



Watch the full **Two's Company** interview with the Dyers on the RT YouTube channel

relationship is that we do say it out loud, and that's what's important. **DANI** How kind he is. You're just so lovable and so kind and if I feel sad, I'll have a phone call off you and you just brighten my mood.

Over the course of your careers, what's one thing that you've taught each other?

DANNY There are certain things when you put yourself in the public eye. Don't start looking for comments and scrolling – stay away from that. I suppose I'm a lot longer down the line to be able to just take that on the chin now.

DANI When I went into this industry, he'd already been in it. So [the advice] was very much having the right people around you, having the right circle. Whenever we're worrying about something, we lean on each other, don't we?

Speaking of which, was there anything that truly worried you

while filming this series?

DANNY I think it was the amount of things the caravan park wanted done. They wanted an outside swimming pool, which is about half a million pounds at least. Not enough stuff for kids was another thing. The staff do an amazing job, but they came back going, "Well, we can't have this because of that reason..." So we had to get a balance of keeping the older lot happy, your Pats, your Lynns, and also the youngsters.

Danny, I heard you didn't take to the bingo calling very well?

DANI You didn't like bingo, did you? I love a bingo night. **DANNY** It was harder than [Harold] Pinter, honestly. I had more nerves doing the bingo than doing a f***ing 12-week run in the West End. **KATELYN MENSCH**

All episodes of *The Dyers' Caravan Park* are available to stream on NOW

WHAT IT'S LIKE TO...

make paper props for Wes Anderson



DRAWING BOARD
Annie Atkins and, right, her design for *The Grand Budapest Hotel*

Welsh graphic designer Annie Atkins frequently collaborates with director Wes Anderson and crafts old documents, tickets, cigarette packages, maps, letters and newspapers for film and TV.

LOOKS GOOD ON PAPER For artificial ageing, my go-to is tea staining, but I try not to use too much, because these things would have been brand new at the time. Still, in period shows, it's jarring if you see bright white paper, and on set, the paper really reflects the lights, so I use ivory-toned paper.

COPY THAT I make multiple "repeats" of everything I create. Sometimes a thing will be damaged purposefully in a scene, like if somebody has to rip open a letter, so there needs to be enough for the number of takes they do. Paper props can also get damaged because the lights on set are hot and actors' hands can get sweaty.

THE ART LIFE My mum and dad were artists. I studied graphic design at university, thinking I'd go into advertising, but it didn't click. Then I did a master's in film production, which had a module on film design. A visiting lecturer saw my portfolio and he was looking for a graphic designer on *The Tudors* – I wasn't aware that was a job in the industry!

FONT OF KNOWLEDGE I operate from my studio in Dublin and work mostly with paper. I have a vast library of fonts I've collected over the years, grouped chronologically by period. I do hand-lettering if it's a sign or something supposed to have been hand-lettered at the time. I have a big stationery collection, along with wax seals and rubber stamps, and do a lot of sticking, stamping, folding, taping and sealing. I also have a beautiful collection of cartographic styles from the 18th and 19th centuries. I'm currently working on Steven Spielberg's movie *Disclosure* Day, designing government documents on UFOs from the 30s to the 80s.

GO WES Wes Anderson is an artist and my job is to realise his vision. It's all very much his idea, and I'll send him references. I had no clue that the pink Mendel's pastry box from *The Grand Budapest Hotel* would become an iconic piece of film design. The style is ornate French filigree from the 1800s. It got a lot of screen time, but lots of the other things I make don't necessarily have eyes on them. To see them in the Design Museum now is fantastic. **STEVE O'BRIEN**

You can see Annie's work at *Wes Anderson: The Archives* at the Design Museum, London, until 26 July. Tickets available at designmuseum.org

COURTESY OF ANNIE ATKINS/WES ANDERSON/THE DESIGN MUSEUM; ALLSTAR/FOX SEARCHLIGHT PICTURES