

## 5 Questions With Annie Atkins

*When did you cultivate an interest in art and design, and what prompted you to pursue it as a profession?*

I was very lucky in that both my parents were artists, so pursuing a career in design was always something I wanted to do, and I had plenty of support. I know that that's not the case for lots of people though, and I try to encourage every young person I meet at design conferences to go for work in film design if they want it, because it really is a very fulfilling career.

*Which pieces or props are you most proud of creating?*

Grand Budapest will always hold the most special place in my heart. It was the first big feature film I worked on and Wes Anderson's graphic sensibility meant that the pieces I got to make were really interesting.

*Which artists have had the biggest influence on your creative process and style?*

I don't know the names of any of the artists that influence me: it's all the old sign-painters and letterpress printers from Victorian times whose work I pore over from old street photography. We really try to use references for every prop we design and most of the creators of these pieces are long gone.

*What advice would you give to students and aspiring designers on breaking into the industry?*

Don't wait to get started on your portfolio! You can set your own briefs. My workshop students make graphic props from characters that they love from books or plays.

*Your first book- Fake Love Letters, Forged Telegrams, and Prison Escape Maps: Designing Graphic Props for Filmmaking was published earlier this year. What inspired you to write it, and what do you hope it will impart to its readers?*

It seems strange to me that there hasn't been a book on the subject until now. I wanted to give people a look behind the scenes at the craft of graphic design for film, and also share some personal stories from sets.