone of the Guild... Malcolm.



Now that we are no longer a collecting society, being treasurer consists of...

- Entering the monthly bank statement into an accounting spread sheet, divided into income and outlay categories, and recording subscription payments into a membership spreadsheet.
- Invoices passed on by Mads are filed in date order to match the bank statement.
- About two hours work per month which allows you to keep an eye on our balance.
- Once a year you deliver the account books to our accountants and have a half hour meeting with them to answer any enquiries.
- The cheque book is kept by Mads our Guild secretary who obtains the necessary signatures when required. Thus a knowledge of our current balance is necessary for when the treasurer is asked if we can afford a project.
- When working abroad Mads keeps the statements and invoices for filing, six months away takes about a day and a half to catch up.

We do have someone who has expressed an interest, however this is job brief and still open to candidates and suggestion



## Pinewood Library... Want to visit?

Access to the library is actually currently very simple.

1. Get into Pinewood, use your own ways on getting through Checkpoint Charlie.
2. Go to the old Stills dept. this is behind the Carpenter's Shop and attached to Effects Associates building.
3. Ask for Andy (he isn't the keeper but he knows us and the library room)
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.

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.





Some of our members may have recently been available for work...  
Contact the office for the latest availabilities.

John Fenner – SAD / Snr AD / AAD / Snr D / D  
David Wood – Snr D / D  
Keith Weir – SA / CA  
Darren Tubby – AAD / D  
Frank Walsh – SAD / AD  
Liz Griffith - SD  
James Gemmell – Sc A  
James Hambidge – SAD / AD / AAD / Snr D  
Toby Britton – AD / AAD / Snr D / D  
Su Whitaker – AD / AAD / Snr D / D  
Paul Laugier – AD  
Affiliates - Chloe Kletsa, Jon Meakins

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 !

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## NEW MEMBERS..

**New Members:** May we welcome the following new members who have joined the Guild over the last month. We hope your time with us will be a long and rewarding one:

Paul Laugier - [IMBD](#) [His Shop!](#)

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## PRODUCTION NEWS

### In Production UK...

**Dark Shadows** / Shepperton / PD Rick Heinrichs / SAD Chris Lowe / AD Phil Simms, Jason Knox-Johnson, Dean Clegg, Neal Callow / AAD Andrew Bennett, Charles Leatherland, Mary Mackenzie, Matt Robinson / Co-ord Katie Gabriel / D Roxana Alexandru, Will Newton, Sandra Phillips, Jessica Sinclair / ADA Sophie Worley

**Seventh Son** / aka Exocist & Spooks Apprentice & Last Apprentice / UK / SAD Neil Lamont / CM John Kirsop

**World War Z** / Longcross / PD Nigel Phelps / SAD Jon Billington

**Bond 23** / Pinewood/ UK / Dir Sam Mendes / PD Dennis Gassner / SD Anna Pinnock / CM Steve Bohan

**Snow white and the Huntsman** (Trilogy)

**Bourne Legacy** (Bourne 4)

**Iron Lady** / Shoot Spring 2011 / UK

### In Production USA, Europe and beyond...

**Cloud Atlas** / Berlin / PD Owen Patterson / SD Peter Walpole

**Tron 3 : Uprising**

**Django Unchained** / USA / Dir Quentin Tarantino

**Superman - Man of Steel** / USA / in prod  
**Hunger Games** / USA / Dir Gary Ross

### Pre-Production...

**A Fantastic Fear of Everything** / Shepperton & London loc / Dir Crispian Mills / Str Simon Pegg  
**My Fair Lady** / UK  
**Star Trek** (prequel 2?) / Paramount / USA / Dir JJ Abrams  
**Major Matt Mason** / Europe & USA  
**The Hobbit: An Unexpected Journey 1** / NZ / Peter Jackson  
**The Paperboy** / USA  
**Expendables 2** / USA & Europe/ Shoot Sept 2010 / Dir Simon West  
**G.I. Joe 2** / USA  
**Dark Tower** / USA / Stephen King novel / Dir Ron Howard  
**The Man from U.N.C.L.E.** / USA  
**Iron Man 3** / Dir Shane Black / Str Robert Downey  
**J. Edgar** / USA / Dir Clint Eastwood

### Post-Production...

**The Dark Knight Rises - Batman 3** / UK wrapped, now US shooting  
**Gravity** / UK  
**Prometheus (Alien Prequel)** / UK  
**Jack Giant Killer** / UK  
**Clash of the Titans : Wrath of the Titans** / UK  
**47 Ronin** / UK  
**Hansel and Gretel – Witch Hunters** / Berlin  
**Sherlock Holmes sequel** / UK / Possible re-shoots Aug 2011

### Penciled Productions...

**The Last Stand** / Dir Kim Ji Woon / Str Arnold Schwarzenegger  
**Rush** / James Hunt Biopic / Dir Ron Howard / UK  
**Hobgoblin** / HBO pilot / USA Dir Darren Aronofsky  
**Kick –Arse 2 : Balls to the Wall** / UK / Dir Matthew Vaughn  
**Lone Ranger** / USA / Prod Jerry Bruckheimer / Str Johnny Depp, Helena Boham-Carter  
**The Company You Keep** / USA / Dir Robert Redford / Prod Nicholas Chartier / Str Robert Redford, Shia LaBeouf  
**The Hobbit: There and Back Again 2** / NZ / Peter Jackson  
**Hangover 3** / USA / London / Mexico  
**Die Hard 5** / USA / Dir Joe Cornish  
**R.I.P.D.** / Dir Robert Schmentke / Str Kevin Bacon  
**Cleopatra** / Str Angelina Jolie  
**American Gods** / HBO / USA & European loc  
**Spaceless** / Dir Cary Fukunaga  
**Green Lantern 2** / Australia  
**Serbian Education** / Europe  
**Pacific Rim** / Dir Guillermo del Toro  
**Percy Jackson : The Sea of Monsters** / Dir Thor Freudenthal  
**Umbrella Academy** / Dir Rawson Thurber  
**Tell no one** / Dir Ben Affleck  
**Dune** / Mexico 2012

**Argos** / Dir & Stars Ben Affleck  
**DeadPool** / 20th Century Fox / USA / Dir Tim Millar  
**Labor Day** / USA / Dir Jason Reitman  
**Wonder Woman** / USA  
**Lamb of God** / Dir Diabolo Cody  
**Gangster Squad** / Dir Bryan Cranston / Str Sean Penn  
**Vipka** / Dir Philippe Caland / Str Forrest Whitaker  
**Black Hats** / Str Harrison Ford  
**Rise of the Planet of the Apes** TV Series  
**Parade's End** / HBO  
**Thor 2** / USA ? Dir Brian Kirk  
**Guardians of the Universe** / USA / Marvel  
**Ant-Man** / USA / Marvel  
**Doctor Strange** / USA / Marvel  
**Logan's Run**  
**Mass Effect**  
**Captain America 2**  
**Bladerunner 2**  
**Wolf Creek 2**  
**Autobahn** / Dir Mark Steven Johnson / Str Nicholas Cage  
**The Bricklayer** / USA / Str Gerald Butler  
**Catching Fire** sequel to Hunger Games / USA  
**Gods Behaving Badly**  
**Battle of Artemisia**  
**War Games 2** / USA  
**Greetings from Tim Buckley** / USA  
**Wolverine**  
**Neighbourhood Watch**  
**One Shot**  
**The Humbling**  
**Les Miserables**  
**Avatar 2 & 3**  
**Myth** / Dir James Cameron  
**Jurassic Park 4** / Dir Steven Spielberg?  
**Pirates of the Caribbean 5**

Available for work ? ... please keep us informed, we'll pass your name on.  
But we rarely publish enquiries: unless requested to.

**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.  
All submissions gratefully received.**

**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.**

**Kevin Phipps  
Chair  
BFDG  
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British Film Designers Guild  
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Telephone: 00 44 (0) 208 959 6909  
Mobile: 00 44 (0)7889 569 106**