HARRY POTTER

GRAPHIC DESIGN METHODS
OF CONVERTING TEXTUAL REFERENCES
INTO FILM PROPS

M.A. COMMUNICATION DESIGN

INÊS SOFIA CARDOSO RIBEIRO

2019



Abstract
Resumo

Keywords
Prop-making; Design; Method

This thesis aims to analyse the work method of the graphic designer in a cinematographic context and the way in which textual references present in the books are adapted to film props. I analysed the graphics in the Harry Potter films, because it is very rich at a graphic level, since tens of thousands of props were developed and many of them were highlighted in the filming process.

Graphic design, applied to film props, is an area that has yet been explored to its full extent. There isn't a lot of published material that talks about the work of the graphic designer and how he develops fictitious graphical objects.

This thesis aims to contribute to a better understanding of the studied area and may be used as a basis for designers who might want to explore the field of graphic design, applied to the development of film props, since the investigation and gathering of information on its own, represents a major contribution, as it enabled the development of a data base, which could be used as a resource for future conclusions. It does not exist, at the moment, a thorough research, such as this about film props associated with graphic design.

A thorough research was made, of the objects created by the design team, of interviews, sketches, textual and visual references.

After assessing the gathered information, a comparison was made between the original textual content and the final object.

Each of these objects was individually planned, and the development of film props works on a basis of trial and error. While trying to create a fictitious object, with which the audience should relate to, the designers simply look to alter reality a little, in order to create something specific for the film but, at the same time, avoid strangeness and distancing of the audience.

In addition to the props referred in the scrips, there's also the need to create a panoply of other objects to fill in the set, from product's packages, to everyday objects. There are news with personal stories and titles and names of authors, which are often inspired in members of the team or their relatives.

Graphic design in the world of film props works as an invisible hero. While rarely given any highlight in the film, props help decorating the set and facilitating the actor's role. However, in the Harry Potter films, graphic design had a crucial role in the development of the story, since props have a vital importance to the whole work.

Esta tese tem como objetivo analisar o método de trabalho do designer gráfico em contexto cinematográfico e o modo como as referências textuais presentes nos livros são adaptadas para adereços de filmes. Foi analisado o grafismo nos filmes do Harry Potter, pois é bastante rico a nível gráfico, visto que foram desenvolvidos dezenas de milhares de adereços e muitos deles apareceram com grande destaque nas filmagens.

O design gráfico, aplicado a adereços de cinema, é uma área ainda pouco explorada. Existe pouco material publicado que fale sobre o trabalho do designer gráfico e o modo como este desenvolve objetos gráficos fictícios.

Esta tese visa contribuir para um melhor entendimento da área estudada, e poderá servir de base para designers que queiram explorar o ramo do design gráfico aplicado ao desenvolvimento de adereços para filmes, visto que esta recolha por si só apresenta uma contribuição uma vez que cria uma base de dados que poderá servir de recurso para futuras conclusões. Não existindo uma recolha tão completa sobre adereços de cinema ligados ao design gráfico.

Foi efetuada uma pesquisa exaustiva dos objetos criados pela equipa de design, de entrevistas realizadas, esboços, referências textuais e visuais. Após o tratamento da informação recolhida, foi feita uma comparação entre o conteúdo textual original e o objeto final.

Cada um destes objetos foi planeado individualmente, sendo que o desenvolvimento de adereços de cinema funciona na base de tentativa-erro. Ao tentar criar um objeto fictício, com o qual a audiência se deve relacionar, os designers procuram simplesmente alterar um pouco a realidade, de modo a criar algo específico para o filme, mas que, ao mesmo tempo, não cause estranheza nem distanciamento do público.

Para além dos adereços referidos nos guiões, há também a necessidade de criar uma panóplia de outros objetos para preencher os cenários, desde embalagens para produtos, a objetos do quotidiano. Há notícias com histórias pessoais que preenchem o espaço extra dos jornais e títulos e nomes de autores que são, por vezes, inspirados em membros da equipa ou familiares.

O design gráfico no mundo dos adereços de cinema funciona como herói invisível. Raramente destacados no filme, os adereços servem para ajudar a decorar o cenário e facilitar o papel do ator. No entanto, nos filmes do Harry Potter, o design gráfico teve um papel crucial no desenvolvimento da história, uma vez que os adereços têm uma importância vital para toda a obra.



1

INTRODUCTION

14 1.1. Subject Area and Aims

16 1.2. Context

2

THE STORY OF "THE BOY WHO LIVED"

20 2.1. The Mind Behind the Story

22 2.2. Briefing the Story

26 2.3. From Book to Screen

3

THE WORLD OF FILMMAKING

34 3.1. Creating the Wizarding World

50 3.2. Prop-Making in the Harry Potter Films

54 3.3. MinaLima

4

PROPS: FROM FICTION TO REALITY

58 4.1. The Beginning of a Prop

62 4.2. Textual References and On-Screen Props

64 4.2.1. Harry Potter and the Philosopher's Stone

118 4.2.2. Harry Potter and the Chamber of Secrets

154 4.2.3. Harry Potter and the Prisoner of Azkaban

186 4.2.4. Harry Potter and the Goblet of Fire

214 4.2.5. Harry Potter and the Order of the Phoenix

248 4.2.6. Harry Potter and the Half-Blood Prince

296 4.2.7. Harry Potter and the Deathly Hallows

348 4.3. Props Only Seen on Screen

5

PROPS FOR THE WIZARDING WORLD

356 5.1. "You Have Been Accepted at Hogwarts School of Witchcraft and Wizardry"

362 5.2. Branding and Packaging

366 5.2.1. Food and Drinks

384 5.2.2. Establishments

394 5.3. Weasleys' Wizard Wheezes

416 5.4. Books in the Wizarding World

432 5.4.1. Notorious Books

442 5.4.2. The Monster Book of Monsters

446 5.4.3. The Curious Cases of Gilderoy Lockhart and Rita Skeeter

452 5.5. Newspapers and Magazines

456 5.5.1. The Daily Prophet

474 5.5.2. The Quibbler

482 5.6. The Ministry of Magic

488 5.6.1. Educational Decrees and Wanted Posters

498 5.6.2. The Mudblood Registration Committee

510 5.7. Wizarding World Artefacts

524 5.7.1. The Marauder's Map

532 5.7.2. Potions and Memories

548 5.7.3. Time-Turners and Family Trees

556 5.8. Tournaments and Festivities

560 5.8.1. The 422nd Quidditch World Cup

566 5.8.2. The Triwizard Tournament

586 5.9. Horcruxes

606 5.10. The Deathly Hallows

6

THE CASE OF "THE GRAND BUDAPEST HOTEL"

618 6.1. Annie Atkins

620 6.2.Brief Comparison

7

“19 YEARS LATER”

630 7.1. The New MinaLina Collection

636 7.2. An Ongoing Franchise

8

CONCLUSION

648 8.1. Ending Note

662 8.2. Acknowledgements

9

Appendices

666 9.1.Glossary

670 9.2 Bibliography
Filmography





I

INTRODUCTION



1.1
SUBJECT AREA AND AIMS

Right
Final scenes from Harry Potter and the Deathly Hallows - Part 2. Harry, Ron, Hermione and their families say goodbye to their children, who are leaving for Hogwarts.

Since its first edition in 1998, *Harry Potter* turned into a global best-seller. Later in 2001, the best-seller was transformed into a major motion picture which influenced thousands, if not more, of people around the globe and helped shape a new generation, as such, *Harry Potter* is listed in the top 20 as one of the biggest and most influential films of the 20th century as of 2018 (Feinauer, 2014).

This thesis will explore the universe of prop making associated with graphic design by analysing and exploring the systems, materials and techniques a graphic designer uses to turn textual references into props, using as a case study the *Harry Potter* films and the graphic design studio who produced the graphical elements, MinaLima Studio. This will provide a working tool for future designers or for people who are not within the area of graphic design but are interested in graphic design for filmmaking.

In its essence, props are "objects used by the actors performing in a play or film" (Cambridge Advanced Learner's Dictionary & Thesaurus).
According to Annie Atkins;

> "In the world of graphic design for filmmaking, the designer has to create all the graphical pieces for the film, just like it would be if this were a project for the contemporary world. This englobes editorial pieces, newspapers, magazines, books, packaging, street and shop signs. All of the objects mentioned above have to be created from scratch to fit the director and actors' needs, "every time you see an actor reading a newspaper, that particular newspaper was not bought from a shop, it was made by someone" (2017).

But a graphic designer in the filmmaking industry does not create only modern-day props, according to Annie Atkins, who worked as a prop maker for the series *The Tudors*, created by Michael Hirst,

> Why would a show set in a time where graphic design did not exist, need a graphic designer? The whole action was happening in the 15th century, but just because there were no graphic designers, it doesn't mean there was no graphic design. At that time, craftspeople and artists were the graphic designers. During the 15th century, if the king needed a royal proclamation, that would be a calligraphers' job. In a film, however, the graphic designer creates the layouts for the documents and the style of the lettering. Likewise, if the set needs a stain glass piece, back in the 15th century that would be the glaziers' job to design and produce the glass. Now the graphic design team is for the imitation of that design (2017).







1.2
CONTEXT

Right
Frame of the painting of the Fat Lady, who guards the entrance to Gryffindor tower;

Photo from the set of Harry Potter and the Order of the Phoenix of Ralph Fiennes (Lord Voldemort), Helena Bonham Carter (Bellatrix Lestrange), Michael Gambon (Dumbledore) and Daniel Radcliffe (Harry Potter).

Some research projects have been developed in this area of study, some prominent examples are:

The Prop Building Guidebook: For Theatre, Film and TV by Eric Hart;
The Book of Prop Making by Svetlana Quindt;
Making Stage Props: A Practical Guide by Andy Wilson;

Although several books about the *Harry Potter* films and its props were published they were not specifically about graphic design for filmmaking. By focusing on MinaLima and their projects in graphic design, graphic production and prototyping for the *Harry Potter* films, I aim to explore their systems, aesthetic similarities and differences when compared to graphic design not related to filmmaking, how graphic design helps create a different world even if it is not visible at first glance, as props are usually in the back scene and are rarely part of a close up, and when they do appear in a close up, what did they had to do in order to achieve that graphic object.

How do you create something, for a world different from our own? Even if it is shifted by a bit, it is not the same to create a prop for, as Annie Atkins mentions, a 15th century royal environment you knew existed basically in the same way it is being portrayed. Using real-life objects and graphical pieces as a base, but twisting them a couple of degrees to fit, in this case, in the Wizarding world is truly the work of a creative mind. For a designer, it is very appealing to know how to design fictional logotypes, brands and an overall language for an entire society.









2

THE STORY OF "THE BOY WHO LIVED"



2.1
THE MIND BEHIND THE STORY

"for Jessica, who loves stories, for Anne, who loved them too, and for Di, who heard this one first"
(Rowling, 1997, prologue)



The mind behind the *Harry Potter* series, Joanne Rowling, more known as J. K. Rowling, was born on 31st July 1965 at Yate General Hospital just outside Bristol and grew up in Gloucestershire in England and in Chepstow, Gwent, in south-east Wales.

Rowling grew up surrounded by books and wanted to be a writer since an early age, "I lived for books" (2016), she said. "I was your basic common-or-garden bookworm, complete with freckles and National Health spectacles" (Rowling, 2016). She wrote her first book at the age of six: a story about a rabbit, called 'Rabbit', and her first novel at the tender age of eleven, which was about seven cursed diamonds and the people who owned them.

J.K. Rowling started Exeter University at eighteen where, curiously, she would read so widely outside her French and Classics syllabus that she clocked up a fine of £50 for overdue books at the University library. Her wide knowledge of Classics would come in handy when creating spells and book titles in the *Harry Potter* series, some of which are based in Latin and Ancient English.

> Jo conceived the idea of Harry Potter in 1990 while sitting on a delayed train from Manchester to London King's Cross. Over the next five years, she began to map out all seven books of the series. She wrote mostly in longhand and gradually built up a mass of notes, many of which were scribbled on odd scraps of paper.
> ("J.K. Rowling", 2016).

Her stay in Porto influenced the *Harry Potter* series greatly, where she was inspired by Livraria Lello (a century old bookshop) to create Flourish and Blotts, and of course by the traditional students' attire, called Traje, a black and white outfit worn by University students, completed by a long woolly cloak, which greatly resembles the uniform worn by Hogwarts School of Witchcraft students.

Afterwards, "when the marriage ended later that year, she returned to the UK to live in Edinburgh, carrying not just Jessica but a suitcase containing the first three chapters of *Harry Potter and the Philosopher's Stone*" ("J.K. Rowling", 2016).

After she finished writing the first book, Rowling sent the first couple of chapters to a series of editors and thankfully one of them asked to see the

rest. She says it was "the best letter I had ever received in my life" (2016).

> "The book was first published by Bloomsbury Children's Books in June 1997, under the name J.K. Rowling. The "K" stands for Kathleen, her paternal grandmother's name. It was added at her publisher's request, who thought a book by an obviously female author might not appeal to the target audience of young boys" ("J.K. Rowling", 2016).

Although the first book of the *Harry Potter* series published in Great Britain bears the title *Harry Potter and the Philosopher's Stone*, the US edition was printed under a different title, *Harry Potter and the Sorcerer's Stone*, a year later in 1998 (the discrepancy of titles was kept for the first film of the series). Throughout this thesis, only the British title will be used, to ensure more consistency and avoid confusion. Six further titles followed the *Harry Potter* series, each achieving record-breaking success.

Alongside the *Harry Potter* books, J.K. Rowling wrote three more books related to the Wizarding world. The tittles appeared throughout the novels as books owned by students or textbooks needed for classes. *Fantastic Beasts and Where to Find Them* and *Quidditch Through the Ages* (both published in 2001 in aid of Comic Relief), and thirdly *The Tales of Beedle the Bard*, published in 2008, (in aid of Lumos).

J.K. Rowling has been married to Dr Neil Murray since 2001. They live in Edinburgh with their son, David (born 2003) and daughter, Mackenzie (born 2005).

Lately, Jo (as she is called fondly by friends and well-knowers) started helping with the script of *Fantastic Beasts and Where to Find Them*, a prequel series of films which takes place sixty years before the start of *Harry Potter and the Philosopher's Stone* (more information about *Fantastic Beasts and Where to Find Them* is available on chapter 7.2 – An Ongoing Franchise).

Previous page
J.K. Rowling poses for a photo during an appearance at The David H. Koch Theater in New York on Oct. 16, 2012.

Bellow
Rowling signing copies of Harry Potter and the Deathly Hallows in 2007.





2.2
BRIEFING THE STORY

"'Harry – yer a wizard'"
(Rowling, 1997, p. 55)

Bellow
Illustration of Harry
at the Dursleys' living room,
hand drawn by J. K. Rowling.



Harry Potter is a series of seven fantasy novels written by British author J. K. Rowling, originally published between 1997 and 2007.

The novel takes place between 1991 and 1998, the period of time during which Harry Potter studied at Hogwarts School of Witchcraft and Wizardry. Occasionally, there are memories and events which occurred before 1991, including Harry's parents' deaths in 1981, Dumbledore's memories about his first meeting with Tom Riddle in 1937 and Barty Crouch Jr.'s trial.

Taken in by his uncle and aunt (his last living relatives) at the tender age of one, Harry James Potter grew in an unloving environment, on the brink of starvation and abuse. So, when the gentle giant, Hagrid, the "Keeper of Key and Grounds" at Hogwarts, comes to deliver his acceptance letter, Harry's life takes a wild turn.

Now, rediscovering himself as a wizard, the eleven-year-old boy joins the boarding school for young witches and wizards in Great Britain, where he is sorted into Gryffindor house and befriends Ron Weasley and Hermione Granger.

Throughout the books, Harry and his main group of friends develop physically, psychologically and magically, while portraying Harry's struggle against Lord Voldemort, a dark wizard who intends to rule over every witch, wizard, magical creature and Muggle (non-magical person) as well as achieving immortality.

Since the release of the first novel, *Harry Potter and the Philosopher's Stone*, on 26 June 1997, the books have found immense popularity, critical acclaim and commercial success worldwide. They have attracted a wide adult audience as well as younger readers and are often considered cornerstones of modern young adult literature (Allsobrook, 2003).

The seven books in the *Harry Potter* series are called (by publishing order): *Harry Potter and the Philosopher's Stone, Harry Potter and The Chamber of Secrets, Harry Potter and the Prisoner of Azkaban, Harry Potter and The Goblet of Fire, Harry Potter and The Order of the Phoenix, Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows*. Even though the series ended in 2007, new editions are published every few years, featuring thematic covers and themes, as well as special editions (20th Anniversary Edition, printed in the colours of Hogwarts' Houses) to



keep up with the ever-growing fan base. The design of these covers has changed wildly from the original hand drawn 90's covers to minimal looking books.

According to J.K. Rowling, who occasionally gives out some rare interviews, a major theme in the series is death:

> My books are largely about death. They open with the death of Harry's parents. There is Voldemort's obsession with conquering death and his quest for immortality at any price, the goal of anyone with magic. I so understand why Voldemort wants to conquer death. We're all frightened of it (2006).

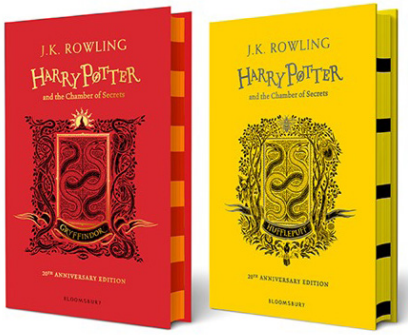
Besides the theme of death, other major themes include prejudice (towards the Muggle-borns and Muggles) from Voldemort's supporters, corruption (as seen within the Ministry of Magic) and madness (Voldemort's plan of domination and extermination of Muggle-borns).

It is common to relate Voldemort's plans of extermination, persecution and mass-murdering to those of the very real 20th century fascist Adolph Hitler. The similarities between the two are uncanny, with the props team eventually being briefed into a graphic language similar to that used by dictatorships.

Throughout the eight films and seven books (*Harry Potter and the Deathly Hallows* was divided in two parts), one can observe the evolution of the series, as well as the maturing of the characters. As the series progresses towards its end, we can see that the main theme given by Rowling, "death", is increasingly present, which led to the films' graphic language to become increasingly darker and often featured graphic violence and gruesome scenes (Rowling, 2000; Rowling, 2003; Rowling, 2005; Rowling, 2007).

Above
Midnight launch of Harry Potter and the Half-Blood Prince at Barnes and Noble on July 16th, 2005.

Bellow
Cover of the 20th anniversary special editions of Harry Potter and the Chamber of Secrets, Gryffindor and Hufflepuff versions.







Previous page
Illustration of the baby Harry being delivered to the Dursleys, made by J. K. Rowling.

Left
Illustration of the Mirror of Erised and Harry's family, by Rowling.



2.3
FROM BOOK TO SCREEN

"When the proof copy of the first book came in, it sat for a few weeks on my bottom shelf – low priority"
(Heyman to Gilbey, 2011)

Ever since the breakthrough of projected cinematographic motion pictures by the Lumière brothers in December 1895 in Paris, people have been adapting books, theatrical plays, soap operas, television shows and, sometimes, even other films.



Above
Set of Bill and Fleur's wedding, from Harry Potter and the Deathly Hallows - Part 1.

The cinematic world grew, and "by 1914, several national film industries were established. Europe, Russia and Scandinavia were as important as America. Films became longer and storytelling, or narrative, became the dominant form" (Joffe, 2007).

Fast forward over one hundred years, film production has been deeply altered by the rapidly improving digital technology and, even though practical effects are still filmed live on set, "most subsequent processes, such as editing and special effects, are undertaken on computers before the final images are transferred back to film" (National Science and Media Museum, 2011). Although the use of CGI greatly increased the limits of cinema, nearly impossible practical effects can sometimes be created much easily on specialized software. However, excessive CGI has been seen recently as an unworthy rival of the old practical effects, because "CGI has transitioned from a complimentary dish to the main course" (James, 2015).

It is somewhat refreshing to see a modern film with very few CGI effects, which is the case of the *Harry Potter* series, where a team of art directors, designers, producers, artisans and artists worked alongside each other in order to create the Wizarding world envisioned by J.K. Rowling.

Defined by Ricciotto Canudo as the "seventh art" (1911), cinema has a world of its own, where nearly everything is possible. It is a place where other forms of art are intertwined.

Recently, entire book series have been adapted, such as *The Lord of the Rings* trilogy, *The Hunger Games* saga and the *Harry Potter* series, which led to a deeper intertwining between all art forms. In the *Harry Potter* films, practical effects, CGI, music, props and make-up artists work like a well-oiled machine, thus avoiding what Michael James' said. Some of the most notorious effects seen in the films are in fact practical ones, filmed live on site, for example, the storm of letters which fills in the Dursley's house in *Harry Potter and the Philosopher's Stone,* and the scene in H*arry Potter and the Prisoner of Azkaban* where Remus Lupin closes the Marauder's Map, as stated by actor David Thewlis, who played Professor Lupin. He is among the many who starred in the *Harry Potter* films impressed with the hero props.

> 'For me,' says Thewlis, 'at the end of *Harry Potter and the Prisoner of Azkaban,* when I say good-bye to Harry, I do two things: I fold up the Marauder's Map and I put my stuff in my closet. And they weren't special effects. They were shot in camera'" (Revenson, 2016, p.12). The Marauder's Map folded up by a series of invisible threads that took only a few takes to capture. "And I thought the genius of that summed up to me the creative aspects of the designers on the film - They hadn't relied on computer effects, but actually worked out a way of folding a map invisibly eight ways, just by pulling little threads' (Revenson, 2016, p.12).



Above
Professor Lupin (David Thewlis), saying goodbye to Harry, during Harry Potter and the Prisoner of Azkaban.

Bellow
Filming of Quidditch, during Harry Potter and the Half-Blood Prince, before and after CGI effects.









According to producer David Heyman, "it all began one winter morning in 1997" (Sibley, 2012, p.8), after being introduced to J.K. Rowling's novel by his assistant. Heyman although sceptical at first, gave *Harry Potter and the Philosopher's Stone* a read, ending up fascinated by Jo Rowling's writing, which "was so vivid, her imagination so rich, and she had conjured a magical world and characters that were so accessible and relatable" (Sibley, 2012, p.8).

After negotiations were completed, Heyman met with J.K. Rowling and, even though the author was excited about the possibility of a film, the producer "assured her that it was important to me that we remain as faithful as possible to what she had written" (Sibley, 2012, p.8). The film truly brings Rowling's words to life. However, the common case is an adaptation which can be less than smooth, as Deborah Cartmell, senior lecturer in English writes, "an adaptation is undeniably an appropriation of the text, and although the plot remains the same, the telling or the 'interpreting of it' radically changes from one generation to the next" (Tibbetts & Welsh, 1999, p.279). David Heyman tried to be as faithful as he could, even though, like in most cases, it is impossible to put over four hundred pages into a two-hour film, so the producers "only kept the main plot (Sibley, 2012, p.10)" which would be important to the development of the main storyline. Soon enough, screenwriter Steve Kloves put himself forward and not long after, a director, Chris Columbus, was found.

The two worked in synergy to bring the Wizarding world alive. Kloves stated that "despite the excellent compensation, a Hollywood scriptwriter is a low man on the totem pole and much of his work, 'sometimes all of his work is not used'" (Havens, 2003, p.24). However, for *Harry Potter* screenwriter Steve Kloves, working with director Christopher Columbus was an experience in the opposite. In fact, Columbus described their collaboration, which went from script development through production, as "some-

Left
Harry and his friends arrive at the Ministry of Magic in a scene during Harry Potter and the Order of the Phoenix, before CGI effects;

Ron Weasley's keeper trials on Harry Potter and the Half-Blood Prince, before CGI effects

Above
Daniel Radcliffe (Harry) and Rupert Grint (Ron) talk with director Chris Columbus, in the set of Harry Potter and the Philosopher's Stone, circa 2001.



Above
Daniel Radcliffe (Harry), and Chris Columbus talking during the filming of Harry Potter and the Chamber of Secrets, circa 2002.

Right
Front of Odeon Theatre at the world première of Harry Potter and the Philosopher's Stone, on November 4th, 2001;

Rupert Grint, J. K. Rowling, Daniel Radcliffe and Emma Watson at the première of Harry Potter and the Philosopher's Stone.

thing of a dream situation" (Columbus, 2008) and Kloves further explained that "Chris has been willing to listen to any idea, and he doesn't think it's right until we both agree it's right, which is great" (McNamara, 2001). Columbus also welcomed the continuous help of the writer herself and, according to Heyman, "she has been the greatest collaborator a producer could ask for" (Sibley, 2012, p.8).

Working closely with the novelist ensured that all of the details about the magical world were accurate, which is a rare sight on modern filmmaking and, to top it all, most of the cast and crew members worked together for the entire duration of the series, that is a little over ten years, which led to a tight group which, above all, are familiarized with the story and know exactly how the world of *Harry Potter* should look like.

Cinema is an immersive experience and, "the filmmaking process is about giving the audience images that contribute to the storytelling and eliminating anything that gets in the way of people understanding the following story", says Stuart Craig, production designer, "that is why, when I am designing a film, I like to keep the designs simple and straightforward. For that to work, I must think of a single, clearly thought-out idea for each set that can be embellished and made richer with colour and decorative details" (Sibley, 2012, p.14).

The results of this 'happy marriage' between designers, artisans, producers, writers and directors was finished after two years of filming and editing, and finally, on November 4th, 2001, *Harry Potter and the Philosopher's Stone* premières in London at the Odeon Leicester Square. No one could have predicted that, what looked like it would be a domestic British film, would later become an international success, becoming the highest-grossing film of 2001, surpassing *The Lord of The Rings: The Fellowship of The Ring* (Box Office Mojo, 2001).


Harry Potter
AND THE PHILOSOPHER'S STONE
THE WORLD PREMIERE
ODEON
FANATICAL ABOUT FILM
GRIFFINDOR




TOP FLOOR
FOR BLINKHORN THE BOOTMAKER
LUCKY CHARMS
FORTUNE
TALISMAN
PRAEDICO
PRAEDICO
GALLOGLASS
SCRYING MIRRORS
ENCHANTED MIRRORS
HAUNTED MIRRORS
PSYCHOMANTEUM
CATOPTROMANCY
JANUS GALLOG

3

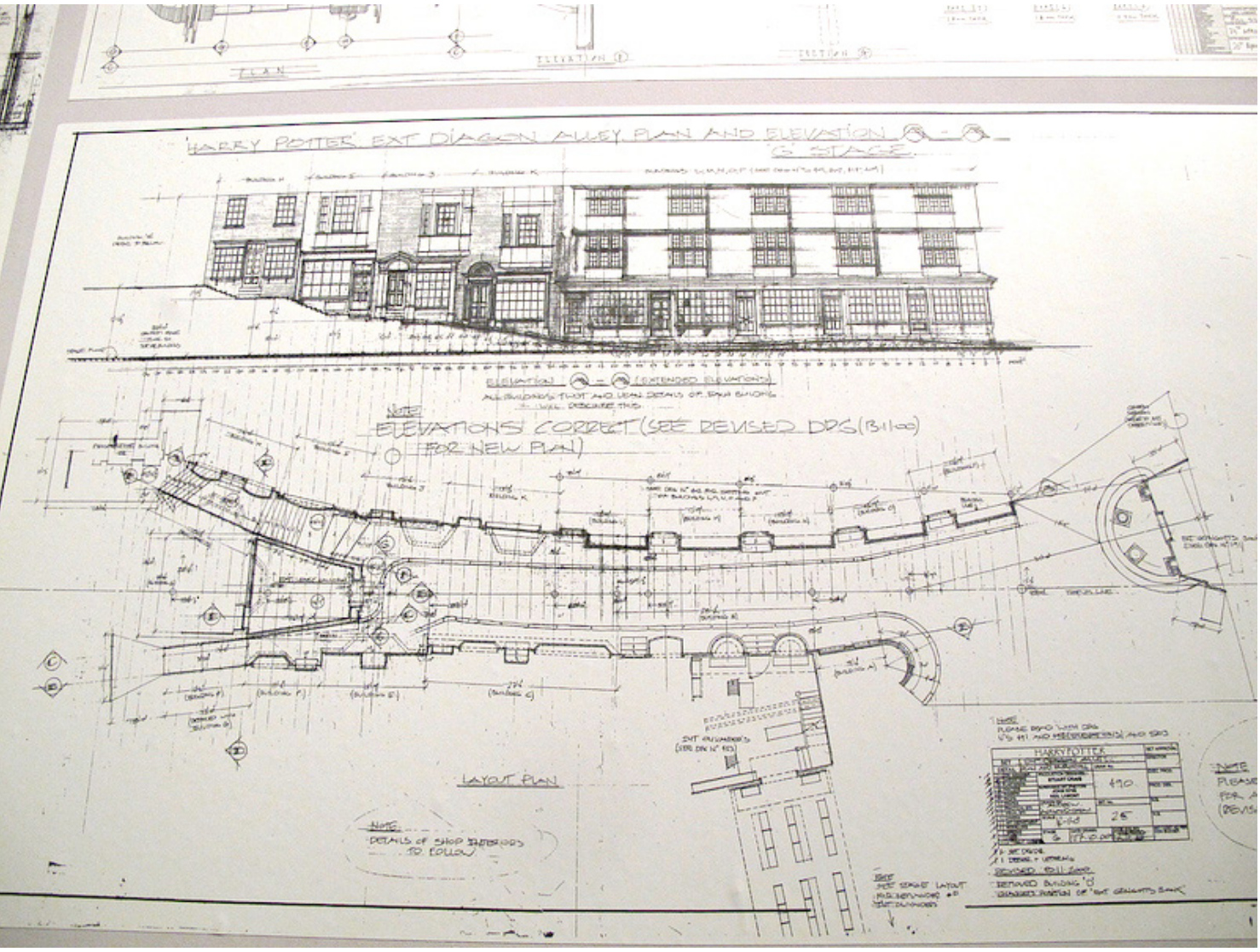
THE WORLD OF FILMMAKING





3.1
CREATING THE WIZARDING WORLD

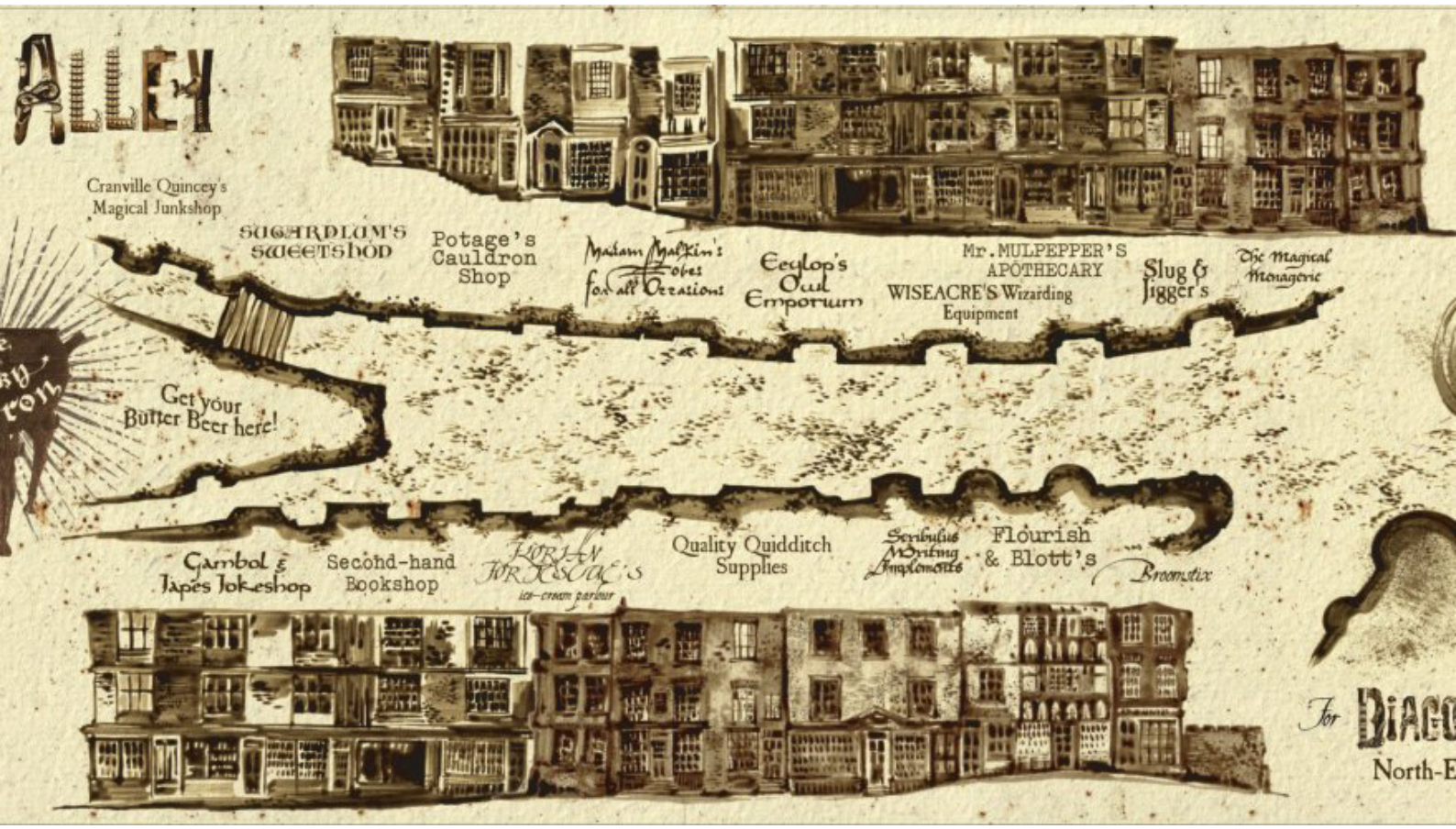
"'Welcome,' said Hagrid. 'to Diagon Alley'
(Rowling, 1997, p. 76)



Above
Technical drawings of Diagon Alley, including building elevations and a map.

The *Harry Potter* series main action takes in the Wizarding world, a sort of parallel Universe, which is right here, but hidden with magic. Magical buildings and places have protective spells (which include invisibility and Muggle-repelling enchantments) although most wizard live next to Muggles, they conceal themselves, keeping their magic behind closed doors.

When the crew developed the sceneries and locations, they were setting the tone for the entire film language, meaning that the places and buildings would affect the interiors and the props made for each scenery and, in order to maintain a coherent language throughout the film, all of the creative teams had to be in sync with each other.



What many people are not aware of, since it is only stated in the books, and briefly shown on screen inscribed on Lily and James' headstone, is that the *Harry Potter* main action takes place in the early nineties, so the entire magic Universe has to comply with that particular time period, even though the last film, *Harry Potter and the Deathly Hallows* was released in 2011, which could cause some confusion if one's not entirely familiar with the back story.

Another important fact which conditioned the creation of places and props is the lack of modern technology. Even though in the nineties Muggles would enjoy a nice television show or videogame, in the magical world, electronic devices do not work, as stated by Hermione in *Harry Potter and the Goblet of Fire:* "All those substitutes for magic Muggles use, electricity, and computers and radars, and all those things – they all go haywire around Hogwarts, there's too much magic in the air" (Rowling, 2000, p. 462). This proved another challenge, particularly for the props' teams, as magazines, newspapers and props had to be completely made from scratch and had to work without electricity, so all of these would work and be made of magic.

Concerning Diagon Alley, one of the most important locations particularly on *Harry Potter and the Philosopher's Stone*, production designer Stuart Craig "started with the idea of London depicted in the works of great Victorian novelist Charles Dickens and began researching how the city looked in the early 1800s. The further back you go in the history of old London, the better your sense of the look and feel of it," (Sibley, 2012, p.26).

Above
Map of Diagon Alley, found in the Leaky Cauldron.

Next Page
Technical drawing of Gringotts, by Stuart Craig.





Bellow
Set of Diagon Alley;

Frame of Diagon Alley from Harry Potter and the Philosopher's Stone.

Next Page
Prop wand boxes made for Ollivander's;

Wizeacre's Wizarding Equipment shop at the set of Diagon Alley.

That look included buildings that tend to lean this way and that – a tendency that was expanded in the films to comprise alarming angles. "In the Muggle world," says Stuart, "any building with such a gravity defying lean would simply fall over!" (2012, p.26).

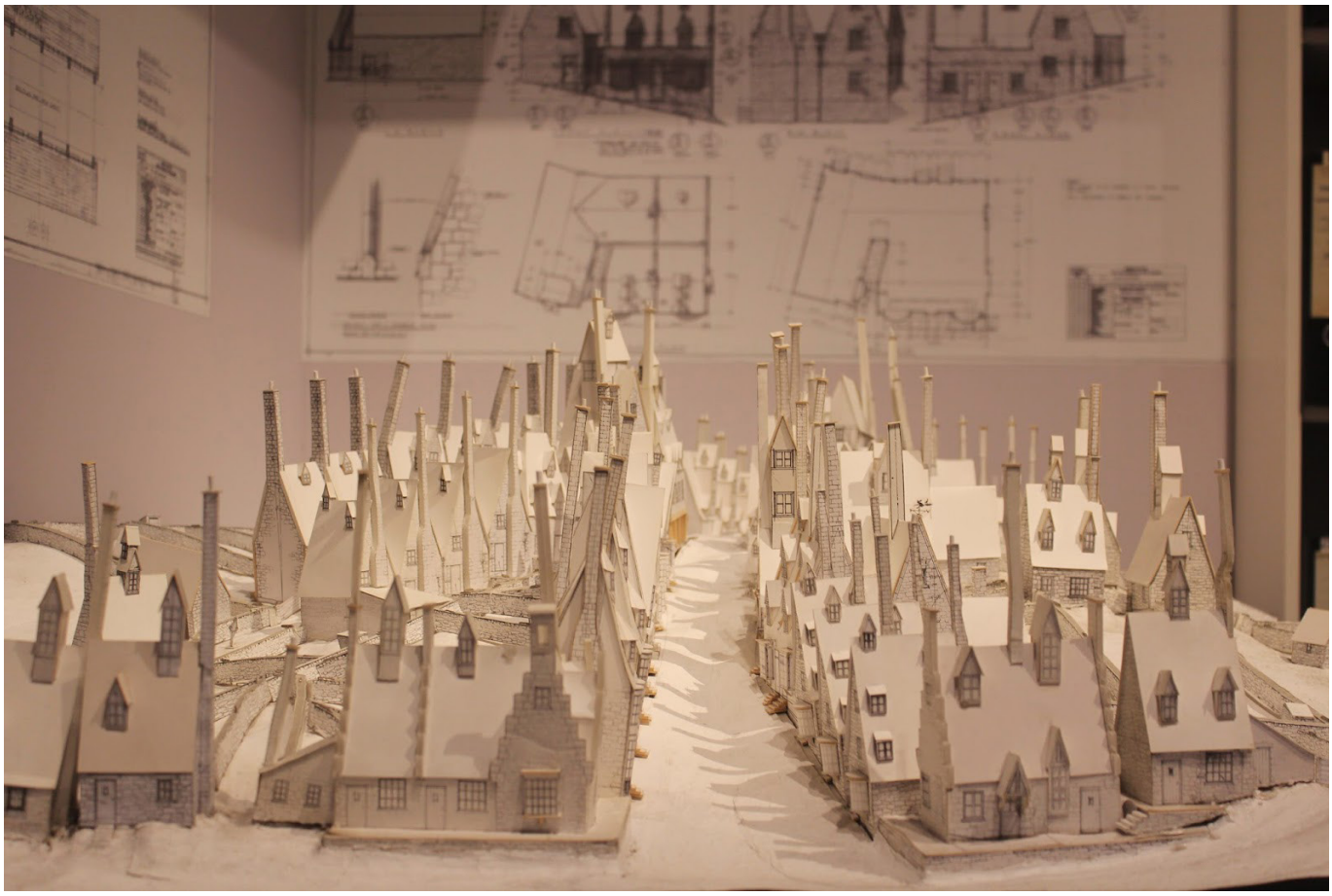
Magical signs and props were created to "push toward the magical" (Sibley, 2012, p.26), as well as costumes, jewellery and shops, which were stashed with dozens of hundreds of props, from books to cauldrons and even some live animals (mostly owls).








WISEACRE'S WIZARDING EQUIPMENT



Above
Scaled model of Hogsmeade.

Bellow
Miniature window displays used in the scaled model of Hogsmeade.

Next Page
Hogsmeade set;

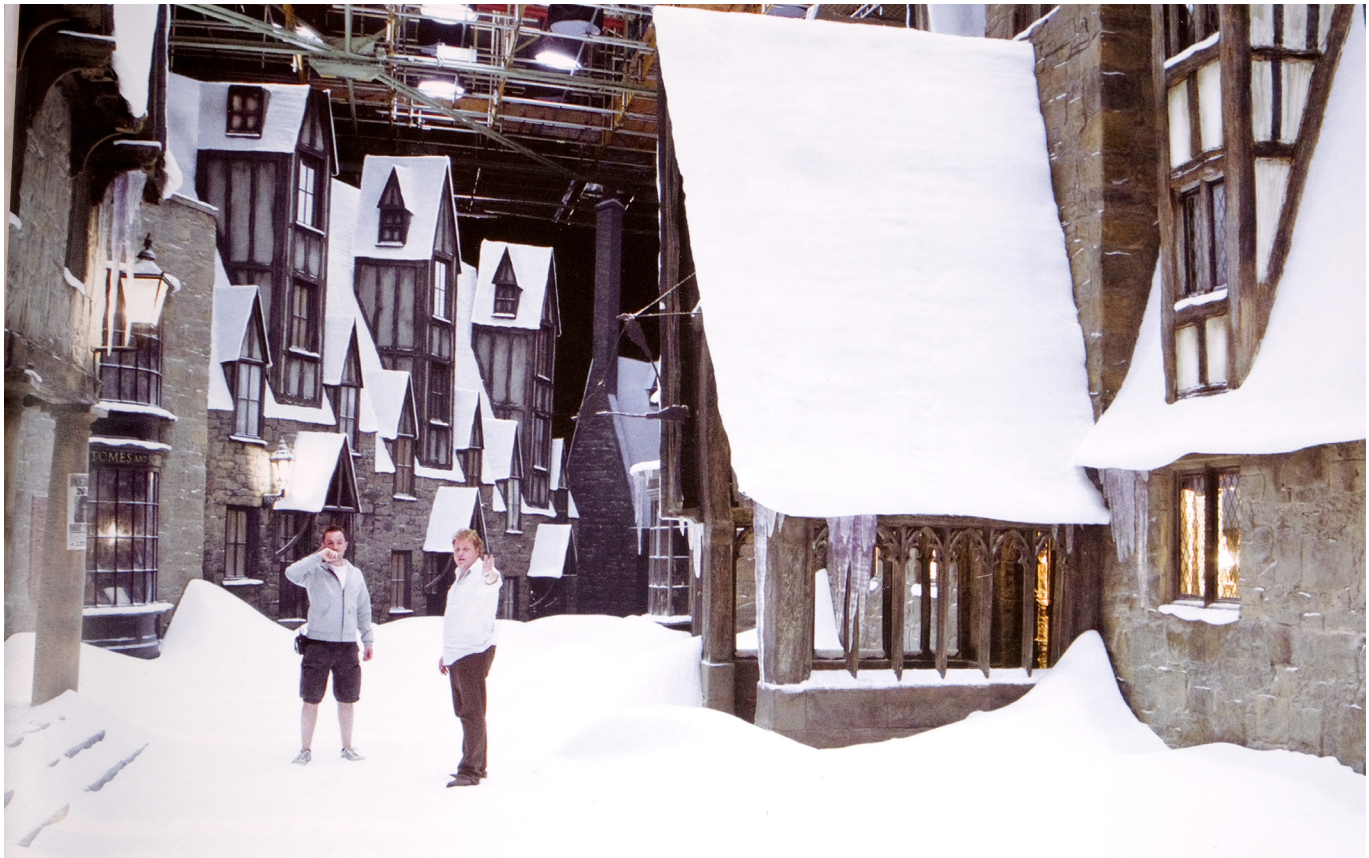
Life-size scaled set of Hogsmeade covered with fake snow.

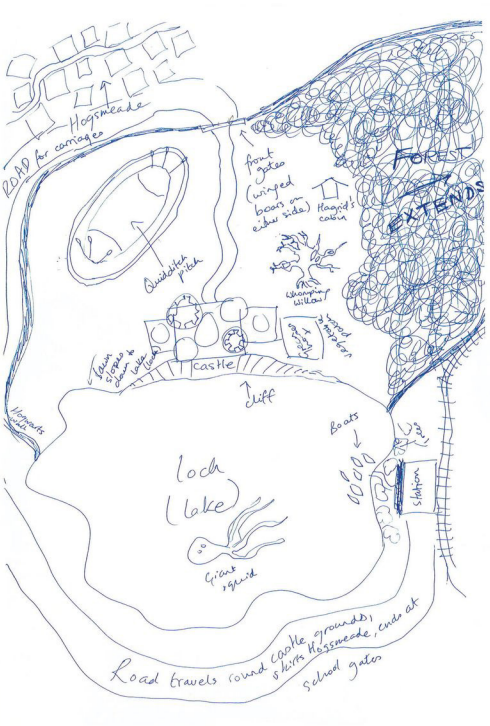
Hogsmeade was another magical location, first introduced in *Harry Potter and the Prisoner of Azkaban*, and it is as crooked as Diagon Alley. A miniature model and a life size model of Hogsmeade were also created. The teeny tiny model;

> May only be seen on-screen for only a few seconds, but the model makers went to great lengths to make it as authentic as possible. 'We made up two sticks with little feet to scale and then walked footprints through the snow coming out of some of the doors and going up the street,' says Gary (assistant art director). 'We even made up some dog footprints so that someone could walk a dog through the village!' (Sibley, 2012, p. 84).




MAESTRO'S
THE MAGIC





But if we are talking about iconic locations, none is more legendary than Hogwarts School of Witchcraft and Wizardry, where most of the action happens. The magical school is over one thousand years old and has an enduring history. The massive castle, located in the books somewhere around northern Britain, is in fact, a combination of physical locations and a scaled model of the castle created by the art team.

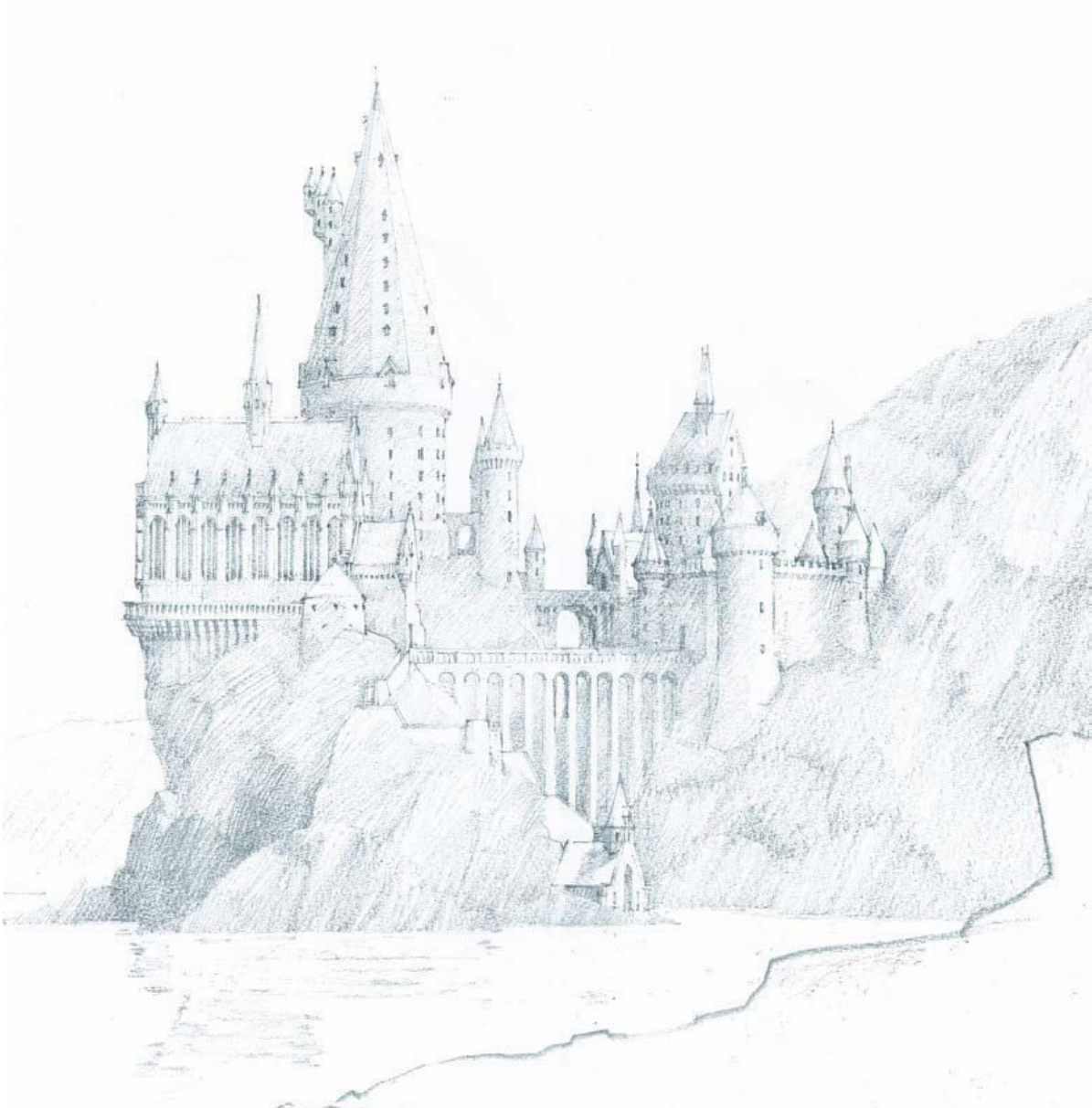
Cambridge and Oxford University, two of the oldest educational buildings, were studied and used as a base for Hogwarts' castle, as well as "several of Britain's imposing medieval cathedrals, among them Westminster, Canterbury, Gloucester and Salisbury" (Sibley, 2012, p.33). The final outcome was an enormous castle, with an "architectural style based on Medieval Gothic, characterized by soaring columns, high, pointed arches and elaborate carvings" (2012, p.33). Oxford University was also used as a set for the staircase and as an inspiration for the Great Hall, one of the most iconic places in both in the books and the films, as it is the spot where students eat, receive their owl mail and, sometimes spend time together. Durham cathedral was also extensively used as a source of inspiration. Its twin square towers served as a base for Hogwarts' towers and it also provided several on set filming locations.

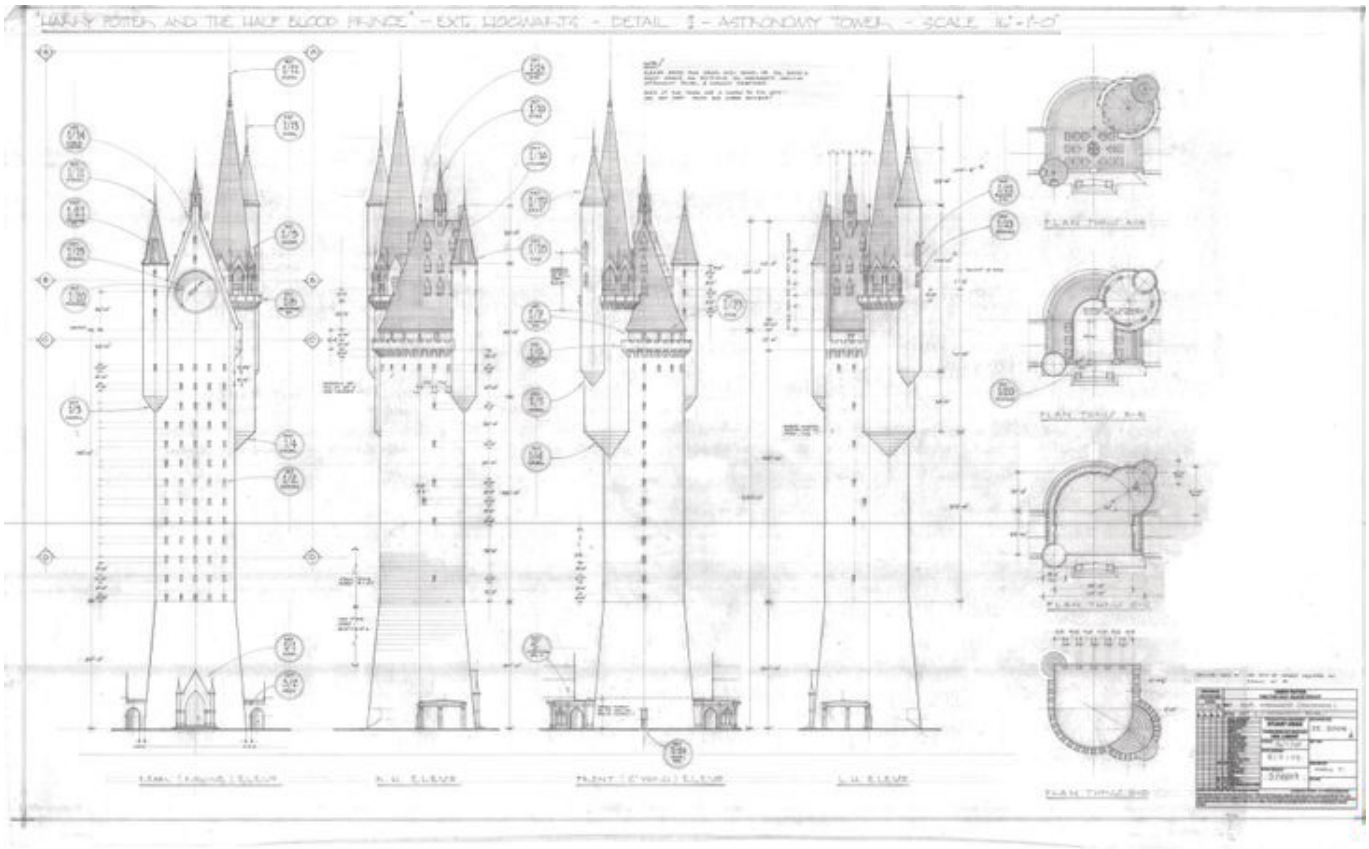
Above
Map of Hogwarts and the surrounding area, made by J. K. Rowling.

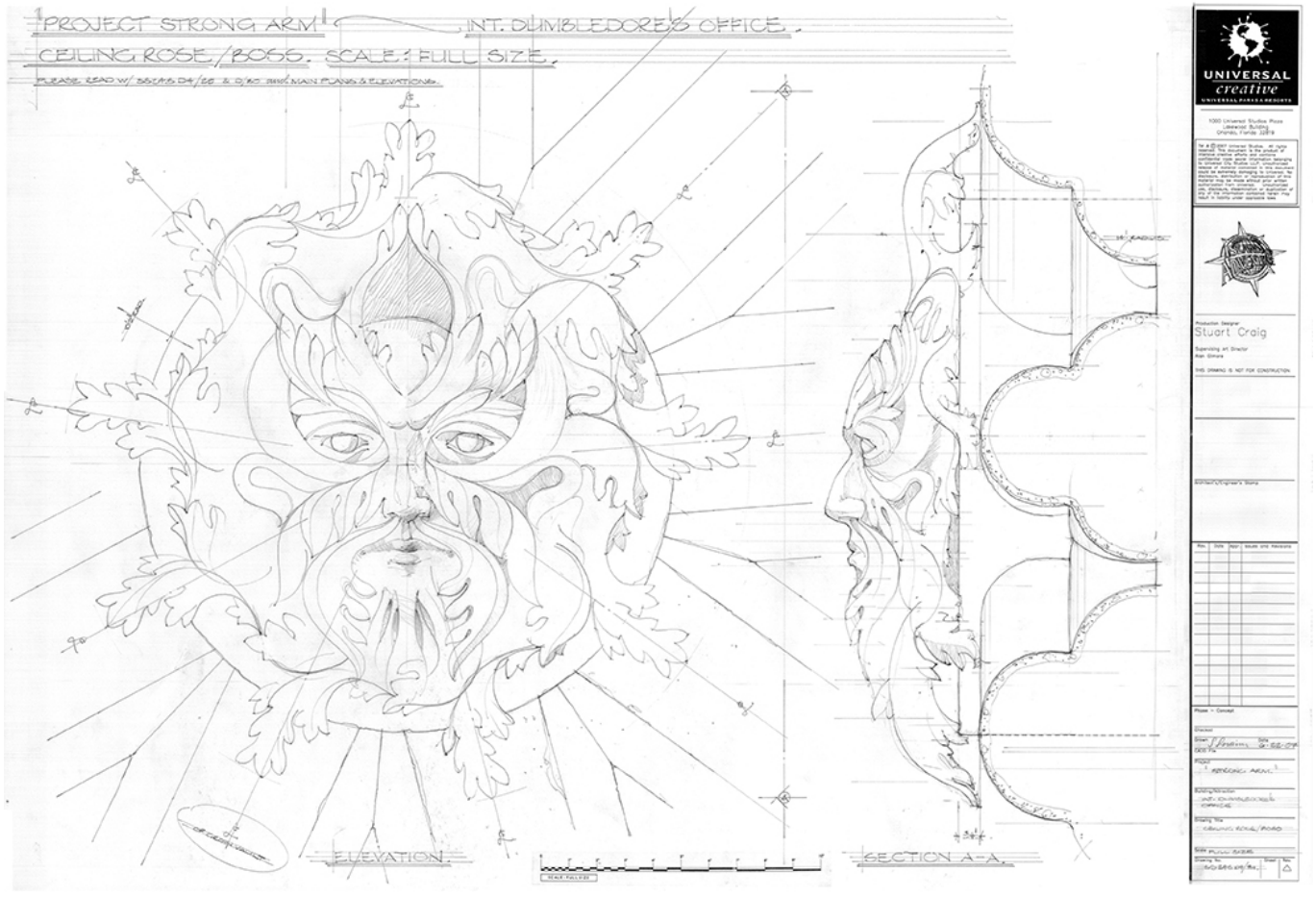
Bellow
Drawing of Hagrid's hut, by Stuart Craig.

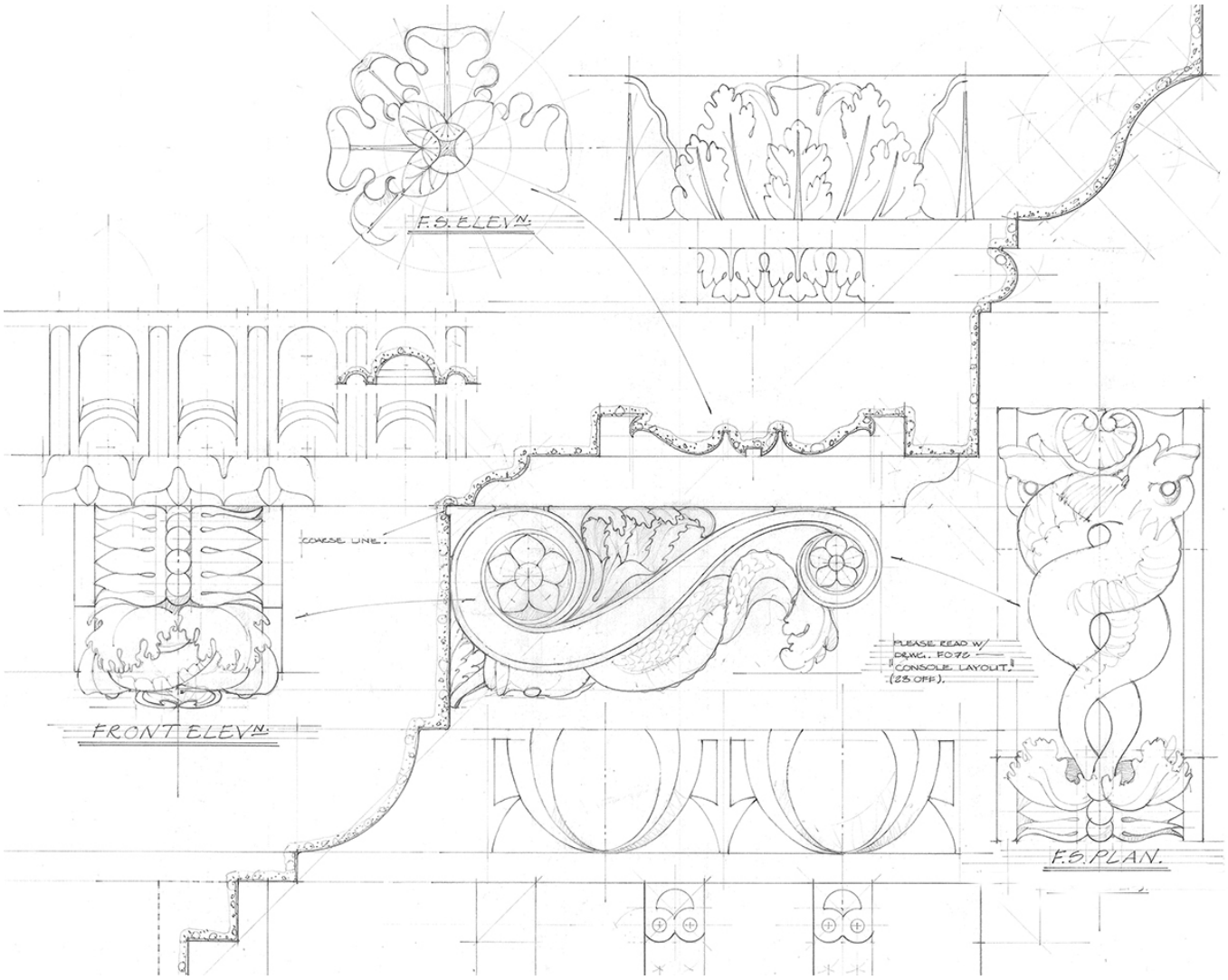


Bellow
Drawing of Hogwart's castle,
hand-drawn by Stuart Craig.




"HARRY POTTER AND THE HALF BLOOD PRINCE" - EXT. HOGWARTS - DETAIL 1 - ASTRONOMY TOWER - SCALE 16"=1'-0"
FLAN THRU A-A
FLAN THRU B-B
FLAN THRU C-C
FLAN THRU D-D
FRONT (E'WIND) ELEVR
L.H. ELEVR

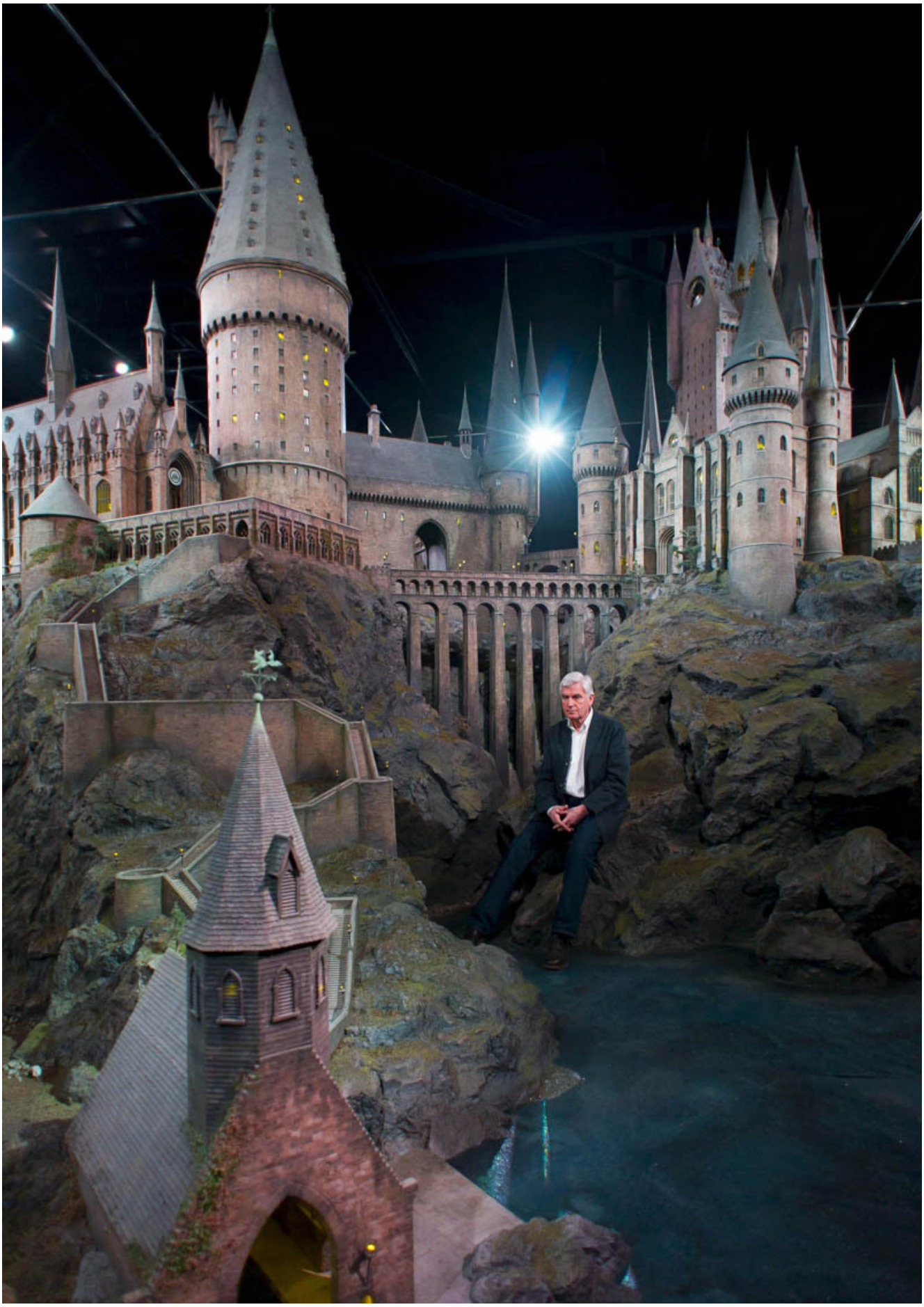

PROJECT STRONG ARM
INT. DUMBLEDORE'S OFFICE.
CEILING ROSE/BOSS. SCALE: FULL SIZE.
PLEASE READ W/ 35E45 D4/E0 & D/E0 MAIN PLANS & ELEVATIONS.
ELEVATION
SECTION A-A
UNIVERSAL
creative
UNIVERSAL PARKS & RESORTS
1000 Universal Studios Plaza
Lakewood Building
Orlando, Florida 32819
Production Designer
Stuart Craig
Supervising Art Director
Alan Gilmore
THIS DRAWING IS NOT FOR CONSTRUCTION
Phase = Concept
Drawn
Date
Project
STRONG ARM
Building/Location
INT. DUMBLEDORE'S OFFICE
Drawing Title
CEILING ROSE/BOSS
Scale FULL SIZE
Drawing No.
Sheet No.

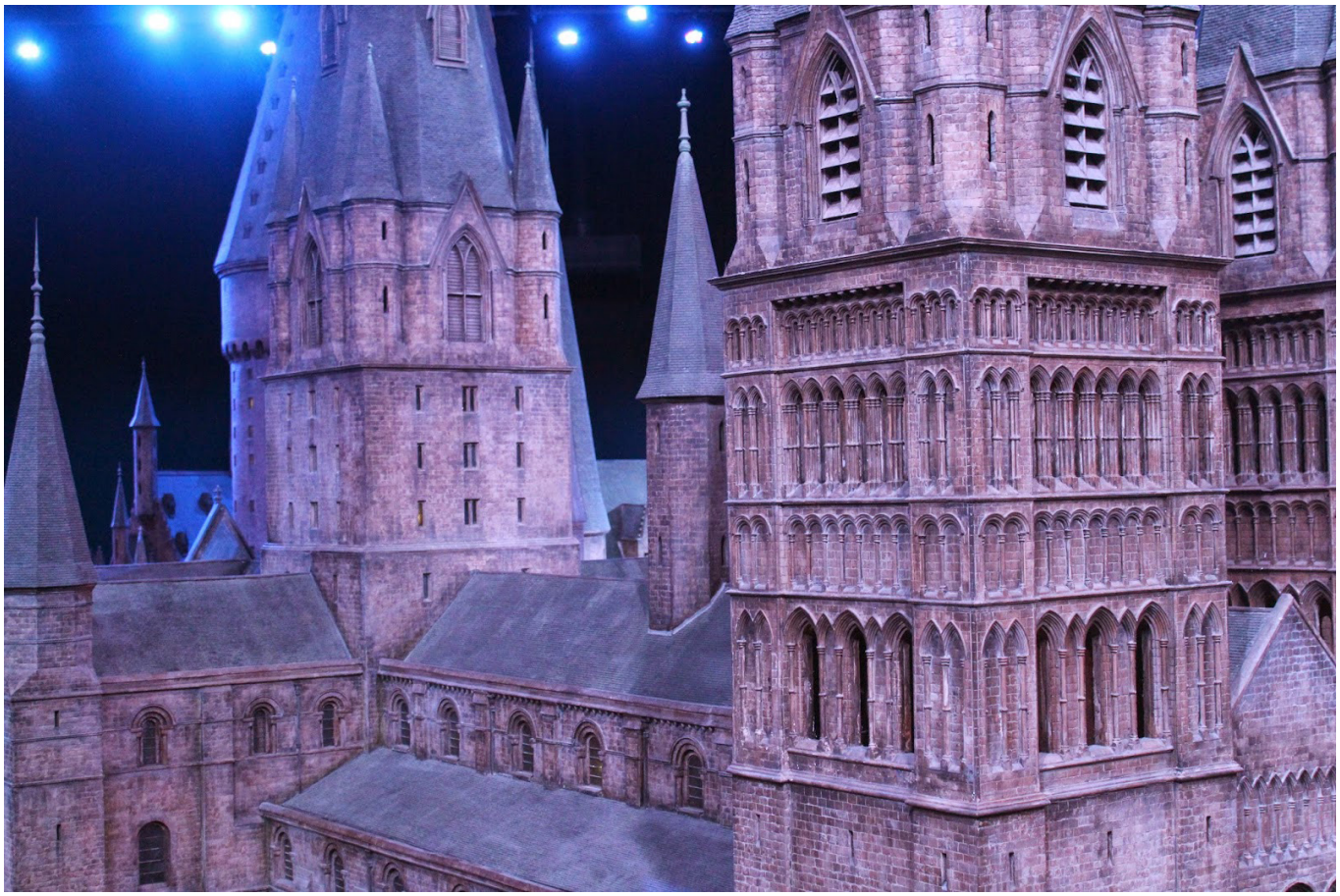


Left
Technical drawings of
the astronomy tower;

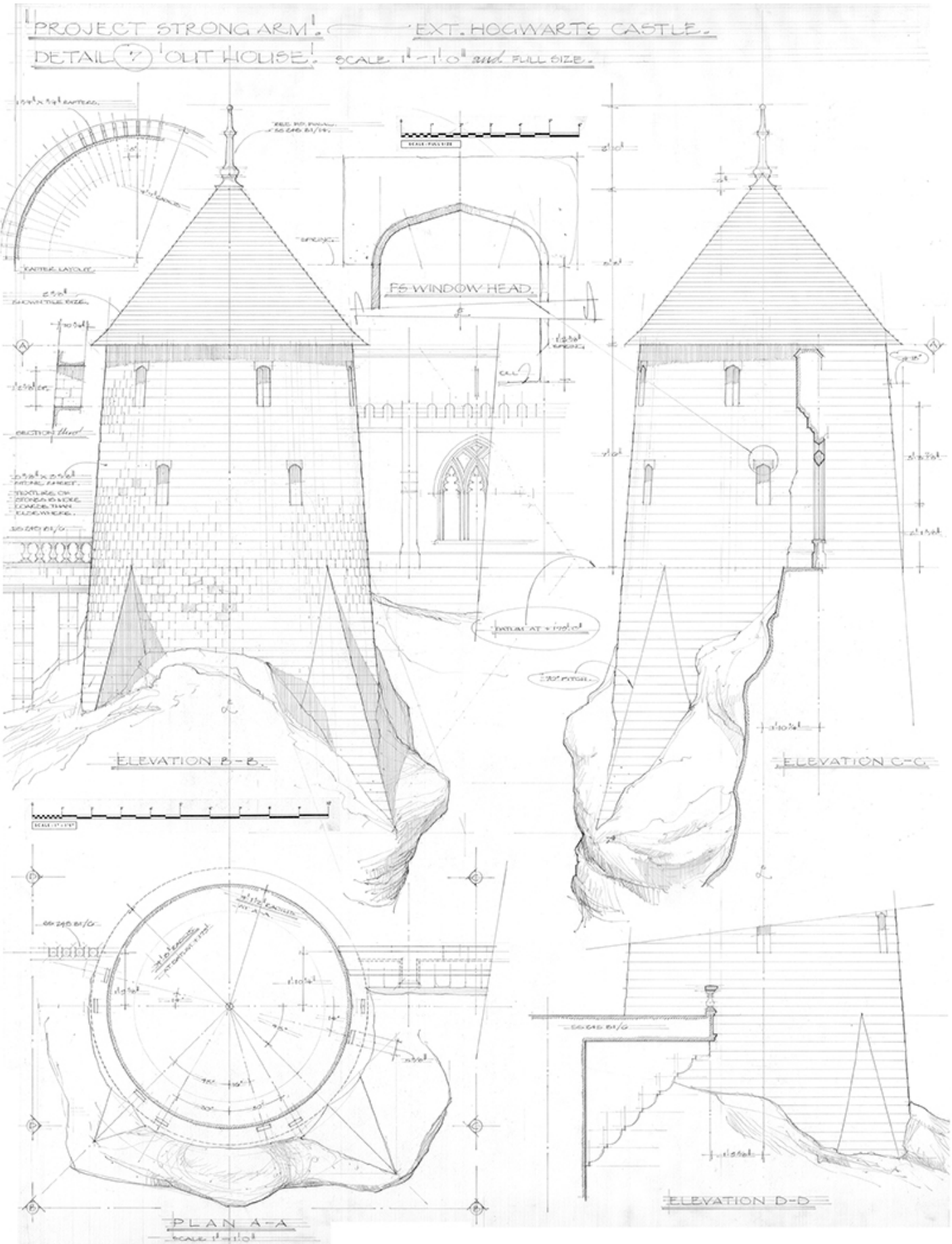
Technical drawing of a detail from the ceiling of Dumbledore's office.

Above
Technical sketches of some details for Hogwart's castle.








PROJECT STRONG ARM.
EXT. HOGWARTS CASTLE.
DETAIL 7 'OUT HOUSE'. SCALE 1"-1'-0" and FULL SIZE.
FS WINDOW HEAD.
ELEVATION B-B.
ELEVATION C-C.
PLAN A-A
SCALE 1"=1'-0"
ELEVATION D-D



With the foundation stones of the magical world created, the art departments can finally create the props, costumes and accessories used throughout the series. The Wizarding world is just one step away from the Muggle world so, "'In bringing the *Harry Potter* books to the screen, says production designer Stuart Craig, we had to visualize and make real all kinds of highly unusual things'" (Revenson, 2016, p.10). Designers would select normal objects from everyday life and spike them up with a bit of magic, for example, when having to create potion bottles for Severus Snape and Horace Slughorn, Pierre Bohanna, from the Prop Making Department, "sourced test tubes and cast differently shaped tops and bottoms onto them for interesting looks" (Revenson, 2016, p.28).

The simplest way to make something look strange and, in this case magical and at the same time relatable, is to simply shift it a bit from our reality. Not only will it look more authentic, it will also ensure the quality of the props, since it can be compared to a lifelike object, for example, the magical tabloid the *Daily Prophet* (more information about magical publications can be found in chapters 5.3 – Books in the Wizarding world and 5.4 – Newspapers and Magazines).

Good props complement the set and help the actors as well as the audience with an immersive experience. Every prop, scenery, wardrobe piece and environment help create a believable world and enhance every aspect of the story.

Previous Pages
Scaled model of Hogwarts School of Witchcraft and Wizardry.

Left
Technical drawing of one of Hogwart's towers.

Above
Oxford University's dining area, which served as inpiration for Hogwart's Great Hall.



3.2
PROP MAKING IN THE HARRY POTTER FILMS

"Cauldrons – All Sizes – Copper, Brass, Pewter, Silver – Self-Stirring – Collapsible"
(Rowling, 1997, p. 77)

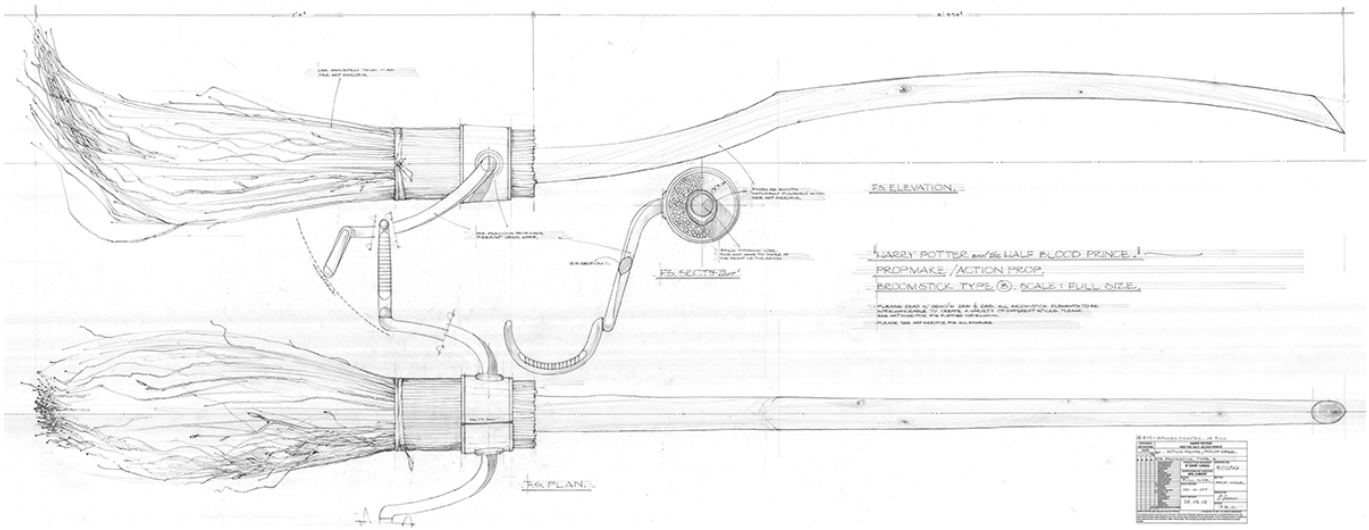
Bellow
Technical drawing of
Mad-Eye Moody's broomstick.

According to Jody Revenson, "The artefacts that populated the Wizarding world of the *Harry Potter* films, which in filmmaking terms we'd call props – from books and clocks to mirrors and trunks – served many purposes, the least of which was as props and set dressing" (2016, p.7) and, in fact, an artefact is, as stated in the Merriam-Webster Dictionary:

> A usually simple object (such as a tool or ornament) showing human workmanship or modification as distinguished from a natural object especially: an object remaining from a particular period, like caves containing prehistoric artefacts, or something characteristic of, or resulting from, a particular human institution, period, trend, or individual"(Merriam-Webster).

These props were created in a large variety of shapes and sizes, some not even appearing on screen, for example, the case of Gilderoy Lockhart's exam paper, which is featured in the book *Harry Potter and the Chamber of Secrets*. This prop was designed by Miraphora Mina and Eduardo Lima but, after the director's cuts, it didn't make it into the film. Years later, this piece would reappear when a Blu-ray edition of the film, without any cuts, was released.

Some of the props were designed to be hero props, "another film term that refers to those special things handled by the heroes and which are, in fact, important to the character and the story" (Revenson, 2016, p.7). The *Harry Potter* films, unlike many others, have a vast range of hero props,





Above
Gilderoy Lockhart's exam papers, photographs and fan mail.

from small pieces of jewellery to books, maps and even a golden snitch (a small object shaped like a ball with wings protruding from its sides). The objects described by J.K. Rowling in her books offer clues to each character. Its personality, goals, hopes and dreams, "enriched the world that she built, and were integral to the plot of the story" (Revenson, 2016, p.7). The number of props created for the entire *Harry Potter* films is well over the hundreds of thousands and this is not simply the result of being spread through eight films, "but rather that some locations needed to be filled up wall to wall" (Revenson, 2016, p.12) and this is rather uncommon, for it is:

> Rare for a film to have an art director whose job it is to specifically take care of the props, but the requirement of the Harry Potter films necessitated that they be made from scratch, and so the position was created for *Harry Potter and the Philosopher's Stone* and continued through the end of the series" (Revenson, 2016, p.8)



Bellow
Concept of the cursed necklace from Harry Potter and the Half-Blood Prince by Miraphora Mina.

Creating a prop for the films would begin with production designer Stuart Craig, "who oversaw all the creative departments involved in the filmmaking process" (Revenson, 2016, p.8). Then the scripts, adapted from the books, would dictate which objects were necessary for each scene, but besides the objects which appeared on script, an entire magical society had to be filled with everyday items for students, professors, wizarding families, magic shops and bureaucratic paperwork for the Ministry. So, "Craig consulted ceaselessly with producers David Heyman and David Barron; directors Chris Columbus, Alfonso Cuarón, Mike Newell, and David Yates; and the author herself, J.K. Rowling, to bring a credible and believable world to the screen" (Revenson, 2016, p.8). As the information in the books is very rich, objects and book titles would be used whenever available, although "throughout the *Harry Potter* films, when tasked with branding something that was not specified in the books, the graphic artists would cleverly construct these from their research or, depending on the artefact, their surroundings, friends and families" (Revenson, 2016,





Above
Tom Riddle's treasures, including a small metallic box, an harmonica, a thimble and a yo-yo;

Frame of the werewolf projected by Severus Snape during Defence Against the Dark Arts class, in Harry Potter and the Prisoner of Azkaban.

Right
Alphabet found on Harry's nursery, in Harry Potter and the Philosopher's Stone, by Miraphora Mina.

p.42). A notorious example is one of Tom Riddle's treasures, seen on *Harry Potter and the Half-Blood Prince*;

> The harmonica is manufactured by 'Lucamelody,' more than likely a reference to Miraphora Mina's son, Luca. Strawberry Hill, the place of the harmonica's manufacture, is the name of an estate previously owned by Horace Warpole, son of Britain's first prime minister and a compulsive collector, which is located only one hour from where the films were shot at Leavesden Studios (Revenson, 2016, p.42).

According to producer David Heyman, "the modelers and the props department created almost everything, because almost everything was specific to this world" (Revenson, 2016, p.8). That means a massive team has to be assembled in order to keep up with the herculean task of creating hundreds of thousands of props continuously and, in order to keep them all in sync, Hattie Storey, Lucinda Thompson and Alex Walker were assigned as prop art directors, (succeeding each other through the eight films). Their job was to coordinate "design, drawing and fabrication of all things wizard" (Revenson, 2016, p.8), to ensure a coherent graphic image was being used, since there were so many different departments involved. "For this," Hattie Storey, the first prop art director says, "I relied on our team of superbly talented prop manufacturers, led by Pierre Bohanna, which included sculptors, carpenters, painters, and the many other talented craftsmen at Leavesden Studios" (Revenson, 2016, p.8).

The different teams worked harmoniously with each other thanks to their well-organized scheme of leadership, but two of the closest were the props and graphics departments, which worked between them to create most of the well-known artefacts we associate to the Wizarding world of *Harry Potter*.


Alchemy
Broomsticks
Cauldron
Dragon
Eye
Frog
Goblin
A
B
C
D
E
F
G
Hat
Invisible
Jelly Beans
Keys
Lightning
Mushroom
Night
H
I
J
K
L
M
N
Owl
Pumpkin
Quill
Rabbit
Snake
Toad
Unicorn
O
P
Q
R
S
T
U
Vapour
Wizard
Xmas Tree
Yawn
V
W
X
Y
Z



3.3
MINALIMA

"Muggles Making Magic"
(Sibley, 2012, p. 10)



Right
Miraphora Mina and Eduardo Lima.

Bellow
Miraphora signing copies of *The Archive of Magic: Fantastic Beasts: The Crimes of Grindelwald.*



Two artists led the graphics department and designed many of the props for the *Harry Potter* films From the acceptance letters from Hogwarts to Lord Voldemort's Horcruxes, Miraphora Mina and Eduardo Lima, who respectively graduated in Theatre Design, from London's Central Saint Martin's School of Art and Design in 1987 and in Visual Communications from Pontifical Universidad e Catolica, Rio de Janeiro, are the creative minds behind the graphic world of *Harry Potter*.

Their story starts unlike many others. Mina had been working for *Harry Potter and the Philosopher's Stone* for four months when she contacted Lima, a recent friend, and asked him to come over to the studio with his portfolio because they needed a second graphic designer, "it was love at first sight," recalls Eduardo Lima (2012), "it was," says Miraphora, "really the start of spending everyday together" (2012).

Since then, they have shared a common artistic passion and have developed the entire graphic style for all the *Harry Potter* films. After finishing *Harry Potter and the Deathly Hallows – Part 2*, Eduardo Lima and Miraphora Mina remained together and, thanks to their fruitful and successful bond, they formed their own design studio, MinaLima, specialising in graphic design and illustration, based in London, in 2009.

After 2009, Miraphora and Eduardo have continued their involvement in the *Harry Potter* franchise through numerous design commissions and more recently "entered a new chapter of the Wizarding world, design-

ing the graphic props for the first film instalment of *Fantastic Beasts and Where to Find Them*, and are currently working on the third part" (MinaLima, n/d), (more information available in chapter 7: "19 Years Later").

"The studio has also created graphic props for films such as *Sweeney Todd* (2007), *The Golden Compass* (2007) and *The Imitation Game* (2014) and designed the bestselling books *Peter Pan, The Jungle Book* and *Beauty and the Beast*" (MinaLima, n/d).

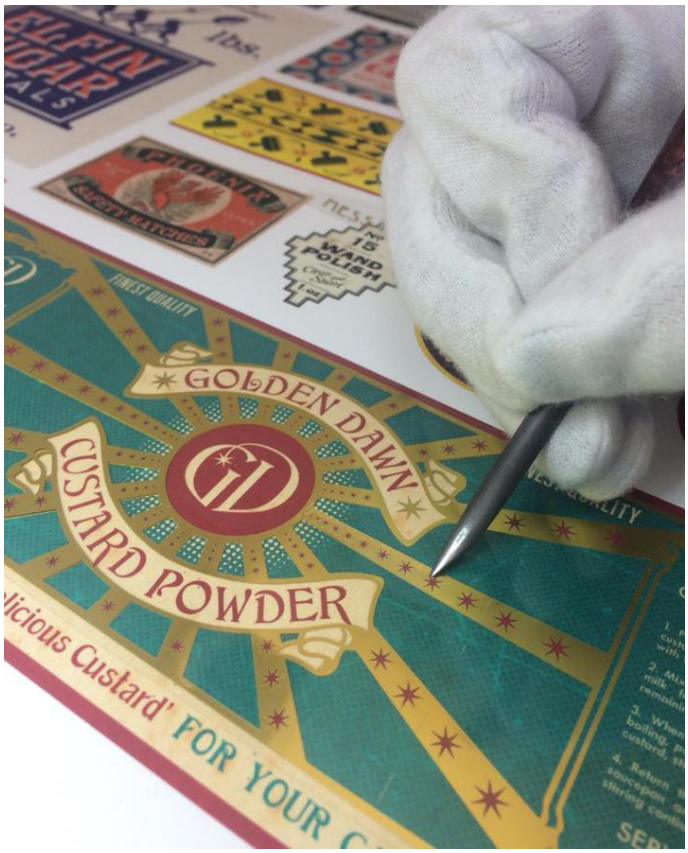
For production designer, Stuart Craig, it became clear that Mina and Lima's work for the films was of the utmost importance:

> Right from the first film, when number four, Private Drive is bombarded with letters from Hogwarts, you get a strong indication of the impact that graphic artists Miraphora Mina and Eduardo Lima, together with their assistant Lauren Wakefield, have had on the *Harry Potter* films. By crafting all the graphic and printed materials mentioned in Jo's stories (...), the graphic arts department has done a superb job of bringing these important details to screen.
>
> There's no clear-cut way in which we work together; it's more trial and error. (...) Their work has such a strong impact because it is thoroughly researched. The subject matter may be fantastic, but you see all kinds of influences from art and culture – whether ancient runes or Victorian typefaces – that give a sense of history to their work. This clever pastiche produces mysterious echoes of things that are strangely familiar or that you might dimly understand – quite like magic (Sibley, 2012, p. 132).

And with this starting note concerning the designers, it is time to dive into the world of graphic design for filmmaking.

Bellow
One of the designer's preparing a label;

Mina and Lima holding a
Daily Prophet replica.









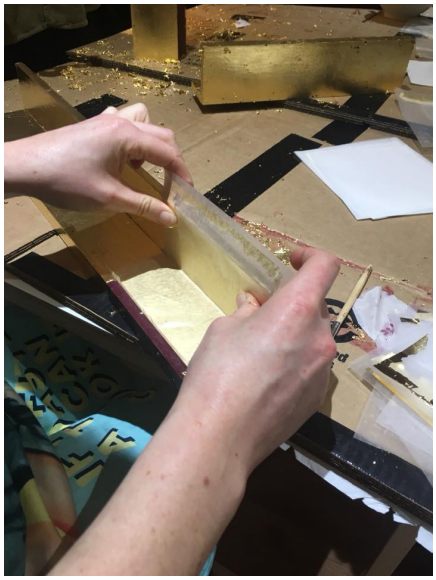
4

PROPS: FROM FICTION TO REALITY



4.1
THE BEGINNING OF A PROP

"Tottering piles of spell books, quills and rolls of parchment, potion bottles, globes of the moon"
(Rowling, 1997, p. 77)



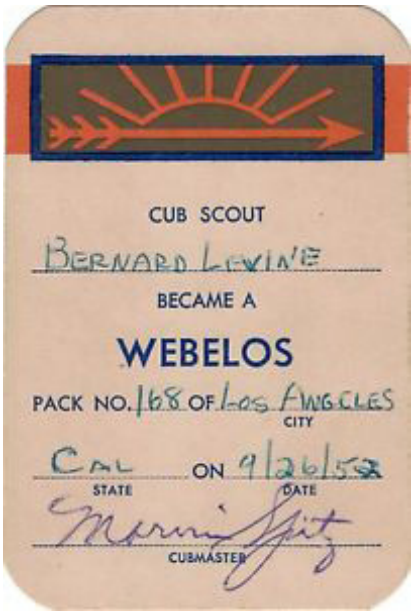
Above
One of the members of the graphics department gold plating a prop.

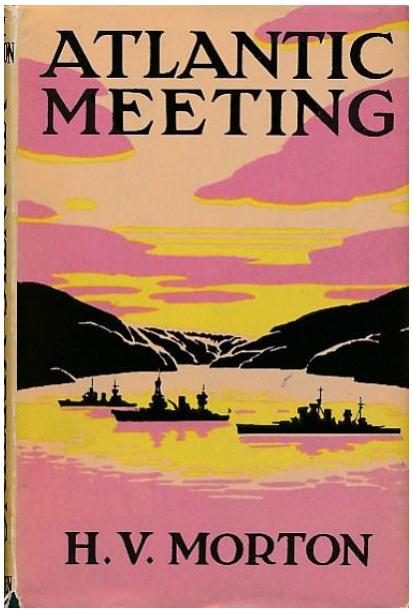
The design process would start with meetings with Stuart Craig (production designer) and Stephanie McMillan (set decorator). Then, in addition to culling through the books for descriptions, Storey's (art director) team of draftsmen would combine their research and references into technical drawings.

> 'It's quite organic,' says Mina, 'that first process, from taking the information from the script, interpreting it. But we were given such a free range, we are sooo lucky! Right from the first film we could've come up with that visual language of what it was gonna be and then, meetings would take place between us, and we showed things to Stuart, he would make adjustments' (2012).
>
> Once approved, the designs would go to Bohanna's prop makers and utilize carpenters, plasters and metal workers, as well as seamstresses from the costume department and painters from the art department. Barry Wilkinson was the property master who made sure the finished props went into their right places and were taken care of on and off the sets.
> Since the book series hadn't been finished when the films were being made, there were often times when the graphic artists and prop designers would have no idea that a hero prop in one film would be found out to be something else in a later part of the story, and they would have to quickly rethink it (Revenson, 2016, p.11).

The cooperation and good communication between the different departments allowed the props to be an important corner stone of the film and "although some objects may only flash by in a second," says Mina, "the audience will feel the effects of an immersive experience, and the actors have more to work with in the scene to create their character" (Revenson, 2016, p.11).

Using as a base the world Stuart Craig developed for the film, Miraphora Mina and Eduardo Lima explored the Victorian and Gothic language, adapting it to a yet-unseen magical world, and they were aware of this the entire time, "on the whole," Mina continues "our design style was to take the reality we knew and shift by a few degrees instead of creating a completely new world. And hopefully that way we created an environment that was believable" (Revenson, 2016, p.12).







Above
Examples of a Boy Scout Membership card from 1952, a 1940's edition of Atlantic Meeting by H. V. Morton, and a Soviet poster from the Russian Revolution in 1917.

For each prop, extensive research was conducted (analysed more thoroughly on chapter 5: Props for the Wizarding World), but some good examples range from "Boy Scout Membership Cards" (Revenson, 2016, p.11), "novels of the Thirties and Forties to Soviet propaganda from the Cold War" (2016, p.11).

According to Lima, "one of the best things about working on the *Harry Potter* films was being able to try out so many different styles, from Victorian letterpress to modern design" (Revenson, 2016, p.11). Unlike what many would think, prop making for a film is not made of one hundred percent digital work, "if something was made by hand at the time, then I should do it by hand right now, and if something was made by a machine at the time, then I should do it with a machine" (Atkins, 2007). In the *Harry Potter* films, the designers also tried to play with both digital and analogical universes and connect them. Miraphora also agrees that, "you have to be the artist, the computer won't make it pretty. You need a heart and a brain, we need a balance between the two for the *Harry Potter* movies" (2012). Even though something could be made by hand, if it required multiple copies (which was the case most of the times according to Mina) then the object had to be scanned and multiplied, so when thinking about creating the object itself, Mina and Lima and to think about the practicality of it, and not just form or function, "and I'm amazed with what Photoshop can do," says Mina, "and this is kind of a meeting point, between the aesthetics of the 50's and using technology of this day, like a printer" (2012).

> "One of their more unique approaches used when designing a character's hero prop was 'try to get into the character's head', Mina explains. They would ask themselves, 'How would four teenage wizards creating a map want it to function? What is Gilderoy Lockhart trying to achieve in the design of his books? What would an ancient cup that is the prize in a wizard school competition look like? Mina adds, For us, for every single design job we were given on the films, we had to enter the character of that person

Bellow
Example of Victorian advertising.



Bellow
Miraphora Mina preparing a poster for a workshop at their studio.

Right
Harry and the Weasleys' arrive at platform 9 3/4;

Harry trying his new invisibility cloak;

Hermione and some fellow first years chatting with one of their professors. These three images are all frames extracted from Harry Potter and the Philosopher's Stone.

> or the environment of that place or the history behind that moment, and it was our duty to try and help tell the story in that one moment with that one piece of graphic.' Lima describes the bottom line: 'You always have to think of the storytelling,' he says. 'You need to tell the story with that prop'" (Revenson, 2016, p.12).

Another theme that Mina and Eduardo tried to incorporate in their designs for the films was the idea of discovery. Many of the props have layers, which remind us of the magical world, and the story which is yet to be told. Just like Hogwarts, which is one thousand years old and has so much history behind it, even if you lift a part of it and discover some secrets, there's still more and more of it.

On a whole, a graphic designer for filmmaker is not just a simple designer. He is a storyteller, "we have a responsibility to tell a story," says Mina "and how that prop will help tell a story, it's to move the story forward" (2012). Even if the designer is making hero props, smaller props which you will only see for a second on screen, or even some which appear as a blurry background, will help set the story, the pace of the film and help with the actor's performance. Overall, the audience becomes more submerged in the story, creating the feeling that everything you are watching is real and that you are really there.




10
HP







4.2
TEXTUAL REFERENCES AND ON-SCREEN PROPS

"A sign overhead said Hogwarts Express, 11 o'clock, Platform Nine and Three-Quarters"
(Rowling, 1997, p. 100)

When a book is transformed into a film, the original readers usually crave for props, clothes and environments similar to the ones depicted in the novel, it is something they are familiar with and now accept as the truth regarding the world described.

In the *Harry Potter* films, Stuart Craig tried to be as faithful as he could to the original books but, as the novels progressed, they became larger and more complex. *Harry Potter and the Philosopher's Stone* sets the introduction of the Wizarding world, H*arry Potter and the Chamber of Secrets* shows a group of children, now familiar with this recently discovered powers and world but, from *Harry Potter and the Prisoner of Azkaban*, the story starts to take a turn towards darker tones, as the characters develop into young adults and the struggles and complexity of the plot thickens.

To keep the films with an acceptable duration, the directors had to "focus on Harry's central narrative," (Sibley, 2012, p.74) stated David Heyman. He also admits that it "killed" (2012, p.74) him every time they had to exclude any element from Rowling's books, but that this decision helped "define a more cinematic structure" (2012, p.74).

Consequently, to accommodate this cinematic cuts, certain artefacts described throughout the novels could not be included in the films. A notable example is Hermione's S.P.E.W. story line, which in the books includes badges and pamphlets to promote her society of Elvish rights and welfare, as seen in the fourth book, *Harry Potter and the Goblet of Fire*:

> "'What's in the box?' he asked, pointing at it.
> 'Funny you should ask,' said Hermione, with a nasty look at Ron. She took off the lid and showed them the contents.
> Inside were about fifty badges, all of different colours, but all bearing the same letters: S.P.E.W.
> '"Spew"?' said Harry, picking up a badge and looking at it. 'What's this about?'
> 'Not spew,' said Hermione impatiently. 'It's S – P – E – W. Stands for the Society for the Promotion of Elfish Welfare.'
> 'Never heard of it,' said Ron.
> 'Well, of course you haven't,' said Hermione briskly, 'I've only just started it.'
> 'Yeah?' said Ron in mild surprise. 'How many members have you got?'
> 'Well – if you two join – three,' said Hermione.
> 'And you think we want to walk around wearing badges saying "spew", do you?' said Ron.



Above
Concept art of the Sneakoscope.

'S – P – E – W!' said Hermione hotly. 'I was going to put Stop the Outrageous Abuse of Our Fellow Magical Creatures and Campaign for a Change in Their Legal Status – but it wouldn't fit. So that's the heading of our manifesto.'
She brandished the sheaf of parchment at them.
'I've been researching it thoroughly in the library. Elf enslavement goes back centuries. I can't believe no one's done anything about it before now.'
'Hermione – open your ears,' said Ron loudly. 'They. Like. It. They like being enslaved!'
'Our short-term aims,' said Hermione, speaking even more loudly than Ron, and acting as though she hadn't heard a word, 'are to secure house-elves fair wages and working conditions. Our long-term aims include changing the law about non-wand-use and trying to get an elf into the Department for the Regulation and Control of Magical Creatures, because they're shockingly under-represented.'
'And how do we do all this?' Harry asked.
'We start by recruiting members,' said Hermione happily. 'I thought two Sickles to join – that buys a badge – and the proceeds can fund our leaflet campaign. You're treasurer, Ron – I've got you a collecting tin upstairs – and Harry, you're secretary, so you might want to write down everything I'm saying now, as a record of our first meeting.'
There was a pause in which Hermione beamed at the pair of them, and Harry sat, torn between exasperation at Hermione, and amusement at the look on Ron's face." (Rowling, 2000, pp.188-189).

In this chapter, I will be doing a comparison between the developed props, as they are portrayed on film, by comparing frames of the film itself to the parts of the book where these props were mentioned. The cut scenes from *Harry Potter and the Chamber of Secrets* will not be taken into account, as this content was only released on a later date and on a Blu-Ray special edition. Only props created, partially or entirely, by the graphics department will be considered.

Some props which were originally mentioned in books, prior to the cinematic adaptation, are only used in later films. The props will be presented according to its appearance in the books, but they will have a side note indicating where they actually belong in the cinematic universe.
The frames shown belong to the regular Blu-Ray editions and, do not include cut-scenes.



4.2.1

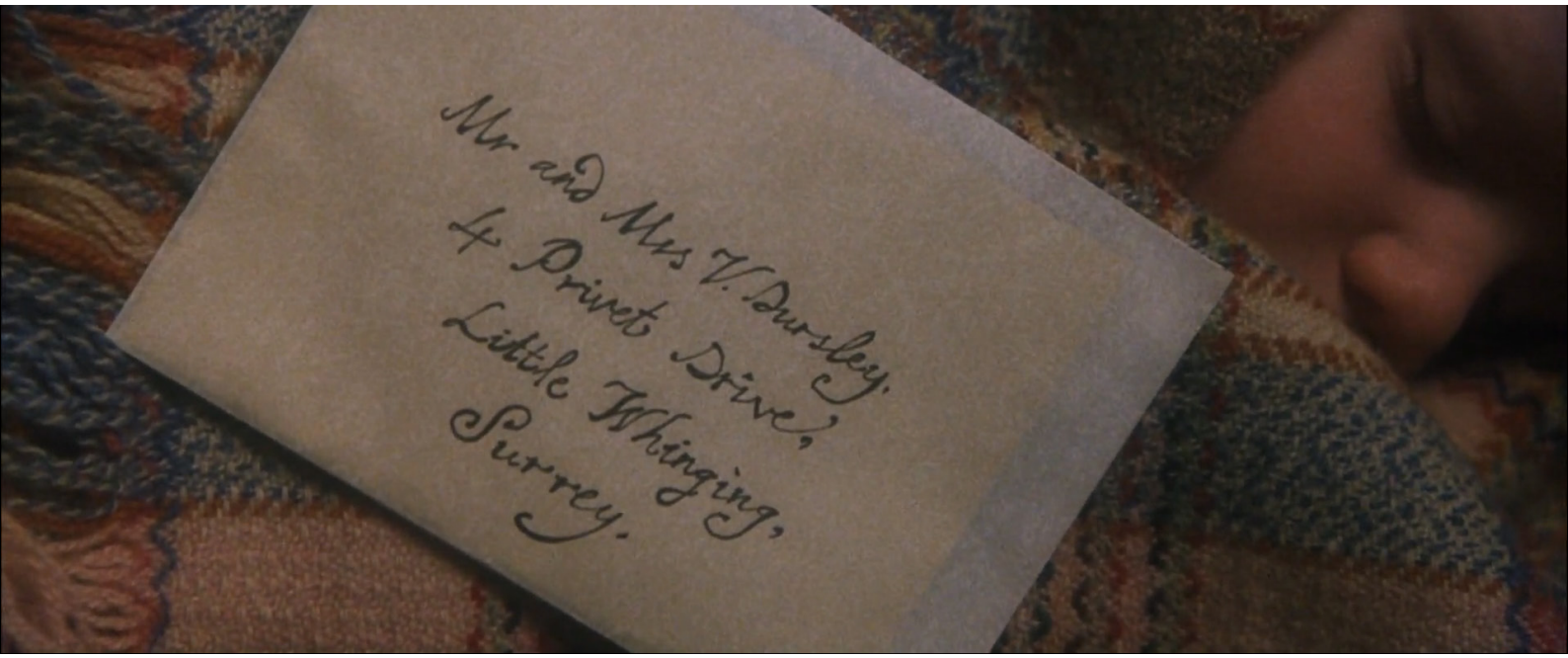
Harry Potter and the Philosopher's Stone
by J. K. Rowling (1997)

“took a letter out of his cloak” (p. 17)

In the film, you can clearly see the text on the front of the envelope Dumbledore leaves with baby Harry.

“Uncle Vernon looked over the top of the newspaper” (p. 21)

The newspaper read by Vernon Dursley is the Daily Mail and this edition was created on set.


Mr and Mrs V. Dursley,
4 Privet Drive,
Little Whinging,
Surrey.

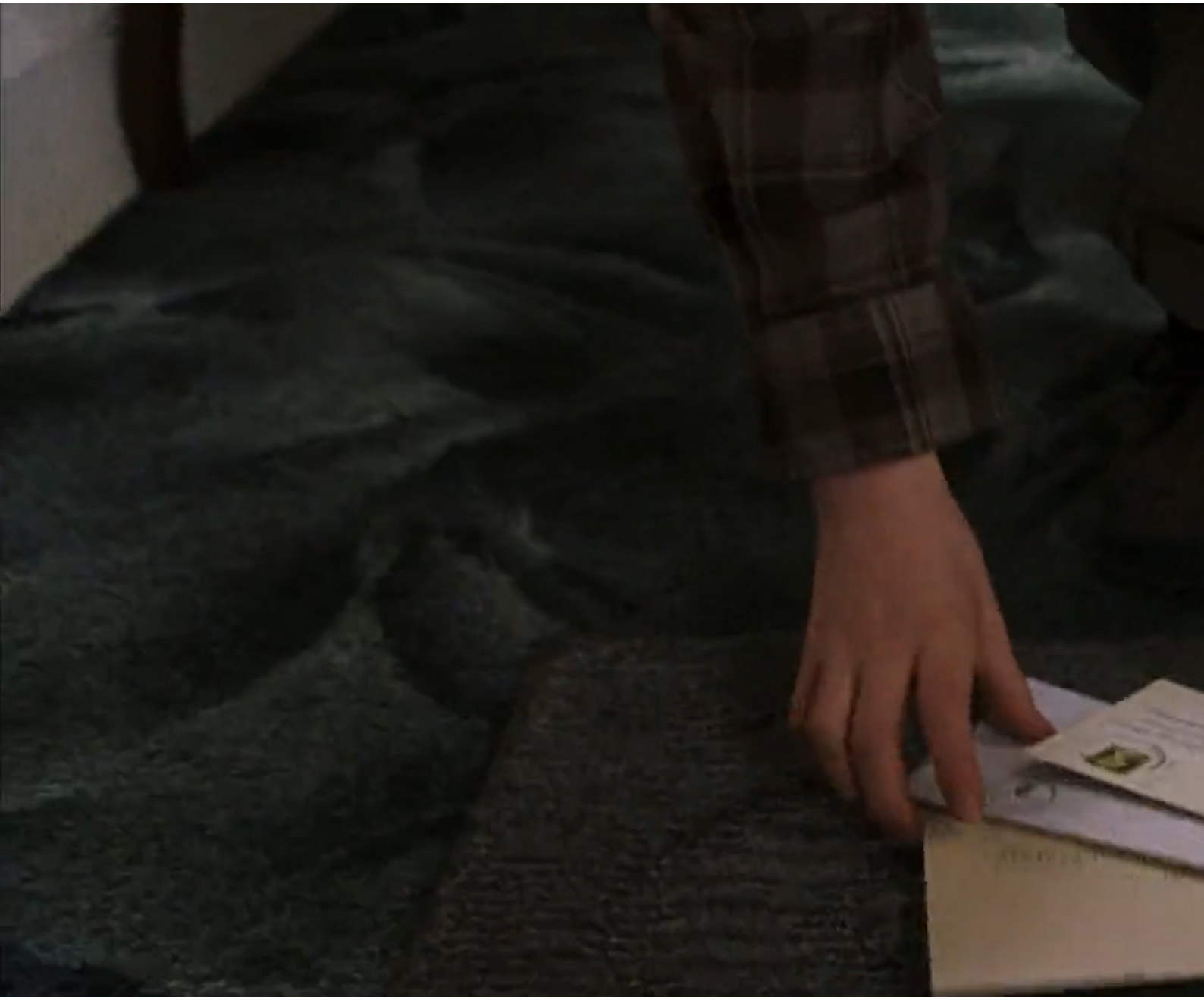


“The snake jabbed its tail at a little sign, Boa Constrictor, Brazil (...) This specimen was bred in the zoo” (p.29)

This scene takes place at the Reptile House in the Zoo of London. The film's version of events is slightly different from the one in the books, but it gives the same general idea.

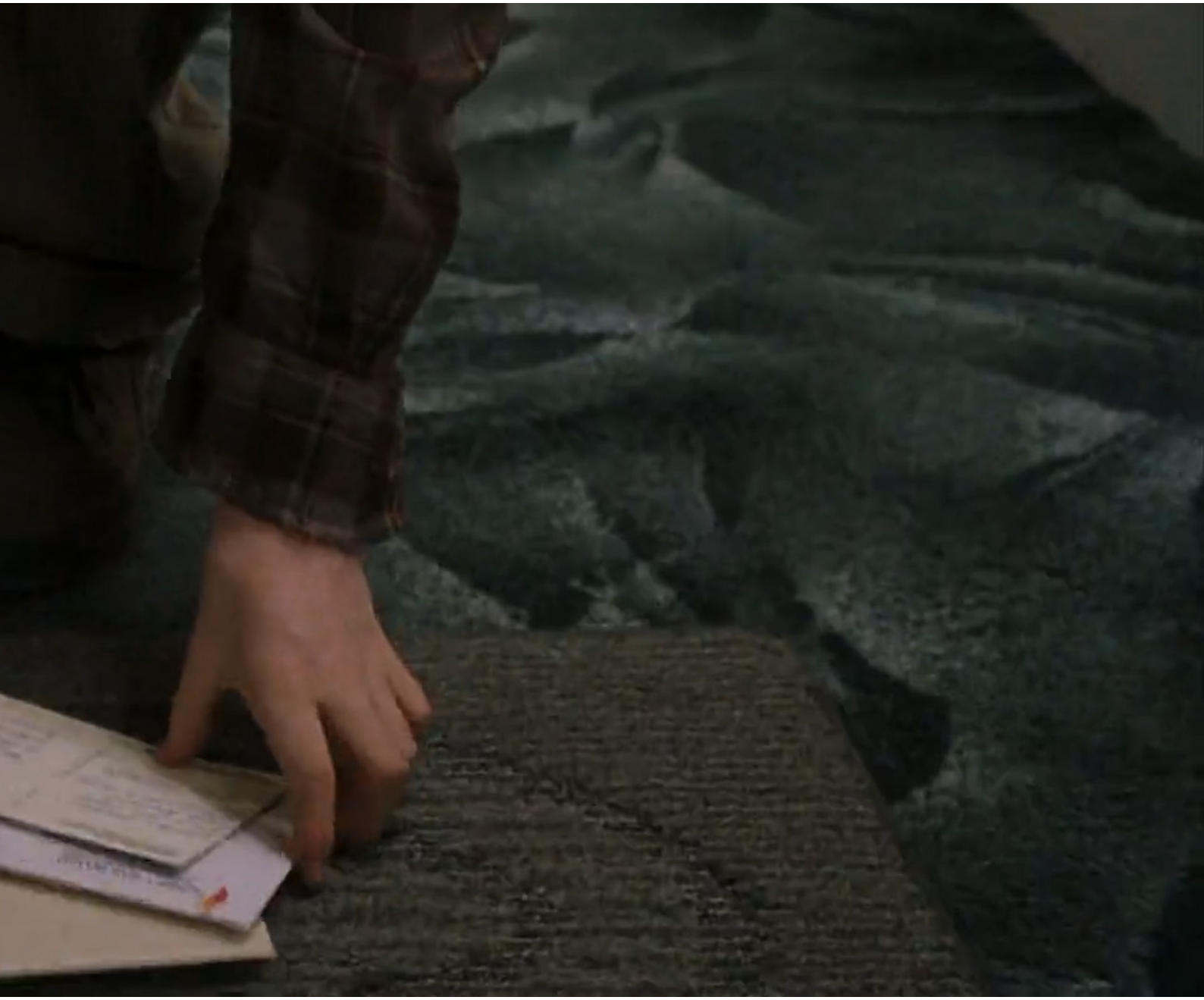

Distribution: SE Asia
LONDON ZOO
CONSERVATION IN ACTION
Bred in captivity


Bred in captivity



“Three things lay on the doormat: a postcard from Uncle Vernon’s sister (…) a brown envelope that looked like a bill and – a letter for Harry” (p. 36)

Accurate representation, even though we can barely notice the contents of the two other letters, it is shown, on these frames, the back of the post-card and what looks like a bill.

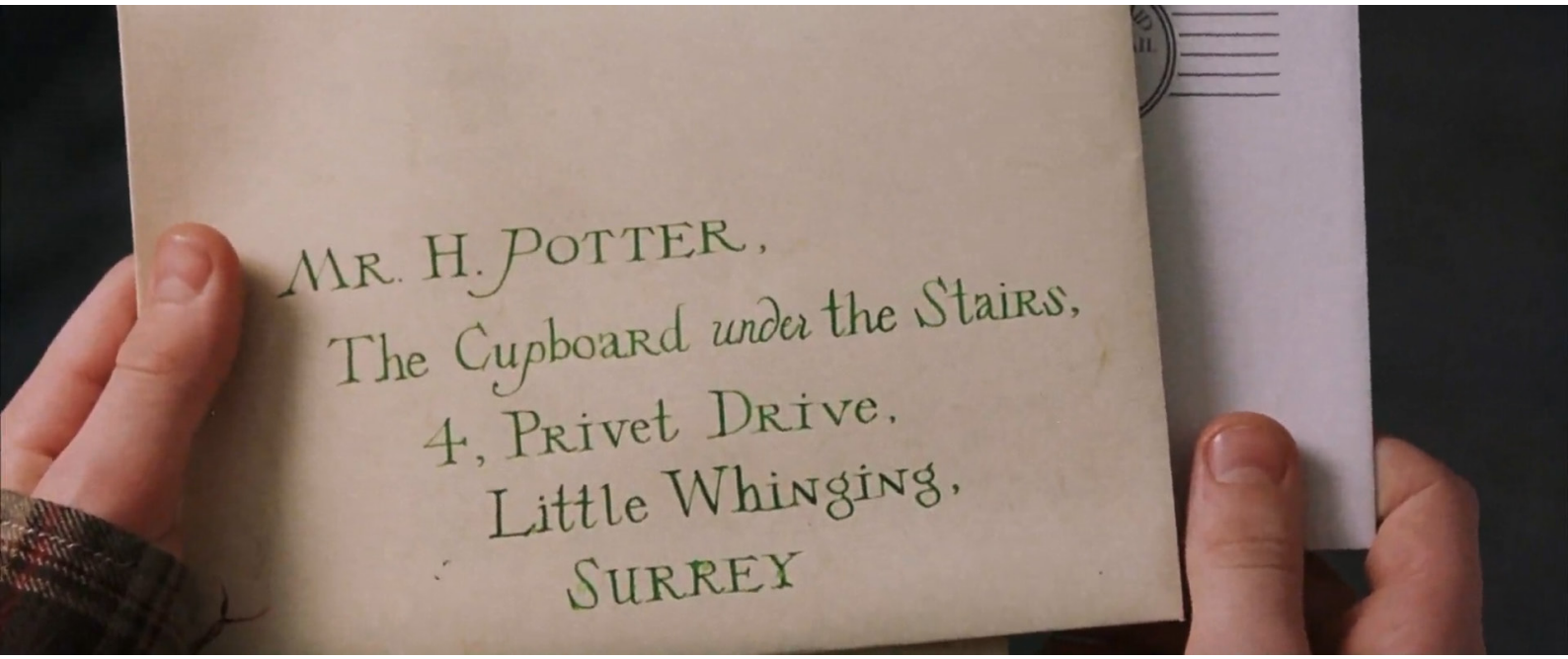


“Mr H. Potter
The Cupboard under the Stairs
4 Privet Drive
Little Whinging
Surrey” (p. 36)

“The envelope was thick and heavy, made of yellowish parchment, and the address was written in emerald-green ink. There was no stamp (...). Turning the envelope over, his hand trembling, Harry saw a purple wax seal bearing a coat of arms; a lion, an eagle, a badger and a snake surrounding a large letter ‘H’.”

“Harry was on the point of unfolding his letter, which was written on the same heavy parchment as the envelope” (p. 37)

Extensive description of the exterior and some hints as to what the interior contains.
The front of the envelope maintained the original text from the book, but the wax seal on the back was changed from purple to black. This was maintained throughout the series because purple is also the colour used by the Ministry of Magic.


MR. H. POTTER,
The Cupboard under the Stairs,
4, Privet Drive,
Little Whinging,
SURREY


HOGWARTS

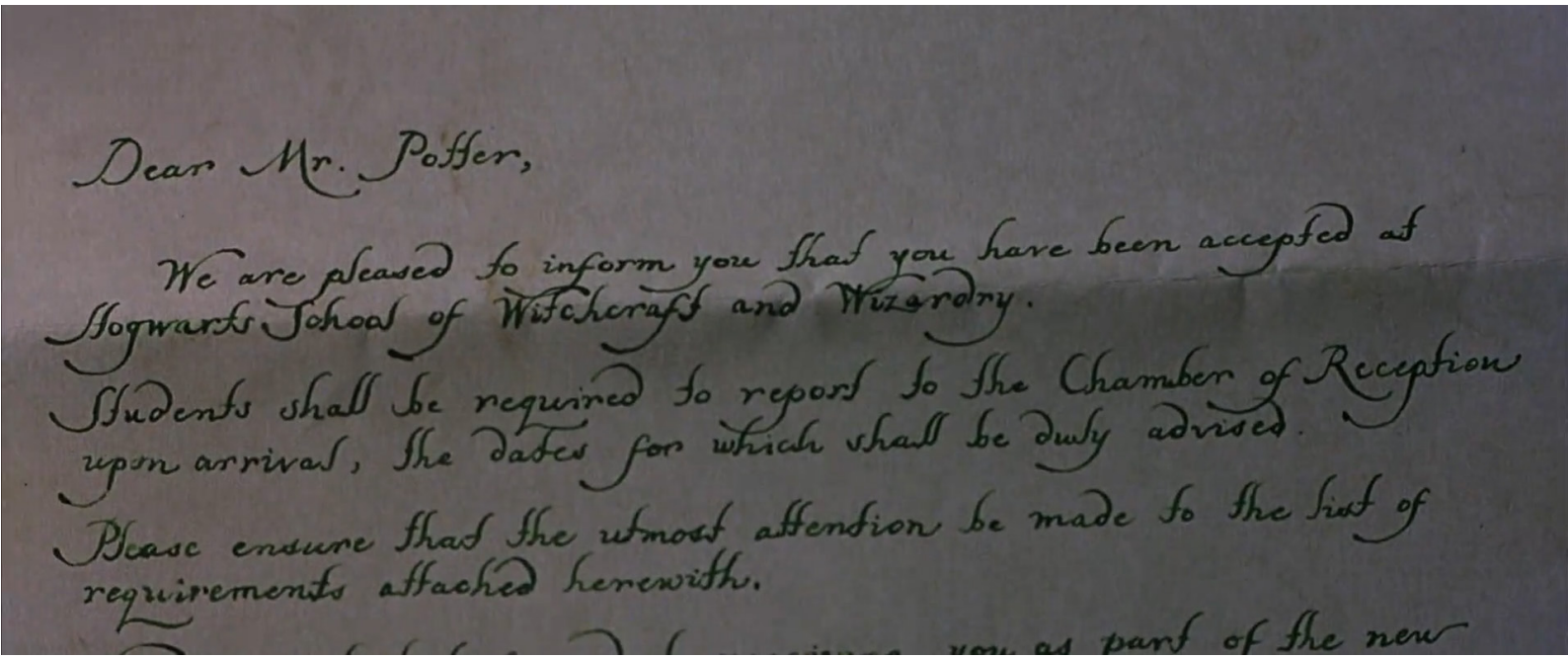
“HOGWARTS SCHOOL OF WITCHCRAFT AND WIZARDRY

Headmaster: Albus Dumbledore
(Order of Merlin, First Class, Grand Sorc., Chf. Warlock, Supreme Mugwump, International Confed. of Wizards)

Dear Mr Potter,
We are pleased to inform you that you have a place at Hogwarts School of Witchcraft and Wizardry. Please find enclosed a list of all necessary books and equipment.
Term begins on 1 September. We await your owl by no later than 31 July.
Yours sincerely,

Minerva McGonagall
Deputy Headmistress” (pp. 55,56)

Harry’s acceptance letter is one of the most beloved artefacts, slightly changed from the book. On film only a part of the letter was shown, but of course the entire letter was designed and printed by the graphics department.



Dear Mr. Potter,

We are pleased to inform you that you have been accepted at Hogwarts School of Witchcraft and Wizardry.

Students shall be required to report to the Chamber of Reception upon arrival, the dates for which shall be duly advised.

Please ensure that the utmost attention be made to the list of requirements attached herewith.

"HOGWARTS SCHOOL OF WITCHCRAFT AND WIZARDRY

UNIFORM

First-year students will require:

1. Three sets of plain work robes (black)
2. One plain pointed hat (black) for day wear
3. One pair of protective gloves (dragon hide or similar)
4. One winter cloak (black, silver fastenings)

Please note that all pupils' clothes should carry name tags

SET BOOKS

All students should have a copy of each of the following:

The Standard Book of Spells (Grade 1) by Miranda Goshawk
A History of Magic by Bathilda Bagshot
Magical Theory by Adalbert Waffling
A Beginner's Guide to Transfiguration by Emeric Switch
One Thousand Magical Herbs and Fungi by Phyllida Spore
Magical Drafts and Potions by Arnesius Jigger
Fantastic Beasts and Where to Find Them by Newt Scamander
The Dark Forces: A Guide to Self-Protection by Quentin Trimble

OTHER EQUIPMENT

1 wand
1 cauldron (pewter, standard size 2)
1 set glass or crystal phials
1 telescope
1 set brass scales

Students may also bring an owl OR a cat OR a toad

PARENTS ARE REMINDED THAT FIRST-YEARS ARE NOT ALLOWED THEIR OWN BROOMSTICKS" (pp. 71,72)

This extraction is part of the second page of Harry's Hogwarts letter. On film you can only see the back of it when Harry is reading what is missing to Hagrid. On set, both pages were designed, since the director has to be able to film from any angle without the prop compromising the filming so, even though you cannot see it, the page Harry holds really has text.
This also mentions some book titles seen throughout the entire series, as well as the description of Hogwarts students' uniforms.





“The Leaky Cauldron (...) It was a tiny, grubby-looking pub” (p. 73)

The Leaky Cauldron holds the entrance to Diagon Alley. The designers created the grubby-looking sign hanged outside the pub as well as the graphical objects inside Even though, they are not seen clearly on the first film, these elements are better shown on Harry Potter and the Prisoner of Azkaban.


MORE BOOKS
UPSTAIRS

“A soft hooting came from a dark shop with a sign saying Eeylops Owl Emporium – Tawny, Screech, Barn, Brown and Snowy” (p. 77)
“There were shops selling robes, shops selling telescopes and strange silver instruments Harry had never seen before, windows stacked with barrels of bat spleens and eels’ eyes, tottering piles of spell books, quills and rolls of parchment, potion bottles, globes of the moon…” (p. 77)

Several shops are presented in the book during Harry’s first visit to Diagon Alley. Although you cannot see very clearly which ones appear on screen on Harry Potter and the Philosopher’s Stone, having the names of the shops helps creating specific props for those businesses. Some objects sold by them are also described, thus reducing the need of having to invent names and products.








The
Daily Prophet

“scribbling in large ledgers” (p. 78)

The leather books used by Gringotts’ Goblins were designed and hand bound by the graphics team, as well as all other paraphernalia seen on film.





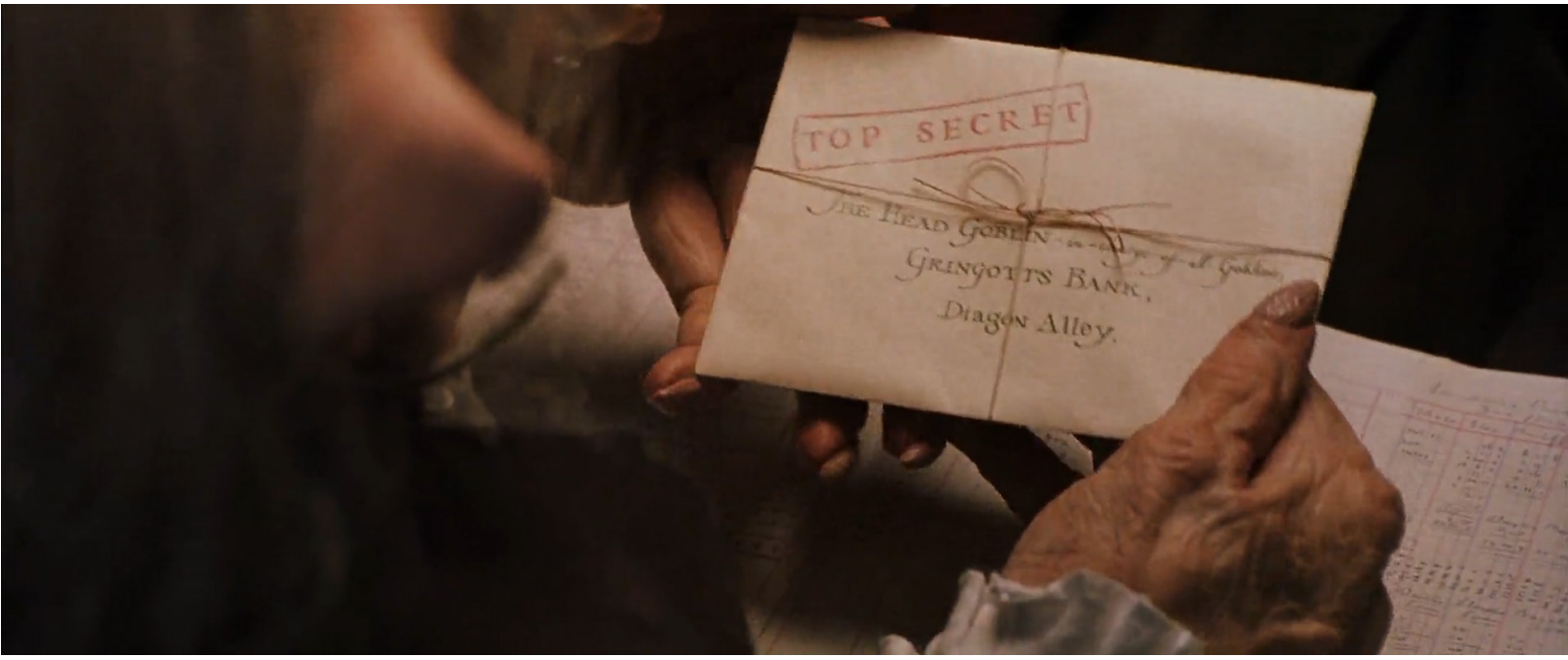
“Goblin’s book of numbers” (p. 79)

The specific book of the Head Goblin, as described in the book.

“I’ve got a letter from Professor Dumbledore” (p. 79)

The letter handed by Hagrid didn’t have a big description, so the team kept the same Victorian inspiration used on the film, since this letter resembles examples from the 1900s.




TOP SECRET
The Head Goblin
Gringotts Bank,
Diagon Alley.



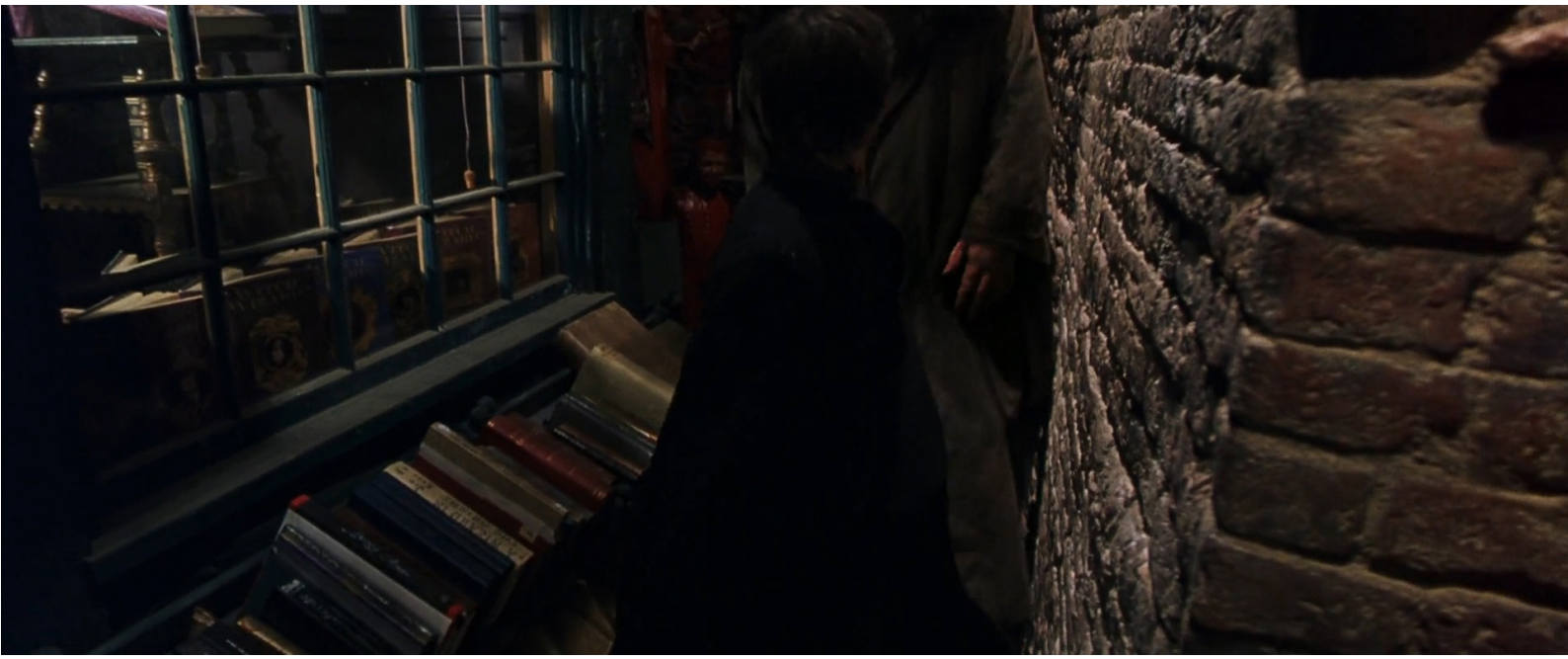


“Madam Malkin’s Robes for All Occasions” (p. 82)

Madam Malkin’s sells robes and it is where Harry bought his uniform. On film, this shop is shown with a golden pair of scissors moving by themselves over the front door.

“a book shop called Flourish and Blotts where the shelves were stacked to the ceiling with books as large as paving stones bound in leather, books the size of postage stamps in covers of silk; books full of peculiar symbols and a few books with nothing in them at all” (p. 86)

Flourish and Blotts is more clearly shown on *Harry Potter and the Chamber of Secrets*. It is a gigantic bookshop which was inspired by Livraria Lello in Porto.




Dragons
Enchanted Artefacts
WIZARD GRAPHITES

“Peeling gold letters over the door read Ollivanders: Makers of Fine Wands since 382 BC” (p. 88)

The front of the shop, which was hand-painted by the props department, closely resembles the description found in Rowling’s novel.


OLLIVANDERS


MAKERS of FINE WANDS
SINCE 382 B.C.

“Looked instead at the thousands of narrow boxes piled neatly” (p. 88)

The interior of the shop was not described in the novels, but the team managed to fill in the wand shop and decorate it with books, wand boxes and pieces of parchment.



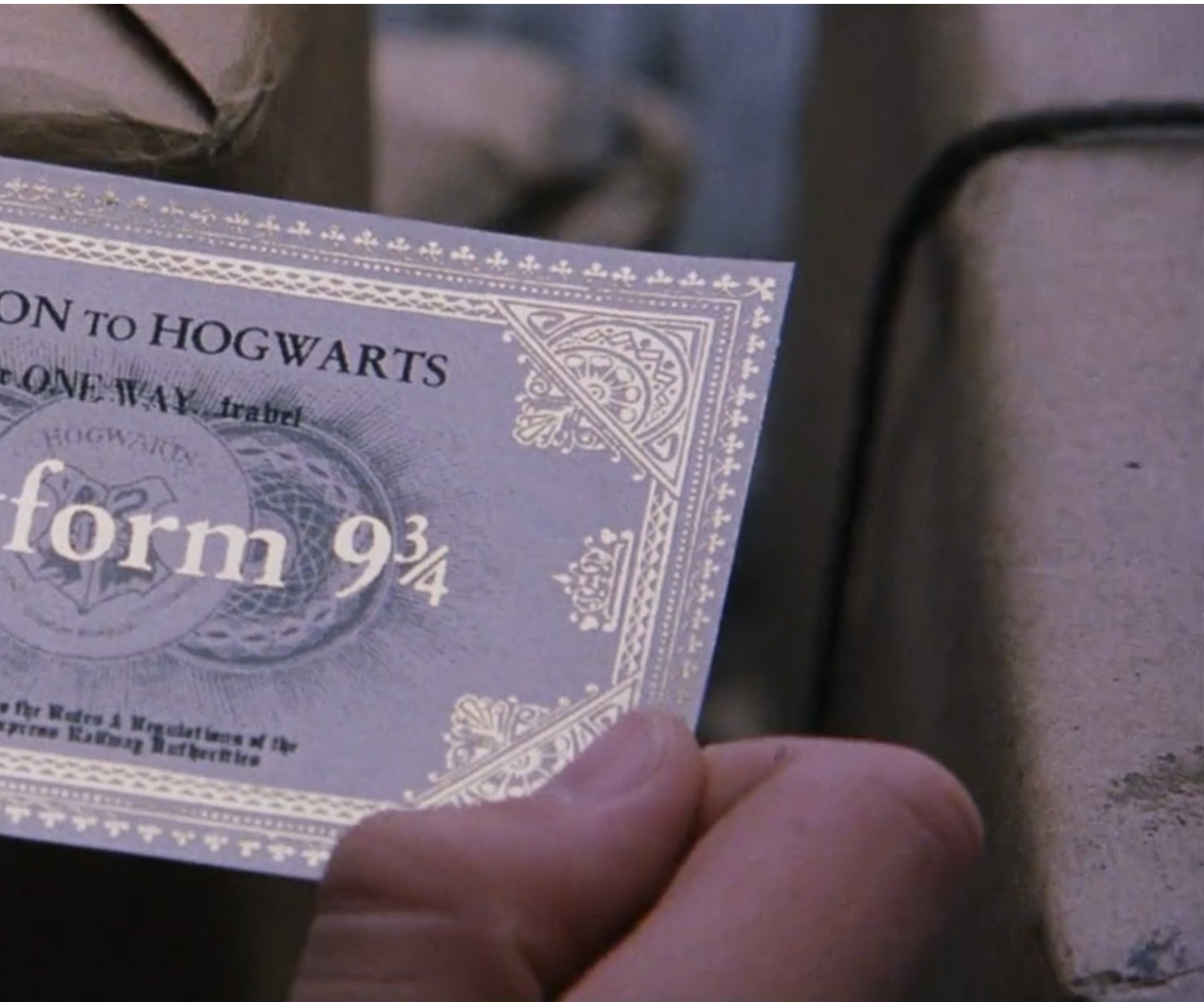






“Yer ticket fer Hogwarts” (p. 93)

The ticket Hagrid gives Harry is not thoroughly described in the books, but the team planned out a ticket which could fit with the other props and overall film language.


ON TO HOGWARTS
ONE WAY
HOGWARTS
form 9¾

"A sign overhead said Hogwarts Express, 11 o'clock (...) with the words Platform Nine and Three-Quarters on it" (p. 100)

One of the most iconic artefacts, this became a symbol for Potterheads (fans of the *Harry Potter* series). Small changes are visible on the film, including the removal of the departure time.


HOGWARTS
EXPRESS
5972


9 3/4
HOGWARTS EXPRESS

“What she did have were Bertie Bott’s Every Flavour Beans, Drooble’s Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of strange things” (p.108)

The Hogwarts Express’ lunch trolley is loaded with all magical sweets and candy. The graphics department team designed the packaging and the props team created the actual candy. The candy names provided in the book were not enough to fill the entire stock of sweets, so many names seen throughout the films were invented by the team.


Chocolate
Frogs




EVERY
FLAVOUR

"Chocolate Frogs have cards inside them (...) It showed a man's face. He wore half-moon glasses, had a long crooked nose and flowing silver hair, beard and moustache. Underneath the picture was the name Albus Dumbledore.

(...) Albus Dumbledore, currently Headmaster of Hogwarts. Considered by many the greatest wizard of modern times, Professor Dumbledore is particularly famous for his defeat of the Dark Wizard Grindelwald in 1945, for the discovery of the twelve uses of dragon's blood and his work on alchemy with his partner, Nicolas Flamel. Professor Dumbledore enjoys chamber music and tenpin bowling" (p. 109)

Chocolate Frogs are a favourite amongst young wizards and witches. The one Harry receives includes Professor Albus Dumbledore's collectible card and the text underneath the frog, barely noticeable on film is the actual text from the book, which had an important role on the book's plot.


Chocolate
Frog




ALBUS DUMBLEDORE

“Professor McGonagall now stepped forward holding a large roll of parchment” (p. 127)

It is unconfirmed if the roll of parchment had actual text written on it, but the parchment stocks seen in the entire series were developed by Mina and Lima.

“GRINGOTTS BREAK-IN LATEST

Investigations continue into the break-in at Gringotts on 31 July, either believed to be the work of Dark wizards or witches unknown.

Gringotts’ goblins today insisted that nothing had been taken. The vault that was searched had in fact been emptied the same day.

‘But we’re not telling you what was in there, so keep your noses out if you know what’s good for you,’ said a Gringotts spokesgoblin this afternoon” (p. 151)

This is the first time we see the *Daily Prophet* on film. It is the most widely sold newspaper of the Wizarding world and helps set the story with headlines and smaller articles inside. Not much information is available in the books about the *Prophet’s* graphic language, apart from the fact that the pictures move. The body text is perceptible, something that will be changed on future films, as an unintelligible typography will be chosen.




Prophet
Break-in at Gringotts
Gringotts' Security Breached
Friday August 14, 2001



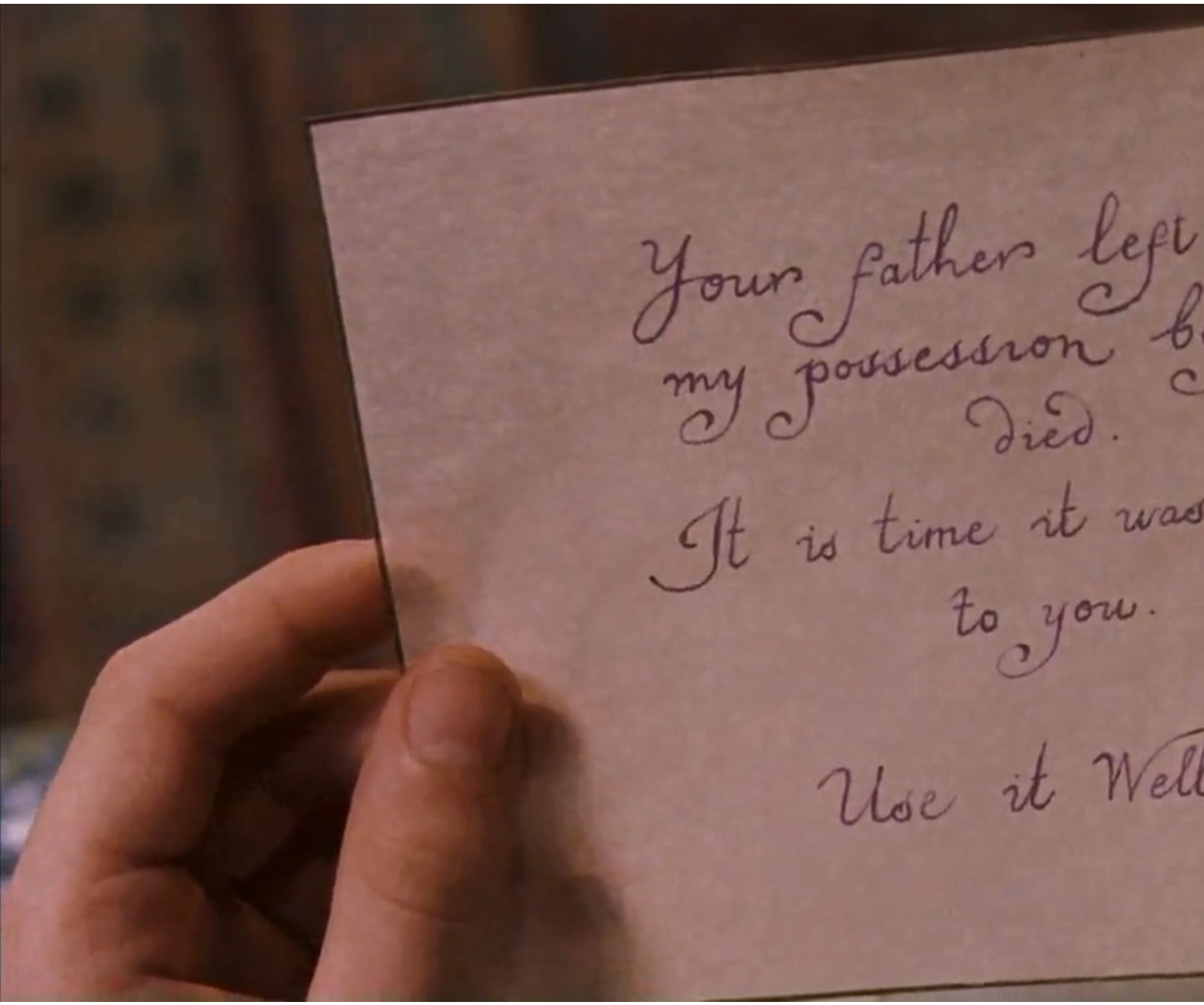


“Perched on top of his pile of books as usual” (p. 183)

Description of Professor Flitwick’s positioning. This shows the quantity of books created and used in a single classroom. All of them designed and hand-bound.

“And then of course was the sheer size of the library; tens of thousands of books; thousands of shelves; hundreds of narrow rows” (p. 212)

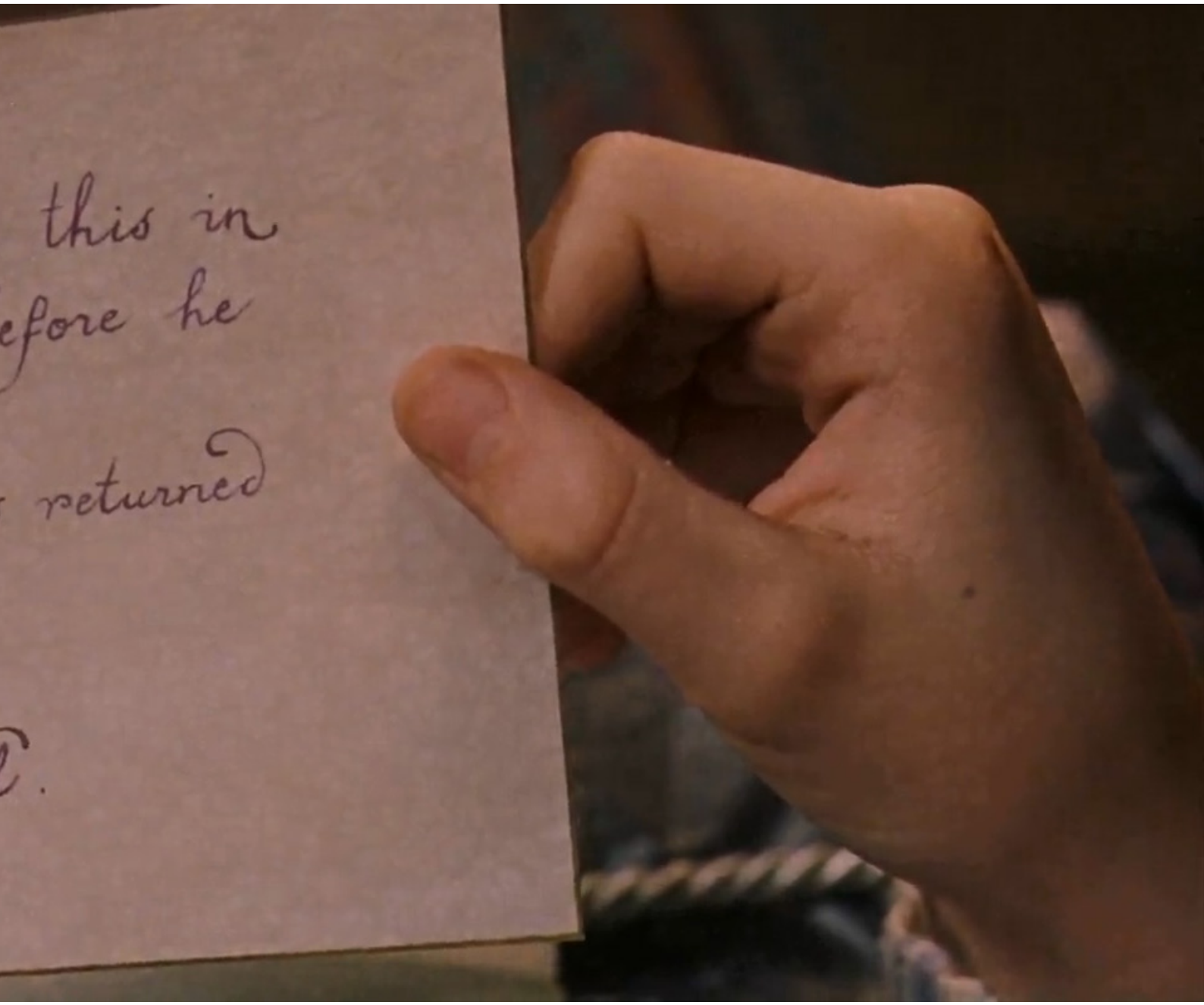
Hogwarts’ library is the home of thousands of books, all of them created by Miraphora and Eduardo, with the help of their assistant.



"There's a note (...) Written in narrow, loopy writing he had never seen before were the following words:

Your father left this is my possession before he died.
It is time it was returned to you. Use it well.
A very merry Christmas to you" (p. 216)

Hand-written by Miraphora Mina, this note introduces one of the most important hero props of the film, a cloak. It will be used in every book and, as we learn at the end of *Harry Potter and the Deathly Hallows*, this cloak is in fact a Hallow.


this in
efore he
returned

“Their peeling faded gold letters spelled in languages Harry couldn’t understand. Some had no title at all. (...) A large black and silver volume caught his eye” (p. 221)

Description of the books inside the Restricted Section of the library. The second description refers to the screaming book Harry opens while secretly prowling the library at night.





"An enormous old book (...) flicking frantically through the pages" (p. 235)

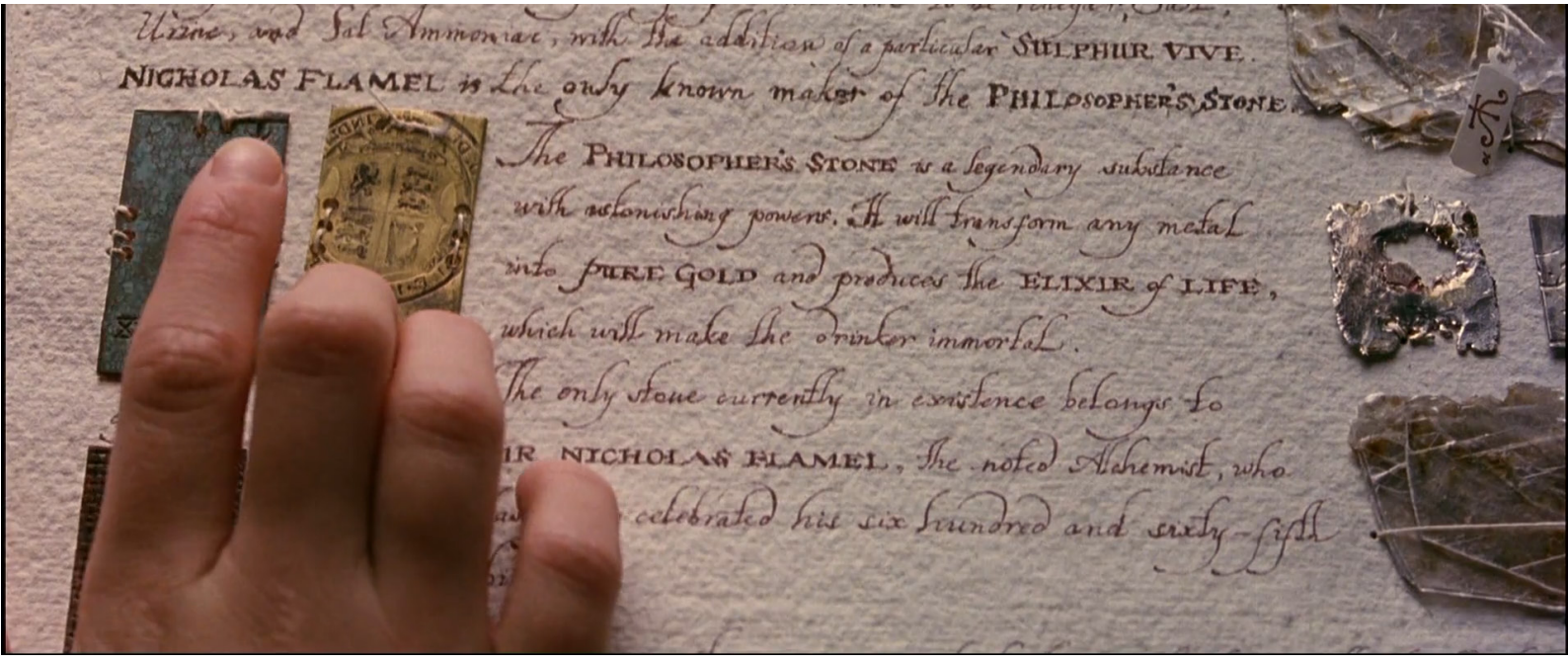
"Nicolas Flamel, she whispered dramatically, is the only known maker of the Philosopher's Stone! (...) The ancient study of alchemy is concerned with making the Philosopher's Stone, a legendary substance with astonishing powers. The stone will transform any metal into pure gold.

It also produces the Elixir of Life, which will make the drinker immortal. There have been many reports of the Philosopher's Stone over the centuries, but the only Stone currently in existence belongs to Mr Nicolas Flamel, the noted alchemist and opera-lover.

Mr Flamel, who celebrated his six hundred and sixty-fifth birthday last year, enjoys a quiet life in Devon with his wife, Perenelle (six hundred and fifty-eight)" (p. 236)

The moment when Hermione finally realizes who Nicolas Flamel is. In the book Harry realizes this by remembering the chocolate frog's card, but on film, Hermione immediately jumps to the part where she discovers an enormous book with the information they needed. The inside text was created to make the book more believable and the paragraph about Flamel was transcribed accurately from the book.




Urine, and Sal Ammoniac, with the addition of a particular SULPHUR VIVE.
NICHOLAS FLAMEL is the only known maker of the PHILOSOPHER'S STONE.
The PHILOSOPHER'S STONE is a legendary substance
with astonishing powers. It will transform any metal
into PURE GOLD and produces the ELIXIR of LIFE,
which will make the drinker immortal.
The only stone currently in existence belongs to
IR NICHOLAS FLAMEL, the noted Alchemist, who
celebrated his six hundred and sixty-fifth

“Dragon Species of Great Britain and Ireland” (p. 247)

“Dragon-Breeding for Pleasure and Profit” (p. 250)

Both books were designed for the plot line where Hagrid decided to hatch a dragon’s egg.

Many book titles had to be invented, but all the referred titles in the book were used in the film, even if we can’t see them.
Here the books are barely noticeable on top of Hagrid’s table, but they both had a designed interior.









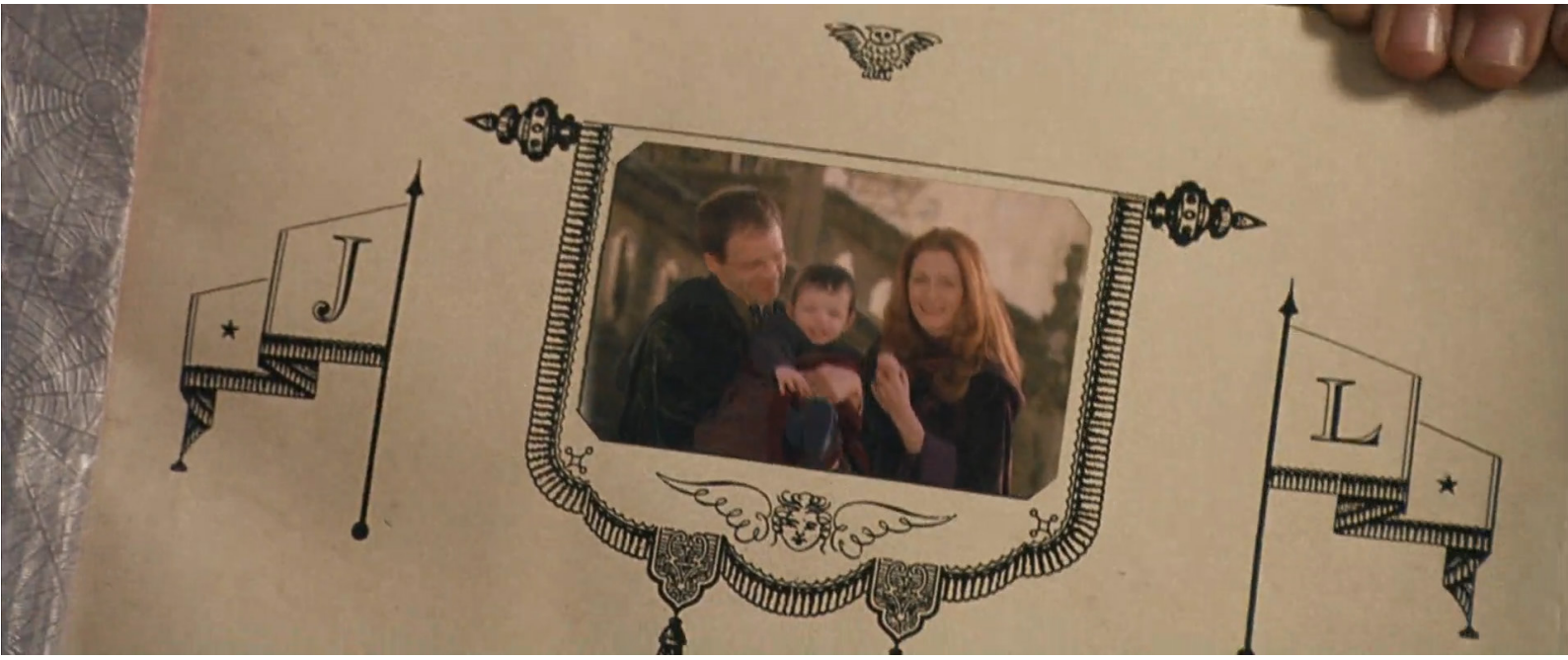
“next to him was a table piled high with what looked like half the sweet-shop” (p. 318)

Another view of the sweets found in the Wizarding world as seen next to Harry's bed in the hospital wing.

"It seemed to be a handsome, leather-covered book (...) from every page were his mother and father" (p. 327)

The photo album Hagrid gives to Harry with pictures of his parents is similar to the one in the books but, on film, we never get to see what lies beyond the second page in the album. In the novels, the book is used to verify the identity of Sirius Black in *Harry Potter and the Prisoner of Azkaban*, so more of the interior of the album is described.




J
L



4.2.2

Harry Potter and the Chamber of Secrets

by J. K. Rowling (1998)

“He pulled a thick wad of envelopes” (p. 19)

The first scene where the Dobby the House Elf appears, after stealing Harry’s letters.

“Books were stacked three deep on the mantelpiece, books with titles like Charm Your Own Cheese, Enchantment in Baking and One Minute Feasts – It’s Magic!” (p. 35)

The description of the Weasleys’ living room. It has countless books made by the graphics team and drawings made by family members of the props and graphics’ departments.





"'Letters from school', said Mr Weasley, passing Harry and Ron identical envelopes of yellowish parchment, addressed in green ink" (p. 45)

On film we only see the envelopes arriving for a brief amount of time. One was created for each child at the Weasley household.

"Second-year students will require:

The Standard Book of Spells, Grade 2 by Miranda Goshawk
Break with a Banshee by Gilderoy Lockhart
Gadding with Ghouls by Gilderoy Lockhart
Holidays with Hags by Gilderoy Lockhart
Travels with Trolls by Gilderoy Lockhart
Voyages with Vampires by Gilderoy Lockhart
Wanderings with Werewolves by Gilderoy Lockhart
Year with the Yeti by Gilderoy Lockhart" (pp.45,46)

The list of books needed by Hogwarts students is always attached to the Hogwarts letter. We don't see it on film, but this list allowed the designers to know exactly how many Lockhart's books would be needed for each student (More information on the design of the Gilderoy Lockhart's books on chapter 5.2 – Books and Editorial)






BORGIN
&
BURKE
Established 1863


Knockturn Alley

“The one he just left, Borgin and Burke” (p.56)

In *Harry Potter and the Chamber of Secrets* we don’t see the shop sign. We see it for the first time in *Harry Potter and the Half-Blood Prince.*

“Knockturn Alley” (p. 57)

The wooden sign indicating where the shady street begins, identical to the one described in the book.



"a large banner stretched across the upper windows:

Gilderoy Lockhart
Will be signing copies of his autobiography
MAGICAL ME
Today 12.30-3.30 pm" (p. 62)

At Flourish and Blotts, where Gilderoy Lockhart is having his autograph session, there is a poster depicting *Magical Me's* cover, but no other information is provided.



“He reached into Ginny’s cauldron and extracted, from amidst the glossy Lockhart books, a very old, very battered copy of A Beginner’s Guide to Transfiguration” (p. 65)

The same book can be seen on Minerva McGonagall’s table in Harry Potter and the Philosopher’s Stone. The glossy Gilderoy books can be seen in Lockhart’s arms as he gives them to Harry.





“Snape enrolled today’s issue of the Evening Prophet.

‘You were seen,’ he hissed, showing them the headline: FLYING FORD ANGLIA MYSTIFIES MUGGLES. He began to read aloud. ‘Two Muggles in London, convinced they saw an old car flying over the Post Office tower… at noon in Norfolk, Mrs Hetty Bayliss, while hanging out her washing… Mr Angus Fleet, of Peebles, reported to police’ (p. 82)

The *Evening Prophet,* a secondary branch of the *Daily Prophet.* The graphic’s team maintained the same language used on the newspapers in *Harry Potter and the Philosopher’s Stone* and is accurate to the book.

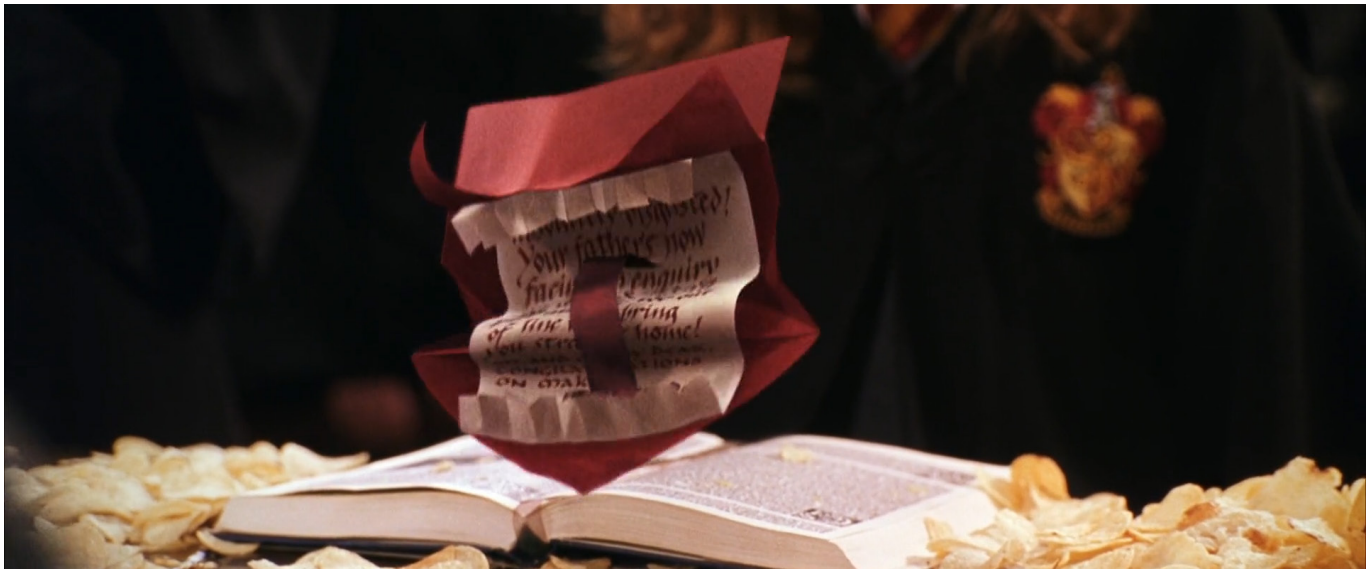


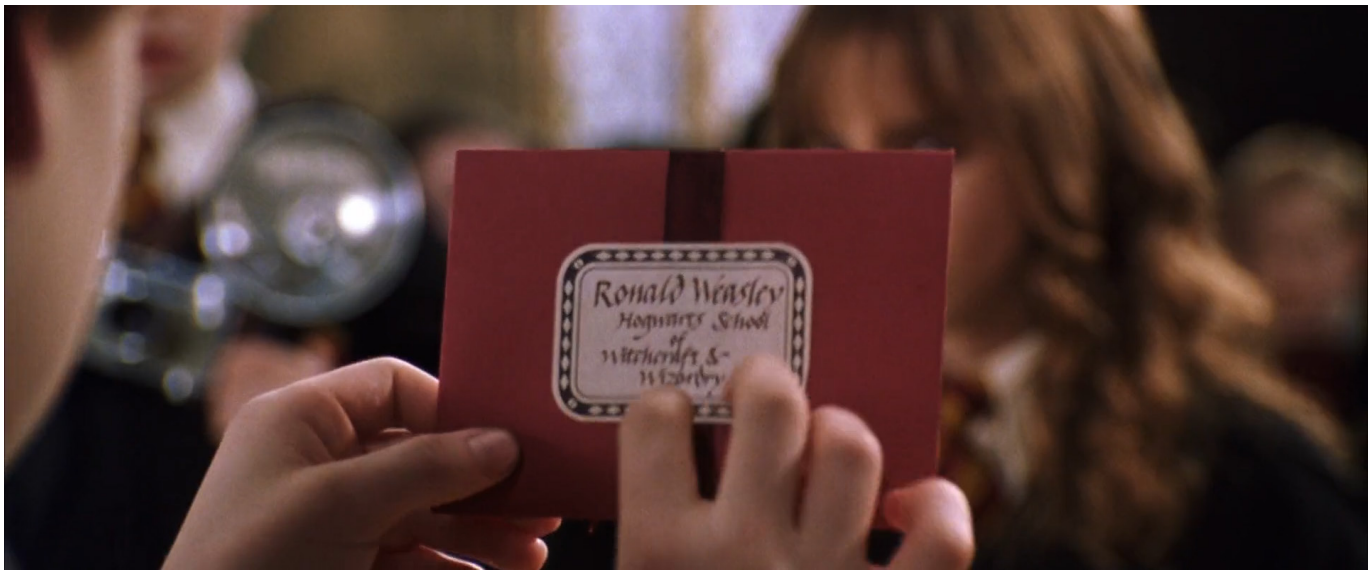

Evening Prophet
Flying Ford Anglia
Mystifies Muggles
£1/4
ock to Lockhart Signing

“Ron was pointing at the red envelope. It looked quite ordinary (…) a Howler” (p. 91)

“He thought for a moment it had exploded; a roar of sound filled the huge Hall, shaking dust from the ceiling (…) Mrs Weasley’s yells, a hundred times louder than usual, made the plates and spoons rattle on the table” (p. 92)

Sometimes when wizards need to yell at their child and the said young wizard is not nearby, they will send them a Howler. In the books it is described as a red envelope with a booming voice. The Howler, designed by Miraphora, is similar to the one described, and we see an angry looking mouth with teeth and a tongue shapeshifting from the envelope. The envelope ends up ripping itself apart after delivering its message.




Ronald Weasley
Hogwarts School
of
Witchcraft &




Ronald Weasley!



“Another large pile lay on his desk.
‘You can address the envelopes!’” (p. 125)

Lockhart’s desk covered with fan mail, pictures and envelopes.



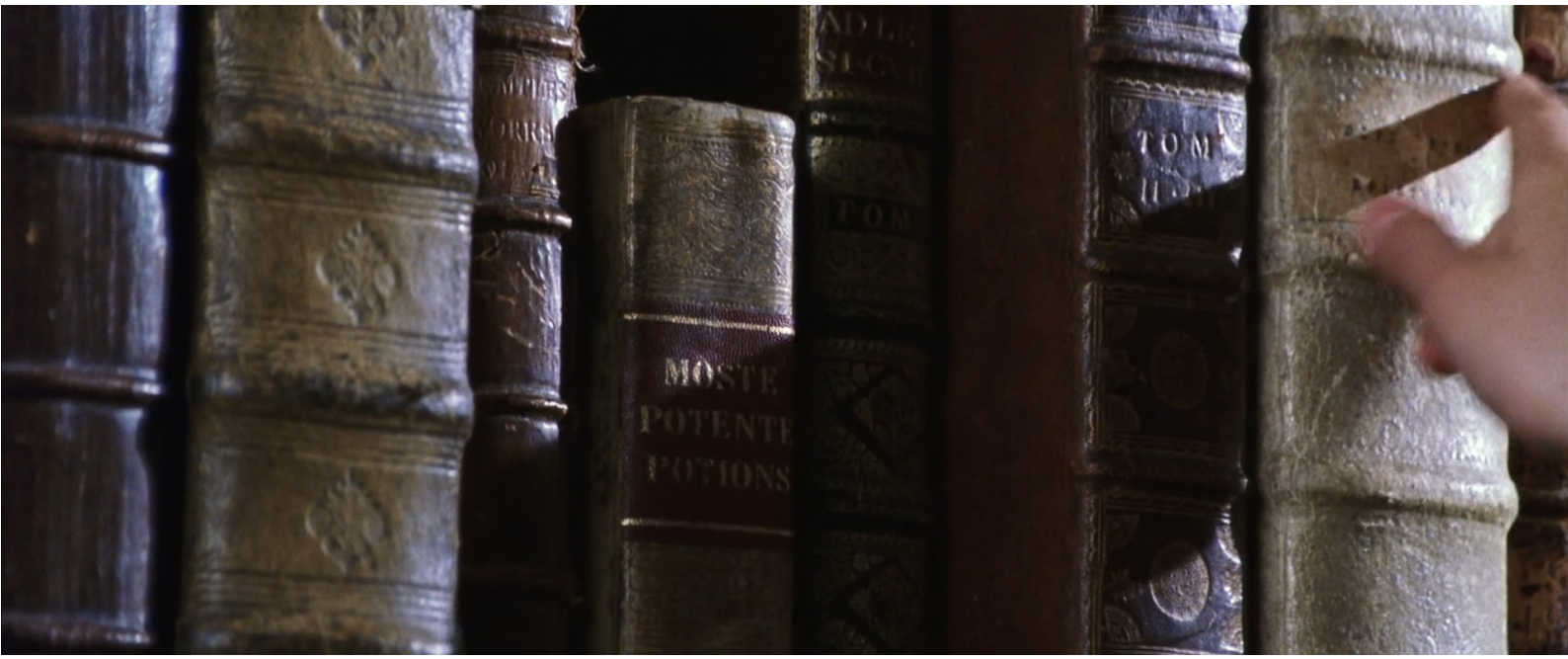
“Moste Potente Potions (…) a large and mouldy-looking book” (p. 173)

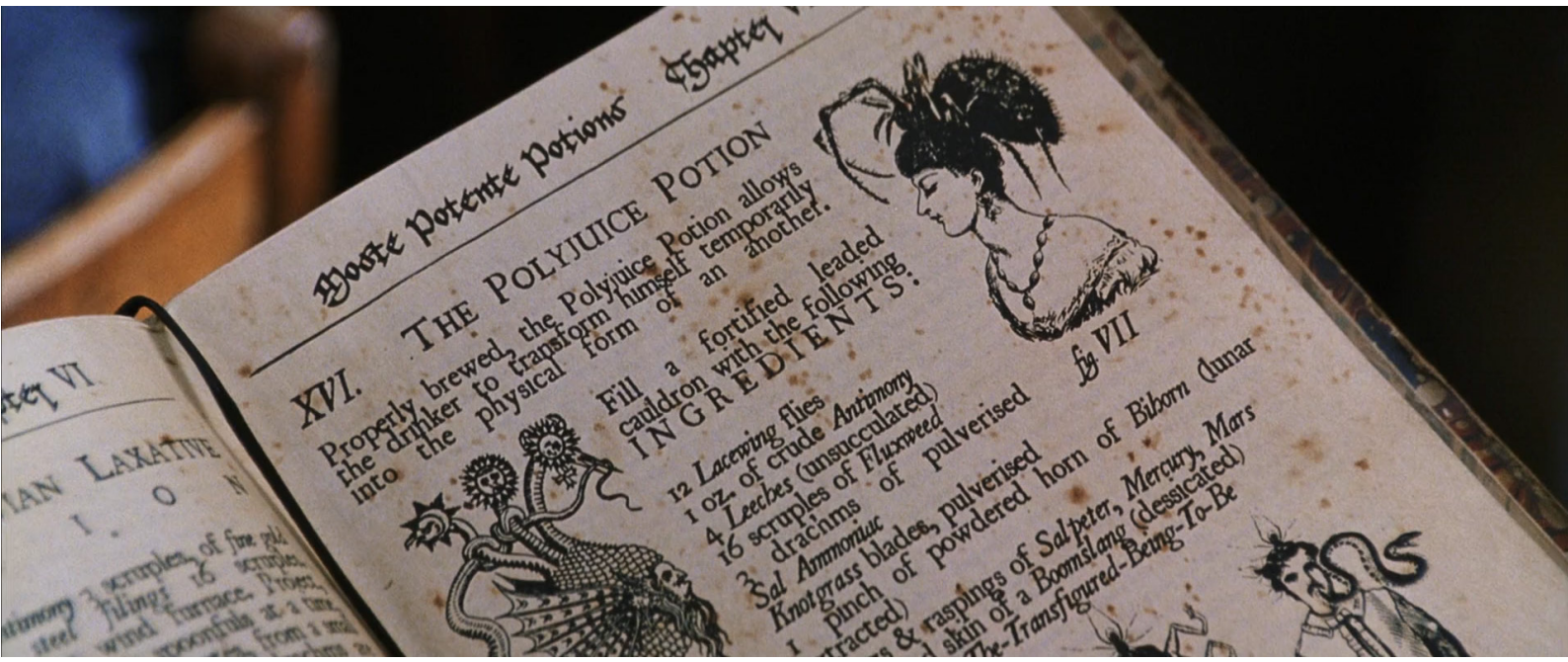
“damp spotted pages (…) there were very unpleasant illustrations, which included a man who seemed to have been turned inside out and a witch sprouting several extra pair of arms out of her head” (pp. 173, 174)

“The page headed The Polyjuice Potion. It was decorated with drawings of people halfway transforming into other people. Harry sincerely hoped the artist had imagined the looks of intense pain on their faces” (p. 174)

“'Lacewing flies, leeches, fluxweed and knotgrass' (…) running her finger down the ingredient list (…) powdered horn of a bicorn (…) shredded skin of a Boomslang” (p. 174)

Both the inside and outside of *Moste Potente Potions* was recreated to appear on screen. The inside was designed and written to resemble the original descriptions on the novels.


MOSTE
POTENTE
POTIONS


Moste Potente Potions
XVI. THE POLYJUICE POTION
Properly brewed, the Polyjuice Potion allows the drinker to transform himself temporarily into the physical form of another.
Fill a fortified leaded cauldron with the following INGREDIENTS:
12 Lacewing flies
1 oz. of crude Antimony
4 Leeches (unsucculated)
16 scruples of Fluxweed
3 drachms of pulverised Sal Ammoniac
Knotgrass blades, pulverised
1 pinch of powdered horn of Bicorn (lunar
tracted)
& raspings of Salpeter, Mercury, Mars
skin of a Boomslang (dessicated)
The-Transfigured-Being-To-Be

“Madam Pomfrey was holding a large bottle of something labelled ‘Skele-Gro’” (p. 184)

The bottle of bone growing potion developed by both the prop making and the graphics departments.







“A small, thin book lay there. It had a shabby black cover and was as wet as everything else in the bathroom” (p. 243)

Harry’s first impression of Tom Riddle’s diary.

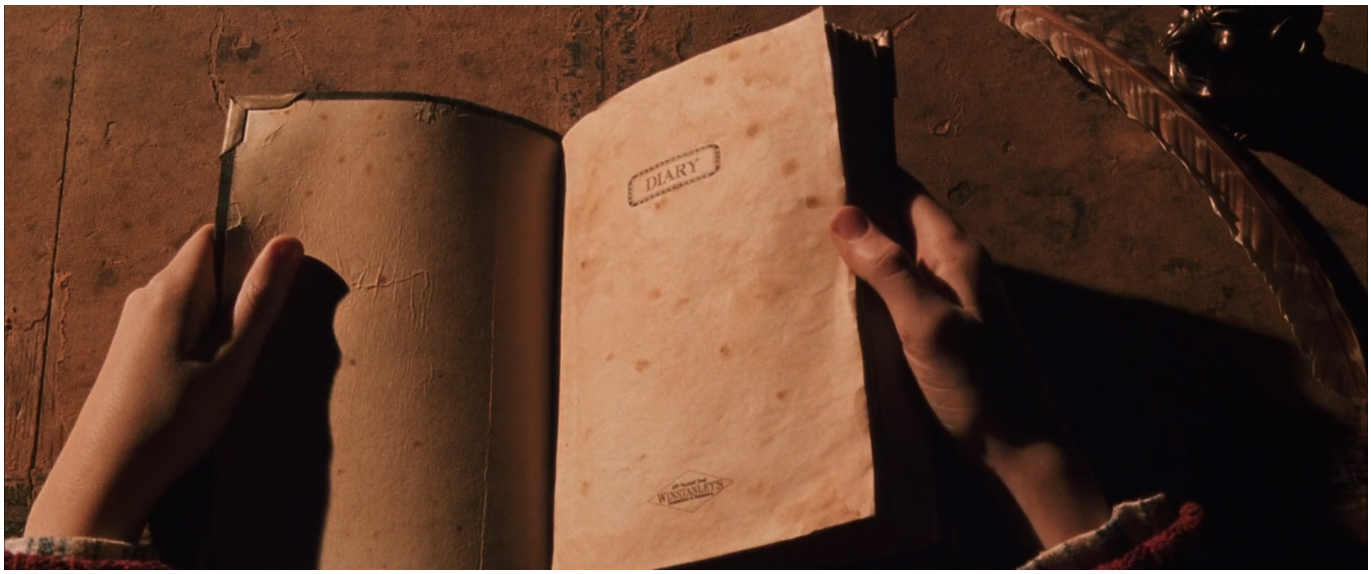


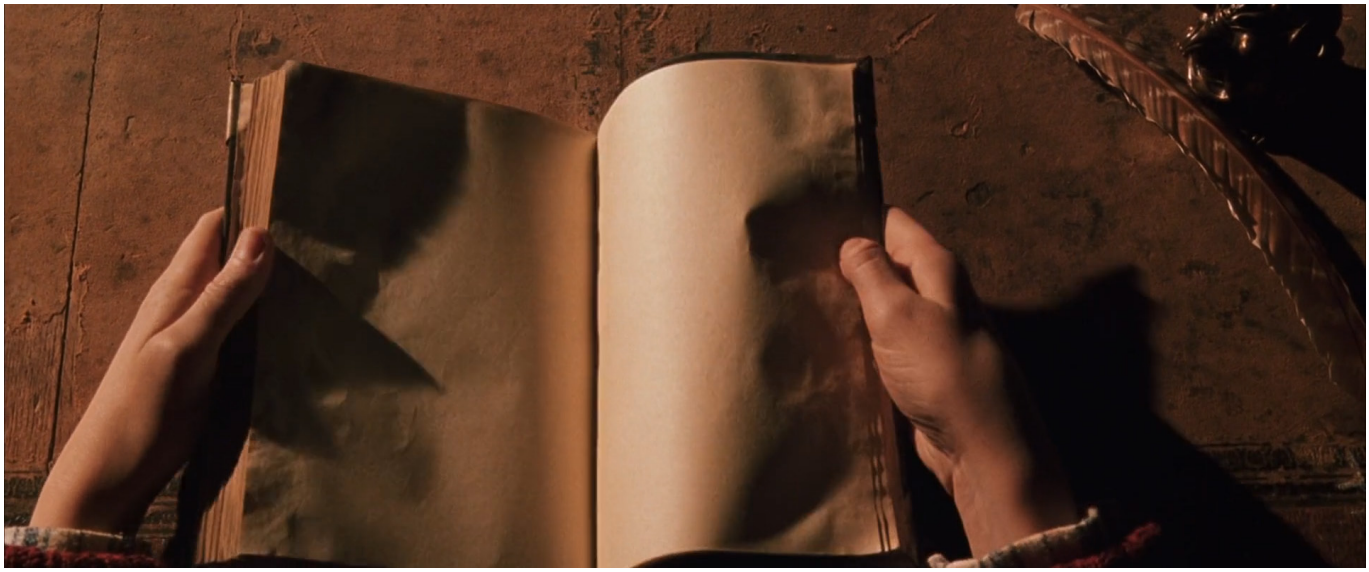
“Harry saw at once that it was a diary, and the faded year on the cover told him it was fifty years old. (...) On the first page he could just make out the name ‘T.M. Riddle’ in smudged ink” (p. 244)

“Harry peeled the wet pages apart. They were completely blank” (p. 244)

“Harry turned to the back cover of the book and saw the printed name of a newsagent’s in Vauxhall Road, London” (p. 245)

The description of Tom’s diary. At the time the team didn’t knew that the shabby black book would play an extremely important role on future films. The description was accurate and resembled the shabby, black diary described by J.K. Rowling.

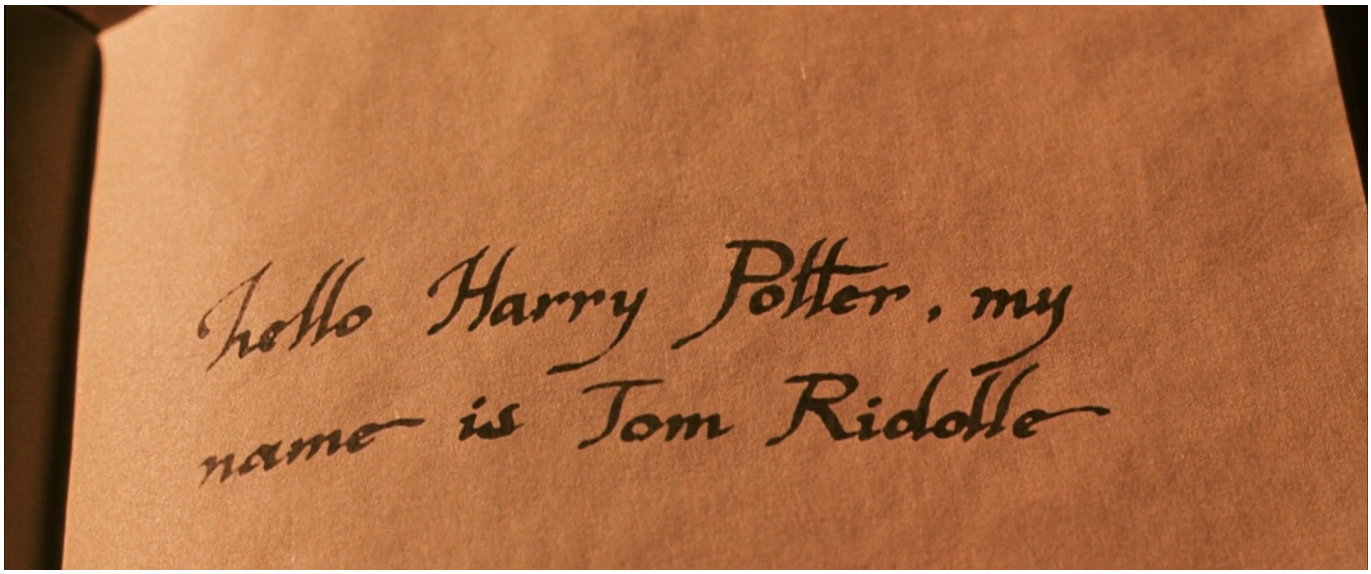

DIARY
WINSTANLEY'S

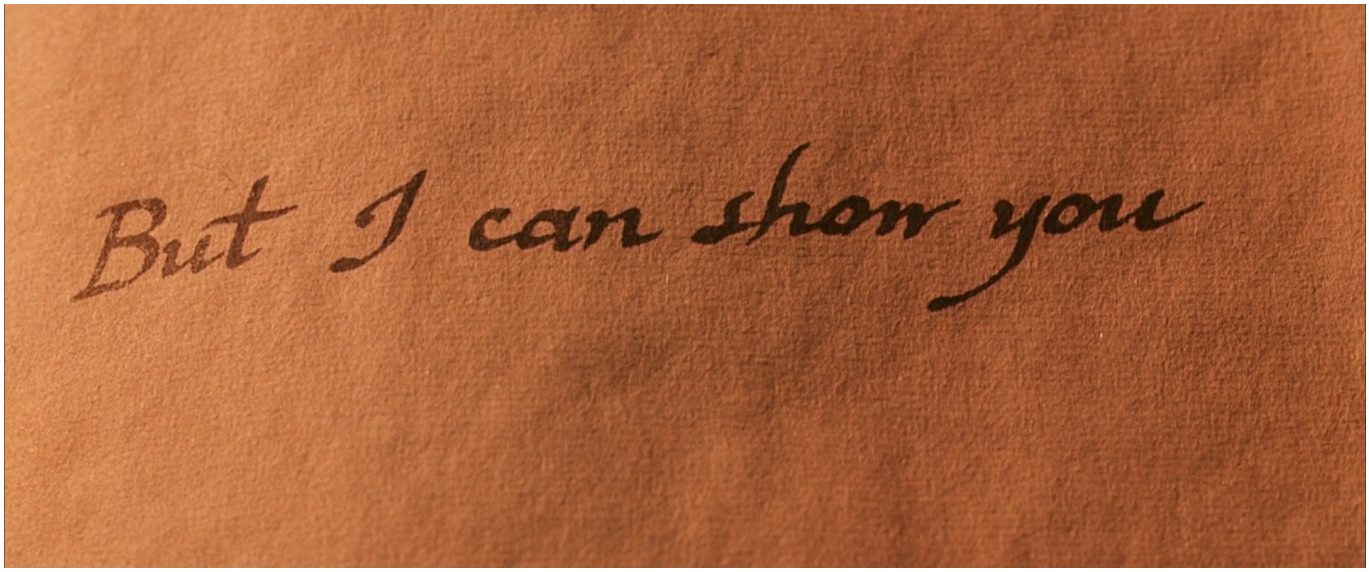


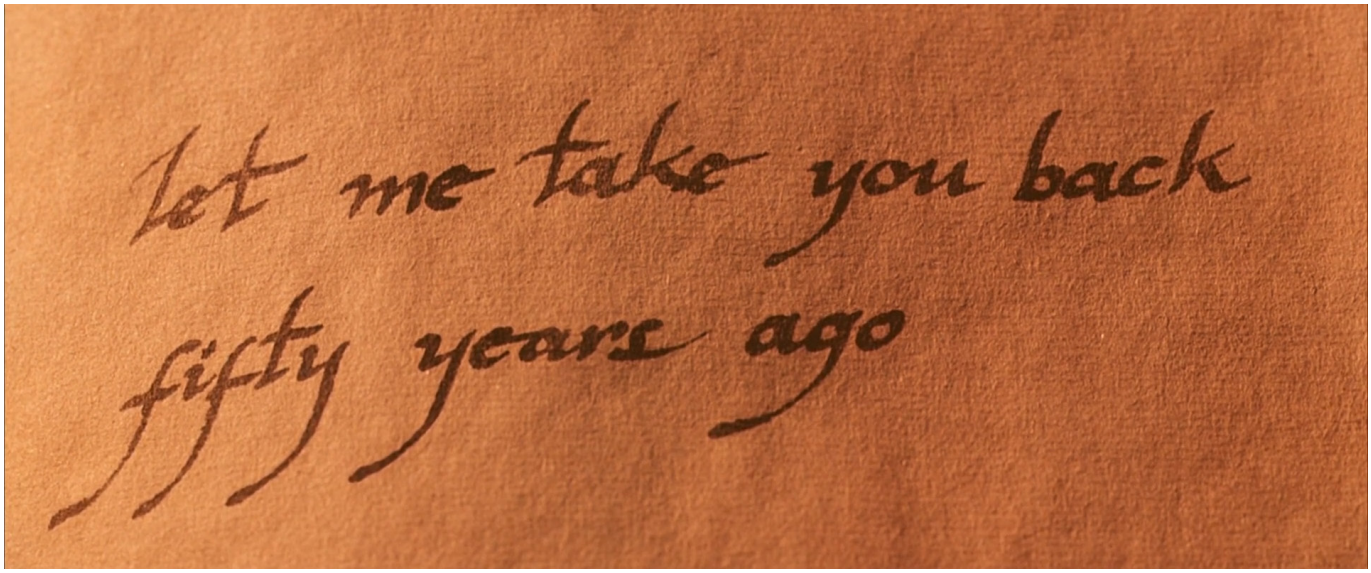

TOM MARVOLO RIDDLE

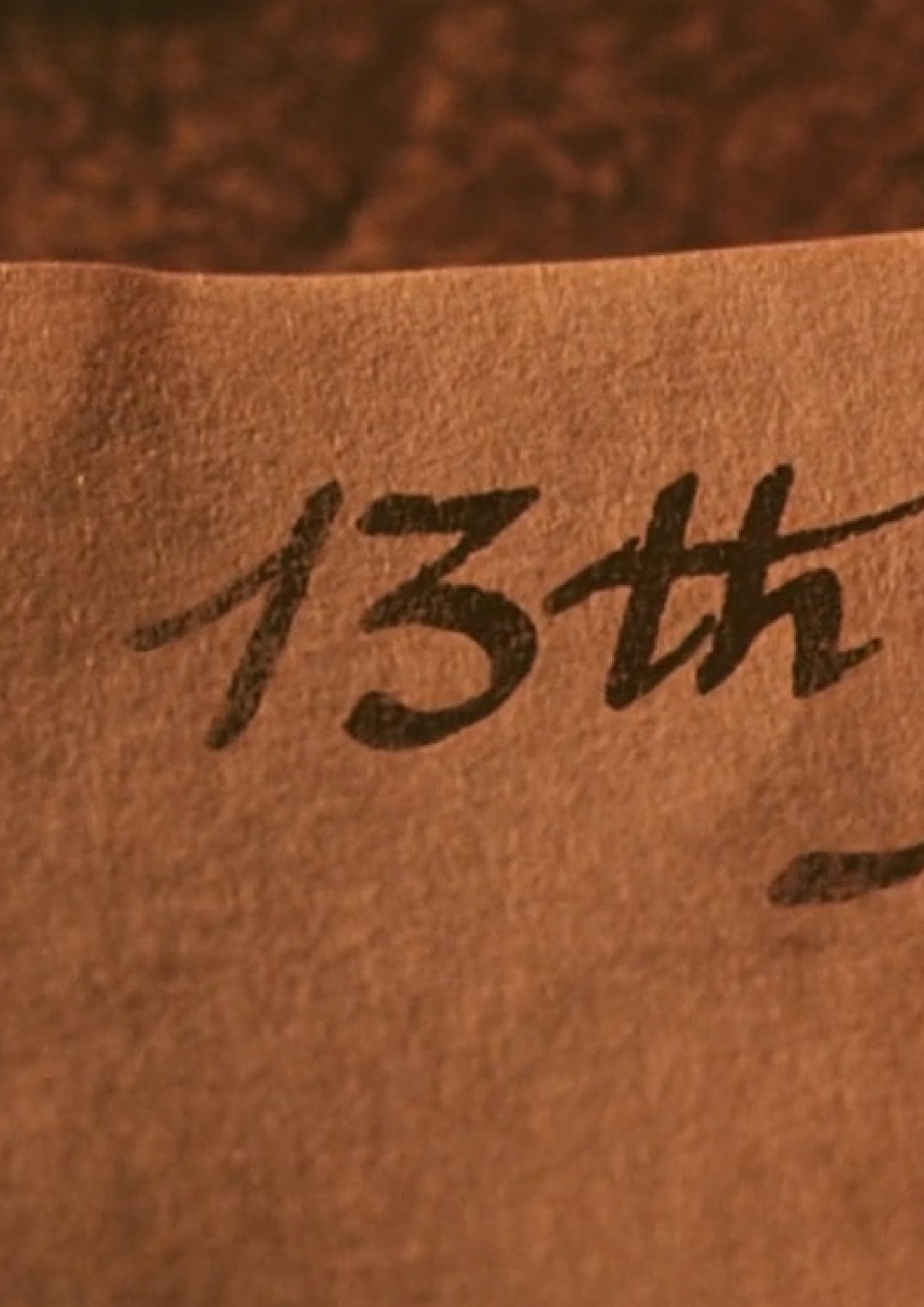
"'Hello Harry Potter. My name is Tom Riddle. How did you come by my diary?' (...) 'Lucky that I recorded my memories in some more lasting way than ink. (...) 'But I always knew there would be those who would not want this diary read' (...) I mean that this diary holds memories of terrible things. Things which were covered up. Things which happened at Hogwarts School of Witchcraft and Wizardry.' (...) Of course I know about the Chamber of Secrets. In my day, they told us it was a legend, that it did not exist. But this was a lie. In my fifth year, the Chamber was opened and the monster attacked several students, finally killing one. I caught the person who'd opened the Chamber and he was expelled. But the Headmaster, Professor Dippet, ashamed that such a thing had happened at Hogwarts, forbade me to tell the truth. A story was given out that the girl had died in a freak accident. They gave me a nice, shiny, engraved trophy for my trouble and warned me to keep my mouth shut. But I knew it could happen again. The monster lived on, and the one who had the power to release it was not imprisoned (...) I can show you if you like (...) Let me show you' (...)Stopping halfway through the month of June (...) June the thirteenth" (pp. 254-256)

The dialog between Tom Riddle and Harry Potter was shortened to appear on film. Tom's handwrite was designed by Miraphora Mina, like many of the handwritten pieces seen on film.


Hello Harry Potter, my
name is Tom Riddle


But I can show you


let me take you back
fifty years ago


13th


June



“Taking out a long roll of parchment (...) this is an Order of Suspension” (p. 277)

The Order of Suspension designed by Mina and Eduardo, was completed with a wax seal.

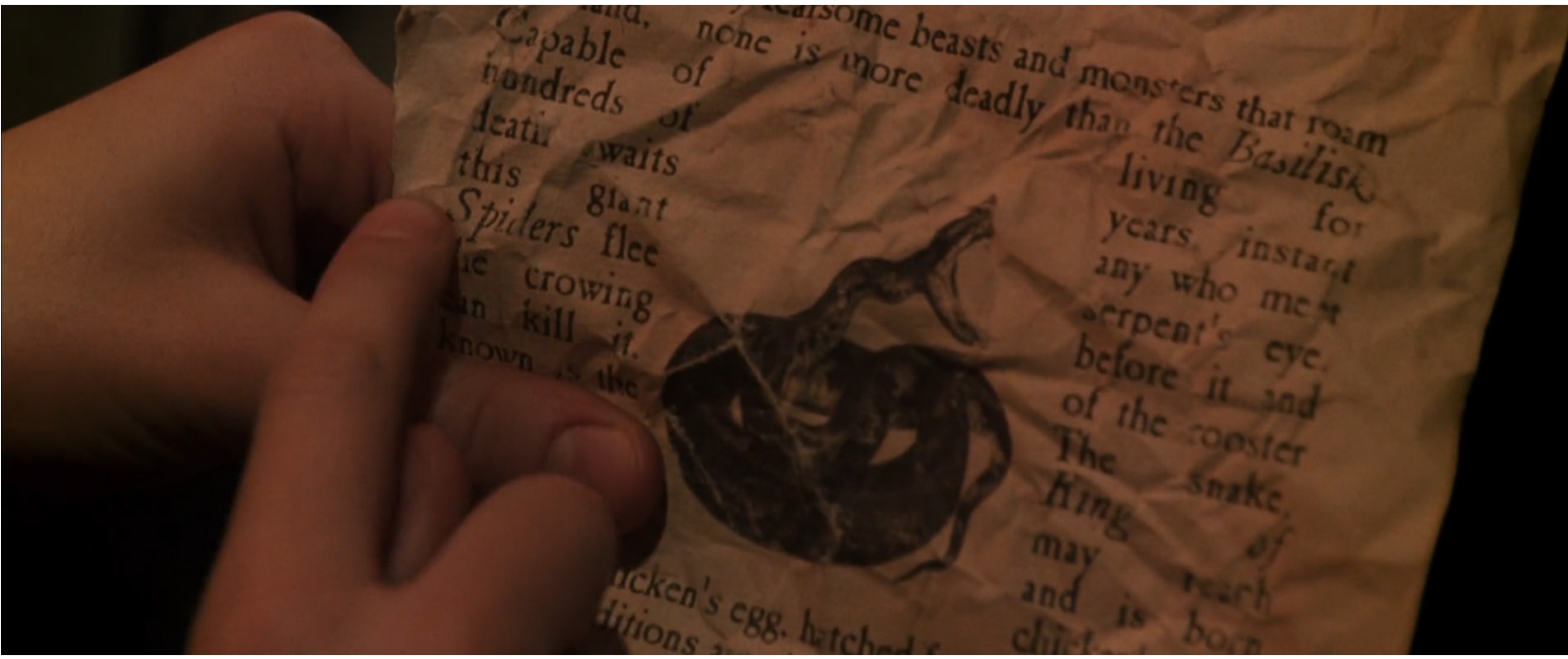


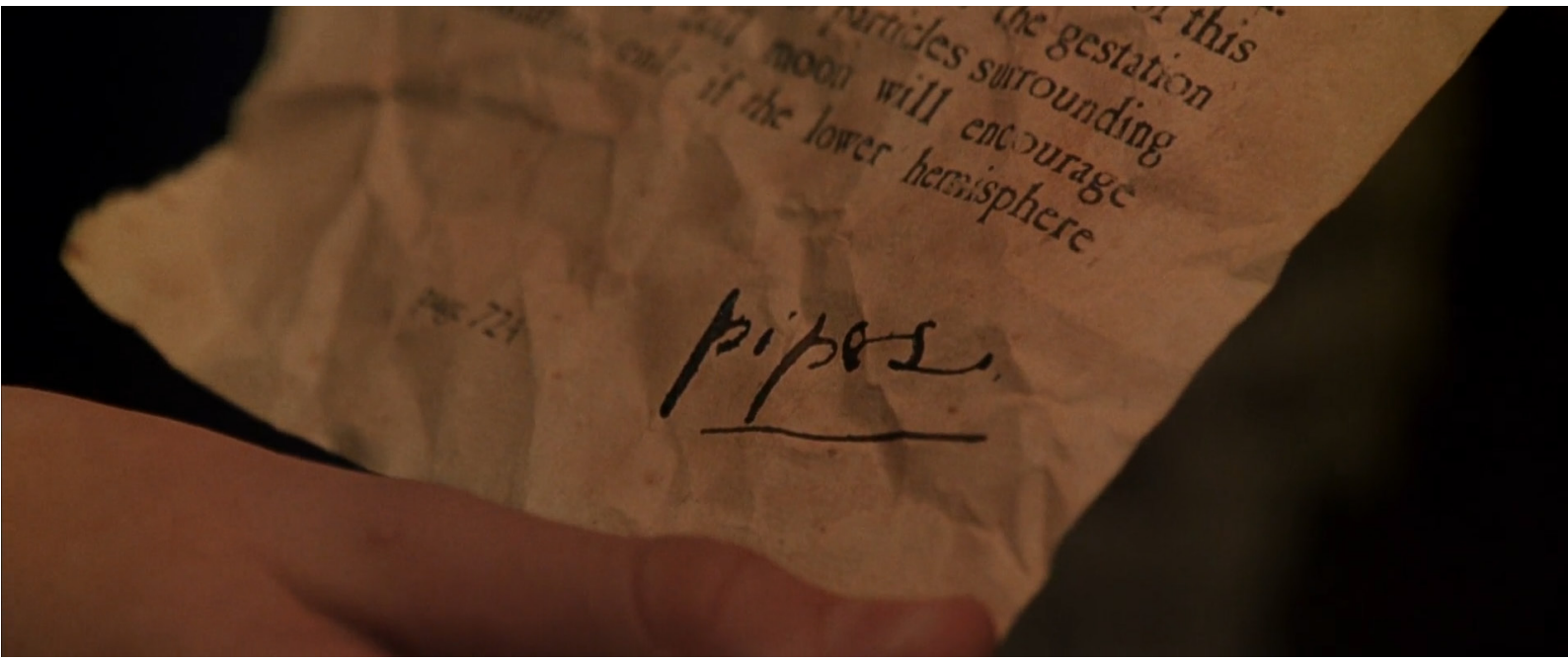
"He saw that a piece of paper was scrunched inside her fist (...) It was a page torn from a very old library book.

(...) Of the many fearsome beats and monsters that roam our land, there is none more curious or more deadly than the Basilisk, known also as the King of Serpents. This snake, which may reach gigantic size, and live many hundreds of years, is born from a chicken's egg, hatched beneath a toad. Its methods of killing are most wondrous, for aside from its deadly and venomous fangs, the Basilisk has a murderous stare, and all who are fixed with the beam of its eye shall suffer instant death. Spiders flee before the Basilisk, for it is their mortal enemy, and the Basilisk flees only from the crowing of the roster, which is fatal to it.

(...) Beneath this, a single word had been written, in a hand Harry recognized as Hermione's. Pipes" (p. 306)

The piece of paper Harry finds scrunched inside Hermione's petrified fist is an important piece of information to find the entrance to the Chamber of Secrets, and the text used is the same written by Jo. Hermione's handwriting was actually Mina's.


some beasts and monsters that roam
none is more deadly than the Basilisk
Capable of
living for
hundreds of
years, instant
death awaits
any who meet
this giant
serpent's eye.
Spiders flee
before it and
the crowing
of the rooster
can kill it.
The Snake
King of
known as the
may reach
and is born
cken's egg. hatched
ditions


this
the gestation
particles surrounding
moon will encourage
if the lower hemisphere
Pipes.

“His office had been completely stripped. Two large trunks stood open on the floor (...) books were jumbled untidily (...) the photographs that had covered the walls were now crammed into boxes on the desk” (p. 313)

Lockhart’s office in complete confusion during his hurried attempts to escape Hogwarts. Many books, envelopes and posters are all around the floor and desks, just like the description on the novel.







4.2.3

Harry Potter and the Prisoner of Azkaban

by J. K. Rowling (1999)

"Two pieces of paper fell out - a letter and a newspaper cutting. The cutting had clearly come out of the wizarding newspaper, the Daily Prophet" (p. 8)

"MINISTRY OF MAGIC EMPLOYEE SCOOPS GRAND PRIZE
Arthur Weasley, Head of the Misuse of Muggle Artefacts Office at the Ministry of Magic, has won the annual Daily Prophet Grand Prize Galleon Draw.

A delighted Mr Weasley told the Daily Prophet, 'We will be spending the gold on a summer holiday in Egypt, where our oldest son, Bill, works as a curse breaker for Gringotts Wizarding Bank.'

The Weasley family will be spending a month in Egypt, returning for the start of the new school year at Hogwarts, which five of the Weasley children currently attend.

Harry scanned the moving photograph" (p. 9)

This piece of newspaper is introduced differently than the one on books. The headline and text remained the same as the original description.


Grand
Prize Winner
visits Egypt!





"Harry turned to his present and unwrapped it. Inside was what looked like a miniature glass spinning top. There was another note from Ron beneath it.
Harry - this is a pocket Sneakoscope" (p. 11)

On film we do not see Harry receiving his presents but Sneakoscopes and packaging were designed and utilized to fill shops in Diagon Alley and Hogsmeade. We can also see Harry holding the unpackaged Sneakoscope.



"Tore off the top layer of paper and glimpsed something green and leathery, but before he could unwrap it properly, the parcel gave a strange quiver, and whatever was inside it snapped loudly - as though it had jaws" (pp. 13, 14)

"And out fell - a book. Harry had just time to register its handsome green cover, emblazoned with the golden title, The Monster Book of Monsters, before it flipped onto its edge and scuttled sideways like some weird crab" (p. 14)

The Monster Book of Monsters is introduced to the viewers for the first time on the Leaky Cauldron. He is similar to the one in the novels. Further description adds that "some students had their strapped together with a belt, rope or stuck inside a very tight bag" which adds a bit more to the overall design, meaning it is a book with powerful jaws and a temperamental personality with a tendency to biting.




The Monster Book of
MONSTERS




The Monster Book of
MONSTERS



Harry pulled out the Hogsmeade permission form and looked at it, no longer grinning" (p. 16)

Description of the form Uncle Vernon needs to sign so Harry can visit Hogsmeade Village.



"Stan unfurled a copy of the Daily Prophet (...) a large photograph of a sunken-faced man with long, matted hair blinked slowly (...) Sirius Black" (p. 39)

"BLACK STILL AT LARGE

Sirius Black, possibly the most infamous prisoner ever to be held in Azkaban fortress, is still eluding capture, the Ministry of Magic confirmed today.

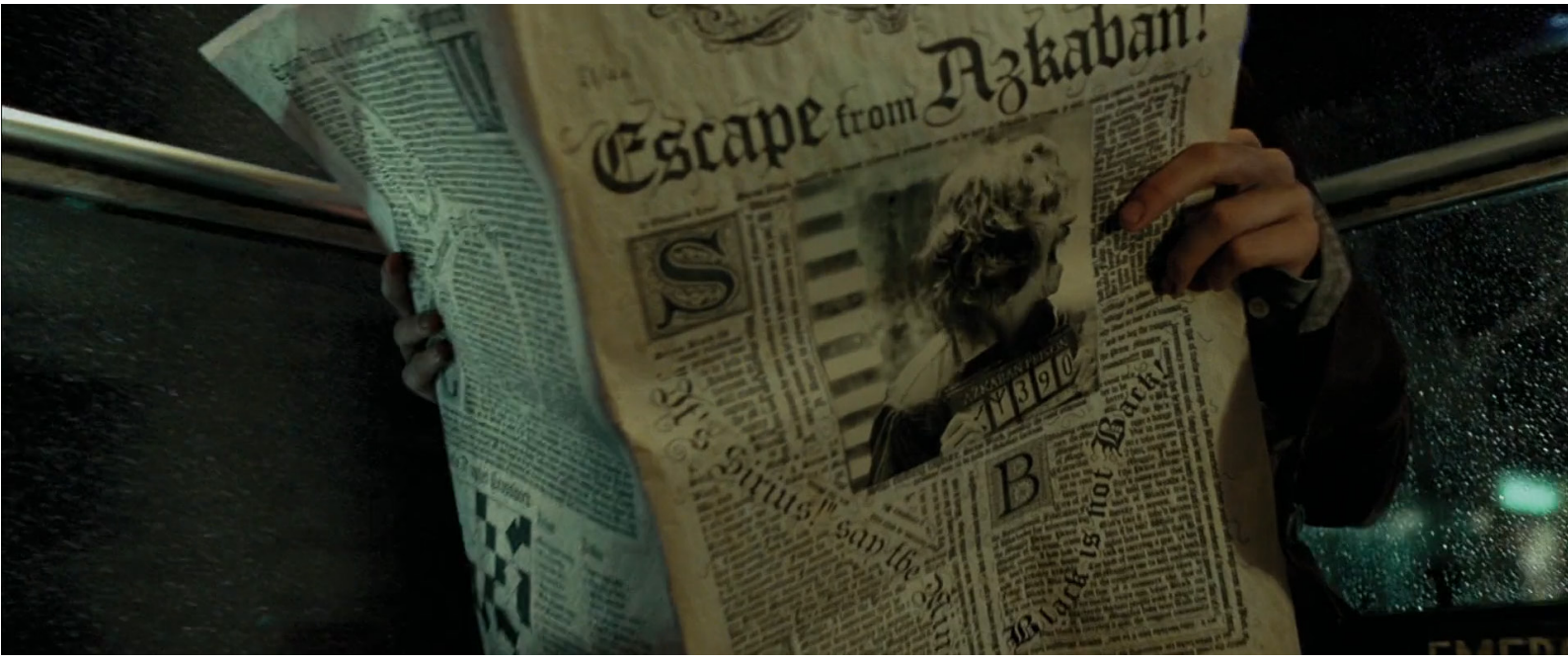
'We are doing all we can to recapture Black,' said the Minister of Magic, Cornelius Fudge, this morning, 'and we beg the magical community to remain calm.'

Fudge has been criticized by some members of the International Confederation of Warlocks for informing the Muggle Prime Minister of the crisis. 'Well, really, I had to, don't you know,' said an irritable Fudge. 'Black is mad. He's a danger to anyone who crosses him, magic or muggle. I have the Prime Minister's assurance that he will not breathe a word of Black's true identity to anyone. And let's face it - who'd believe him if he did?'

While Muggles have been told that Black is carrying a gun (kind of metal wand which Muggles use to kill each other), the magical community lives in fear of a massacre like that of twelve years ago, when Black murdered thirteen people with a single curse" (p. 40)

Full description of the front page and contents of the newspaper featuring Black's escape. The article's text is also transcribed into the newspaper.




Escape from Azkaban!
Black is not Back!

"Unfogging the Future, by Cassandra Vablatsky(...) a thick, black-bound book" (pp. 56, 57)

Even though the book is first presented on Flourish and Blotts while Harry is shopping, we are introduced to divination classes and books at Hogwarts. The book design is very different from the one in the books, its appearance is much brighter than that of a “thick black-bound book”. The interior was also designed, since the books had to be opened in most of the shots.






HAVE YOU
SEEN THIS
WIZARD?
AZKABAN PRISON
Y390
APPROACH WITH EXTREME CAUTION!
DO NOT ATTEMPT TO USE
MAGIC AGAINST THIS MAN!
Any information leading to the arrest of this
man shall be duly rewarded.



"Harry saw the now familiar picture of Sirius Black staring up at him." (p. 65)

Sirius Black's wanted poster at the Leaky Cauldron.

“Professor Lupin was breaking an enormous slab of chocolate into pieces” (p. 89)

The barely visible candy wrapper Lupin is ripping apart.

"Daily Prophet this morning, they reckon Black's been sighted" (p. 132)

The *Daily Prophet's* edition of Black's sighting.

"He accompanied them to the Entrance Hall, where Filch, the caretaker, was standing inside the front doors, checking off names against a long list" (p. 159)

The form-delivering scene.


Sighted
Azkaban
Security Enquiry: Minister
under
Pressure
Sleepy
Village
Quiver
AZKABAN PRISON





"The Three Broomsticks for foaming mugs of Butterbeer" (p. 166)

Introducing the Three Broomsticks logo. The interior menu boards and product labels were also designed by the graphics' team. Some were inspired by items on the novel, like the famous Butterbeer, while others were created to fit the magical world.



“Harry watched him flick though the textbook, to the very back chapter, which he must know they hadn’t covered.

‘- werewolves,’ said Snape.” (pp. 179, 180)

Part of the werewolf class given by Snape to the third-years.





"It was a large, square, very worn piece of parchment with nothing written on it" (p. 201)

"Then words began to blossom across the top, great, curly green words, that proclaimed:

Messrs Moony, Wormtail, Padfoot and Prongs
Purveyors of Aids to Magical Mischief-Makers are proud to present

THE MARAUDER'S MAP

It was a map showing every detail of the Hogwarts castle and grounds. But the truly remarkable thing was the tiny ink dots moving around it, each labelled with a name in minuscule writing" (p. 203)

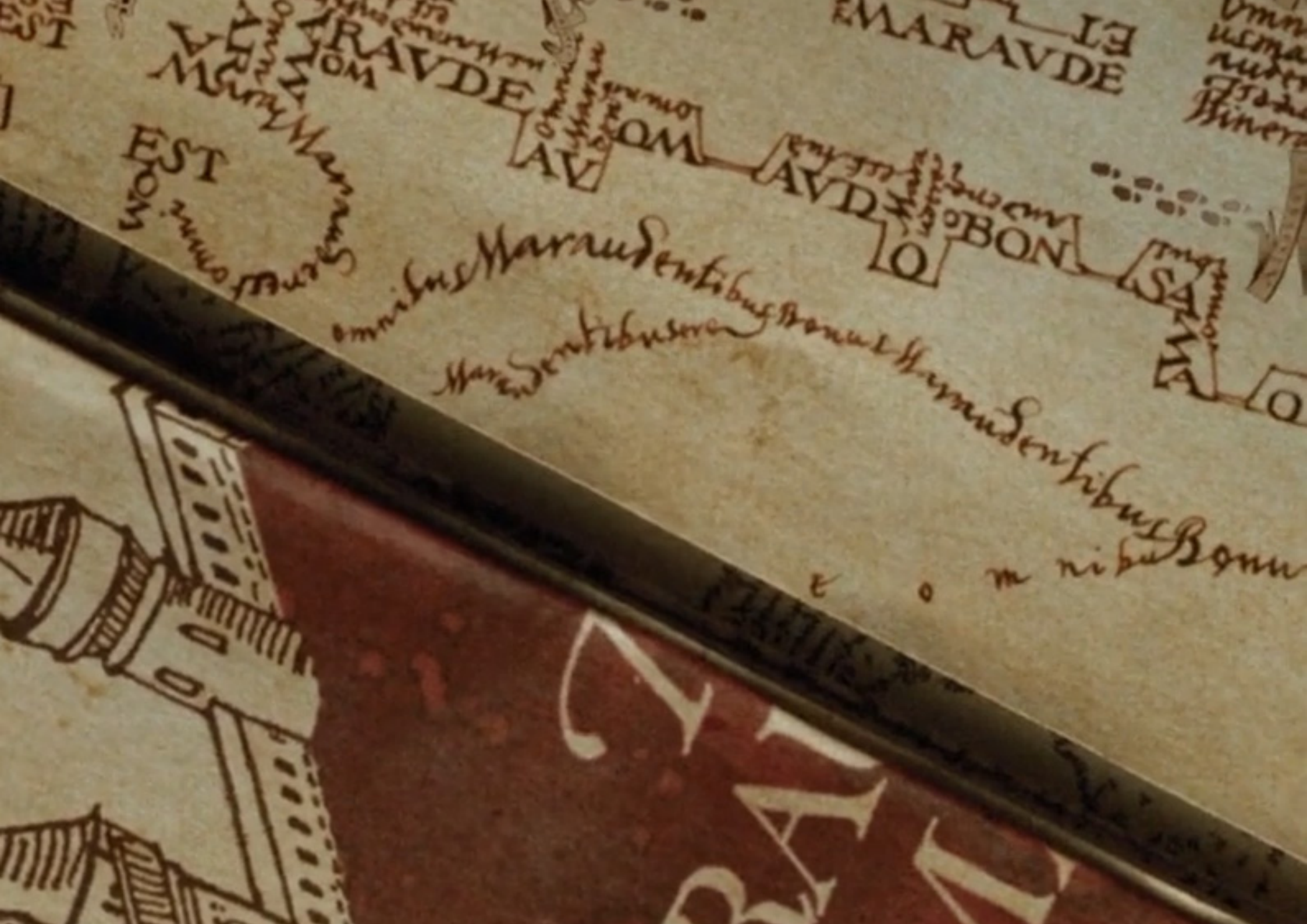
The Marauder's Map is one of the most iconic items in the entire series. It's a magic map which shows everyone inside the Hogwarts walls. Mina and Lima designed the map and kept updating him as the series progressed into *Harry Potter and the Goblet of Fire* and *Harry Potter and the Order of the Phoenix*, since more and more rooms had to be added.




WORMTAIL
PRONGS


WORMTAIL,
& PRONGS
are proud to present
The
MARAUDERS
MAP
HOGWARTS


are proud
HOGWARTS
HOGWARTS
HOGWARTS


MARAVDE
EST
AVD
BON
SA
O
omnibus Maraudentibus Bonus Maraudentibus Bonu
t o m nibu Bonu

ÆDIFICIVM

"There were shelves upon shelves of the most succulent-looking sweets imaginable. Creamy chunks of nougat, shimmering pink squares of coconut ice, fat, honey-coloured toffees; hundreds of different kinds of chocolate in neat rows, there was a large barrel of Every Flavour Beans, and another of Fizzing Whizzbees (...) along yet another wall were 'Special Effects' sweets: Drooble's Best Blowing Gum (Toothflossing Stringmints, tiny Black Pepper Imps ('breathe fire for your friends!'), Ice Mice ('hear your teeth chatter and squeak!'), peppermint reams shaped like toads ('hop realistically in the stomach!'), fragile sugar-spun quills and exploding bonbons" (p. 208)

The inside of Honeydukes is like a world of sugary goods. The descriptions and sweet names created by J.K. Rowling were used thoroughly but, given the sheer amount of candy the team had to create, many candy pieces and names were invented by the team. Mina and Lima designed the logotype, candy packages, wrappers and labels. Pierre Bohanna's team of prop artists worked alongside them to make the magical sweets.





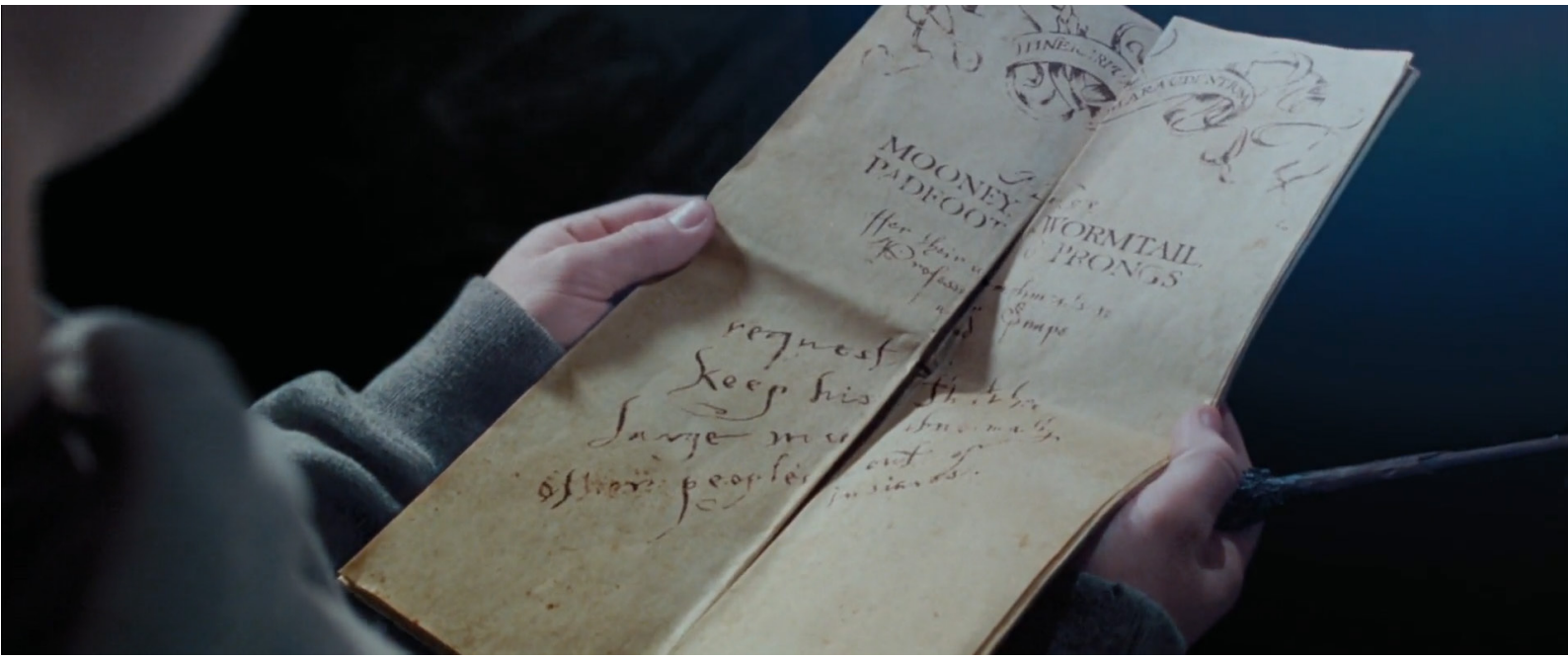


“As though an invisible hand was writing upon it, words appeared on the smooth surface of the map” (p. 305)

Handwritten by Miraphora, the Marauder’s Map insults Snape.

"Pulling from beneath them a very long, very fine gold chain (...) He saw a tiny sparkling hourglass hanging from it" (p. 418)
"It's called a Time-Turner" (p. 420)

The Time-Turner is a very important hero prop as it is used to change history. Designed by Mina, the Time-Turner only appears briefly at the end of *Harry Potter and the Prisoner of Azkaban*, but its importance on the main storyline is tremendous.


MOONEY
PADFOOT
WORMTAIL
PRONGS



"His suitcase was opened and nearly full" (p. 449)

The description about Remus Lupin's belongings while packing. Many books are strewn across the room and desk, as well as some packages, sheets of parchment and objects.






BONNIERS
KONVERSATIONS
LEXIKON



4.2.4

Harry Potter and the Goblet of Fire

by J. K. Rowling (2000)

“checking a sheaf of large parchment tickets” (p. 56)

“and I’ll get us some programmes” (p. 79)

“Hermione, meanwhile, was skimming eagerly through her velvet-covered, tasseled programme” p.85

The programme is shown in the hand of a fan, and the tickets are never seen. One wouldn’t even think that these were created. The Quidditch World Cup memorabilia appears on later films on Harry’s and Hermione’s room boards. Tickets, posters, programmes, and all sorts of paper memories from previous events are stuck to the boards.

“a screwed-up copy of the Daily Prophet clutched in her hand” (p. 124)

“SCENES OF TERROR AT THE QUIDDITCH WORLD CUP, completed with a twinkling, black-and-white photograph of the Dark Mark over the treetops” (p. 124)

The *Daily Prophet’s* front page featuring a moving picture of the death mark and information concerning the attack during the World Cup.




Terror at the
Quidditch World Cup

“I must once more ask for your attention, while I give out a few notices” (p. 155)

Dumbledore at the pedestal reading the notices made by Mina and Lima.

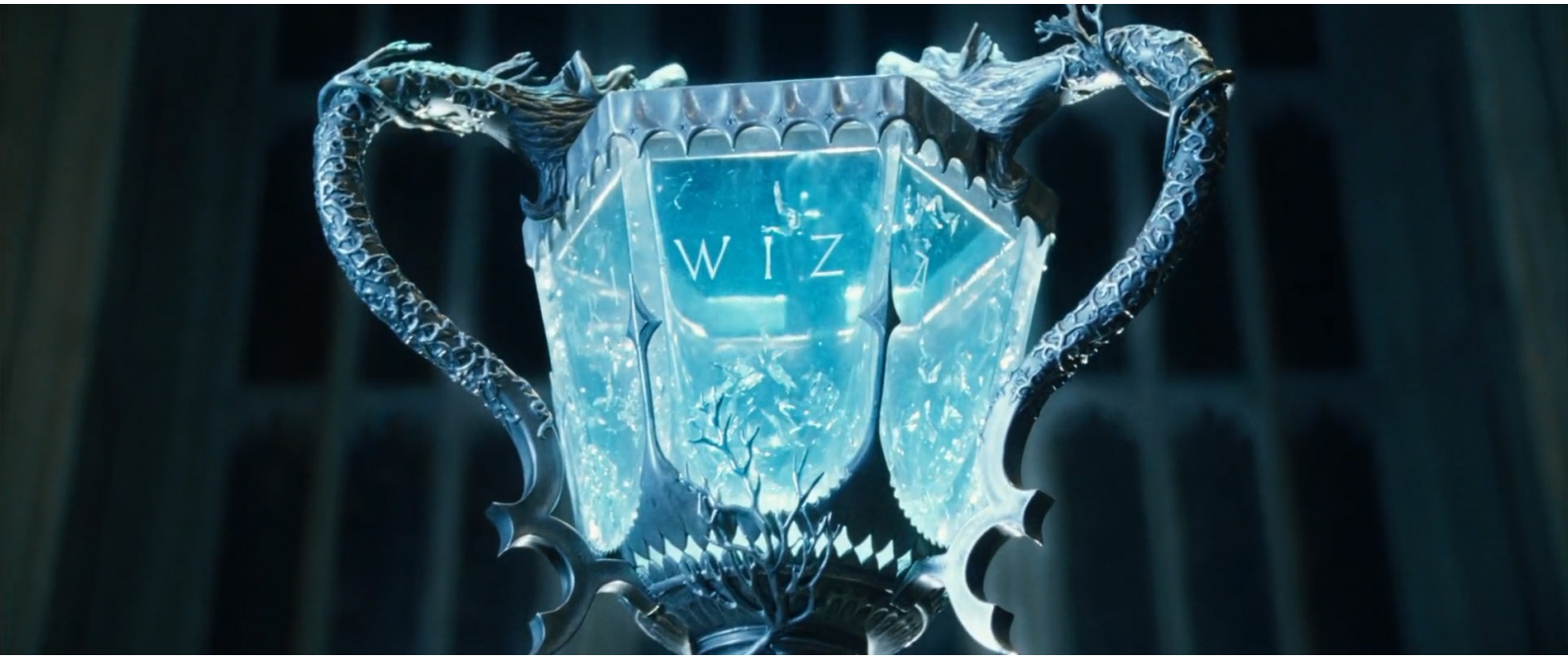
“The casket (...) a great wooden chest, encrusted with jewels. It looked extremely old” (p. 214)

“The casket” is actually a sort of chest which contains the Goblet of Fire. The description is not very similar to the chest depicted in the films. Stuart Craig decided to maintain a look inspired in the Hogwarts Universe, keeping the Gothic and Victorian look when creating it.








WIZ

“a roughly hewn wooden cup. It would have been entirely unremarkable, had it not been full to the brim with dancing, blue-white flames” (p. 215)

The Goblet of Fire was also designed by Miraphora Mina. It is extremely similar to the textual reference.

“the Triwizard Cup” (p. 215)

No descriptions are available for the cup, so the team designed the cup matching the style of the Goblet.

“a charred piece of parchment fluttered (…) Viktor Krum” (p. 226)

“a second piece of parchment shot out of it (…) Fleur Delacour” (p. 227)

“the third piece of parchment (…) Cedric Diggory” (p. 227)

“another piece of parchment (…) Harry Potter” (p. 228)

Most students handwrite was invented by the prop and graphics’ teams. Matching the character’s personality and complementing it.











“a large badge (…) in luminous red letters that burnt brightly (…) SUPPORT CEDRIC DIGGORY – THE REAL HOGWARTS CHAMPION! (…) replaced by another, which glowed green: POTTER STINKS” (p. 251)

The badges which shift from supporting Diggory to insulting Potter are only shown once and were designed by Mina and Lima.


POTTER
STINKS

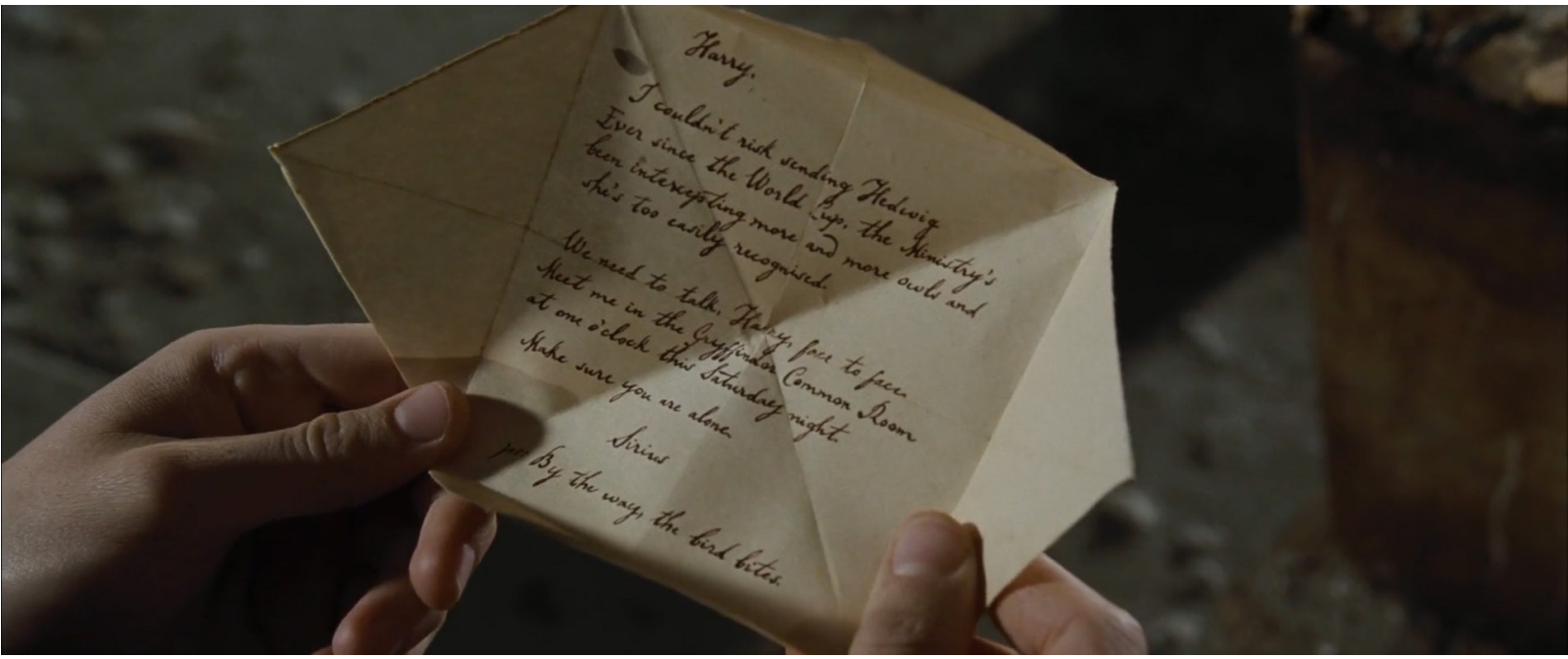
“Harry strode over to the barn owl, took the letter off its leg, and unrolled it.

Harry – I can’t say everything I would like to in a letter, it’s too risky in case the owl is intercepted – we need to talk, face to face. Can you ensure that you are alone by the fire in Gryffindor Tower at one o’clock in the morning on the 22nd November?

I know better than anyone that you can look after yourself, and while you’re around Dumbledore and Moody I don’t think anyone will be able to hurt you. However, someone seems to be having a good try. Entering you in that Tournament would have been very risky, especially right under Dumbledore’s nose.

Be on the watch Harry. I still want to hear about anything unusual. Let me know about the 22nd November as quickly as you can.
Sirius (p. 264)

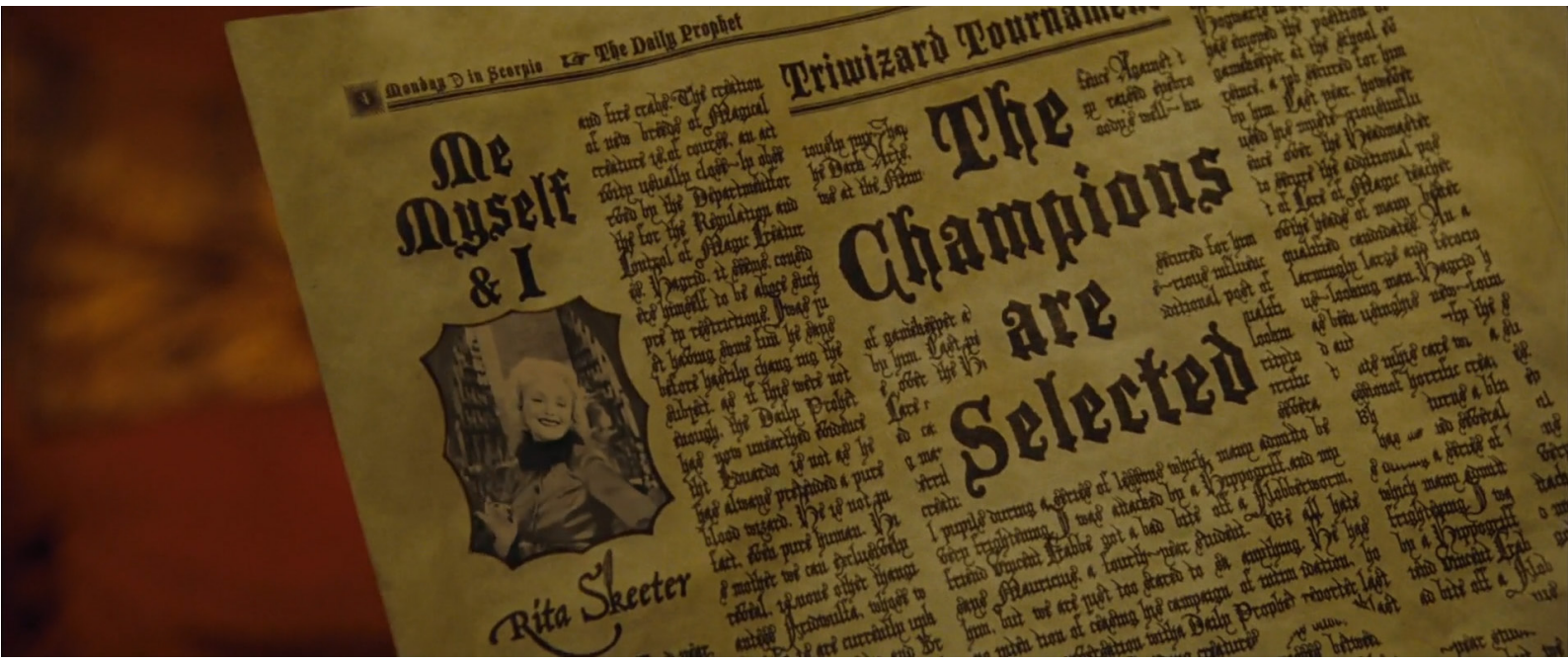
The letter Sirius writes to Harry was adjusted for the film, but the content is similar and transmits the essential.


Harry,
I couldn't risk sending Hedwig
Ever since the World Cup, the Ministry's
been intercepting more and more owls and
she's too easily recognised.
We need to talk, Harry, face to face.
Meet me in the Gryffindor Common Room
at one o'clock this Saturday night.
Make sure you are alone.
Sirius
By the way, the bird bites.

“Rita Skeeter had published her piece about the Triwizard Tournament (…) much of the front page had been given over to a picture of Harry (…) ‘I suppose I get my strength from my parents, I know they’d be very proud of me if they could see me now… yes, sometimes at night I still cry about them” (p. 266)

The *Daily Prophet’s* newspaper about the Triwizard Tournament


EXCLUSIVE
Teenage Tragedy:
Harry Potter
and the Triwizard Cup


Monday D in Scorpio
The Daily Prophet
Triwizard Tournament
The Champions are Selected
Me Myself & I
Rita Skeeter





“the golden egg (…) heavy egg” (p. 295)

“Blimey, this is heavy’, said Lee Jordan, picking up the golden egg” (p. 309)

“Harry dug his fingernails into the groove that ran all around it, and prised it open” (p. 309)

“it was hollow and completely empty – but the moment Harry opened it, the most horrible noise (…) filled the room” (p. 309)

The Golden Egg is a hero prop and a big part of the plot in *Harry Potter and the Goblet of Fire*, as it contained one of the clues Harry had to solve in order to participate in the tournament’s second task. The egg was designed by the graphics team and created by the props team.



“small menus lying in front of them” (p. 351)

The delicately laser cut menus were not seen on screen but were later used to decorate the great hall during the Yule ball and to fill Hermione’s bedroom.



“the dusty volumes” (p. 407)

“tearing feverishly through page after page of spells” (p. 410)

“hidden from each other by the massive pile of books on the desk in front of each of them” (p. 410)

Harry, Hermione and Ron search volume after volume of spell books looking for a water breathing enchantment. The interior of the books was designed so the characters could open any book on screen without showing a blank page.







"Pansy had a magazine in her hands – Witch Weekly. The moving picture on the front showed a curly-haired witch who was smiling toothily and pointing at a large sponge cake with her wand.

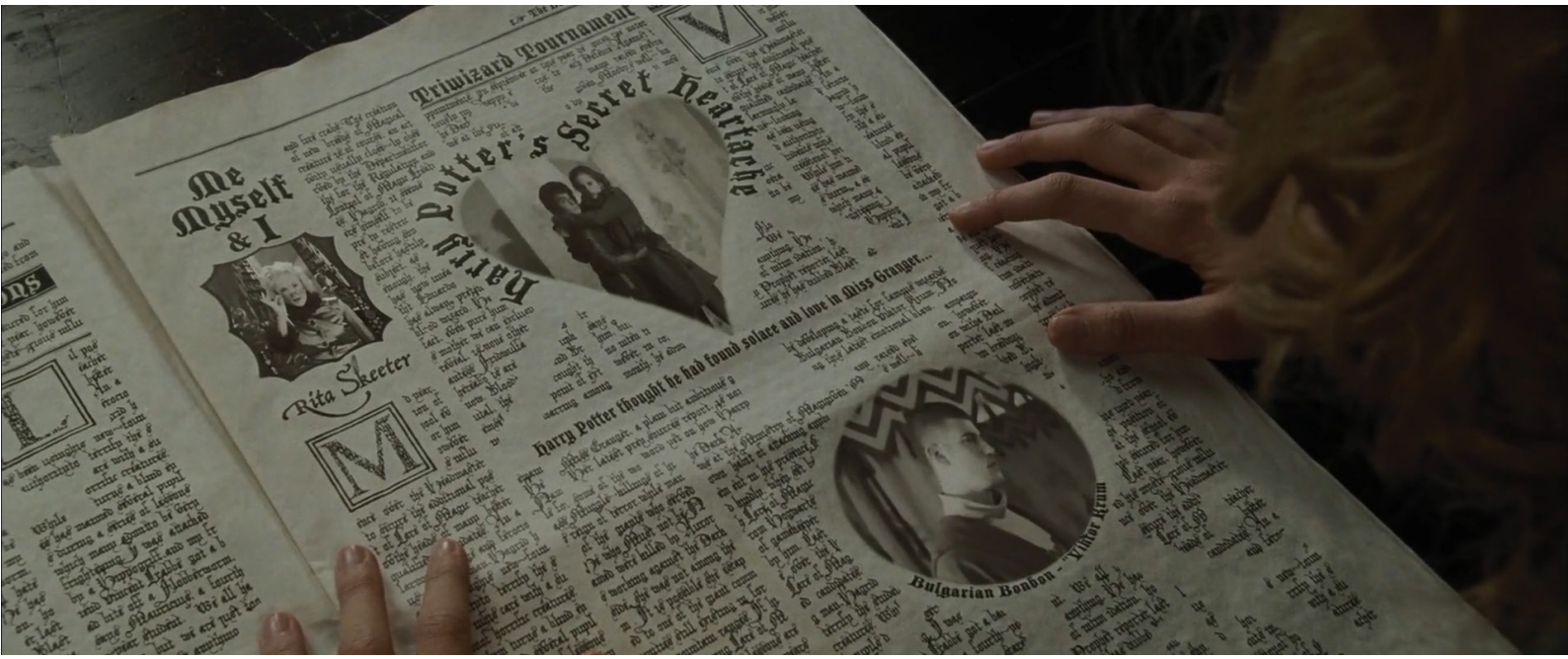
A colour photograph of Harry headed a short piece entitled:

HARRY POTTER'S SECRET HEARTACHE"
(p. 431)

The small article trashing Harry and Hermione is originally written by Rita Skeeter for *Witch Weekly*. On film, the piece is featured on the *Daily Prophet*.

"Ministry Witch Still Missing – Minister for Magic Now Personally Involved" (p. 440)

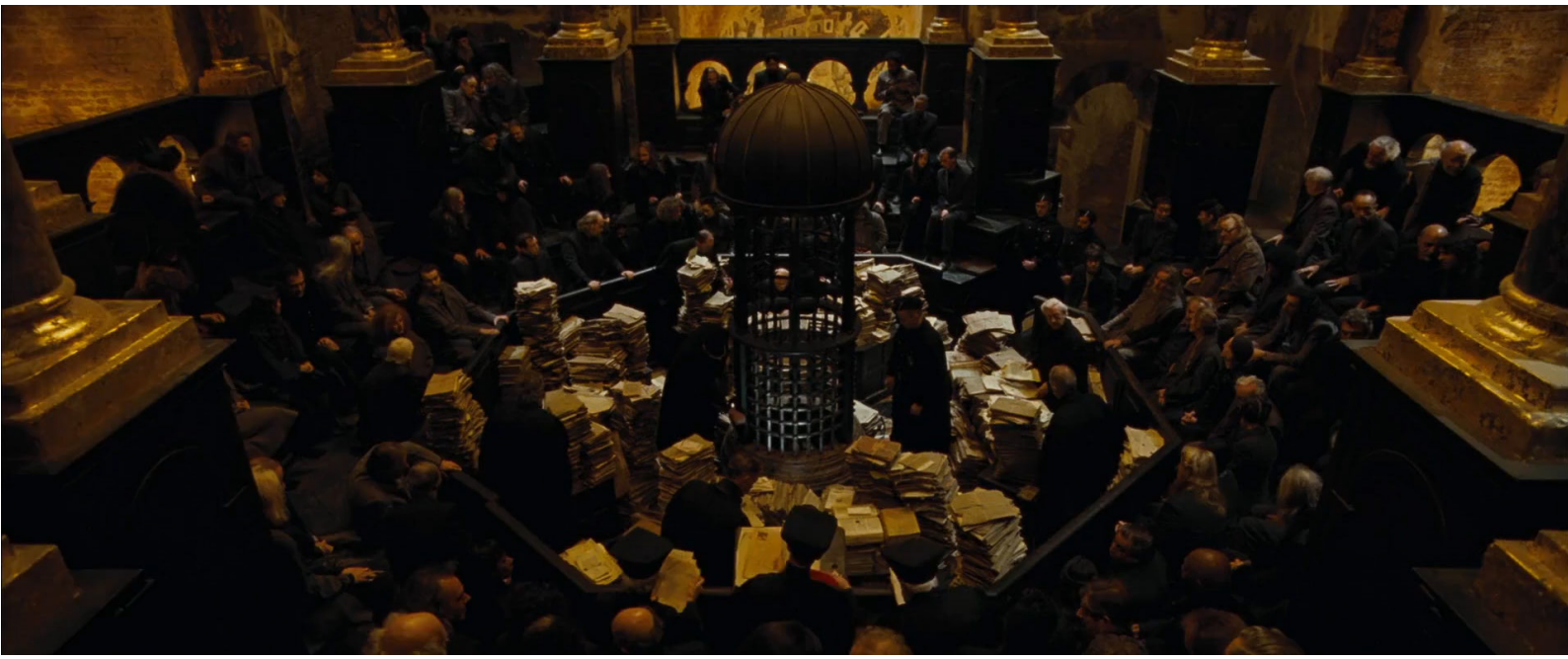
Headline of one of the secondary plot lines.


Me Myself & I
Rita Skeeter
Triwizard Tournament
Potter's Secret Heartache
Harry Potter thought he had found solace and love in Miss Granger...
Bulgarian Bonbon - Viktor Krum


The Daily Prophe
Triwizard Tournament
Latest News from Hogwarts
Still Missing, Minister For
Quidditch World Cup
Spellbound Unbound
Hits Witch Wonder Band

"'Rockwood?' said Crouch, nodding to a witch sitting in front of him, who began scribbling upon her piece of parchment" (p. 497)

The formalities described at the trial reflect the aspect of the courtroom, filled with thousands of paperwork.





“They were standing in a dark and overgrown graveyard” (p. 535)
“Marble headstone (...) Tom Riddle” (p. 537)

Description of the graveyard and tombstone Harry is placed at, partially designed by Eduardo Lima.




THOMAS RIDDLE
1880 - 1943



4.2.5

Harry Potter and the Order of the Phoenix

by J. K. Rowling (2003)

“large parchment envelope” (p. 34)

The parchment envelope gains a life of its own much like the Howler Ron Weasley receives on *Harry Potter and the Chamber of Secrets*. It contains the graphic style used for the Ministry’s paraphernalia as well as its signature purple.


Mr. H. J. Potter
4 Privet Drive,
Little Whinging,
Surrey
CONFIDENTIAL



“littered with rolls of parchment” (p. 73)

The description of the table inside the Order’s headquarters. Maps, pages from books, notices and all sorts of paper documents were designed to fill in the table during the meeting.

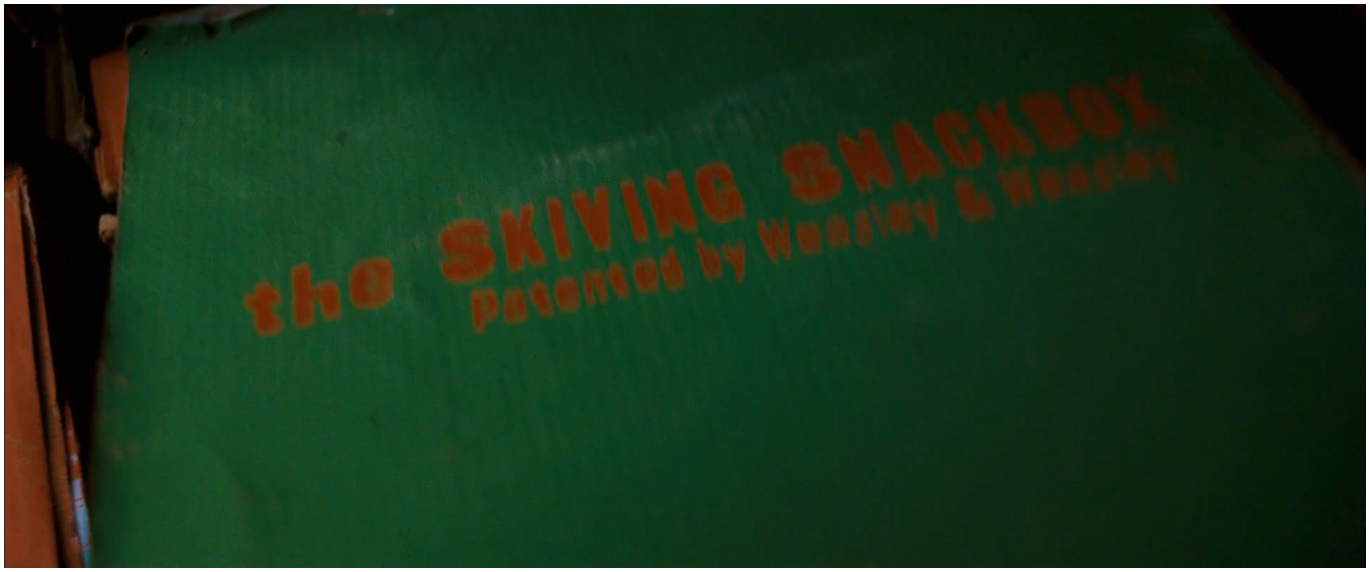




“‘What are Skiving Snackboxes?’
‘Range of sweets to make you ill’” (p. 95)

The first time we are given information about the Snackboxes.




the SKIVING SNACKBOX
patented by Wensley & Wensley


PUKING PASTILLES

"The tapestry looked immensely old; it was faded and looked as though Doxys had gnawed it in places (...) the golden thread with which was embroidered still glinted brightly enough to show them a sprawling family tree" (p. 101)

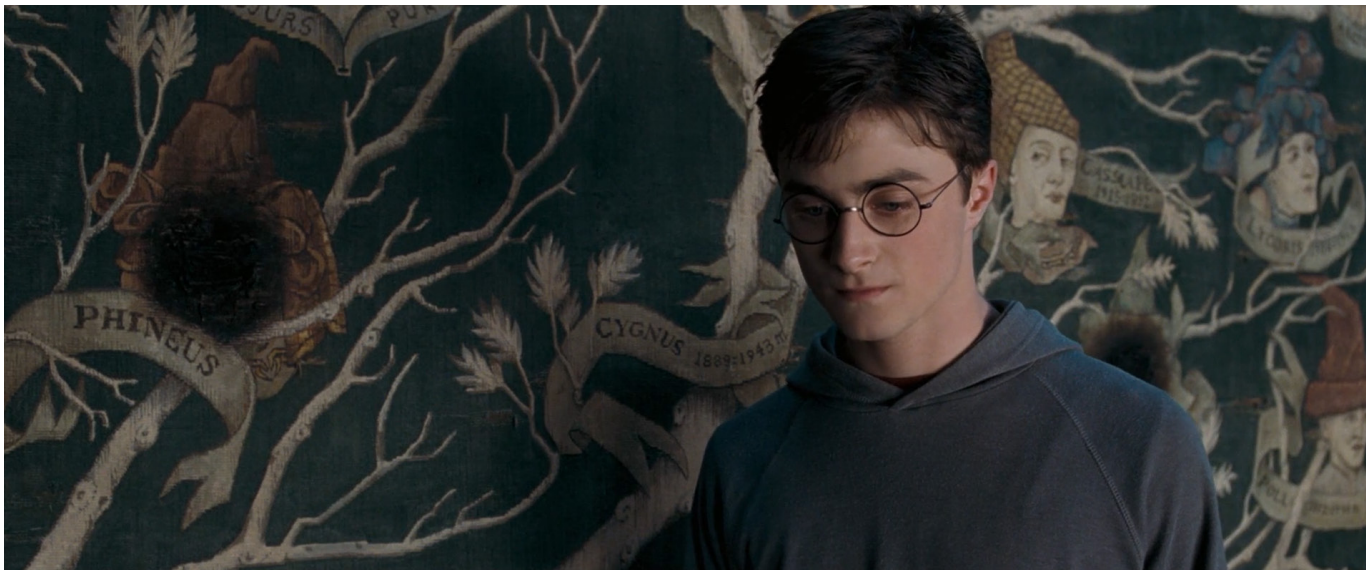
"large words at the very top of the tapestry read:

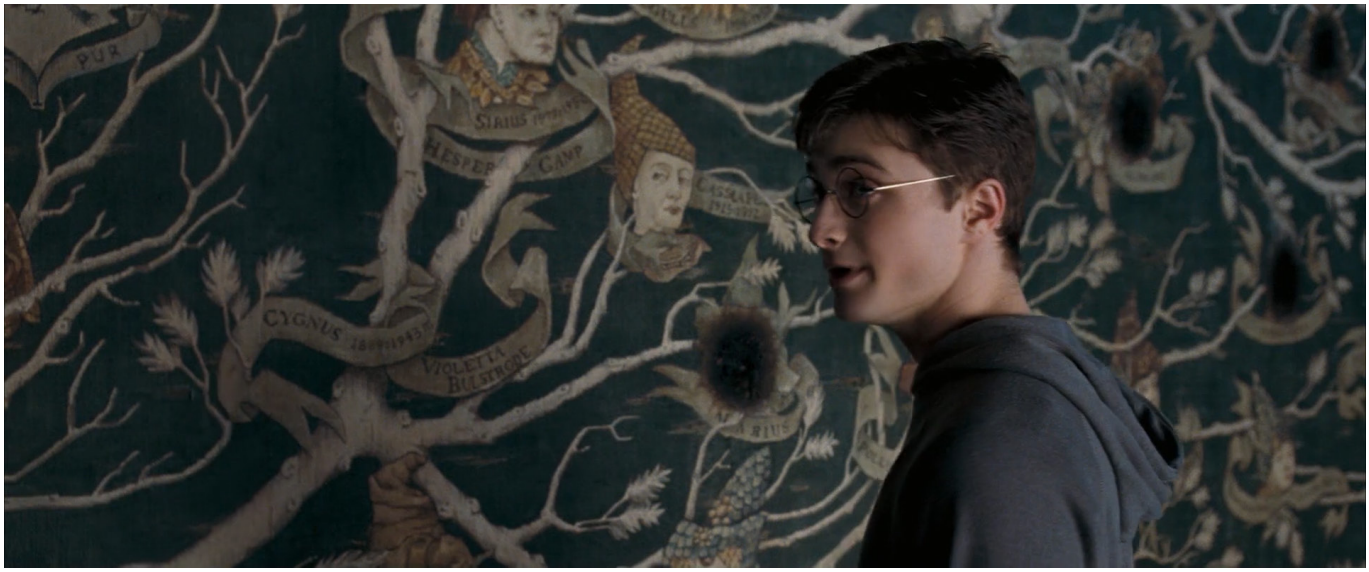
THE NOBLE AND MOST ANCIENT HOUSE OF BLACK 'TOUJOURS PUR'" (p. 102)

"pointing at a small, round, charred hole in the tapestry, rather like a cigarette burn" (p. 102)

"jabbed a finger (...) at the name Regulus Black" (p. 102)

The tapestry inside number Twelve, Grimmauld Place, depicts the Black's family tree. On film, it occupies the entirety of the living room walls and the family member's pictures are much larger. This is due to the fact that smaller portraits and names would be less perceptible on screen, so the tapestry had to be adapted. Most family members shown on close up are also characters which have already had some role on the story, so the viewer is already familiarized with them.


PHINEUS
CYGNUS


CYGNUS
VIOLETTA
BULSTRODE



“some were carrying tottering piles of parchment” (p. 117)

This description served as a base to create the overall look of the ministry’s employees. Using as a reference a Muggle ministry in the twentieth century, the team tweaked it to make it look like the headquarters of the Wizarding world. Folders, piles of paperwork and other official looking items were created by Mina and Lima and replicated hundreds of times to fill in the space and equip everyone inside the Ministry.











“several paper aeroplanes swooped into the lift (...) they were a pale violet colour and he could see Ministry of Magic stamped along the edge of their wings” (p. 119)

“an elaborately worked silver ‘W’ on the left-side of the chest” (p. 127)

The “inter-department memos”, as Mr Weasley describes them on film, take letters, memos and information from one department to the other. It is also shown the logo on the worker’s chest.

“He extricated a piece of parchment from the pile before him” (p. 128)

The pile of paperwork for Harry’s trial was designed, printed and multiplied more than once, in order to create the tottering piles of parchment surrounding Fudge’s desk.

“The Quibbler” (p. 171)

“a fairly bad cartoon of Cornelius Fudge; Harry only recognized him because of the lime-green bowler hat. One of Fudge’s hands was clenched around a bag of gold; the other hand was throttling a goblin. The cartoon was captioned: How Far Will Fudge Go to Gain Gringotts?” (...) “Corruption in the Quidditch League: How The Tornadoes Are Taking Control” (...) “Secrets of the Ancient Runes Revealed” (...) “Sirius Black: Villain or Victim” (p. 175)

The first impression we get of Luna Lovegood and her ludicrous magazine, the *Quibbler.* Although both could be seen as unimportant in the beginning of the film, both Luna and the magazine her father runs, the *Quibbler*, will turn out to be key pieces in the main story line. Luna becomes one of the most reliable characters and the *Quibbler* is the magazine where Harry publicly introduces the story of his encounter with Voldemort, even though this is only seen in the novels. The *Quibbler*, and Xenophilius Lovegood also make a second appearance in the films, when Harry, Hermione and Ron visit their house in *Harry Potter and the Deathly Hallows – Part 1.*





“battered leather-bound books (…) The Dream Oracle by Inigo Imago” (pp. 219,220)

General aspect of the Divination book held by Sybil Trelawney.

“words appeared on the board at once:
Defence Against the Dark Arts
A return to Basic Principles” (p. 222)

In this case, this appeared on the cover of the book.




DARK ARTS DEFENCE
Basics for Beginners
D.A.D.A. 5TE
MINISTRY ISSUE VOLUME ONE

"'You know perfectly well that those are bits of Nosebleed Nougat or – or Puking Pastilles or -' (...) Fred and George now stood with clipboards, closely observing the unconscious first-years" (pp. 234, 235)

While observing the first years the Weasley twins take notes on the barely visible forms and papers they hold on the clipboard.


FEVER FUDGE





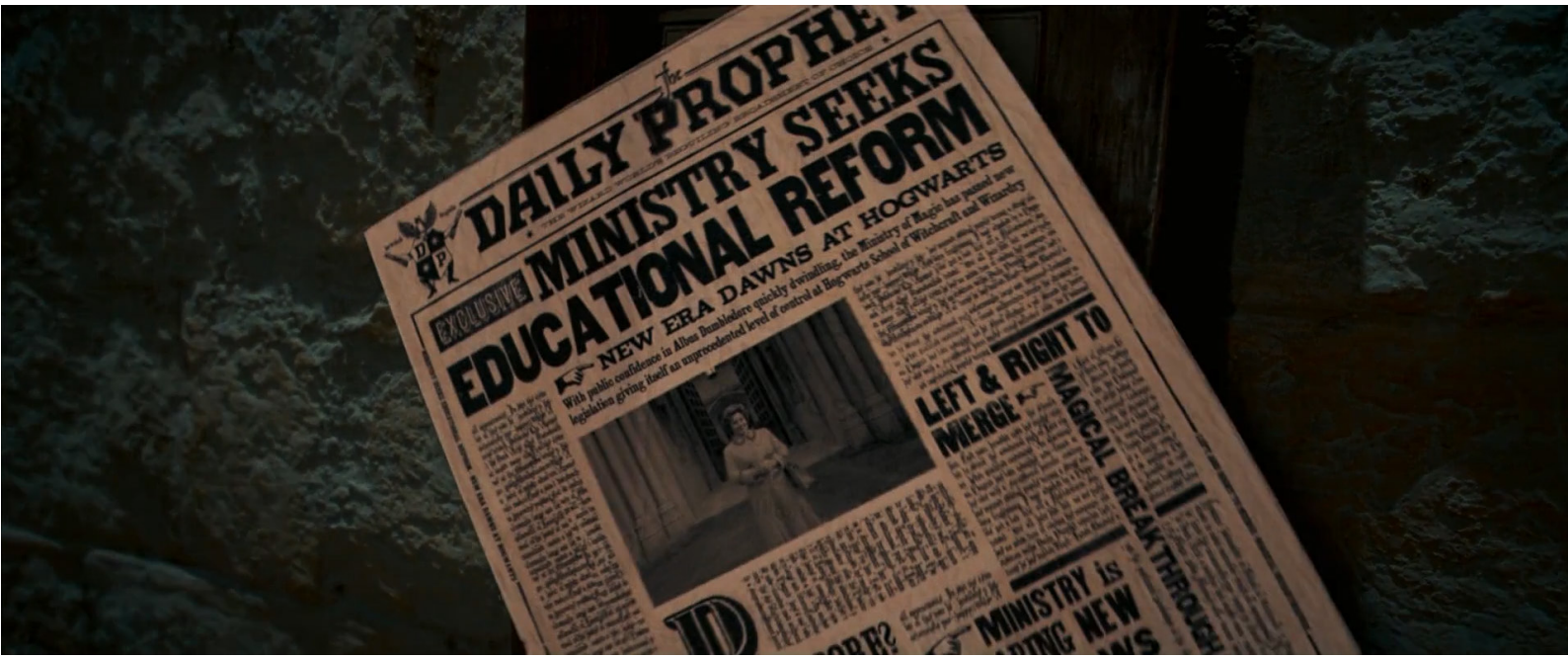
“flattened the newspaper to reveal a large photograph of Dolores Umbridge, smiling widely and blinking slowly at them from beneath the headline.

MINISTRY SEEKS EDUCATIONAL REFORM
DOLORES UMBRIDGE APPOINTED FIRST EVER HIGH INQUISITOR” (p. 284)

The front page of the *Daily Prophet*, showing a victorious Umbridge.

“she was already making notes on her clipboard” (p. 290)

The clipboard used by Umbridge contains a sheet of parchment with questions and check boxes, only seen for some seconds on film.


DAILY PROPHET
EXCLUSIVE
MINISTRY SEEKS
EDUCATIONAL REFORM
NEW ERA DAWNS AT HOGWARTS
With public confidence in Albus Dumbledore quickly dwindling, the Ministry of Magic has passed new legislation giving itself an unprecedented level of control at Hogwarts School of Witchcraft and Wizardry
LEFT & RIGHT TO MERGE
MAGICAL BREAKTHROUGH
MINISTRY is





“a battered wooden sign hung from a rusty bracket over the door, with a picture on it of a wilds boar’s severed head, leaking blood on to the white cloth around it” (p. 311)

Similar to the sign made for the Leaky Cauldron, the Hog’s Head sign was battered and shabby, matching the inside of the dirty pub.

"The new sign was printed in large black letters and there was a highly official-looking seal at the bottom beside a neat and curly signature:

BY ORDER OF THE HIGH INQUISITOR OF HOGWARTS

All student organisations, societies, teams, groups and clubs are henceforth disbanded.

Any organisation, society, team, group or club is hereby defined as a regular meeting of three or more students.

Permission to re-form may be sought from the High Inquisitor (Professor Umbridge).

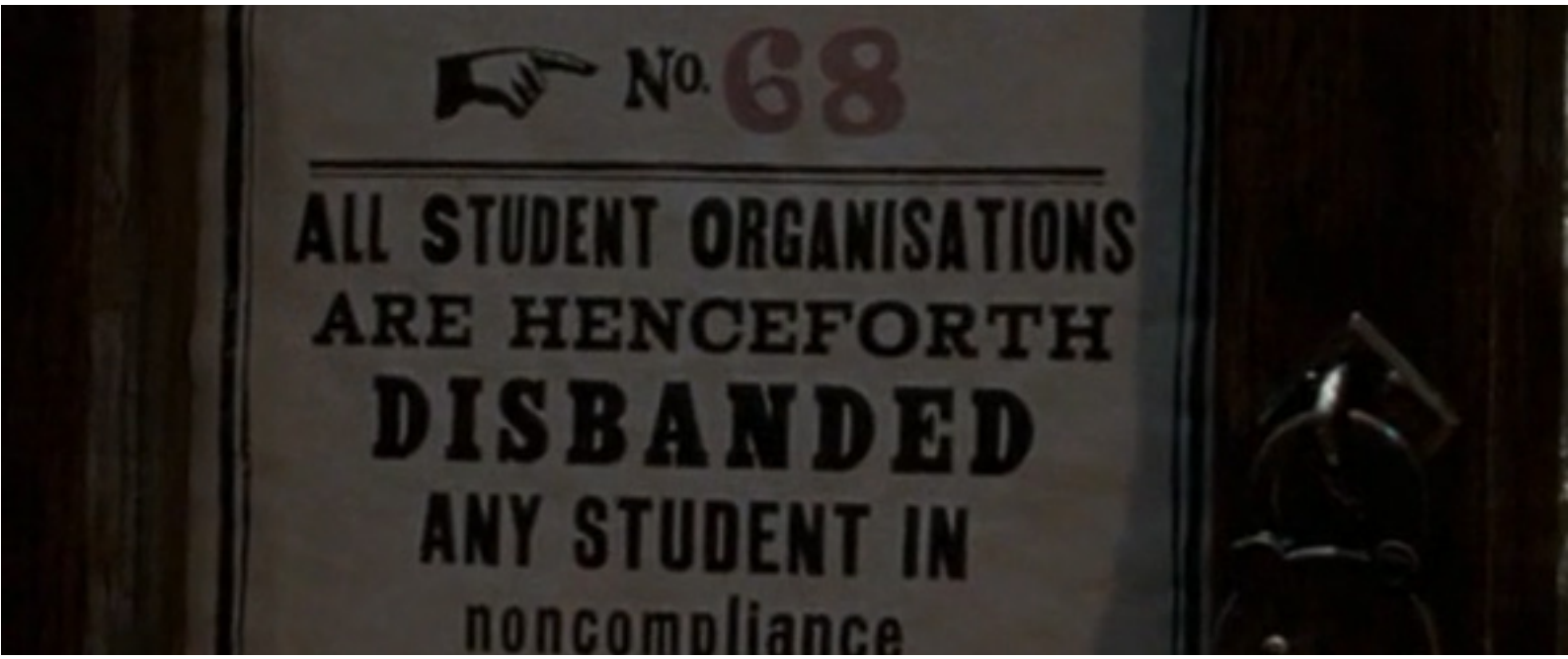
No student organisation, society, team, group or club may exist without the knowledge and approval of the High Inquisitor.

Any student found to have formed, or to belong to, an organisation, society, team, group or club that has not been approved by the High Inquisitor will be expelled.

The above is in accordance with Educational Decree Number Twenty-Four.

Signed Dolores Jane Umbridge, High Inquisitor" (p. 325)

The Educational Decrees created by Umbridge are an important part of the film. They set the pace for illegal activities such as Dumbledore's Army, a club were Harry teaches fellow students about offensive and defensive spells that Umbridge refuses to teach. Many decrees were shown on screen to set the story or to fill in spaces of the storyline not shown on film.

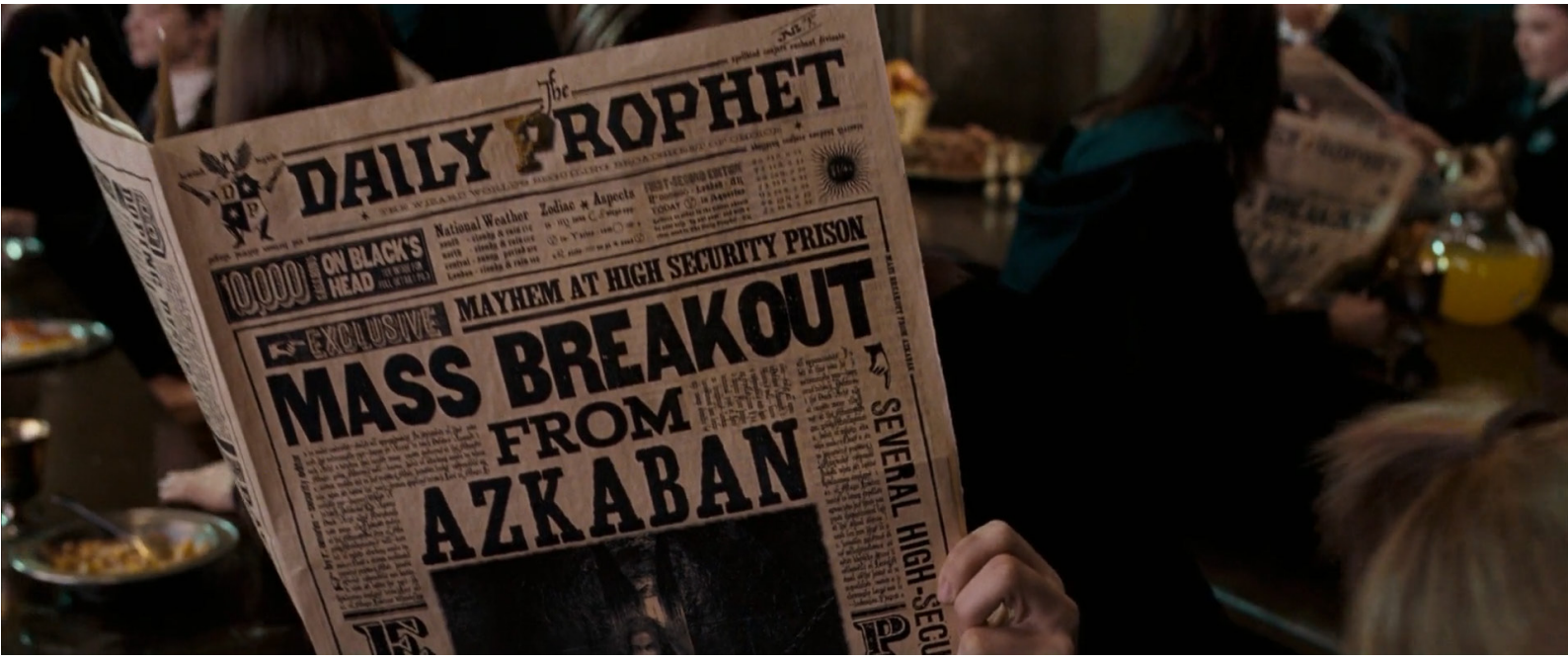

No. 68
ALL STUDENT ORGANISATIONS
ARE HENCEFORTH
DISBANDED
ANY STUDENT IN
noncompliance

"She spread the newspaper on the table in front of them and pointed at ten black-and-white photographs that filled the whole of the front page, nine showing wizards' faces and the tenth, a witch's (...) each picture was captioned with a name and the crime for which the person had been sent to Azkaban" (p. 502)

"MASS BREAKOUT FROM AZKABAN
MINISTRY FEARS BLACK IS 'RALLYING POINT' FOR OLD DEATH EATERS" (p. 503)

The *Daily Prophet* changes its graphic language on *Harry Potter and the Order of the Phoenix*. The logo got redesigned and the structure of the newspaper is also updated. The newspaper acquires its signature look most viewers associate with the *Daily Prophet*, as the Ministry and the media are starting to become controlled by Voldemort.


MAYHEM AT HIGH SECURITY PRISON
MASS BREAKOUT FROM AZKABAN
SEVERAL HIGH-SECURITY
NEW FAKE WIZARD
MUGGLES EXPOSED
WORKER CAUTIONED FOR HEAVY HEXING
TAIL SPIN


DAILY PROPHET
MAYHEM AT HIGH SECURITY PRISON
MASS BREAKOUT FROM AZKABAN
SEVERAL HIGH-SECURITY

“The Minister of Magic countersigned your Order of Dismissal” (p. 550)

The decree signed by the Minister is seen on Umbridge’s hand.

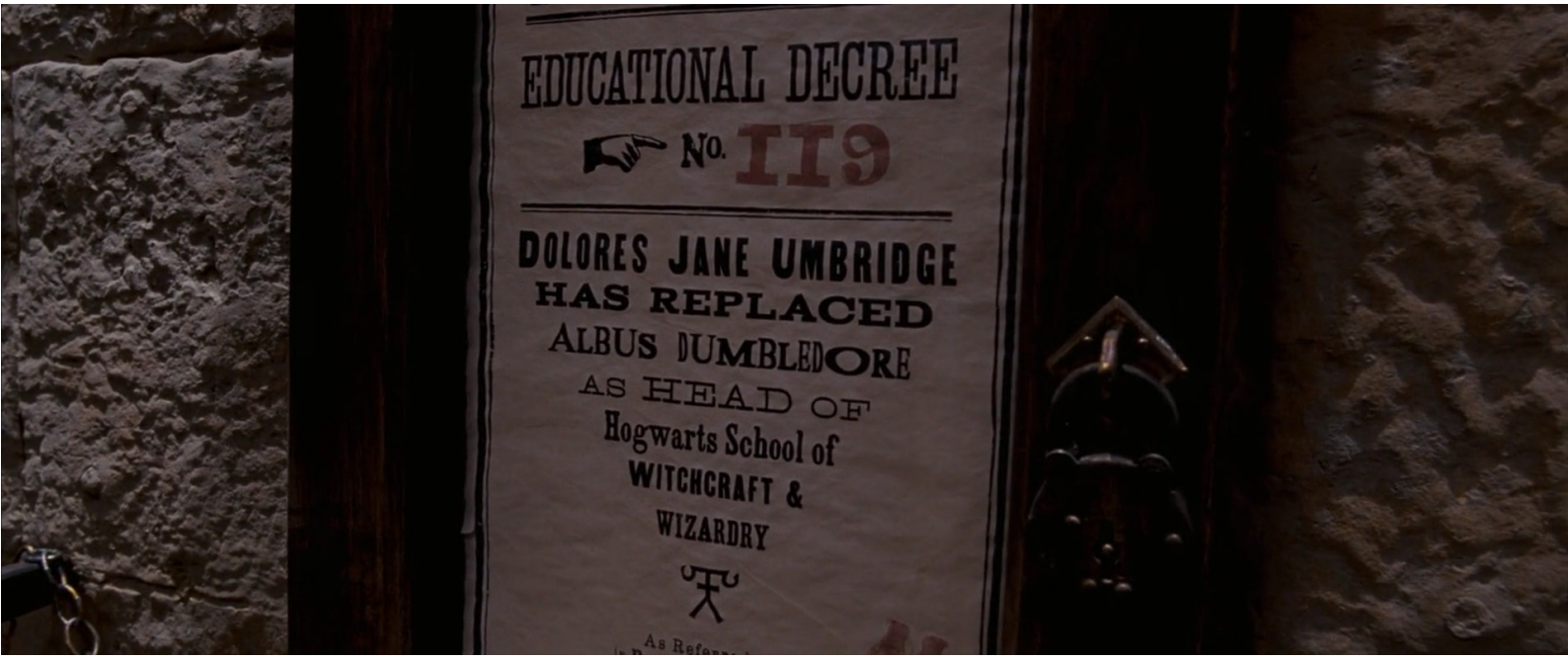
“BY ORDER OF THE MINISTRY OF MAGIC

Dolores Jane Umbridge (High Inquisitor) has replaced Albus Dumbledore as Head of Hogwarts School of Witchcraft and Wizardry.

The above is in accordance with Educational Decree Number Twenty-eight” (p. 576)

Educational Decree as seen on the novels.

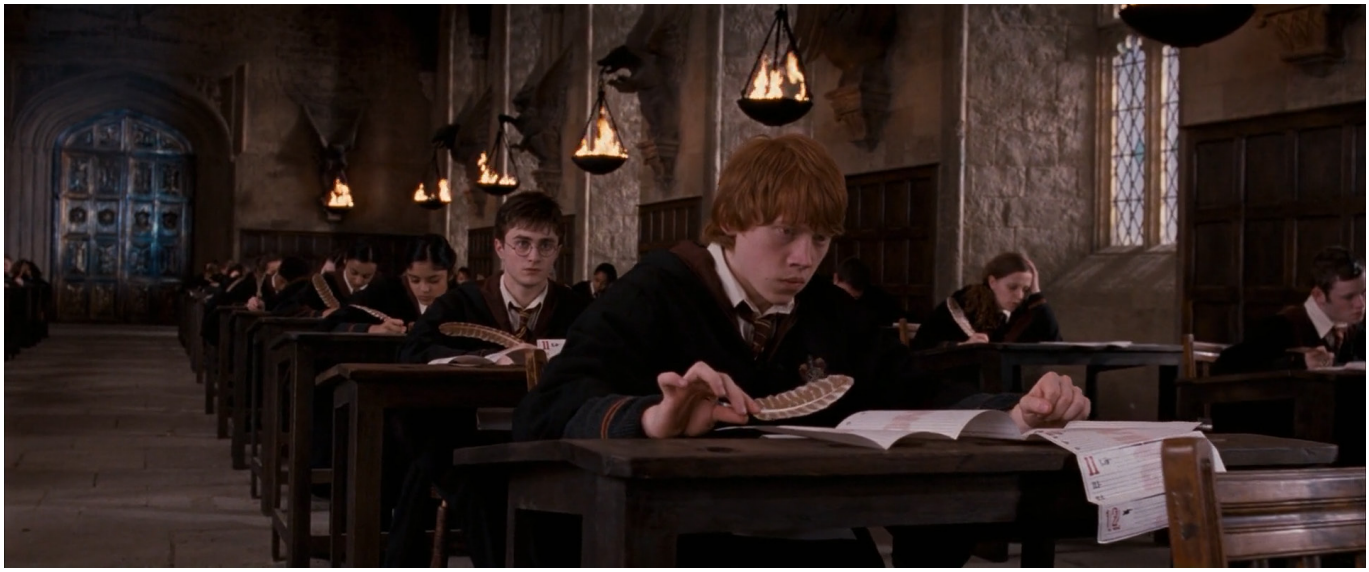



EDUCATIONAL DECREE
No. 119
DOLORES JANE UMBRIDGE
HAS REPLACED
ALBUS DUMBLEDORE
AS HEAD OF
Hogwarts School of
WITCHCRAFT &
WIZARDRY

“Harry turned over his paper (…) lowered his eyes to the first question: a) Give the incantation and b) describe the wand movement required to make objects fly” (p. 657)

The O.W. L's are a series of exams fifth year students take at Hogwarts. In the film we can see part of the Charms exam created by Mina and Lima.





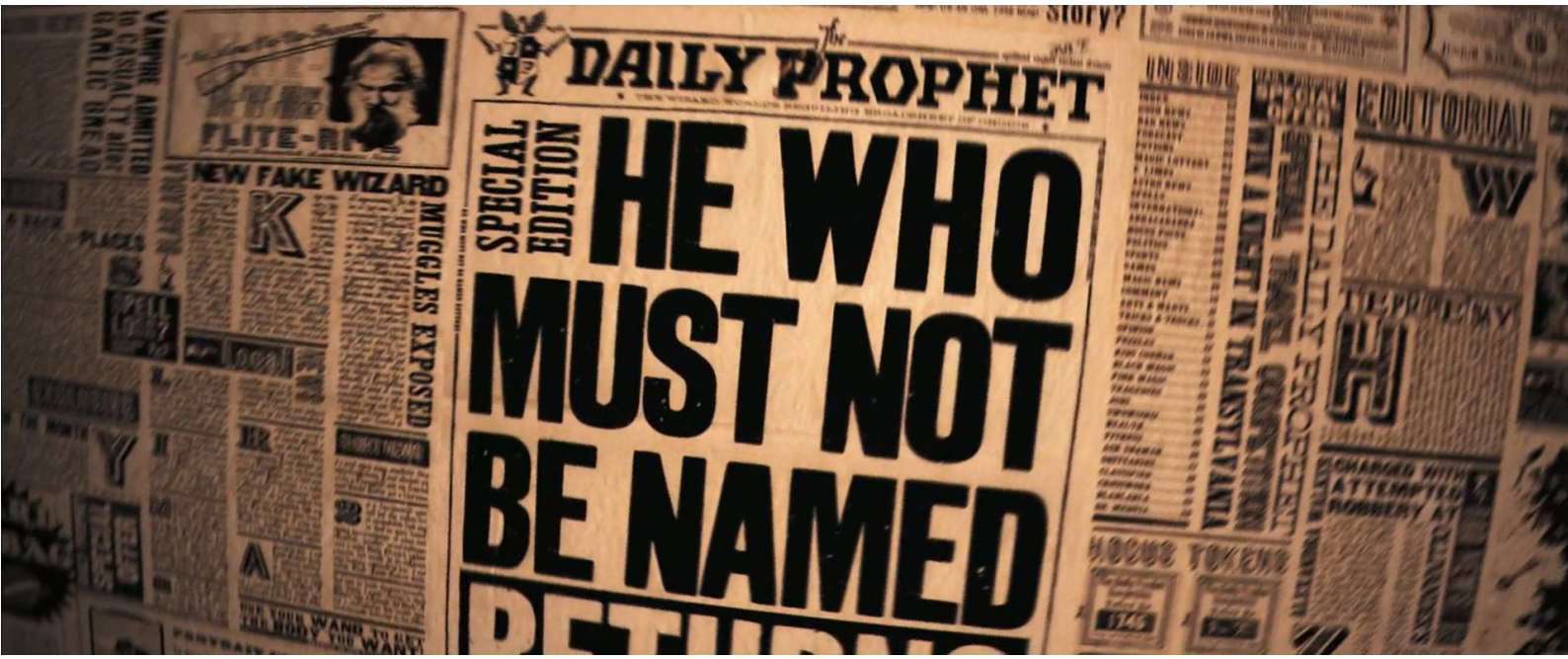


“HE WHO MUST NOT BE NAMED RETURNS” (p. 778)

One of the most iconic headlines of the *Daily Prophet*. This issue sets the pace for the next films, where a more mature and dangerous environment takes the lead.

“She had pinned a list of all her missing books and clothes, with a plea for their return” (p. 793)

Luna’s missing belonging list is practically unreadable on screen, but a small list with text and drawings was created by the graphics department.


DAILY PROPHET
SPECIAL EDITION
HE WHO MUST NOT BE NAMED
NEW FAKE WIZARD MUGGLES EXPOSED
EDITORIAL





4.2.6

Harry Potter and theHalf-Blood Prince

by J. K. Rowling (2005)

“the walls were completely covered in books, most of them bound in old black or brown leather” (p. 20)

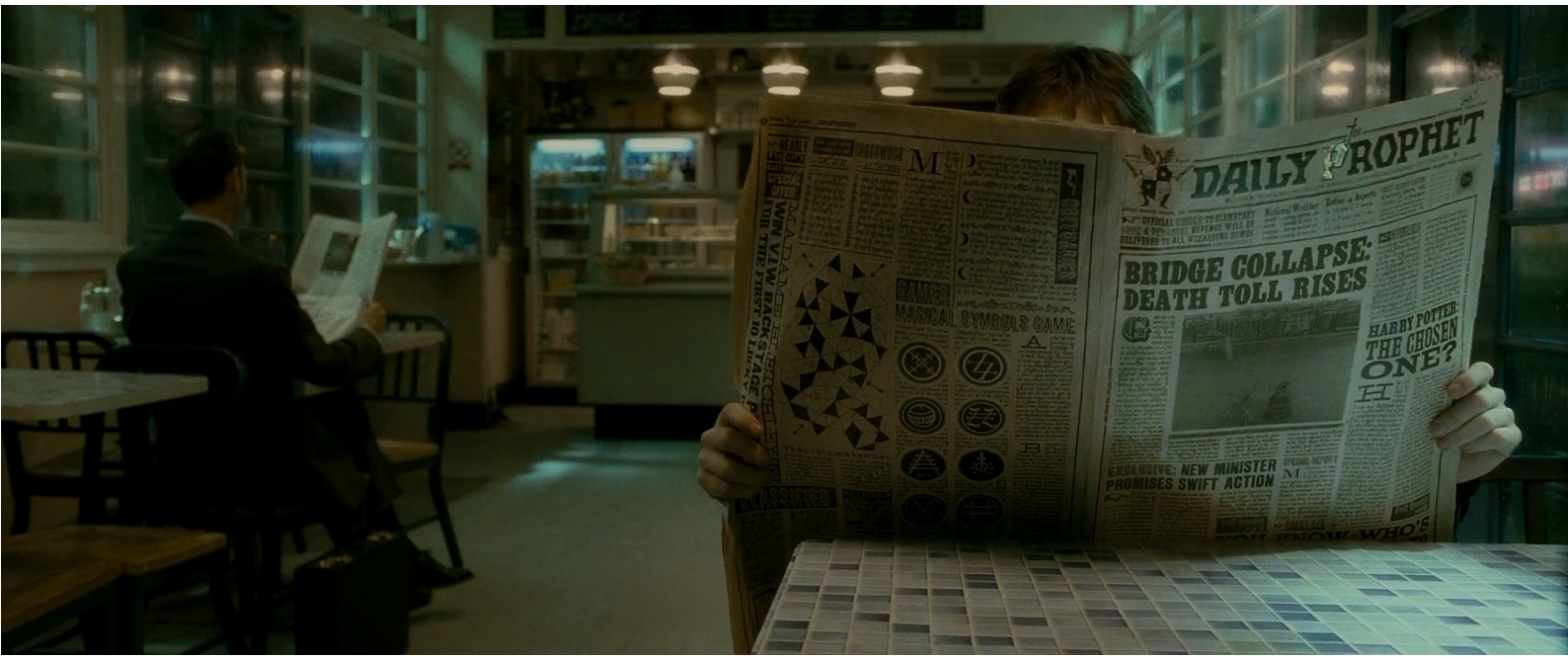
The inside of Severus Snape’s house is like a library. The set was completely filled with books of all shapes and sizes, all handbound for the previous films in the series.

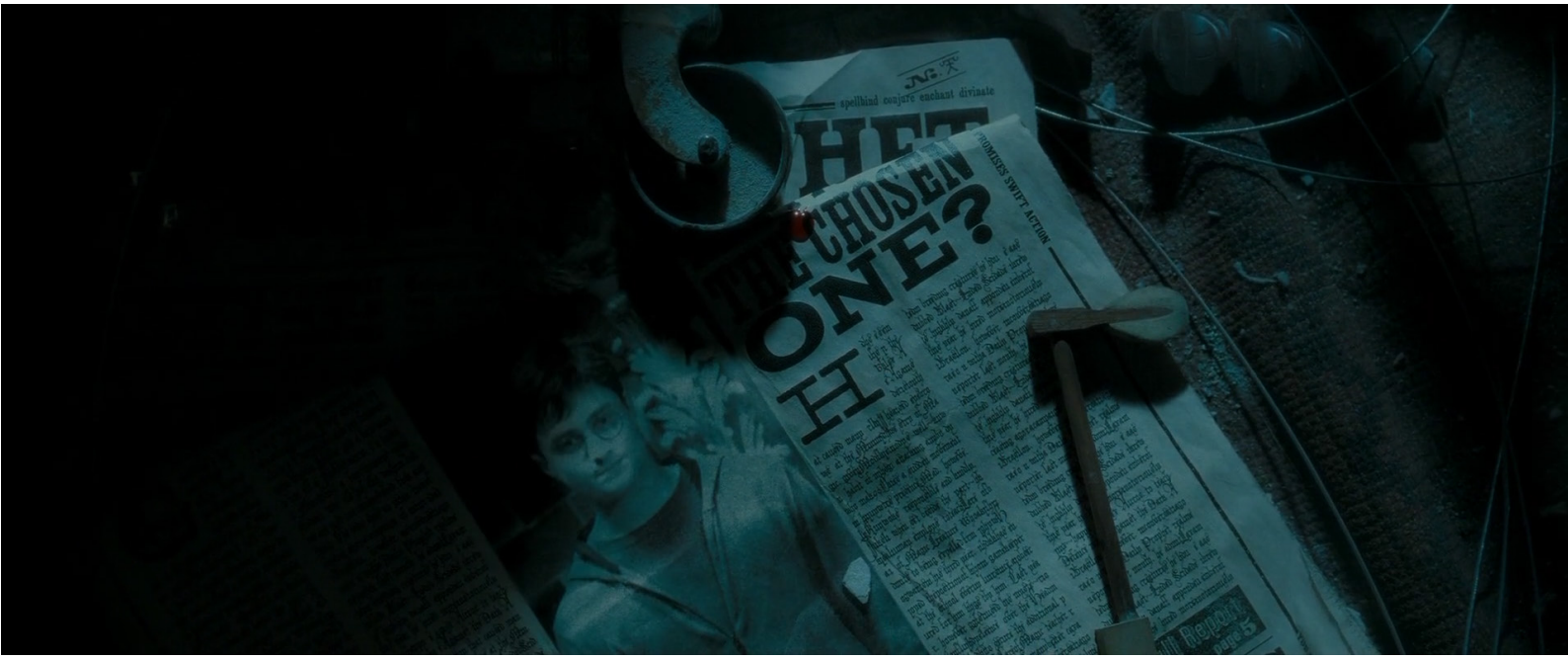

HARRY POTTER:
THE CHOSEN
ONE?
H
TH TOLL RISES
DGE COLLAPSE:



“The headline of one blared: HARRY POTTER: THE CHOSEN ONE?” (p. 33)

Another important part of the story. Harry Potter being the chosen one defines most of the plot, since this film is more like a preparation for the fight that it is to come against Voldemort and his army.


DAILY PROPHET
BRIDGE COLLAPSE: DEATH TOLL RISES
HARRY POTTER: THE CHOSEN ONE?
EXCLUSIVE: NEW MINISTER PROMISES SWIFT ACTION
GAMES
MAGICAL SYMBOLS GAME


spellbind conjure enchant divinate
PROMISES SWIFT ACTION



“a ring on his uninjured hand (…) it was large, rather clumsily made of what looked like gold, and was set with a heavy black stone that had a crack down the middle” (p. 57)

The first impression in the book of Tom Riddle’s ring, designed by Miraphora Mina and crafted by artisans in the props department for the film.

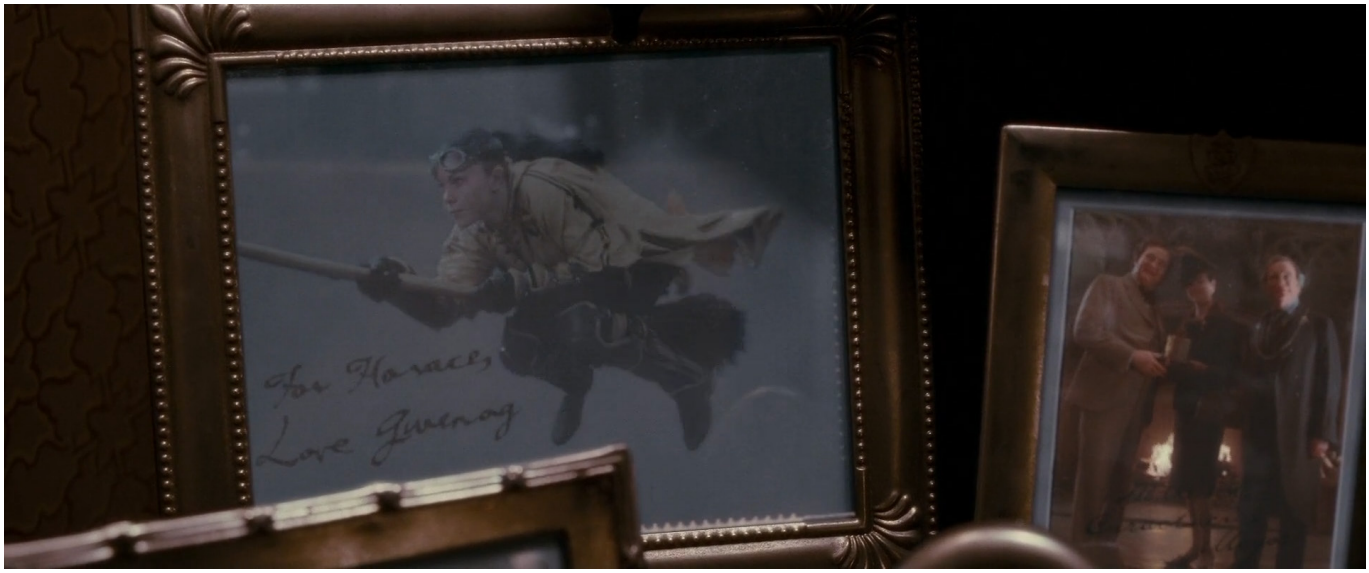


“He bounced up and down a little, smiling in a self-satisfied way, and pointed at the many glittering photograph frames on the dresser, (…) all signed” (p. 59)

Photographs of Horace Slughorn’s ex-students, all hand signed by Miraphora.



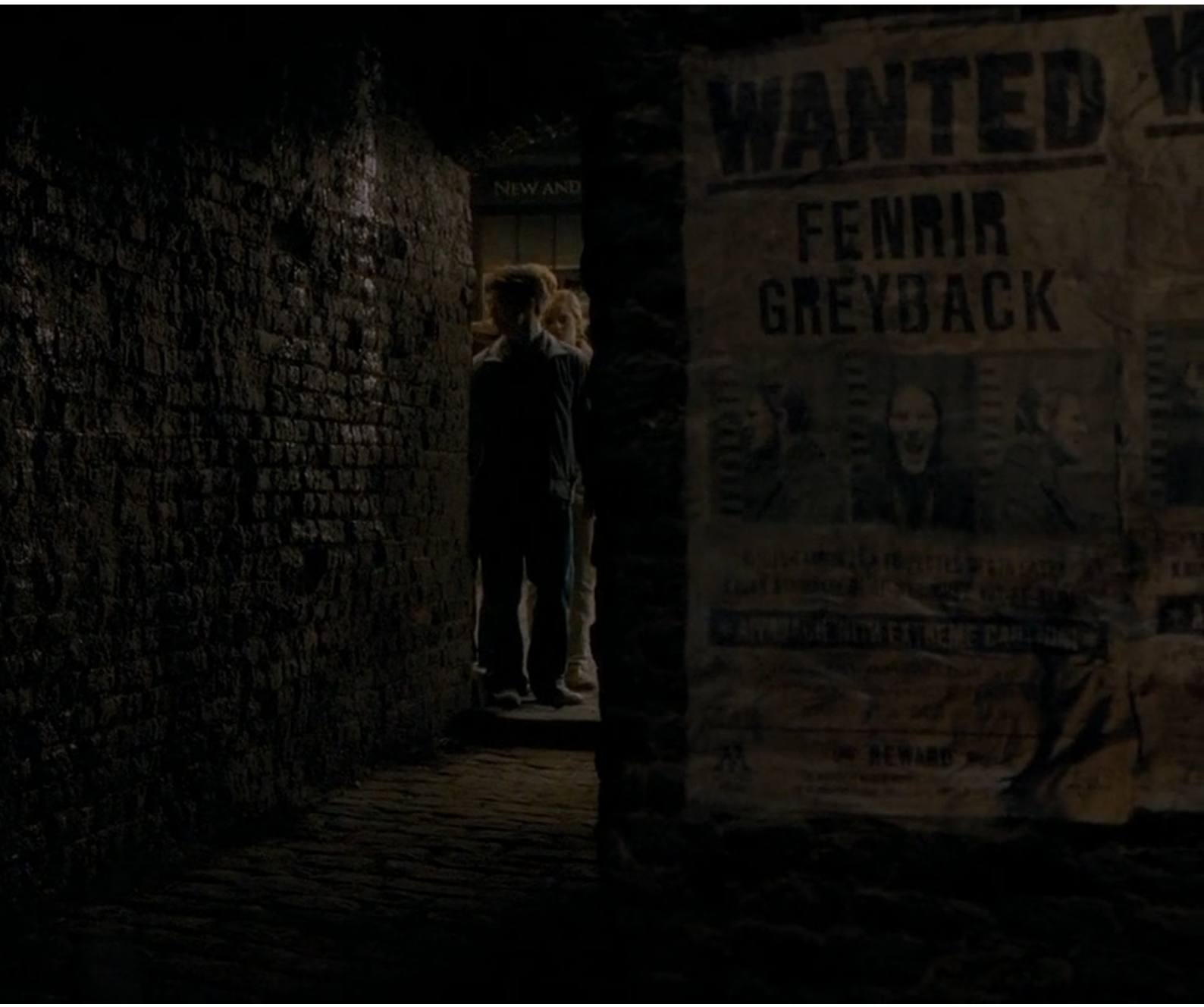

Regards
Barnabas Collins


For Horace,
Love Giveney



“Others bore moving black-and-white photographs of Death Eaters” (p. 92)

The wanted posters still portray the Death Eaters introduced previously in the series, as we see here, a poster of Fenrir Greyback.


WANTED
FENRIR
GREYBACK

"a gigantic poster, purple like those of the Ministry, but emblazoned with flashing yellow letters:

Why Are You Worrying About You-Know-Who?
You SHOULD be Worrying About
U-NO-POO
The Constipation Sensation That's GRIPPING the Nation!" (p. 97)

"boxes piled to the ceiling: here were the Skiving Snackboxes" (...) "Nosebleed Nougat" (...) "bins full of trick wands (...) boxes of quills, which came in Self-Inking, Spell-Checking and Smart-Answer varieties" (...) "a box that read: Reusable Hangman – Spell It Or He'll Swing!" (...) "Patented Daydream Charms (...) a box bearing a highly coloured picture of a handsome youth and a swooning girl who were standing on the deck of a pirate ship" (p. 98)

"Muggle magic tricks" (...) "Edible Dark Marks – They'll Make Anyone Sick!" (p. 99)

"Shield Hats (...) Shield Cloaks (...) Shield Gloves" (...) "Instant Darkness Powder" (...) "Decoy Detonators, weird-looking black hooter-type objects" (p. 100)

"Wonder Witch Products (...) violently pink products" (...) "Guaranteed Ten-Second Pimple Vanisher" (p. 101)

The Weasley's Wizard Wheezes shop is a world of its own. Featuring in chapter 5.2, entirely dedicated to the development of the shop, this shop contained over a hundred thousand props. Most of them go completely unnoticed because we only get to see Weasley's Wizard Wheezes for a few seconds at a time on film. It is an explosion of colour and one can't really decide where to look, so when re watching the film, more elements and details are unravelled.

The packaging was created by the graphics department and most merchandise was developed by the props department. Both came up with ludicrous names since the descriptions and names in the books were not nearly enough to stock up a three-storey building full of merchandise.


W
W
W
W




PIECES OF MODERN


CAKES


BOH
BOH




HERE


INSTANT DARKNESS
POWDER




DARK
MARK






Weather
WHEEZES
Get your
MAGIC





“Borgin and Burke” (p. 104)

Borgin and Burke is first introduced in *Harry Potter and the Chamber of Secrets* but only here are we able to see the logo designed for the shop.


BORGIN
&
BURKE
Established 1863

“a magazine (…) large letters on the front announced that there was a pair of free Spectrespecs inside (…) The Quibbler” (p. 114)

“pair of psychedelic spectacles” (p. 115)

“her free Spectrespecs, which gave her the look of a demented, multi-coloured owl” (p. 116)

The description of the Spectrespecs seen on film are extremely similar to the original one. This sort of glasses are one of Luna’s trademarks and an important prop which sets her quirky personality even more on film.


3D
SPECTRESPECS


3D
SPECTRESPECS

“The distribution of timetables was more complicated than usual this year, Professor McGonagall needed first to confirm that everybody had achieved the necessary O.W.L. grades to continue with their chosen N.E.W.T.s. (p. 145)

As seen on picture, Minerva McGonagall sprints between students distributing timetables, made by the graphics department.

“Advanced Potion-Making” (p. 154)

“two very battered-looking copies of Advanced Potion-Making by Libatius Borage” (p. 154)

The *Advanced Potion-Making* book is one of the hero props in *Harry Potter and the Half-Blood Prince*. For the film, a battered and a new copy were created instead of two old ones. This way the viewer can clearly see the distinction between the two of them while Ron and Harry fight silently for the new copy in the back of the class.




ADVANCED
POTION
MAKING
BOB ACHEE
POTION
MAKING
ADVANCED POTION MAKING

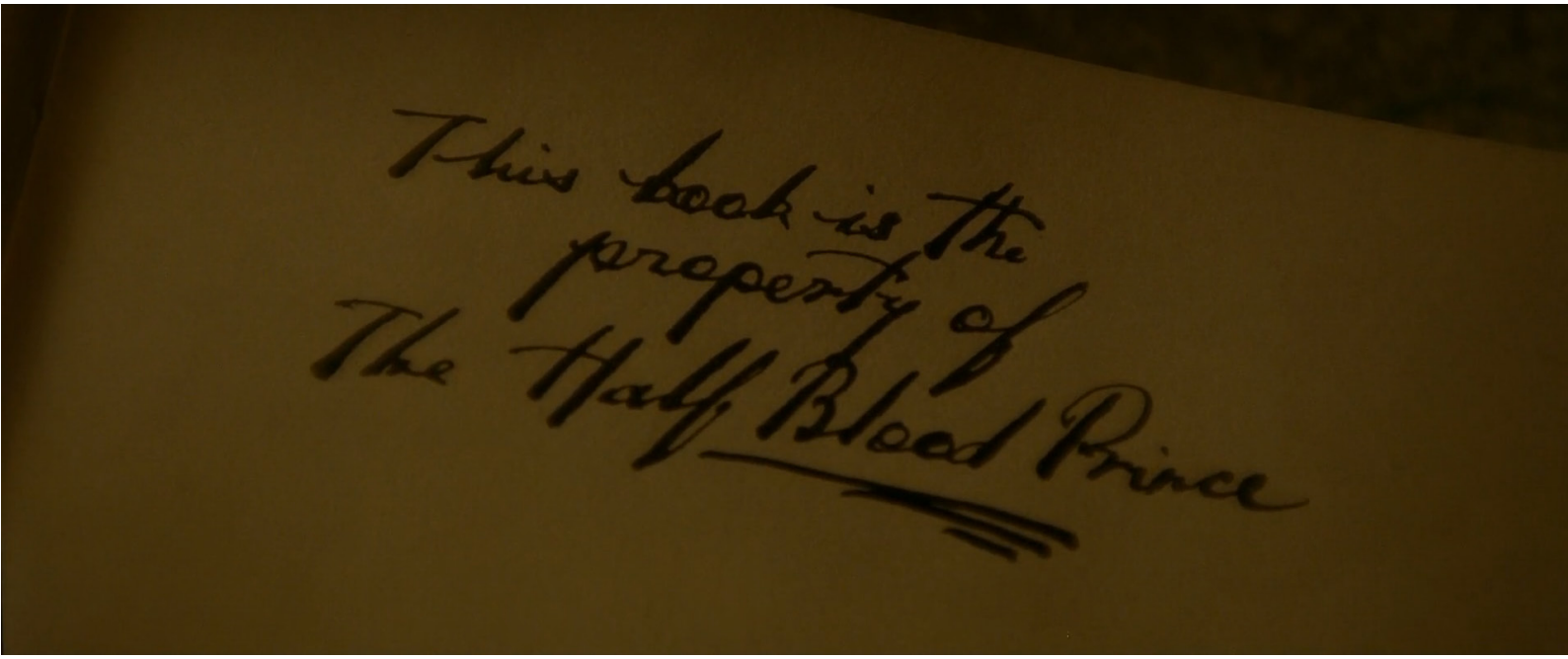
"To his annoyance he saw that the previous owner had scribbled all over the pages, so that the margins were as black as the printed potions. Bending low to decipher the ingredients (even here, the previous owner had made annotations and crossed things out" (p. 158)

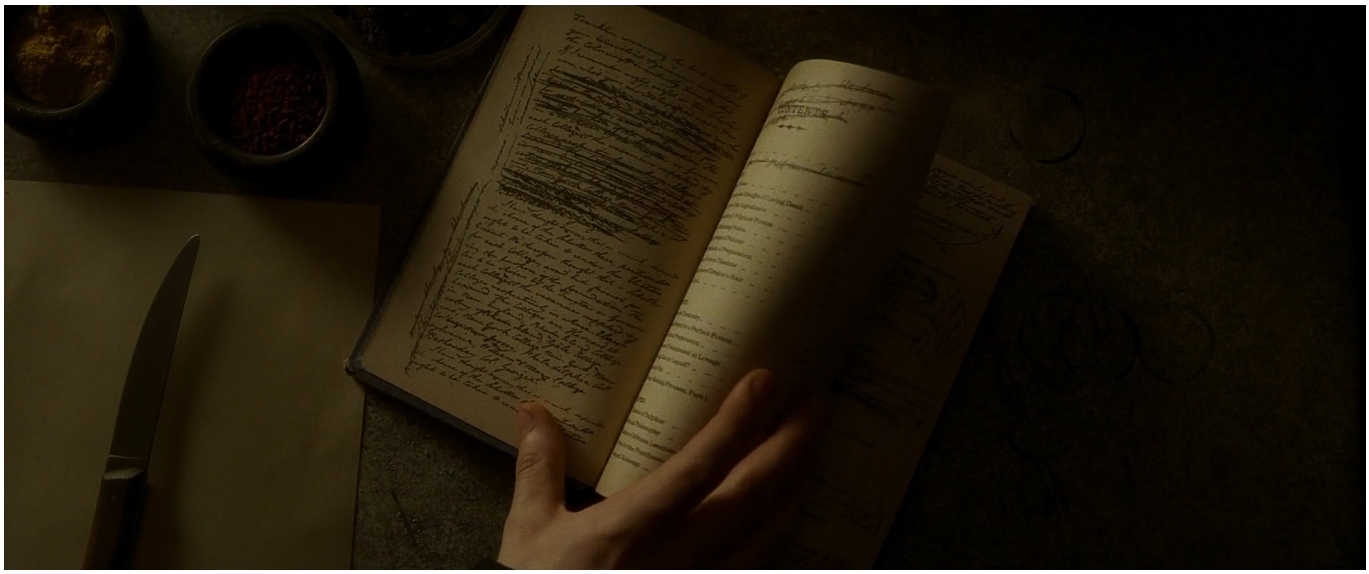
"had taken issue with the order to cut up the Sopophorus Bean and had written in the alternative instruction: Crush with flat side of silver dagger, releases juice better than cutting" (p. 158)

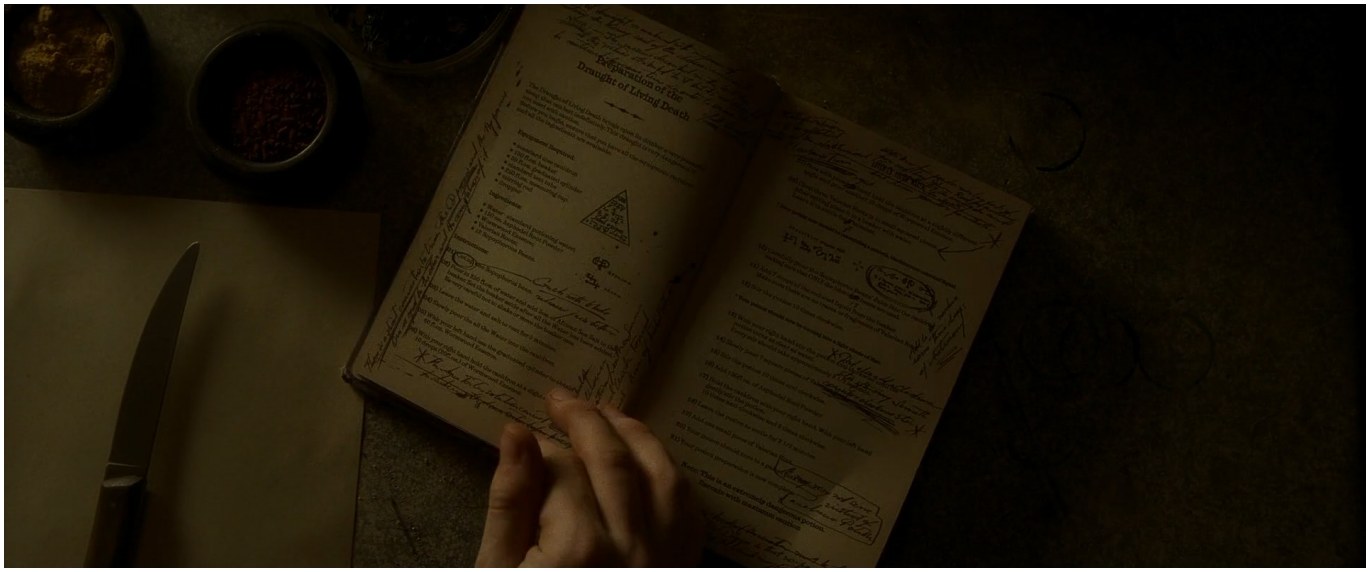
"scribbled along the bottom of the back cover in the same small, cramped handwriting as the instructions (...) This Book is the Property of the Half-Blood Prince" (p. 162)

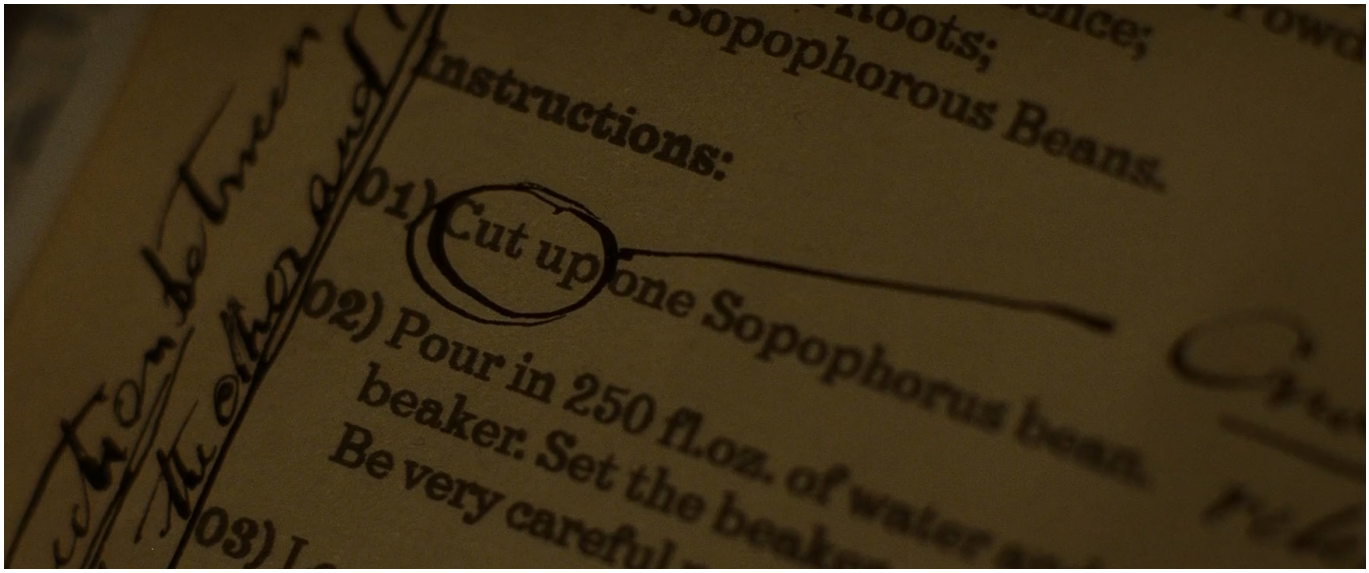
Harry's battered copy of *Advanced Potion-Making* is completely scribbled. Several copies with different sizes where created for the film, some with regular size, for when Harry is carrying the book or reading it, and a bigger copy so that the Prince's handwriting could be seen easily on screen.

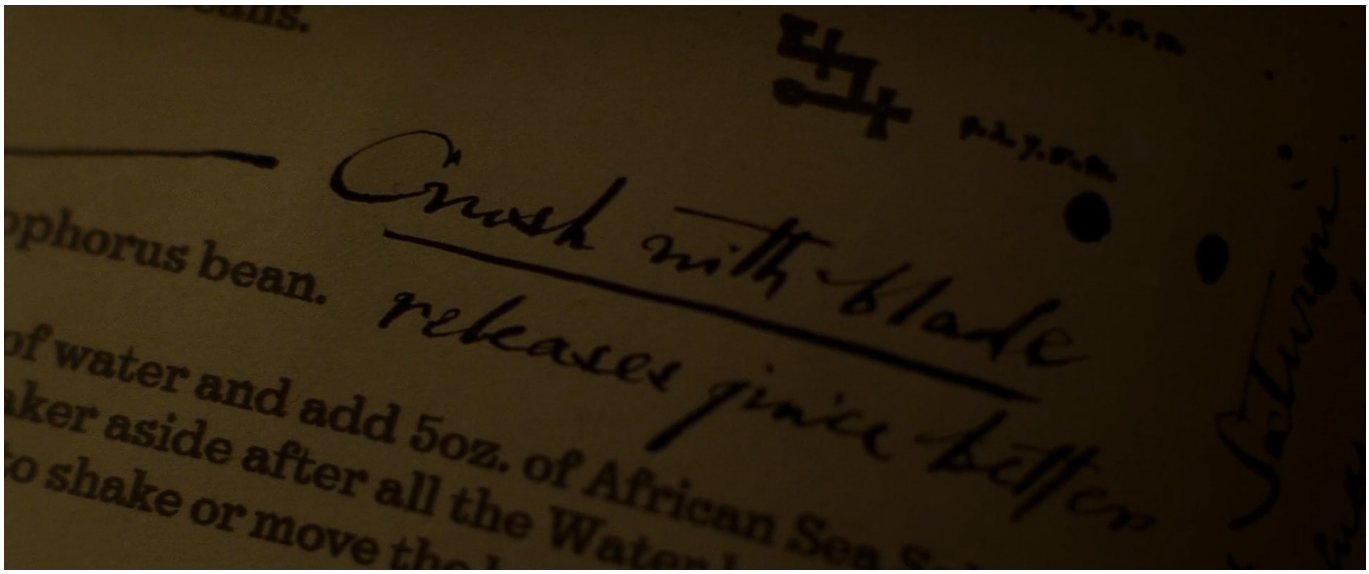

ADVANCED
POTION
MAKING

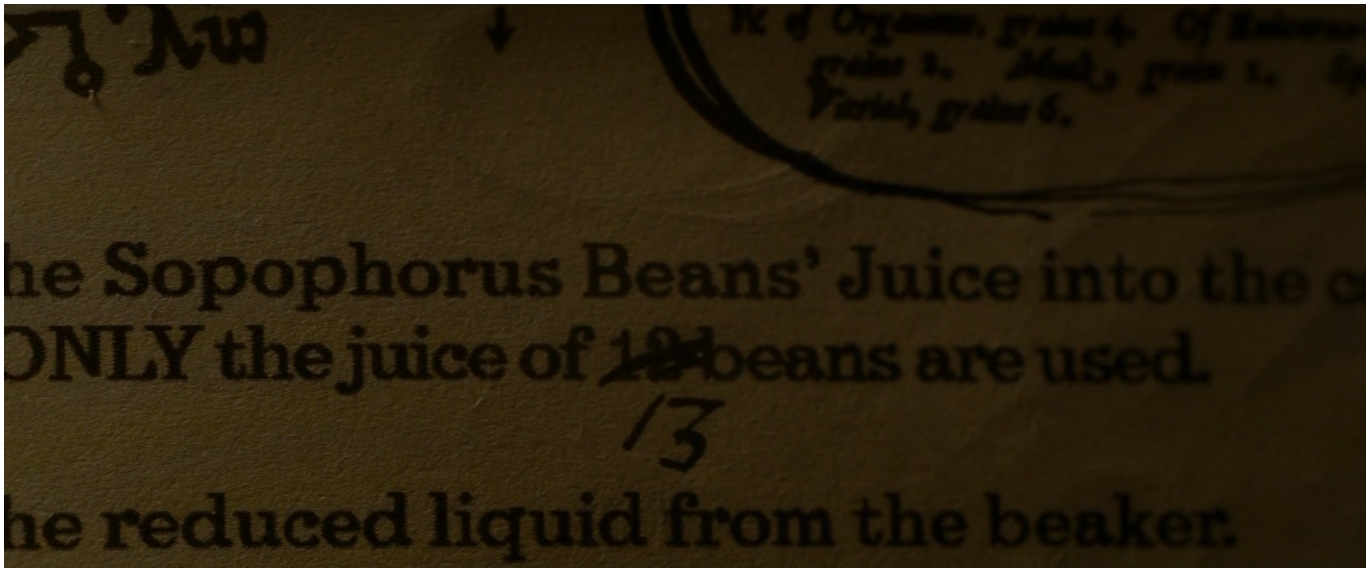

This book is the
property of
The Half Blood Prince

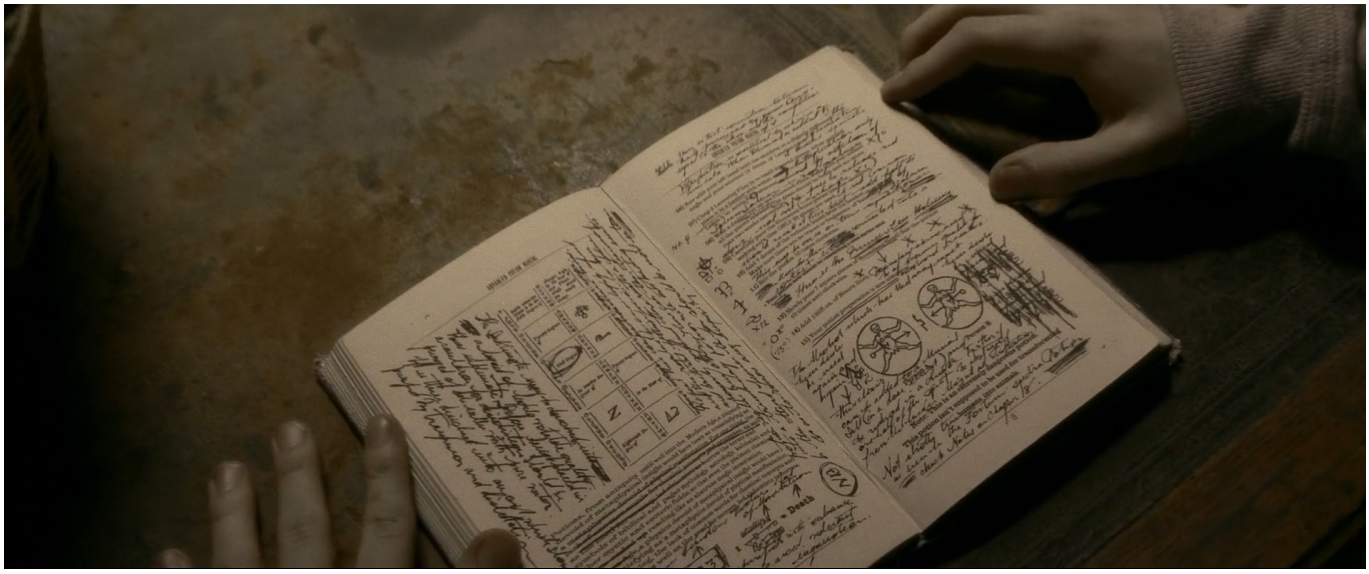


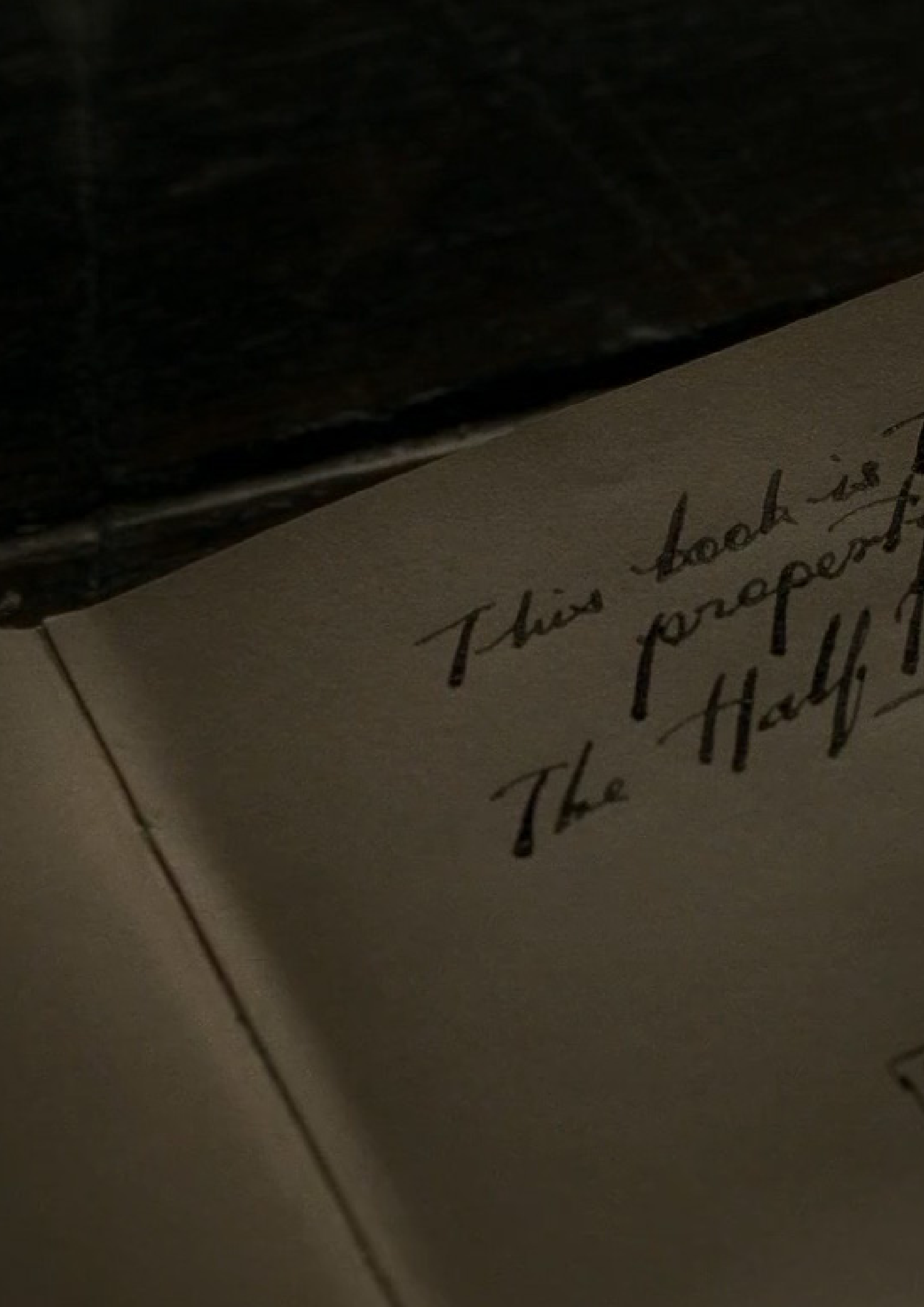

Explanation of the
Draught of Living Death

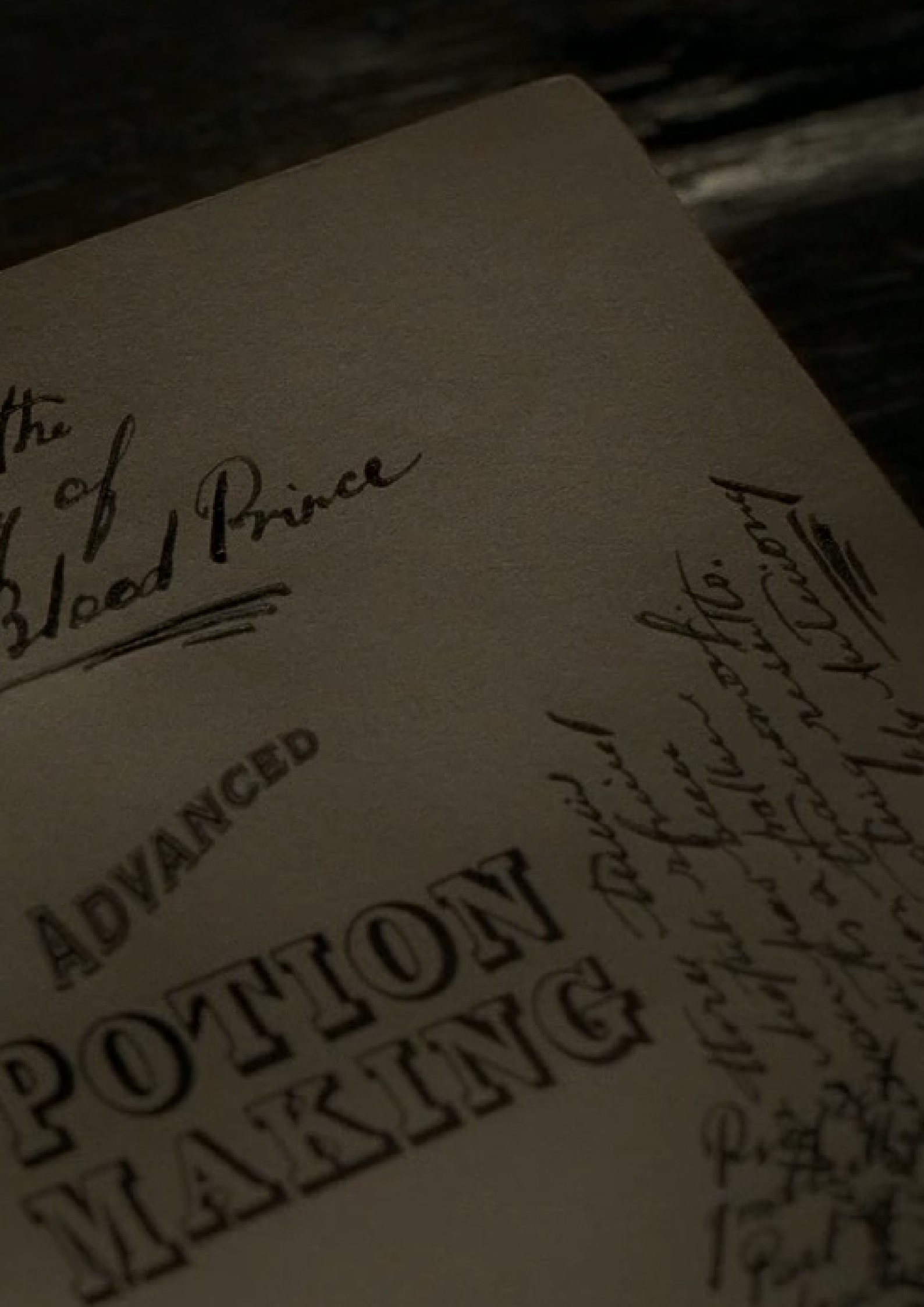

Sopophorous Beans.
Instructions:
01) Cut up one Sopophorus bean.
02) Pour in 250 fl.oz. of water
beaker. Set the beak
Be very careful


Crush with blade
releases juice
ophorus bean.
of water and add 5oz. of African Sea
aker aside after all the Water
o shake or move the


he Sopophorus Beans' Juice into the
ONLY the juice of ~~12~~ beans are used.
13
he reduced liquid from the beaker.




This book is
proper
The Half


the
of
Blood Prince
ADVANCED
POTION
MAKING

“Bob Ogden’s memory (…) a crystal bottle containing a swirling silvery-white substance” (p. 166)

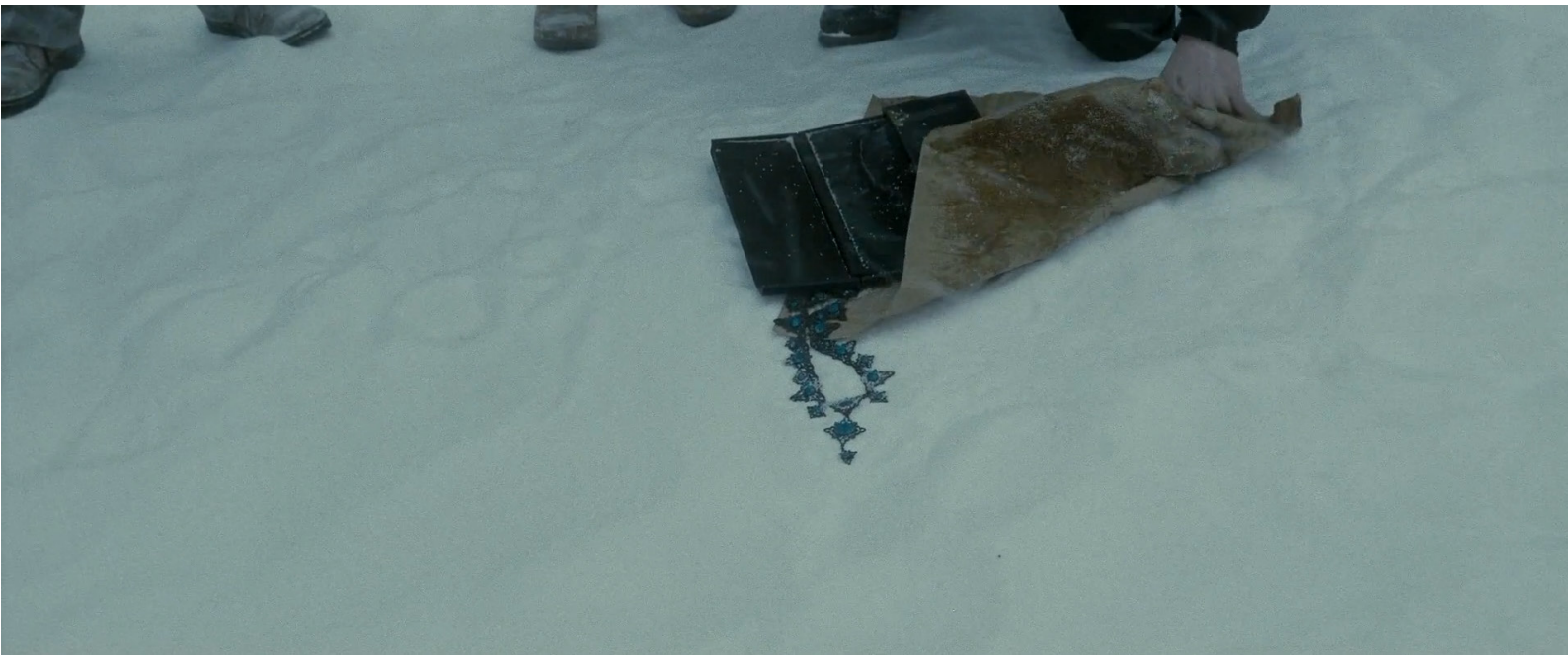
This is the first description of Dumbledore’s memory bottles. On film they were stacked in a handmade cabinet, inspired by Gothic and Medieval buildings. The bottles were crafted by Pierre Bohanna’s team and each of them was individually labelled by the entire graphics and props departments. The delicate labels were also designed by Miraphora Mina.




Thomas
Riddle
1938

“brown-paper package (…) an ornate opal necklace was visible, poking out of the paper” (p. 209)

The cursed necklace, like most hero props, was also designed by Miraphora Mina and crafted by the artisans in the props department.







“a mess of small, everyday objects; a yo-yo, a silver thimble and a tarnished mouth-organ among them” (p. 227)

The relics Tom Riddle kept hidden in a box at Wool orphanage were designed by the graphics department and crafted by the artisans who worked on Leavesdean Studios. This are practically invisible on film.



“Box of Chocolate Cauldrons (…) Romilda gave me before Christmas and they’re all spiked with love potion” (pp. 325, 326)

The box of chocolates as well as the card were designed by the graphic's department.




Dear Harry,
Thinking sweet thoughts of you
Romilda

“pulling out jars and pouches (…) the shrivelled kidney-like stones” (p. 331)

The description of Slughorn’s potion kit is similar to the one used on set. The boxes, packages, branding and supplier logotypes were all designed by the graphics team. The phials and bottles were created by Bohanna’s team. In this scene, Harry is looking for a Bezoar, a “shrivelled brown object, looking more like dried-up kidneys than real stones” (Rowling, 2005), which works as an antidote against most poisons.









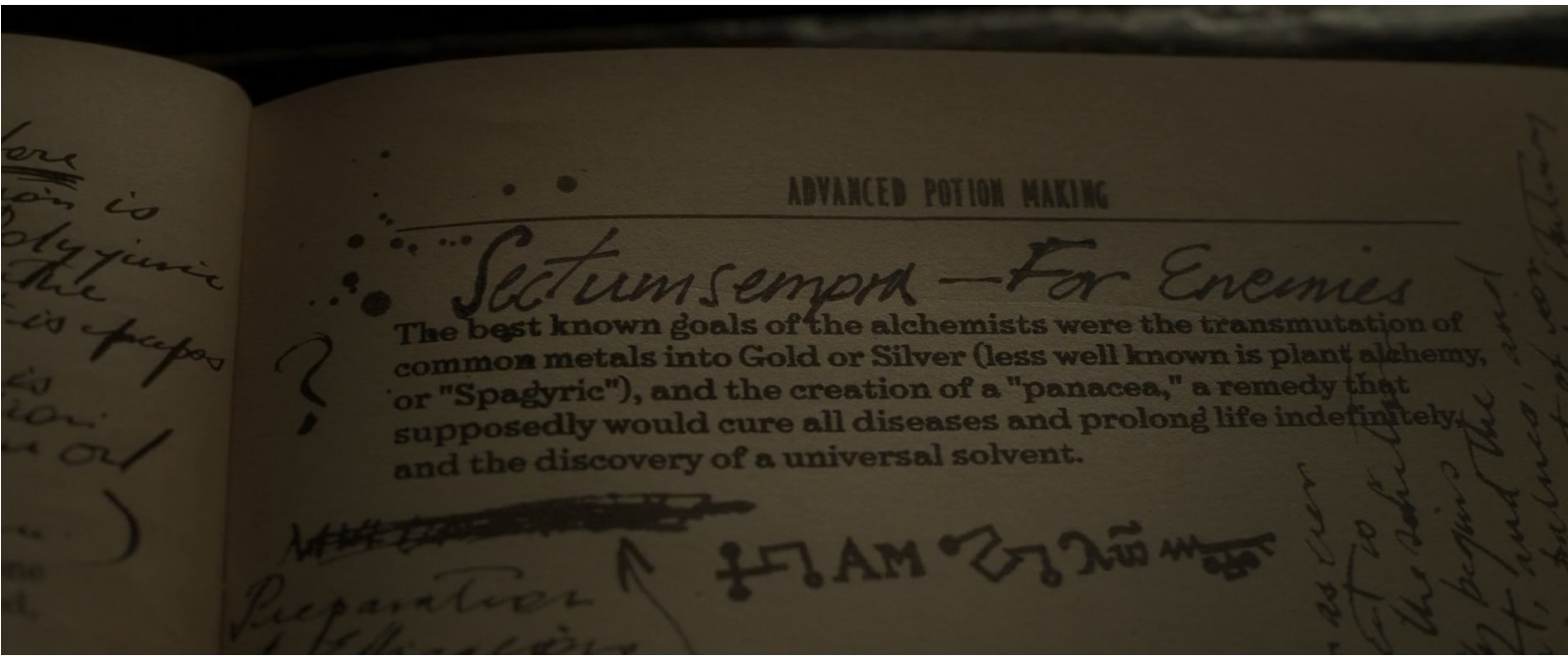
“Sectumsempra! Scrawled in a margin above the intriguing words FOR ENEMIES” (p. 372)

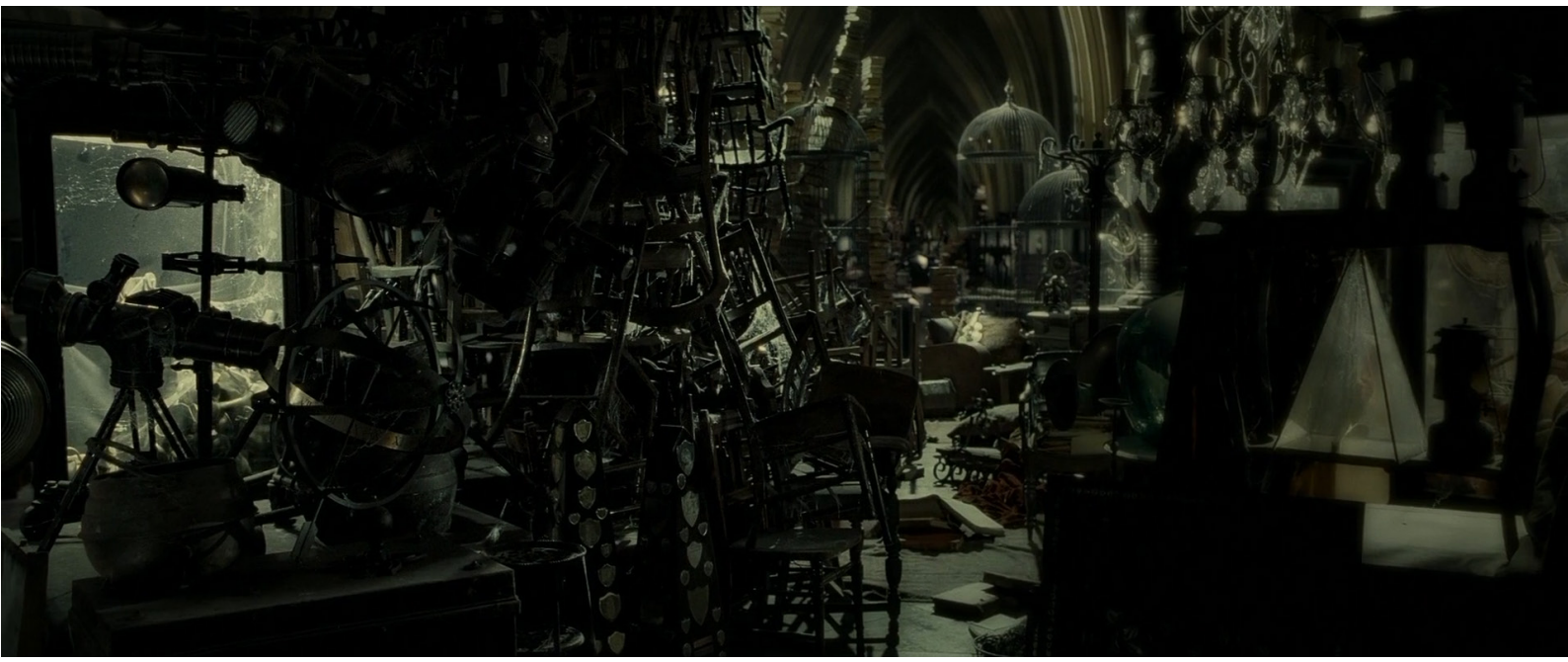
Another example of what was scribbled inside Harry’s *Advanced Potion-Making book*, the scrawled notes were added by Mina.

“what looked like a city with towering walls, but built of what Harry knew must be objects hidden by generations of Hogwarts inhabitants” (p. 437)

“thousands and thousands of books” (p. 438)

The inside of the Room of Requirement is fascinating. Hundreds of thousands of objects, some hidden for centuries, are stashed inside this forever-changing room. On set, the room was packed with artefacts used on every film. The fuller it looked, the better, so skyscrapers of books, mountains of old furniture and piles of junk were arranged inside the set to make it look like the magical storage room.


ADVANCED POTION MAKING
Sectumsempra — For Enemies
The best known goals of the alchemists were the transmutation of common metals into Gold or Silver (less well known is plant alchemy, or "Spagyric"), and the creation of a "panacea," a remedy that supposedly would cure all diseases and prolong life indefinitely, and the discovery of a universal solvent.
I AM



“caught the crystal goblet that he had conjured out of nowhere” (p. 473)

The “crystal goblet” ended up being a mother of pearl bowl, embellished with crystals similar to the ones in the cave and designed by Miraphora.







"the golden locket lying curled beneath it" (p. 478)

"He turned the locket over in his hands.

This was neither as large as the locket he remembered seeing in the Pensieve, nor were there any markings upon it, no sign of the ornate S that was supposed to be Slytherin's mark" (p. 507)

Most hero props were developed by Mina and Lima. Both lockets were designed by the graphic designers and crafted by the handy team of artisans and crafters on Leavesdean Studios. The locket seen on *Harry Potter and the Half Blood Prince* is, in fact, a forgery. Tom Riddle's locket will only be seen in *Harry Potter and the Deathly Hallows – Part 1.*



“there was nothing inside but for a scrap of folded parchment (…)

To the Dark Lord

I know I will be dead long before you read this, but I want you to know that it was I who discovered your secret.

I have stolen the real Horcrux and intend to destroy it as soon as I can.

I face death in the hope that when you meet your match, you will be mortal once more.

R.A.B” (p. 507)

The small scrap of paper inside the locket confirms Harry’s suspicions about the locket. Mina created R.A.B.’s handwriting like she did with most of the handwritten props.







4.2.7

Harry Potter and the Deathly Hallows

by J. K. Rowling (2007)



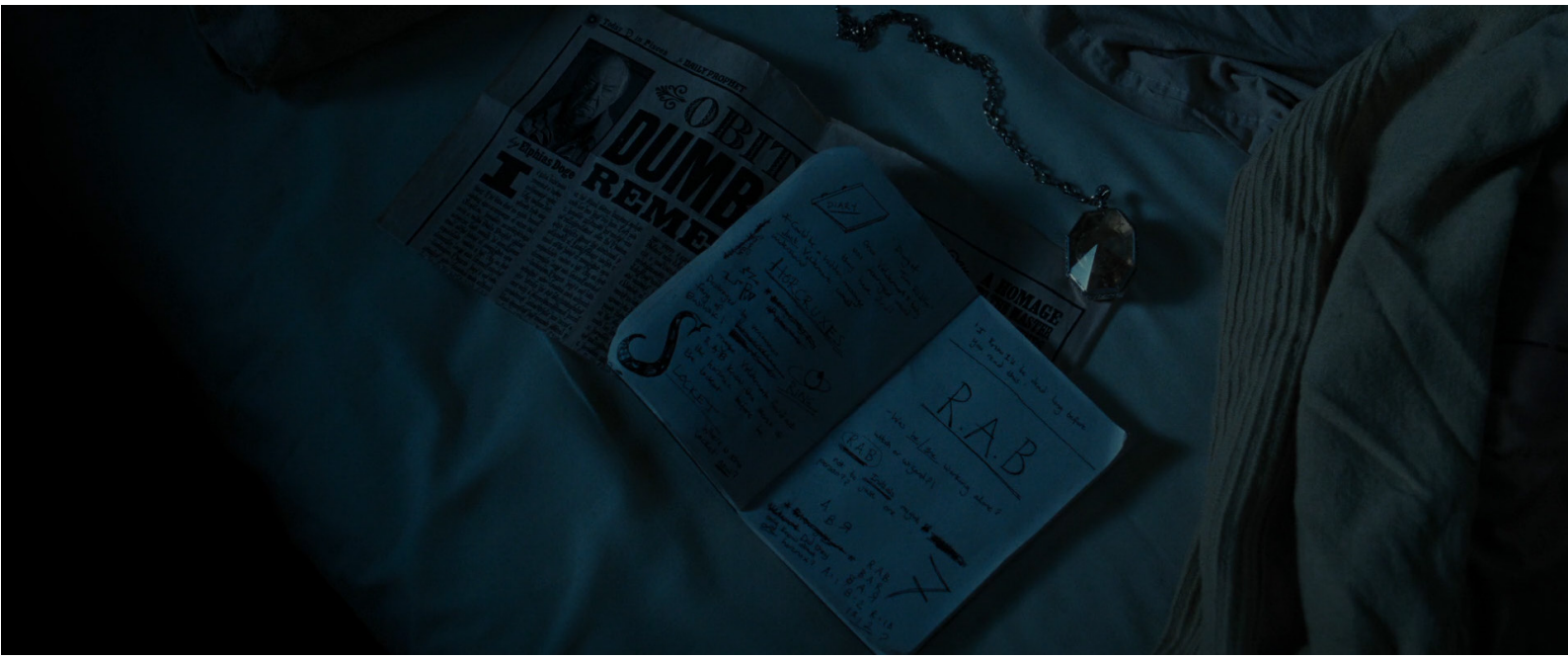
“a sizeable stack of newspapers (…) one for each of the days Harry had spent at Privet Drive this summer” (p. 13)

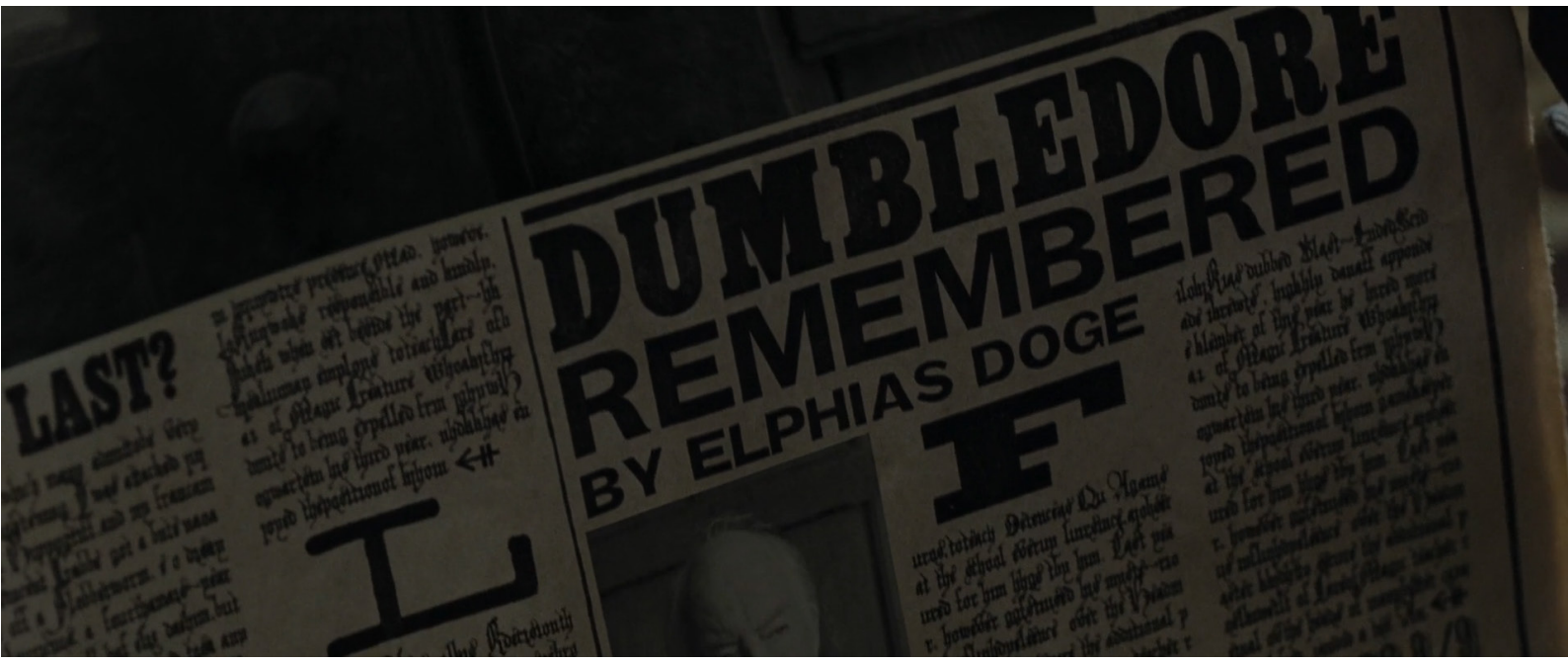
The mass of junk and newspapers is seen briefly in the dimly lit bedroom.



“ALBUS DUMBLEDORE REMEMBERED by Elphias Doge (…) the picture accompanying the obituary” (pp. 13, 16)

The newspaper containing Dumbledore's Obituary will accompany Harry throughout his Horcrux hunt.


OBIT
DUMB
REME
A HOMAGE
R.A.B


DUMBLEDORE
REMEMBERED
BY ELPHIAS DOGE
LAST?



"Across the bottom half of the front page, a smaller headline was set over a picture of Dumbledore striding along looking harried:

DUMBLEDORE – THE TRUTH AT LAST?" (p. 17)

"The article was topped with a picture showing another familiar face: a woman wearing jewelled glasses with elaborately curled, blonde hair, her teeth bared" (p. 18)



In this article featured in the same *Prophet* edition as Dumbledore's obituary, it is noticeable that the wizarding newspaper was starting to take a darker and totalitarian tone, as Voldemort slowly took over the Ministry and all wizarding media started inciting the population against Harry and those who opposed the new regime.

“a scroll of parchment (…) The Last Will and Testament of Albus Percival Wulfric Brian Dumbledore” (p. 99)

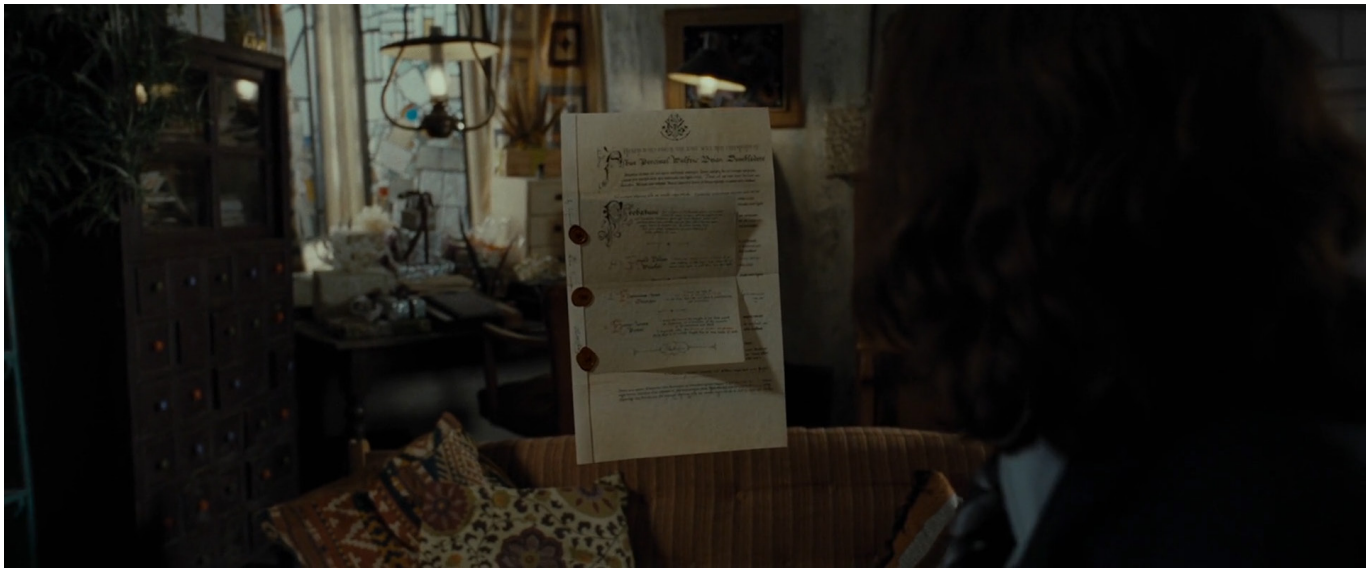
“to Ron Bilius Weasley, I leave my Deluminator (…) it looked something like a silver cigarette lighter” (p. 100)

“to Miss Hermione Jean Granger, I leave my copy of The Tales of Beedle the Bard (…) a small book that looked as ancient as the copy of Secrets of the Darkest Art (…) its binding was stained and peeling in places (…) the title was in runes” (p. 100)

“To Harry James Potter, (…) I leave the Snitch he caught in his first Quidditch match” (p. 101)

Dumbledore’s Will is one of the most important props in the film, for it gives the trio some much needed artefacts to use on their journey. Each of them contain clues or ailments to help them fulfil their mission.






THE TALES OF
BEEDLE THE BARD

“Engraved upon the smooth golden surface (…) where five words written in the thin slanting handwriting that Harry recognized as Dumbledore’s: I open at the close” (p. 107)

The engraved snitch, projected by the props team was engraved with Dumbledore’s handwriting, which was, in fact, Mina’s.

“An odd symbol, rather like a triangular eye, glistened from a golden chain around his neck” (p. 111)

This is the first time the Deathly Hallows symbol appears and it will keep re-appearing later in both *Deathly Hallows* films.


I Open at the Cl



“a small and shabby all-night café. A light layer of grease lay on all Formica-topped tables” (p. 131)

The description of the shabby café was very brief, so the graphics department together with the set decorator and props department created a whole new graphic identity for the place, including a name, menus and products.

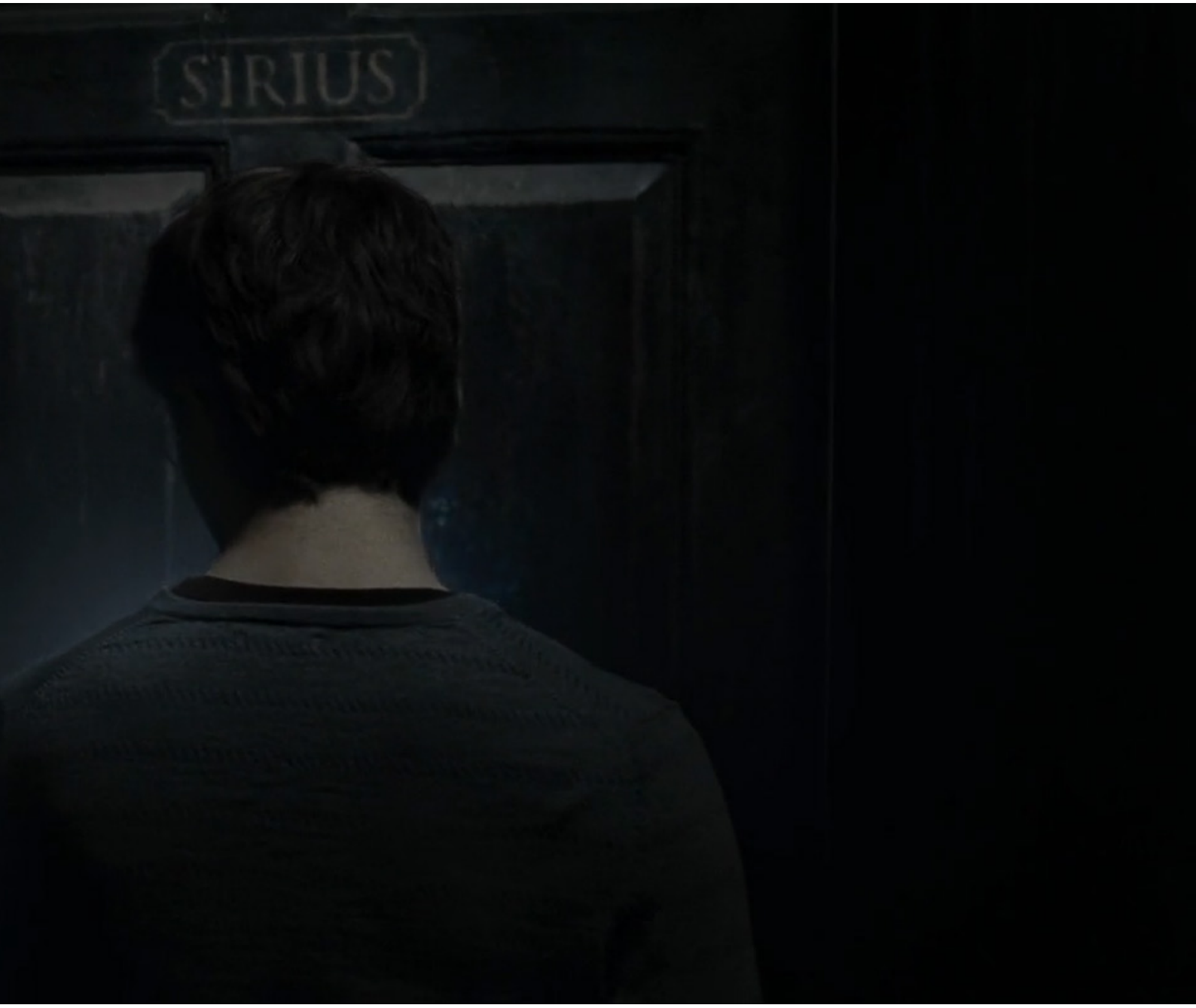






“The one facing him bore a nameplate reading Sirius” (p. 142)

The plaque on Sirius’ door at Grimmauld Place.


SIRIUS

“He recognised one as part of an old edition of A History of Magic, by Bathilda Bagshot” (p. 144)

Description of the old book Harry finds in Sirius’ bedroom.




HISTORY
MAGIC

“It was a pompous little sign, neatly lettered by hand (…) Do Not Enter Without the Express Permission of Regulus Arcturus Black” (p. 149)

Regulus' handmade sign at Grimmauld Place.

“squares of coloured paper were flying in every direction like little pink kites” (p. 201)

“he was watching the creation of pamphlets (…) the paper squares were pages, which when assembled, folded and magicked into place, fell into neat stacks beside each witch or wizard” (p. 201)

“Its pink cover was emblazoned with a golden title: MUDBLOODS and the Dangers They Pose to a Peaceful Pure-Blood Society.

Beneath the title was a picture of a red rose, with a simpering face in the middle of its petals, being strangled by a green weed with fangs and a scowl” (p. 201)

Voldemort's new regime was similar to a dictatorship and hate against Muggles and Muggle-borns was being spread throughout the entire Wizarding community.




MUDBLOODS
& THE DANGERS THEY POSE
IN A PERFECT PURE BLOOD SOCIETY
MINISTRY OF MAGIC
MUDBLOODS
& THE DANGERS THEY POSE
IN A PERFECT PURE BLOOD SOCIETY
MINISTRY OF MAGIC

“The plaque beneath it read:

Dolores Umbridge

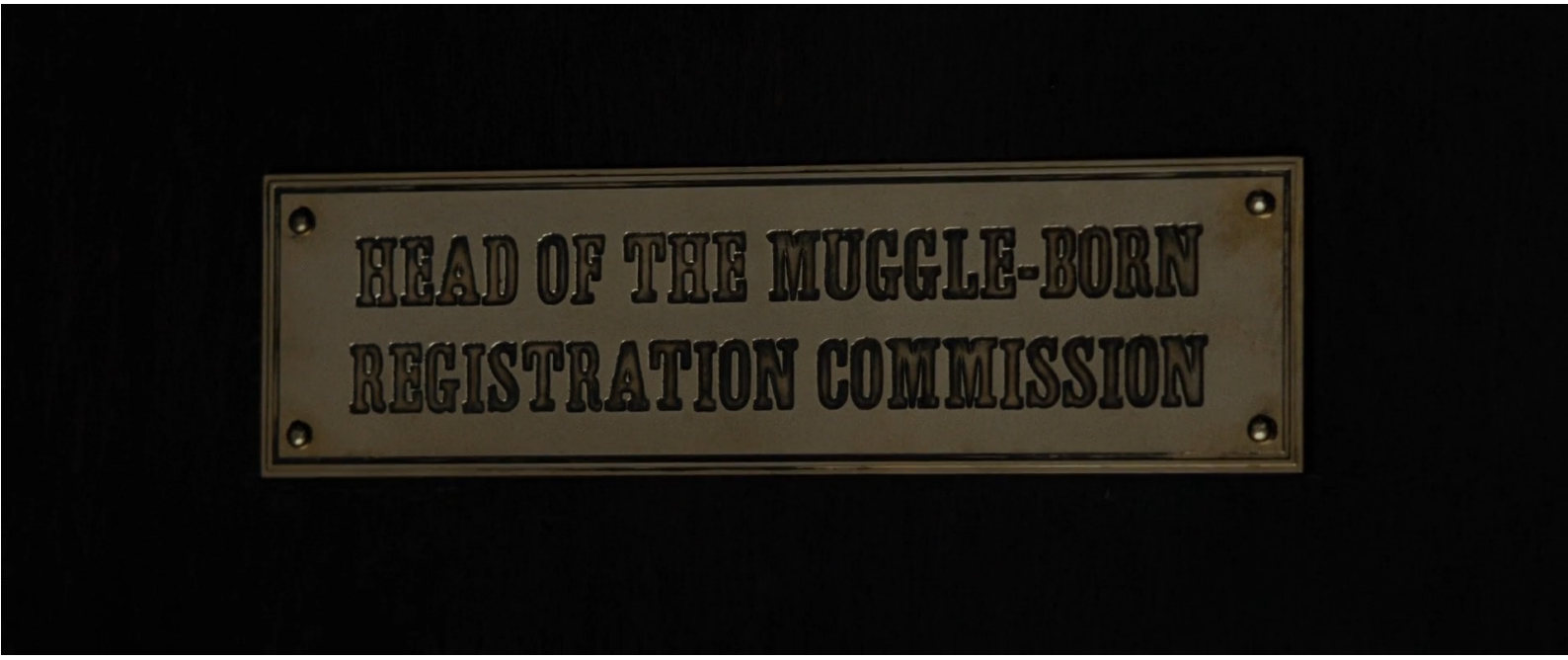
Senior Undersecretary to the Minister

Below that, a slightly shinier new plaque read:

Head of the Muggle-born Registration Commission” (p. 202)

The plaques on Umbridge’s office at the Ministry of Magic. Designed by the graphics department.


DOLORES UMBRIDGE
SENIOR UNDERSECRETARY
TO THE MINISTER


HEAD OF THE MUGGLE-BORN
REGISTRATION COMMISSION

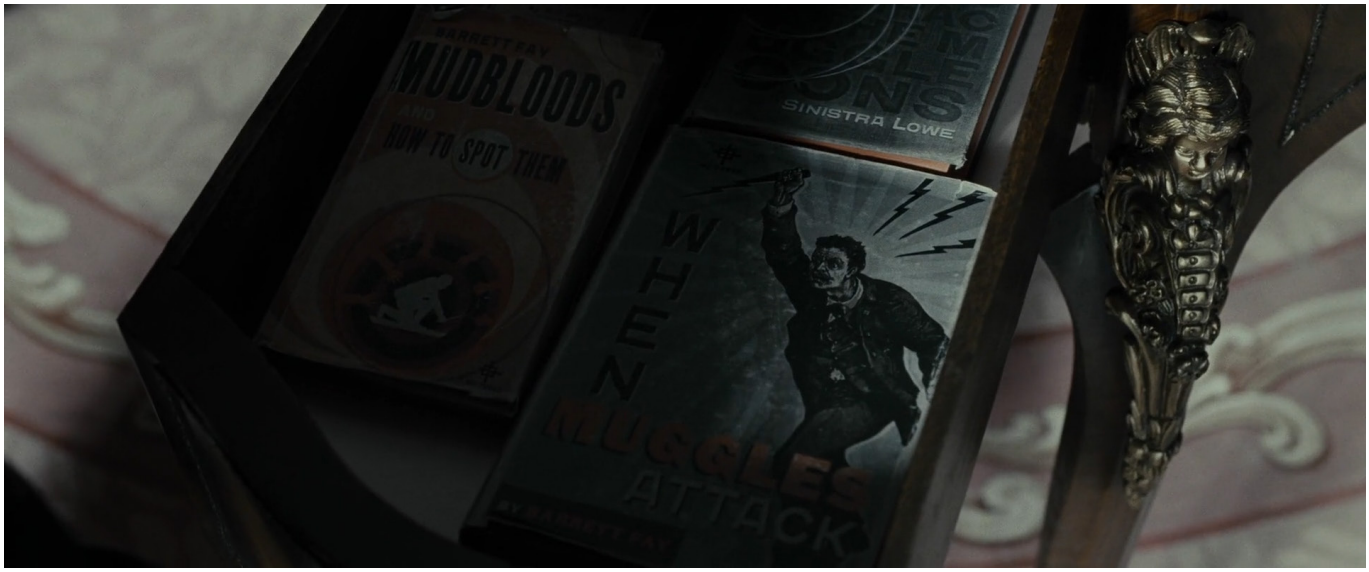
“he saw quills, and notebooks” (p. 203)

“it was full of folders, each labelled with a name” (p. 203)

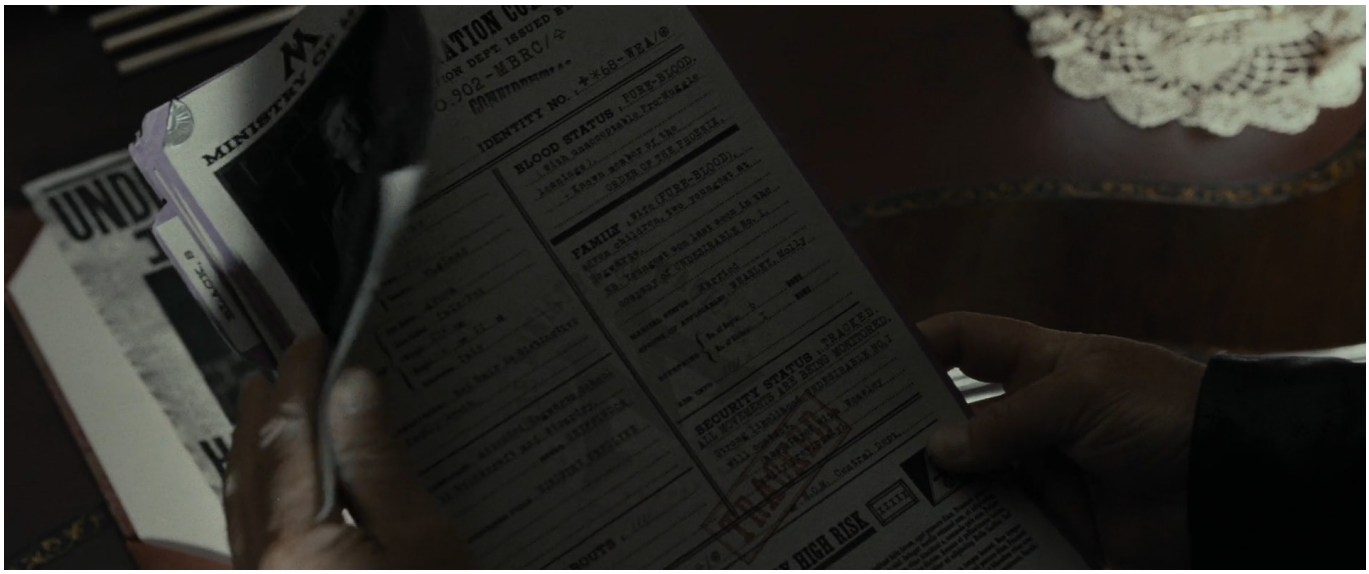
“Arthur Weasley
Blood status, Family, Security Status” (p. 204)

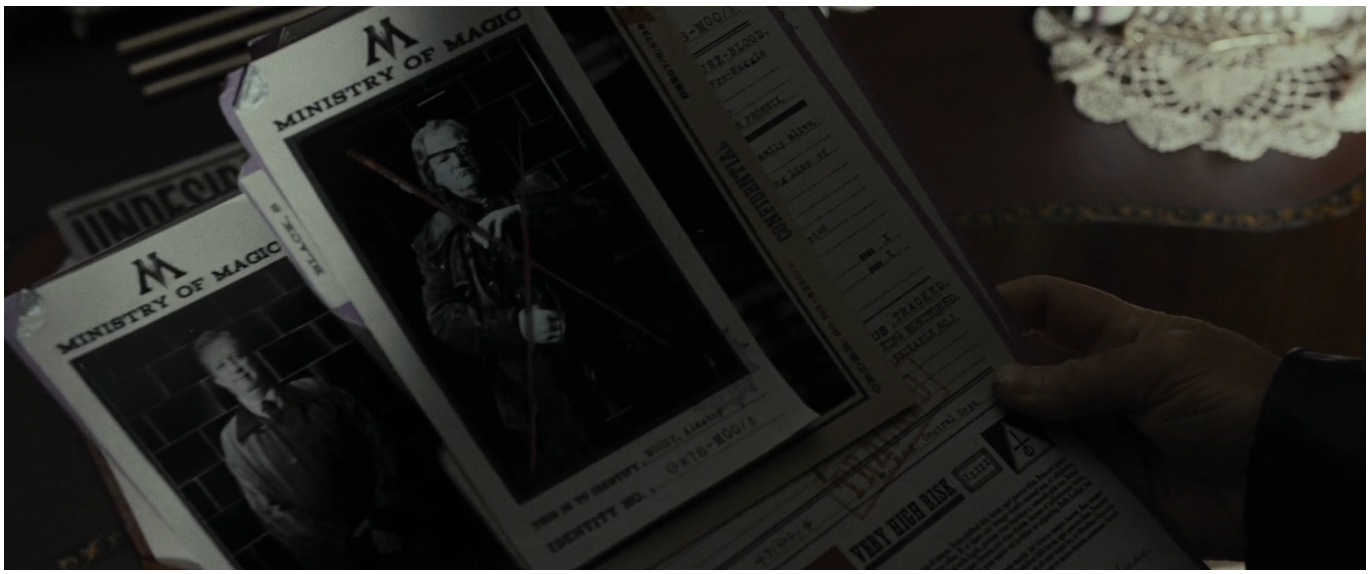
Inside Umbridge’s office, a series of folders containing information about the Order of the Phoenix’s members had been compiled as well as books about how to spot Muggles, and their dangers.

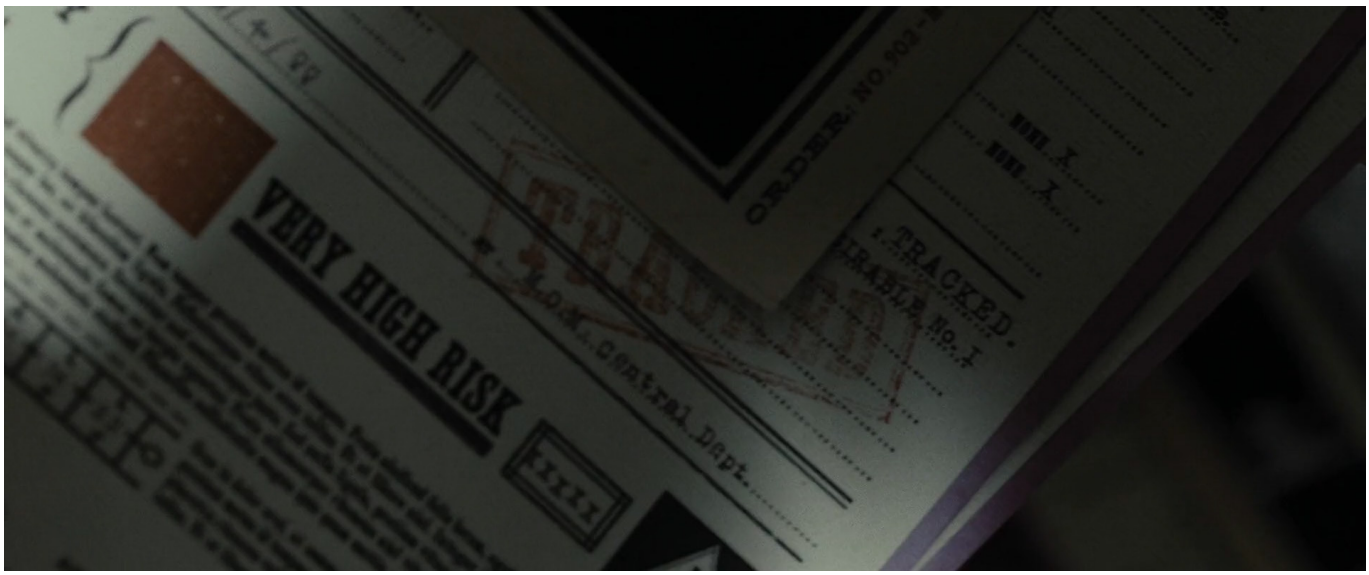


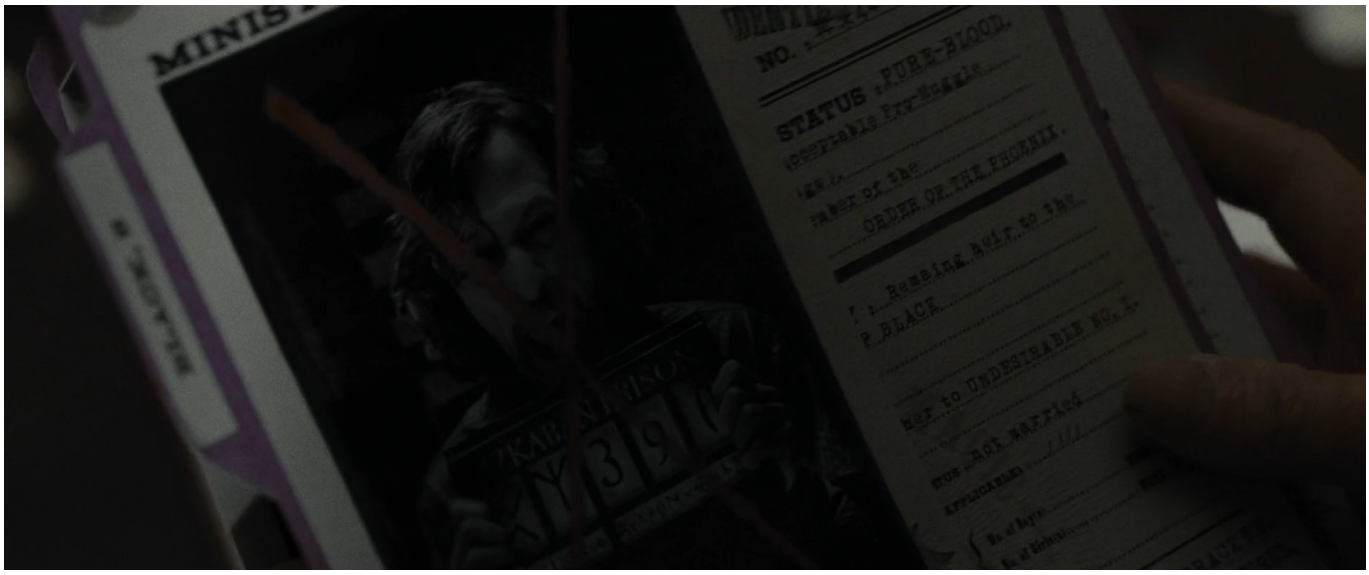

MUDBLOODS
AND
HOW TO SPOT THEM
SINISTRA LOWE
WHEN
MUGGLES
ATTACK

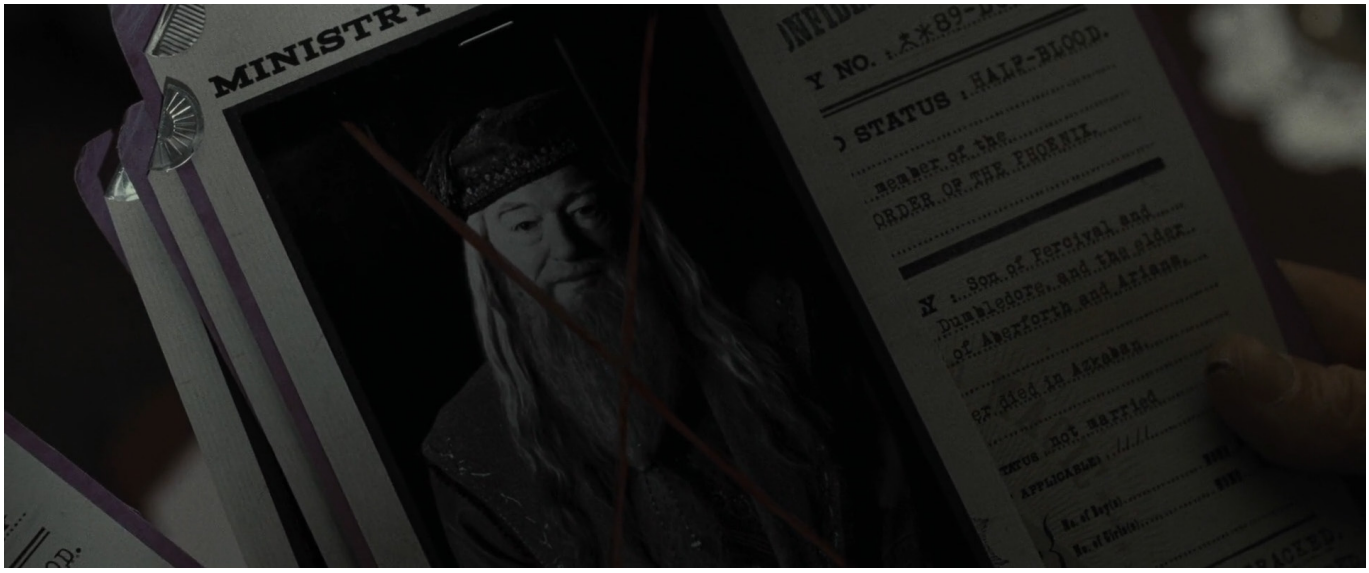

UNDESIRABLE
No 1


MINISTRY OF MAGIC
IDENTITY NO.
BLOOD STATUS
FAMILY
SECURITY STATUS
HIGH RISK


MINISTRY OF MAGIC
MINISTRY OF MAGIC
CONFIDENTIAL
VERY HIGH RISK


VERY HIGH RISK
ORDER NO.
TRACKED
Central Dept.

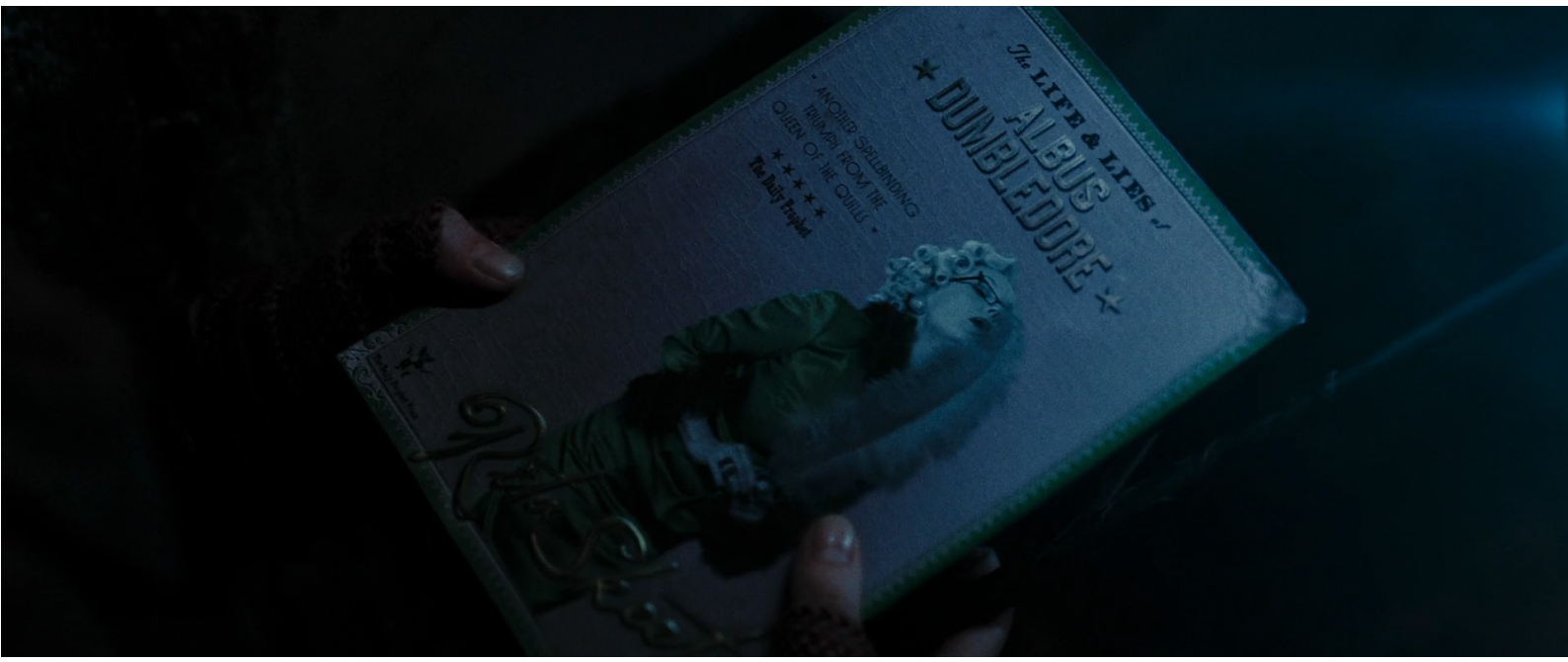

STATUS : PURE-BLOOD.
ORDER OF THE PHOENIX.
P. BLACK

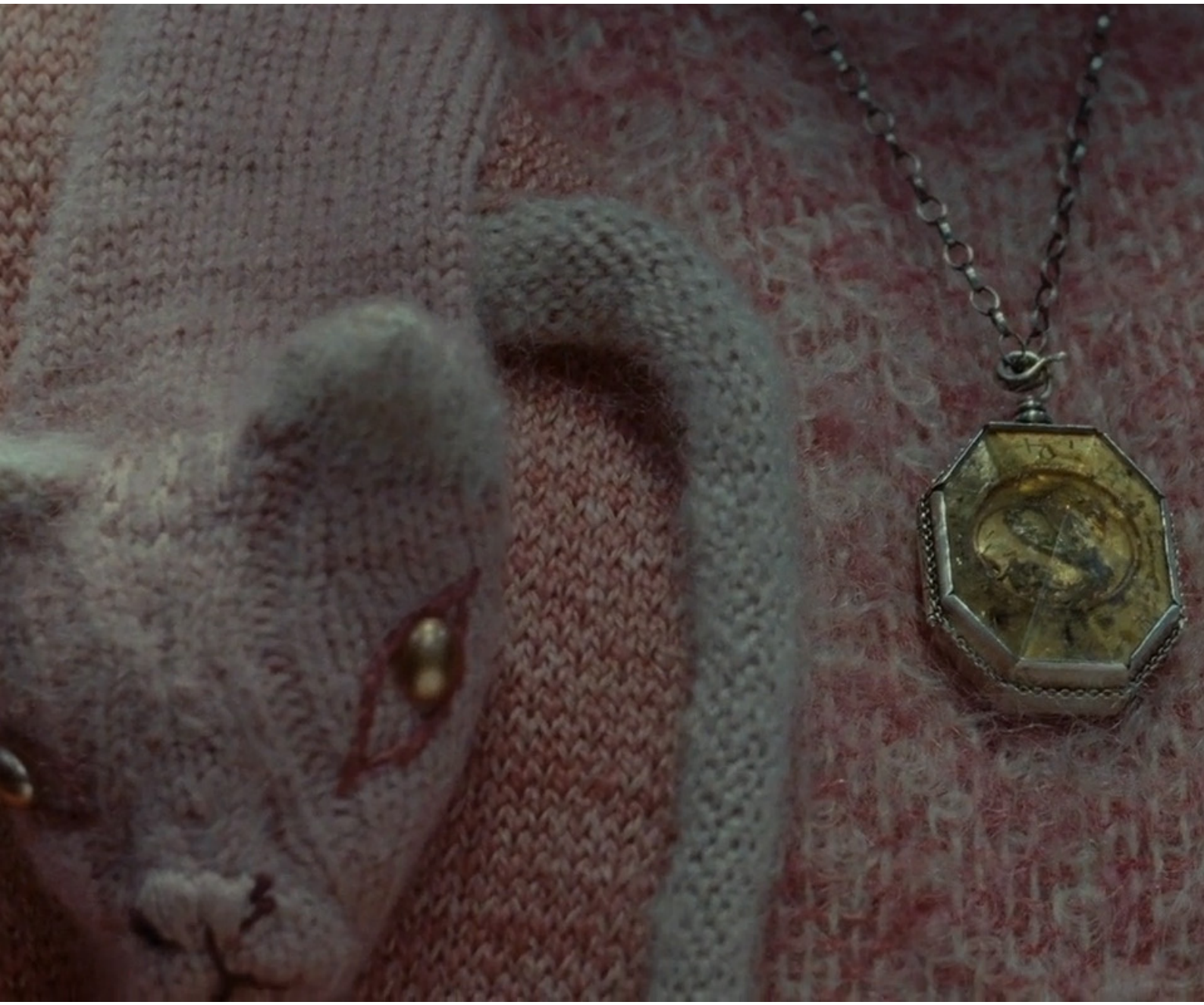

STATUS : HALF-BLOOD.
ORDER OF THE PHOENIX.

“Dumbledore was smiling wistfully out of the front cover of a glossy book. Harry had not immediately noticed the curly, green writing across his hat: The Life and Lies of Albus Dumbledore, nor the slightly smaller writing across his chest: by Rita Skeeter, bestselling author of Armando Dippet: Master or Moron?” (p. 205)

The description of the book Rita Skeeter wrote about Dumbledore reflects her personality, poisonous green like herself. The film prop combines the information in the novels with the personality that the costume department gave Rita. On film, the book is first seen on Bathilda Bagshot's house, along with a note.


Rita Skeeter
ALBUS
DUMBLEDOR


The LIFE & LIES of
ALBUS
DUMBLEDORE
"ANOTHER SPELLBINDING
TRIUMPH FROM THE
QUEEN OF THE QUILLS"
The Daily Prophet



“Something gold swung forwards too (…) the locket” (p. 211)

“It was as large as a chicken’s egg. An ornate ‘S’, inlaid with many small green stones, glinted dully” (p. 224)

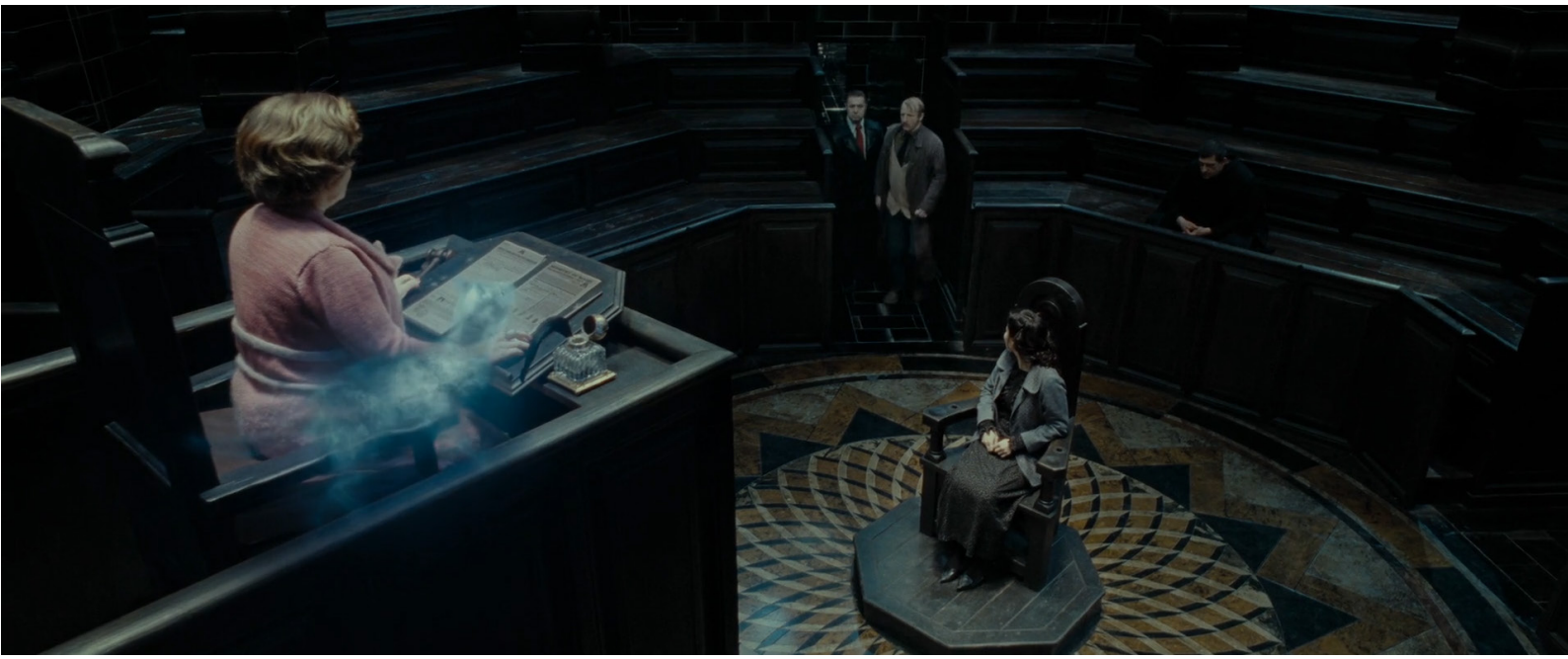
The real Horcrux is finally found. Miraphora Mina had to create a “real” and a counterfeit version of the locket to match the plot of the films.



“I have your responses to the questionnaire” (p. 211)

“She fumbled in a pile of documents (…) finally withdrawing a wad of parchment with Mrs Cattermole’s name on it” (p. 211)

Piles of official documents were designed, printed and stacked by the graphics team, inside the court.





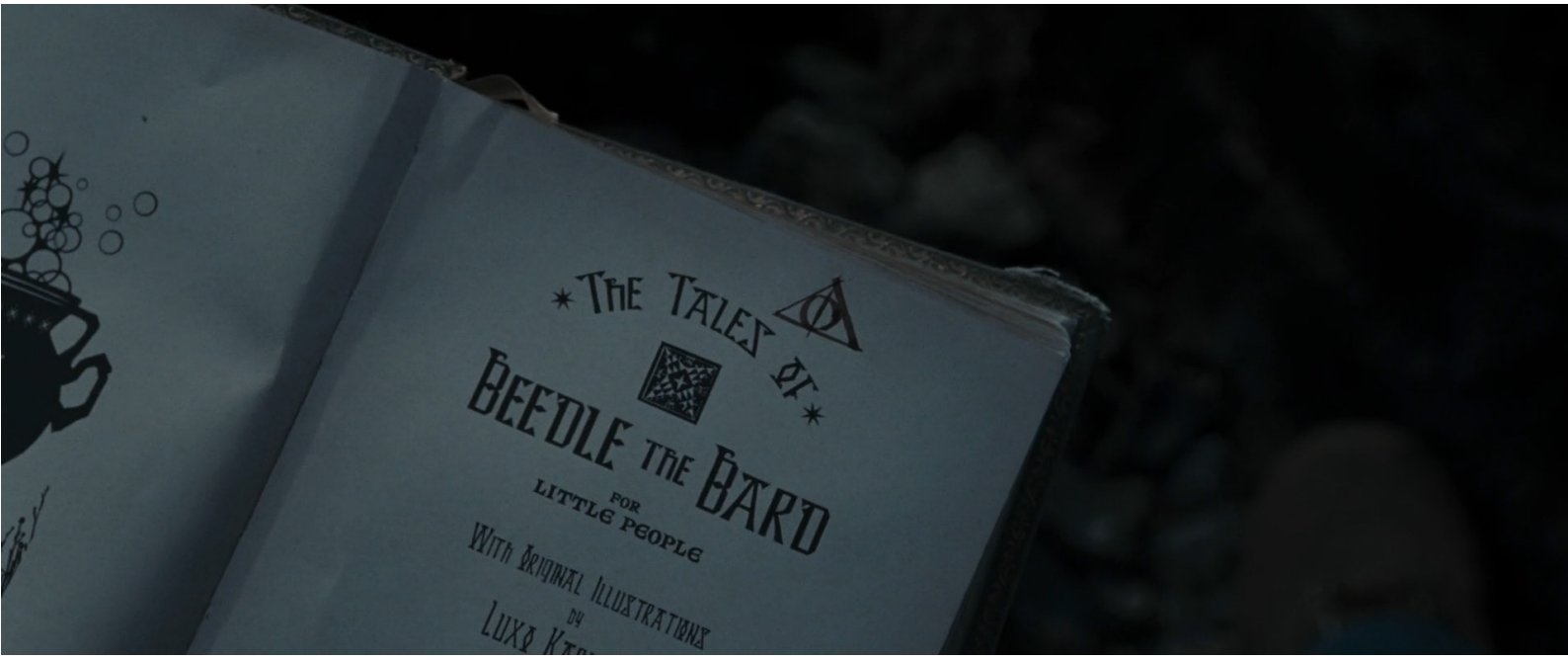
"his lantern illuminated what looked like a workshop" (p. 227)

The inside of Gregorovitch's workshop is barely noticeable. Only bits of strewn paper and the triangular Deathly Hallows symbol are noticeable through Voldemort's fuzzy memories.

"Above what Harry assumed was the title of the story (...) there was a picture of what looked like a triangular eye, its pupil crossed with a vertical line" (p. 257)

The Deathly Hallows symbol keeps appearing, developing the plot and giving clues to the three young wizards, as to how to defeat the Dark Lord. The copy of Beedle the Bard Dumbledore gives Hermione is completed with handmade illustrations, the most famous story being *The Tale of The Three Brothers*, which appeared on film as a shadow puppet play




THE TALES OF
BEEDLE THE BARD
FOR
LITTLE PEOPLE
WITH ORIGINAL ILLUSTRATIONS
BY





“The grave was extremely old, weathered so that Harry could hardly make out the name. Hermione showed him the symbol beneath it (...) there did seem to be a triangular mark beneath the nearly illegible name (...) Ignotus” (p. 266)

The very ancient grave in Godric’s Hollow was designed by Eduardo Lima and created by artisans on set with real stone.

“it was made or white marble (…) JAMES POTTER born 27 March 1960, died 31 October 1981

LILY POTTER, born 30 January 1960, died 31 October 1981

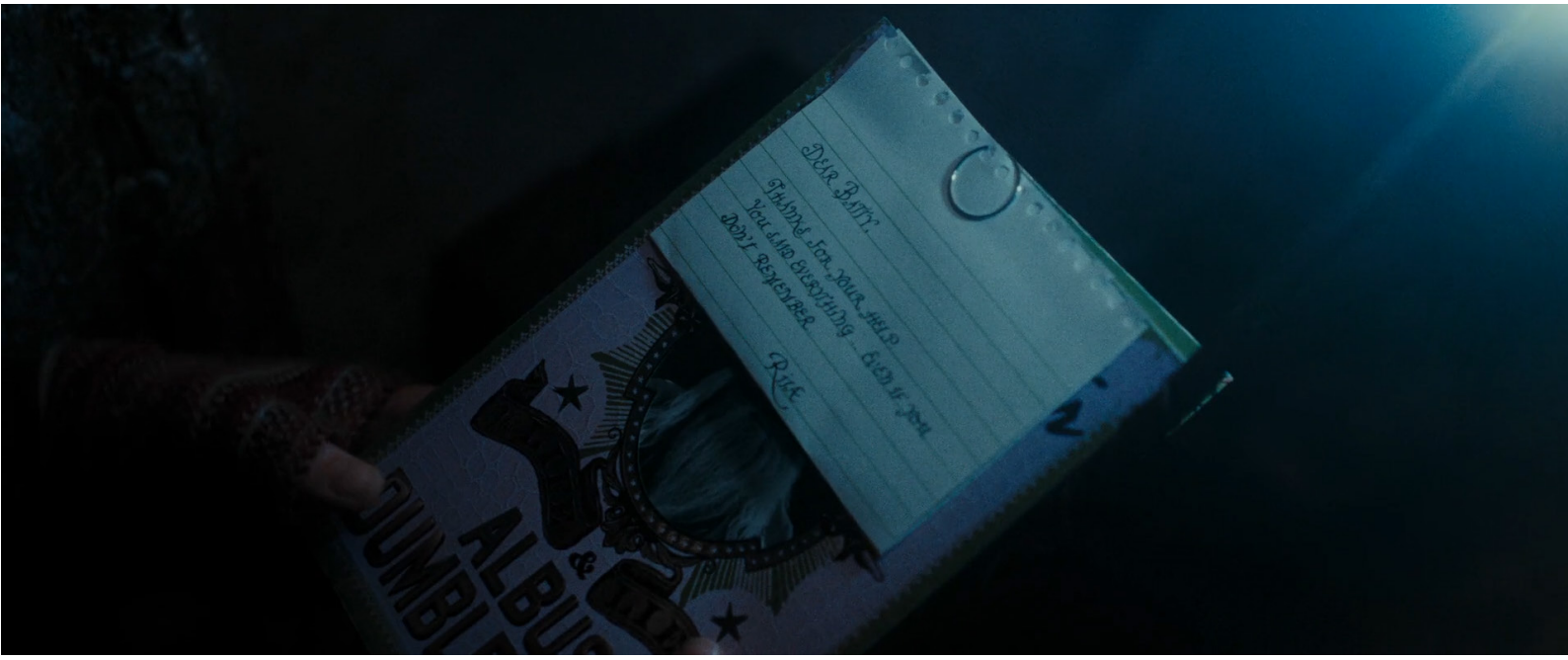
The last enemy that shall be destroyed is death.” P.267

Description of Lily and James’ headstone, at the graveyard.

“This note was sticking put of the top of it (…) Dear Batty, Thank you for your help. Here’s a copy of the book, hope you like it. You said everything, even if you don’t remember it. Rita” (p. 288)

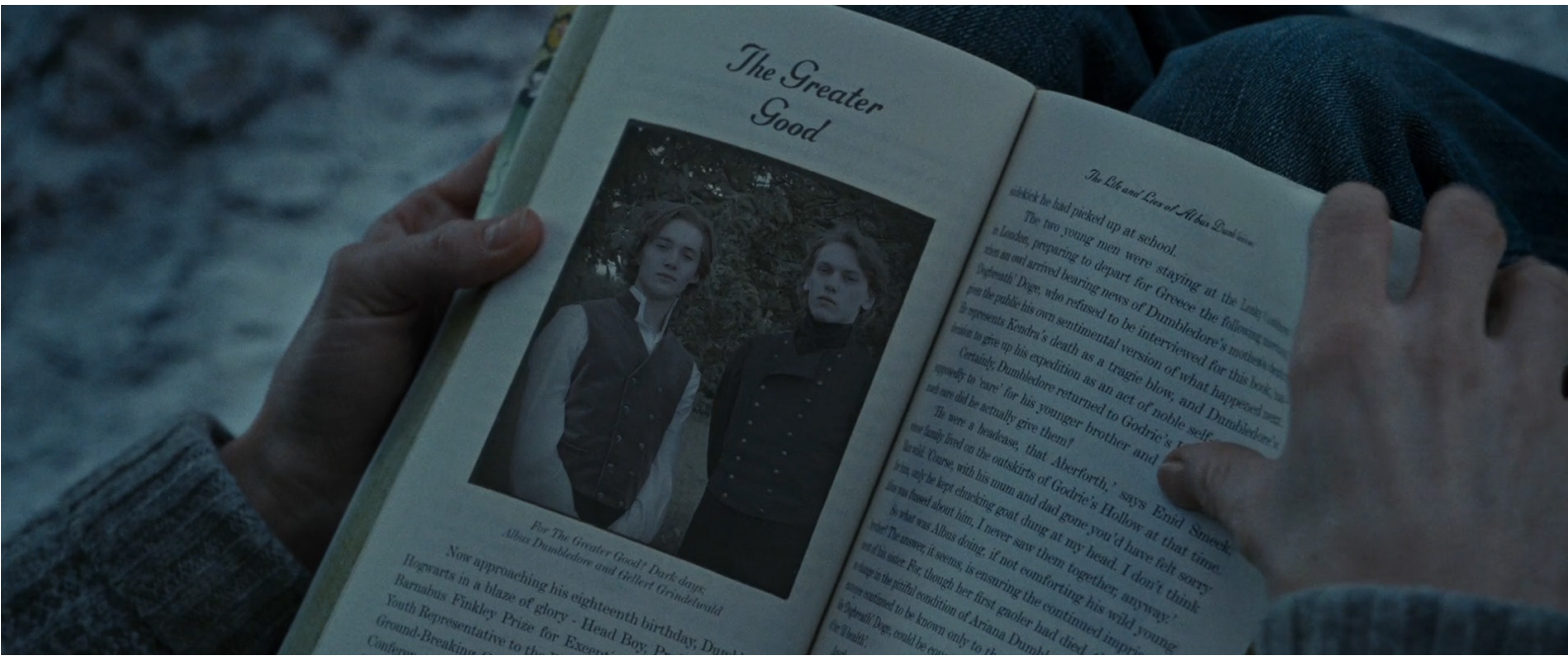
The note on top of Bathilda’s copy of *The Life and Lies of Albus Dumbledore*.

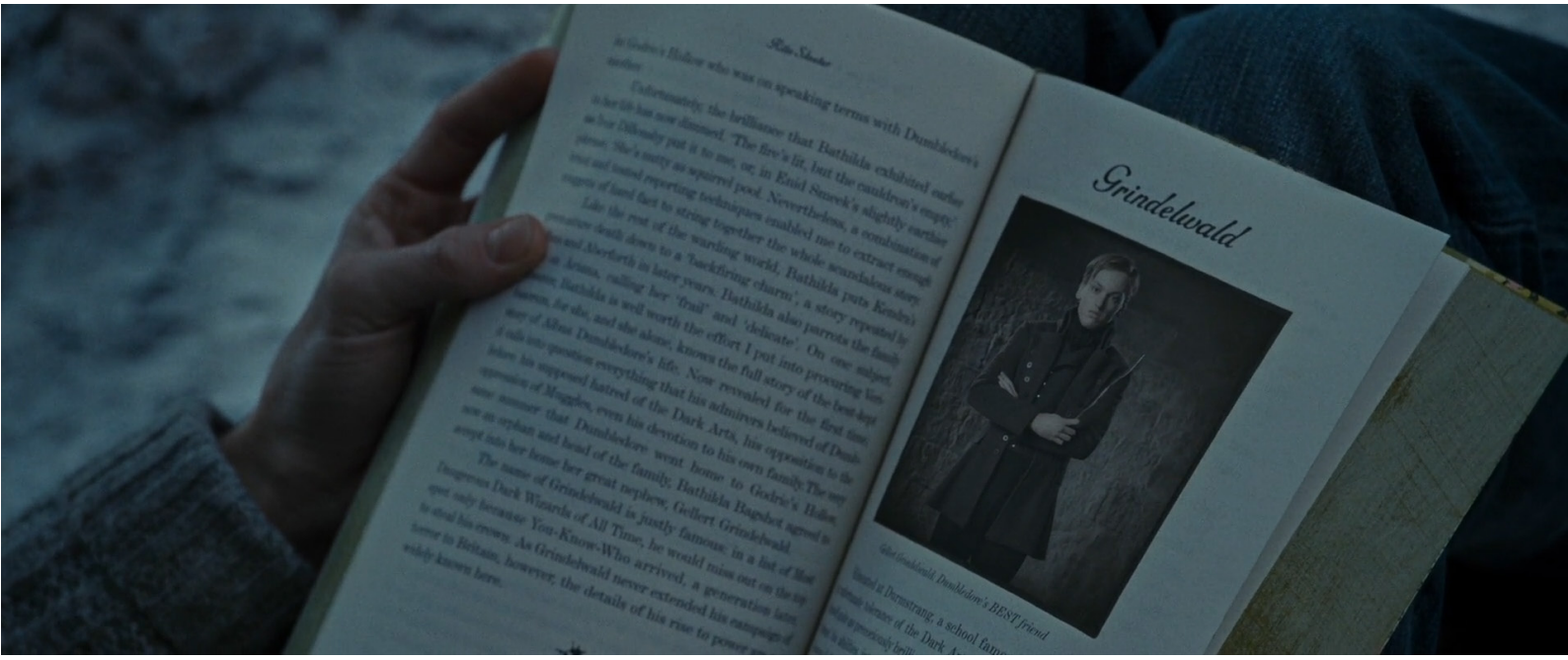

IN LOVING MEMORY
OF
JAMES POTTER • LILY POTTER
BORN
27TH MARCH 1960
BORN
30TH JANUARY 1960

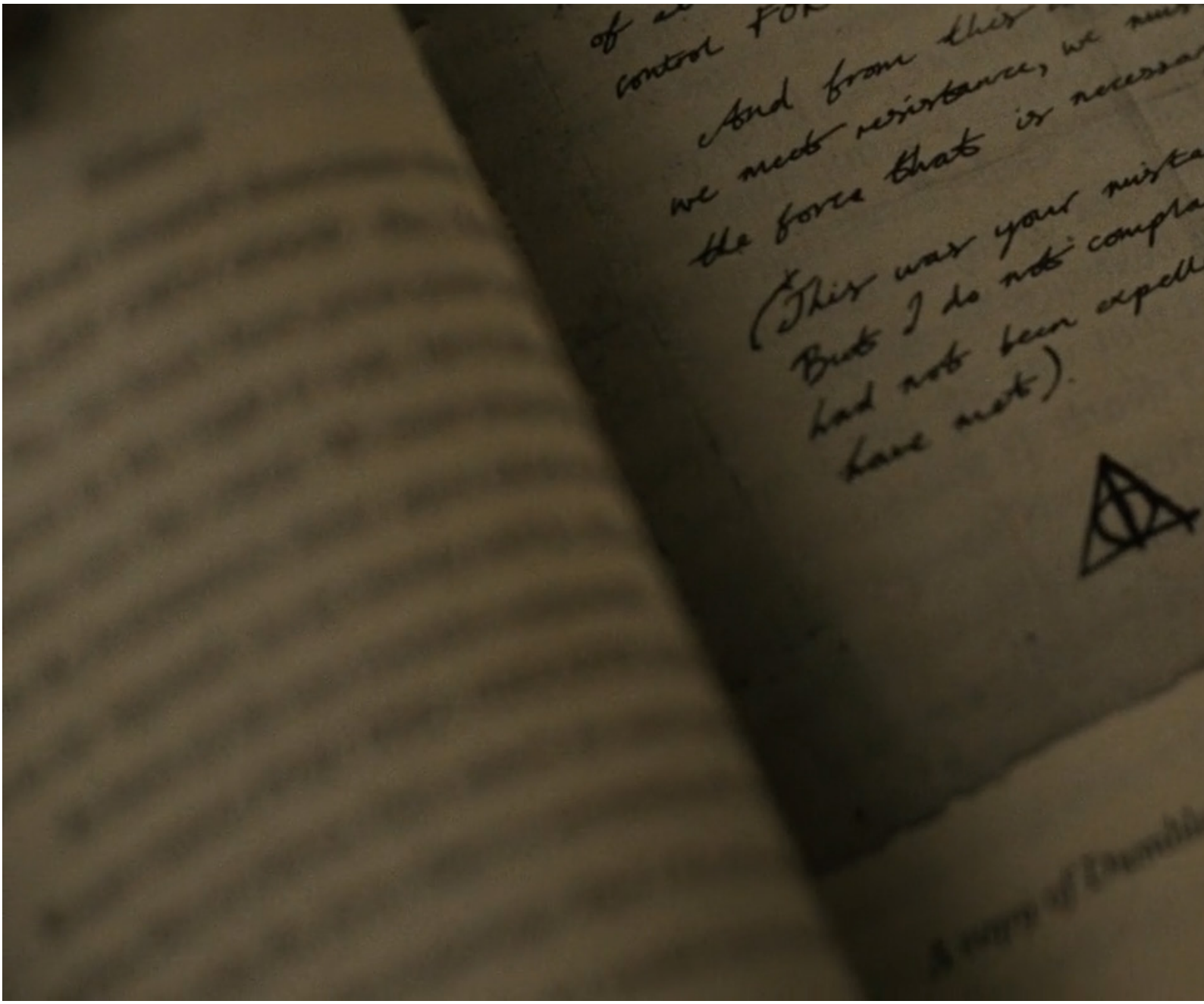

DEAR BATTY,
THANKS FOR YOUR HELP
YOU SAID EVERYTHING... EVEN IF YOU
DON'T REMEMBER
RISK

“Eventually he found himself at the start of the chapter entitled The Greater Good” (pp. 288, 289)

Design of the inside of the book written by Rita Skeeter.

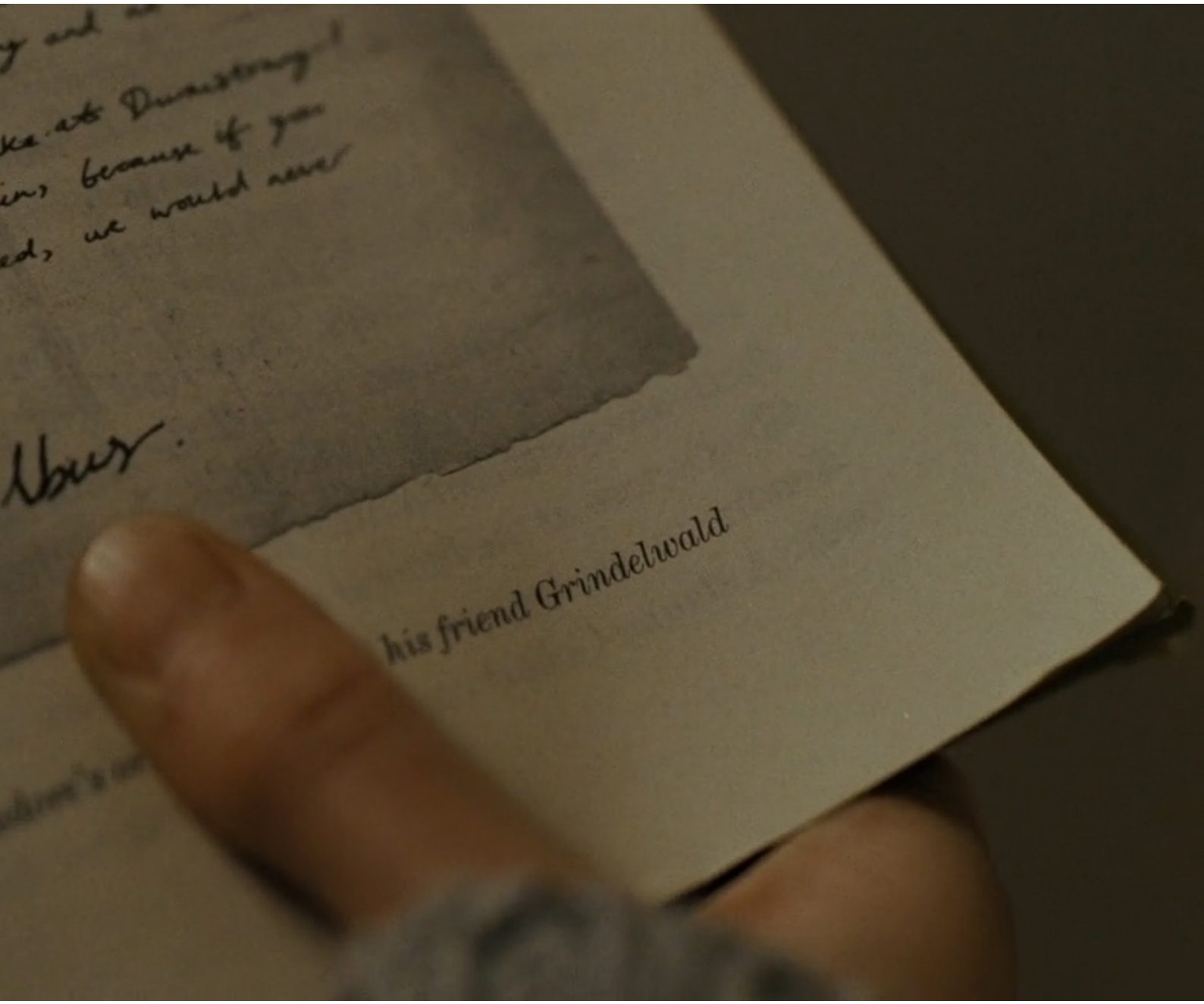

The Greater Good


Grindelwald



"The signature. Look at the signature, Harry!" (p. 321)

Hermione uncovers another layer of the mystery by finding the mysterious triangular symbol in the letter written by Dumbledore to Grindelwald.


his friend Grindelwald

“Three hand-painted signs had been tacked to a broken-down gate” (p. 324)

“The Quibbler. Editor: X. Lovegood” (p. 324)

“Pick Your Own Mistletoe” (p. 324)

“Keep Off the Dirigible Plums” (p. 324)

Mr. Lovegood’s signs diverged slightly from the original information. Only two of these made it into the film and both of them are placed in slightly different places.


KEEP OFF THE
DIRIGIBLE PLUMS


THE QUIBBLER
Editor: X LOVEGOOD

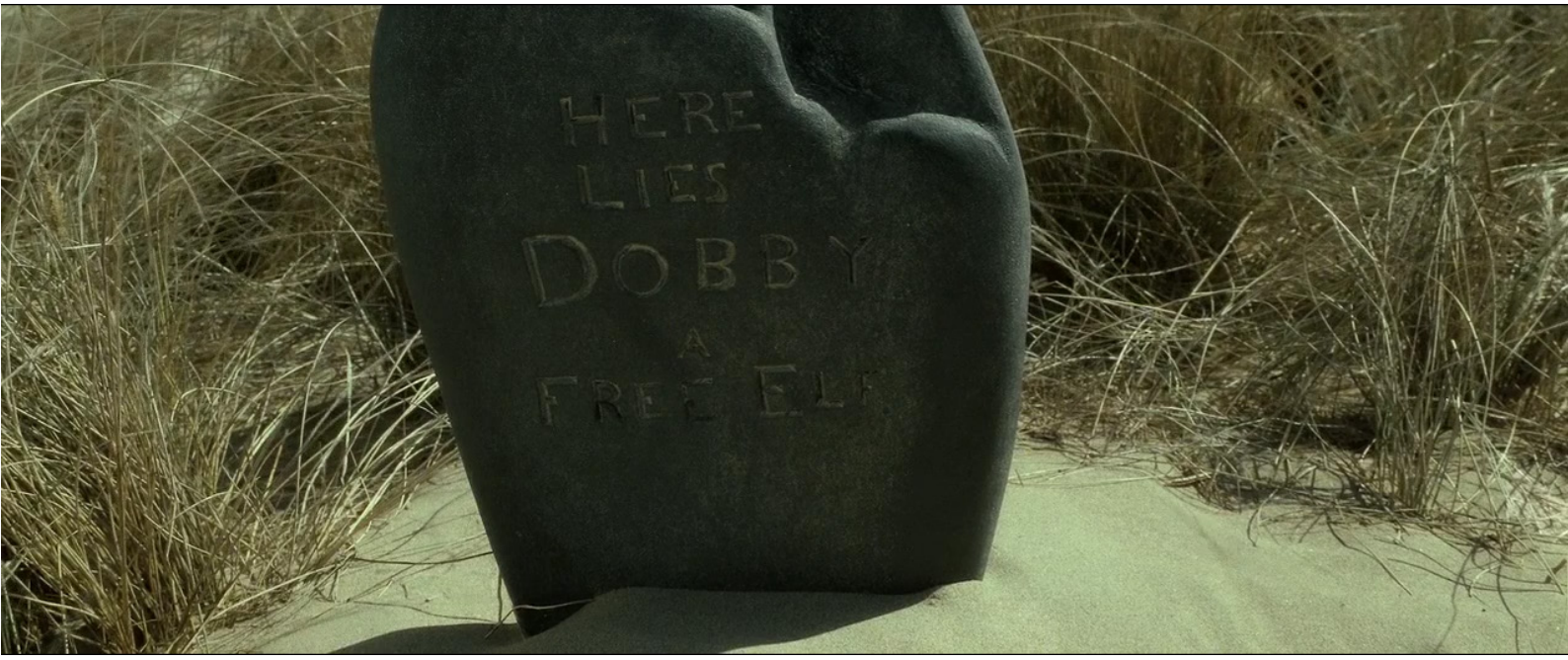
“The room above seemed to be a combination of living room and workplace (...) there were piles of books and papers on every surface” (p. 326)

The room where Harry, Ron and Hermione have tea with Xenophilius Lovegood is a complete mess, cluttered from the floor to the ceiling it resembles a miniature Room of Requirement. Thousands of books, magazines, newspapers, maps, parchment sheets and many other miscellaneous items were stacked inside the room, which in the end ended up being blown-up.

“the stone read: HERE LIES DOBBY, A FREE ELF” (p. 391)

Dobby’s headstone.



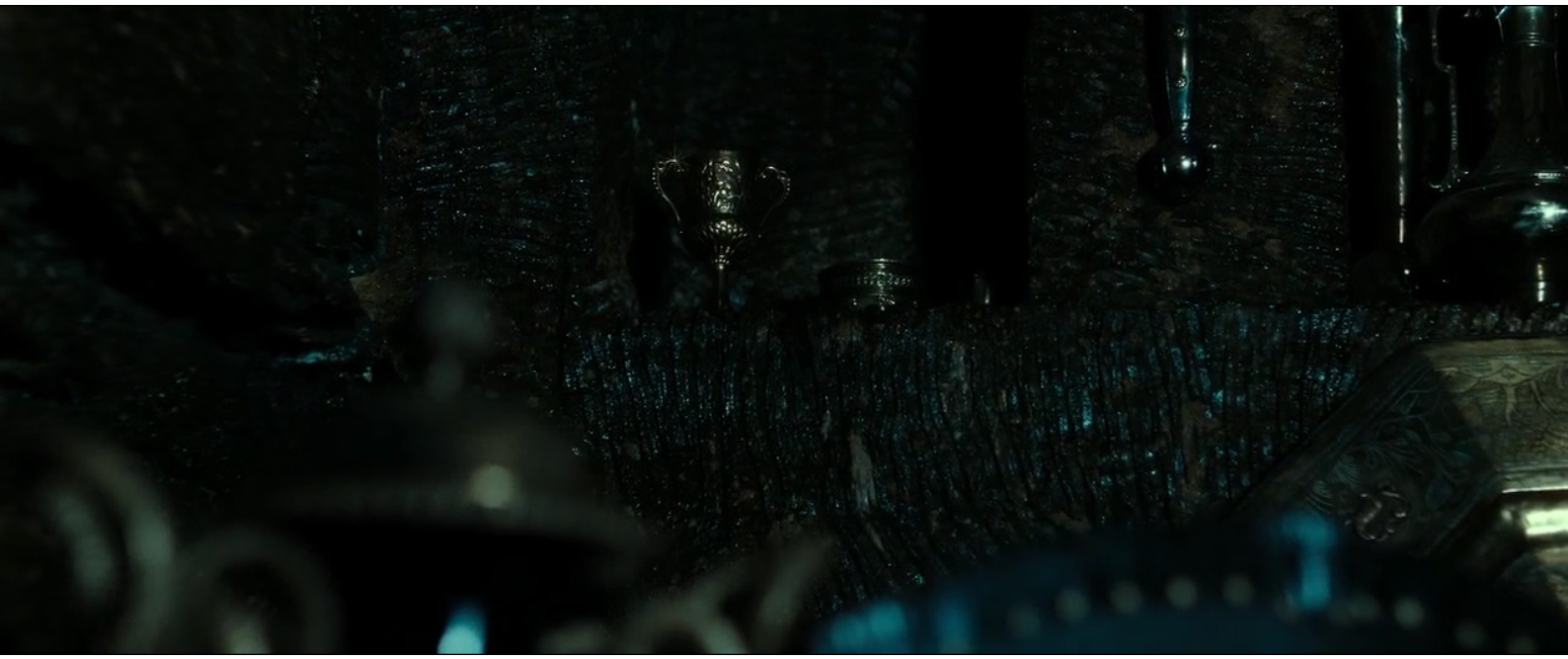

HERE
LIES
DOBBY
A
FREE ELF



"Harry's own face glared down at him from posters plastered over many windows, always captioned with the words Undesirable Number One." (p.428)

Harry's wanted posters from when Voldemort took control of the Ministry.


UNDESIRABLE
No1
HARRY POTTER
WANTED





“the little golden cup sparkled (…) the cup that had belonged to Helga Hufflepuff” (p. 439)

“if I can just poke the sword through a handle” (p. 439)

The small cup had been described previously on the book *Harry Potter and the Half-Blood Prince* but never made it into the big screen, so for many this was the first time they could truly see how the cup looked like. The appearance is similar: golden, with small handles and a badger on the front.



“a delicate looking circlet (…) tiny words were etched into in (…) Wit beyond measure is man’s greatest treasure” (p. 479)

“Ancient discoloured tiara” (p. 512)

The last Horcrux made by the graphic’s department is finally shown. The ancient tiara was crafted by the artisans and designed, like all other Horcruxes, by Miraphora.





4.3
PROPS ONLY SEEN ON SCREEN

"Kwikspell – A Correspondence Course in Beginner's Magic"
(Rowling, 1998, p. 133)

Bellow
Concept art of Horace Slughorn's hourglass



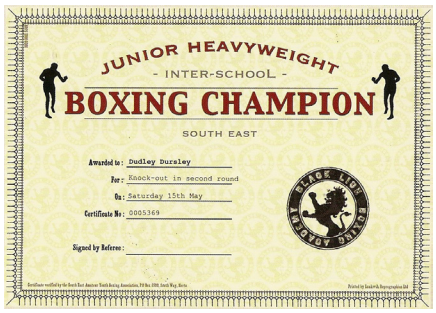
The *Harry Potter* film series tried to be faithful to the original content as explained previously by producer David Heyman. Whenever something had to be changed, one can argue whether the original description was better than the final artefact, but since many side stories were eliminated from the director's final cut, since it was impossible to fit everything into a two-hour long motion picture, it was important to keep everything 'straight to business', "that is why, when I am designing a film, I like to keep the designs simple and straightforward. For that to work, I must think of a single, clearly thought-out idea for each set that can be embellished and made richer with colour and decorative details" (Sibley, 2012, p.14).

More than anything, these props, which ranged from magazines and letters to brooms and potion kits needed to be believable. Above all, the audience had to believe in the veracity of the Wizarding world, so the props needed brands, packaging and publicity. The stores already had names but branding them was just as important to maintain the overall appearance of the film and to match the language chosen by the producers.

Most of the times we will see a subtraction in the *Harry Potter* films, rather than adding foreign scenes. As for props, much more was invented by the team because the ones described in the novels were just not enough to fill in the sets.

Some scenes, like the Weasleys' Wizard Wheezes shop, as simply so much action going on that is impossible to capture only the invented props, Diagon Alley has various descriptions in the novels, but most of it had to be invented by the team.

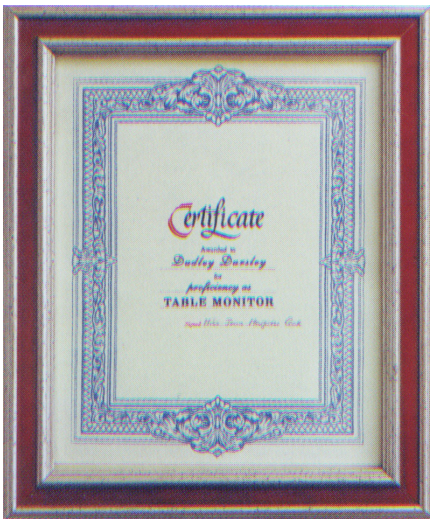
Examples of props which are not referenced in the novel are the textbooks and notebooks which fill the classrooms, common rooms and are carried by students around Hogwarts. Other are the many magical items available in Diagon Alley. Which also come from the minds of the props department team.









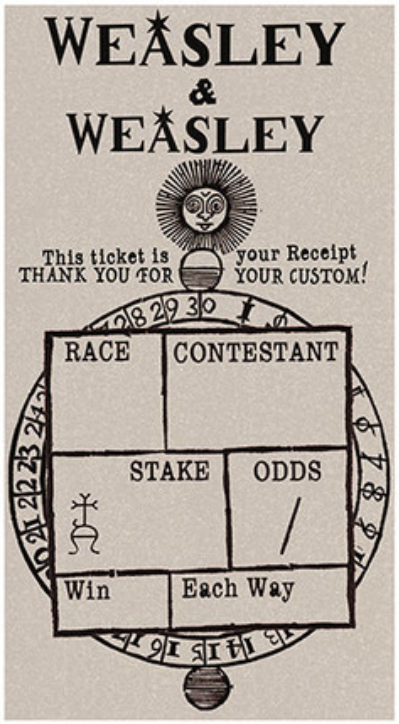


Above
Dudley Dursley awards and certificates, framed and scattered around Private Drive.

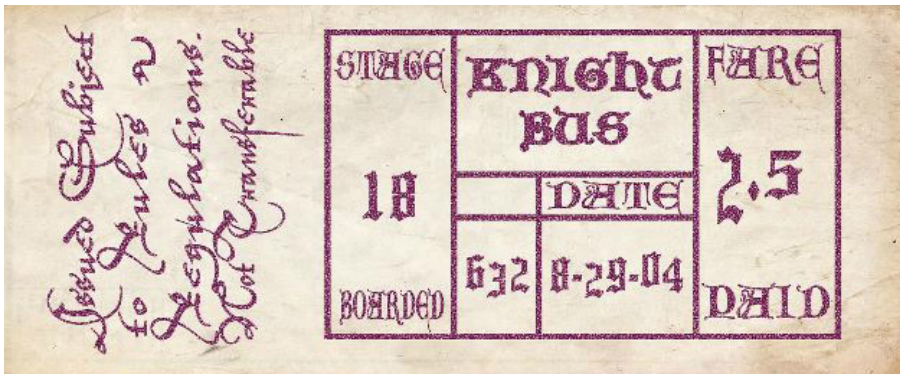
Bellow
Betting slips made by the Weasley twins for Harry Potter and the Goblet of Fire.








HOGWARTS, HOGWARTS,
HOGGY WARTY HOGWARTS
TEACH VS THINGS WORTH KNOWING
BRING BACK WHAT WE'VE FORGOT
JVST DO YOVR BEST, WE'LL DO THE REST
AND LEARN VNTIL OVR BRAINS ALL ROT
TEACH VS SOMETHING PLEASE
WHETHER WE BE OLD AND BALD
OR YOVNG WITH SCABBY KNEES
OVR HEADS COVLD DO WITH FILLING
WITH SOME INTERESTING STVFF
FOR NOW THEY'RE BARE AND FVLL OF AIR
DEAD FLIES AND BITS OF FLVFF
SO TEACH VS THINGS WORTH KNOWING
BRING BACK WHAT WE'VE FORGOT
JVST DO YOVR BEST, WE'LL DO THE REST
AND LEARN VNTIL OVR BRAINS ALL ROT.



Left
Knight Bus ticket;

Frame of the interior of the Knight Bus, featuring rule posters.



Left
Lyrics of Hogwart's hymn.

Right
Harry and Hermione's bedrooms, along with their memory boards pinned with various graphical props, seen throughout the series.





An infamous prop amongst the team of designers is in fact a poster, because although the graphics team had a lot of freedom while creating the props for the *Harry Potter* films, Mina says, "when it came to all the magical stuff, we were given a huge freedom and trust, and we are thankful" (2012), and most of the time everyone was in sync with each other, sometimes "people would see things in a different way, especially in this stuff" (2012). Eduardo Lima explains this statement by giving the example of the billboard prop which can be seen in *Harry Potter and the Half-Blood Prince*, when Dumbledore picks up Harry from the Underground:

> We had to make a billboard for when Dumbledore is with Harry, of a parfum called Divine Magic or whatever, and it was like three months until we had the right look in the model, because everyone had a different idea for what the woman was, and what the name should be (2012).

Right
Billboard of the perfume, Divine Magic.





Left and Bellow
Frames from the bar located near the Underground.









5

PROPS FOR THE WIZARDING WORLD



5.1
"YOU HAVE BEEN ACCEPTED AT HOGWARTS SCHOOL OF WITCHCRAFT AND WIZARDRY"

"'Yer ticket fer Hogwarts,' he said. 'First o' September – King's Cross – it's all in yer ticket."
(Rowling, 1997, p. 93)

Hogwarts School of Witchcraft and Wizardry is the only magical school in Great Britain. The wizarding families from all around the island are eager to send their younglings to the boarding school and see them getting sorted into their Houses (Hufflepuff, Gryffindor, Ravenclaw and Slytherin), as well as watching become productive member of the magical community.

It is a proud day for young witches and wizards when Hogwarts sends them their acceptance letter by owl post, that is, if you are not related to the Dursleys. When Harry first letter arrives, it leaves his aunt and uncle completely flabbergasted, as they despise anything magical and thought they could squeeze the magic out of Harry:



Above
Miraphora Mina writing Harry's acceptance letter.

Right
Harry's acceptance letter and envelope.

"Aunt Petunia took it curiously and read the first line. For a moment it looked as though she might faint. She clutched her throat and made a choking noise,

'Vernon! Oh my goodness – Vernon!'" (Rowling, 1997, p. 35).

Harry will end up receiving more letters. Each time the Dursleys ignored one, he would just get a couple hundred more the following day, and will eventually culminate with the Dursleys' living room being filled with thousands and thousands of letters:

> Something came whizzing down the kitchen chimney as he spoke and caught him sharply on the back of the head. Next moment, thirty or forty letters came pelting out of the fireplace like bullets. (...) They could hear the letters streaming into the room, bouncing off walls and floor (Rowling, 1997, pp. 43, 44).



To: Mr Harry Potter
The Cupboard Under the Stairs,
4 Privet Drive,
Little Whinging,
SURREY.

Dear Mr Potter,

We are pleased to inform you that you have been accepted at Hogwarts School of Witchcraft and Wizardry.

Students shall be required to report to the Chamber of Reception upon arrival, the dates for which shall be duly advised.

Please ensure that the utmost attention be made to the list of requirements attached herewith.

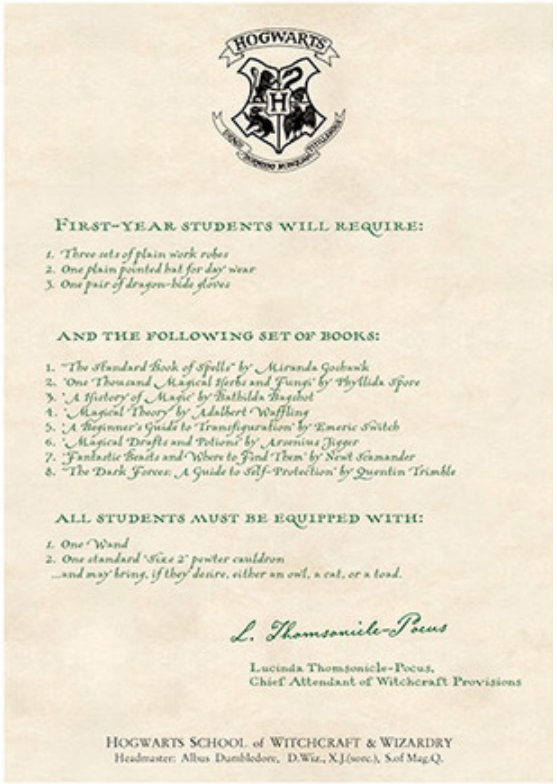
We very much look forward to receiving you as part of the new generation of Hogwarts' heritage.

Yours Sincerely,

M. McGonagall

Professor McGonagall

HOGWARTS SCHOOL of WITCHCRAFT & WIZARDRY
Headmaster: Albus Dumbledore, D.Wiz., X.J.(sorc.), S.of Mag.Q.



FIRST-YEAR STUDENTS WILL REQUIRE:

1. Three sets of plain work robes
2. One plain pointed hat for day wear
3. One pair of dragon-hide gloves

AND THE FOLLOWING SET OF BOOKS:

1. 'The Standard Book of Spells' by Miranda Goshawk
2. 'One Thousand Magical Herbs and Fungi' by Phyllida Spore
3. 'A History of Magic' by Bathilda Bagshot
4. 'Magical Theory' by Adalbert Waffling
5. 'A Beginner's Guide to Transfiguration' by Emeric Switch
6. 'Magical Draughts and Potions' by Arsenius Jigger
7. 'Fantastic Beasts and Where to Find Them' by Newt Scamander
8. 'The Dark Forces: A Guide to Self-Protection' by Quentin Trimble

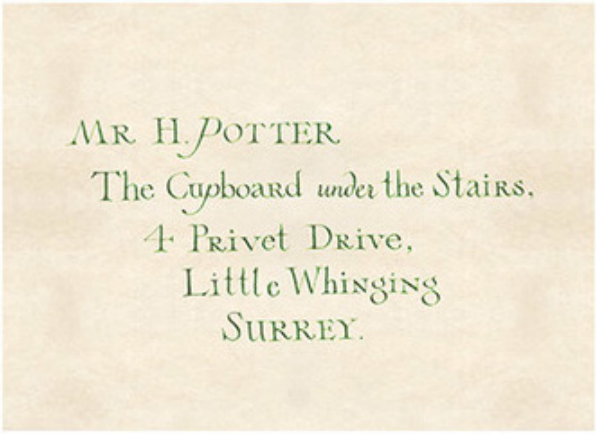
ALL STUDENTS MUST BE EQUIPPED WITH:

1. One Wand
2. One standard size 2 pewter cauldron
...and may bring, if they desire, either an owl, a cat, or a toad.

L. Thomsonicle-Pocus

Lucinda Thomsonicle-Pocus,
Chief Attendant of Witchcraft Provisions

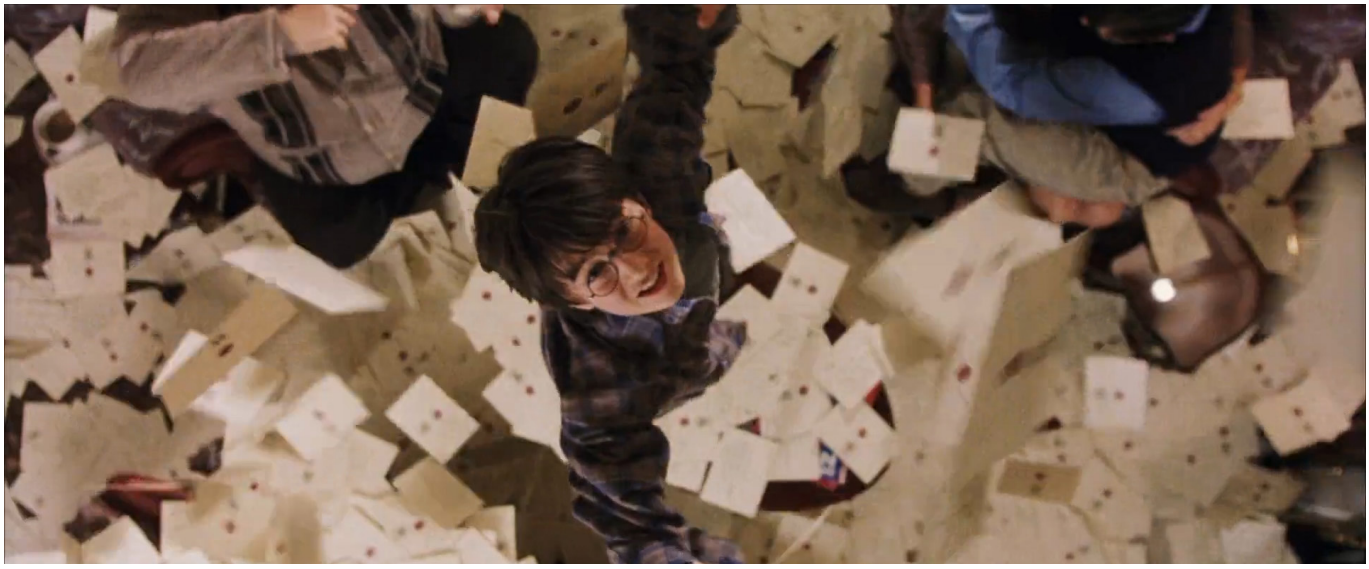
HOGWARTS SCHOOL of WITCHCRAFT & WIZARDRY
Headmaster: Albus Dumbledore, D.Wiz., X.J.(sorc.), S.of Mag.Q.



Mr H. Potter
The Cupboard under the Stairs,
4 Privet Drive,
Little Whinging
Surrey.

Interestingly enough, this effect was not CGI and was, in fact, a practical effect filmed on set, cleverly accomplish by John Richardson (visual effects supervisor) and his team, who assured the director that such stunt could be pulled off:

> And Chris looked at me as if I was slightly loopy," Richardson recalls. "But I said no, we can do it. We'll build rigs that will fire the letters into the room and down the chimney." Columbus was doubtful and requested a test run before agreeing to this. "So we built machines that would fling the envelopes out at a very rapid but controlled speed," he explains. "These were built into the top of the set. We had another mechanism that fired them down the chimney using an air device." Richardson's crew rigged this up one night after shooting to show the director, who Richardson recalls exclaiming, "Gosh it works! That's great! (Revenson, 2016, p. 16).





Creating this effect in real life meant that thousands and thousands of letters had to be created in order to fill the room, so multiple types of envelopes were created, "several letters had a real wax stamp on the back, so they could be seen in close-ups" (Revenson, 2016, p. 18) penned in the name of professor Minerva McGonagall by Miraphora Mina, "who wrote many documents for the film" (Revenson, 2016, p. 18) and finally, "ten thousand envelopes were printed on even lighter paper (the kind used by bank notes), so that they could be easily blown all over the place" (Sibley, 2012, p. 18). They were put in the blowing machine to achieve the practical effect required by the producers.

Some other copies were crafted in the thick parchment-like paper described by Rowling in the books, like the letter Harry first receives in Privet Drive. For better close-ups, both the envelopes and the letters inside them designed by Mina and are somewhat similar to the ones in the novel, bearing the same legendary address handwritten by the designer herself. Only the colour of the waxing seal, which is red and not purple, is different. Purple is the colour used by the Ministry of Magic.

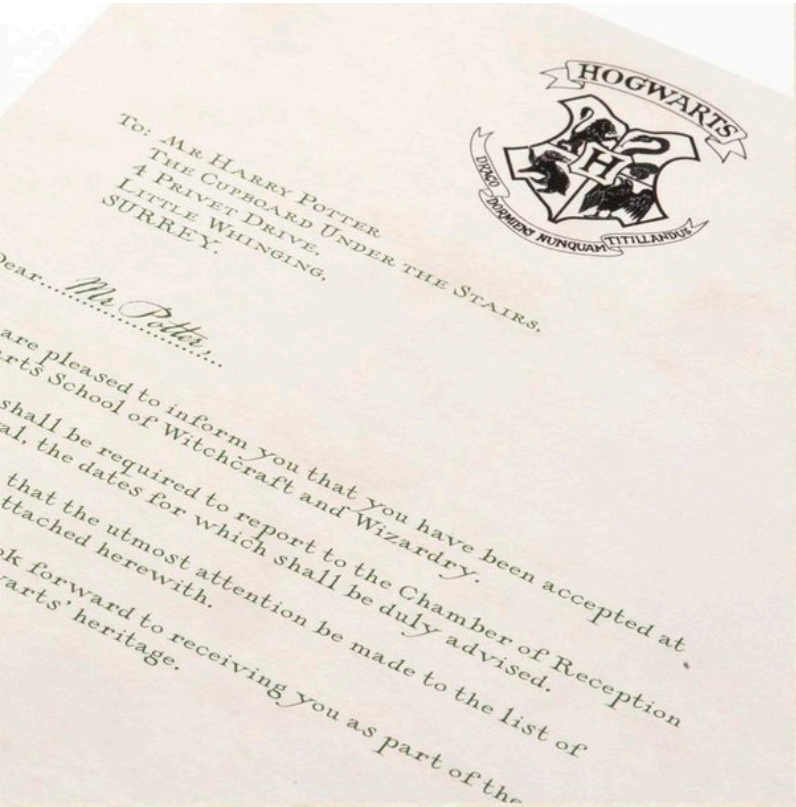
Left and Below
Frames from Harry Potter and the Philosopher's Stone of the shooting letters which invade the Dursley's household.

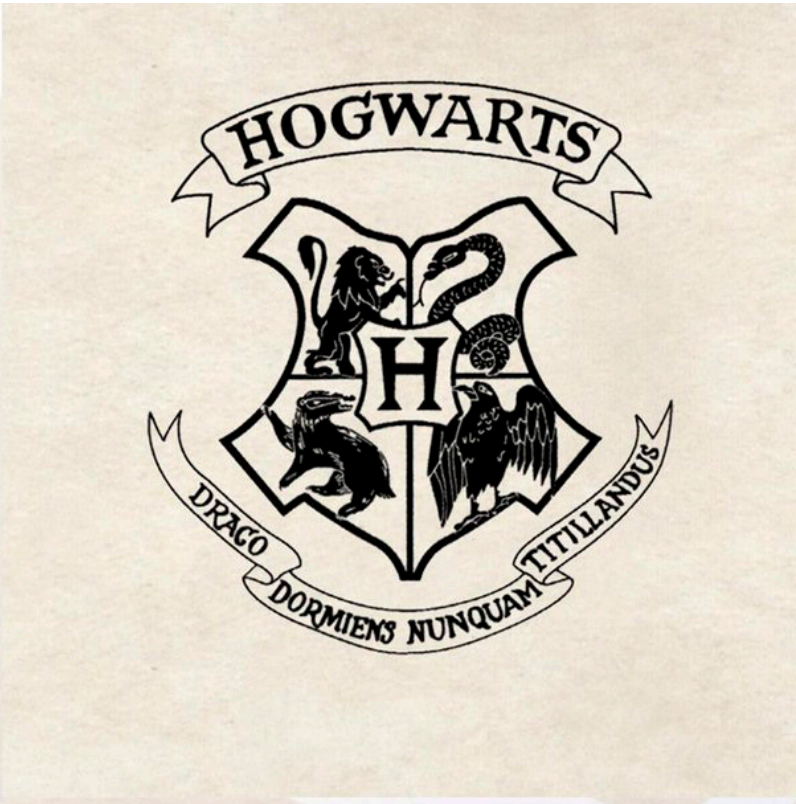


Mr H. Potter
The Cupboard under the Stairs
4 Privet Drive
Little Whinging
Surrey (...)

"The envelope was thick and heavy, made of yellowish parchment, and the address was written in emerald-green ink. There was no stamp. Turning the envelope over, his hand trembling, Harry saw a purple wax seal bearing a coat of arms; a lion, an eagle, a badger and a snake surrounding a large letter 'H'.

Harry was on the point of unfolding his letter, which was written on the same heavy parchment as the envelope (Rowling, 1997, pp. 36, 37).



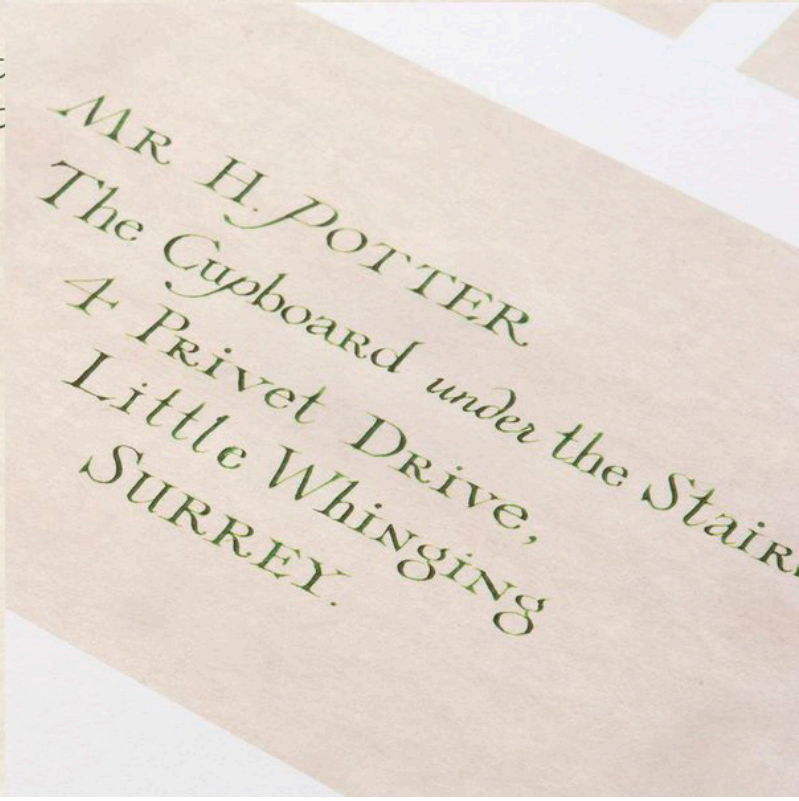


We very much look forward t
generation of Hogwarts' herit

Yours Sincerely,

M. McGonagall

Professor McGonagall





5.2
BRANDING AND PACKAGING

"Ron had taken out a lumpy package and unwrapped it"
(Rowling, 1997, p. 108)

From food to toys, the hundreds of thousands of props were packed and given a name either by the book of by the graphics team. Their technique to find suitable names for magical products was quite different, according to the interview Eduardo Lima and Miraphora Mina gave to ArtInsights in 2012 at Whoop Studios, "we have the book," says Eduardo, "which had maybe 10 or 20 product names, we have to come up with another 100 or more" (2012), and Mina continues, "everyone contributes, we just put a list in the board and say everyone come up with a ridiculous name or something like that, or strange names, if you go through the products you will see loads of strange names, of people's names and running stories" (2012). Some notorious examples are George's Compendium Box of Pyrotechtrix and Demon Dung (both sold at Weasleys' Wizard Wheezes) Crazyberry Jam, Forbidden Forest Blossom and even Pixie Puffs, which were part of the food served at Hogwarts during breakfast.

Right
Ollivader's wand boxes.

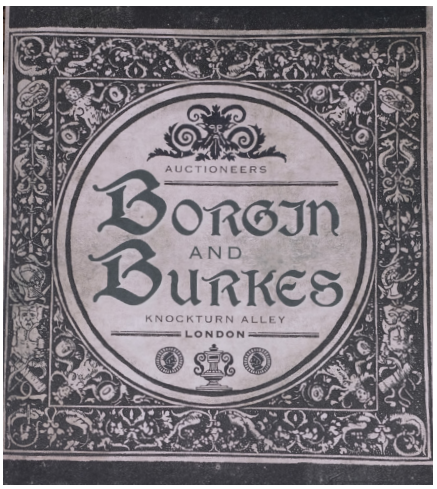






Left
Madam Malkin's sign and shop front;

Borgin and Burkes logo.





Above
Rubby O' Chicken's branding and packaging.

But even among the crazy and magical items there's a favourite name for this duo, the "Rubby O' Chicken" (2012), says Eduardo, "yeah, I don't know why we named it that (laughs) the director said he wanted a dancing chicken" (2012), completes Mina. Among the names already found in the book there's also one which caught the eye and laugher of the graphics team, "the You-No-Poo one" (2012), says Eduardo Lima, "we did all these little faces on top of the loo (laughs)" (2012), the famous You-No-Poo was a best-seller at Weasleys' Wizard Wheezes and according to Mina:

> It was basically like a laxative. There were some time limitations, so we went to Soho and bought some tins and boxes that we then adapted to have a shape and a start, and for example we would though we would have about fifty of those, and some strange lids and feet, and something would be born, like a Mr. Potato Head (2012).

Although most of the products sold at the Weasley twins' shop (more information on chapter 5.2 – Weasleys' Wizard Wheezes) sound disgusting, ludicrous or dangerous, that is not the case for every other prop in the film, as described in the following chapter.





Left
Label for Bolandi's Exquisite Crystallized Pineapple. Given to Slughorn by Tom Riddle;

Quality Quidditch Supplies logotype.



5.2.1
FOOD AND DRINKS

"Harry unwrapped his Chocolate Frog and picked up the card"
(Rowling, 1997, p. 109)

Bellow
Frame from the first feast in Harry Potter and the Philosopher's Stone.

Even in the Wizarding world food is somewhat similar to the food found in the Muggle world. The banquets in the Great Hall have a great variety of food commonly found at any Muggle table: "roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and for some strange reason, mint humbugs" (Rowling, 1997, p. 132).

The feasts were catered by the props department, except on the first two films, where director Chris Columbus requested mobile kitchens to supply the studio with meals for an entire week! Bohanna says "and after three days, it was horrible. No one was actually eating it, so the food sat there all day long. It was hard work to keep it warm and inviting, and the smell became prohibitive" (Revenson, 2016, p.93). From the third film onwards, the food became the responsibility of the props department, with the graphics department providing the branding and packaging (whenever needed, but usually not for feasts as the food was served on trays and plates).



Breakfasts are described in the books as served in the Great Hall, like all the other meals and it is also during breakfast time that the owls arrive with the post:

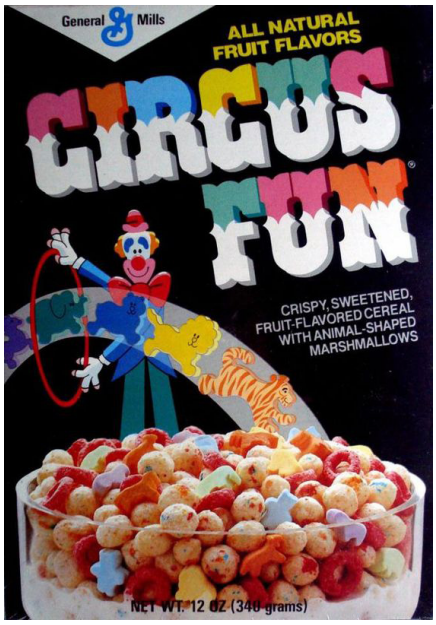
> Harry had got used to this by now, but it had given him a bit of a shock on the first morning when about a hundred owls had suddenly streamed into the Great Hall during breakfast, circling the tables until they saw their owners and dropping letters and packages on to their laps.
> Hedwig hadn't brought Harry anything so far. She sometimes flew in to nibble his ear and have a bit of toast before going off to sleep in the owlery with the other school owls (Rowling, 1997, p. 144).

Apart from the owl amalgam, the breakfast seemed quite ordinary, toast and juice, so the graphics team 'spiced it up' with all-Wizarding brands, as "even in the Wizarding world, the most important meal of the day is breakfast" (Revenson, 2016, p. 94).

Bellow
Breakfast and owl delivering mail scene from Harry Potter and the Philosopher's Stone.







Left
Examples of cereal boxes from the late 80's and early 90's.



The racks of toast are eaten with large jugs of milk and juice (pumpkin is a favourite throughout the series), accompanied with "Crazyberry Jam, Forbidden Forest Blossom Honey, and Marmalade with Orange Bits made by the Hogwarts house-elves, with best-before dates (June is Pisces) on the label" (Revenson, 2016, p. 94). Cereals are also part of the breakfast at Hogwarts, Cheeri Owls and Pixie Puffs were chosen as a "glimpse into wizarding branding" (Revenson, 2016, p. 94). The graphic designers created boxes that "included prizes, marketing slogans, and ingredient lists" (Revenson, 2016, p. 94), the latter being somewhat suggestive, as Pixie Puffs, made by Honeydukes, contained "sugar, glucose fructose syrup, African honey, glucose syrup, molasses, magical niacin, iron, fiber, riboflavin, choco, and pixie dust" (Revenson, 2016, p. 94). Now that's a sugar rush!

The design is inspired by the 80's cereal boxes, contemporary according to the film which sets its action in the early 90's. The chosen graphic language chosen ends up fitting with the rest of the film, with the boxes being used to fill in the tables for a somewhat healthy breakfast.







Left
Boxes of Cheeri Owls and Pixie Puffs on set.

Bellow
Frames from Harry Potter and the Order of the Phoenix and Harry Potter and the Half-Blood Prince, showing the cereal boxes on the tables.





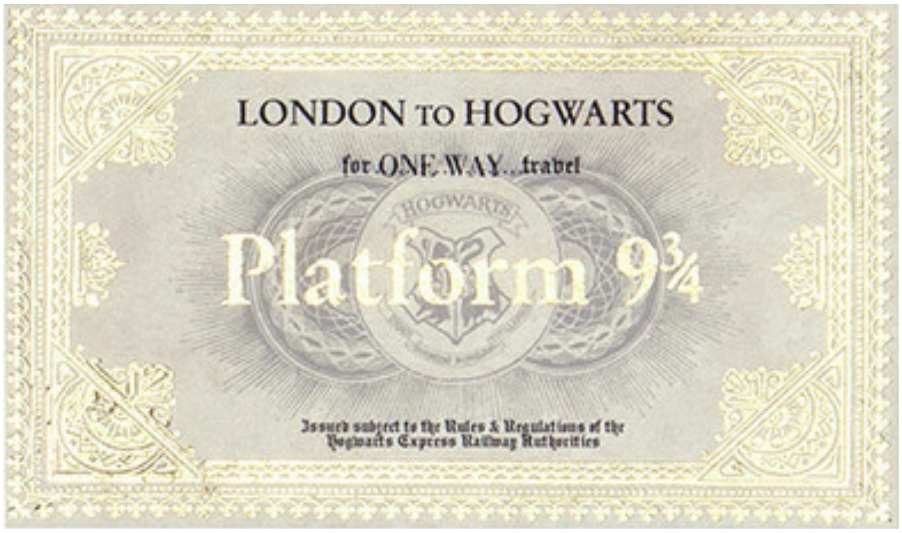
Bellow
Hogwarts Express' ticket.;

Bag of Drooble's Best Blowing Gum;

Frame showing the trolley witch and the food trolley in Harry Potter and the Philosopher's Stone.

However, before Harry had even set foot in Hogwarts, he took a ride on the Hogwarts Express, the train, which departs from Platform 9 ¾, at King's Cross Station, at exactly 11 a.m. on September 1st, and takes all students to the magical boarding school.







Bellow
Food trolley filled with sweets from Honeydukes.

The journey is quite a long one because Hogwarts is located deep in the Scottish mountain areas, and the students arrive near dinner time, "He could see mountains and forests under a deep-purple sky" (Rowling, 1998, p. 118), so it was only natural to have a food trolley on the train. Harry thought this was a great opportunity to buy Mars bars, since the Dursleys never gave him any money for sweets: "He had never had any money for sweets with the Dursleys and now that he had pockets rattling with gold and silver he was ready to buy as many Mars bars as he could carry" (Rowling, 1998, p. 107), but upon arriving at the trolley, Harry noticed that the trolley witch did not sell Mars bars, "what she did have were Bertie Bott's Every Flavour Beans, Drooble's Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of other strange things Harry had never seen in his life" (Rowling, 1998, pp. 107, 108).









Above
Pakaching of Chocolate Frogs by Honeydukes, containing the collectible card of Albus Dumbledore.

Right
Packaging of Bertie Bott's Every Flavour Beans.


BERTIE BOTT'S
EVERY
FLAVOUR
BEANS
BERTIE BOTT'S
EVERY
FLAVOUR
BEANS

Right
Scabbers, Ron's pet rat, munching on Bertie Bott's Every Flavour Beans
.
Bellow
Frame of Harry and Ron covered by dozens of different sweets.

The candies are some of the most memorable props in the *Harry Potter* series. The audience's first contact with wizard candy was in *Harry Potter and the Philosopher's Stone*, where J.K. Rowling transformed the image of wizarding confectionaries:

> She (J.K. Rowling) delivered a trolley-full, which provided a bonding opportunity between future best friends Harry Potter and Ron Weasley on their first trip aboard the Hogwarts Express. The famous Wizard card Harry gets with his Chocolate Frog is of Albus Dumbledore, but instead of the moving images seen in paintings and photographs in the Wizarding world, the picture was made from the same foil material used to create 3-D holograms. Candies sold by the trolley witch on the Hogwarts Express in *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Goblet of Fire* were provided by Honeydukes, although this fact was not known until *Harry Potter and the Goblet of Fire* (Revenson, 2016, p. 100).




EVERY
FLAVOUR





Above
The Burrow.

Right
Hand-made labels for Mrs. Weasley's home-made jams and compotes.



Bellow
Inside of the Burrow. In this frame part of the kitchen is shown.

The graphics department didn't just create the branding and packaging for sweets and candy. When Harry visits The Burrow, he feels welcomed "It's brilliant,' said Harry happily" (Rowling, 1998, p. 33). The Weasleys are a poor wizarding family, from which Harry befriends their youngest son, Ron, on their very first trip on the Hogwarts Express. It is only natural that the Mrs. Weasley, who is a very crafty witch and makes knitted shirts and jackets, to have her own home made jams, hand-labelled by the graphics department.

The flavours included Strawberry Jam, Home Made Yummy Honey and Magnificent Marmalade.

Another curiosity about the Weasleys' homey feeling are the children's drawings of creatures and wizards "pinned in the kitchen that were made by family members of the art department staff" (Sibley, 2012, p. 58).







Fast-forward another year and we reach Harry's third year at Hogwarts. Third-years are allowed to go to Hogsmeade, so this a very exciting time for young students, as Hogsmeade is the "only entirely non-Muggle settlement in Britain (...) the inn was headquarters for the 1612 Goblin rebellion, and the Shrieking Shack's supposed to be the most severely haunted building in Britain" (Rowling, 1999, p. 81).

For students like Hermione, the historical sites would be the most interesting part of the trip, but for Ron, the best part was Honeydukes:

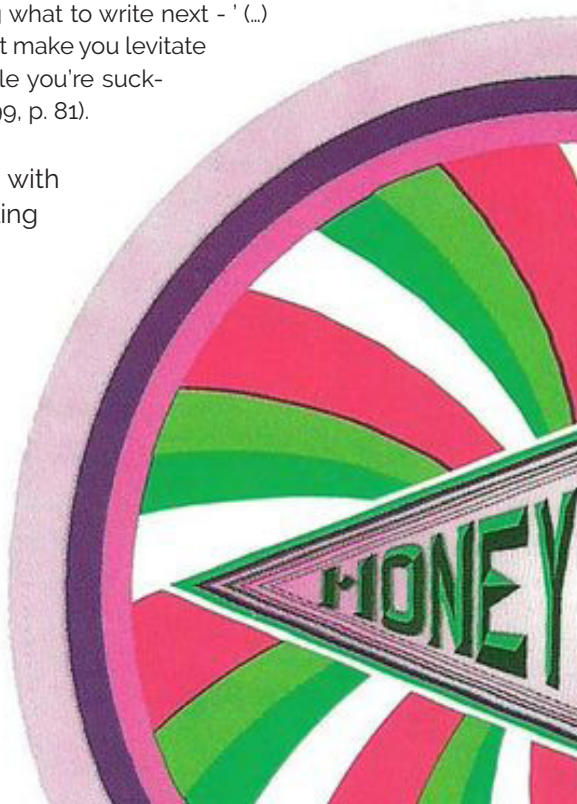
> 'It's a sweetshop,' said Ron, a dreamy look coming over his face, 'where they've got everything ... Pepper Imps – they make you smoke at the mouth – and great fat Chocoballs full of strawberry mousse and clotted cream, and really excellent sugar quills which you can suck in class and just look like you're thinking what to write next - ' (...) ' – and massive sherbet balls that make you levitate a few inches off the ground while you're sucking them,' said Ron (Rowling, 1999, p. 81).

This shop is highlighted in the film, with shelves stacked from floor to ceiling with all sorts of sweets imaginable.

Above
Honeydukes shop sign;

Front of Honeyduke's at Hogsmeade.

Right
Circular version of Honeyduke's logotype.



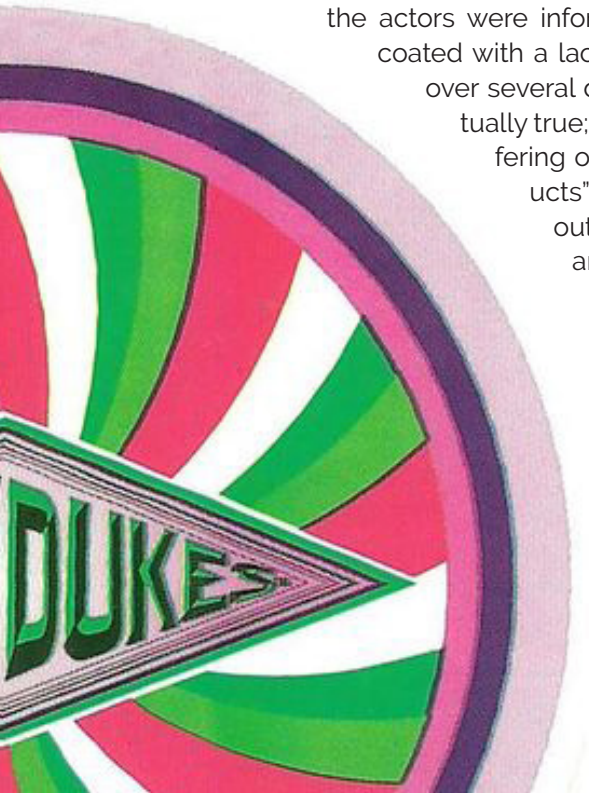


The props department made the candy and the graphics department created the packaging and branding, some of which already came from the sweet trolley seen in *Harry Potter and the Philosopher's Stone*, the props department "churned out Skeleton Pops, Exploding Bonbons, Liquorice Wands, and Limas Crazy Blob Drops. Inspired by Harry Potter and the Prisoner of Azkaban's Mexican director, Alfonso Cuarón, the prop makers added sugared skulls called calaveras, with their colourful Day of the Dead decorations" (Revenson, 2016, p. 101).



The candy packaging and branding combined with the village and the shop, kept the Victorian look with touches of modern feel the film had took since the very beginning.

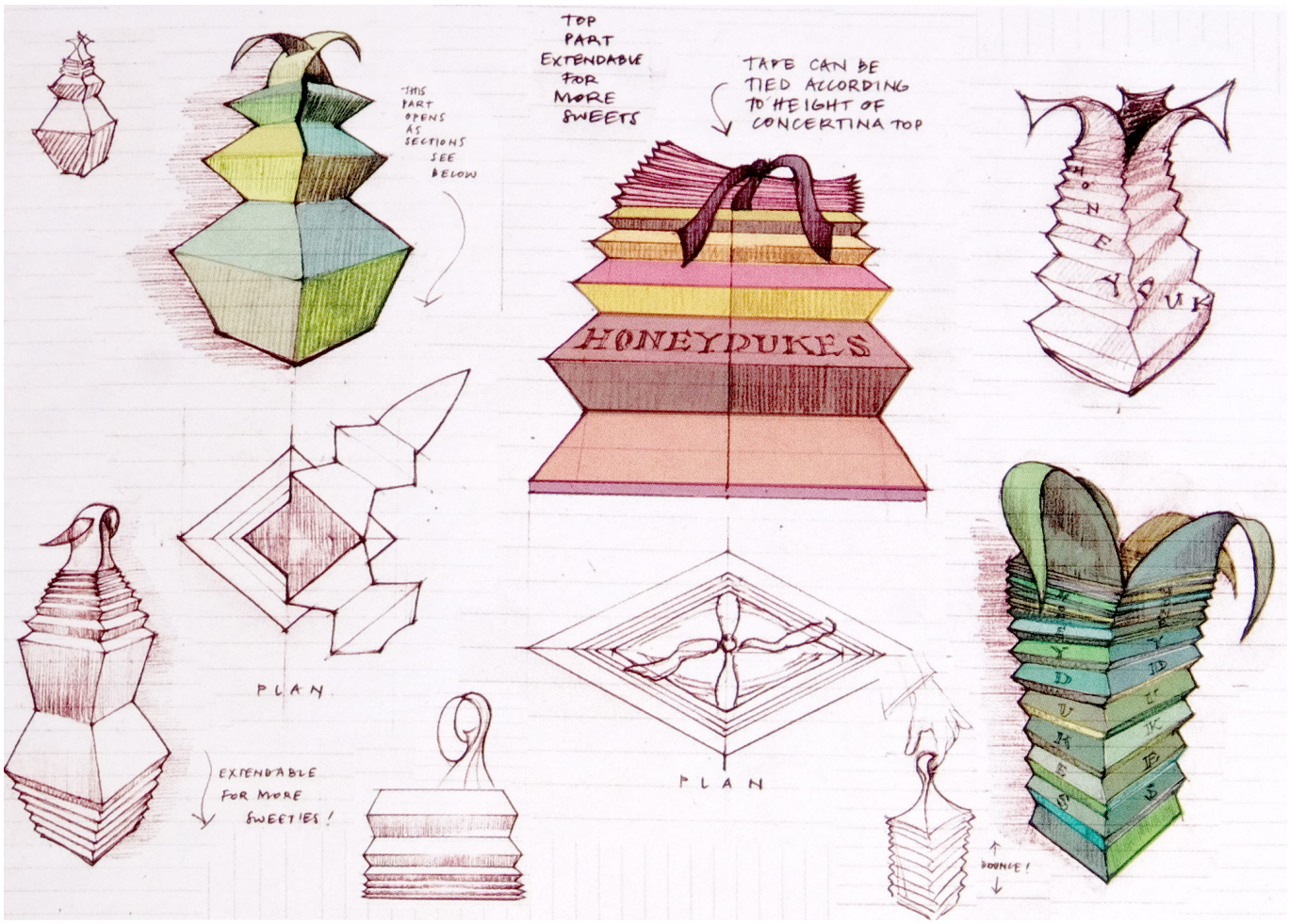
A curious fact about Honeydukes was that "before filming, the actors were informed that the candies had been coated with a lacquer finish in order to preserve it over several days of filming. But this wasn't actually true; it was just a ruse to lessen any pilfering or eating of the Honeydukes products" (Revenson, 2016, p. 101). It turns out that the youngsters were just as amazed and delighted with all this colourful candy put together as were Ron and Harry.



Above
Interior of Honeydukes, filled with various candy displays;

Sugar Calaveras, from Harry Potter and the Prisoner of Azkaban.


HONEYDUKES
Madam Borboleta
1913
2003
Sugared Butterfly Wings
1837
PUMPKIN
PUMPKIN
PUMPKIN
100% natural
100% natural
juice
CAULDRON
CAKES
FIERY
BLACK
PEPPER
IMP!
GLACIAL SNOW CANDLES LTD.
MELT-IN-THE MOUTH
The Original...
GLACIAL
SNOW
FLAKES
NET WT. 125g
EXPLODING BON-BONS
75¢
It is a real BOOM!
75¢
Delicious Snack!! Everybody's Favourite!!
QUEENBEE
FIZZING
WHIZZBEES
TONGUEBURNERS
TOOTH SPLINTERING
STRONG MINTS
Manufactured in England by TongueBurners Ltd



Various logotypes designed for the candy sold at Honeydukes.

Previous Page
Madam Borboleta; Fiery Black Pepper Imps; Fizzing Whizzbees; Pumpkin Juice; Exploding Bon-Bons; Cauldron Cakes; Glacial Snow Flakes; Tooth Splintering Strong Mints.

Above
Packaging design for an expandable candy box.





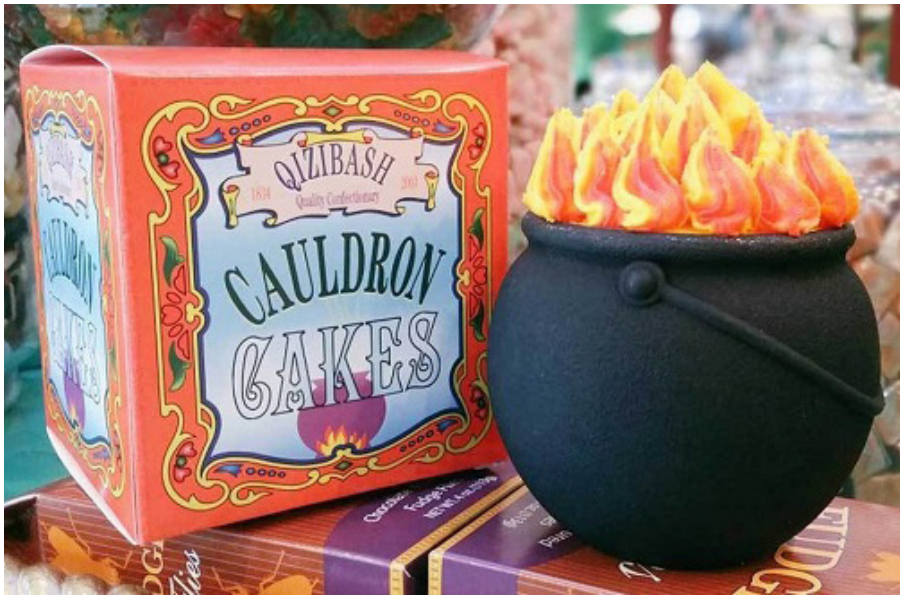




Above
Packaging for All Butter Toffees; planning of a Black Pepper Imps box, Madam Borboleta's tin box.

Left
Fizzing Whizbees package.





Left
Exploding Bon-Bons package;

Cauldron Cakes package and cake;

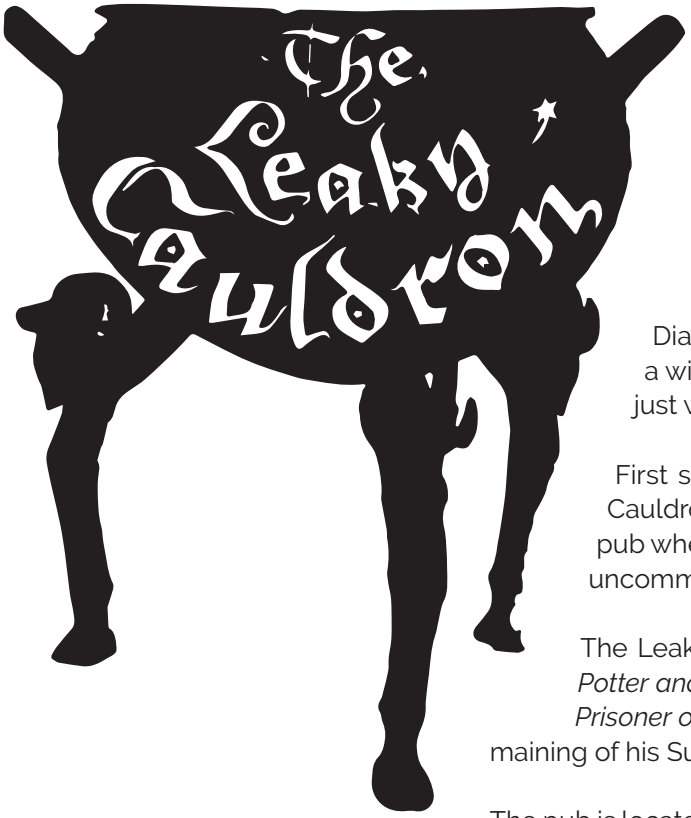
Pink Coconut Ice.





5.2.2 ESTABLISHMENTS

"'Shall we go for a Butterbeer in the Three Broomsticks?'"
(Rowling, 1999, p. 211)



Diagon Alley and Hogsmeade are the places to go if you are a wizard in Britain who needs to shop for something or if you just want to enjoy a warm glass of Fire Whiskey.

First seen on Harry's very first trip to Diagon Alley, the Leaky Cauldron, which holds the entrance to the Wizarding world, is a pub where wizards can socialize with each other and enjoy some uncommon, definitely not Muggle, snacks.

The Leaky Cauldron also has an inn which appears first in *Harry Potter and the Philosopher's Stone* and later in *Harry Potter and the Prisoner of Azkaban*, when Harry is sent to the inn to spend the remaining of his Summer holidays.

The pub is located in the centre of London and, although it is in plain sight, Muggles don't seem to notice it:

> 'This is it,' said Hagrid, coming to a halt, 'the Leaky Cauldron. It's a famous place.'
> It was a tiny. Grubby-looking pub. If Hagrid hadn't pointed it out, Harry wouldn't have noticed it was there. The people hurrying by didn't glance at it. Their eyes slid from the big bookshop on one side to the record shop on the other as if they couldn't see the Leaky Cauldron at all (Rowling, 1997, p. 73).

Matching the grubby looking appearance of the pub, the sign is dark and grimy but, on a closer inspection is as distinctive as its name, as it is a three-legged pewter cauldron.







Previous Page
The Leaky Cauldron's logotype, from the front of the pub.

Above
Interior of the Leaky Cauldron, from Harry Potter and the Prisoner of Azkaban. The wizard is reading an actual copy of *A Brief History of Time* by Stephen Hawking, and is the only book seen on screen which is, in fact, a real published book in our world.

Left
Secondary logotype of the Leaky Cauldron, from the back of the pub.

Bellow
Frames from Harry Potter
and the Prisoner of Azkaban showing
the interior of the Leaky Cauldron.
In the background it is possible to see
multiple secondary props
made by the graphics department
including: menus on the walls, maps,
and Sirius's wanted poster.





Another grubby looking pub is the Hog's Head, a shady pub located in Hogsmeade and later discovered to be run by Dumbledore's brother, Aberforth. The Hog's Head is the birthplace of Dumbledore's Army, an underground student society, led by Harry, in order to teach fellow students about defence against the dark arts spells. The dodgy pub is characterized by:

> A battered wooden sign hung from a rusty bracket over the door, with a picture on it of a wild boar's severed head, leaking blood on to the white cloth around it (...) it was not at all like the Three Broomsticks, whose large bar gave an impression of gleaming warmth and cleanliness. The Hog's Head bar comprised one small, dingy and very dirty room that smelled strongly of something that might have been goats. The bay windows were so encrusted with grime that very little daylight could permeate the room, which was lit instead with stubs of candles sitting on rough wooden tables (Rowling, 2003, p. 312).

Bellow
The Hog's Head aspect behind the serving counter;

The Hog's Head sign.







Above
Frame from Harry Potter and the Half-Blood Prince showing the interior of the Three Broomsticks.

Right
Serving counter of the pub.

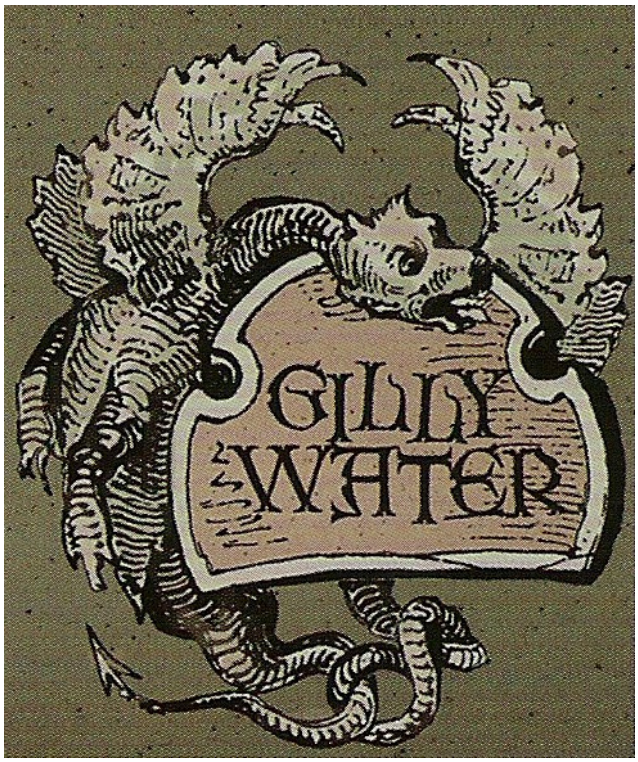
In comparison to these two pubs, the Three Broomsticks is a bright tavern, located in Hogsmeade. It is usually the place where students and teachers gather to have a warm Butterbeer, "Oh, the Three Broomsticks and I go way back further than I'd care to admit. In fact, I remember when it was simply One Broomstick!" (Heyman et al, 2009).

These places, shabby or bright, are still cosy and communal, and offer opportunities for clandestine and dodgy businesses (Hagrid wins an illegal dragon's egg from a stranger at the Hog's Head). Each place serves an assortment of food and drinks, with bottles labelled by the graphics department, including the famous Butterbeer, which is the most commonly seen drink throughout the series.

Many of the brands were created by the graphics team, including several varieties of whiskeys, meads, liquors and other beverages. Concerning food, "the Three Broomsticks also offers bar food: Black Cat Potato Crisps and the house brand of Spellbinding Nuts" (Revenson, 2016, p. 96), and the Leaky Cauldron has its trademark pickled eel.

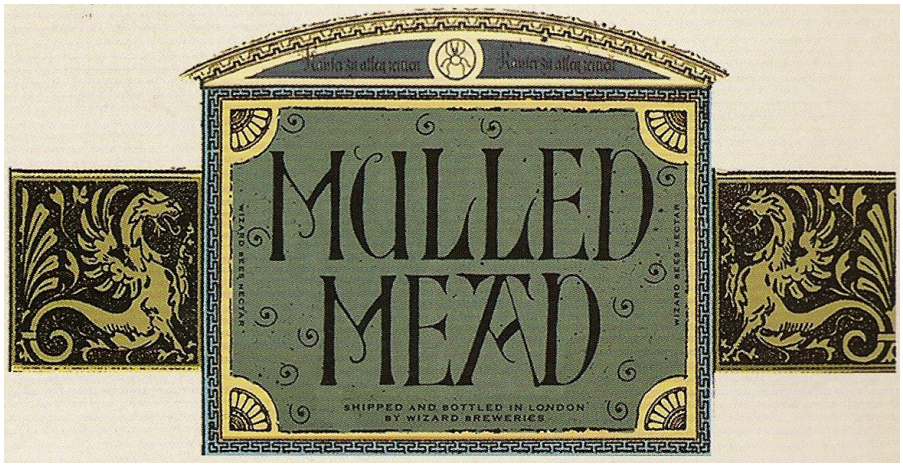



BUTTER
BEER







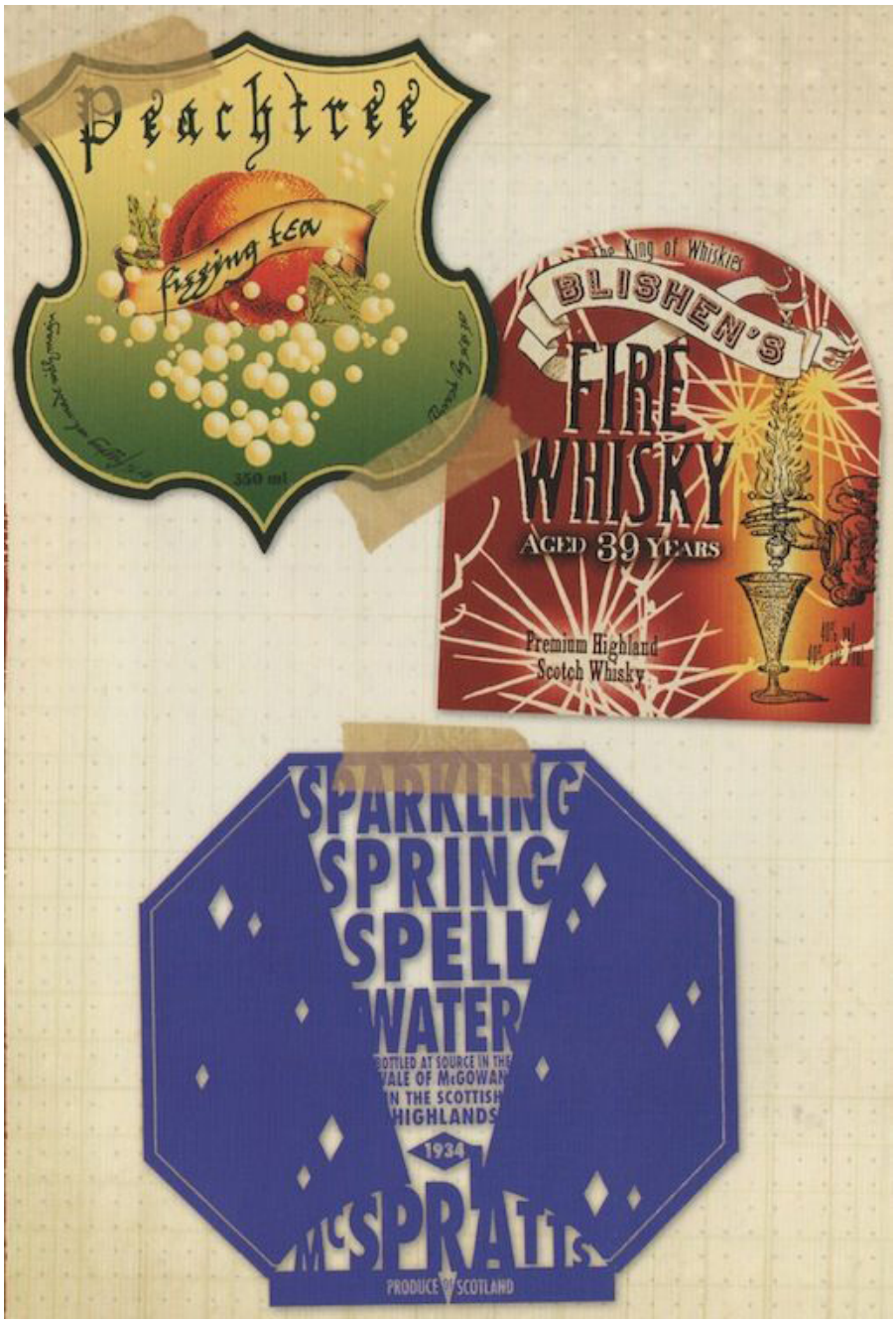


Various labels and logotypes developed by the graphics department for beverages and food sold at the various magical pubs.

Left
Gilly Water; Butter Beer (this logotype has several variations. The logo shown here is different from the one sold at Honeydukes); Mulled Mead.

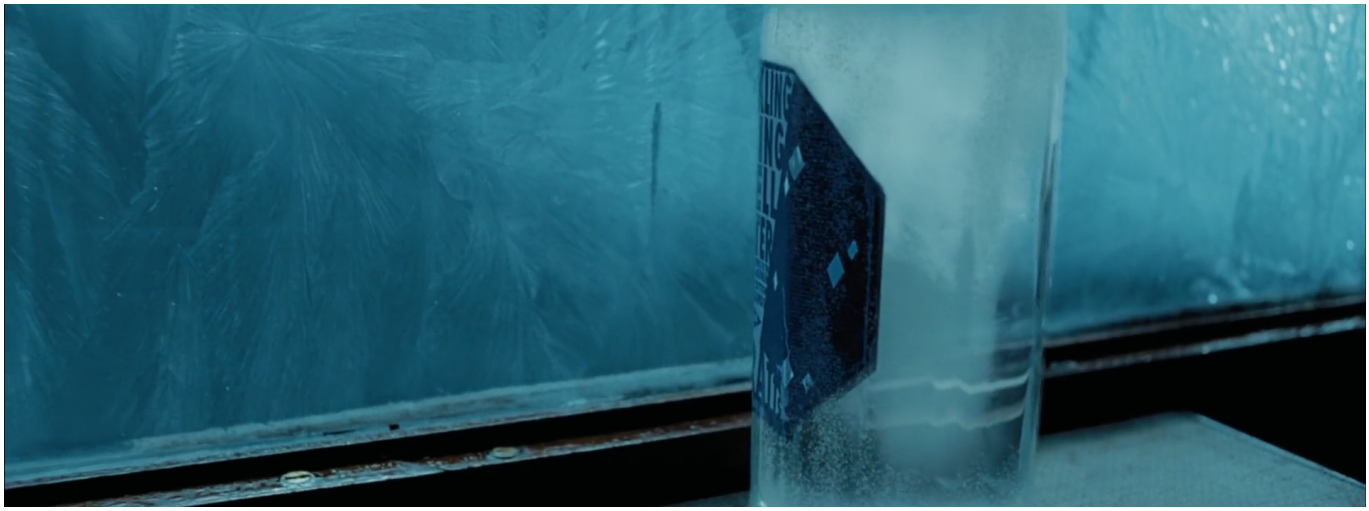
Above
Knotgrass Meat.

Right
Peachtree Fizzing Tea; Fire Whisky; Elfin Sugar Crystals; Black Cat Potato Crisps; Tomato Ketchup; Sparkling Spring Spell Water; bottle of Fire Whisky; frame from Harry Potter and the Prisoner of Azkaban showing a bottle of Sparkling Spring Spell Water.


Peachtree
fizzing tea
350 ml
The King of Whiskies
BLISHEN'S
FIRE
WHISKY
AGED 39 YEARS
Premium Highland
Scotch Whisky
SPARKLING
SPRING
SPELL
WATER
1934
PRODUCE OF SCOTLAND


for Sweetmeats,
Puddings & Confectionery
ELFIN
SUGAR CRYSTALS
500 grams
POTATO CRISPS
BLACK CAT
Various
product
labels
tomato
ketchup


BLISHEN'S
Handcrafted
BLISHEN'S
FIRE
Cinnamon Flavoured
WHISKY
Handcrafted




HOT FOOD
VEGETABLE SOUP
BREAKFAST


1 ITALIA PARMA HAM MOZZARELLA CHEESE 2·80 3·20
2 CAMPAGNOLO AUBERGINES, SUNDRIED TOMATOES, ARTICHOKE HEARTS & SALAD 2·80 3·20
3 COTOLETTA CHICKEN ESCALOPE AND SALAD 2·80 3·80
4 PESCATORE SEAFOOD AND SALAD 3·10 3·50
5 PICCANTE SPICY SAUSAGE AND SALAD 2·80 3·80
6 BARESE TUNA FISH MOZZARELLA CHEESE 2·80 3·20
7 PUGLIA ARTICHOKE HEARTS
8 VENEZIANO
VEGETABLE SOUP 1·10 1·50
TOMATO SOUP 1·10 1·50
MEAT LASAGNE 3·20 3·60
VEGETABLE LASAGNE 3·20 3·60
– EXTRA SIDE SALAD 1·60 1·60
– EXTRA BREAD 0·60 0·60
LARGE SALADS
INSALATA VEGETARIANA
INSALATA DI MARE (SEAFOOD)
SCRAMBLED EGGS on TOAST
SCRAMBLED EGGS and PARMA HAM on TOAST
ITALIAN BREAKFAST
VEGETARIAN BREAKFAST
SMALL
LARGE



Left
Luchino Caffe, as seen in Harry Potter and the Deathly Hallows - Part 1.

Bellow
Labels and menus designed for Luchino Caffe, including orange juice and Lima Lush.

Apart from the magical establishments, a Muggle cafe is also a location described by Rowling in the novels and used in the films. After escaping from the Death Eaters who invaded Bill and Fleur's wedding in *Harry Potter and the Deathly Hallows – Part 1,* "Harry, Ron and Hermione take shelter at the Luchino Caffe (named after Miraphora's son, Luca)" (Revenson, 2016, p. 99).

The only information about the caffe in the novels is that "it was a small and shabby all-night café. A light layer of grease lay on all the formica-topped tables" (Rowling, 2007, p. 131).

The graphics department artist's designed drink labels, menus and packages for every product inside Luchino Caffe, with a "decidedly personal flavour, including Lima Lush, a citrus crush fizzy drink" (Revenson, 2016, p. 99).









5.3
WEASLEYS' WIZARD WHEEZES

"The left-hand window was dazzlingly full of an assortment of goods that revolved, popped, flashed, bounced and shrieked"
(Rowling, 2005, p. 97)

Bellow
Interior of Weasleys' Wizard Wheezes.

Right
Various frames from Harry Potter and the Half-Blood Prince showing the inteior of the joke's shop.

One of the most memorable sets in the entire *Harry Potter* film series is the Weasleys' Wizard Wheezes jokes shop.

The scene itself has less than two minutes of screen time, but that didn't stop the team from creating one of the most astounding sets, completely packed from floor to ceiling with jokes, toys and crazy items invented by the Weasley twins. The Weasleys' Wizard Wheezes is like an entirely different world.




W
W
W
W





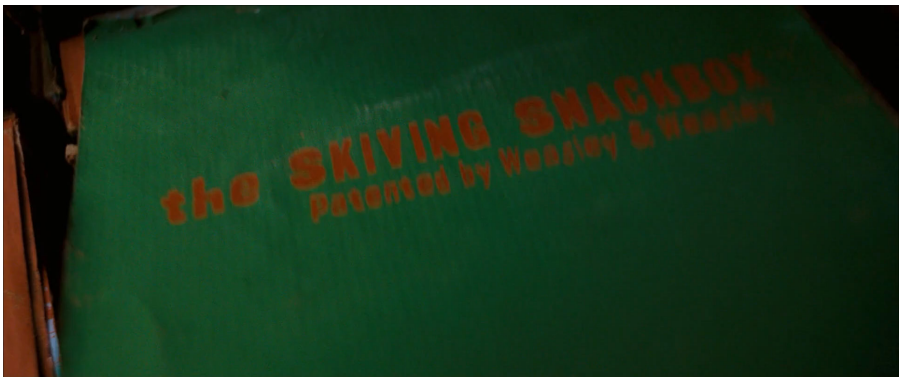


Left
Logotype and advertising for Weasleys' Wizard Wheezes.

Bellow and Right
Frames from Harry Potter and the Order of the Phoenix, showing the beggining of the twins' business and the Skiving Snackboxes.

Fred and George Weasley have always been entrepreneurs, and even during their time in Hogwarts it was common to see them selling their jokes or testing them in either themselves or students: "'I told you this morning, you can't test your rubbish on students!' (...) 'We're not going to make them ill, we've already tested them all on ourselves, this is just to see if everyone reacts the same'" (Rowling, 2003, pp. 236,237).








W*
W*
W*
W*
W*


W*




PUKING PASTILLES



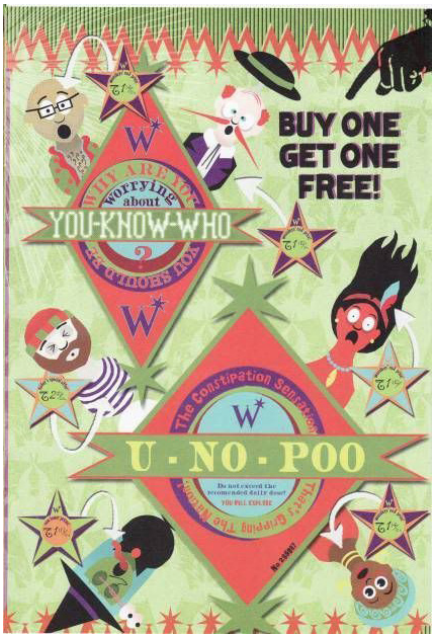

INSTANT DARKNESS
POWDER


HERE


CAKES

The small business which started by selling Canary Creams, Skiving Snackboxes, Weasleys' Wildfire Whiz-bangs, among other questionable items, became very successful and they ended up establishing themselves at Diagon Alley in a four-story shop, and a flashy shop definitely needs eye-popping products:

> Set against the dull, poster-muffled shop fronts around them, Fred and George's windows hit the eye like a firework display. Casual passers-by were looking back over their shoulders at the windows, and a few rather stunned looking people had actually come to a halt, transfixed. The left-hand window was dazzlingly full of an assortment of goods that revolved, popped, flashed, bounced and shrieked; Harry's eyes began to water just looking at it. The right-hand window was covered with a gigantic poster, purple like those of the Ministry, but emblazoned with flashing yellow letters:
>
> Why Are You Worrying About You-Know-Who?
> You Should Be Worrying About
> U-NO-POO
> The Constipation Sensation
> That's Gripping The Nation!
> (Rowling, 2005, p. 97)







Left
The interior Weasleys' Wizard Wheezes, showing multiple products.

Above
Poster advertising You-No-Poo.





Above
Multiple examples of packaging and brands the graphics department created for the Weasleys' shop.

According to Eduardo Lima, "they did it roughly like in the book, which had a hundred thousand stuff inside" (2012). That many items meant that a lot of time, as well as extra help, had to be employed in order to fill the shelves, "the size of the graphics department was almost tripled (from three to eight)" (Revenson, 2016, p. 155), with the team creating an estimated number of forty thousand items for Weasleys' Wizard Wheezes in a period of six months. However, not every single product was different, "we had about one hundred and forty different product designs" (Revenson, 2016, p. 155) says Lima, "and they required manufacturing runs from two hundred to four thousand" (Revenson, 2016, p. 155), Mina agrees:

> 'Yeah on and off we were making small rounds but too big for the two of us, maybe between fifty and two hundred of each piece to fill the shop (pauses) because it was a four story shop, with every single surface covered, obviously being a shop we weren't going to change every single piece so what we did was, we came up with a sort of general look, the language for the products that were gonna be in there was obviously this' (2012).

Even so, the graphics team loved to create the graphic language for all the products inside the shop:

> 'This was really a designer's dream," says Miraphora Mina. "To be told you have to design every single package for a four-story shop of magical jokes owned by two teenagers who probably don't have much of a design sense. We had to throw away all our ideas of good design and use clashing colours and dreadful printing techniques' (Revenson, 2016, p. 155).

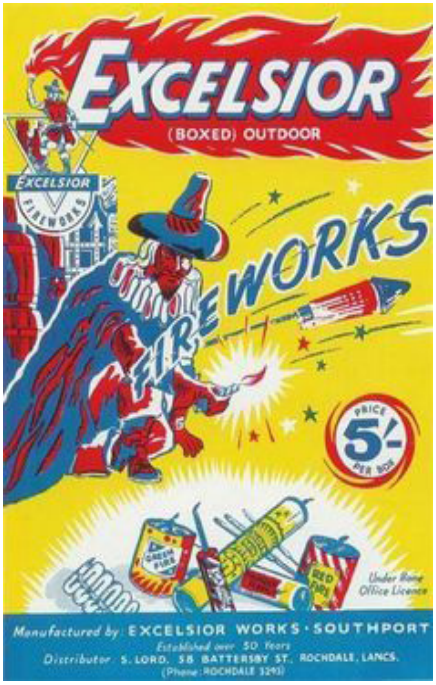
The first round of products presented by Miraphora Mina and Eduardo Lima to production designer Stuart Craig were considered "too pretty and delicate" (Revenson, 2016, p. 155), as Mina remembers,

> 'We got a bit distracted with the prettiness of it and its packaging, and you start to think 'Oh I want to make something lovely!', so we did a presentation and Stuart didn't like it, he said, 'This are teenagers who come up with this stuff, no printing or designing skills, they are just doing it themselves. You have to transfer that to your own work' (2012).



Above
Boxing Telescope planning concept.






56 1886.—Spring and Summer List.—1886.

Fire Crackers.

Per box of 40 packs. A1 Gold Chop, at Lowest Market Prices.

Mammoth Torpedoes.

Per box of 25 Torpedoes 0.10
Large box, 250 " (10 small boxes) ..... .85
Per case, 1,000 " (40 large boxes) 3.00

DYNAMITE FIEND.

The Fire-cracker is put in the man's body. The fuse comes out at the throat. A most excellent Fourth of July toy, and destined to have a large sale.

Price, 75 Cents

Per Dozen, Net.

Samples mailed, post-paid, on receipt of 10 cents, by Selchow & Righter, New York.

Above
Examples of firework's packaging from between 1930 and 1960;

Advertising of firecrackers from 1886.

After production designer Stuart Craig asked Mina and Lima to make the props "more vulgar" (Revenson, 2016, p. 155), the team started working with graphic pieces that were "Not about making something necessarily bad with design" (2012), defends Mina,

> 'But, maybe bad with printing, colours clashing, that was enough from the direction to just go and do it, and we could see with the architect, and how the set was growing from a 3D point-of-view, not just where things would go but the actual atmosphere of the place, and the colours that were being used, on the railings and on the shelves. That was pretty much a graphic designer stream that set, because it was a Wizarding shop, a Wizarding magic shop, so madness' (2012)

The research for Weasleys' Wizard Wheezes included some of the cheapest packages there are, "so we looked at lots of packaging for fireworks and firecrackers" (Revenson, 2016, p. 155), recalls Mina, "because they are really cheap and disposable, and the printing is always amiss" (Revenson, 2016, p.155).

The selection of paper was also not overlooked, "they selected paper that was of a substandard quality and never worried if something was poorly printed. "It was strange," Mina admits. "It was like drawing with your left hand when you're trained to use your right" (Revenson, 2016, p. 155).

To ensure that a large variety of textures and to improve the visual impact, not all packaging was made out of paper, "Mina and Lima went to souvenir shops to purchase small tins and other interesting items. (...) "We would look at them and say, what's good about this? That? Okay. Then we'd cover the rest of it with our graphics" (Revenson, 2016, p. 155).

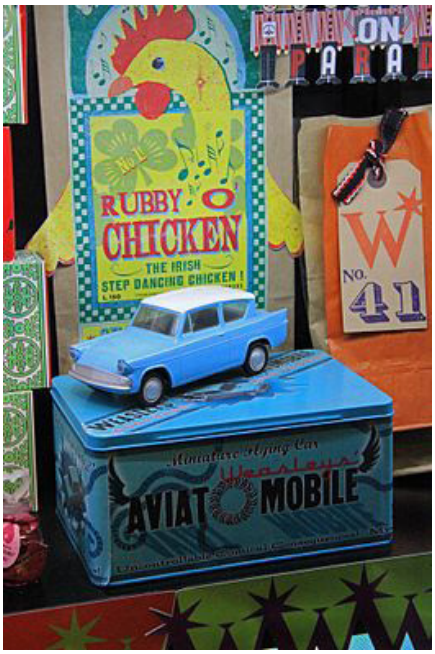


Every product that existed in the books was taken and created, but most of the products made for the Weasleys' shop had to be invented by the concept and graphic artists in their workshops. Some of the existing products had already been seen in earlier films, and other would appear later on, like the:

> Extendable Ears, first used in *Harry Potter and the Order of the Phoenix*, on the shelves, as well as the Skiving Snackboxes, featuring Nosebleed Nougats, Fever Fudge, and Fainting Fancies. The Dark Mark, from *Harry Potter and the Goblet of Fire*, was offered in a tasty edible form, an obvious slight to the Dark forces, as was a tin toy of Dolores Umbridge riding a unicycle on a tightrope (muttering "I will have order!"). The distracting Decoy Detonator used by Harry Potter in *Harry Potter and the Deathly Hallows – Part 1* must have come from the Weasleys' store. The twins even offered a toy version of their father's Flying Ford Anglia car, the Aviatomobile (Revenson, 2016, pp. 155-158).

It is gratifying for a reader to see this madness of a shop come to life, and as prop art director Hattie Storey says, "in a film like this, it's really nice if you can spot new things upon each viewing" (Revenson, 2016, p. 158). The team was aware that this was a scene that fans would watch more than once, so they made sure there was always something else to discover inside the shop, echoing "the words of James Phelps (Fred Weasley): 'The set for Weasley's Wizard Wheezes had so much detail in it that you could stay in there for days and not see it all'" (Revenson, 2016, p. 158).



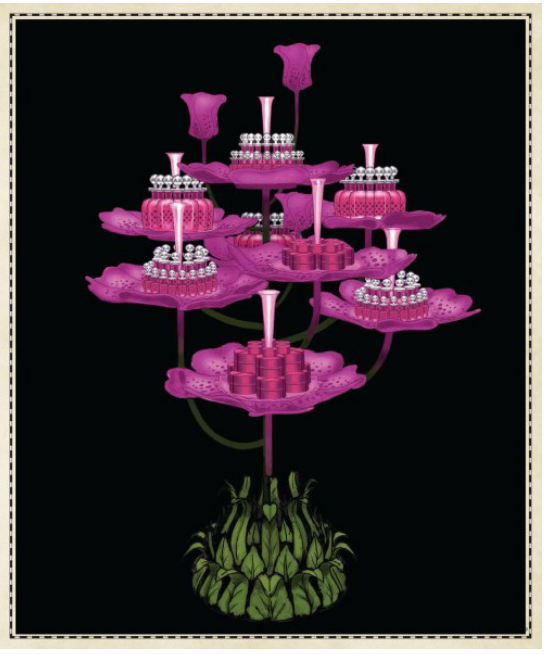


Above
Frame showing a toy version of Umbridge ridding a unicycle.

Right
Extendable Ears packaging;

Rubby 'O Chicken and Aviatomobile.







There are so many hero props in the store, that it would be impossible to capture them all on film. Hattie Storey says that they "Ended up making too many hero props, but we didn't know which one the director would feature, so we just kind of did everything" (Revenson, 2016, p. 158).

The graphics team also supplied everything that would be necessary to run a real business, even if it was not seen on screen, in the form of a logotype, advertisement, receipts, and even order forms.



Left
Concept drawings of Extendable Ears, Fanged Frisbees and Decoy Detonators;

Concept for Wonder Witch Display;

Wonder Witch display and various products.

Above
Logotype and labels for the Wonder Witch product line.

Right
Bag from the shop featuring the Weasleys' logotype.







Above
Frames from Wonder Witch's display at Weasleys' Wizard Wheezes.



Above
Space age Japanese tin toy from the 1950's.

Right
Puking Pastilles display.

While the products were created to fill in the store, the concept artists were developing ideas for the "big displays that would inhabit the store, 'many are described in the book', says Adam Brockbank, 'but, really, what do they look like?'" (Revenson, 2016, p. 158).

According to Jodi Revenson in *Harry Potter – The Artifact Vault*:

> One of these was the Puking Pastilles display, a confectionary that was part of the Weasleys' original Skiving Snackbox. The style that Miraphora Mina and Eduardo Lima had chosen for the graphics harkened back to cheap plastic and tin toys of the 1950's, and so Brockbank built upon that, referencing his memories of the crudely designed charity donation boxes that sat outside shops in Britain in the 1950's, often of children and animals. "And we knew we wanted it to be kind of funny and kind of disgusting at the same time," he says, "So it became this slightly badly sculpted kid throwing up into a bucket, but it's actually not vomit, it's a stream of Puking Pastilles, so you would just put your cup under it, fill it up, and go pay for it."
>
> Once approved, Pierre Bohanna and his team fashioned a six-foot-tall green-faced schoolgirl who pukes the thousands of green-and -purple silicon pastilles needed to revolve in a never-ending circle of sick that was, as Hattie Storey describes it, "brought to life in sickening detail."
>
> Another prop was the Ten Second Pimple Vanisher. 'So, we thought, 'Well, let's have this head where the pimples pop out and then disappear again,' Brockbank continues. 'And Pierre made something that did that, with rolling eyes and a wobbling head'. One of the biggest displays is outside the store: a twenty-foot-tall figure of one of the Weasley twins replicating a ubiquitous Muggle magic act: Tipping his hat reveals a rabbit that alternately disappears, and then reappears. 'We hoped to achieve an environment that was utterly irresistible to a small wizard child,' says Miraphora Mina, 'while also momentarily stepping out of the familiar visual style of the Hogwarts world' (2016, pp. 158, 160).











Above
Ten Second Pimple Vanisher Display;

Concepts for Ten Second Pimple Vanisher and Puking Pastilles displays.

Left
Ten Second Pimple Vanisher display.

Bellow
Frame of the film showing the Puking Pastille display, expeling sweets.





Bellow
Frame of the film showing the back of the Ten Second Pimple Vanisher display, and advertising for the Edible Dark Marks.




DARK
MARK

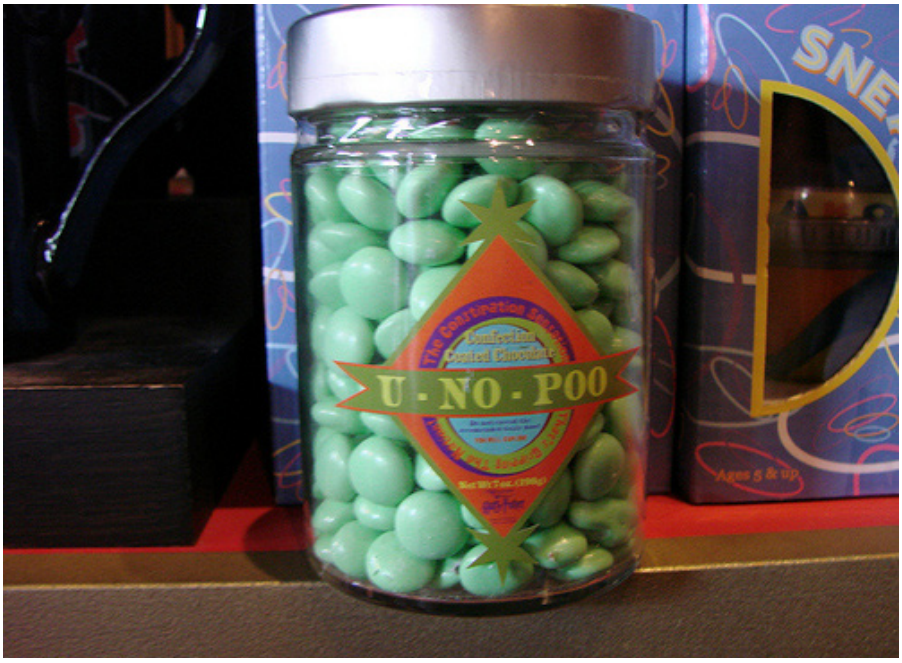


Above
Interior of Weasleys' Wizard Wheezes.

Right
Concept drawings for various Weasley products;



Flask of U-No-Poo pastilles.



Bellow
Multiple Weasley products and packaging examples, including the Bombtastic Bomb; Up Hill Spring Strong; Decoy Detonator; Muggle magic tricks and Boxing Telescope.

The Weasleys' dream joke shop, which began as a hobby, turned into a very iconic place, with Ron ending up working there with his brother (Pottermore, 2014) after the end of the Second Wizarding War (this event happens after the end of the *Harry Potter and the Deathly Hallows – Part 2* and were made public by J.K. Rowling in a series of mini stories published on Pottermore throughout the years). Everything inside the shop speaks of magic and and revolves around the language created by the team from the very first film, so citing Hermione, who was just as mesmerized as anyone else by the Weasleys' shop, "that really is extraordinary magic" (Rowling, 2005, p. 98), and this will be a scene that anyone who has watched the film will not forget anytime soon.




CHT
PIECES OF MODER





5.4
BOOKS IN THE WIZARDING WORLD

"Mr Weasley had a cut lip and Mr Malfoy had been hit in the Eye by an Encyclopedia of Toadstools"
(Rowling, 1998, p. 66)

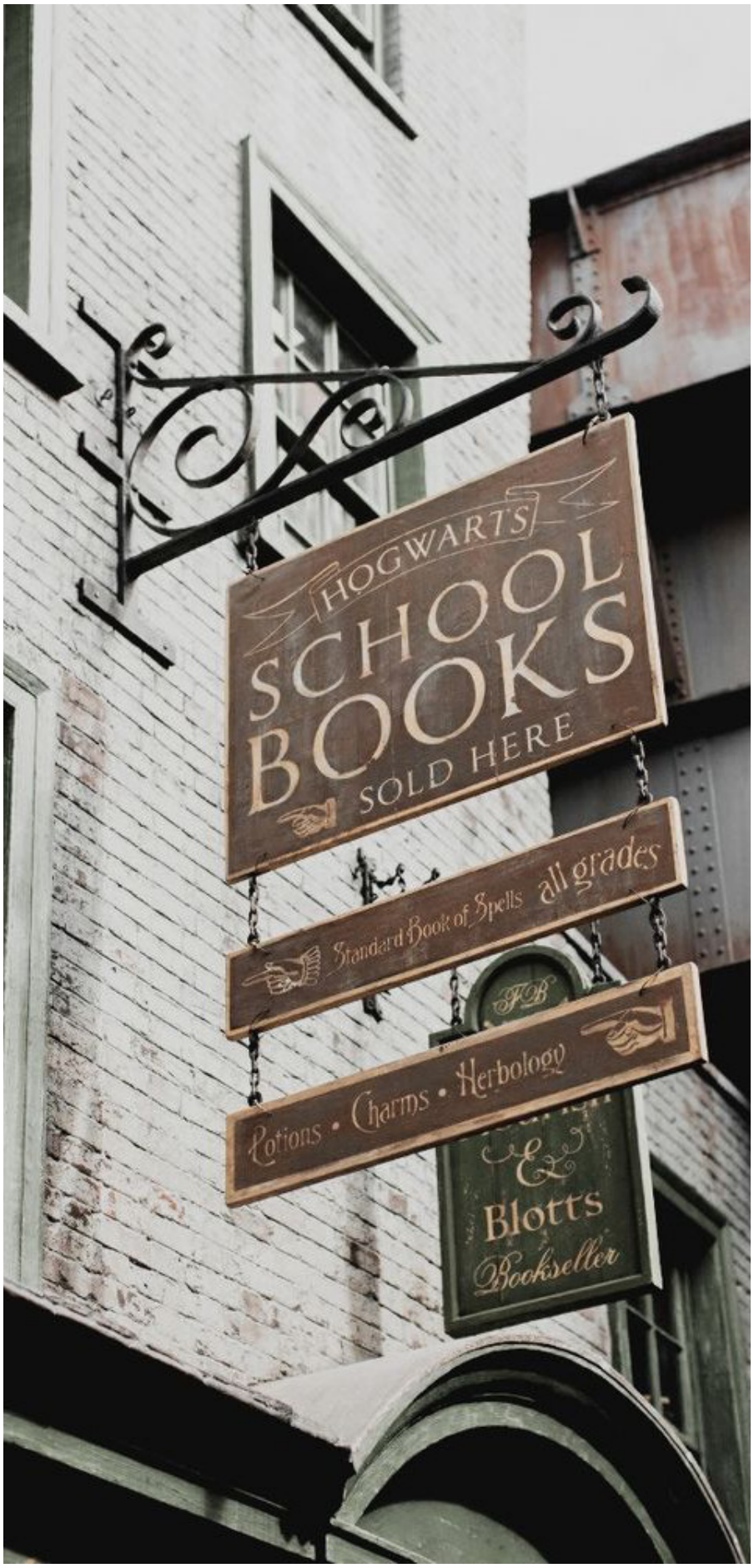


Previous Page
Front of Weasleys' Wizard Wheezes.

Above
Kingsley's Patronus arrives at Bill and Fleur's wedding.

Like in any other society, the Wizarding world has books, newspapers, magazines, writers, editors and publishers. Books are common in the Wizarding world, due to the fact that electronic devices won't work around heavily magic areas (like Hogwarts, or the Ministry of Magic), so there's no internet or television. The common way to receive the daily news or enjoy some radio music is through the Wizard Wireless (a device similar to a radio and powered by magic, seen during *Harry Potter and the Order of the Phoenix*), newspapers, magazines, owls, Floo Powder (a magical substance which allows the user, or parts of it, to travel between magical places, as seen in *Harry Potter and the Chamber of Secrets*, when Harry travels from the Weasley's house to Diagon Alley) or by using a Patronus Charm (when used correctly a Patronus Charm, which takes a shape of a semi-transparent animal, can be used to transmit messages, as seen during Bill and Fleur's wedding in *Harry Potter and the Deathly Hallows – Part 1*, when Kingsley Shacklebolt sends his lynx Patronus to warn the guests of the eminent Death Eater attack).

Before the school year starts, Hogwarts will send each student an acceptance letter and a second piece of parchment listing the books and equipment they will need for each subject:





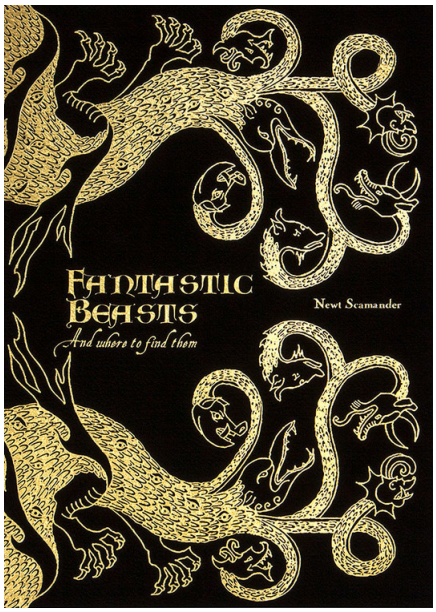
Left
Flourish and Blotts various signs ouside the book shop.

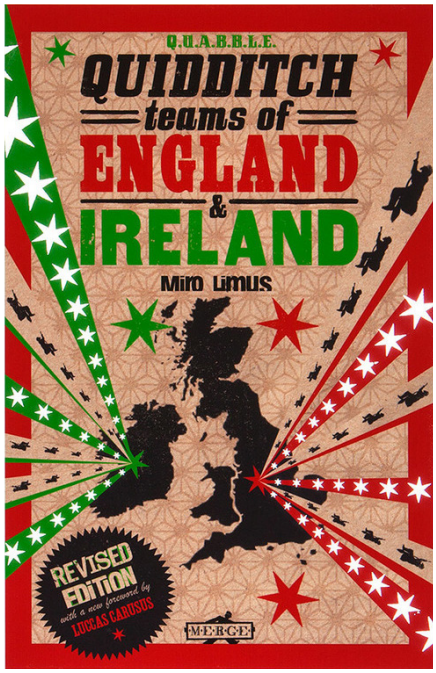
Above
Wizard Wireless device.



Examples of some of the designed books created for the Harry Potter series.

Left
Magical Hieroglyphs & Logograms; Fantastic Beasts and Where to Find Them; Quidditch Teams of England and Ireland.



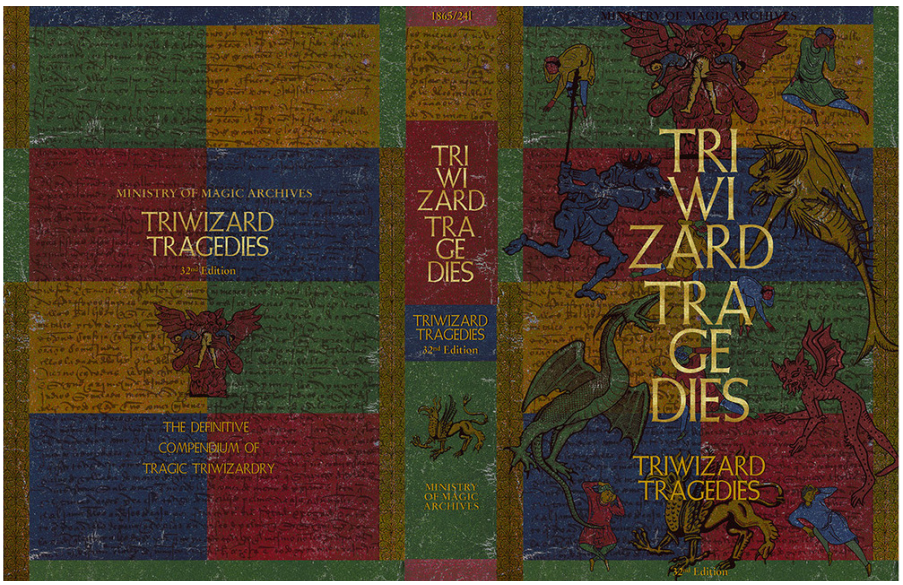


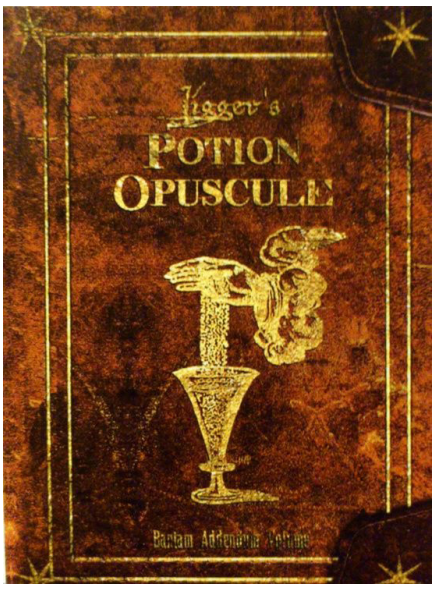
The graphics department wrote the text for the pages within (sometimes books would have to lay open on tables or students would be seen reading them, so they could not appear blank). Mina, Lima and their assistant:

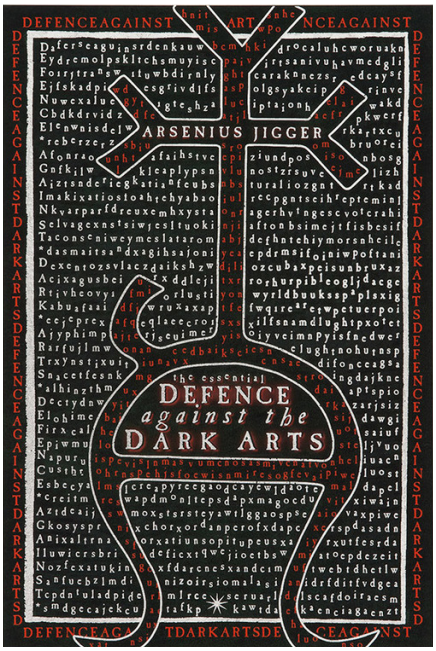
> Created the title treatments and the design and binding of the books. "We worked very closely with bookbinders and learned traditional techniques and processes," says Miraphora Mina. "It was a wonderful experience to engage with other craftsmen because we wanted to push the boundaries of what you would normally expect in a book binding and learn how to make covers out of metal and silk and gold lead (Revenson, 2016, p. 131).

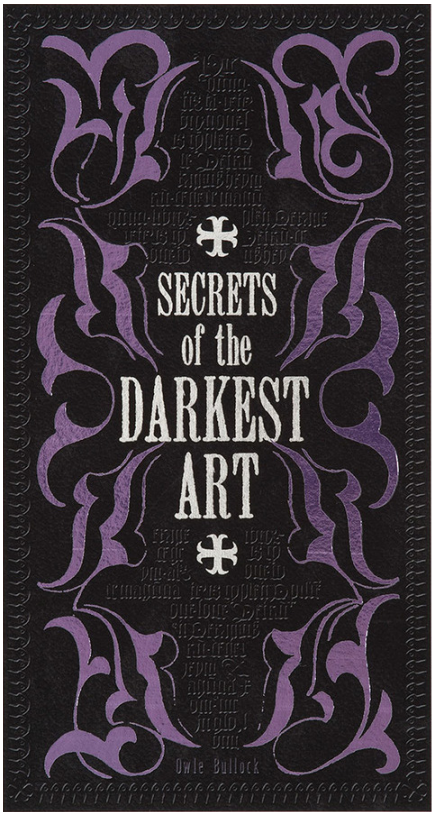
Mina and Lima collected a vast number of old books with different sizes, from old shops and attics that were used as a "refence for both the binding and its contents in addition to being able to observe how a book aged; for example, where it broke with daily or yearly use" (Revenson, 2016, p. 131). The entire Wizarding Universe started with a book, as Mina says:

> It started with a physicality of a book, so from 2D to 3D, from one to seven with the big props, it all started with a book, and J.K Rowling said her favourite prop was a book (*The Tales of Beedle the Bard* book prop), and during the shooting she comes to us and asks if she could have it, and we said of course, but it is not finished yet, aged and treated, and she just said 'Oh I don't mind, I just love it', and then she left (laughs) (2012).

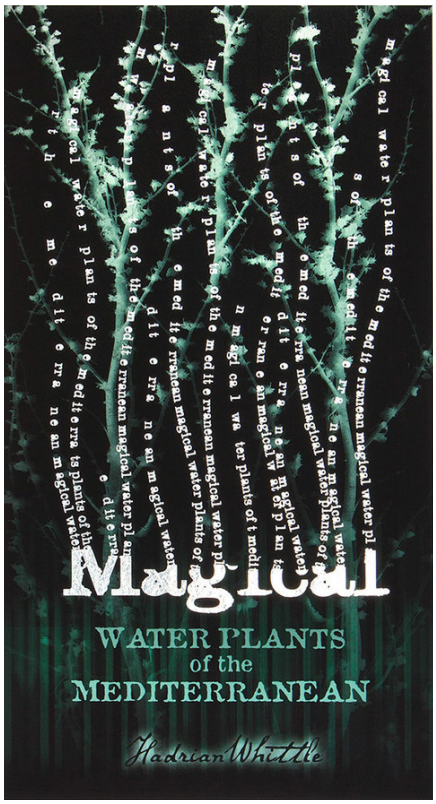


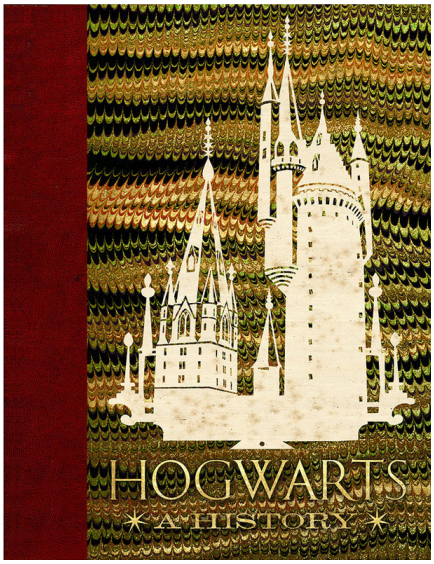






Above
Triwizard Tragedies; Potion Oposcule; Defence Against the Dark Arts; Secrets of the Darkest Art.





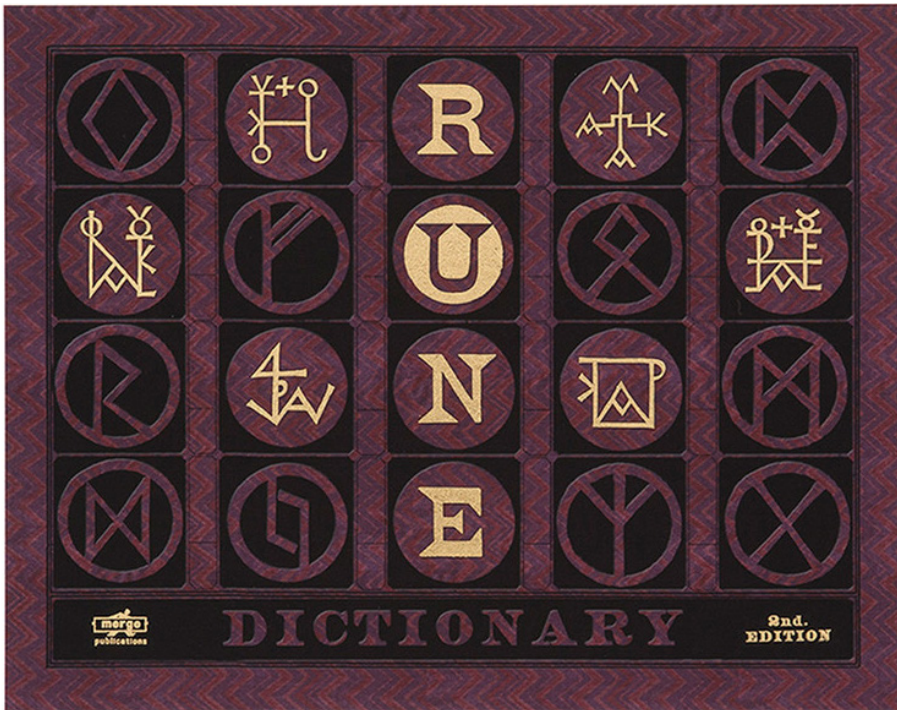
Above
Magical Water Plants of the Mediterranean; Hogwarts: A History.

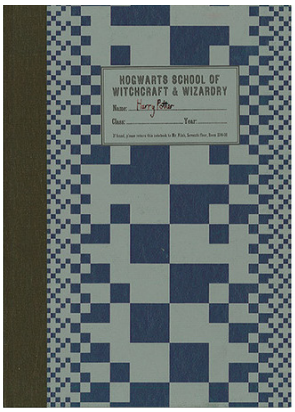
Right
Severak notebooks used by students; Rune Dictionary.

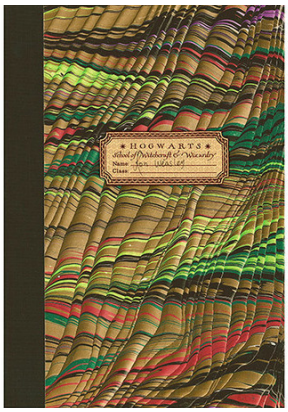
Right
Rune Dictionary.

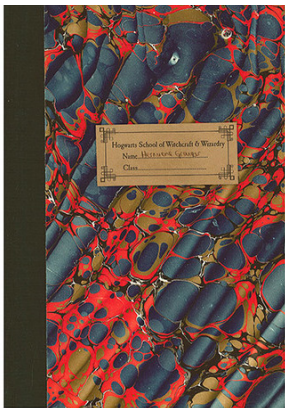
The designers, along with their assistant, Lauren Wakefield, decided upon a final design. Multiples had to be created, with "different-sized editions of the book" (Revenson, 2016, p. 131), always depending on the amount of time the prop would be spending in front of the camera.

There are regular size books that students use, but when the same book had to be read on close-up, the team would "do a bigger version, from twenty-five to fifty percent bigger, especially when you need to read handwriting, as was the case with the *Advanced Potion-Making* book" (Revenson, 2016, p. 131). The use, view and distance from the camera helped dictating the materials used.





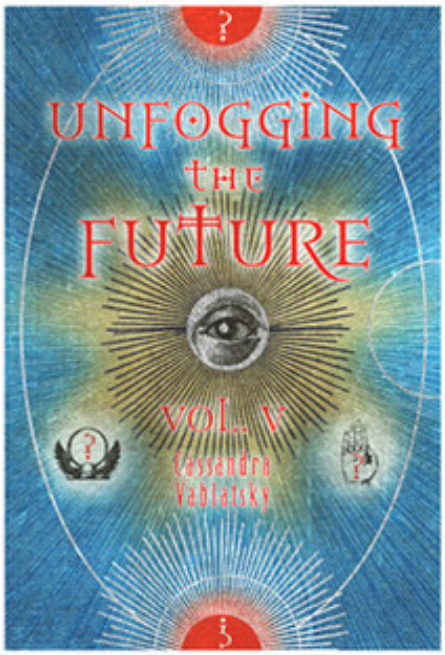


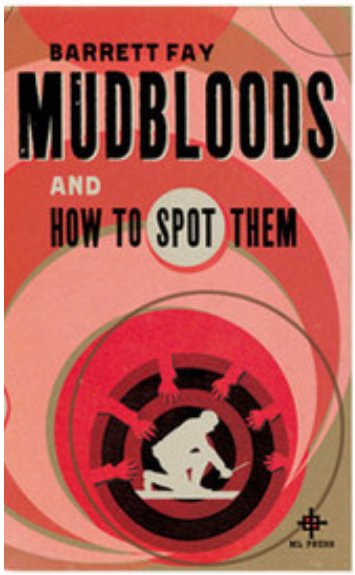


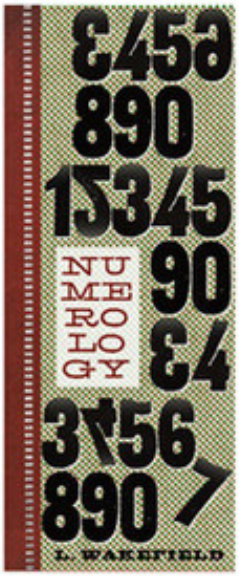
Above
Example of the notebooks used by students.

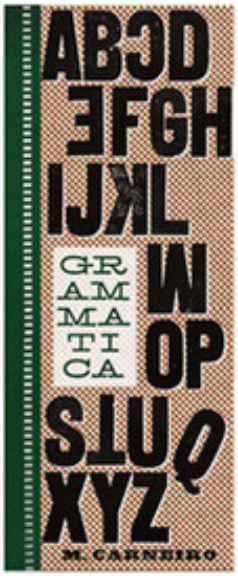
Right
Unfogging the Future

Bellow
Mudbloods and How to Spot Them; Numerology; Grammatica; Flying with the Cannons.



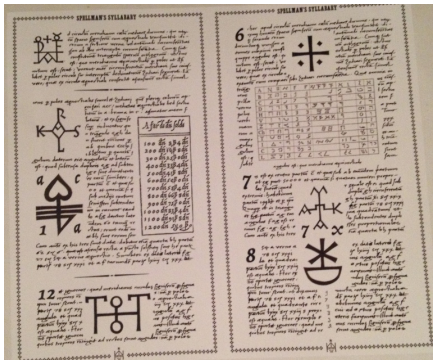












Above
Several books made by the designers on display at their studio;

Double page from the interior of Spellman's Syllabary.

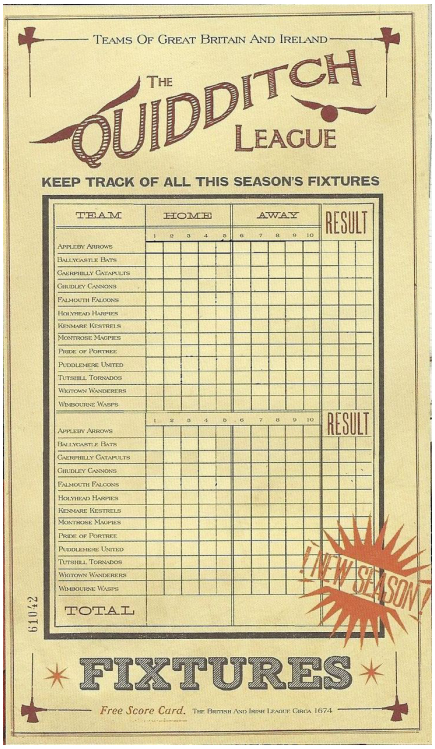
Apart from the difficult task of designing, binding and replicating an old book, "the printing was difficult as well" (2012), explains Eduardo, so Miraphora continues, "sometimes the registration was like 'Oh the printer is not printing very well,' and I was like, no! Keep it that way! (chuckes)" (2012).

The old aged effect given to the inside of the book was, in fact, a very well-known trick as Eduardo Lima confides, "The fun part was that we aged it down with coffee" (2012). This simple method was used to age every piece of paper whenever necessary, from books to the Marauder's Map, every book which was filled with a few pages about its subjects, written and designed by the graphics department, usually around twenty pages. These would then be repeated and bound until the book reached the desired size.

When designing a book prop, one need to keep in mind that each one will need multiples, "usually eight, would be created for each book that was handled by a main character" (Revenson, 2016, p. 131). The schoolbooks would be printed for the entire class, normally made up of twenty to thirty students, "plus several extras, in case the book was destroyed in a stunt or was accidentally ruined during shooting" (Revenson, 2016, p. 132).

Right
Poster from Quidditch Teams of England and Ireland.

Below
Collection of various cover made by Miraphora Mina and Eduardo Lima.



Many of the books seen on screen had their titles and authors coming from the original novels. The ones that didn't;

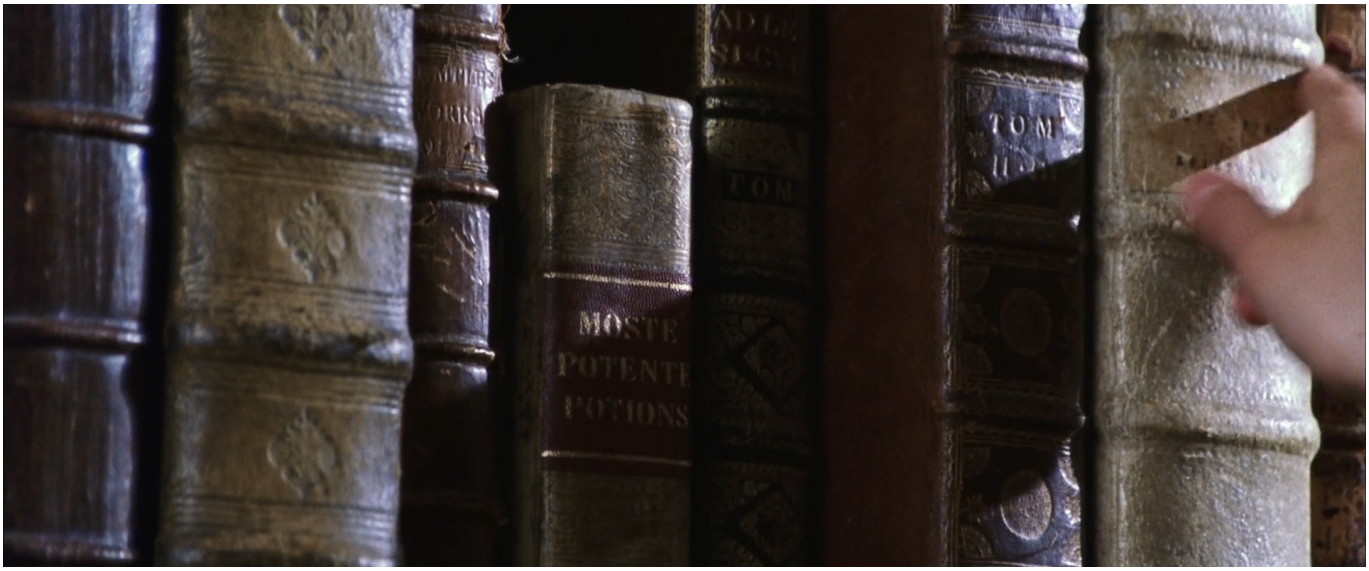
> Came from friends, family, or members of the graphics department: *Olde and Forgotten Bewitchments and Charms* by E. Limus (Eduardo Lima), *Ancient Runes Made Easy* by Laurenzoo (Lauren Wakefield), and a *New Theory of Numerology* is by Lukos Karzos (Minaphora Mina's son). With so many books needed for Flourish and Blotts, new titles were created with a wizardly bent (*A Fully Illustrated History of the Flying Carpet* and W*anderings of a Tree Through the Alps*), and a few seemed to parallel books from the Muggle world (*Wizards Are From Neptune… Witches Are From Saturn*). Familiar names showed up for the publishers: Luca Books, Winickus Press (for graphic artist Ruth Winnick), and MinaLima Books" (Revenson, 2016, p.133).

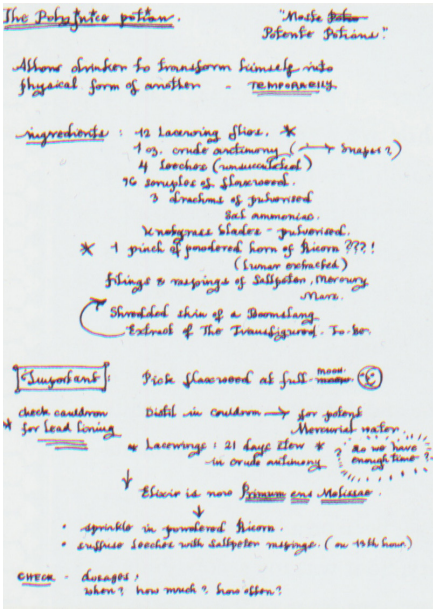


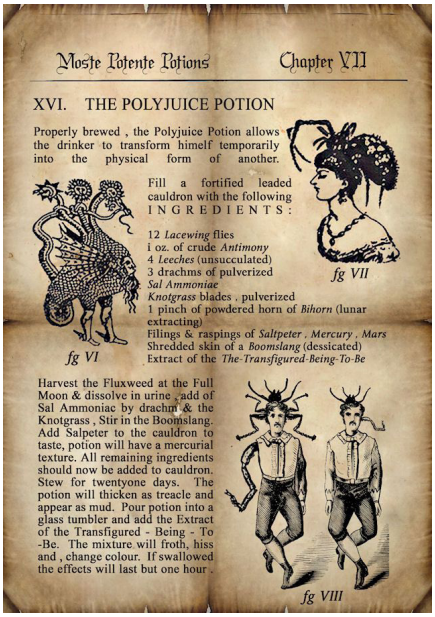
Bellow
Several book spines including Poste Potente Potions;

Hermione's ingredient list;

Page from The Polyjuice Potion.



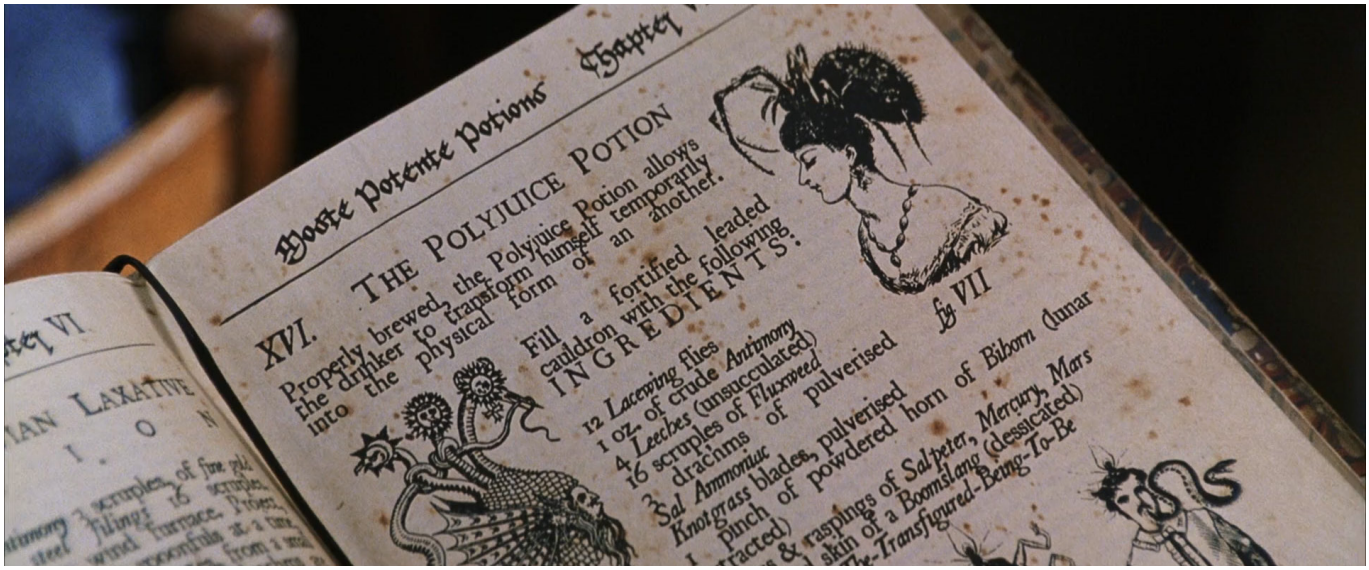




Most of the books designed by the graphics department are not seen on screen. A good example of the thought and care the team would put on their props was when, in *Harry Potter and the Deathly Hallows – Part 1*, Hermione is ready to leave with Ron and Harry to hunt Horcruxes, she brought many books to help her on their journey. In addition to the books mentioned in the novel, such as *Moste Potente Potions*, and *Secrets of the Darkest Arts,* Miraphora and Eduardo added a few more, totalizing twenty books inside her magical bag.

> This was an occasion when the artists tried to get into the character's skin. "It was a really nice opportunity to think well, which ones would she have taken on her trip?" asks Mina. "There was a line in the script that described her bag. She shakes it, and there is a terrible noise of stacked books falling over. Sadly, you don't get to see all of them in the film (Revenson, 2016, p. 132).

Bellow
Film frame of
the Polyjuice Potion's page.



Bellow
Dumbledore's office.

Right
Dumbledore's office seen at the end of Harry Potter and the Deathly Hallows - Part 2, and during Harry Potter and the Chamber of Secrets.

In addition to the school textbooks, thousands more were created to fill the school's library, Dumbledore's office, Flourish and Blott's (a bookshop in Diagon Alley), Hagrid's hut, classrooms and people's houses (like Bathilda's and the Dursley's houses).

Clearly, not every single book was written from scratch by the graphics department. Some of the books which would never be opened and would only be used to fill the set were repurposed phone books:

> Many of the shelved books in Dumbledore's office were London phone books rebound in faux covers and sprinkled with dust. Some shelves in the Hogwarts library were filled with books in the same way, but there were also books that needed to fly up to their places, for example, in *Harry Potter and the Half-Blood Prince*. Stephanie McMillan's Team made these out of a lightweight material. Their "flight" was created by having crew members wearing green-screen gloves reach through the stacks to grasp the books that Emma Watson would hold up (Revenson, 2016, p. 128).



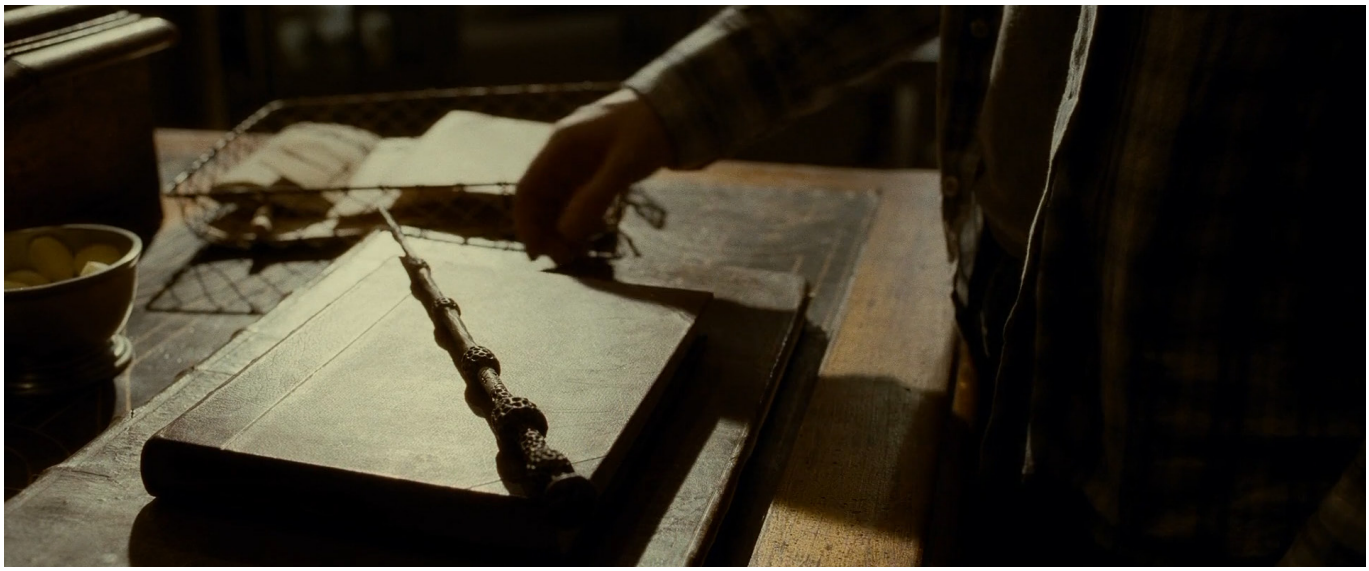




Multiple images of Dumbledore's office and its contents.











Bellow
Frames of Flourish and Blotts, from Harry Potter and the Chamber of Secrets.

Right
Interior of Flourish and Blotts.

Flourish and Blotts appears on a scene during *Harry Potter and the Chamber of Secrets*, when Harry and the Weasleys make their way to Diagon Alley to buy everyone's school supplies. The books are piled from the floor to the ceiling with even some gravity defying piles, which were created by 'impaling' the books in a metal skewer and twisting it in a curious way. Books appear in most of the scenes of the series, with the exception of *Harry Potter and the Deathly Hallows – Part 1* and *Part 2*, because the final two films are mostly about fighting and hunting Horcruxes. They fill classrooms, common rooms and can be seen peeking from every place inside Hogwarts, including the Room of Requirement, also known as the come-and-go room, which was filled with generations of hidden items:

> He was standing in a room the size of a large cathedral, whose high windows were sending shafts of light down upon what looked like a city with towering walls, built of what Harry knew must be objects hidden by generations of Hogwarts inhabitants. There were alleyways and roads bordered by teetering piles of broken and damaged furniture, stowed away, (...) there were thousands and thousands of books, no doubt banned or graffitied or stolen (Rowling, 2005, pp. 437, 438).






IN
PERSON!
WIZARD WELL-BEING
INVISIBILITY



5.4.1
NOTORIOUS BOOKS

"This Book is the Property of the Half-Blood Prince"
(Rowling, 2005, p. 162)

Bellow
Hermione's copy of The Tales of Beedle the Bard.

Right
Fifth-year's copy of Dark Arts Defence: Basics for Beginners.;

Harry's copy of Advanced Potion-Making.

Most of the props Mina and Lima made "were hero props, the props, the actors were interacting with them" (2012), states Lima.

Some of the most iconic book props in the entire series are Dumbledore's copy of *The Tales of Beedle the Bard,* which he ends up giving Hermione in *Harry Potter and the Deathly Hallows – Part 1, Dark Arts Defence: Basics for Beginners*, the book set by Umbridge and the one which ultimately leads to the creation of Dumbledore's Army, and *Advanced Potion-Making*, the last being seen in *Harry Potter and the Half-Blood Prince*, and a key object in the main plot of the story.



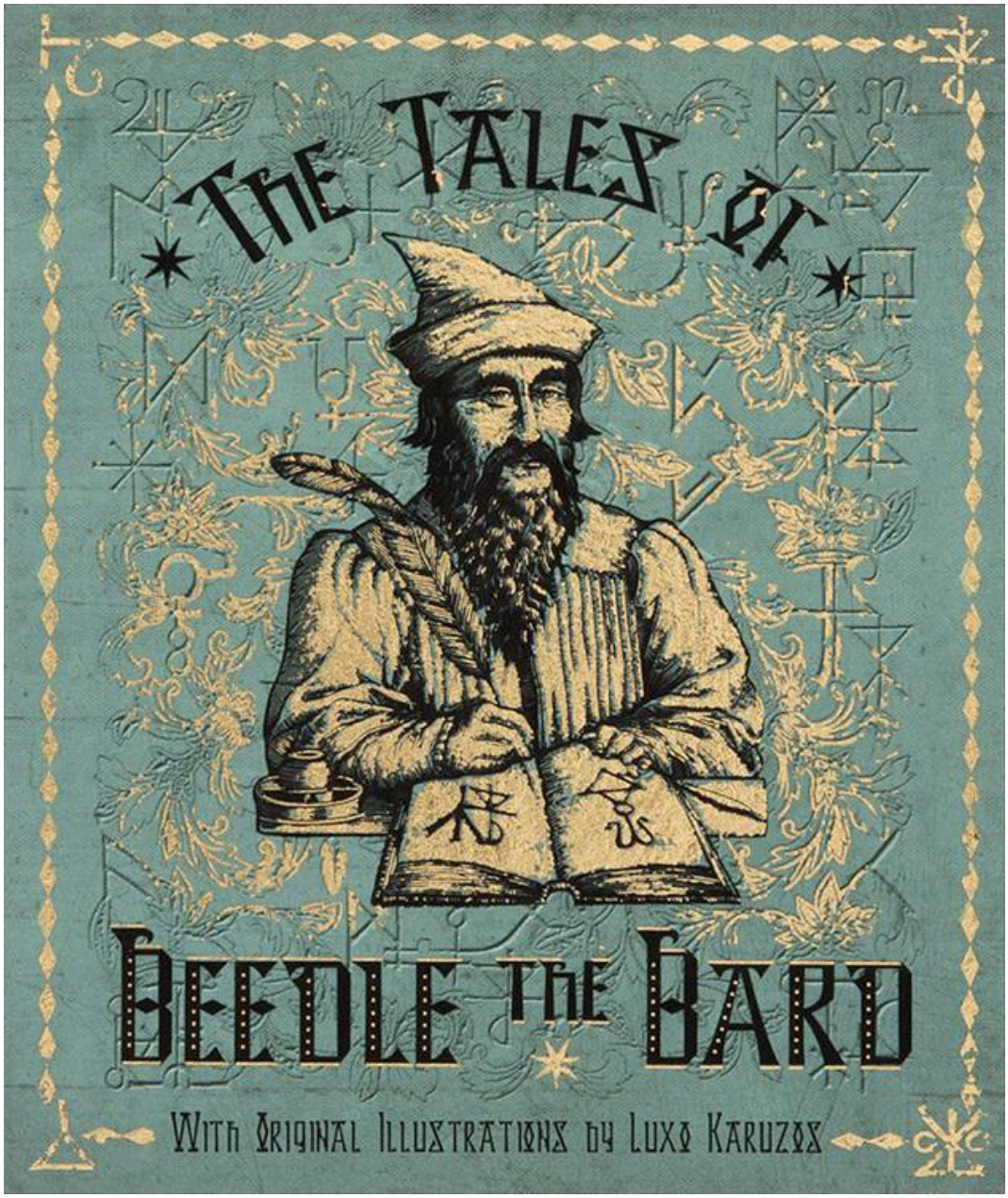




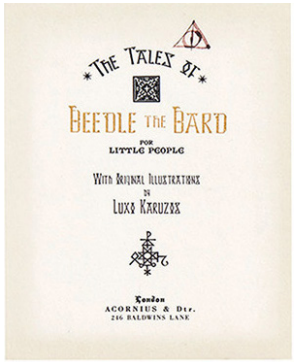
All these three books have a completely different feel and look to them. The stories "written by Beedle the Bard are the Wizarding world's equivalent of the Grimm brothers' or Hans Christian Andersen's fairy tales" (Revenson, 2016, p. 143). *Dark Arts Defence: Basics for Beginners*, is a book which only teaches theory and not its practical application of Defence Against the Dark Arts. This book appears "juvenile" (Revenson, 2016, p. 140), and "in terms of choice of design," explains Miraphora Mina, "it was absolutely meant to be putting them down to the primary school level" (Revenson, 2016, p. 140). When compared to *The Tales of Beedle the Bard*, another infant-juvenile, the design is very different, with Mina and Lima giving *The Tales of Beedle the Bard* a "gravity to the stories" (Revenson, 2016, p. 143).

Bellow
Cover of The Tales of Beedle the Bard.

Beedle's small book "contains delicate laser-cut illustrations resembling a fine lace that front each story" (Revenson, 2016, p. 143) and it's finished with a Victorian style cover, as opposed to Dark Arts Defence:



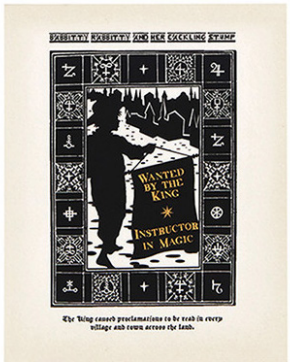














Above
Golden leaf details in the cover of The Tales of Beedle the Bard,

Left
Illustrations of The Tales of Beedle the Bard's copy owned by Hermione.

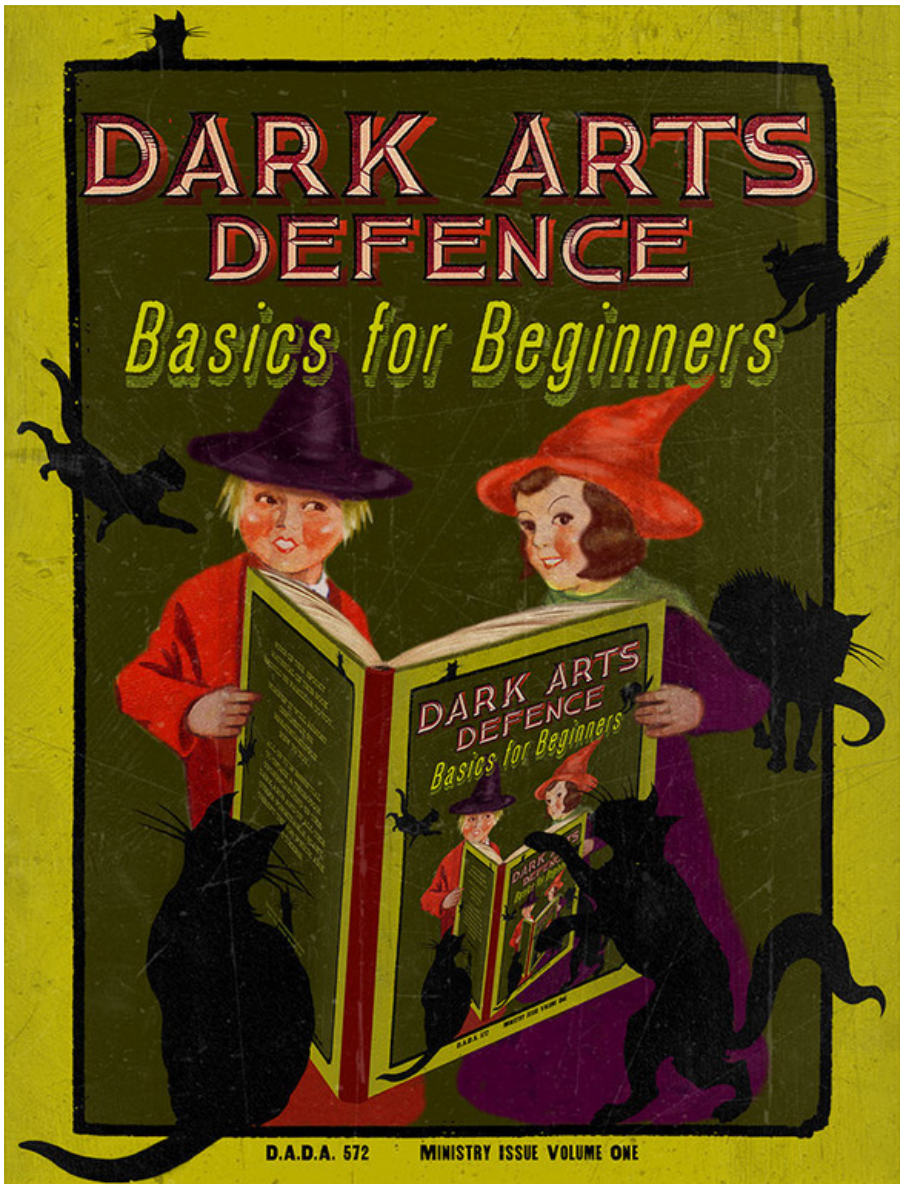
Left
Dark Arts Defence cover.

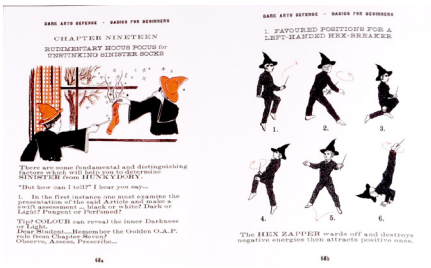
Bellow
Four examples of the pages found inside Dark Arts Defence;

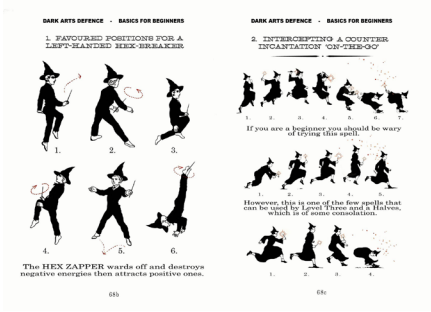
Examples of children's books from the 1940's and 50's.

> The illustration on the front goes against the elaborate, intricate designs seen on other textbooks. "They're children playing wizards," she says, "looking at the picture of themselves reading the book, in an endless spiral." The graphic team chose a thick paper for the interior pages, because they felt that would give the effect of the book not having much content in it (Revenson, 2016, p. 140).

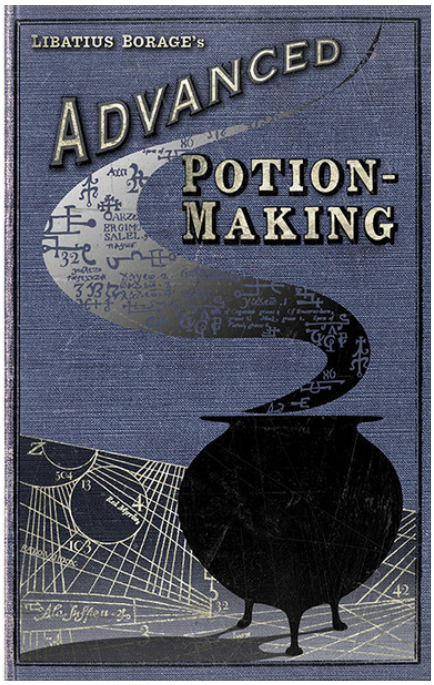
Mina sought inspiration "by both the design and construction of textbooks from the 1940s and 1950s. The book is bulky, with glued-on cloth spine and printed front and back cover" (Revenson, 2016, p. 140).











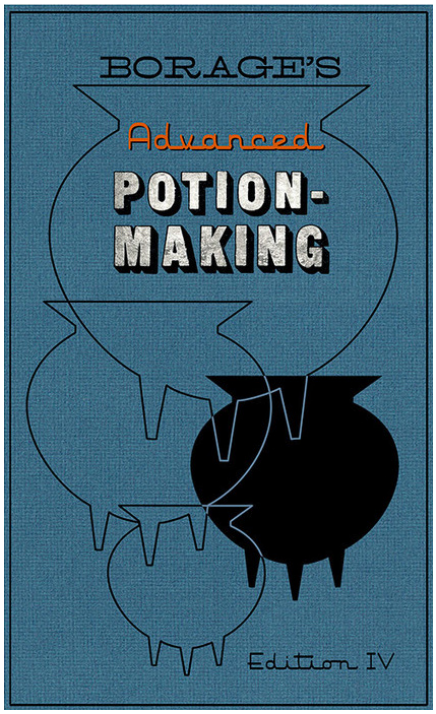
Left
Harry's edition of Advanced Potion-Making;

Ron's copy of Advanced Potion Making.

Bellow
Frame shoing both copies, one very battered, and the other in good condition.

In these three cases, the books were first seen briefly on screen, so the overall feeling of the book had to be shown in just a few seconds to the audience. *Advanced Potion-Making* is probably one of the most seen book props in the entire series.

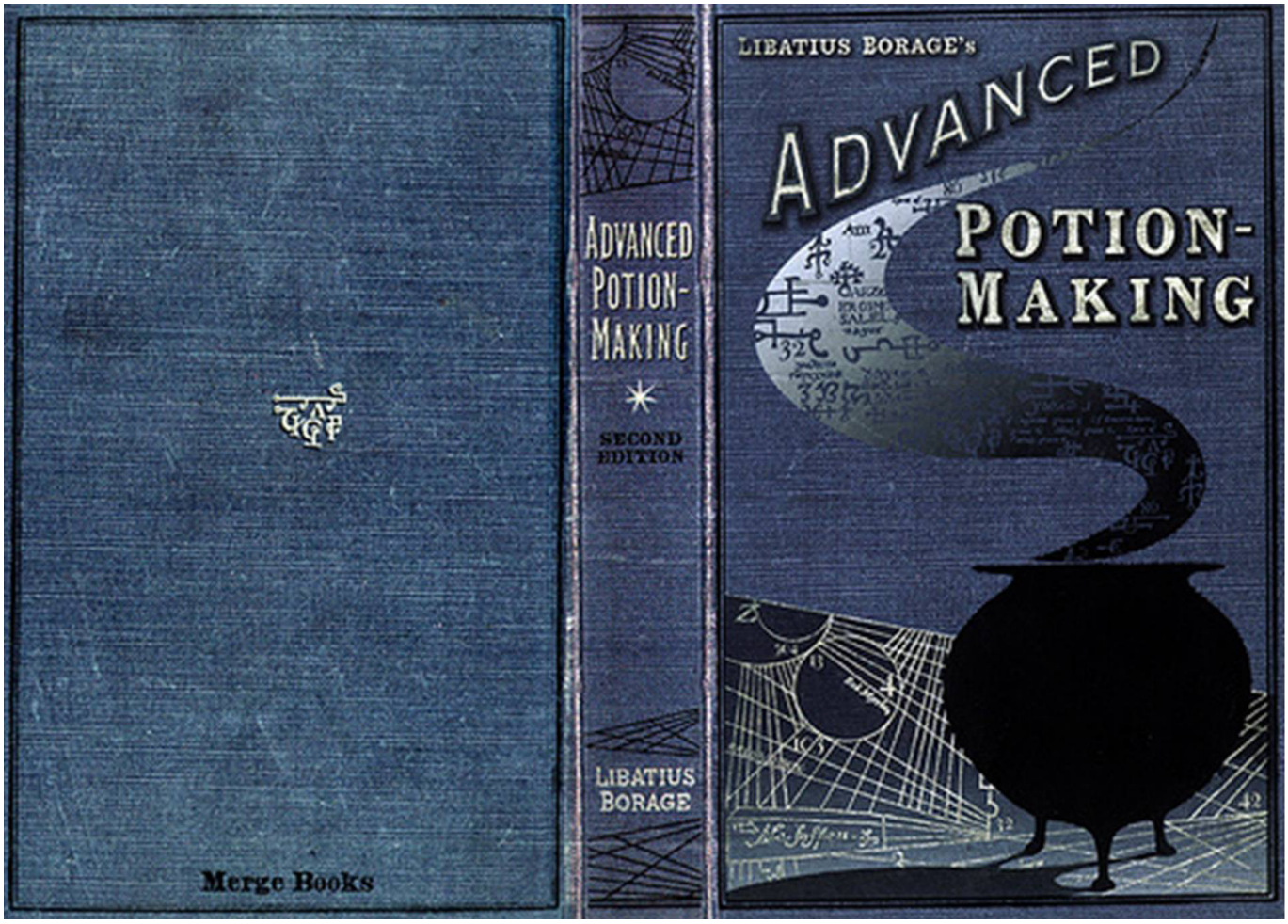
It appears in *Harry Potter and the Half-Blood Prince*, when Harry and Ron start taking Potions classes with Horace Slughorn. Neither of them has the textbook so, professor Slughorn asks them to pick one of the school's old copies from the cupboard.



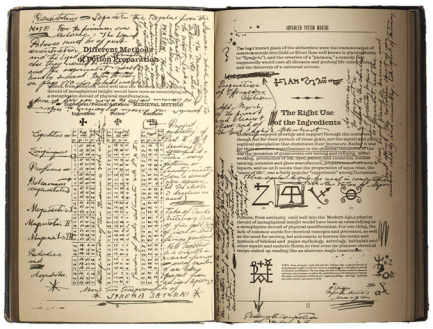
Both books are very different, one is new and the other is old and shabby. Harry and Ron have a silent fight over which one would get the better book, with Ron coming up as victorious. This is a crucial plot in the story because the book Harry gets is completely written with annotation made by the mysterious Half-Blood Prince, who turns Harry into a Potion expert and allows him to bond with Horace Slughorn, which eventually will lead to the discovery of Voldemort's Horcruxes.

> 'In this case,' explains Miraphora Mina, 'we had only a few seconds on-screen to show to the audience why they both want this book and neither of them want that book, because they don't know that book has all the secrets and knowledge that Harry needed for the story to evolve. You've got to remember how it was as a child,' she continues. 'I want the shiny one. I'm not going to have that crappy, dirty one. We had to design a new version and old version that had to be quickly identifiable as the same book, but different editions. The older Advanced Potion-Making is worn, with a Victorian feel in its lettering and graphic of a smoking cauldron. The more recent edition is smaller, has simple, clean lines, and though it still sports cauldrons, they're more stylized and contemporary (if 1950s can be considered contemporary' (Revenson, 2016, p. 141).





The team says that they "have a responsibility to tell a story, and how that prop will help tell a story, it is to move the story forward" (2012) and every decision counts when designing a prop with so much impact and very little screen time, "We have to tell the viewer very quickly that is an old book, or an expensive book, it's trying to create that story in five seconds" (2012) says Mina, "how do you age it, what material do you use, what fonts do you use, because one could be from the 70's and the other from the 30's, so all those things will fill the decisions of your design" (2012).



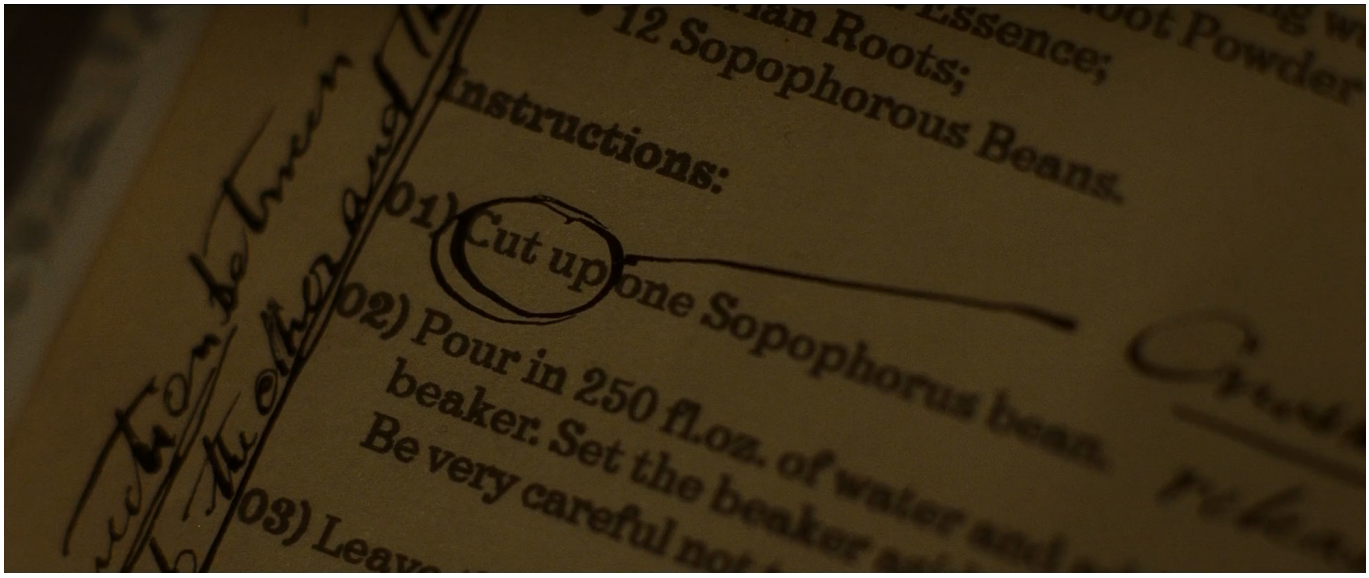
Above
Back, spine and front cover of Advanced Potion-Making;

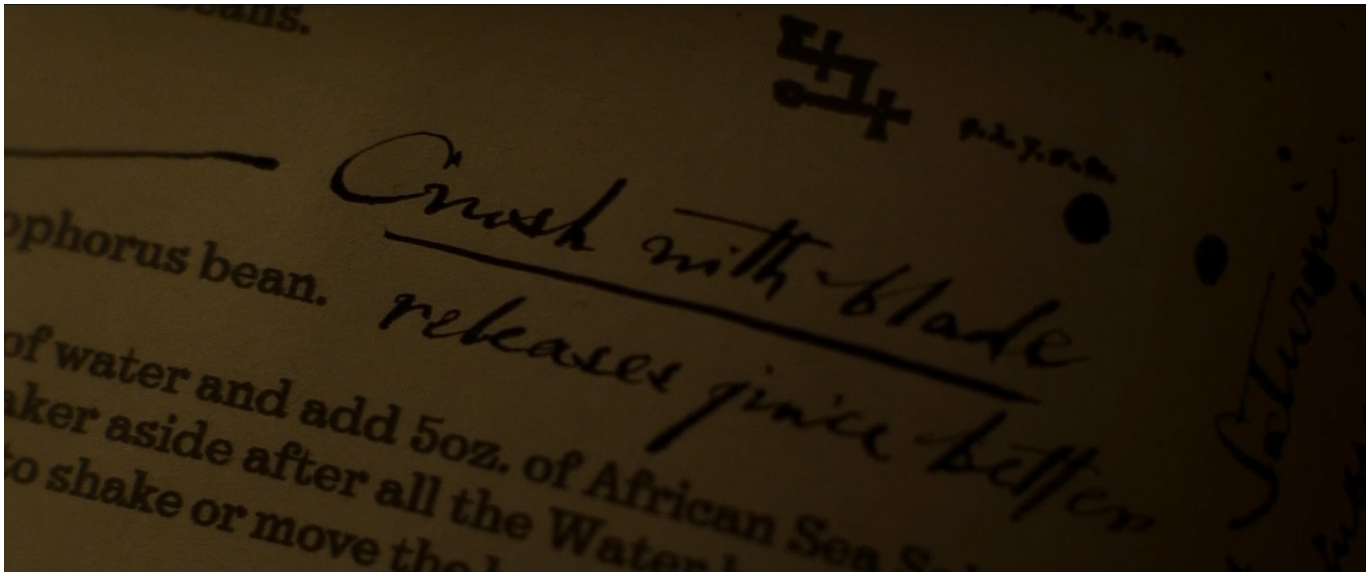
Interior of the book scribbled by Miraphora Mina.

Harry's copy, as described in the book, is covered with scribbles:

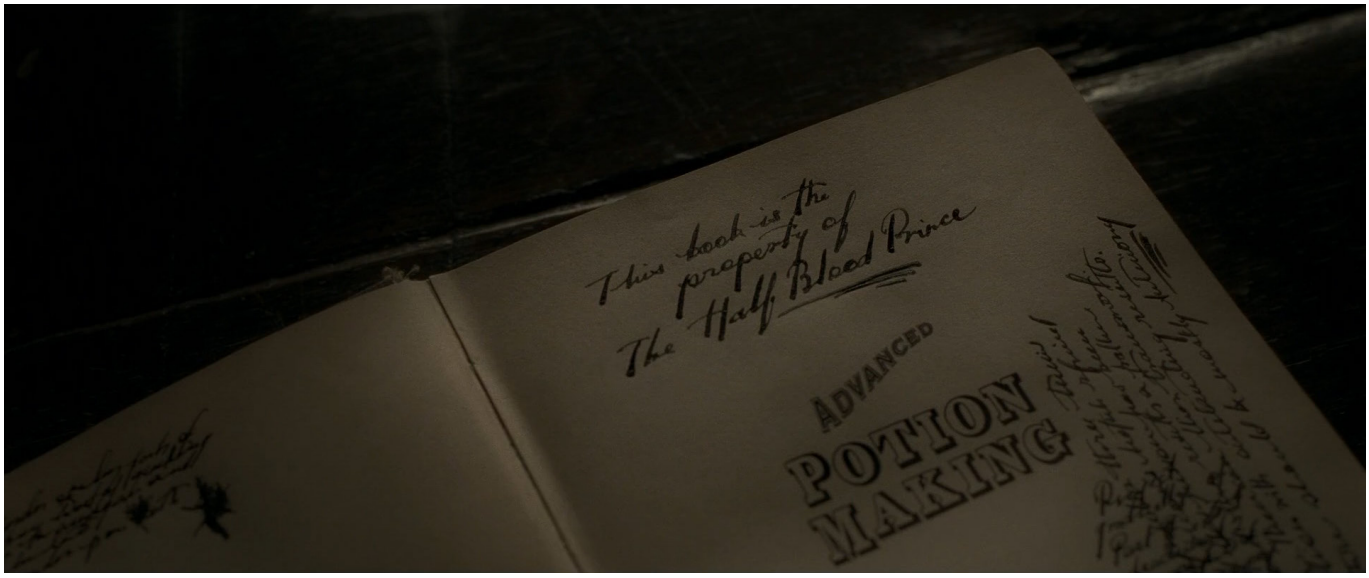
> To his annoyance he saw that the previous owner had scribbled all over the pages, so that the margins were as black as the printed portions. Bending low to decipher the ingredients (even here, the previous owner had made annotation and crossed things out) (…) It was really very irritating, having to try and decipher the directions under all the stupid scribbles of the previous owner (Rowling, 2005, p. 158).

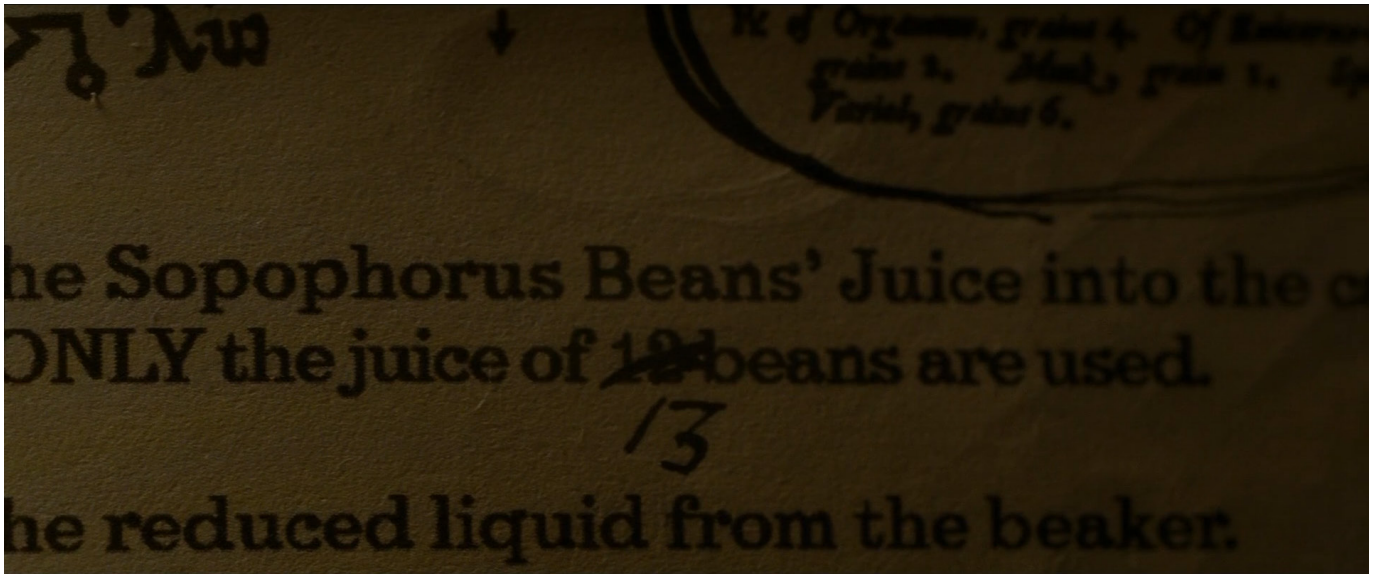
In the novel they were written by a teenager Severus Snape but, for the film, this was handwritten by Mina. "I was [in charge of] Severus Snape's handwriting, so I had to imagine how Snape would write. Probably he wouldn't have it all tidy and in the same direction, with lots of thinking and scrubbing out" (Revenson, 2016, p. 141).
Mina made the annotation on a single copy, the 'hero copy'. The notes were then scanned and added to pages digitally before the different sized versions were printed.

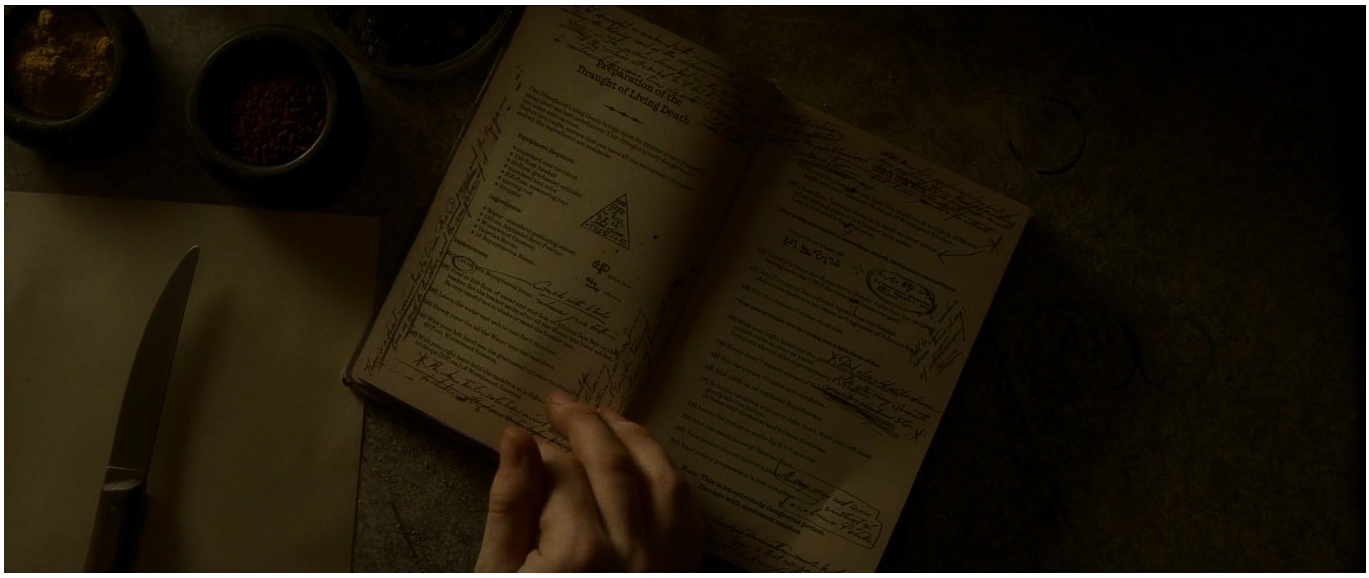

Instructions:
01) Cut up one Sopophorus bean.
02) Pour in 250 fl.oz. of water and
beaker. Set the beaker
Be very careful not


Crush with blade
releases juice better
of water and add 5oz. of African Sea
aker aside after all the Water
o shake or move the




This book is the
property of
The Half Blood Prince
ADVANCED
POTION
MAKING

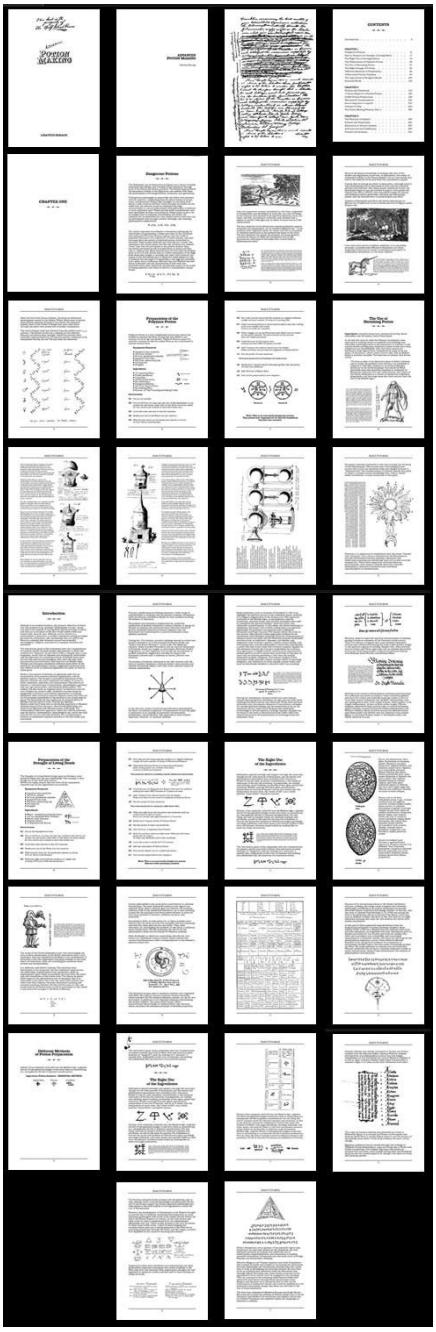

he Sopophorus Beans' Juice into the
ONLY the juice of beans are used.
13
he reduced liquid from the beaker.

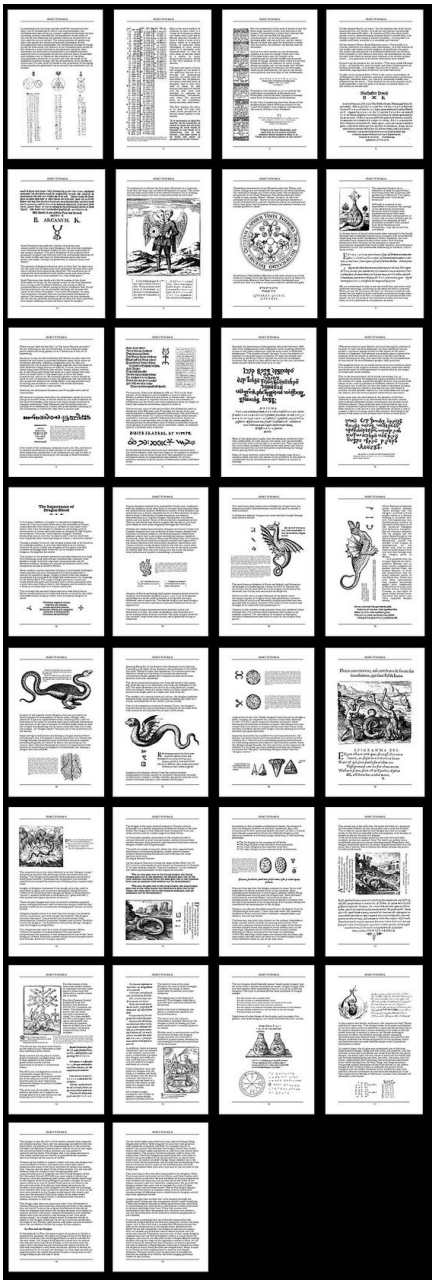

The Preparation of the
Draught of Living Death

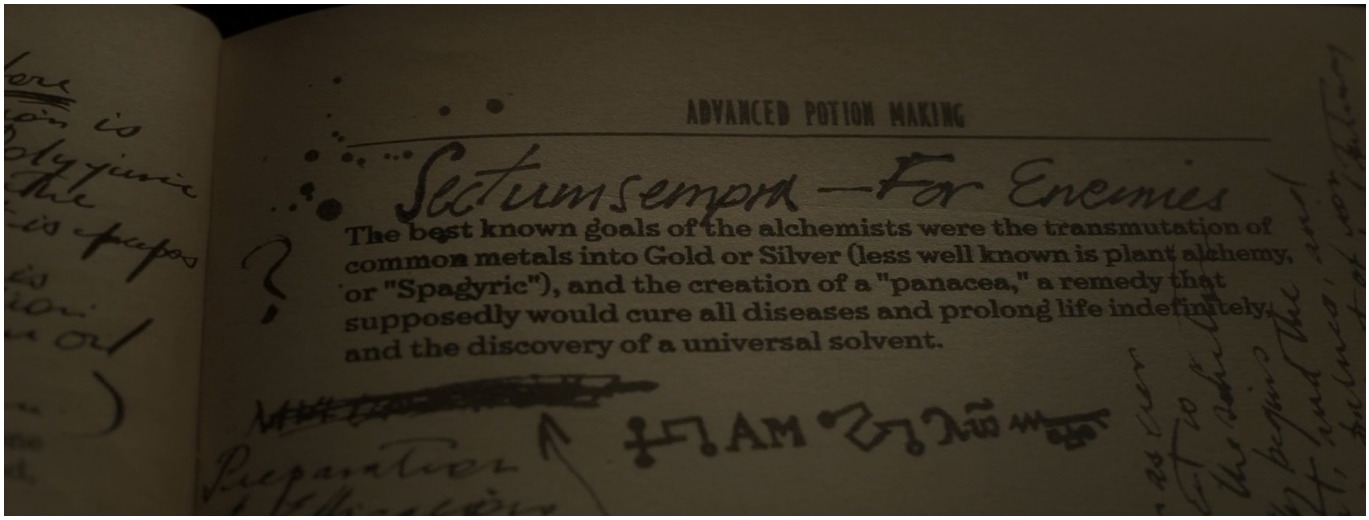
Previous pages
Interior of the Advanced Potion-Making

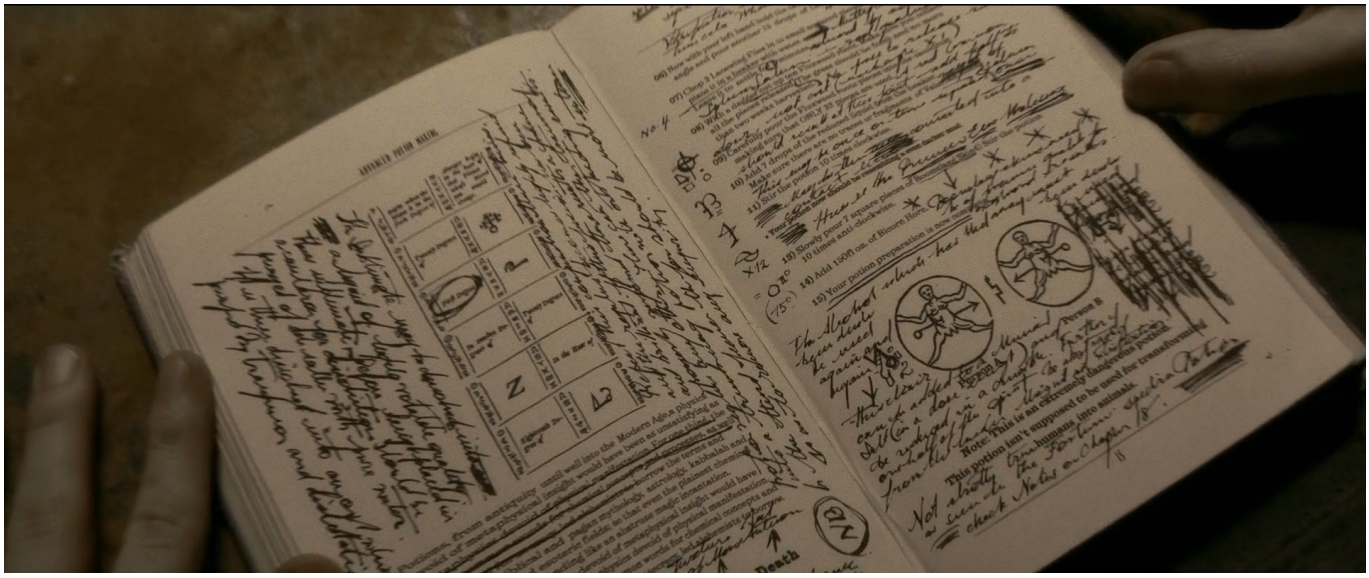
Right
Spread of the interior of the book,
before Mina added the scribbles.
Only the first pages are written on.

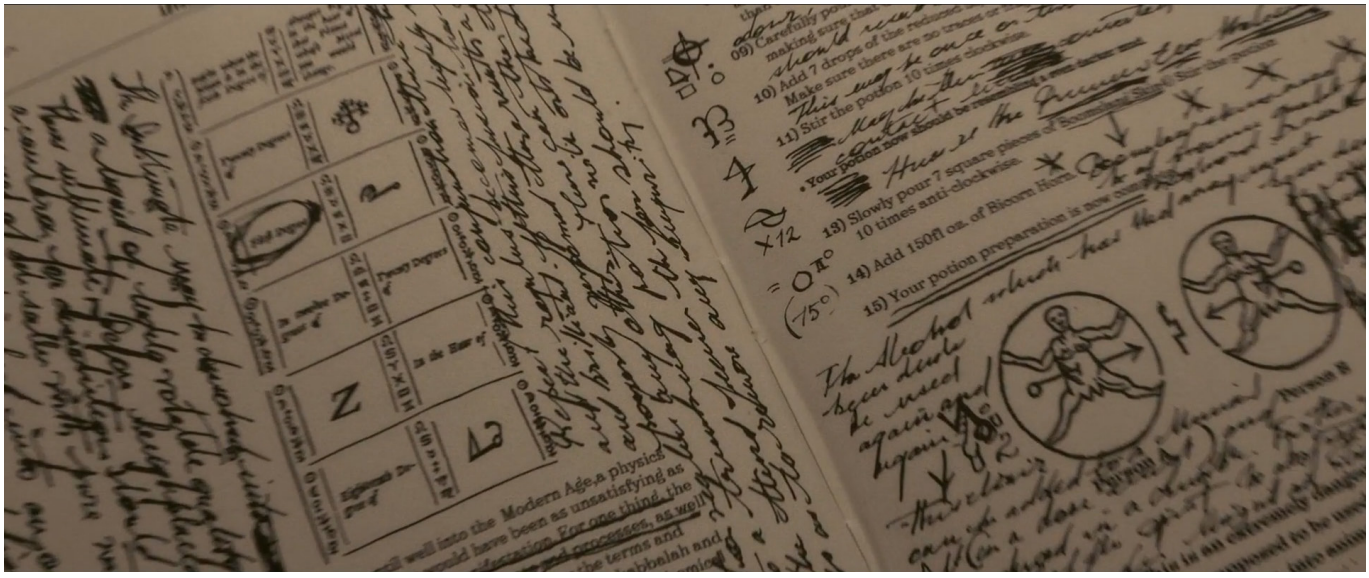
Bellow
Frame of the interior of the book.











It is normal for things to be handmade in the *Harry Potter* films. It is all about making it look believable, "You have to be the artist, the computer won't make it pretty" (2012), says Mina, when explaining their working process, "you need a heart and a brain, we need a balance between the two for the *Harry Potter* films, and I'm amazed with what Photoshop can do, and this is kind of a meeting point, between aesthetics of the 50's (and earlier), and using technology of this day, like a printer" (2012).

Above
Close-ups of one of the pages featured in the film.

5.4.2
THE MONSTER BOOK OF MONSTERS

"Dear Harry, Happy Birthday! Think you might find this useful for next year"
(Rowling, 1999, p. 15)



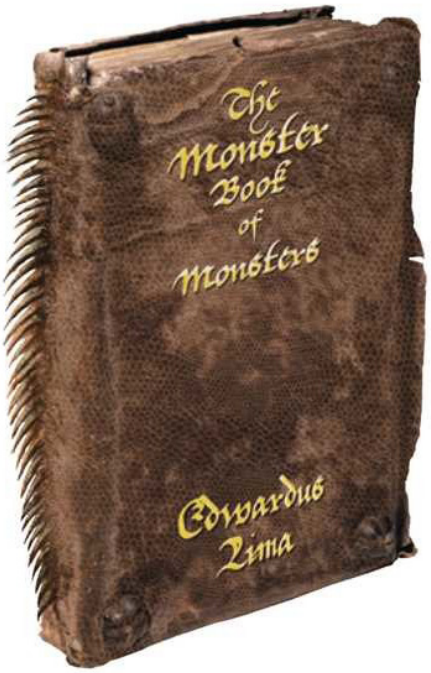
The Monster Book of Monsters is, without a doubt, an extremely notorious book, so it would make sense to include him in the previous section, along with *Advanced Potion-Making, Dark Arts Defence* and *The Tales of Beedle the Bard*, that is, if it was only just a book.

According to the novel, this monstrous book was gifted to Harry by Hagrid, who tends to befriend dangerous monsters and beasts:

> He tore off the top layer of paper and glimpsed something green and leathery, but before he could unwrap it properly, the parcel gave a strange quiver, and whatever was inside it snapped loudly – as though it had jaws.
> (...) And out fell – a book. Harry just had time to register its handsome green cover, emblazoned with the golden title, The Monster Book of Monsters, before it flipped onto its edge and scuttled sideways along the bed like some weird crab. (Rowling, 1999, pp. 13, 14).

The book kind of resembles an animal, and has a mind of its own, putting him halfway between the book and beast departments.

Many concepts were developed for *The Monster Book of Monsters,* the third year's assigned book for Care of Magical Creatures. Some version included "a tail of clawed feet, (...) spines made up of spines" (Revenson, 2016, p. 137), and all of them had eyes in various shapes and numbers. Different furs and sharp teeth were used in abundance.







Previous page
Examples of concept for The Monster Book and the inside of the book;

Concept art of one of the first versions of the book and final concept by Mina.

Right
Prop replica of The Monster Book.

Bellow
The Monster Book as first seen by Harry in Harry Pottter and the Prisoner of Azkaban.

The book's original concepts travelled from a book which would stand up on its own, to one which had its face vertically on the cover, until its final aspect was finally decided:

> The Monster Book's 'face' travelled from a portrait to a landscape direction, which would obviously work better by having the opening of the book be where the mouth was placed. Eyed moved from the middle to near the spine to back to the middle (and four of them was the decided number). Miraphora Mina's designed the title's typeface and placed the author's name on the cover: Edwardus Limus (Revenson, 2016, p. 137).











Left
Concept drawing of The Monster Book with several claws and tails.

Bellow
The Monster Book opened during one of The Care of Magical Creatures classes taken by Harry and his friends.



The graphics department was, of course, tasked with creating the inside of the book, but since this time visuals were required, "some familiar monsters were featured in the entries (goblins, trolls, and Cornish Pixies), as well as some unfamiliar monsters created by concept artist Rob Bliss, who offered plant creatures, four-limbed snakes and something that resembled a cross between a troll and a chicken" (Revenson, 2016, p. 137).

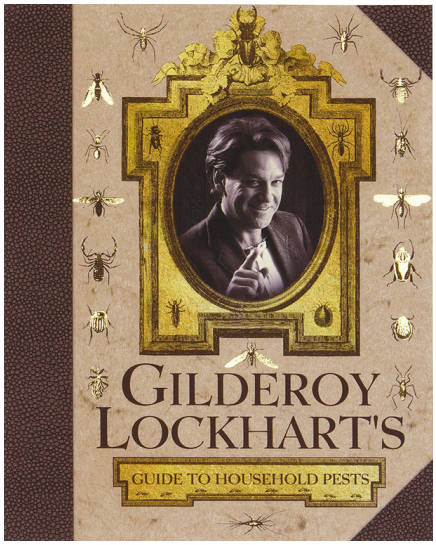
Bellow
Different interiors of The Monster Book featured on film.

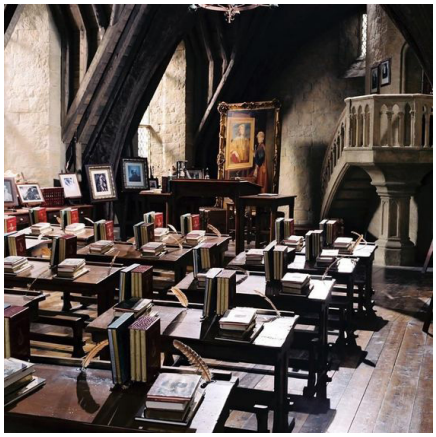




5.4.3
THE CURIOUS CASES OF GILDEROY LOCKHART AND RITA SKEETER

"Attractive blonde Rita Skeeter, forty-three, whose savage quill has punctured many inflated reputations"
(Rowling, 2000, p. 257)





Above
Gilderoy Lockharts: Guide to Household Pests;

Lockhart's Classroom at Hogwarts.

These books are extremely different from the rest of the books seen in the entire film series. They are a particular case which was briefed in the opposite direction of the other books.

Gilderoy Lockhart is introduced as a published autobiographical adventurer, and the new Defence Against the Dark Arts teacher in *Harry Potter and the Chamber of Secrets*.

From the very start, Gilderoy's books are described as having:

> Fancy gold letters (…) big photograph on the front of a very good-looking wizard with wavy blond hair and bright eyes. As always in the Wizarding world, the photograph was moving; the wizard, who Harry supposed was Gilderoy Lockhart, kept winking cheekily up at them all (Rowling, 1998, p. 37).

The second time Harry is in contact with the Lockhart's books is when he receives his letter from Hogwarts, containing the list of necessary books for the year:

> Second-year students will require:
> The Standard Book of Spells, Grade 2 by Miranda Goshawk
> Break with a Banshee by Gilderoy Lockhart
> Gadding with Ghouls by Gilderoy Lockhart
> Holidays with Hags by Gilderoy Lockhart
> Travels with Trolls by Gilderoy Lockhart
> Voyages with Vampires by Gilderoy Lockhart
> Wanderings with Werewolves by Gilderoy Lockhart
> Year with the Yeti by Gilderoy Lockhart
> (…) 'The new Defence Against the Dark Arts Teacher must be a fan – bet it's a witch.' (Rowling, 1998, pp. 45, 46).



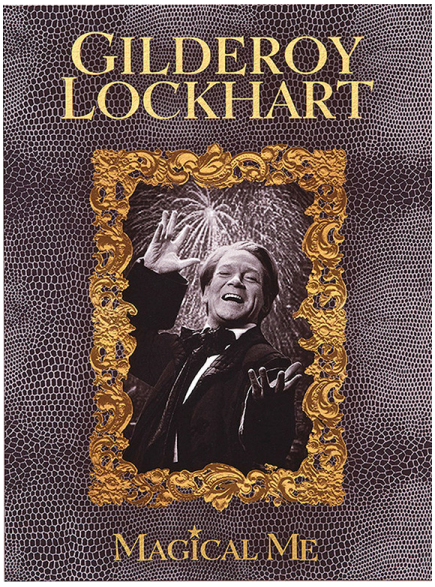
From here the team started to have a clear vision of Gilderoy Lockhart's character, which continues into Flourish and Blotts where Lockhart is launching his new book – *Magical Me* – Lockhart was a very vain, and popularity seeking man, and this was transcribed from the books by the graphics department.

At the studio, "word came down to them from J.K. Rowling that the author wanted them to look like hackneyed books of poor quality you pick up at an airport, at least ones that had been created for mass appeal" (Revenson, 2016, p. 136).

The graphic artists said they panicked a bit upon hearing this information, "I thought," recalls Mina, "how can we possibly fit something like that into the world we've created that's Victorian and Gothic and very rich in an historical sense?" (Revenson, 2016, p. 136).

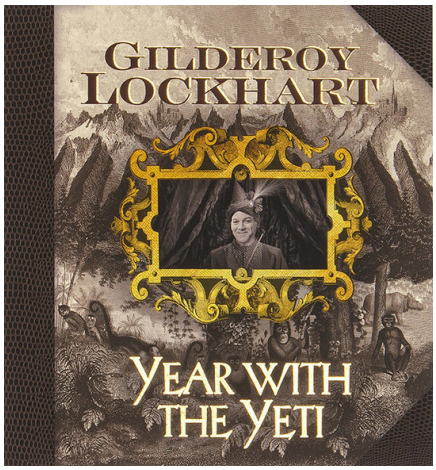
While thinking about different approaches towards their problem, Mina realized that:

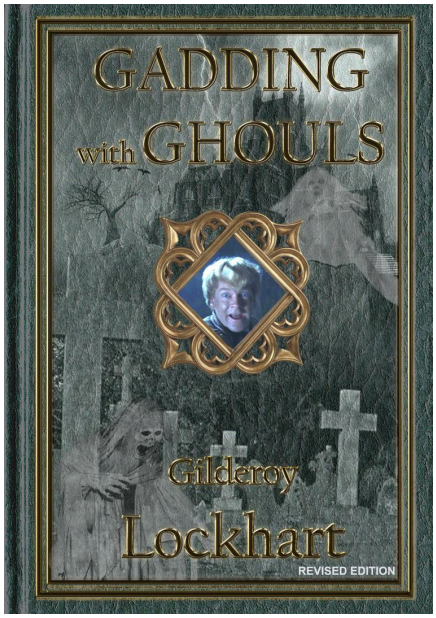
> 'Lockhart himself was the key to the design. We knew he was a fake, so we used fake skins on the cover to give the impression that he was trying too hard to be what he was,' she explains. 'We thought that lent itself perfectly to covers that are trying to imitate the look of snakeskin or lizard skin and that would also connect with his journey into the wild. So, these became suitably tacky and horrible. I felt it was much better that we went down this route rather than just look for shiny, bright colours. These also had a nostalgic feel, but it was still superficial and shallow' (Revenson, 2016, p. 136).



Above
Magical Me's lauching at Flourish and Blotts, during Harry Potter and the Chamber of Secrets;

Gilderoy Lockhart's Magical Me.





Abiove
Year With the Yeti;

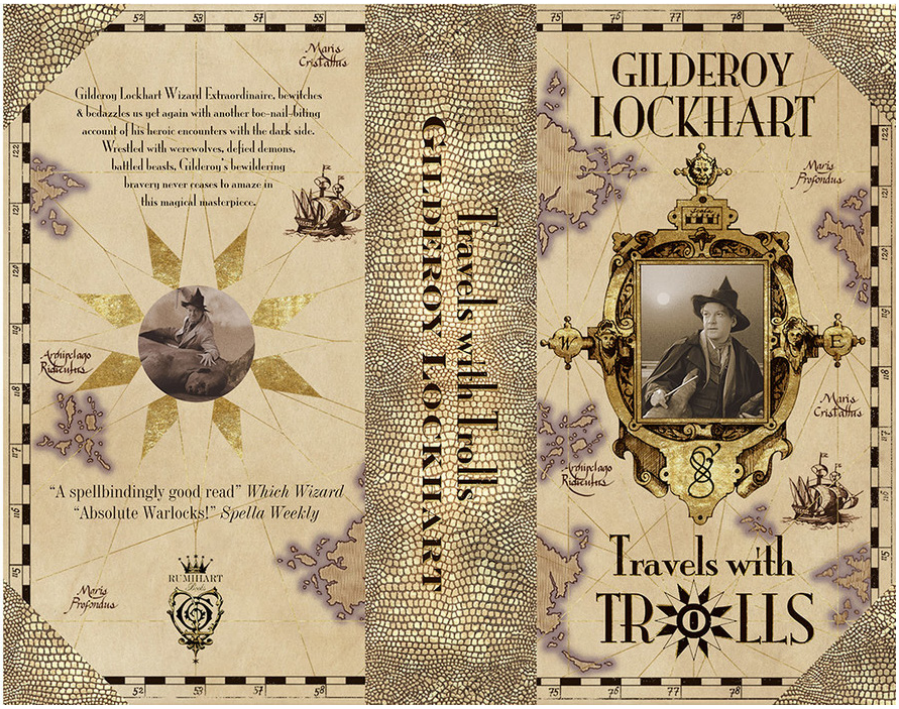
Gadding With Ghouls.

Right
Travels With Trolls

Initially, even the paper used for the interior of the books was selected to resemble the fake and cheap look of them. This idea, although originally approved by the producers had to be discarded, as Lima explains, "at first, we chose a thin stock, so you could almost see through it, because that would seem very cheap, but after putting together a sample, we realized it would be a nightmare to print and shoot, so we needed to use a thicker paper" (Revenson, 2016, p. 136).

Hundreds of copies had to be created for Lockhart's books because the entire class had to purchase the full set of Lockhart's books, so the team had no choice but to use the thicker, and easier to manoeuvre, paper.

Like the book described in the novels, the central feature of Gilderoy's books is a self-portrait. "Miraphora Mina and Eduardo Lima came up with a list of suggested environments that could serve as pictures' backgrounds, and just like filming the moving portraits, a small set was built, costumes fabricated, and the scene shot" (Revenson, 2016, p. 136), it was a "step out of the traditional look or everything" (Revenson, 2016, p. 136), and "really funny" (2016, p. 136), Mina recalls.



Apart from the already heavy number of copies, two versions of each book were also created:

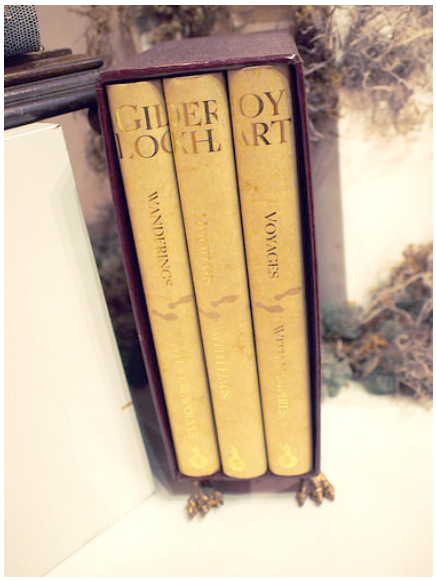
> 'We had green-screen material on the book for the bookshop and for when he's signing the books,' she explains. 'But also had multiple versions of a completely finished book.' For the books that wouldn't be seen so closely on camera (for the kids on the back of his Defence Against the Dark Arts class), the static version of the cover was used" (Revenson, 2016, p. 136).

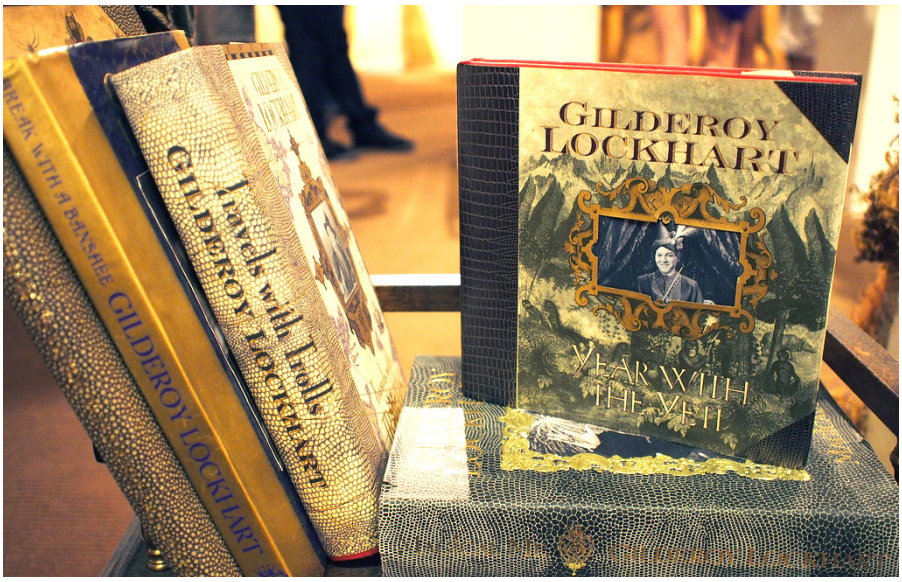
When confronted with the high demands of making multiple copies in a very short time, Eduardo says "We work really good under pressure" (2012).

Bellow
Gilderoy's books owned by students in the classroom.









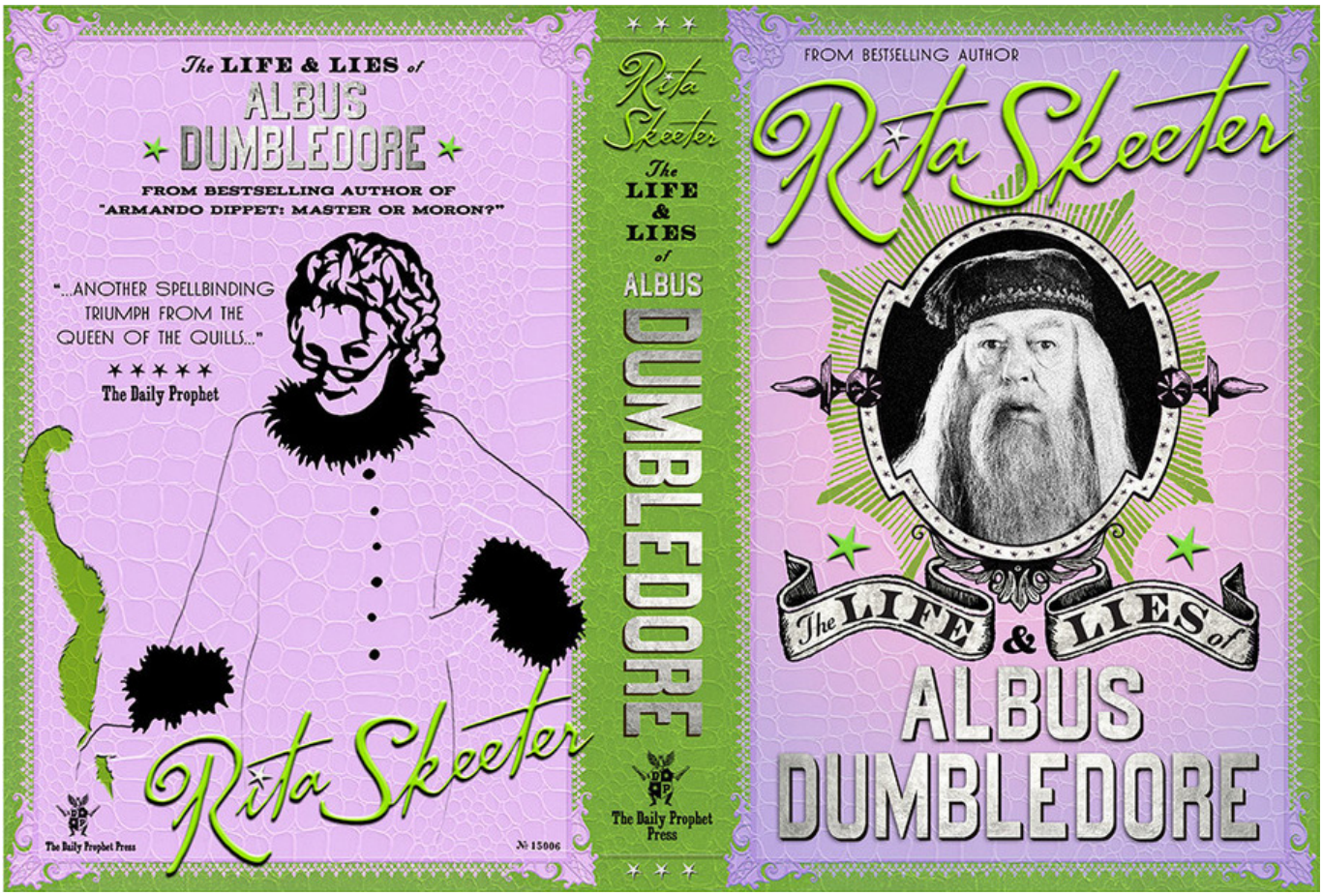
Above
Several of Lockhart's books are on display during an exhibition.

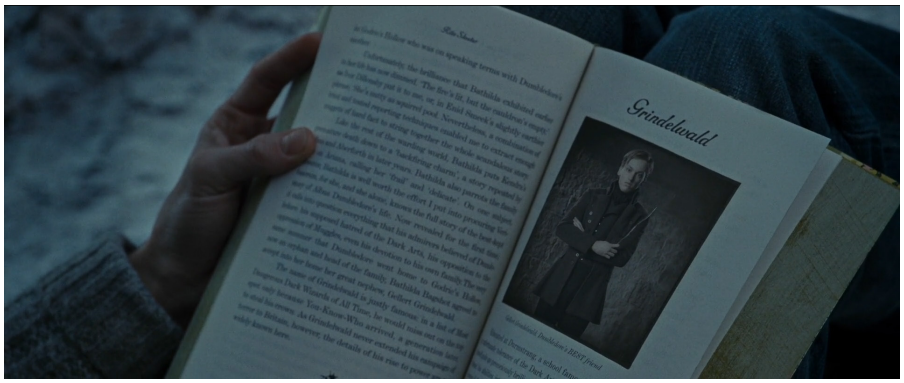
Bellow
Hermione hands Harry a copy of The Life and Lies of Albus Dumbledore.

Gilderoy Lockhart's case served as a learning purpose for the graphics department as well, so when the team was confronted with "tabloid reporter Rita Skeeter's tell-all biography of Albus Dumbledore seen in *Harry Potter and the Deathly Hallows – Part 1*" (Revenson, 2016, p. 142), the team knew how to make something look artificial and cheap. Nevertheless, they were still:

> 'Absolutely stunned,' says Mina, 'because in this world, how could we print something so artificial? But we already knew how gaudy and salacious the character was. She's sensational, so with the design of this book we chose to do that by using really artificial colours, techniques and finishes.'
>
> The font cover's graphic burst and spine border is in an acid green colour that matches the outfit Skeeter was wearing on the back [her first costume in *Harry Potter and the Goblet of Fire*]. Really thin paper was used for interior for this, one of the few paperback books seen in the film series (Revenson, 2016, 142).







Above
Design of the cover written by RIta Skeeter.

Left
Interior of The Life and Lies of Albus Dumbledore.

Both these books seem so distant from the heavy leather-bound slab-like books found inside Hogwarts' library, but they still maintained the magical look of it without looking too displaced from the Victorian and Gothic Wizarding world. It is always the designer's job to adapt and overcome visual problems and, in this case, the team used tools and techniques developed for earlier props, to reflect the book's contents and their authors accurately, which could be complicated in a world so different from our own.



5.5
NEWSPAPERS AND MAGAZINES

"Harry sat and thought about this while Hagrid read his newspaper, the Daily Prophet"
(Rowling, 1997, p. 69)

Bellow
The mail arrives during Harry Potter and the Philosopher's Stone along with a newspaper for Ron Weasley;

Stan Shunpike, worker at the Knight Bus reads a copy of the Daily Prophet about Siruis Black's escape.

The use of newspapers, magazines, and other news-spreading media is a well-known visual effect used in the film-making industry. Sometimes the audience will even see a "whirling newspaper slow down to reveal a headline proclaiming information that is important to the audience" (Revenson, 2016, p. 116).

In the Wizarding world, newspapers and magazines took this familiar method and used it with its very own magical spin, "taking cinematic advantage of the moving images under the headlines of the Wizarding world's media to advance the plot or recap necessary information" (Revenson, 2016, p. 116).







Left
Knockturn Alley, a shady street on Diagon Alley. To the left it is possible to see some dark newspapers and notices;

Harry's bedroom, whose board contains a pinned page of a comic book;





The most used tabloids, in the *Harry Potter* films, were the *Quibbler*, and the *Daily Prophet*. These were used as important storytelling devices to help develop the plot or recap previous events and information. Both of these newspapers gained more importance on the fifth film, *Harry Potter and the Order of the Phoenix*, as this were used to show "the sway of public opinions as the Dark forces rose up and Harry Potter's supporters refused to be put down" (Revenson, 2016, p. 116).

In the novel, several other publications are introduced to the readers besides the *Quibbler* and the *Daily Prophet,* such as *Seeker Weekly* (a Quidditch magazine), *Witch Weekly* (a gossip tabloid mostly direct towards witches), *Transfiguration Today* (a magazine about Transfiguration) and *Which Broomstick* (a broom-aficionado magazine).

Just like the books and paintings in the Wizarding world, both newspapers and magazines have moving pictures, and that is one of the very first wizarding items Harry sees in *Harry Potter and the Philosopher's Stone.*



Right
neville Longbottom reading a comicmagazine at Griffyndor tower;

Front page of Transfiguration Today.


Venus in PISCES - Ed. 240274
SEEKER WEEKLY
INTERNATIONAL QUIDDITCH MAGAZINE
PRINTED IN THE UK
WHICH BROOM?
TURBO XXX
Vs.
Air Wave Gold
CHUDLEY CANNONS FACE RELEGATION!
100 TICKETS UP FOR GRABS
PRIDE OF PORTREE VS. FALMOUTH FALCONS
SEE INSIDE FOR MORE DETAILS
PAGE 12
CORRUPTION IN THE QUIDDITCH LEAGUE:
HOW THE TORNADOS ARE TAKING CONTROL



Left
Front page of the magazine Seeker Weekly;

Above
Printing press and working station at Lovegood's house.



5.5.1
THE DAILY PROPHET

"Harry picked up a piece of paper that was lying on the table under the tea cosy. It was a cutting from the Daily Prophet"
(Rowling, 1997, p. 151)

Bellow
The Daily Prophet's logotype.

The *Prophet* is the Wizarding world's primary source of information and appeared in every *Harry Potter* novel and film.

The graphic language and logotype of the newspaper change drastically throughout the films, due to the uprising of Voldemort's new regime. However, at the very start of the production, not every piece of information about the *Daily Prophet* was clear. The graphics team knew that the newspaper would have moving pictures, and so;

> Graphic designers Miraphora Mina and Eduardo Lima felt that the text should feel compatible with that. 'We didn't know at first if the text might move as well,' says Mina, 'and that was probably one of the reasons that the pages have the text in spiral shapes' (Revenson, 2016, p. 117).

By the end of *Harry Potter and the Deathly Hallows – Part 2*, the graphics department had made "like forty or fifty Daily Prophet titles," says Eduardo, "and all of them had multiple pages, magical menagerie and stuff, and all had to be aged" (2012), and as Mina continues, "sometimes there were like three hundred of one copy so we would just take them to the corridor and make everyone mad with the smell of coffee! (smiles)" (2012).

The compilation of all the *Prophet's* became "a little bible" (2012), says Mina, with Eduardo becoming "an expert in newspapers" (2012), since he came up with most of the headlines and was in charge of the composition.

In the first five films, the *Daily Prophet's* cover usually had blocks of text which would reflect the story it was telling:

> In *Harry Potter and the Prisoner of Azkaban,* the headline announcing the Weasley's grand-prize-winning trip to Egypt is in the form of a pyramid; Rita Skeeter's story about Harry Potter and the Triwizard Cup in *Harry Potter and the Goblet of Fire* is placed, literally within the outline of the cup (Revenson, 2016, p. 117).





Left
The Daily Prophet's edition of the Triwizard Tournament.

Bellow
The Prophet's edition of the Weasleys's trip to Egypt;

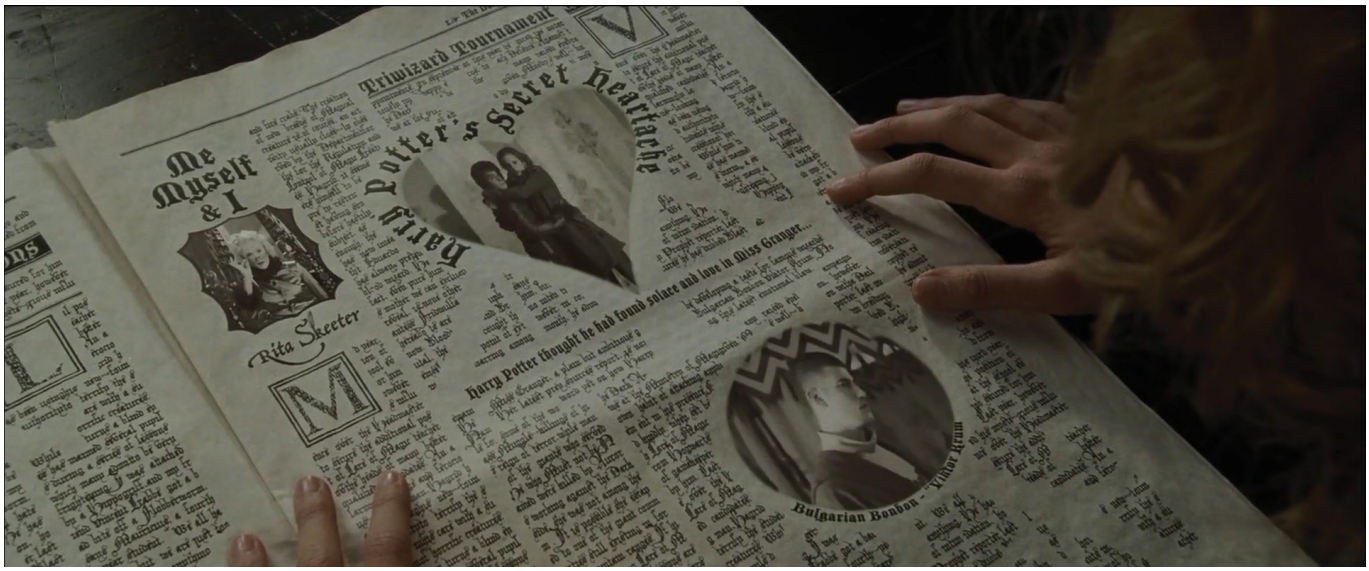
Stan Shunpike reading the Prophet while on board of the Knight Bus.

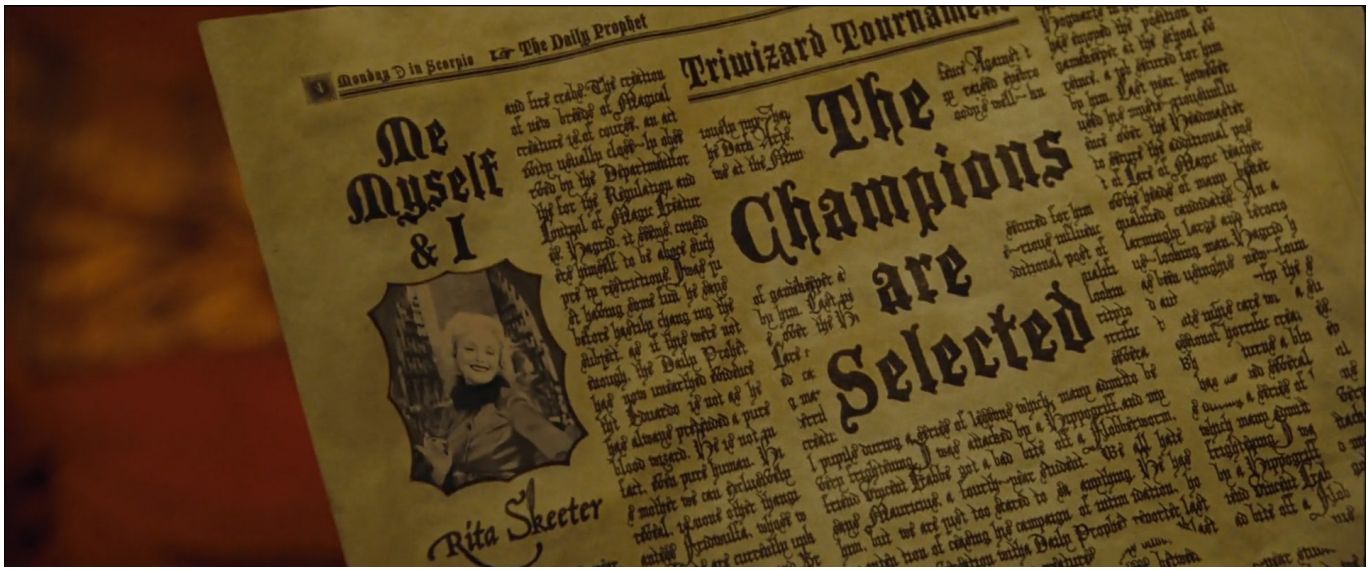
The newspaper's logo and headline font were created by Miraphora Mina and reflected the "Gothic style production designer Stuart Craig had chosen for the film's architecture; other fonts were taken from old books, Victorian advertisements, and letter presses" (Revenson, 2016, p. 117), although an illegible font was used for the actual story. A peculiar and unknown fact about the Prophet was that:

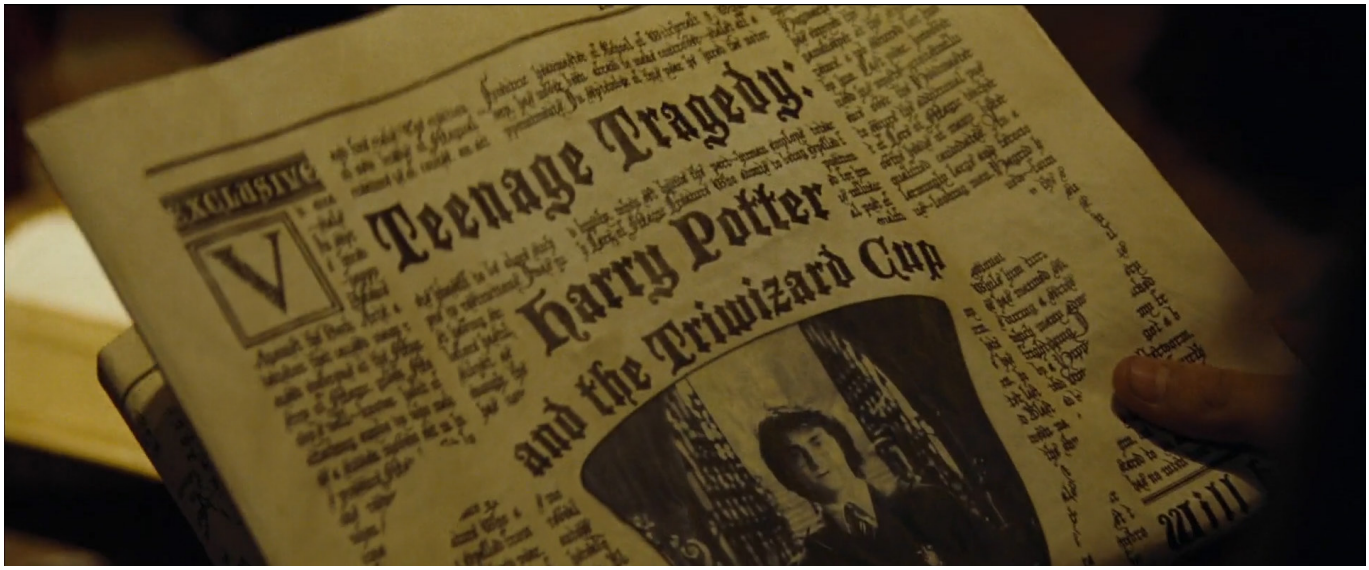
> "At first, the designers would place in a sketch for the moving images as a suggestion to the visual effects crew. 'We'd sent it in for approval,' remembers Lima, 'but the response would be: Well that's good, but you know it's not the image we'll be using.' So soon enough, Mina and Lima would simply write MOVING IMAGE TO BE ADDED LATER in big letters in the picture box for forthcoming issues. The final printed version of the paper would have green-screen material in the image box, of course" (Revenson, 2016, p.117).





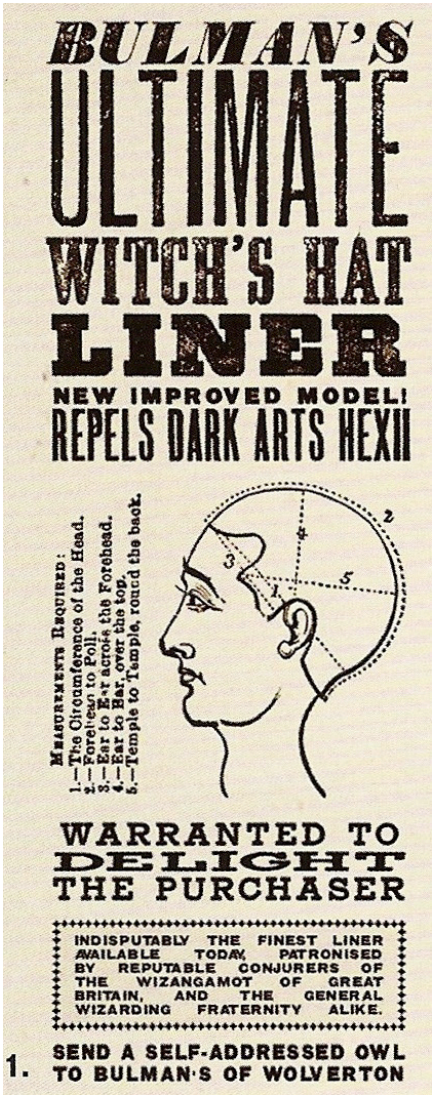

Triwizard Tournament
Me Myself & I
Rita Skeeter
Harry Potter's Secret Heartache
Harry Potter thought he had found solace and love in Miss Granger...
Bulgarian Bonbon - Viktor Krum


Monday Di in Scorpio
The Daily Prophet
Triwizard Tournament
Me Myself & I
Rita Skeeter
The Champions are Selected


EXCLUSIVE
Teenage Tragedy.
Harry Potter
and the Triwizard Cup

Left
Frames from Harry Potter and the Goblet of Fire showing a few of the Prophet's editions.

Right and Bellow
Advertising from the Daily Prophet.



The headline and specific stories would be dictated by the book and scripts. However, graphic designers were "given a free hand (subject to the filmmakers' approval) with other stories, regular features, and advertisements" (Revenson, 2016, p. 121), so Mina and Lima created a newspaper like no other. The *Prophet* has its own crosswords, "with Escher-like designs that question what is across and what is down, contests (Win a Trip to Transylvania), letters to the editor (to be sent by owl post only), horoscopes, classifieds, and advice columns" (Revenson, 2016, p. 121).

For the headlines that were necessary to fill in the other pages, the team "'had to come up with these,' says, Lima, 'and we had a lot of fun doing it'" (Revenson, 2016, p. 121), "But we're not writers so we pulled ideas from our friends and co-workers," adds Mina (Revenson, 2016, p. 121).

The team even recalls, during their interview for ArtInsights, that sometimes:

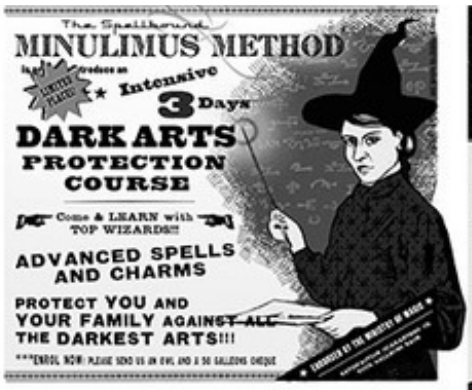
> 'We go back and read the headlines and find new favourites. You can't buy a complete Daily Prophet, and sometimes we mixed Muggle news and used them here, we used funny stories from friends and staff to create funny headlines, and although we had time to do headlines, all of the small text is illegible, we chose a font that no one could make up, because you are too busy reading the headlines and other stuff. It would be boring if we hadn't things like that to entertain ourselves' (2012).






IS YOUR FAMILY HEIR BROOM OUT OF DATE?
NOT ENOUGH BROOMS IN THE FAMILY GARAGE?
WE HAVE THE SOLUTION
It's so quiet!
It's so smooth!
A REMARKABLE NEW BROOM JOINS
THE NIMBUS FAMILY OF FINE BROOMS
REACH NEW HEIGHTS IN THIS NEW NIMBUS STATION WAGON
IT'S THE SMARTEST BROOM WHEREVER YOU GO!
NIMBUS STATION WAGON
SALE Now On!
NATIONWIDE
MERLIN'S
Wizards' favourite
Rumanian SOCKS
Hex TIES
Enchanted BOOTS
GLADRAGS
Elegant Wizardwear
NO MORE FOULS IN YOUR O.W.L.s
SOAR ABOVE EXPECTATIONS
WITH OUR NEW
O.W.L.s CRAMMER
CRAM IT!
Get off to a flying start!
FLOO BOOST PRO
FLOO POWDER ACCELORATOR
ROMANIAN BEAST CLIMBING
"fun for all the family!"
THE CRAZE THAT'S ROCKING THE WIZARD WORLD
"No More Va-Va-Broom?"
HAS YOUR BROOM LOST ITS VROOM?
FLITE-RITE
for all your Broomstick Maintenance Needs
PORTRAIT COUNSELLING
Specialist treatment from the PROFESSIONALS
NOW AVAILABLE IN 3 DIFFERENT SIZES!
FERGUS
FUNGAL BUDGE
EFFECTIVELY COMBATS RINGWORM OF THE FOOT
CONTAINS POTENT EXTRACTS OF
ONION JUICE - JEWELWEED - NEEM OIL
EAT AS MUCH AS YOU WANT with the new range of potions from Witch Watchers
BLACK CARP Co.
Fully Insured
FLY IN SECURITY & COMFORT IN OUR
PURE BLACK PERSIAN CARPETS
NO PLACE TOO FAR!
Portkeys · Tours · Long Journeys · Courier · Events
THE DEPT. OF MAGICAL TRANSPORTATION RECOMMENDS flying only in BLACK CARPS or AUTHORIZED MINI CARPS
GRINGOTTS PREMIERSHIP
Official Beer of the P.O.A. Premier League
GRAND FINAL
BODMIN MOOR MILLENNIUM STADIUM
MONTROSE MAGPIES
Vs
PUDDLEMERE UNITED
TICKETS NOW AVAILABLE
OWLMASTER
Get It?
No?
spell it out at
ELRO-GLYPH
SCHOOL OF EXTRAORDINARY LANGUAGES


SERVICES REQUIRED
YOUR MINISTRY NEEDS
YOU
JOIN THE MINISTRY'S ONLY OFFICIAL ATTACK SQUAD
DON'T FALL VICTIM!
SIGN UP NOW...
WARNING:


The Spellbound
MINULIMUS METHOD
Intensive
3 Days
DARK ARTS
PROTECTION
COURSE
Come & LEARN with TOP WIZARDS!!
ADVANCED SPELLS AND CHARMS
PROTECT YOU AND YOUR FAMILY AGAINST ALL THE DARKEST ARTS!!!


WARNING!
DEATH EATERS ARE AMONG US!
HELP US TO HELP YOU!
YOUR INFORMATION IS VITAL
INFORM IMMEDIATELY
THE MAGICAL LAW ENFORCEMENT SQUAD
OF ANY SUSPICIOUS BEHAVIOUR


Endorsed by DARK ARTS CIVIL PROTECTION COUNCIL
SAFEGUARD YOUR HOME!
BRADLEY'S
REINFORCED
INDOOR
"SPELL SHELTER"
PATENT PENDING
AVAILABLE AT ALL REPUTABLE MERCHANTS OF WIZARDING PARAPHERNALIA
YOU KNOW IT MAKES SENSE


IS YOUR OWL READY?
FOR THE NATIONAL
S.M.S!!!
SECRET
MESSAGING
SERVICE
DOES YOUR OWL STAND OUT FROM THE REST?
GRADE 1 BIRDS URGENTLY REQUIRED
S.M.S!!! IS YOUR OWL WORTHY?
RECRUITMENT MEETING AT: WOODSIDE ARBORETUM


! IMPORTANT !
MAKE SURE THAT YOU HAVE A COPY OF THE
"SELF-DEFENCE SPELL GUIDE"
ISSUED BY THE : MAGICAL LAW ENFORCEMENT SQUAD
SIMPLE GUIDELINES THAT WILL HELP PROTECT YOU & YOUR FAMILY FROM ATTACKS

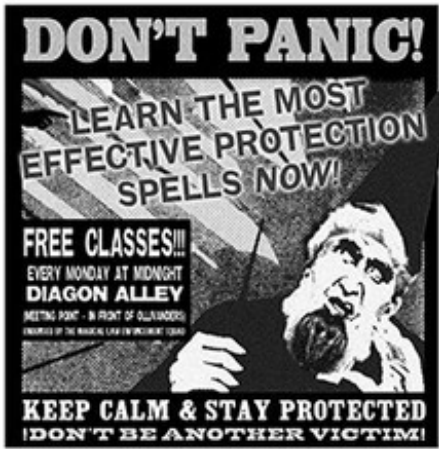

ALWAYS BE: ON GUARD
DON'T RISK BEING UNPREPARED
THE ENEMY CAN STRIKE AT ANY TIME
PREPARATION IS THE BEST PROTECTION


STAMP OUT THE ENEMY
BE AWARE OF DEATH EATERS
REPORT TO THE MINISTRY IF YOU SPOT ANY SUSPICIOUS WIZARDS


DEFENSIVE SPELLS
(ADVANCED) TRAINING
INTENSIVE COURSE
EXPERT TRAINERS!
MASTER DEFENSIVE WAND SKILLS IN JUST ONE WEEK!
ENROL NOW
WARNING: MUST BE 18 + TO APPLY
No. 1


WATCH YOUR BACK
CONVERT DEATH EATERS ARE OMNIPRESENT
REPORT ANY SUSPICIOUS ACTIVITY FORTHWITH TO THE AUROR OFFICE AT THE MINISTRY OF MAGIC


MINISTRY OF MAGIC
WIZARDING PUBLIC AWARENESS
NOTICE No. M39h-z
Practitioners of Dark Arts using New "Rune-Sign Language" to Bamboozle Bonafide Witches & Warlocks!
REFER TO MANUAL M39h-z FOR CODE-BREAKING INFORMATION
BE VIGILANT!


DON'T PANIC!
LEARN THE MOST EFFECTIVE PROTECTION SPELLS NOW!
FREE CLASSES!!!
EVERY MONDAY AT MIDNIGHT
DIAGON ALLEY
KEEP CALM & STAY PROTECTED
DON'T BE ANOTHER VICTIM!

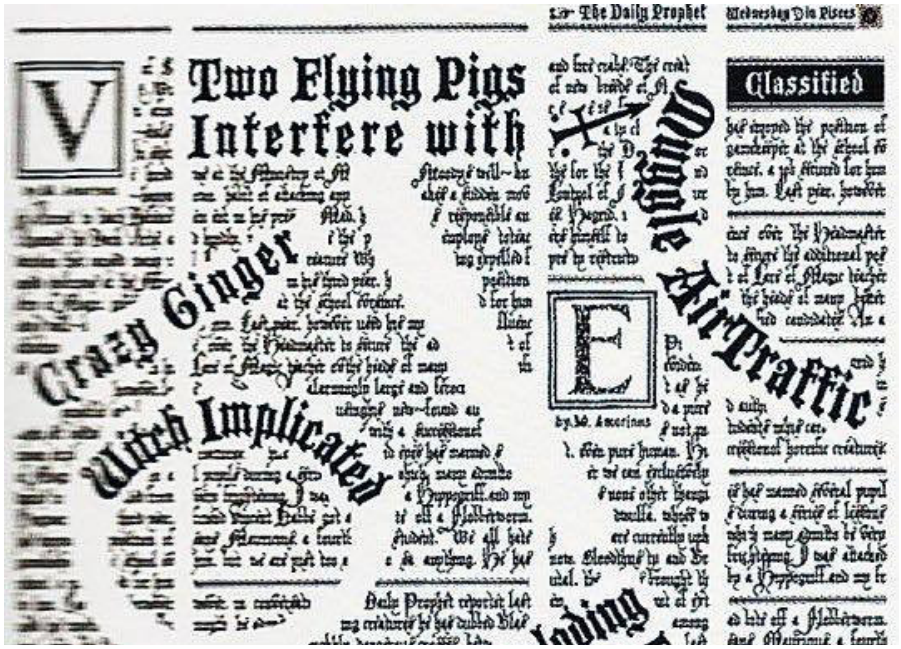
Previous page
Examples of advertising used to fill the pages of the Daily Prophet.

Right and Bellow
Close-ups from several articles found in the Daily Prophet.



A common story used by Mina and Lima was about a ginger witch, which was actually inspired by one of their friends:

> 'One of our friends was a ginger, so she featured quite prominently in the issues. She goes to Azkaban for illegal henna (GINGER WITCH SURVIVES HENNA EXPLOSION), then she comes out, but gets arrested again (HOOLIGAN GINGER WITCH ARRESTED IN MUGGLE FOOTBALL MATCH). Frequently, the names of their fellow graphic artists were used in ads. 'And, of course, we always tried to put our names in it,' Lima confirms. M. Mina and E. Lima were the final contestants in a wizarding duel final, and a mashup of their names became a Dark Arts protection course for the Spellbound Minulimus Method. Lima, among others, also posed for pictures in the ads; one of his is for another course in scuba spells, and he is decked out in full gear. 'It's not just us,' Lima concedes. 'My mum's a writer for the *Prophet*' (Revenson, 2016, p. 121).





Left and Bellow
Close-ups of some detailed news about the famous ginger witch.

Following pages
Examples of the Daily Prophet's front page seen throughout the films.



'Although around forty original editions of the *Prophet* were created, "the interiors were often repeated, as they would not be seen on camera" (Revenson, 2016, p. 121). Multiple copies were also a constant when making the *Prophet.* Depending on the scene, the amount of newspapers could fluctuate between thirty or two hundred copies, all of them with coffee dyed pages. After the hero newspaper was approved, the rest had to be created quickly, "'the work was heavy-duty,' Mina remembers, 'but with our team, I felt like we had elves'" (Revenson, 2016, p. 121).

By the start of *Harry Potter and the Order of the Phoenix,* the Ministry, fearing a revolution lead by Dumbledore, started to take control of the newspaper in order to gain control of the public's opinion.

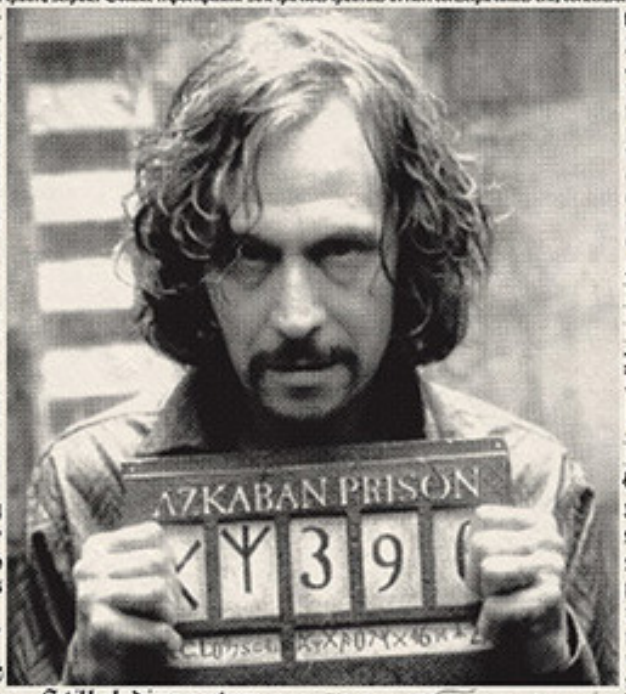
The Daily Prophet

£1/4

Issue 453 of the Fifth Moon

Escape from Azkaban!

by Eduardus Lima



Still eluding capture, Sirius Black, possibly the most infamous prisoner ever to be held in Azkaban fortress.

"It's Sirius!" say the Ministry of Magic.

by Andy Smudgley

Black is not Back!

The Daily Prophet

Ecylops Owl Emporium
We specialize in tawny, screech barn, brown and snowy owls.
London · Glasgow · Leeds

National Weather
south - sunny period 13c
north - cloudy & rain 7c
central - sunny period 8c
London - cloudy & rain 5c

Zodiac * Aspects
☺ in- ♈ aries - com ◯ ☍ e
ta - ♍ virgo ☾ ☍ luna opp-
o ♌ sizio- ♒ ne pi * sces ☐

First/Second Edition
N° 982725 - London - UK
Wednesday ☽ in Pisces
Letters to the Editor should be sent "by owl" to the Daily Prophet, Diagon Alley, London.

☉ 0 23 S.
♀ 2 41 S.
♂ 0 20 S.
♃ 3 33 S.
♅ 5 28 S.
♆ 0 49 N.
♇ 5 38 S.

1/4

Terror at the Quidditch World Cup



by M. Carneirus

by R. Almeidas

Dark Mark Ignites Unprecedented Wizard Panic

Spells pg 2 | Potions pg 4 | Skeeter: How I saw it! pg 3 | Games pg 7

The Daily Prophet

MIMBUS 2001

National Weather
south - sunny period 19c
north - cloudy & rain 7c
central - cloudy & rain 7c
London - sunny period 18c

Zodiac * Aspects
in - Y aries - com ◯ e
ta - MY virgo ☾ ☍ luna opp-
o ♌ sizio- ne pi * sces ☐

First/Second Edition
N° 982745 - London - UK
Sunday ☽ in Pisces
Letters to the Editor should be sent "by owl" to the Daily Prophet, Diagon Alley, London.

♀ 0 23 S.
♀ 2 44 S.
♂ 0 20 S.
♀ 3 33 S.
♃ 5 28 S.
♂ 0 49 N.
♂ 5 38 S.

1/4

Quidditch World Cup Special Edition

Bulgaria Vs Ireland

The Final Challenge

Spells pg 5 | Potions pg 2 | Skeeter: I will be there! pg 3 | Games pg 8

bewitch beguile

spellbind conjure enchant divinate

The DAILY PROPHET

THE WIZARD WORLD'S BEGUILING BROADSHEET OF CHOICE

THE DAILY PROPHET COMPETITION
WIN A WEEKEND FOR 2
BEAST CLIMBING IN THE RELAXING SURROUNDINGS OF ROMANIA.

National Weather
south - cloudy & rain 1c
north - cloudy & rain 9c
central - cloudy & rain 0c
London - cloudy & rain 4c

Zodiac ✶ Aspects

FIRST-SECOND EDITION
Nº 999965 - London - UK
TODAY in Libra
Letters or sibes to the Editor should be sent only "by owl post" and with a clear mind to The Daily Prophet - UK

£1/4c

DUMBLEDORE: DAFT OR DANGEROUS?

EXCLUSIVE



A

Full Report Pg.6

SAVED BY A WAND

M

D

GINGER WITCH SURVIVES HENNA EXPLOSION

N

FUDGE VOTED STYLISH WIZARD OF THE YEAR

E

POTION WASTE: THE FACTS

Full Report PAGE 3&4

POTIONS 2 games 7 D.Shaman 8 HOCUS-POCUS 8 SPELLS 9

EXCLUSIVE - DUMBLEDORE: DAFT OR DANGEROUS

GINGER WITCH SURVIVES HENNA EXPLOSION

DUMBLEDORE: DAFT OR DANGEROUS?

FUDGE VOTED STYLISH WIZARD OF THE YEAR

POTION WASTE: THE FACTS

Bellow
Detail of the gold foilled "P, in Daily Prophet.

Right
Stack of Prophet's.

Following pages
Succesion of frames from Harry Potter and the Order of the Phoenix portraying several events by using newspapers.

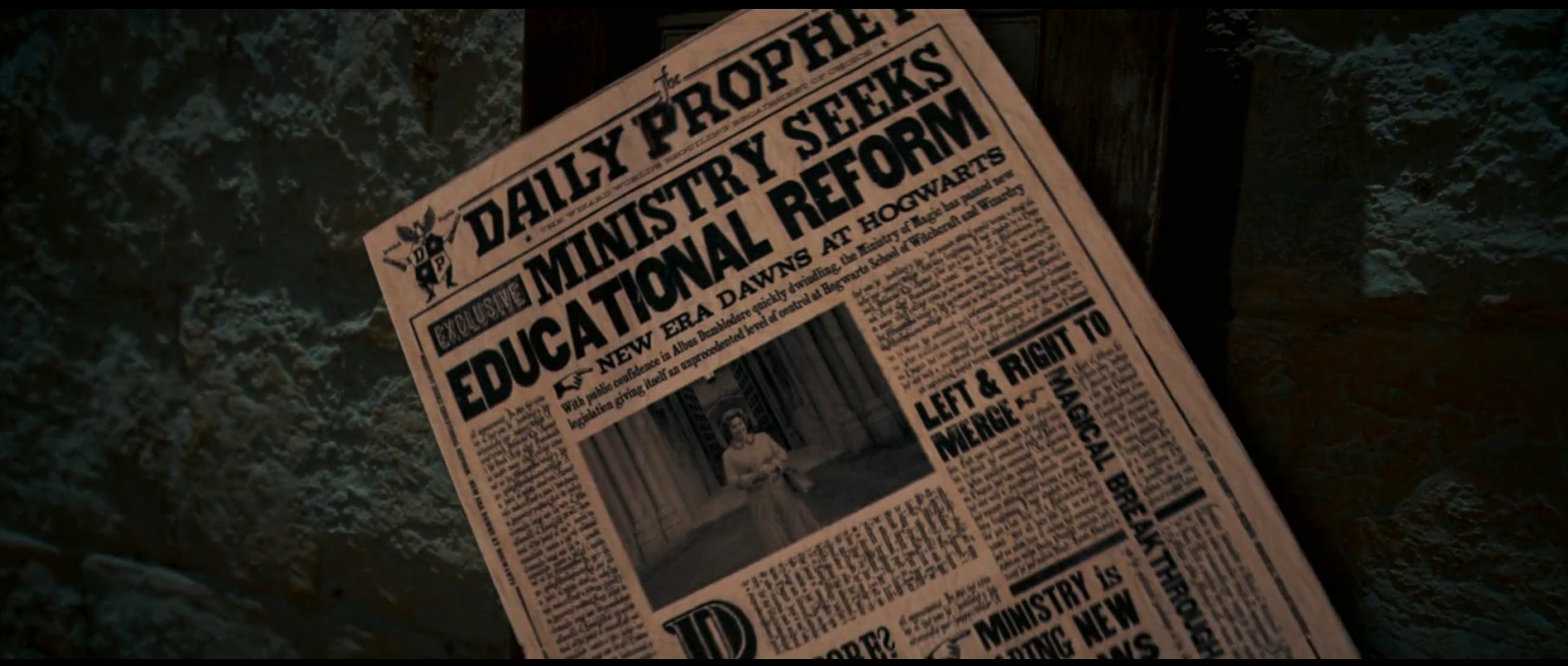
The style and contents kept suffering deeper changes every time Voldemort's regime gained more power within the Ministry of Magic.

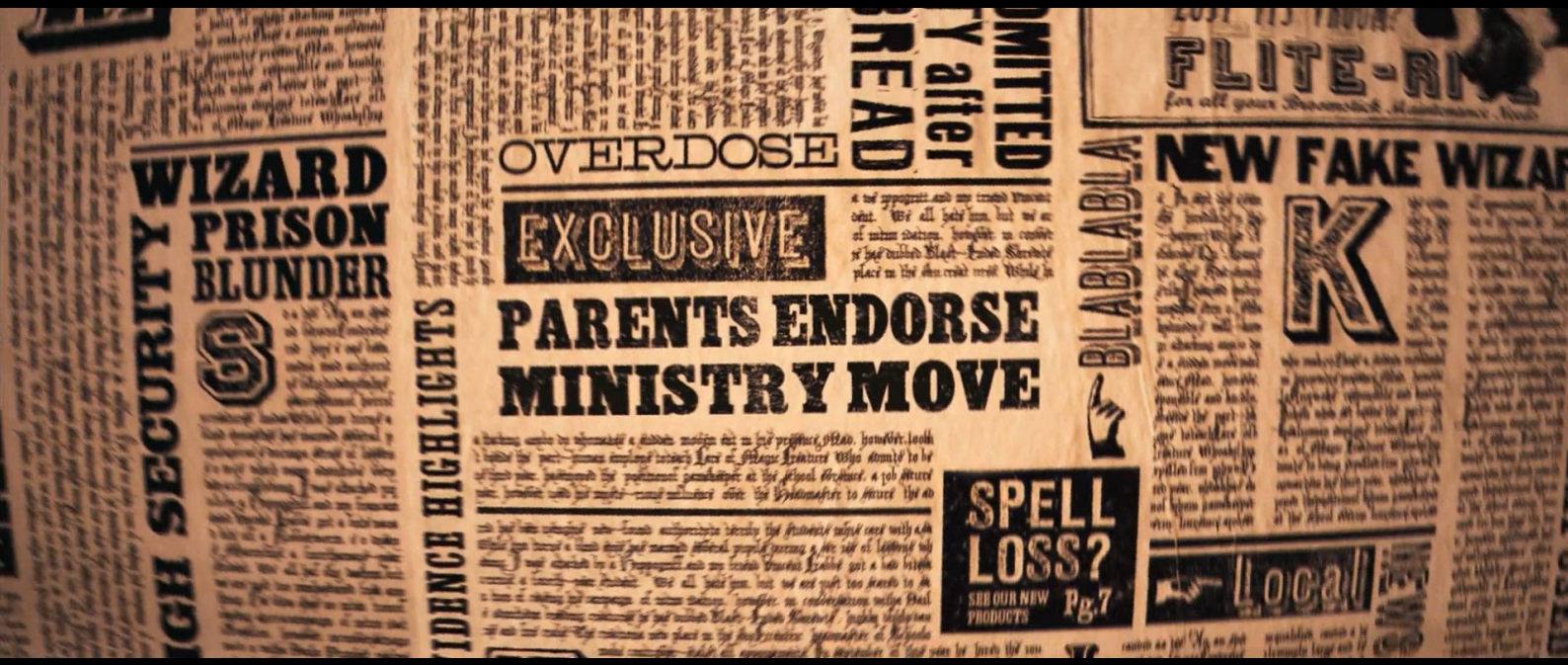
> 'We discussed it with director David Yates,' recalls Mina, 'and he wanted it to have a dogmatic feel; that nobody had a say anymore, that it was all coming from the Ministry, so this was a big influence on the look.' The graphics team was inspired by Russian Constructivism propaganda posters, and so the aesthetic took on a totalitarian tone with bold Soviet-era letters. 'The design is always underpinned by the story,' Mina explains. The height of the paper was reduced, and Yates also asked for everything to be printed on the horizontal. 'We also looked at newspapers from the 1940's,' she continues. 'When something was really important, they would fill the whole page with one story.' As the style of the newspaper changed, so did the design of its title. But Mina and Lima did enhance the "P" of *Daily Prophet* in gold foil, because, as Mina explains, 'With such a heavy font, the gold was really just to keep it still, absurdly, magical' (Revenson, 2016, p. 121).

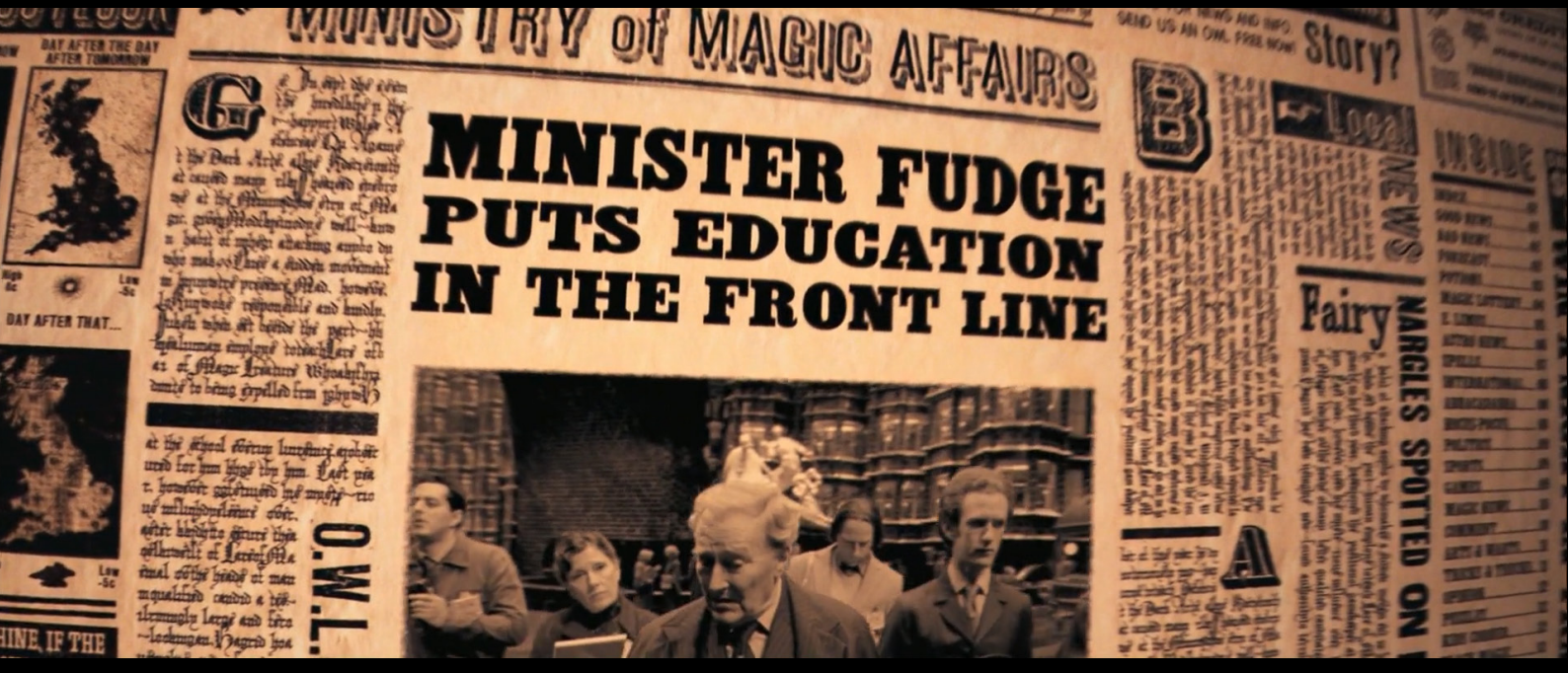
The *Daily Prophet* ends up publishing news about how Harry Potter is the real threat to a safe regime, which allowed Voldemort's army to grow faster than the Order of the Phoenix wanted. The final resort for Harry and his followers, to shift the public's opinion, laid on the *Quibbler*, an apparently ridiculous tabloid that still had a part to play on the plot.



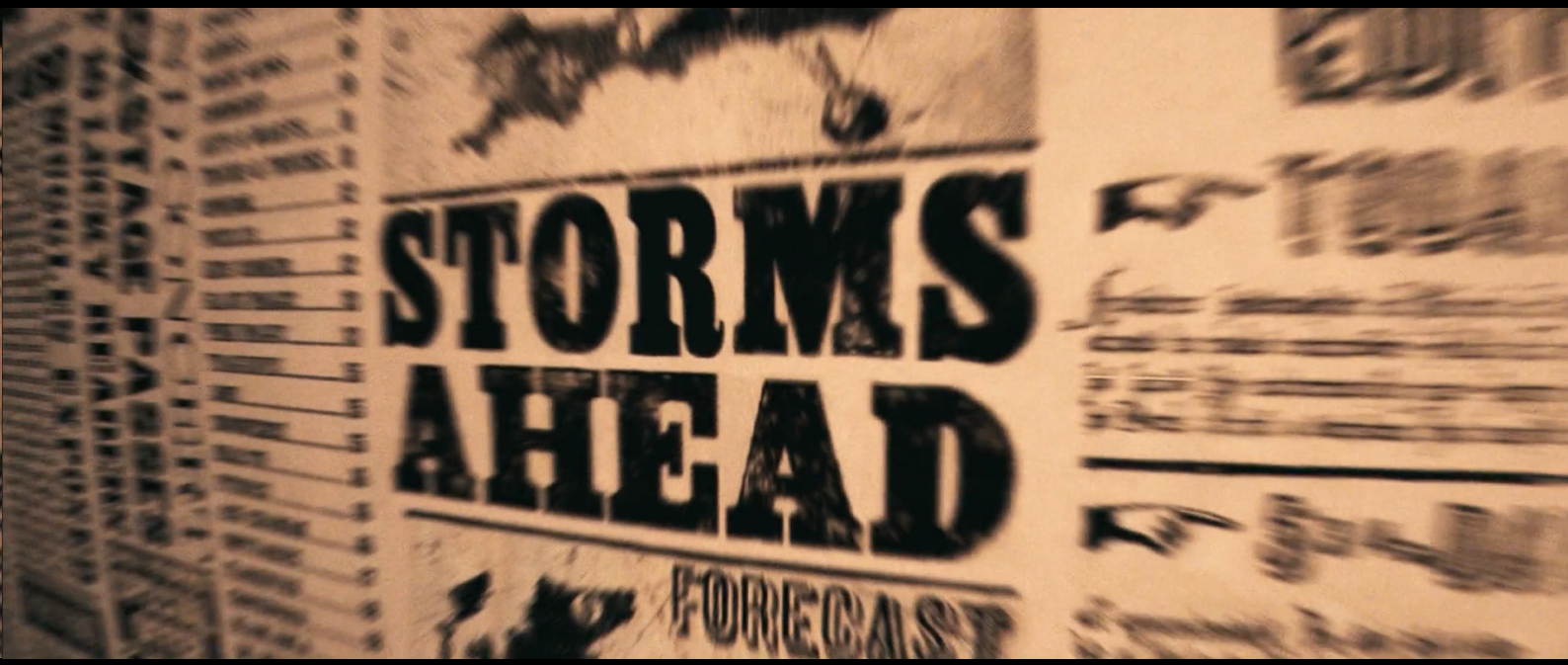

DAILY ROPHET
DEATH EATER
TERROR CONTINUES
SPECIAL EDITION
HE WHO MUST NOT
DAILY ROPHET


DAILY PROPHET
EXCLUSIVE
MINISTRY SEEKS
EDUCATIONAL REFORM
NEW ERA DAWNS AT HOGWARTS
With public confidence in Albus Dumbledore quickly dwindling, the Ministry of Magic has passed new legislation giving itself an unprecedented level of control at Hogwarts School of Witchcraft and Wizardry
LEFT & RIGHT TO MERGE
MAGICAL BREAKTHROUGH
MINISTRY is

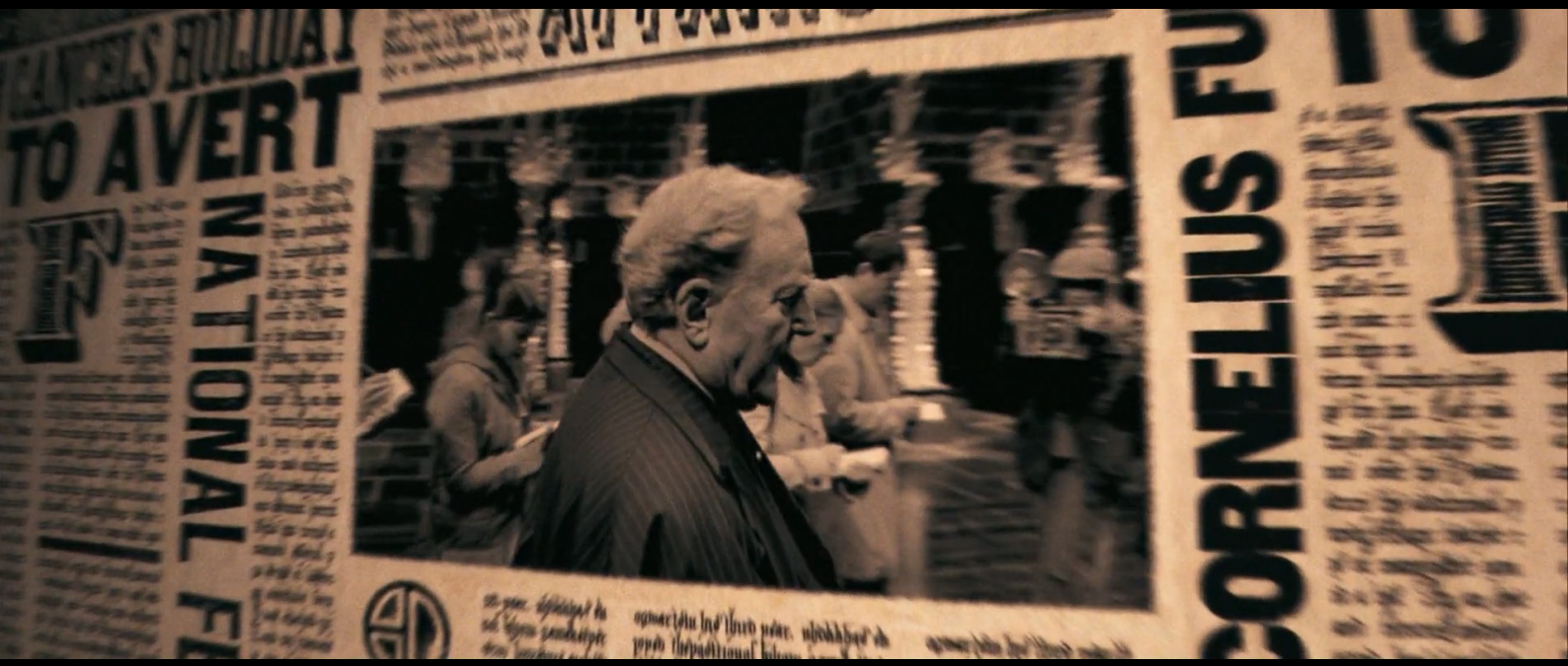

WIZARD PRISON BLUNDER
SECURITY
OVERDOSE
EXCLUSIVE
PARENTS ENDORSE MINISTRY MOVE
EVIDENCE HIGHLIGHTS
BLABLABLA
SPELL LOSS?
SEE OUR NEW PRODUCTS
Pg.7
FLITE-RI
NEW FAKE WIZA
Local


MINISTRY of MAGIC AFFAIRS
MINISTER FUDGE PUTS EDUCATION IN THE FRONT LINE
O.W.L.
DAY AFTER THE DAY AFTER TOMORROW
DAY AFTER THAT...
Story?
Local News
Fairy
NARGLES SPOTTED ON

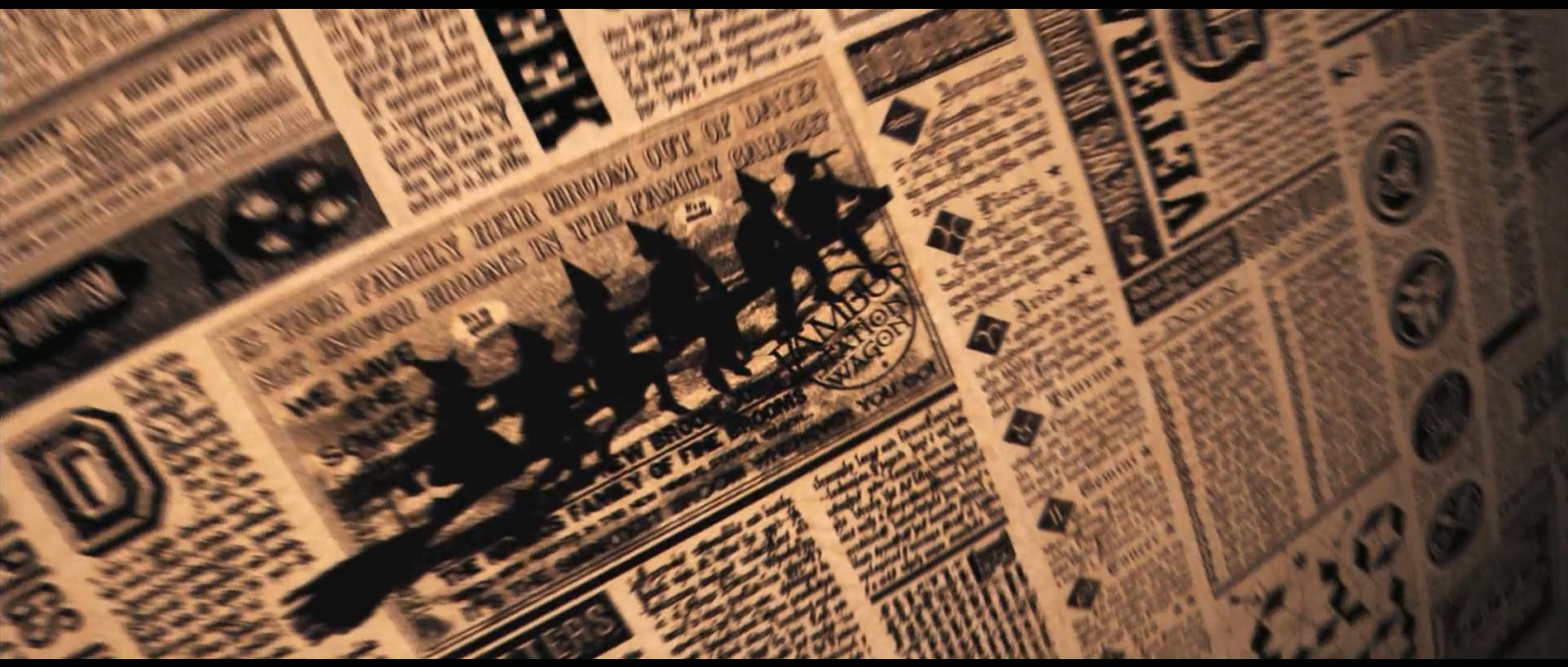

EXCLUSIVE
MAYHEM AT HIGH SECURITY PRISON
MASS BREAKOUT FROM AZKABAN
SEVERAL HIGH-SECURITY
NEW FAKE WIZARD
MUGGLES EXPOSED
VAMPIRE ADMITTED TO CASUALTY after GARLIC BREAD
OVERWEIGHT MINISTRY
WORKER CAUTIONED
FOR HEAVY HEXING
ds wizards into a
TAIL SPIN

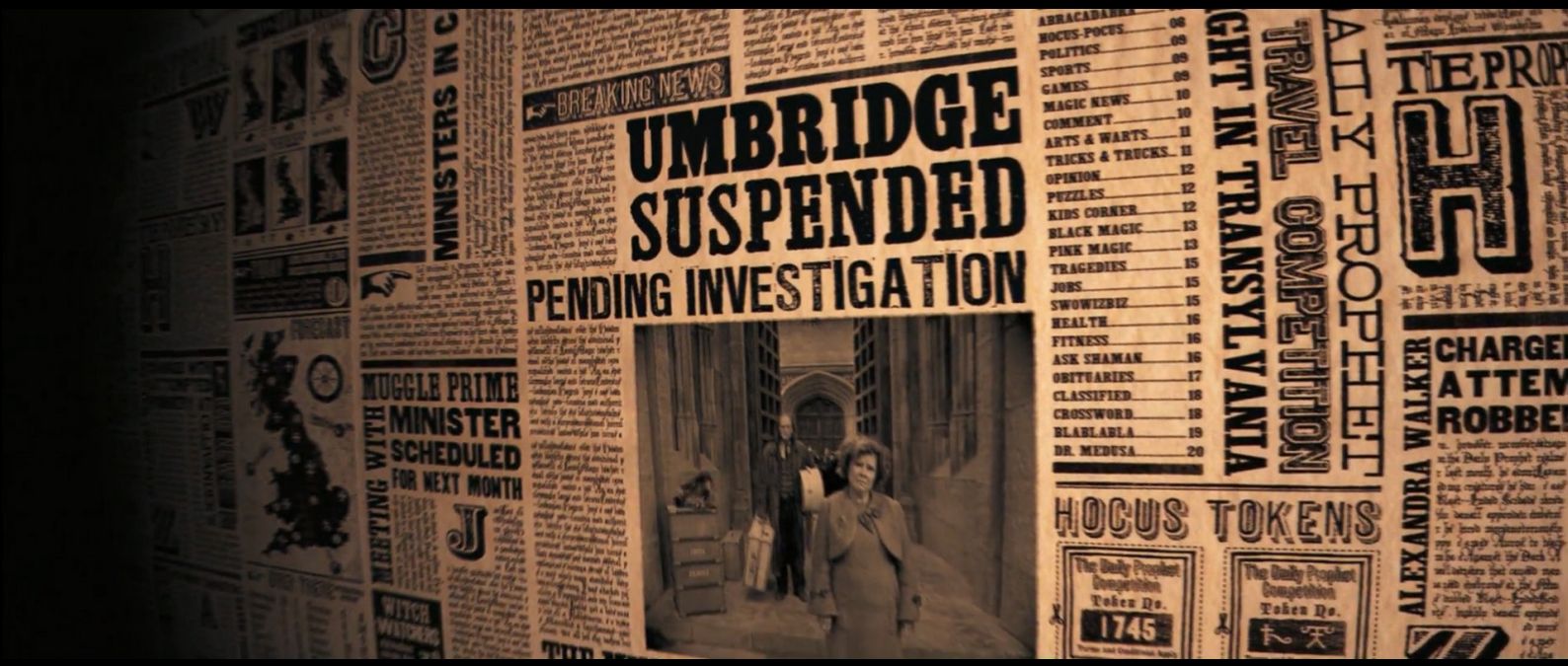

STORMS AHEAD
FORECAST

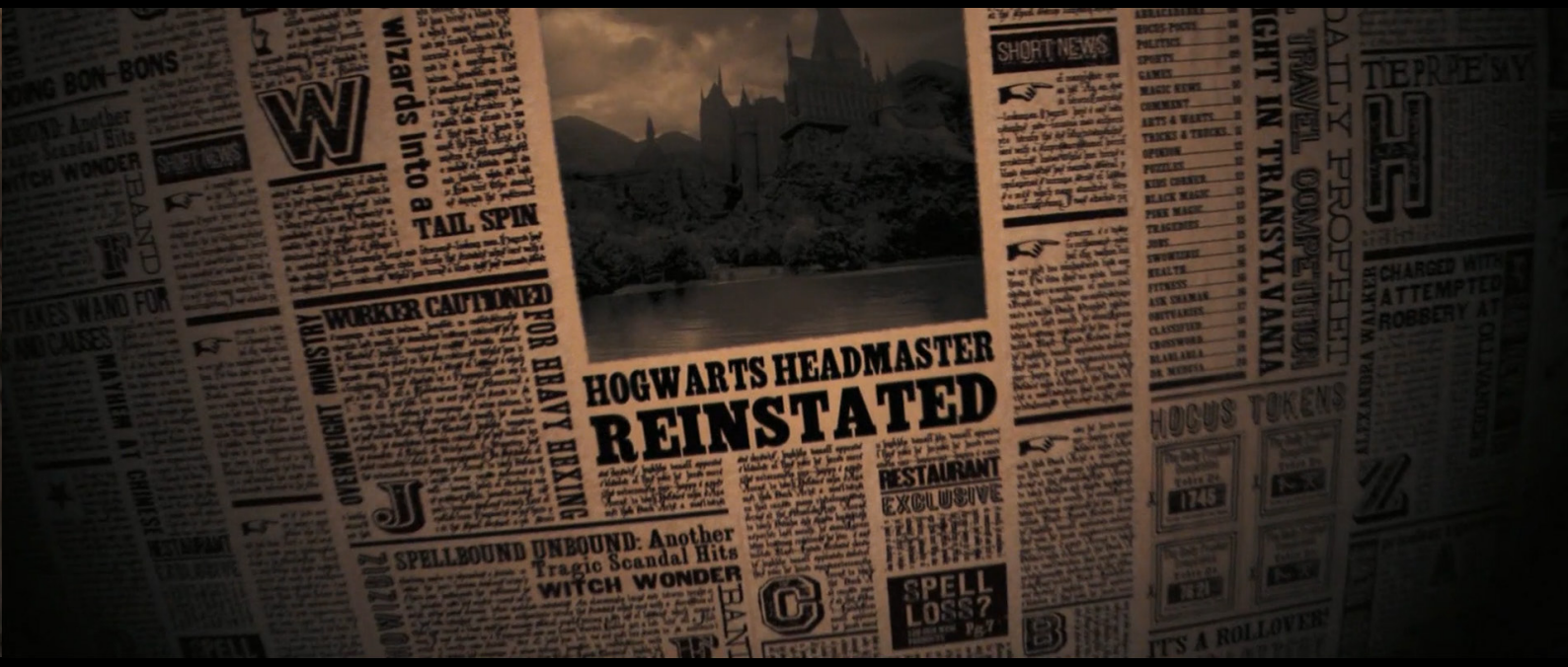

BREAKING NEWS
VAMPIRE ADMITTED
to CASUALTY after
GARLIC BREAD
OVERDOSE
EXCLUSIVE
FRONT & BACK
COULD SWAP
MINISTRY ANGERS
CENTAURS
SPELL
WIN A NIGHT IN TRANSYLVANIA
EXPOSE

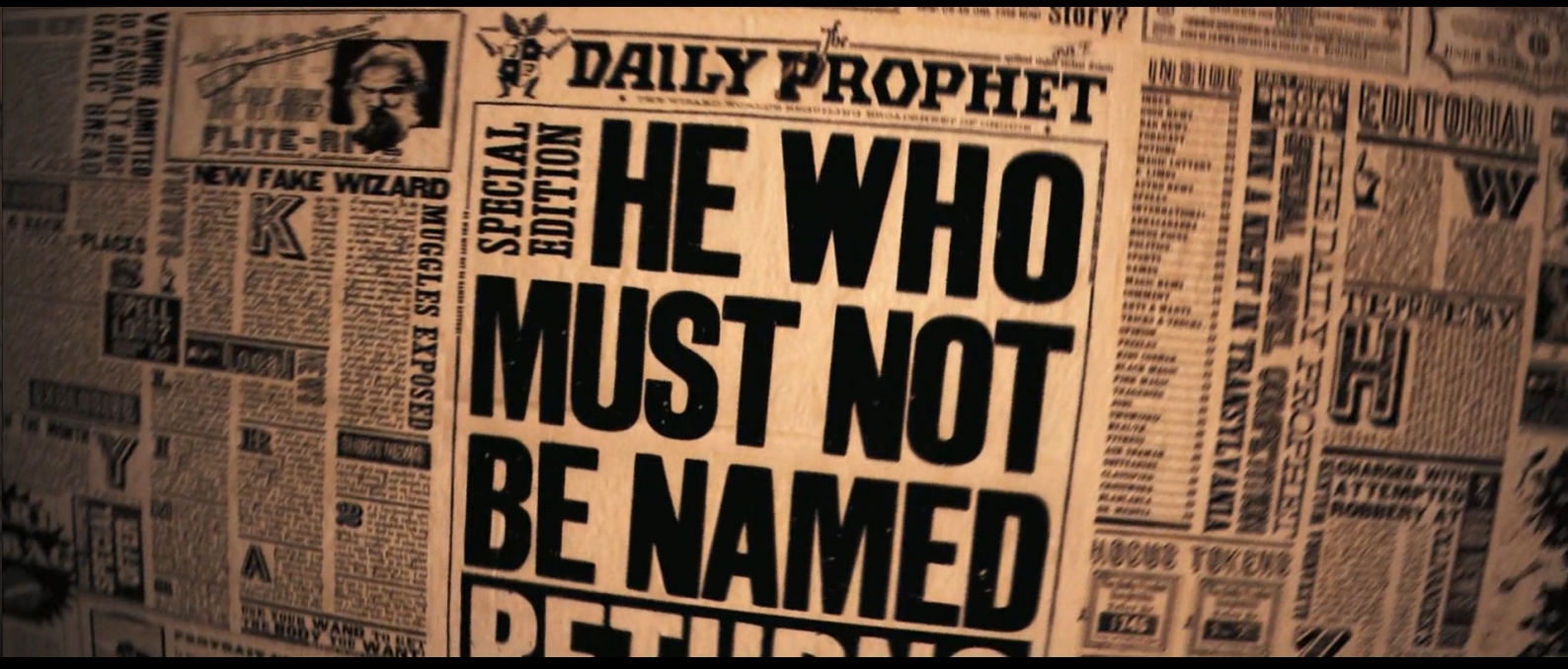

TO AVERT
NATIONAL
CORNELIUS FU


MAGIC
SCANDAL
BREAKING NEWS
MINISTER TO
RESIGN?
DEATH EATERS
IS REINSTATED


AS YOUR FAMILY RIDE BROOM OUT OF DATE
NOT ENOUGH BROOMS IN THE FAMILY GARAGE
WE HAVE
THE
SOLUTION
FAMILY OF FIVE BROOMS
FAMILY
STATION
WAGON
YOU BUY


BREAKING NEWS
UMBRIDGE SUSPENDED
PENDING INVESTIGATION
MUGGLE PRIME MINISTER SCHEDULED FOR NEXT MONTH
MINISTERS IN C
DAILY PROPHET
TRAVEL COMPETITION
GHT IN TRANSYLVANIA
ALEXANDRA WALKER
CHARGE
ATTEN
ROBBE
HOCUS TOKENS
The Daily Prophet Competition
Token No.
1745


SHORT NEWS
HOGWARTS HEADMASTER REINSTATED
wizards into a TAIL SPIN
WORKER CAUTIONED FOR HEAVY HEXING
OVERZEALOUS MINISTRY
SPELLBOUND UNBOUND: Another Tragic Scandal Hits WITCH WONDER
RESTAURANT EXCLUSIVE
SPELL LOSS?
DAILY PROPHET
TRAVEL COMPETITION
GHT IN TRANSYLVANIA
HOCUS TOKENS
IT'S A ROLLOVER!


DAILY PROPHET
SPECIAL EDITION
HE WHO MUST NOT BE NAMED
NEW FAKE WIZARD
MUGGLES EXPOSED
EDITORIAL
HOCUS TOKENS

5.5.2
THE QUIBBLER

"Luna watched them over her upside-down magazine, which was called the Quibbler"
(Rowling, 2003, p. 171)

The ludicrous magazine is first seen in *Harry Potter and the Order of the Phoenix* when Harry Potter, Neville Longbottom and Ginny Weasley end up joining Luna Lovegood on the same compartment inside the Hogwarts Express:

> Upside-down it had been hard to tell what the picture on the front was, but Harry now realized it was a fairly bad cartoon of Cornelius Fudge; Harry only recognized him because of the lime-green bowler hat. One of Fudge's hands was clenched around a bag of gold; the other hand was throttling a goblin, the cartoon was captioned: How Far Will Fudge Go to Gain Gringotts?
> Beneath this were listed the titles of other articles inside the magazine.
> CORRUPTION IN THE QUIDDITCH LEAGUE: HOW THE TORNADOS ARE TAKING CONTROL
> SECRETS OF THE ANCIENT RUNES REVEALED
> SIRIUS BLACK: VILLAIN OR VICTIM? (Rowling, 2003, p. 175).



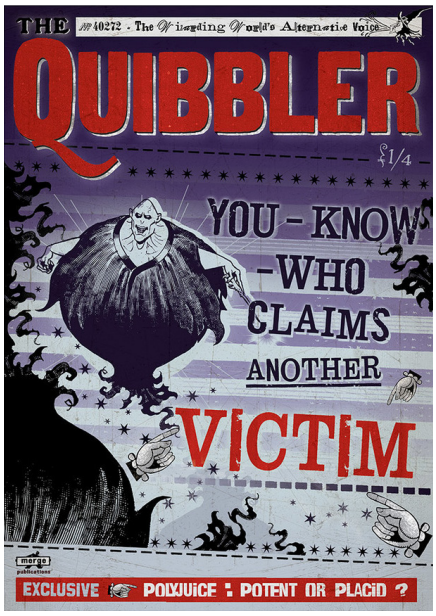
Left
The Quibbler's cover.



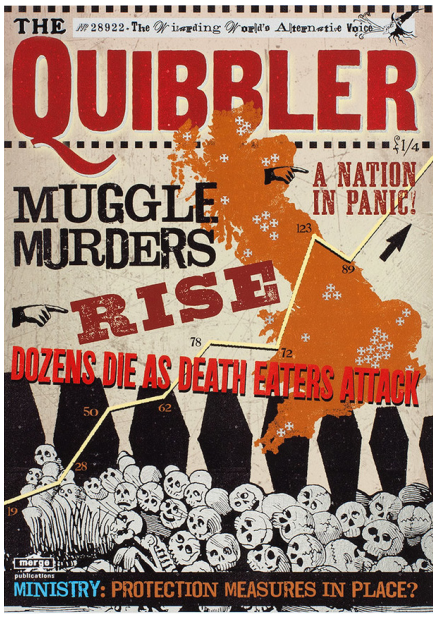
Above
Harry meeting Luna for the first time, while she is reading an upside-down copy of the Quibbler.

Edited by Xenophilius Lovegood, "The *Quibbler* is 'Wizarding world's Alternative Voice'" (Revenson, 2016, p. 124). It was printed on newsprint paper "to give it more of a tabloid rag feel" (Revenson, 2016, p. 124), and, although most of its first articles seem ludicrous, with ancient secrets revealed if you read the magazine upside down, or strange stories about how Sirius Black is, in fact, the lead singer of the Hobgoblins. All this led to the magazine's bad reputation:

> 'Anything good in there?' asked Ron as Harry closed the magazine.
> 'Of course not,' said Hermione scathingly, before Harry could answer. 'The Quibbler's rubbish, everyone knows that' (Rowling, 2003, p. 178).



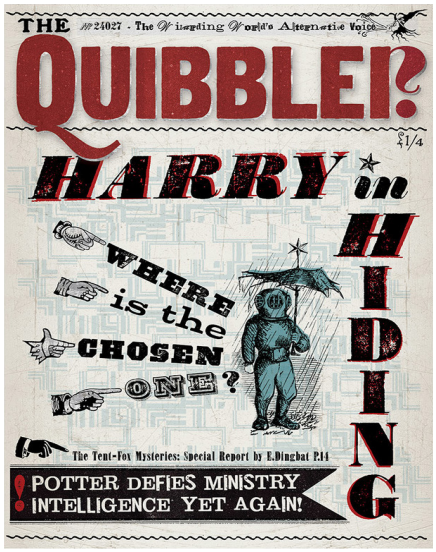
Left
Different covers of the Quibbler, seen throughout the series.



The *Quibbler* starts printing "truths about what the Ministry's up to and offers unqualified support to Harry Potter" (Revenson, 2016, p. 124), leading to the publishing of Harry's true version of how Voldemort returned "HARRY POTTER SPEAKS OUT AT LAST: THE TRUTH ABOUT HE WHO MUST NOT BE NAMED AND THE NIGHT I SAW HIM RETURN" (Rowling, 2003, p. 535).

Another famous *Quibbler* moment is when, at the start of *Harry Potter and the Half-Blood Prince*, Luna Lovegood is selling *Quibbler's* copies on board of the Hogwarts Express, while wearing a ludicrous pair of spectrespecs: "Luna, who was detaching a pair of psychedelic spectacles from the middle of the Quibbler. (...) Luna who was now wearing her free Spectrespecs, which gave her the look of a demented, multicoloured owl" (Rowling, 2003, pp. 115, 116).

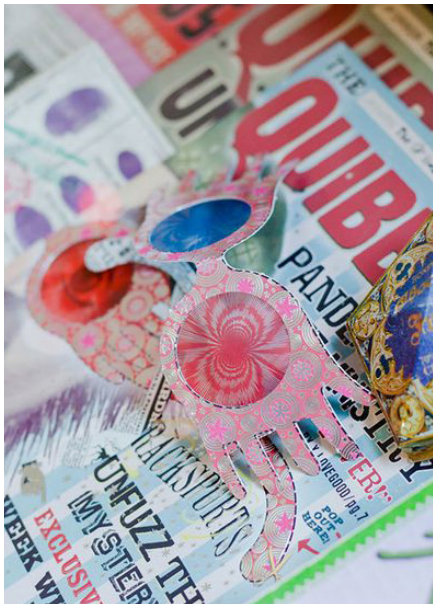
For this scene, a special *Quibbler* was created, featuring a cover printed on "heavier paper, and the outline of the Spectrespecs was perforated for their removal" (Revenson, 2016, p. 124).



Just like the *Daily Prophet*, the headlines and most important news for the story were dictated by the script, but Miraphora and Eduardo were in charge of adding text "to supplement the headlines" (Revenson, 2016, p. 124) featured on the scripts.







Above
Luna Lovegood selling Quibblers and wearing a pair of Spectrespecs.

Left
Perforated outilne of the Spectrespecs on the Quibbler.



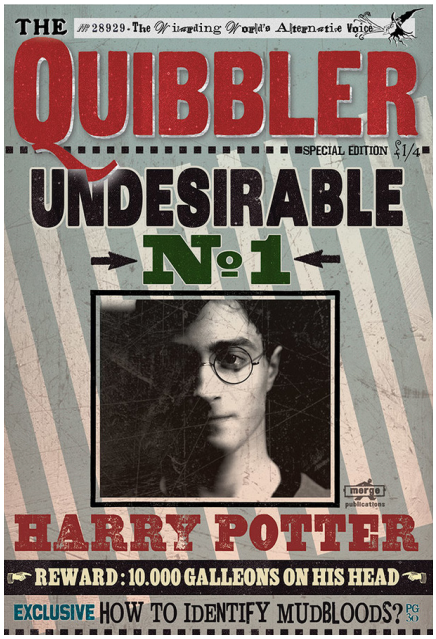
Above
Front and back covers of the Quibbler.

Right
Interior of one of the editions of the Quibbler.


Wizarding World's Alternative Voice
IBBLER
PANDEMONIUM
at THE MINISTRY
"WHAT A PALAVER!"
BY X.LOVEGOOD/pg.7
POP OUT HERE!
WRACKSPURTS
UNFUZZ THE MYSTERY PG12
EXCLUSIVE "MY WEEK WITHOUT RUNES!"
BY EDUAPHORA MERGUS
PG24
MERGE publications
ING NEWS
ION IN THE QUIDDITCH LEAGUE? PG 30


MAGIC IN 3D
THE QUIBBLER
PANDEMONIUM at THE MINISTRY
"WHAT A PALAVER!"
SPECTRESPECS INCLUDED
DON'T WAIT!
30DAY NO QUIBBLE MONEY BACK GUARANTEE
WRACKSPURTS
UNFUZZ THE MYSTERY
EXCLUSIVE "MY WEEK WITHOUT RUNES!"
BREAKING NEWS
MORE CORRUPTION IN THE QUIDDITCH LEAGUE?
CLASSIFIED
WAND REPAIR
another day for another
3 TRIPLE STEPS SPELLS
ANCENTS RUNES
CONTENTS
FRONT PAGE
MY WEEK WITHOUT RUNES
EDUAPHORA MERGUS
TUTSHILL TORNADOS
WINNING THEIR GAMES WITH?
TORTURE
How the Tornadoes Are Taking Control
Tommorow solved the Question about
TWENTY-FIVE WAYS to Mingle with Muggles
GAME
CATS A TO Z
THE LEAD SINGER OF "THE HOBGOBLINS" & MINA LIMA ARE THE SAME PERSON!
SPELL STEPS OF THE WEEK
WAKEFIELD'S SAMBATA
WRACKSPURTS
UNFUSS THE MYSTERY
GINGER WITCH ARRESTED IN CAXAMBU WITH FAKE HERBA
MUGGLE WORLD
BARCODE WHAT'S THE POINT





Above
Two different Quibbler's. The bottom edition, different from every other cover was printed when Lovegood finally gave in to the Death Eaters and stopped supporting Harry.

Right
Printing press and working studio from Xenophilius Lovegood's home.

In here we can also find the infamous ginger witch "(GINGER WITCH ARRESTED IN CAXAMBU WITH FAKE HENNA)" (Revenson, 2016, p. 124). Both Mina and Lima's names are used to invent news and mashups "(THE LEAD SINGER OF THE HOBGOBLINS AND MINA LIMA ARE THE SAME PERSON!), (MY WEEK WITHOUT RUNES BY EUDAPHORA MERGUS)" (Revenson, 2016, p. 124).

Like the *Prophet,* the *Quibbler* is a functional magazine which includes interviews, horoscope, classifieds and curiosities. Moreover "the text font used is not so much illegible as unintelligible. Called 'Greek text', it's commonly used in the publishing industry to lay out a book's body text in the design before the author turns in the manuscript" (Revenson, 2016, p. 124). During *Harry Potter and the Deathly Hallows – Part 2,* Harry, Ron and Hermione visit Xenophilius Lovegood's house and get a chance to see where the *Quibbler* is printed. The house is completely cluttered:

> Five thousand copies of the current issue were printed to pile around his circular house. Additionally, large, vintage wooden typesetting characters were strewn around the room, loaned to Stephanie McMillan from a print museum located in a small town near Leavesden Studios, and a mechanized printing press was installed. 'Maybe only a quarter of his house was living quarters,' Stuart Craig explains. 'So, the special effects team created a press based on an American version from the 1800s and put the paper on a conveyor belt system. We thought it would be fun to have rollers rushing across the ceiling and up and down the walls.' Craig asserts it was 'more dynamic, more fun, and more to blow up in the end' (Revenson, 2016, p. 124).

The printing station, as well as Lovegood's house, is blown up by an Erumpent Horn, while Harry, Ron and Hermione escape the pursuing Death Eaters, destroying everything and leading to the arrest of Xenophilius Lovegood himself (attempted murder of the Death Eaters inside the house at the time of the explosion).


THE CROXFORD RELIANT



5.6
THE MINISTRY OF MAGIC

"Welcome to the Ministry of Magic. Please state your name and business"
(Rowling, 2003, p. 115)



Above
The Ministry of Magic's logotype.

The Ministry of Magic is the government which imposes rules and laws over the wizarding community in Britain, led by the Minister of Magic. Cornelius Fudge, Rufus Scrimgeour, Pius Thicknesse and, lastly, Kingsley Shacklebolt are the Ministers of Magic seen throughout the Harry Potter series. They enforce magical law, trial, convict criminals and keep the Wizarding world hidden from prying eyes.

It was "formally established in 1707" (Pottermore, n/d) after the community imposed the "International Statute of Secrecy in 1692" (Pottermore), as the wizarding community needed a more structured and complex "governing structure" (Pottermore) to support and regulate a community now in hiding.

According to Rowling's text published on Pottermore:

> The Minister for Magic is democratically elected, although there have been times of crisis in which the post has simply been offered to an individual without a public vote (Albus Dumbledore was made such an offer and turned it down repeatedly). There is no fixed limit to a Minister's term of

office, but he or she is obliged to hold regular elections at a maximum interval of seven years. Ministers for Magic tend to last much longer than Muggle ministers. Generally speaking, and despite many a moan and grumble, their community is behind them in a way that is rarely seen in the Muggle world. This is perhaps due to a feeling, on the part of wizards, that unless they are seen to manage themselves competently, the Muggles might try to interfere.

The Muggle Prime Minister has no part in appointing the Minister for Magic, whose election is a matter only for the magical community themselves. All matters relating to the magical community in Britain are managed solely by the Minister for Magic, and he has sole jurisdiction over his Ministry. Emergency visits to the Muggle Prime Minister by the Minister for Magic are announced by a portrait of Ulick Gamp (first Minister for Magic) that hangs in the Muggle Prime Minister's study in number 10 Downing Street (Pottermore, n/d).

Bellow
Interior of the Ministry of Magic, as seen in Harry Potter and the Order of the Phoenix.

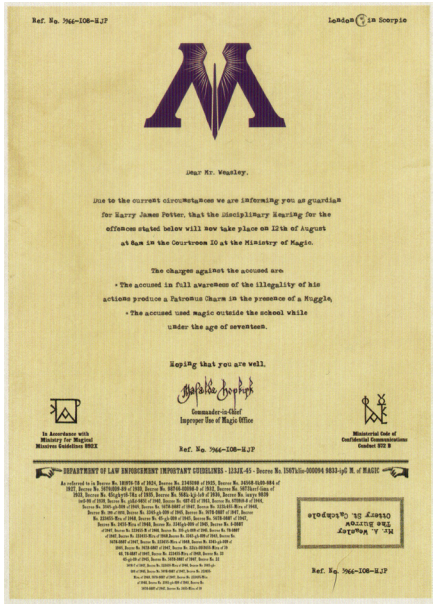




During the *Harry Potter* series, it is possible to see a changing Ministry, from the time Harry receives his warning letter, in *Harry Potter and the Chamber of Secrets*, when Dobby makes a pudding levitate:

> Aunt Petunia was just handing around a box of after-dinner mints when a huge barn owl swooped through the dining room window, dropped a letter on Mrs Mason's head and swooped out again. Mrs Mason screamed like a banshee and ran from the house, shouting about lunatics (...) Uncle Vernon advanced on him, a demonic glint in his tiny eyes.
>
> 'Read it!' he hissed evilly, brandishing the letter the owl had delivered. 'Go-on – read it!'
>
> Harry took it. It did not contain birthday greetings.
>
> Dear Mr Potter,
>
> We have received intelligence that a Hover Charm was used at your place of residence this evening at twelve minutes past nine.
>
> As you know, underage wizards are not permitted to perform spells outside school, and further spellwork on your party may lead to expulsion from said school (Decree for the Reasonable Restriction of Underage sorcery, 1875, Paragraph C).
>
> We would ask you to remember that any magical activity which risks notice by members of the non-magical community (Muggles) is a serious offence, under section 13 of the International Confederation of Warlock's statute of Secrecy.
>
> Enjoy your holidays"
>
> Yours sincerely,
>
> Mafalda Hopkirk
>
> Improper Use of Magic Office
>
> Ministry of Magic (Rowling, 1998, pp. 21, 22)

Bellow
Official documentation sent to Harry by the Ministry.



Ref. No. 7964-108-M.J.P

London (?) in Scorpio

Dear Mr. Weasley,

Due to the current circumstances we are informing you as guardian for Harry James Potter, that the disciplinary hearing for the offences stated below will now take place on 12th of August at 8am in the Courtroom 10 at the Ministry of Magic.

The charges against the accused are:
- The accused in full awareness of the illegality of his actions produce a Patronus Charm in the presence of a Muggle.
- The accused used magic outside the school while under the age of seventeen.

Hoping that you are well.

Mafalda Hopkirk
Commander-in-Chief
Improper Use of Magic Office

Ref. No. 7964-108-M.J.P

In Accordance with Ministry for Magical Minors Guidelines 88XX

Ministerial Code of Confidential Communications Conduct 892 B

DEPARTMENT OF LAW ENFORCEMENT IMPORTANT GUIDELINES - 12JJE-45 - Decree No. 1567/dlo-000094 9633-jp5 M. of MAGIC

Mr. L. Weasley
The Burrow
Ottery St. Catchpole

Ref. No. 7964-108-M.J.P







Above
Ministry workers carrying briefcases, newspapers and folders at the Ministry of Magic.

This scene is only seen partially on film, jumping from the flying pudding, to Harry being locked up in his bedroom, but it is possible to see the language used by the Ministry, which is very bureaucratic.

The inside of the Ministry is later shown on *Harry Potter and the Order of the Phoenix*, when Harry is presumably expelled from Hogwarts for performing a Patronus Charm in the presence of a Muggle (his cousin, Dudley). It this film, the Minister of Magic strongly tries to discredit Dumbledore and Harry and their claims that Voldemort had returned to power, removing much of Dumbledore's influence, and almost expelling Harry. This lack of quick action from the Minister ultimately leads to his resignation and the takeover of the Ministry by Voldemort and his supporters.

> As the tenor of the Ministry changed with the involvement of the Death Eaters and other personnel with unquestioning loyalty to Lord Voldemort, the look and feel of the inescapable paperwork and publications associated with bureaucracy changed to a much more sombre and repressive tone (Revenson, 2016, p. 144).

Bellow
Mrs Figg testifying during Harry's trial. Harry's documentation is seen on Fudge's desk;

Elevator inside the MInistry.
It is possible to see the emblem on the valet's jacket and on the side of the cardboard box, as well as the inter department memos flying above everyone's heads.

The graphics department created all sorts of paperwork needed to make the Ministry of Magic functional, "including visitor badges, official stamps, flying memos, and various correspondences" (Revenson, 2016, p. 145). Documents and other paraphernalia were also crafted for the various trials seen on screen, including Harry's disciplinary hearing and Barty Crouch Junior's trial (*Harry Potter and the Goblet of Fire*).









Right and Bellow
Official documentation of the Ministry of Magic, including memos, stamps, letters, folders and identity cards.





5.6.1
EDUCATIONAL DECREES AND WANTED POSTERS

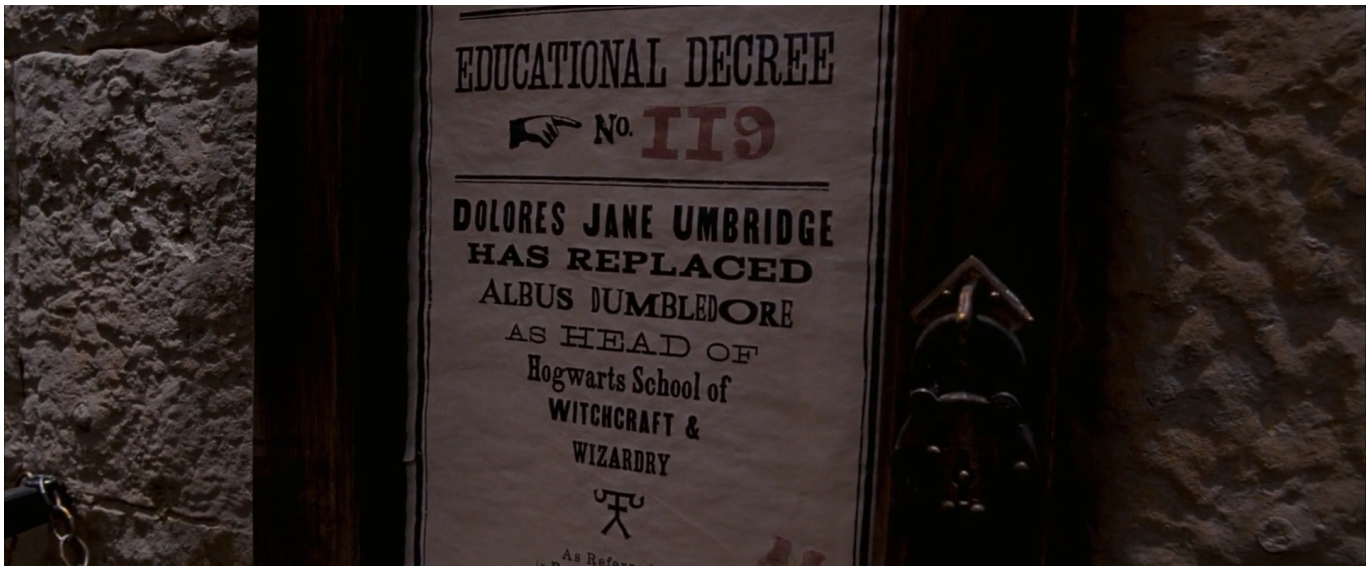
"The new sign was printed in large black letters and there was a highly official-looking seal at the bottom beside a neat and curly signature"
(Rowling, 2003, p. 325)

Bellow
Umbridge's first Educational Decree seen on film.

The Educational Decrees were laws created by Dolores Umbridge "as the Ministry-appointed High Inquisitor" (Revenson, 2016, p. 146). These decrees dictated laws and punishments for transgressing students during her stay as the Defence Against the Dark Arts professor and later as Hogwarts Headmistress. These decrees were "Ministry's attempt to wrest control of the school from Dumbledore" (Revenson, 2016, p. 146), which ended up backfiring after Harry and company started the D.A (Dumbledore's Army), an illegal club where students would learn about defensive and offensive spells, something that was against Umbridge's laws.

Umbridge created "more than a hundred Educational Decrees" (Revenson, 2016, p. 146). Some of them were extracted from the novels, but many others were invented by the graphic design team:

> BY ORDER OF THE HOGWARTS HIGH INQUISITOR OF HOGWARTS
>
> Any student found in possession of the magazine The Quibbler will be expelled.
>
> The above is in accordance with Educational Decree Number Twenty-Seven (Rowling, 2003, p. 537).



Bellow
Educational decree number 68;

The wall of decrees pinned in Hogwarts.

Following pages
Several Educational Decrees seen throughout Harry Potter and the Order of the Phoenix.

> BY ORDER OF THE MINISTRY OF MAGIC
>
> Dolores Jane Umbridge (High Inquisitor) has replaced Albus Dumbledore as Head of Hogwarts School of Witchcraft and Wizardry.
>
> The above is in accordance with Educational Decree Number Twenty-Eight (Rowling, 2003, p. 576).

These decrees were, as the bottom of the Decree declares, "'subject to approval by the Very Important Members of Section M.I. Trx.'

As clever imitation of government-speak, in the last line on the Educational Decrees, hidden by the frames, reads: "Blah blah blah bl Ahbla Blah … Bla Blah blabish" (Revenson, 2016, p. 146).



PROCLAMATION.

EDUCATIONAL DECREE

No. 12

HOGWARTS SCHOOL WILL BE SUBJECT TO INFORMAL SCRUTINY BY AN APPOINTED MINISTRY MEMBER





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

PROCLAMATION.

EDUCATIONAL DECREE

No. 23

DOLORES JANE UMBRIDGE HAS BEEN APPOINTED TO THE POST OF HOGWARTS HIGH INQUISITOR





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

PROCLAMATION.

EDUCATIONAL DECREE

No. 31

BOYS AND GIRLS ARE NOT PERMITTED TO BE WITHIN 8 INCHES OF EACH OTHER





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

PROCLAMATION.

EDUCATIONAL DECREE

No. 35

ANY ITEMS DEEMED NOT OF EDUCATIONAL VALUE ARE HENCEFORTH BANNED





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

PROCLAMATION.

EDUCATIONAL DECREE

No. 47

STUDENTS MUST
consent to have
THEIR POST CHECKED
FOR ILLEGAL
CONTRABAND





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

PROCLAMATION.

EDUCATIONAL DECREE

No. 49

ALL QUIDDITCH MATCHES
ARE HEREBY
CANCELLED
BROOMSTICKS WILL BE
turned in to the
HIGH INQUISITOR
FOR SAFE KEEPING





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

PROCLAMATION.

EDUCATIONAL DECREE

No. 68

ALL STUDENT ORGANISATIONS
ARE HENCEFORTH
DISBANDED
ANY STUDENT IN
noncompliance
WILL BE
EXPELLED





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

PROCLAMATION.

EDUCATIONAL DECREE

No. 82

ALL STUDENTS
WILL SUBMIT TO
QUESTIONING
ABOUT
Suspected
ILLICIT
Activities





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx

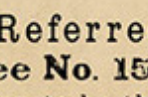
PROCLAMATION.

EDUCATIONAL DECREE



No. 98

THOSE WISHING TO JOIN THE INQUISITORIAL SQUAD FOR EXTRA CREDIT MAY SIGN UP IN THE HIGH INQUISITOR'S OFFICE





As Referred to
in **Decree No. 157** of 1924,
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B
& subject to Approval by The Very Important Members of Section M.I.Trx





Left
Educational decree number 98;

Above
Sirius Black's wanted poster with the green screen in place of the photo;

Public notices.

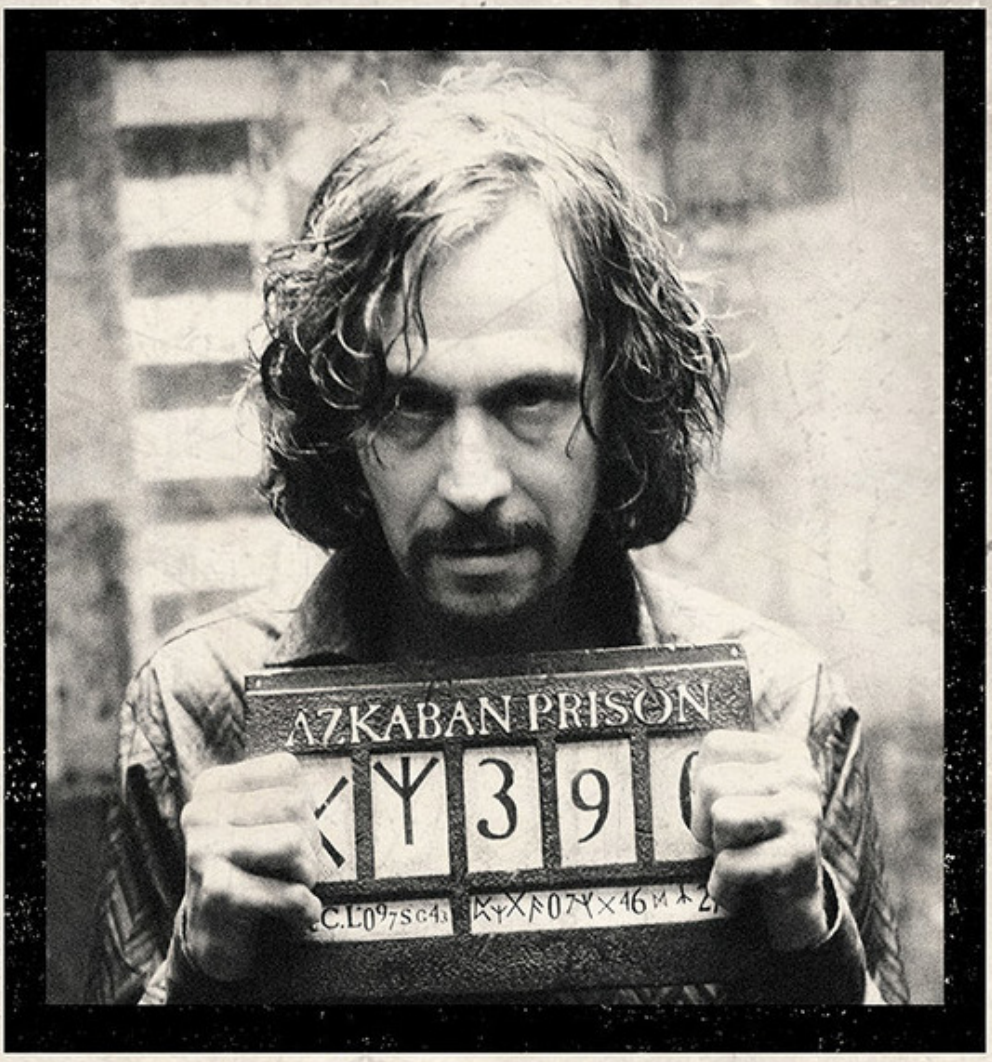
Two important departments inside the Ministry of Magic are the Magical Law Enforcement department, where they work like the police in the Muggle world, and the Auror department, which is more like the CIA, where they hunt and capture dangerous criminals.

To announce that some loony was on the loose, the Ministry uses Wanted Posters. These were first created for *Harry Potter and the Prisoner of Azkaban's*, for mass murderer Sirius Black.

> Eduardo Lima admits that even though some of their work was for a sombre subject, 'One of the most enjoyable aspects of working on the films was being given the freedom to add your own little touches. On Sirius's wanted poster, for example, we asked for information to be delivered by owl' (Revenson, 2016, p. 150).

Curiously, the "symbols on his booking slate loosely translate to 'more or less human'" (Revenson, 2016, p. 150), and just like the covers for Gilderoy's books, the posters were created "in two versions: a 'flat' version containing a still photo and text, and another with a green screen in place of the photo so that moving footage of actor Gary Oldman could be composited in during post-production" (Revenson, 2016, p. 150).

HAVE YOU SEEN THIS WIZARD?



APPROACH WITH EXTREME CAUTION!
DO NOT ATTEMPT TO USE MAGIC AGAINST THIS MAN!

Any information leading to the arrest of this man shall be duly rewarded

Notify immediately by owl the Ministry of Magic



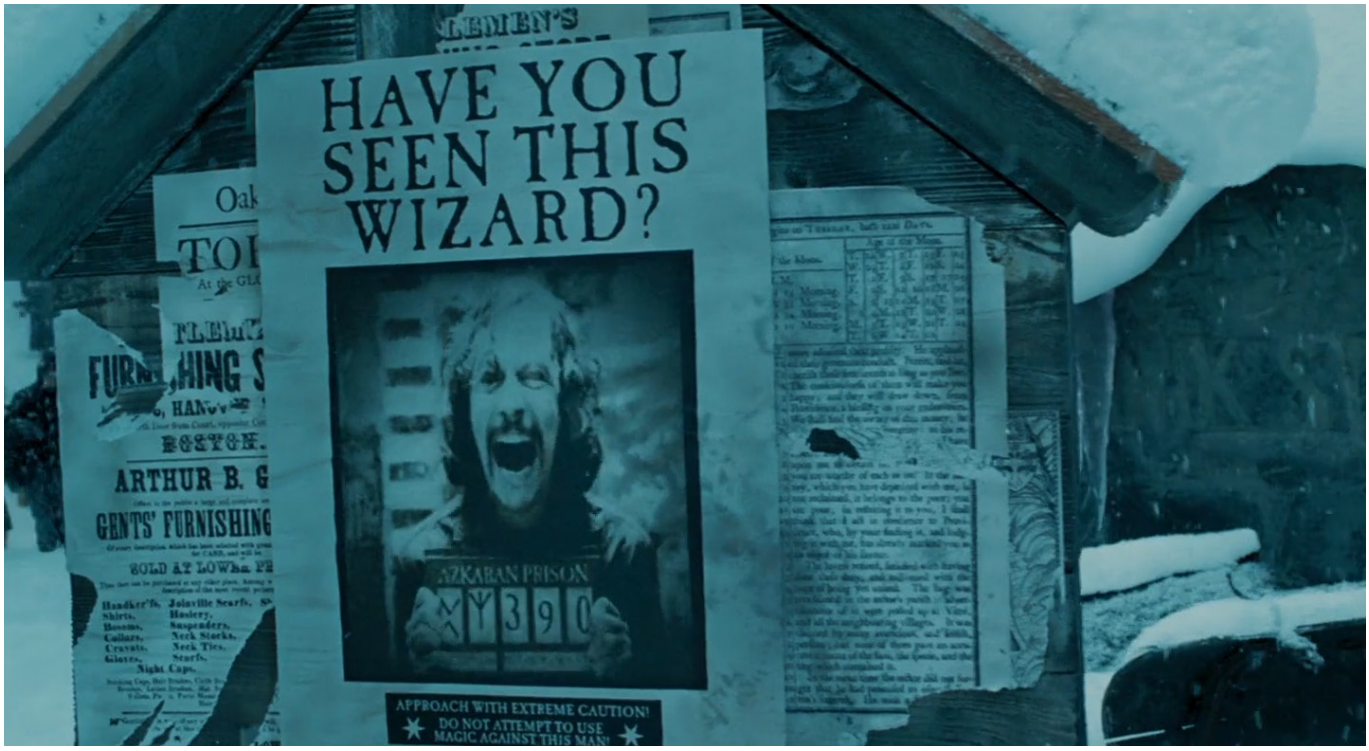
Left
Black's wanted poster;

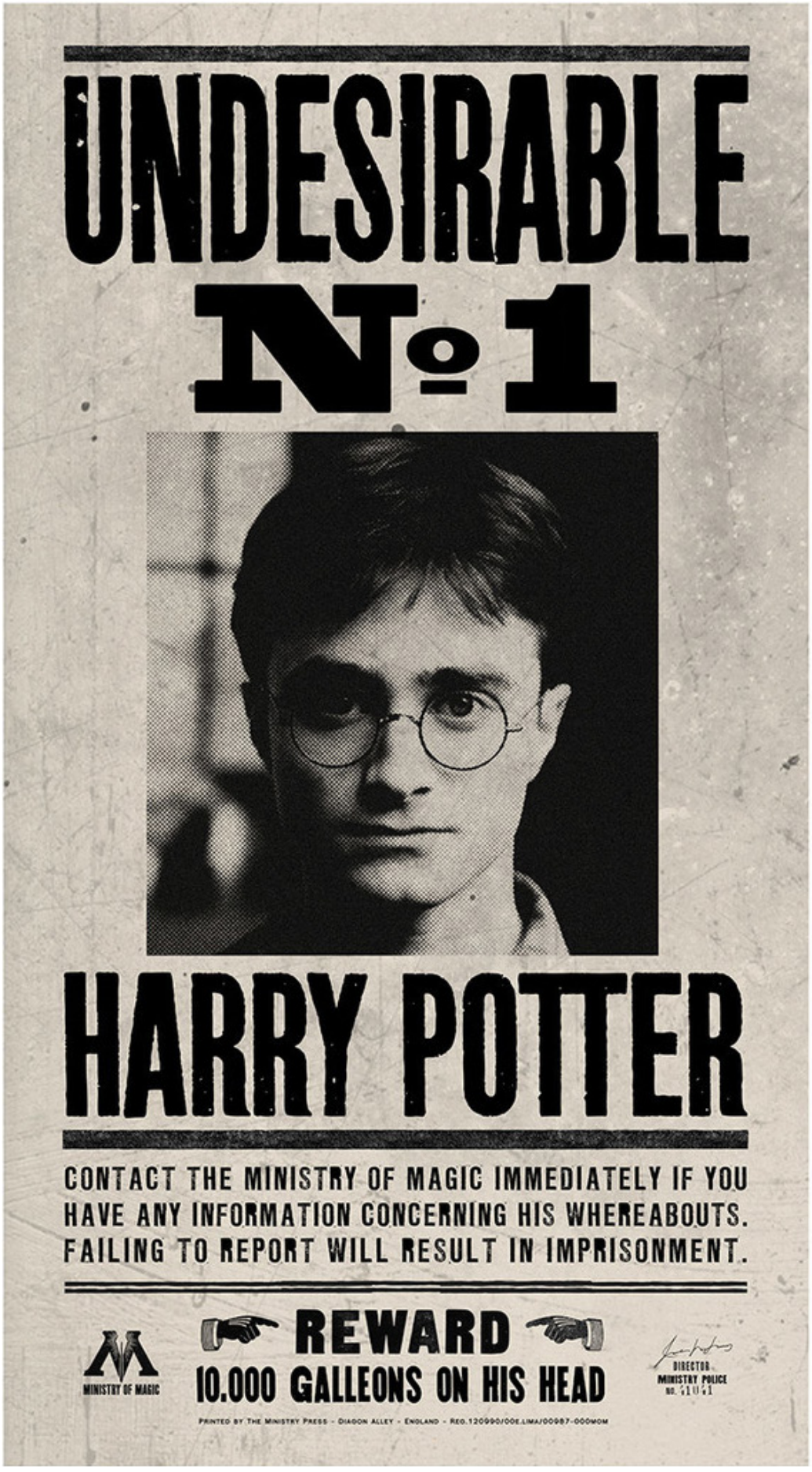
Public notice about Death Eaters.

Bellow
Frame from Harry Potter and the Prisoner of Azkaban showing Sirius's wanted poster at Hogsmeade.

By the time the plot reaches *Harry Potter and the Deathly Hallows – Part 1*, where a darker tone was decidedly applied, the wanted posters of Death Eaters and safety notices were changed to posters proclaiming the capture of Harry Potter – "Undesirable No. 1" (2016, p. 150).

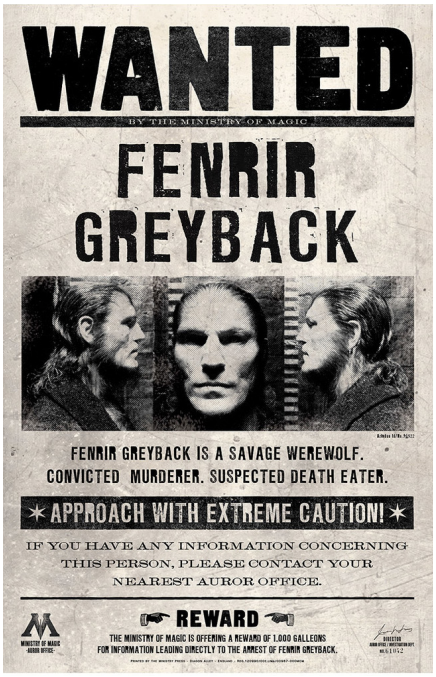
Miraphora and Eduardo designed, printed, and eventually "damaged" (2016, p. 150) the posters seen in Diagon Alley, "to show evidence of them being exposed to rough weather conditions or simple hooliganism" (2016, p. 150).




UNDESIRABLE
No 1
HARRY POTTER
CONTACT THE MINISTRY OF MAGIC IMMEDIATELY IF YOU
HAVE ANY INFORMATION CONCERNING HIS WHEREABOUTS.
FAILING TO REPORT WILL RESULT IN IMPRISONMENT.
REWARD
10.000 GALLEONS ON HIS HEAD
MINISTRY OF MAGIC
DIRECTOR
MINISTRY POLICE
Printed by The Ministry Press - Diagon Alley - England - Reg.120990/00E.LIMA/00987-000MOM









Left
Harry Potter's Underisable Nº 1 poster.

Above
Daily Prophet's edition about Harry's capture;

Wanted posters of Bellatrix Lesrtrange and Fenrir Greyback;

Lucius Malfoy's capture notice.



5.6.2
THE MUDBLOOD REGISTRATION COMMITEE

"MUDBLOODS and the Dangers They Pose to a Peaceful Pure-Blood Society"
(Rowling, 2007, p. 201)

Bellow
Umbridge's desk.

Right
Files about the Order of the Phoenix which were hidden inside one of the drawers of Umbridge's desk.

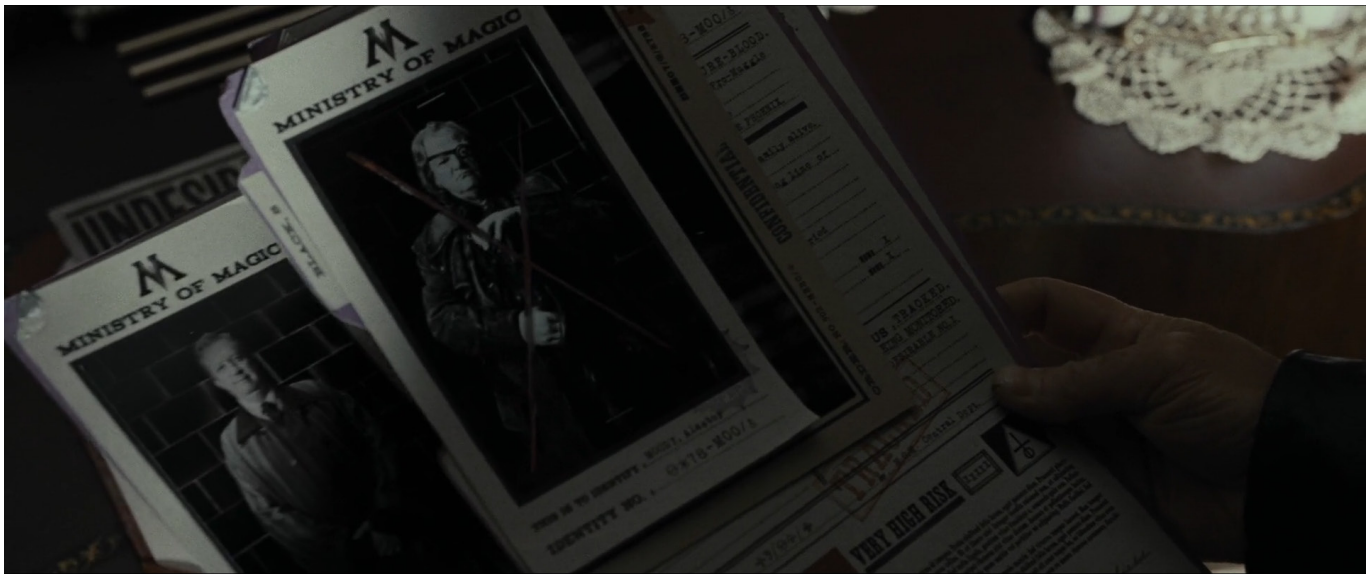
After her disastrous stay at Hogwarts, Dolores Umbridge returned to the Ministry. In such a time of deep trouble within their walls, Umbridge's punishment remained forgotten and, soon afterwards, the Ministry was taken over by "puppet Minister Pius Thicknesse and, infiltrated by the Dark Lord's followers" (Pottermore n/d).

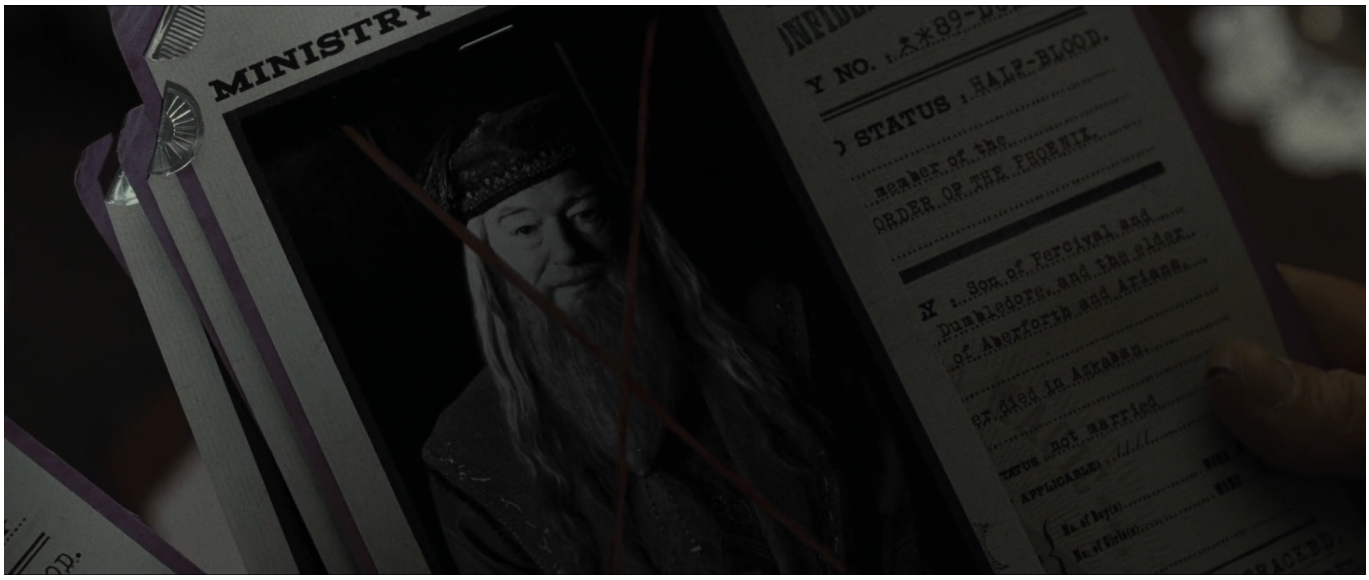
Umbridge is seen clearly as an evil person by the Death Eaters and was given extra authority, as Head of the Muggle-born Registration Committee, "which was in effect a kangaroo court that imprisoned all Muggle-borns on the basis that they had 'stolen' their wands and their magic" (Pottermore n/d).

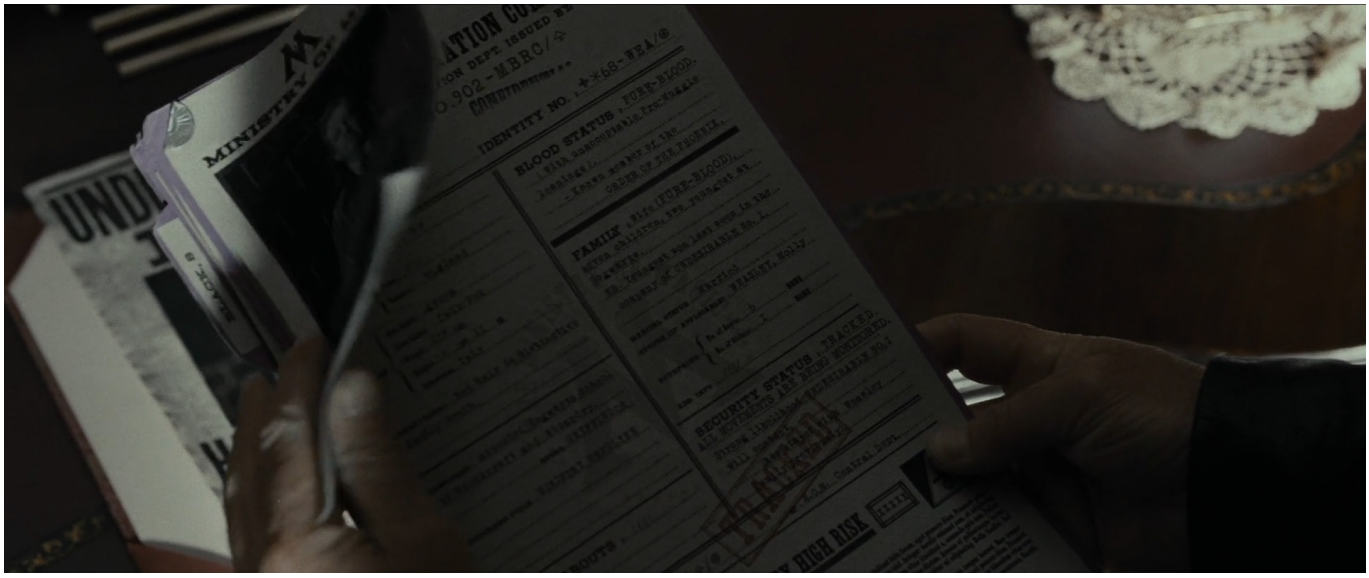
Upon discovering that Umbridge has the real Slytherin's locket, Harry, Ron and Hermione infiltrate the Ministry themselves, disguised as a Death Eater supporter, a magical maintenance worker and a ministry witch. It is after Hermione being taken as a scribe into the court with Umbridge, that it is possible to see the true proceeding of the Mudblood Committee towards Muggle-borns.

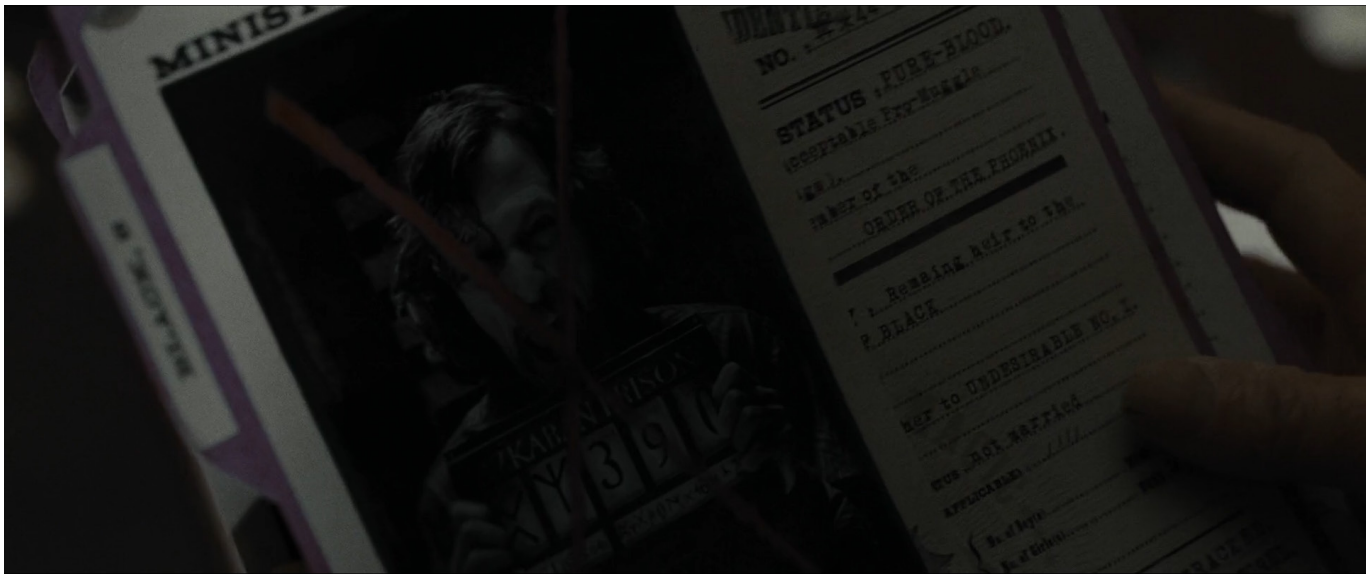
The graphics department created the forms and paperwork used in the trial, as well as the registration forms and files Harry finds stashed in Umbridge's desk about members of the Order of the Phoenix, "the photos of deceased members having been crossed out with a large red X" (Revenson, 2016, p. 148).

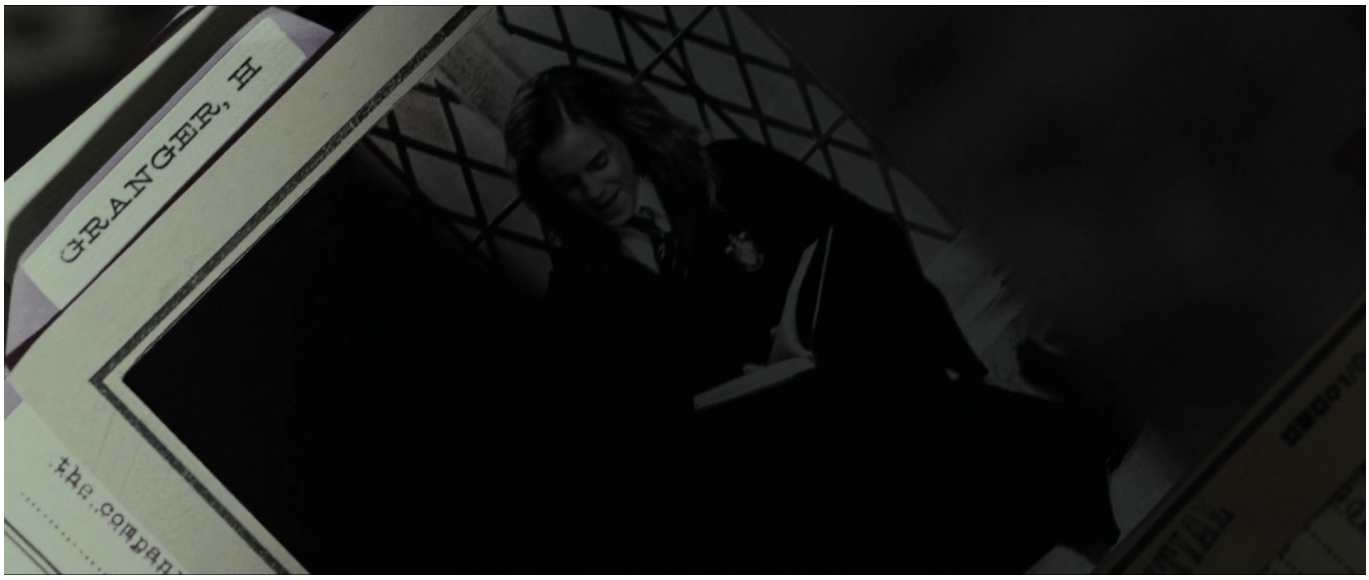


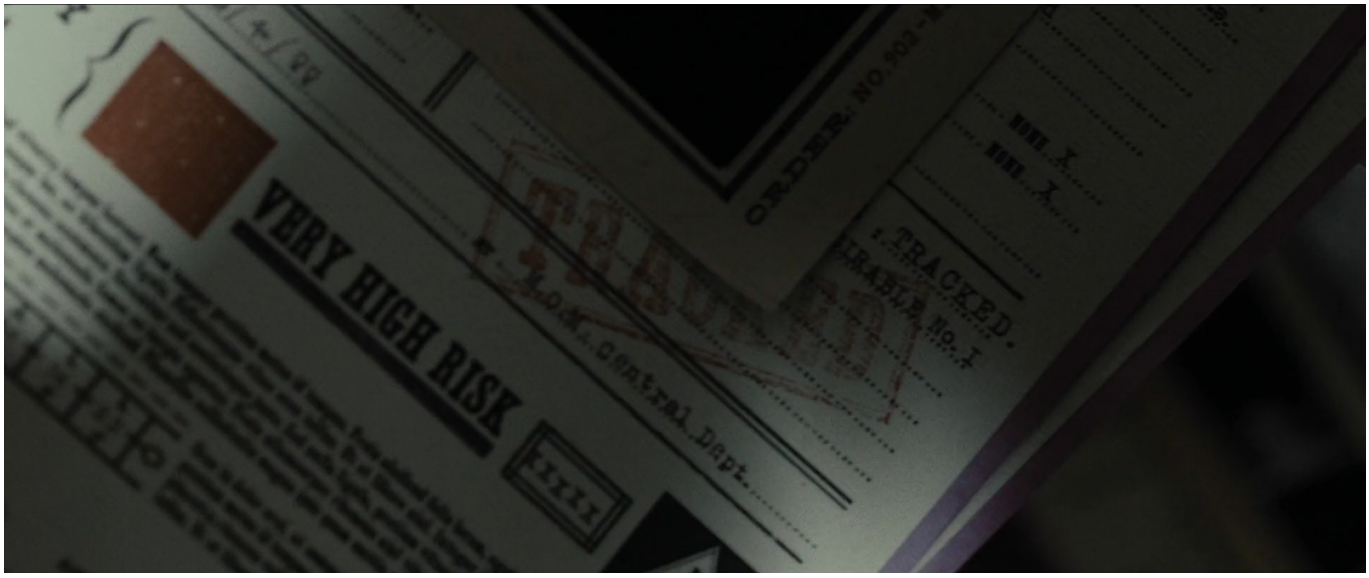

MINISTRY OF MAGIC
MINISTRY OF MAGIC
VERY HIGH RISK

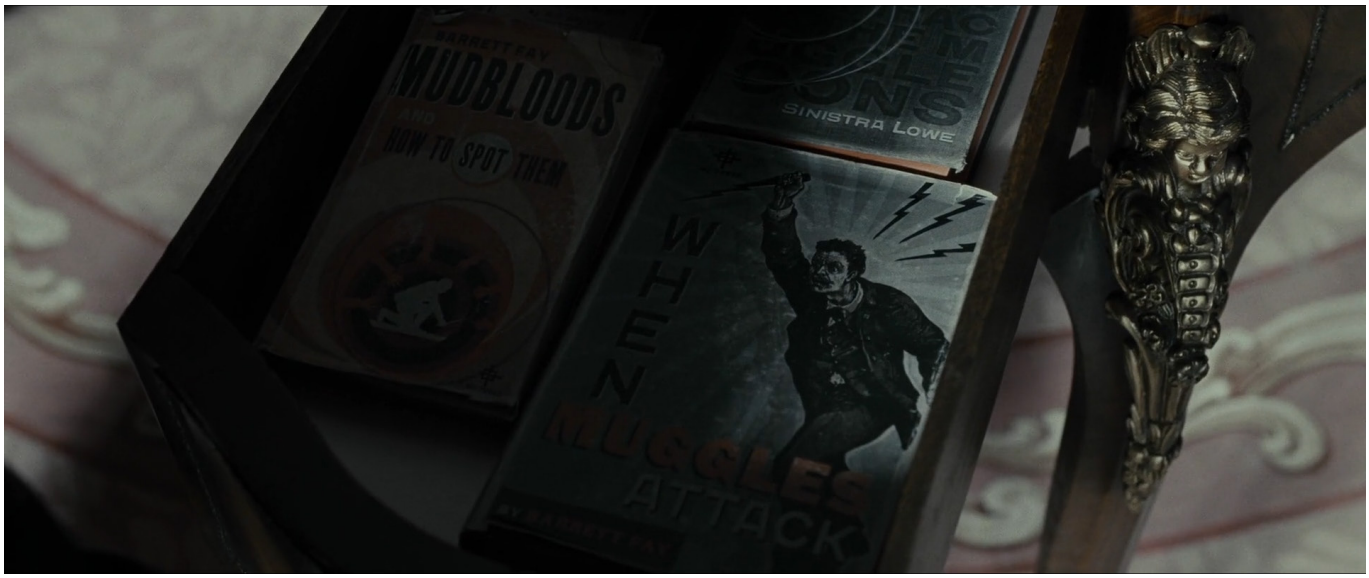

MINISTRY
STATUS : HALF-BLOOD.
member of the
ORDER OF THE PHOENIX.
Son of Percival and
Dumbledore, and the elder
of Aberforth and Ariana.
not married


IDENTITY NO.
BLOOD STATUS : PURE-BLOOD.
FAMILY
SECURITY STATUS : TRACKED.
HIGH RISK


STATUS : PURE-BLOOD.
ORDER OF THE PHOENIX.

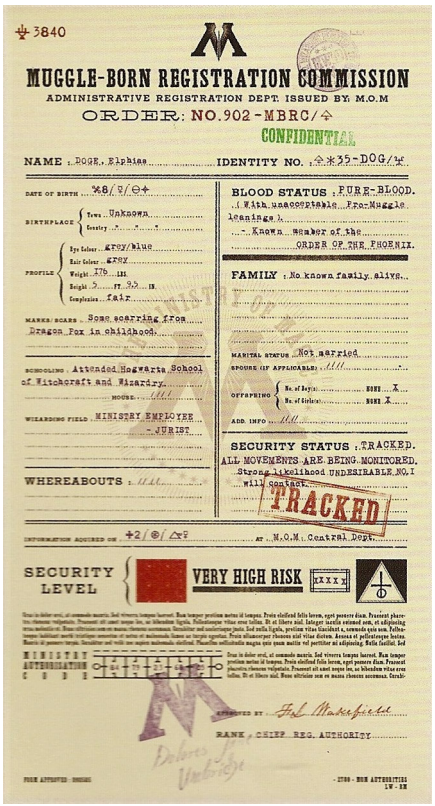

GRANGER, H


VERY HIGH RISK
TRACKED.

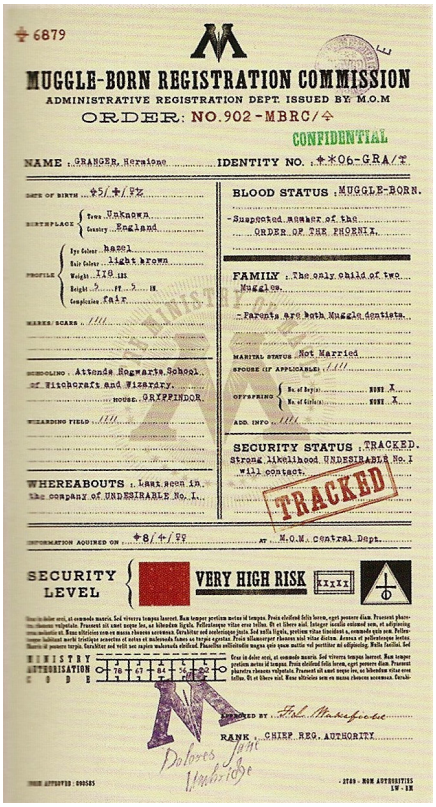




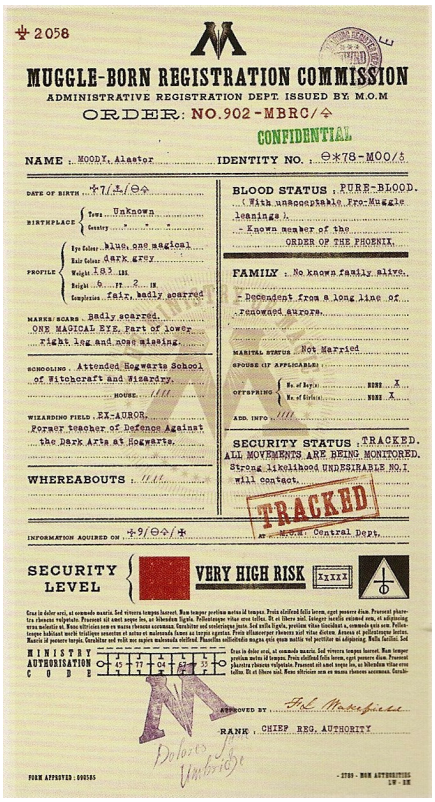
Left and Above
More frames of the scene where Harry is searching Umbridge's office at the Ministry.
Some anti Muggle books are also inside the drawers.



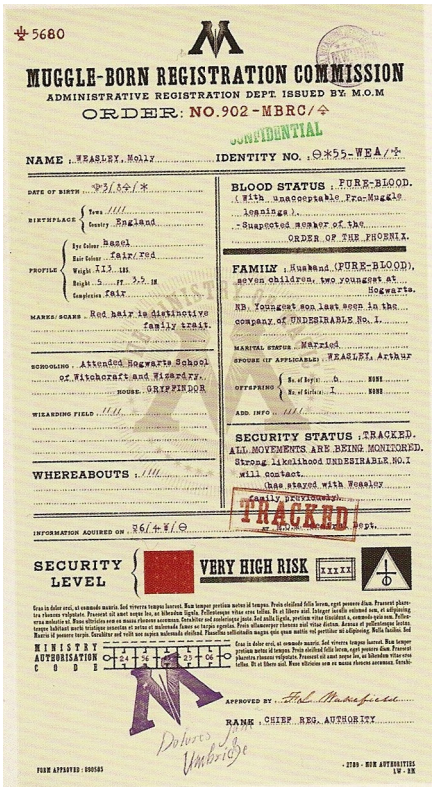
MUGGLE-BORN REGISTRATION COMMISSION
ADMINISTRATIVE REGISTRATION DEPT. ISSUED BY M.O.M
ORDER: NO.902-MBRC/
CONFIDENTIAL
NAME : ROOK, Elphias IDENTITY NO. :
DATE OF BIRTH :
BIRTHPLACE : Town : Unknown Country :
PROFILE : Eye Colour : grey/blue Hair Colour : grey Weight : Height : Complexion : fair
MARKS/SCARS : Some scarring from Dragon Pox in childhood.
SCHOOLING : Attended Hogwarts School of Witchcraft and Wizardry. HOUSE :
WIZARDING FIELD : MINISTRY EMPLOYEE - JURIST
WHEREABOUTS :
BLOOD STATUS : PURE-BLOOD. (With unacceptable Pro-Muggle leanings). - Known member of the ORDER OF THE PHOENIX.
FAMILY : No known family alive.
MARITAL STATUS : Not married
SPOUSE (IF APPLICABLE) :
OFFSPRING : No. of boys: NONE X No. of Girls: NONE X
ADD. INFO :
SECURITY STATUS : TRACKED. ALL MOVEMENTS ARE BEING MONITORED. Strong likelihood UNDESIRABLE NO.1 will contact.
TRACKED
INFORMATION AQUIRED ON : AT : M.O.M. Central Dept.
SECURITY LEVEL : VERY HIGH RISK XXXXX
MINISTRY AUTHORISATION CODE
APPROVED BY :
RANK : CHIEF REG. AUTHORITY
FORM APPROVED : - 2789 - HOM AUTHORITIES LW - HM



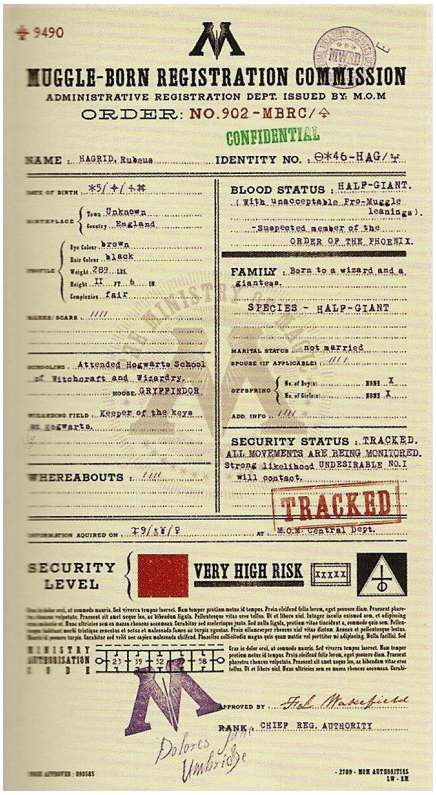
MUGGLE-BORN REGISTRATION COMMISSION
ADMINISTRATIVE REGISTRATION DEPT. ISSUED BY M.O.M
ORDER: NO.902-MBRC/
CONFIDENTIAL
NAME : GRANGER, Hermione IDENTITY NO. :
DATE OF BIRTH :
BIRTHPLACE : Town : Unknown Country : England
PROFILE : Eye Colour : hazel Hair Colour : light brown Weight : Height : Complexion : fair
MARKS/SCARS :
SCHOOLING : Attends Hogwarts School of Witchcraft and Wizardry. HOUSE : GRYFFINDOR
WIZARDING FIELD :
WHEREABOUTS : Last seen in the company of UNDESIRABLE No. 1.
BLOOD STATUS : MUGGLE-BORN. - Suspected member of the ORDER OF THE PHOENIX.
FAMILY : The only child of two Muggles. - Parents are both Muggle dentists.
MARITAL STATUS : Not Married
SPOUSE (IF APPLICABLE) :
OFFSPRING : No. of boys: NONE X No. of Girls: NONE X
ADD. INFO :
SECURITY STATUS : TRACKED. Strong likelihood UNDESIRABLE No.1 will contact.
TRACKED
INFORMATION AQUIRED ON : AT : M.O.M. Central Dept.
SECURITY LEVEL : VERY HIGH RISK XXXXX
MINISTRY AUTHORISATION CODE
APPROVED BY :
RANK : CHIEF REG. AUTHORITY
FORM APPROVED : - 2789 - HOM AUTHORITIES LW - HM



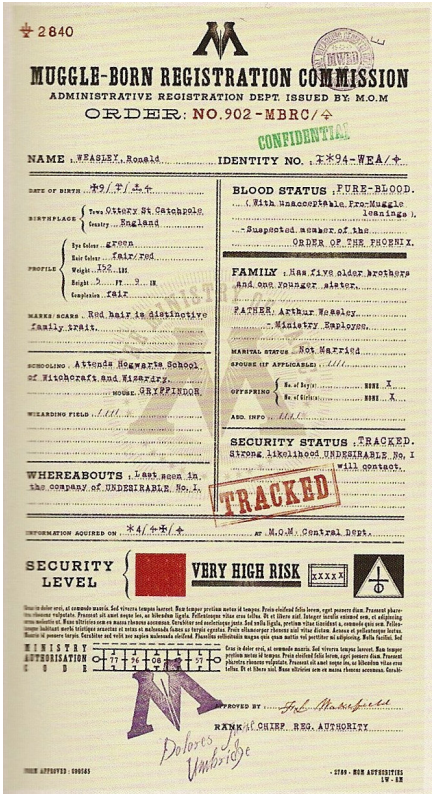
MUGGLE-BORN REGISTRATION COMMISSION
ADMINISTRATIVE REGISTRATION DEPT. ISSUED BY M.O.M
ORDER: NO.902-MBRC/
CONFIDENTIAL
NAME : MOODY, Alastor IDENTITY NO. :
DATE OF BIRTH :
BIRTHPLACE : Town : Country :
PROFILE : Eye Colour : blue, one magical Hair Colour : dark grey Weight : Height : Complexion : fair, badly scarred
MARKS/SCARS : Badly scarred. ONE MAGICAL EYE. Part of lower right leg and nose missing.
SCHOOLING : Attended Hogwarts School of Witchcraft and Wizardry. HOUSE :
WIZARDING FIELD : EX-AUROR. Former teacher of Defence Against the Dark Arts at Hogwarts.
WHEREABOUTS :
BLOOD STATUS : PURE-BLOOD. (With unacceptable Pro-Muggle leanings). - Known member of the ORDER OF THE PHOENIX.
FAMILY : No known family alive. - Decendent from a long line of renowned aurors.
MARITAL STATUS : Not Married
SPOUSE (IF APPLICABLE) :
OFFSPRING : No. of boys: NONE X No. of Girls: NONE X
ADD. INFO :
SECURITY STATUS : TRACKED. ALL MOVEMENTS ARE BEING MONITORED. Strong likelihood UNDESIRABLE NO.1 will contact.
TRACKED
INFORMATION AQUIRED ON : AT : M.O.M. Central Dept.
SECURITY LEVEL : VERY HIGH RISK XXXXX
MINISTRY AUTHORISATION CODE
APPROVED BY :
RANK : CHIEF REG. AUTHORITY
FORM APPROVED : - 2789 - HOM AUTHORITIES LW - HM



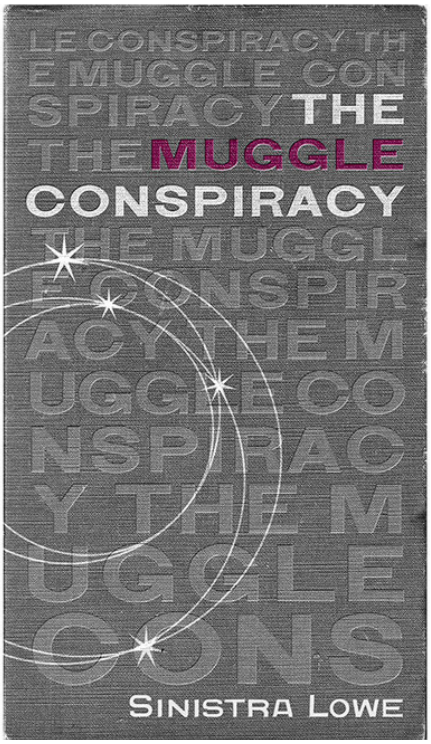
MUGGLE-BORN REGISTRATION COMMISSION
ADMINISTRATIVE REGISTRATION DEPT. ISSUED BY M.O.M
ORDER: NO.902-MBRC/
CONFIDENTIAL
NAME : WEASLEY, Molly IDENTITY NO. :
DATE OF BIRTH :
BIRTHPLACE : Town : Country : England
PROFILE : Eye Colour : Hazel Hair Colour : fair/red Weight : Height : Complexion : fair
MARKS/SCARS : Red hair is distinctive family trait.
SCHOOLING : Attended Hogwarts School of Witchcraft and Wizardry. HOUSE : GRYFFINDOR
WIZARDING FIELD :
WHEREABOUTS :
BLOOD STATUS : PURE-BLOOD. (With unacceptable Pro-Muggle leanings). - Suspected member of the ORDER OF THE PHOENIX.
FAMILY : Husband (PURE-BLOOD), seven children, two youngest at Hogwarts. NB. Youngest son last seen in the company of UNDESIRABLE No. 1.
MARITAL STATUS : Married
SPOUSE (IF APPLICABLE) : WEASLEY, Arthur
OFFSPRING : No. of boys: 6 NONE No. of Girls: 1 NONE
ADD. INFO :
SECURITY STATUS : TRACKED. ALL MOVEMENTS ARE BEING MONITORED. Strong likelihood UNDESIRABLE NO.1 will contact. Has stayed with Weasley family previously.
TRACKED
INFORMATION AQUIRED ON : AT : M.O.M. Central Dept.
SECURITY LEVEL : VERY HIGH RISK XXXXX
MINISTRY AUTHORISATION CODE
APPROVED BY :
RANK : CHIEF REG. AUTHORITY
FORM APPROVED : - 2789 - HOM AUTHORITIES LW - HM

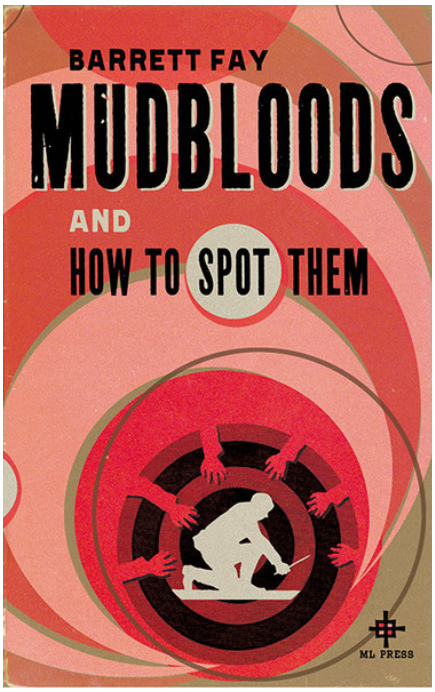


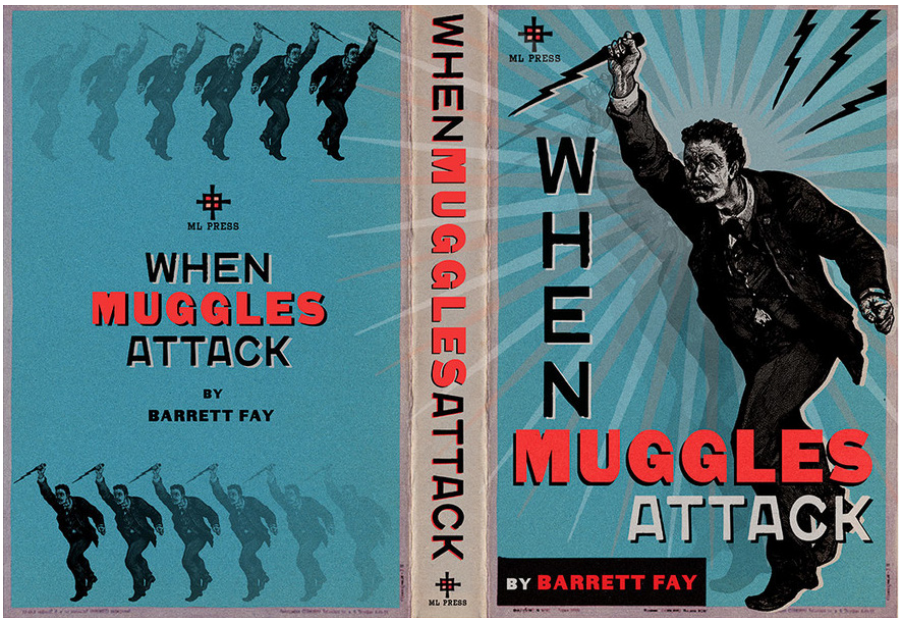
MUGGLE-BORN REGISTRATION COMMISSION
ADMINISTRATIVE REGISTRATION DEPT. ISSUED BY M.O.M
ORDER: NO.902-MBRC/
CONFIDENTIAL
NAME : HAGRID, Rubeus IDENTITY NO. :
DATE OF BIRTH :
BIRTHPLACE : Town : Unknown Country : England
PROFILE : Eye Colour : brown Hair Colour : black Weight : Height : Complexion : fair
MARKS/SCARS :
SCHOOLING : Attended Hogwarts School of Witchcraft and Wizardry. HOUSE : GRYFFINDOR
WIZARDING FIELD : Keeper of the Keys at Hogwarts.
WHEREABOUTS :
BLOOD STATUS : HALF-GIANT. (With unacceptable Pro-Muggle leanings). - Suspected member of the ORDER OF THE PHOENIX.
FAMILY : Born to a wizard and a giantess. SPECIES - HALF-GIANT
MARITAL STATUS : Not married
SPOUSE (IF APPLICABLE) :
OFFSPRING : No. of boys: NONE X No. of Girls: NONE X
ADD. INFO :
SECURITY STATUS : TRACKED. ALL MOVEMENTS ARE BEING MONITORED. Strong likelihood UNDESIRABLE NO.1 will contact.
TRACKED
INFORMATION AQUIRED ON : AT : M.O.M. Central Dept.
SECURITY LEVEL : VERY HIGH RISK XXXXX
MINISTRY AUTHORISATION CODE
APPROVED BY :
RANK : CHIEF REG. AUTHORITY
FORM APPROVED : - 2789 - HOM AUTHORITIES LW - HM



MUGGLE-BORN REGISTRATION COMMISSION
ADMINISTRATIVE REGISTRATION DEPT. ISSUED BY M.O.M
ORDER: NO.902-MBRC/
CONFIDENTIAL
NAME : WEASLEY, Ronald IDENTITY NO. :
DATE OF BIRTH :
BIRTHPLACE : Town : Ottery St. Catchpole Country : England
PROFILE : Eye Colour : green Hair Colour : fair/red Weight : Height : Complexion : fair
MARKS/SCARS : Red hair is distinctive family trait.
SCHOOLING : Attends Hogwarts School of Witchcraft and Wizardry. HOUSE : GRYFFINDOR
WIZARDING FIELD :
WHEREABOUTS : Last seen in the company of UNDESIRABLE No. 1.
BLOOD STATUS : PURE-BLOOD. (With unacceptable Pro-Muggle leanings). - Suspected member of the ORDER OF THE PHOENIX.
FAMILY : Has five older brothers and one younger sister.
FATHER: Arthur Weasley. - Ministry Employee.
MARITAL STATUS : Not Married
SPOUSE (IF APPLICABLE) :
OFFSPRING : No. of boys: NONE X No. of Girls: NONE X
ADD. INFO :
SECURITY STATUS : TRACKED. Strong likelihood UNDESIRABLE No. 1 will contact.
TRACKED
INFORMATION AQUIRED ON : AT : M.O.M. Central Dept.
SECURITY LEVEL : VERY HIGH RISK XXXXX
MINISTRY AUTHORISATION CODE
APPROVED BY :
RANK : CHIEF REG. AUTHORITY
FORM APPROVED : - 2789 - HOM AUTHORITIES LW - HM





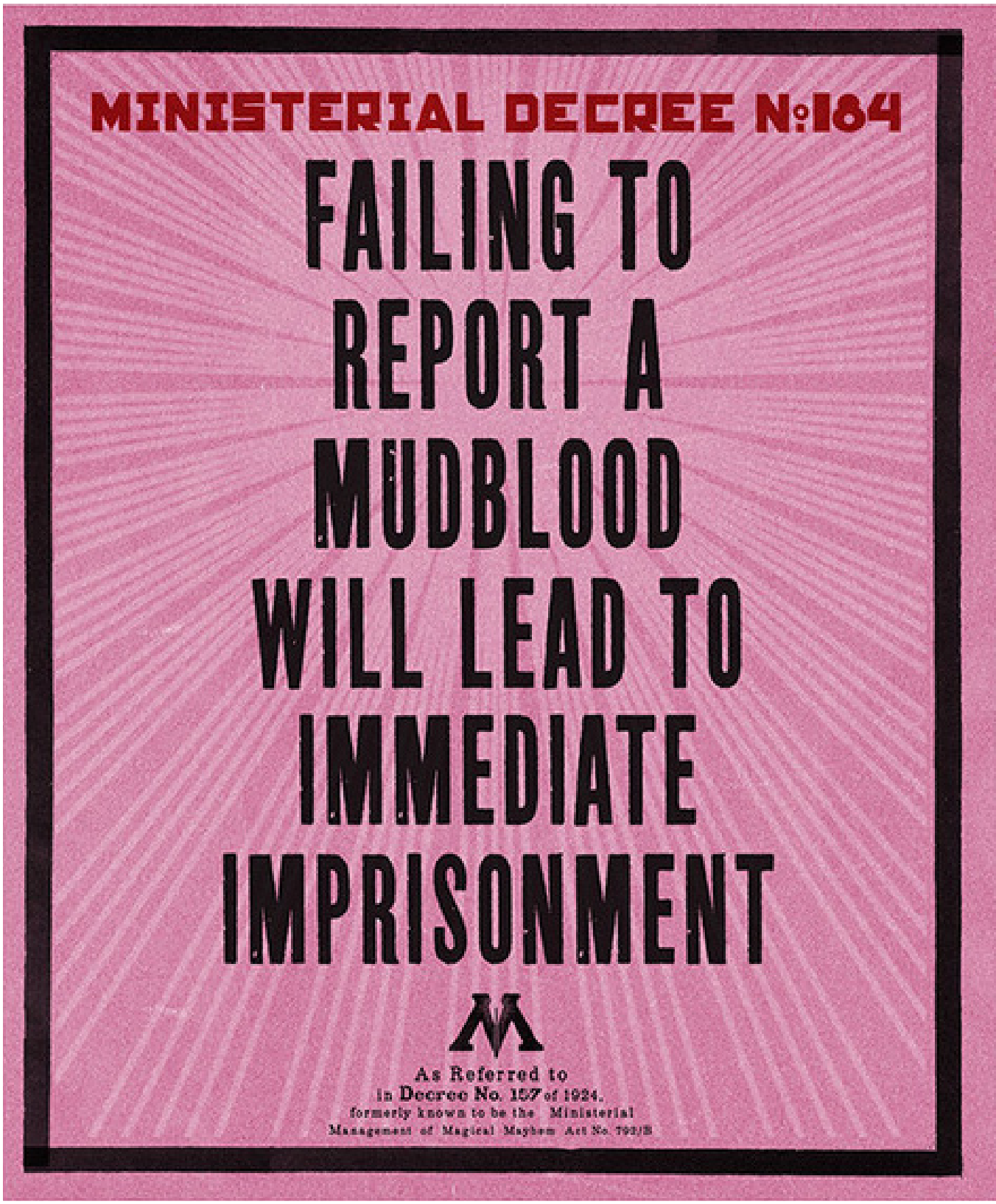


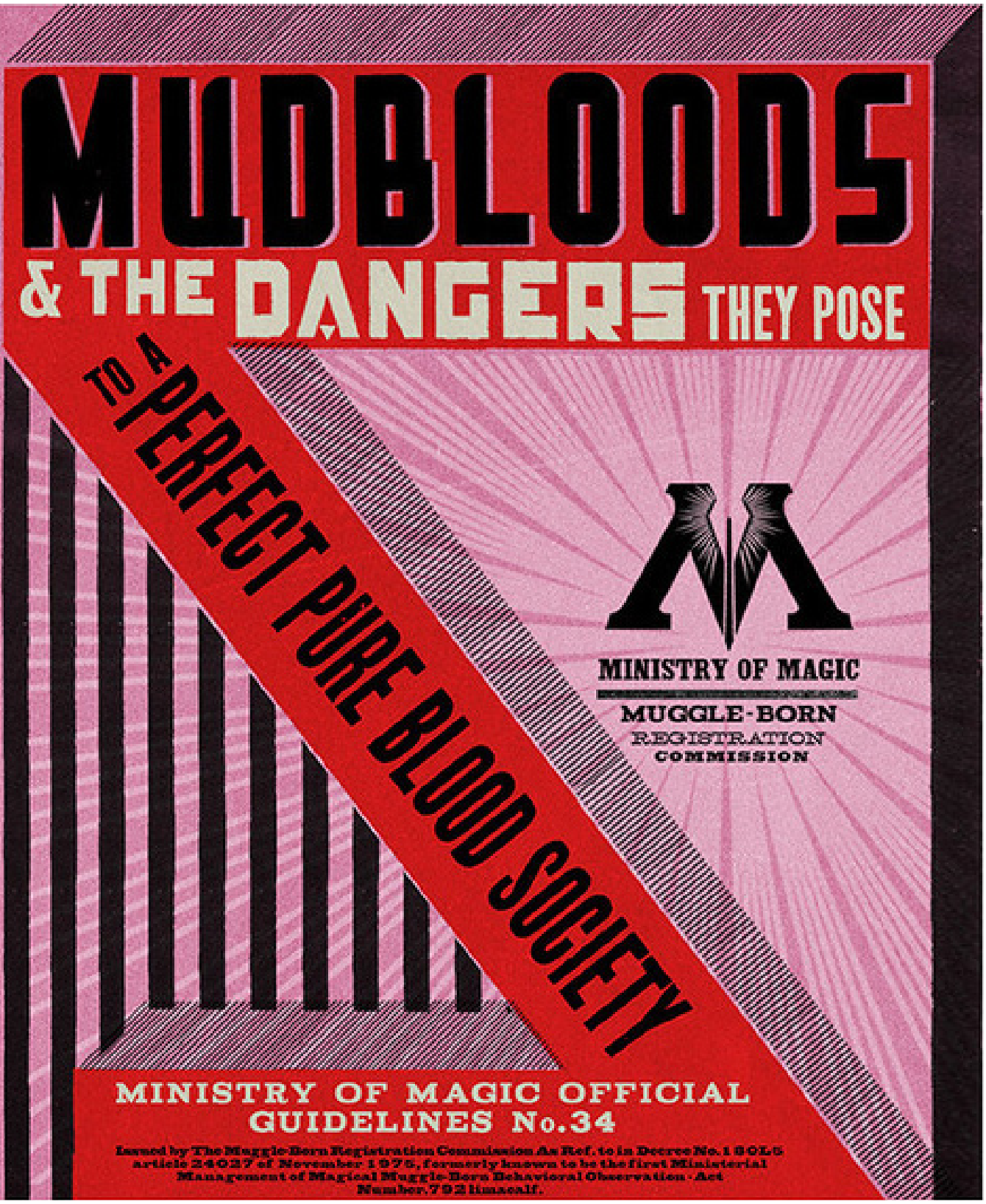
Left
The Muggle-Born Registration Commission paper work.

Right
Anti Muggle and Mudblood literature.

Following page
Pink leaflet Harry sees while infiltrating the Ministry.

Besides the paraphernalia, Mina and Lima designed the anti-Muggle literature distributed by Umbridge's office such as "*Mudbloods and How to Spot Them*" (Revenson, 2016, p. 149) and *Mudbloods & the Dangers They Pose to a Perfect Pure Blood Society*.


MINISTERIAL DECREE No:184
FAILING TO REPORT A MUDBLOOD WILL LEAD TO IMMEDIATE IMPRISONMENT
As Referred to
in Decree No. 157 of 1924.
formerly known to be the Ministerial
Management of Magical Mayhem Act No. 792/B


MUDBLOODS
& THE DANGERS THEY POSE
TO A PERFECT PURE BLOOD SOCIETY
MINISTRY OF MAGIC
MUGGLE-BORN
REGISTRATION
COMMISSION
MINISTRY OF MAGIC OFFICIAL
GUIDELINES No.34
Issued by The Muggle-Born Registration Commission As Ref. to in Decree No. 180L5
article 24027 of November 1975, formerly known to be the first Ministerial
Management of Magical Muggle-Born Behavioral Observation-Act
Number.792 limacalf.

Bellow
American propaganda posters from the First and Second World Wars.





According to the designers, director David Yates "suggested that Miraphora Mina and Eduardo Lima" (Revenson, 2016, p. 149) should look at "Soviet propaganda of the post-World War I era" (2016, p. 149) and Nazi propaganda, like Mina explains, "we were given that as a reference, they wanted that" (2012).

Propaganda was an important political tool in the Soviet Union, just like it was for Voldemort's regime. The Institute for Propaganda Analysis defines propaganda as "the expression of opinions or actions carried out by individuals or groups with a view to influence the opinions or actions of other individuals or groups for predetermined ends and through psychological manipulations" (Ellul, 1973).

Mass manipulation was definitely what the new regime was looking for, so the graphic artists delivered their brief by using mostly "primary colours, bold lettering on posters and pamphlets to be eye-catching" (Revenson, 2016, p. 149). The transmitted message was simple and incited heightened emotions.

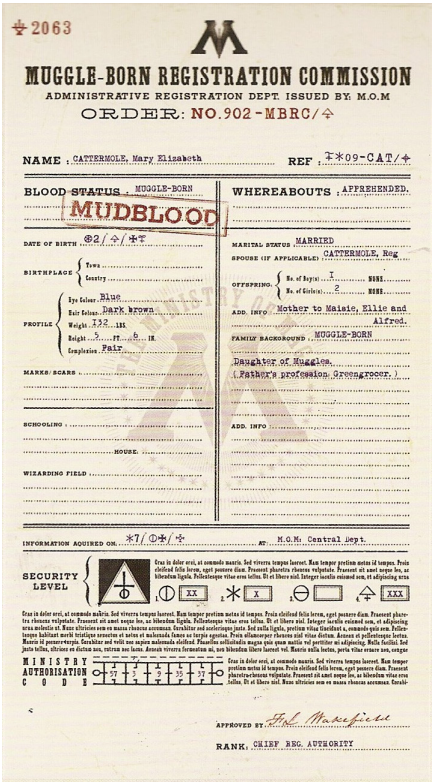
This language felt displaced when compared to the other graphic elements and environments created for the *Harry Potter* series. By creating a "total antithesis to the Gothic and Victorian familiarity of Hogwarts and the wizarding community" (Revenson, 2016, p. 149), it clearly showed a change of curse in the Wizarding world.

Some fans wondered if Umbridge's wrongful ways were ever punished properly. Finally in a text released by author J.K. Rowling for Pottermore it is stated that:

> Dolores Umbridge was put on trial for her enthusiastic co-operation with his regime, and convicted of the torture, imprisonment and deaths of several people (some of the innocent Muggle-borns she sentenced to Azkaban did not survive their ordeal) (Pottermore, n/d).

Right
Mrs Cattermole paperworks.

Bellow
3D Render of the room inside the Ministry where Harry sees the flying pink leaflets, which turned out to be anti Mudblood propaganda.







The architecture of the courtrooms seen in *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix* and *Harry Potter and the Deathly Hallows – Part 1*, "were dictated by Harry's vertical descent into the court. The effect achieved is reminiscent of a goldfish bowl", (Sibley, 2012, p. 90). Producer designer Stuart Craig also states that, the style used in the courtrooms was a bit different from the rest of the Wizarding world Universe: "we chose the architectural style developed in the Roman Empire during the fifth century as our inspiration. Known as Byzantine" (Sibley, 2012, p. 90).

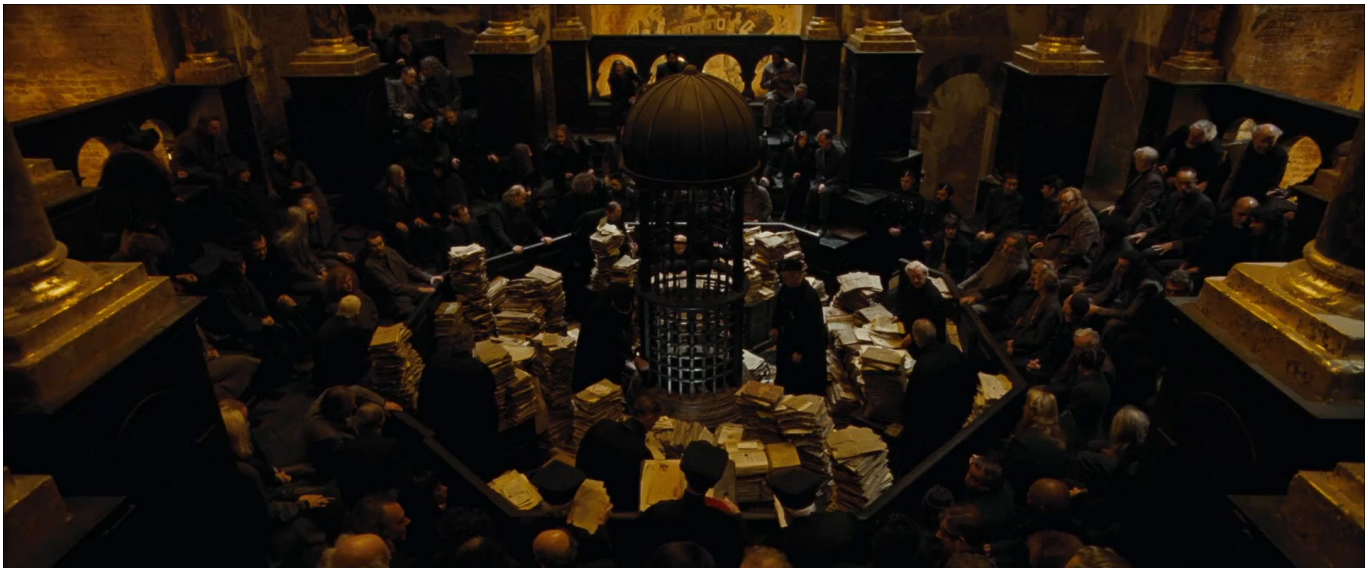
Bellow
3D Artworks of the Ministry of Magic;

Final concept of the leaflet room.









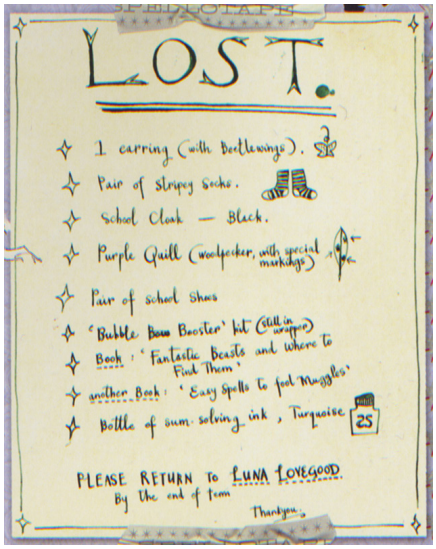


Above and Left
Courtroom during the trial of Igor Karkaroff and Barty Crouch Jr,

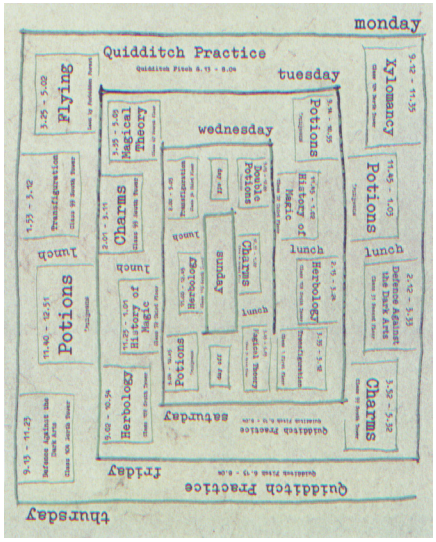


5.7
WIZARDING WORLD ARTEFACTS

"Harry, who had expected something much more exciting, saw a mess of small, everyday objects; a yo-yo, a silver thimble and a tarnished mouth-organ among them"
(Rowling, 2005, p. 227)



While some hero props are never seen in close-up by the audience, but still are part of the released cinematic version of the film, others are excluded from the final cut and are lost until an extended edition is made public. This is the cases of Gilderoy Lockhart's exam paper and Filch's Kwikspell course. The first was exquisitely hand drawn by the graphics department, but in the end this scene was deleted and is only available in the extended versions of the film. The second is not seen at all. Others, like Hermione Granger's School Schedule and Luna Lovegood's Lost Sign, are not seen even though they are being used in the film. Although seemingly invisible, these props "are still created with exemplary attention to detail" (Revenson, 2016, pp. 18, 19), as these were "another creation of the graphics department, who came up with individual handwriting styles for characters" (Revenson, 2016, p. 19).



Left
Luna Lovegood's "Lost" sign;

Hermione's impossible timetable from Harry Potter and the Prisoner of Azkaban.





Above
Luna placing her "Lost" signs at the end of Harry Potter and the Order of the Phoenix;

Harry holds an envelope from Kwikspell, a long distance magical course he found on Filch's office. This is a prop only seen in the extended edition of Harry Potter and the Chamber of Secrets.





Above
Romilda Vane's Valentine's Day Card;

Hermione and Harry chat in the Gryffindor common room, which is filled with everyday objects for students.

Right
Gryffindor's notice board on Harry Potter and the Half-Blood Prince and the Order of the Phoenix;

Harry's dormitory and personal items.

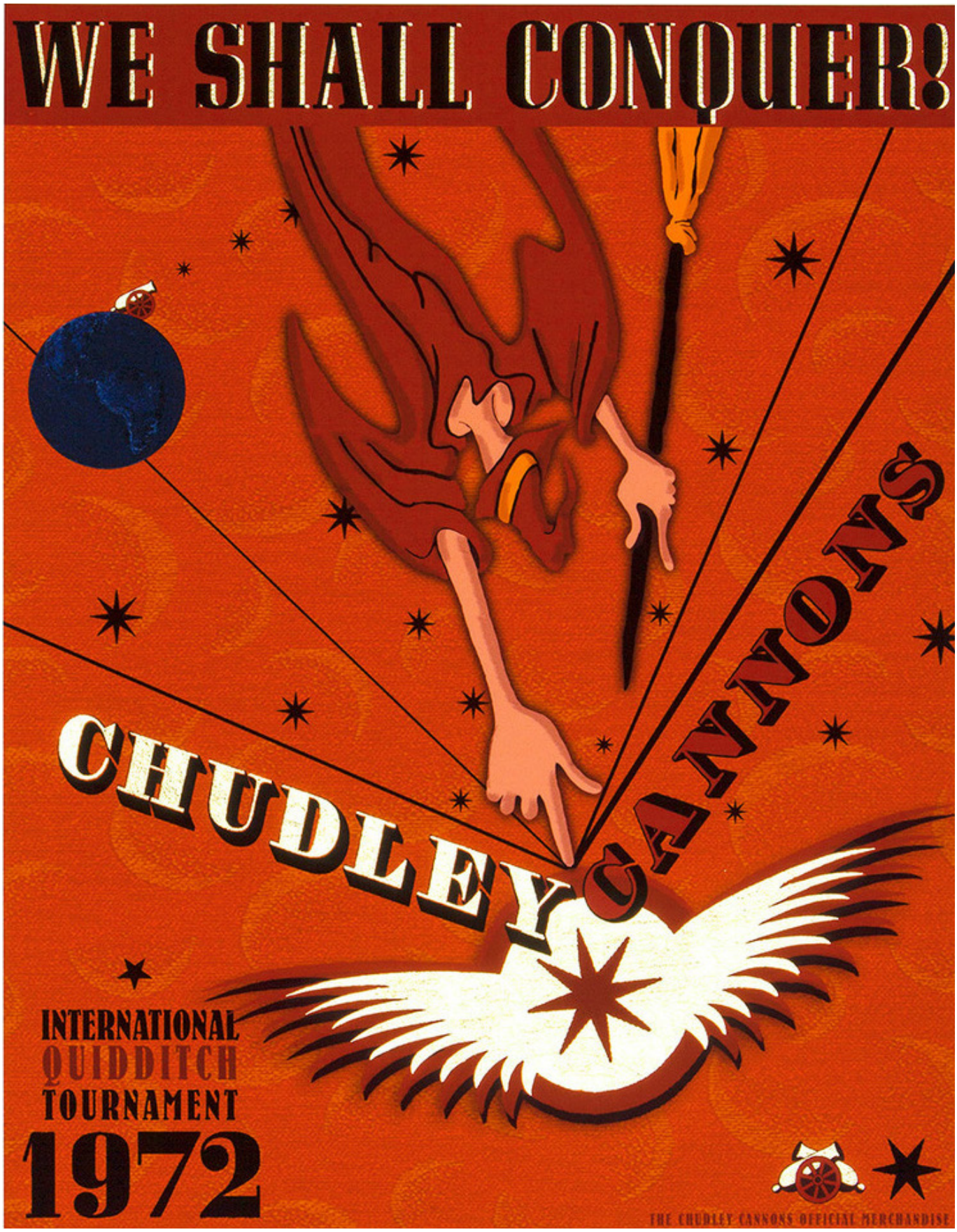
Valentine's Day Cards, love-potion spiked chocolates, notes, and various paraphernalia were developed by the props and graphics departments who "paid much attention to dressing the sets with props that would enhance the story because they related to the characters" (Revenson, 2016, p. 20). All of these populated the Gryffindor tower, making it look like a typical student dorm. Some of these examples are CRAM IT! A guide to pass the O.W.L.'s taken by fifth years in H*arry Potter and the Order of the Phoenix*, the ever-full noticeboard, always piled with notices, lost and found announcements and business opportunities, and of course Harry's dormitory which featured posters and pictures from each student's favourite Quidditch team.








Let's All Just Keep Our
Fingers Crossed And Hope For The Best!
SOCIETAS
SOCIETAS
CHUDLEY CANNONS
1931
THE JOSEF WRONSKI
AWARD FOR EXCELLENT
PITCH SKILLS
1931
THE JOSEF WRONSKI
AWARD FOR EXCELLENT
PITCH SKILLS
The Chudley Cannons Fan Club - O.P BOX 319 Chudley - England (owl post please)


WE SHALL CONQUER!
CHUDLEY CANNONS
INTERNATIONAL
QUIDDITCH
TOURNAMENT
1972
THE CHUDLEY CANNONS OFFICIAL MERCHANDISE







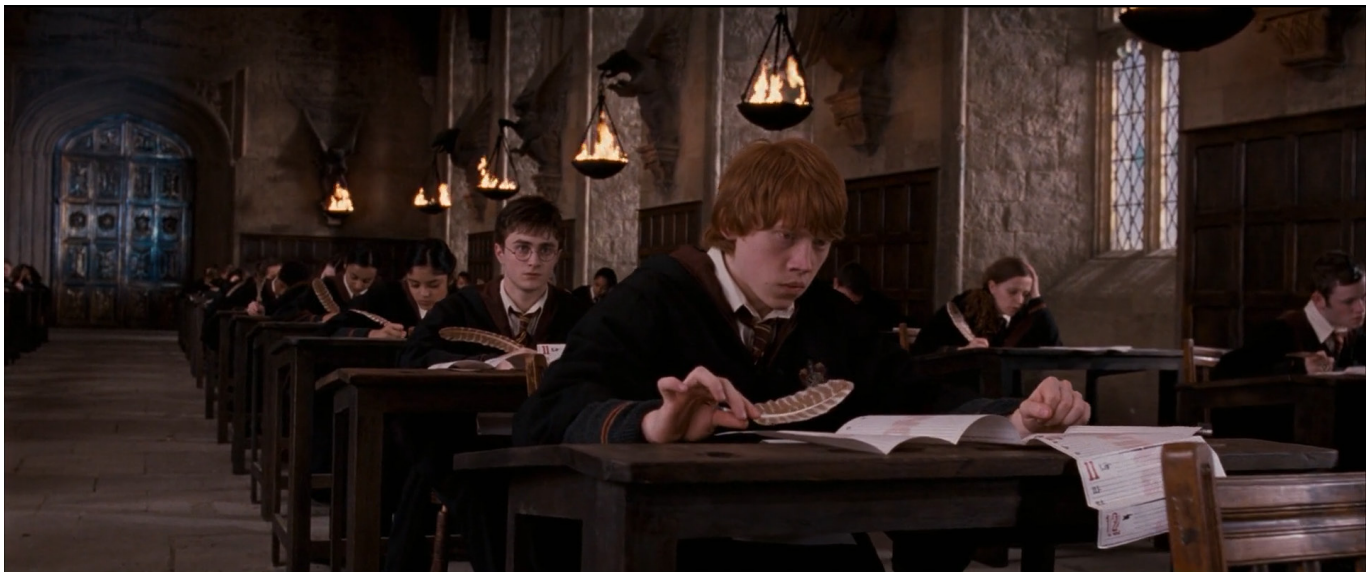


Previous pages
Ron Weasley's Chudley Cannons posters.

Above
Ron reading his copy of Cram It!

Left
Cram It! leaflet;

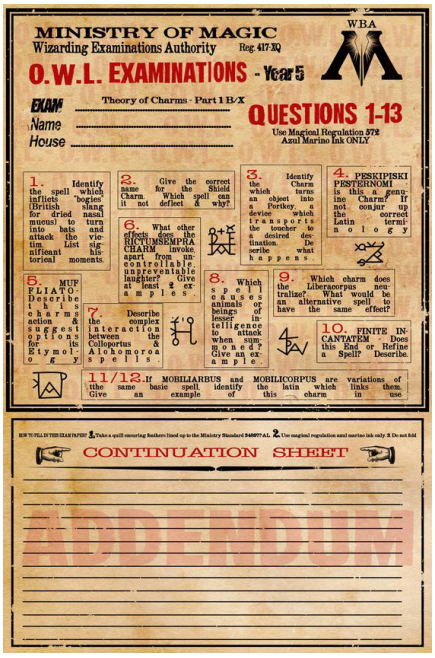
Series of items found in Ron's bed inlcuding a Cram It! guide, a book about the Chudley Cannons and a copy of Seeker Weekly,

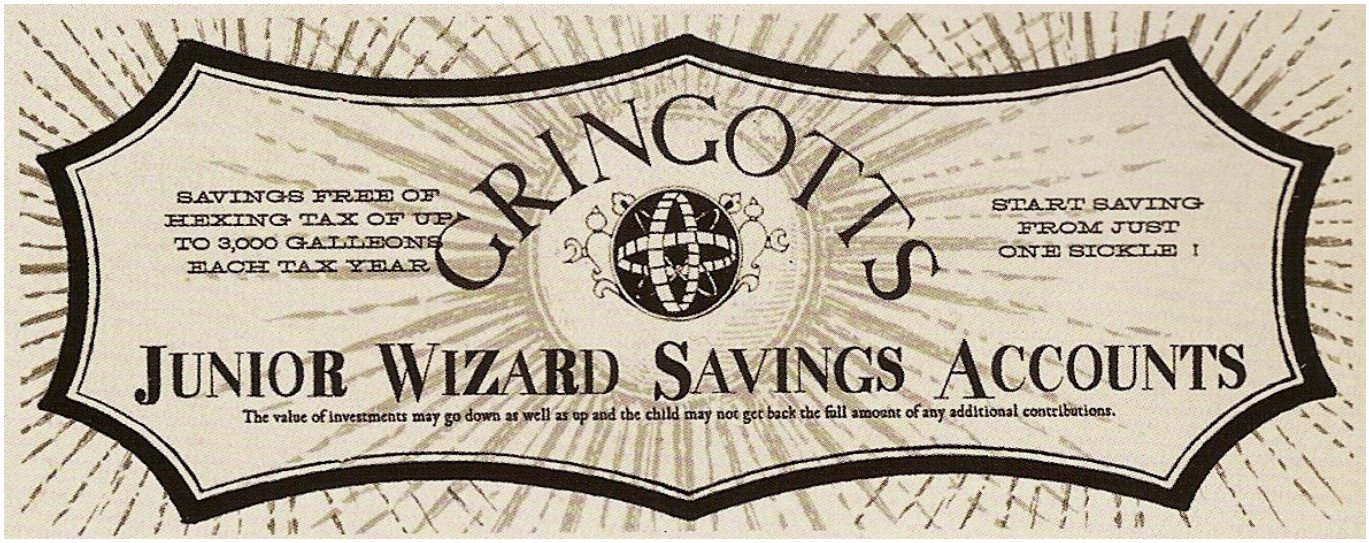


Above
The fifth-years take their Ordinary Wizarding Level Examinations (O.W.L.'s).

Right
The exam paper designed for the students.

Bellow
Gringott's saving accounts advertising.





A more sombre artefact is seen in *Harry Potter and the Deathly Hallows – Part 1*. This is, of course, Albus Dumbledore's Will, which is a key object in the entire plot. Designed by Miraphora Mina, it employs a sense of discovery, a "key theme, that Mina likes to employ in her designs" (Revenson, 2016, p. 36).



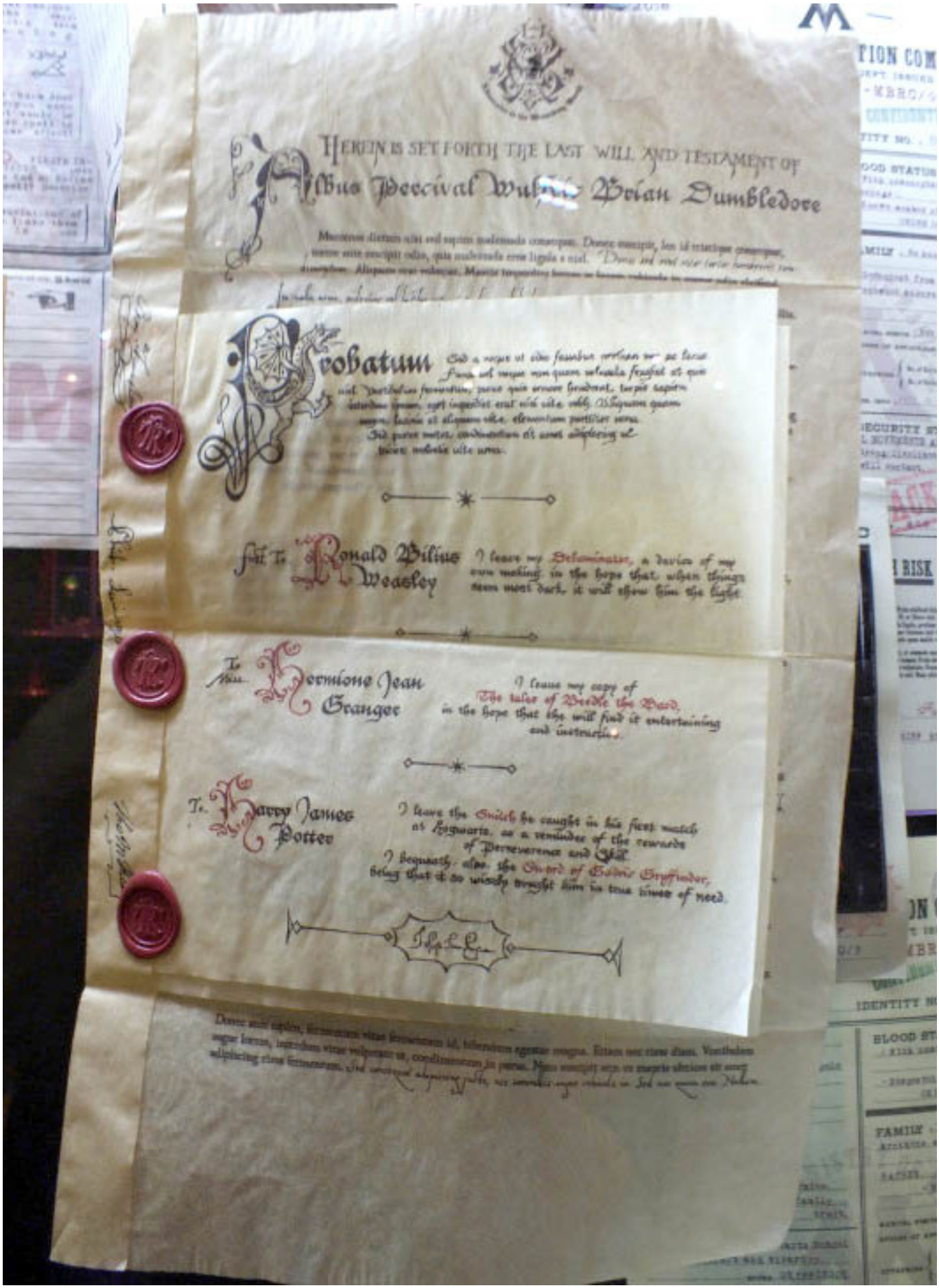
Above
Detail from Albus Dumbledore's Will.

Right
Dumbledore's Will.

The Will has layers and, according to the graphic artist, "the layers came from the thought that maybe, at the last minute, he added in the stuff or the three kids" (Revenson, 2016, p. 36). Interestingly enough, this was one of the trickiest props to make because:

> After the paper was stained and aged by the graphics department, their hardest task was placing a wax seal. "With certain paper," Mina explains, "the wax can bleed through the paper or leave a greasy mark. This paper was very resistant, and it kept falling off." Finally, she switched to a type of wax used by the Bank of England and the seal stuck"(Revenson, 2016, p. 36).

Although Mina and her team handwrote every prop which required calligraphy, the need for duplicates in the filmmaking world dictated that the fonts had to be later digitally produced, in order to have consistency and to save some time, since it would be extremely difficult, as well as time consuming, to write dozens of props by hand.


HEREIN IS SET FORTH THE LAST WILL AND TESTAMENT OF
Albus Percival Wulfric Brian Dumbledore
Probatum
To Ronald Bilius Weasley
I leave my Deluminator, a device of my own making, in the hope that, when things seem most dark, it will show him the light.
To Miss Hermione Jean Granger
I leave my copy of The tales of Beedle the Bard, in the hope that she will find it entertaining and instructive.
To Harry James Potter
I leave the Snitch he caught in his first match at Hogwarts, as a reminder of the rewards of Perseverance and Skill.
I bequeath, also, the Sword of Gryffindor, being that it so wisely sought him in true hour of need.

Bellow
The Howler.

Right
Frames from Harry Potter and the Chamber of Secrets, of Ron Weasley opening the Howler.

Some props had everything they needed to work magnificently from the very beginning, like the Howler, a magical letter which will send the voice of its sender along with a message, to someone. Parents tend to send this to their wrongdoing kids, when they are away from home, and the messages are usually unpleasant.

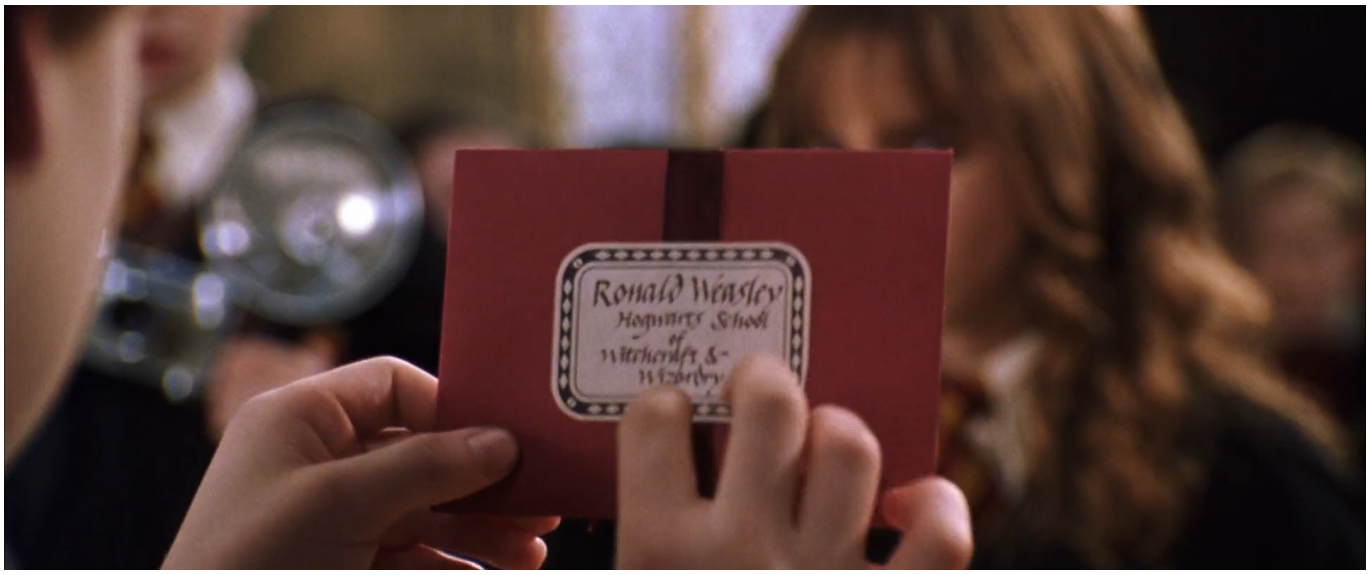
This the case of Ron Weasley, who receives one from his mother, Molly Weasley, after stealing and crashing his father's flying Ford Anglia, along with Harry, in order to get to Hogwarts, during H*arry Potter and the Chamber of Secrets*: "Ron was pointing at the red envelope. It looked quite ordinary to Harry. (…) Ron's whole attention was fixed on the letter which had begun to smoke at the corners. (…) A roar of sound filled the huge Hall, shaking dust from the ceiling" (Rowling, 1998, pp. 91, 92).

Mina decided that, instead of having an envelope with a face on it, the envelope would "tell its own story" (Revenson, 2016, p. 161).

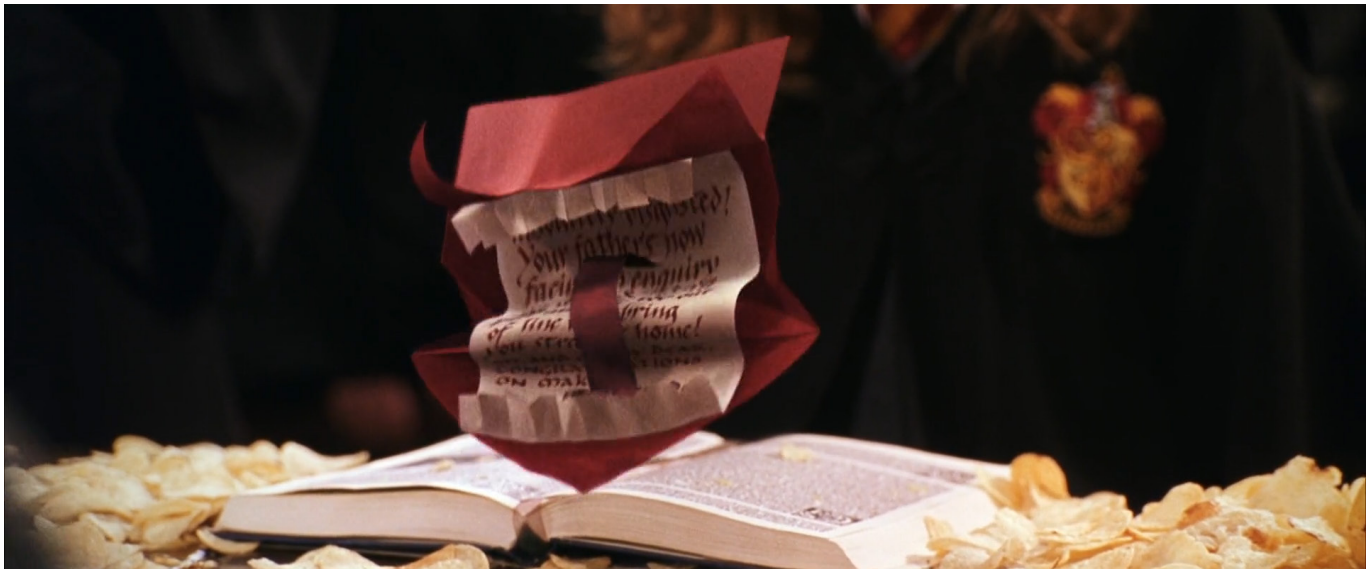


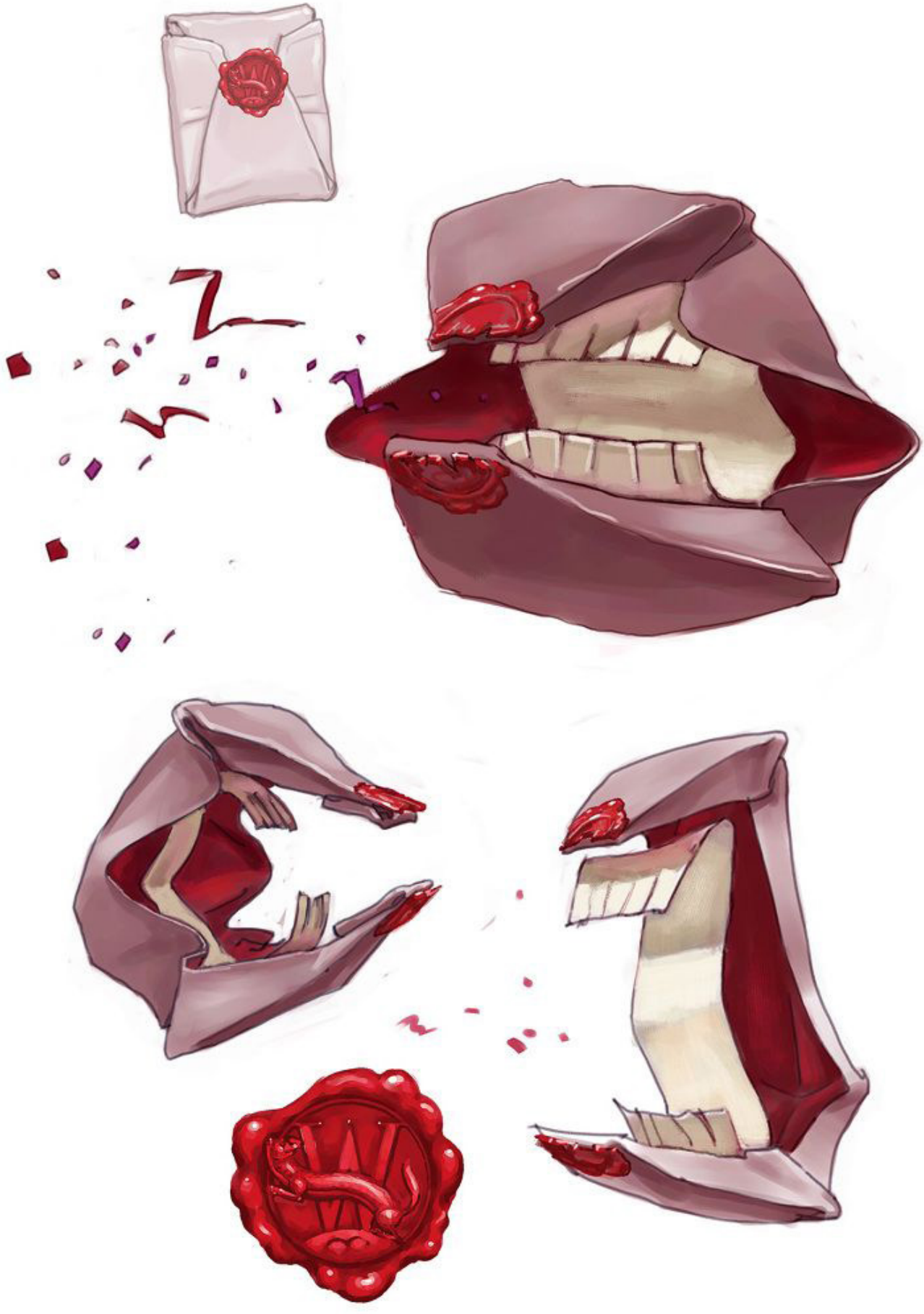
Inspired by Japanese origami, the envelope and the contents worked together, creating a yelling mouth:

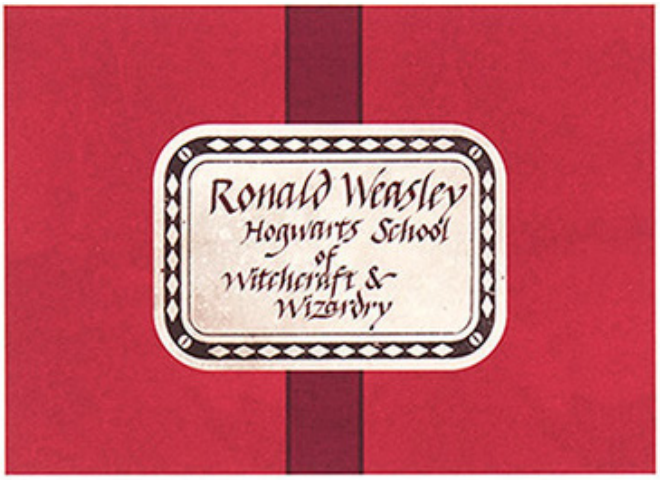
> 'The ribbon that encircles the letter could turn into a tongue, for example. The white paper inside would turn into teeth within the red mouth.' Mina inscribed Molly Weasley's tirade on a piece of paper that was incorporated into the digital construction. In order to ensure that the Howler was actually saying what it was saying, phonetic shapes that mimicked a real mouth reciting the dialogue were designed as reference (Revenson, 2016, p. 161).


Ronald Weasley


Ronald Weasley!









Ronald Weasley!
How dare you steal that car! I am absolutely disgusted! Your father is now facing an inquiry at work, & it's entirely your fault! If you put another toe out of line, we'll bring you straight home!

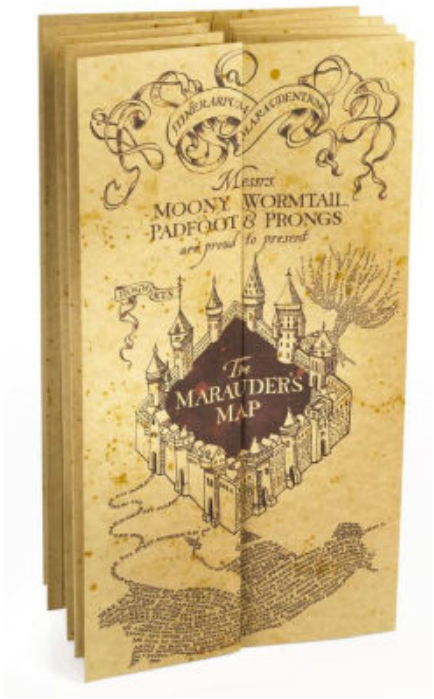
oh, and Ginny, dear, congratulations on making Gryffindor. your father and I are so proud.

Left and Above
Concept illustrations of the Howler, and the text inside the letter.



5.7.1
THE MARAUDER'S MAP

"'I solemnly swear that I am up to no good'"
(Rowling, 1999, p. 203)



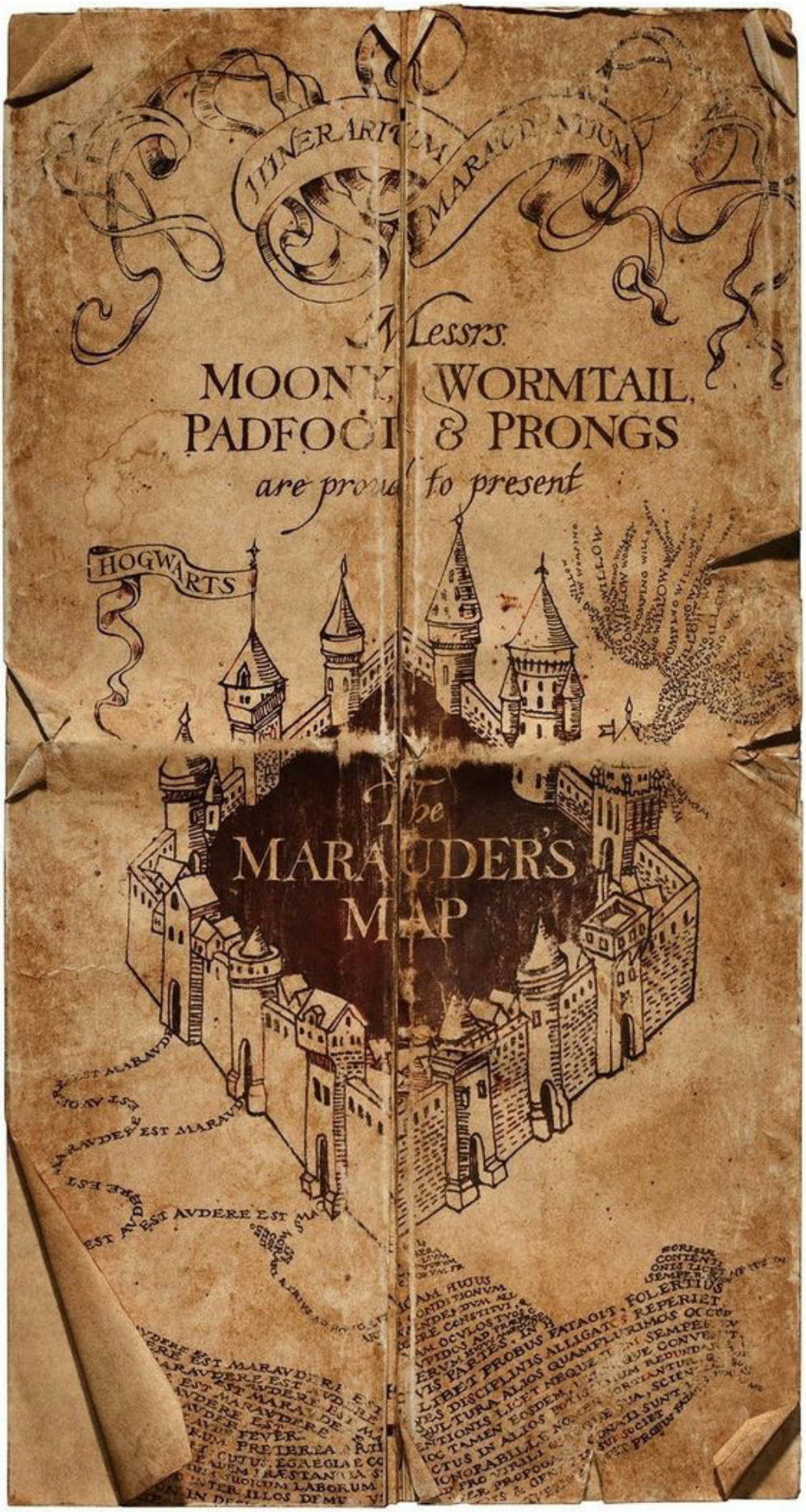
Above
Replca of the Marauder's Map.

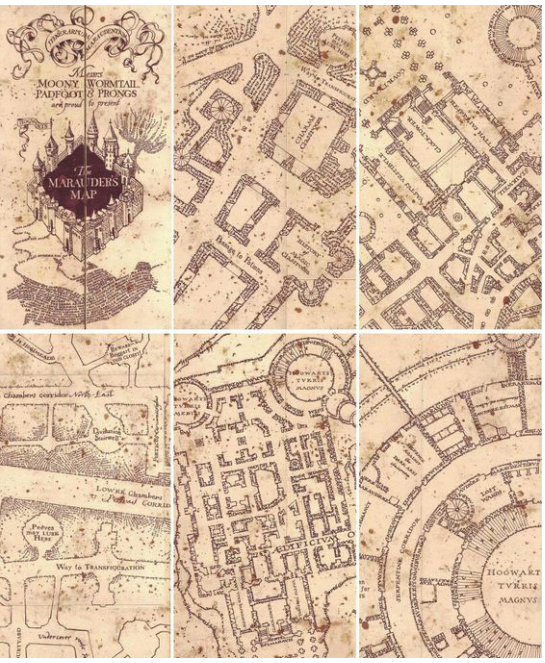
Right
Marauder's Map used by Harry during the films.

Harry Potter and the Prisoner of Azkaban has one of the most peculiar plots when compared with the other films. It introduces the possibility of time travelling (by using Time-Turners), and the Marauder's Map, a detailed map of Hogwarts' castle and grounds and it also shows everyone inside Hogwarts in real time.

After not having his form signed by uncle Vernon, Harry isn't allowed to visit Hogsmeade with the other third-years and, unable to get past the Dementors who guard the entrances to the school (they were placed there after Black's escape), Harry is reluctantly accepting his demise, when suddenly, the Weasley twins appear with astonishing news:

> 'Early Christmas present for you, Harry,' he said.
> Fred pulled something from inside his cloak with a flourish and laid it on one of the desks. It was a large, square, very worn piece of parchment with nothing written on it. Harry suspecting one of Fred and George's jokes, stared at it.
> 'What's that supposed to be?'
> 'This, Harry, is the secret of our success,' said George, patting the parchment fondly.
> 'It's a wrench, giving it to you,' said Fred, 'but we decided last night, your need's greater than ours.'
> 'Anyway, we know it off by heart,' said George. 'We bequeath it to you. We don't really need it anymore.'
> 'And what do I need with a bit of old parchment?' said Harry. (...)
>
> And at once, thin ink lines began to spread like a spider's web from the point that George's wand had touched. They joined each other, they criss-crossed, they fanned into every corner of the parchment; then words began to blossom across the top, great, curly green words, that proclaimed:
>
> Messrs Moony, Wormtail, Padfoot and Prongs
>
> Purveyors of Aids to Magical Mischief-Makers are proud to present
>
> THE MARAUDER'S MAP
>
> It was a map showing every detail of the Hogwarts castle and grounds. But the truly remarkable thing was the tiny ink dots moving around it, each labelled with a name in minuscule writing (Rowling, 1999, pp. 201, 203).


ITINERARIVM
MARAVDORVM
Messrs.
MOONY, WORMTAIL,
PADFOOT & PRONGS
are proud to present
HOGWARTS
The
MARAUDER'S
MAP
EST AVDERE EST



Besides the known corridors and rooms, the Marauder's Map also showed seven secret passages. One of them lead directly to Hogsmeade, into the cellar of Honeydukes. Harry's secret visits to Hogsmeade are an important part of the plot, beause after joining with Ron and Hermione, the three youngsters head to the Three Broomsticks, for a warm cup of butterbeer, and it's here that Harry learns about Peter Pettigrew's death, his connection to Sirius Black (his godfather) and how he betrayed Harry's parents, thus leading to their deaths.

As the plot thickens, Harry will eventually see someone who is supposed to be dead (Peter Pettigrew) on the Map, and comment this peculiar fact with Remus Lupin (the new Defence Against the Dark Arts teacher). This will eventually lead to the discovery that Pettigrew, Black, Lupin, and James Potter were the creators of the Marauder's Map, and that the one who betrayed Harry's parents was, in fact, Pettigrew.

Miraphora Mina drew the Marauder's Map, "she is the hands, she draws" (2012), says Lima. "Well, usually," continues Mina, "I just draw stuff and then pass it on to Eduardo and he brings it all together, with the colour and composition" (2012), and while drawing the map, Mina kept in mind the brilliant students behind such magical creation:

> 'It was designed by four cunning kids,' she explains, 'who were smart and knew what they were doing. We definitely didn't want it to be a treasure island – type map with burnt edges that rolled up.' Mina and Eduardo Lima decided that the map needed to fold and have multiple layers, 'because Hogwarts does feel like it just goes on and on. That was the impression I got from descriptions of the school, that it was kind of boundless. We felt the map had to a have a three-dimensional form to give it the sense that every time you unfold it, you could be going down to another layer of the school and there could always be another layer that you hadn't discovered yet' (Revenson, 2016, p. 38).

Above
Different sections of the Marauder's Map.

Bellow
Harry opening the Marauder's Map for the first time during Harry Potter and the Prisoner of Azkaban.

Right
Detail from the Marauder's Map;

Opened prop replica of the Marauder's Map.




Advanced
ARITHMANCY
Studies
HISTORY
of Magic


LOWER Chambers corridor North-East
HOGWARTS
SCHOOL
of
WITCHCRAFT
&
WIZARDRY
Undercover route to the KITCHENS
Way to COURTYARD



Above
Detail of Peter Pettigrew's name when it appears in the Marauder's Map.

Right
Dumbledore's study room.

Influenced by Hogwarts architecture, Mina wanted to give the map a three-dimensional look, much like the staircases which moved in random directions. Production designer, Stuart Craig,

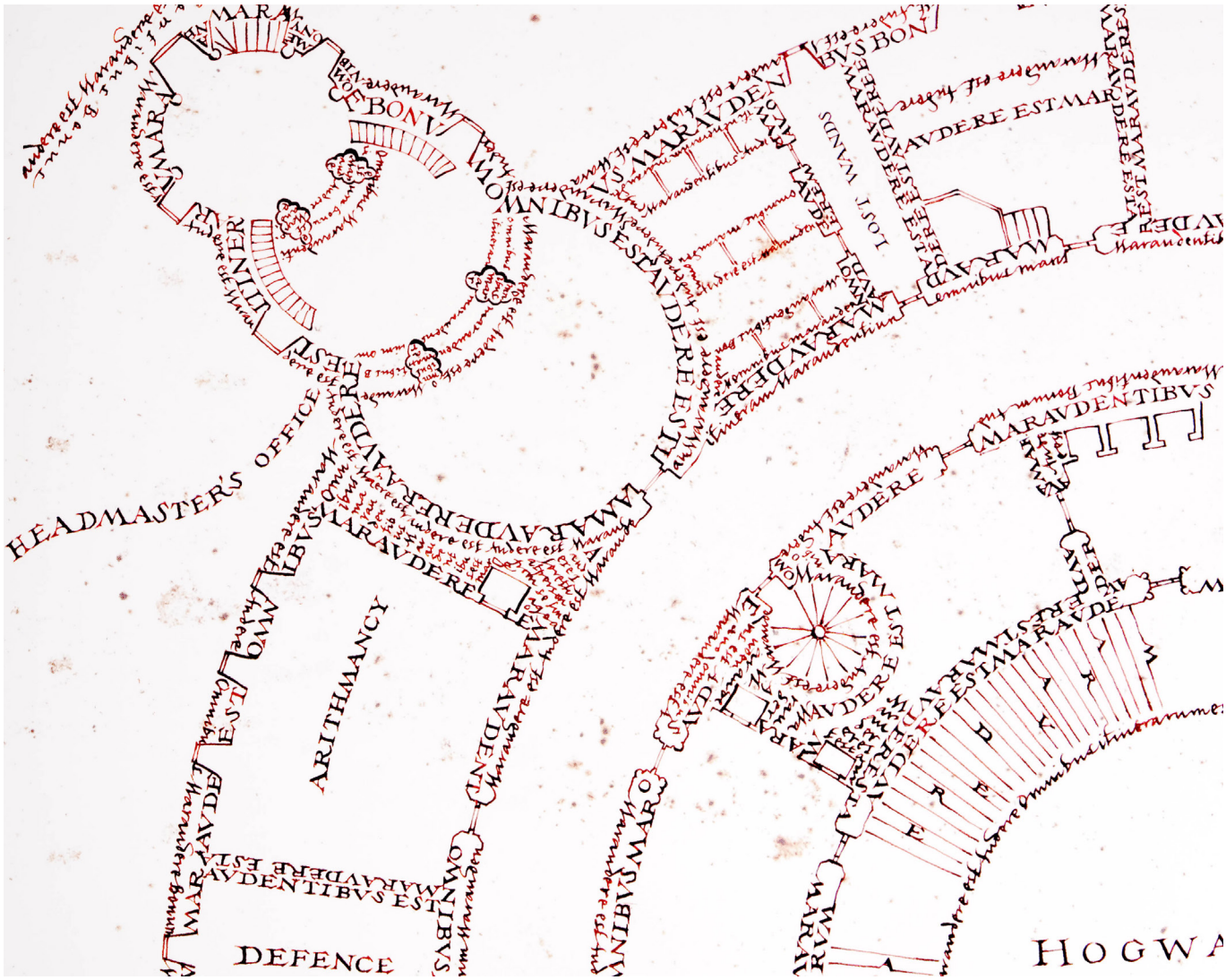
> Was always very keen on maintaining the relationship between the architecture of the school and everything that came near it. So to design the map, Mina used the architectural drawings for the sets and traced over them. 'So the Marauder's Map is architecturally correct,' she affirms. 'We tried to show the complicate layers of the map, but in spite of all the work to show and research we did, we still made mistakes. For a long time, the Room of Requirement was part of the design until somebody spotted it!' (Revenson, 2016, p. 38).

With the technical drawings of Hogwarts in one hand, Mina started planning the actual representation of the map:

> 'I didn't want to represent anything, I wanted it to be all made of words, because I think the people who have created it were incredibly creative and unusual, and it was in code, and was a bit enigmatic. And we were looking back at some 17th century drawing we made with lettering, so that was the original inspiration' (2012).

The map doesn't have any representation of actual 'walls', and the words, written in Latin, make buildings, rooms and passageways, "Eduardo and I put in things about marauders and other sneaky concepts" (Revenson, 2016, p. 39). The designers also used a phrase to mark borders which included the "concepts of daring (audere) and goodness (bonum)" (Revenson, 2016, p. 39), as Mina furtherly explains:

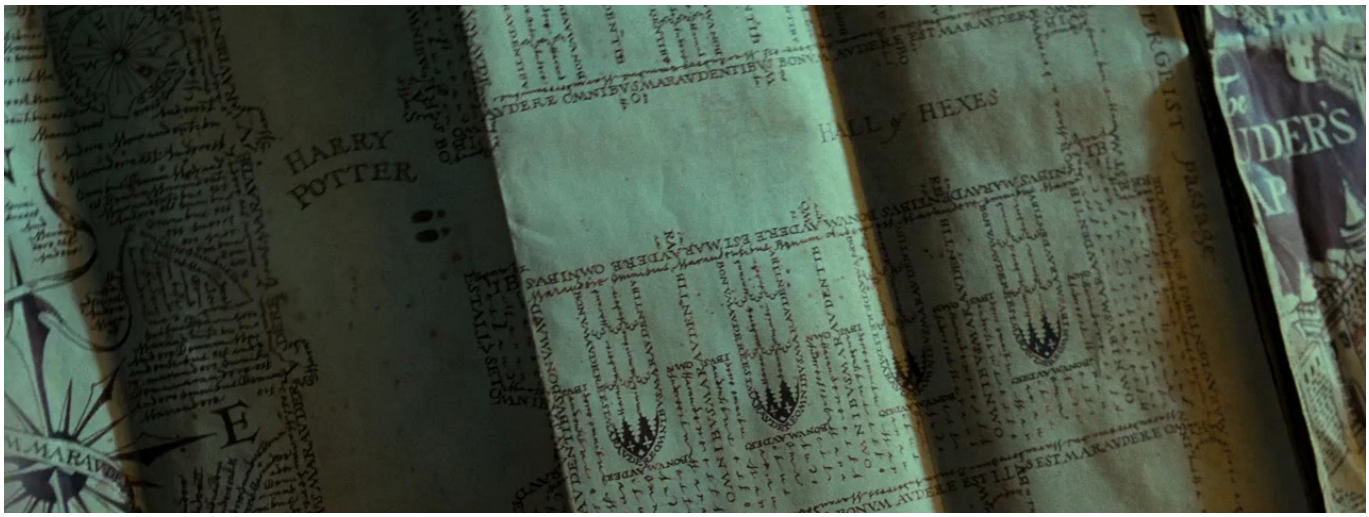
> 'Again, it was the idea that the people who created this were cheeky,' explains Mina. 'But they were also intellectually advanced enough to want to do something that was clever and visual.' For example, two words "Whomping Willow" (spelled "womping willow"), are written repeatedly to form the branches and trunk of the tree. The lettering was turned into a font in order to save time in the production of the map. Runic symbols appear in places without any rhyme or reason, which, Mina says, 'was frequently a type of visual shorthand for us to make things look interesting' (Revenson, 2016, p. 39).

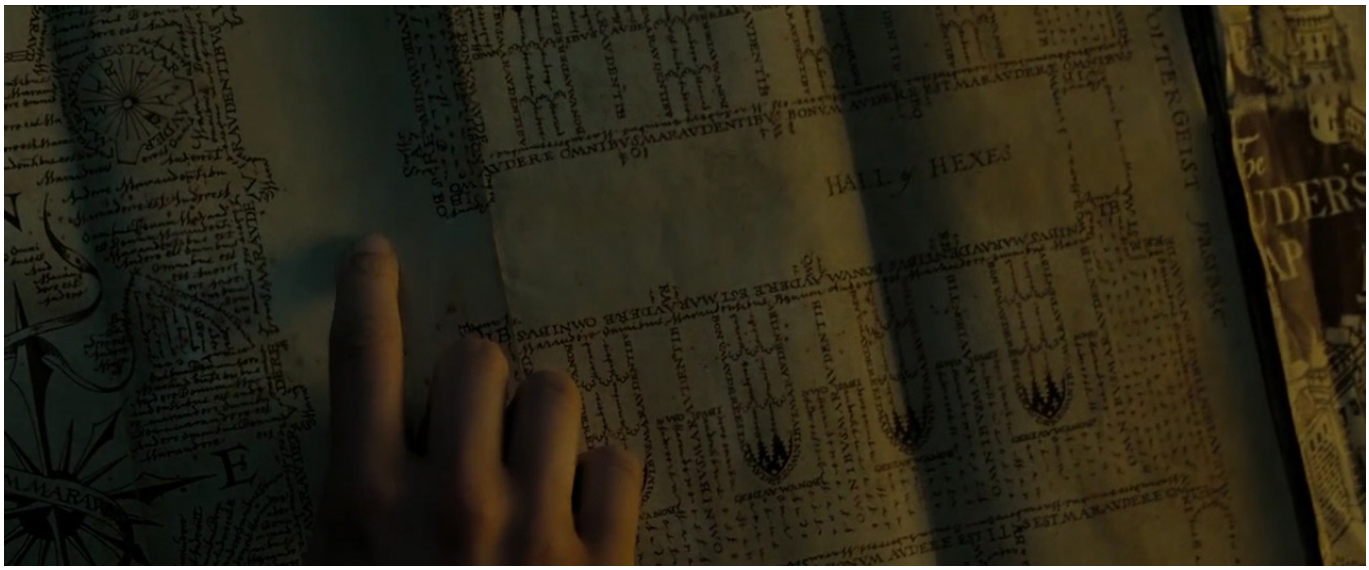


Quite often, multiple copies would be necessary "with a drawing this big" explains Mina, "we know we need repeats, and we can't make them all, so it's a bit of a contradiction. You are doing a hand drawn piece, but you know you will have to repeat it in another way" (2012). The drawing organized by "sections" (2012), allowed the designers to copy and assemble various maps in a simpler way, although, says Eduardo, "the fun part was that we aged it down with coffee, while playing music! (laughs)" (2012). The sepia-brownish colour is a distinctive trait but, "you can't really print aging" (Revenson, 2016, p. 39), so the, already known, coffee technique Eduardo enjoyed, was put to use. Each page that the designers wanted to make look old had to go through a process:

> 'We have a secret formula,' adds Lima. 'Basically, it is a combination of coffee, sandpaper, and love,' he says with a laugh. (The coffee in the secret formula was Nescafé Gold.) Some stains and spots were printed on the paper in the interest of consistency, but each page was individually "dunked" in a solution of water and coffee and dried before assembly. Mina and Lima would fill the art department's hallways with these coffee-scented pages (Revenson, 2016, p. 38).




HARRY
POTTER
HALL of HEXES


HALL of HEXES



The Marauder's Map design kept evolving. The design created by Mina and Lima allowed for more layers to be added and for the map to be re-viewed after Snape and Dumbledore's offices appear in *Harry Potter and the Order of the Phoenix*. It also showed some courtyards, corridors, and rooms which appear in *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows – Parts 1* and *2*. As new areas were shown in the castle, thus evolving its structure, the Marauder's Map, owned by Harry, was also updated.

Left
Ron and Hermioone open the Marauder's Map while searching for Harry in Harry Potter and the Deathly Hallows - Part 2.

Above
Opened Marauder's Map replica.

5.7.2
POTIONS AND MEMORIES

"The shadowy walls were lined with shelves of large glass jars, in which floated all manner of revolving things"
(Rowling, 1998, p. 82)

Bellow
Ingredient jars from Snape's dungeon.

Right
Snape's classroom from Harry Potter and the Philosopher's Stone;

Snape's office from Harry Potter and the Chamber of Secrets.

Potions have always been a common sight in Hogwarts, or in any other film related to wizardry. In the Wizarding world, witches and wizards gather most of their ingredients for potion-making from an apothecary, although some can come from your their very own private garden.

The potions and ingredients, which were first introduced to the audience in *Harry Potter and the Philosopher's Stone*, had all kinds of shapes and sizes, from jars of only a few centimetres to larger ones which could easily fit a small child.

Originally, five hundred potion and ingredient bottles were concocted for Severus Snape's Potion classroom. These were filled with "dried herbs and other plants, baked animal bones from a butcher, and plastic animal toys from the London Zoo gift shop" (Revenson, 2016, p. 28). The bottles were crafted in a collaboration between the props and graphics departments.


Bouncing Spider Juice
POTION
POTION
POTION











The graphic artists would make the "labels, each one handwritten and handcrafted, which included serial numbers, lists of ingredients, and stains and splashes of liquid" (Revenson, 2016, p. 28), and the bottles and jars were created by the props team, led by Pierre Bohanna, "who sourced test tubes and cast differently shaped tops and bottom onto them for interesting looks" (Revenson, 2016, p. 28).







Left
Severus Snape's ingredient and potion cupboard;

Several labels designed by the graphics department.

Above
Dragon's Blood label.





Above
Examples of labels made by MIraphora and Eduardo.

Left
Amortentia's label.

Right
Snape's potions class.







Above
Jars and flasks of ingredients and potions at the classroom's dungeon;

Right
Jars from Snape's office seen in Harry Potter and the Order of the Phoenix.








EXTREMELY POISONOUS
POTION N.113
CONTAINS: JOBBERKNOLL FEATHERS & SYRUP OF ARNICA
№ 48765
Gijk Proin tempus ultrices nisi. Donec felis lacinia in, vulputate acjk mi. Nam pelle ki ilui mijki ntesque nonummy vitae faucibus pulvijknar kikj sde dikr liukiu kiju ruytsweo
L. 151
EXTREMELY POISONOUS
POTION N.86
CONTAINS: POWDERED MOONSTONE & SYRUP OF HELLEBORE
№ 65487
Gijk Proin tempus ultrices nisi. Donec felis lacinia in, vulputate acjk mi. Nam pelle ki ilui mijki ntesque nonummy vitae faucibus pulvijknar kikj sde dikr liukiu kiju ruytsweo
L. 150
EXTREMELY POISONOUS
POTION N.07
CONTAINS: ESSENCE OF VENOMOUS TENTACULA & POWDERED LIONFISH
№ 66548
Gijk Proin tempus ultrices nisi. Donec felis lacinia in, vulputate acjk mi. Nam pelle ki ilui mijki ntesque nonummy vitae faucibus pulvijknar kikj sde dikr liukiu kiju ruytsweo
L. 150
FROM THE APOTHECARIUM OF
HORACE E. F. SLUGHORN
37
CC
61042
FROM THE APOTHECARIUM OF
HORACE E. F. SLUGHORN
37
CC
61042
FROM THE APOTHECARIUM OF
HORACE E. F. SLUGHORN
37
CC
61042
FROM THE APOTHECARIUM OF
HORACE E. F. SLUGHORN
37
CC
61042
FROM THE APOTHECARIUM OF
HORACE E. F. SLUGHORN
37
CC
61042



When Horace Slughorn returns as Potion's Master in H*arry Potter and the Half-Blood Prince*, he moves into a brighter and bigger room, which increased the total number of bottles to "over one thousand" (Revenson, 2016, p. 28). Horace Slughorn is a person who enjoys the good things in life, as described in the novel, even on the run he couldn't stop having the nice things in life:



> 'A tired old man who's earned the right to a quiet life and a few comforts.'
>
> He certainly had those, thought Harry, looking around the room.
> It was stuffy and cluttered, yet nobody could say it was uncomfortable; there were soft chairs and footstools, drinks and books, boxes of chocolates and plump cushions (Rowling, 2005, p. 56).

As a man who enjoyed all of what life had to offer, Slughorn did not restock at the normal apothecary, his potions were labelled as being from his personal apothecarium, "and so featured a specific handwriting and label style created by the graphic artists" (Revenson, 2016, p. 28). His potions trunk is richly lined with purple velvet and gold trims, and the rows of bottles and ingredients are described by Eduardo Lima "as being around for years and years" (Revenson, 2016, p. 26).

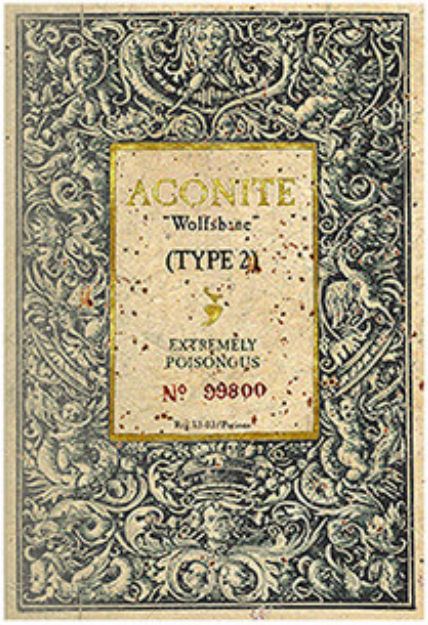
Left
Examples of common potion labels and labels from Slughorn's private apothecarium.

Above
Slughorn's dungeon;

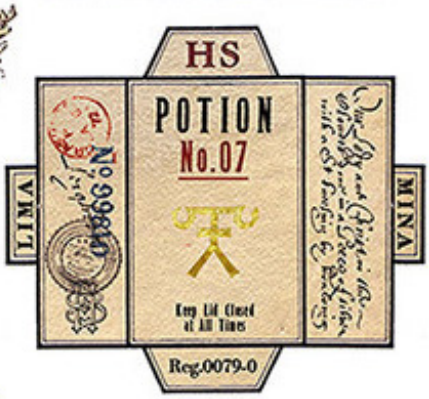
Horace Slughorn's potions trunk.


SOPOPHOROUS
028570
FROM THE APOTHECARIUM OF HORACE E. F. SLUGHORN

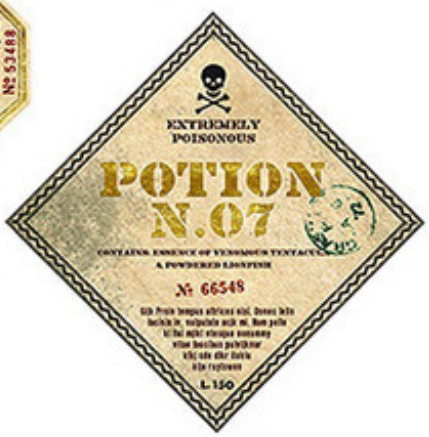

ACROMANTULA VENOM
Alcohol 14 per cent
Type N.098
KEEP LID CLOSED AT ALL TIMES
№ A053


ACONITE
"Wolfsbane"
(TYPE 2)
EXTREMELY POISONOUS
№ 99800

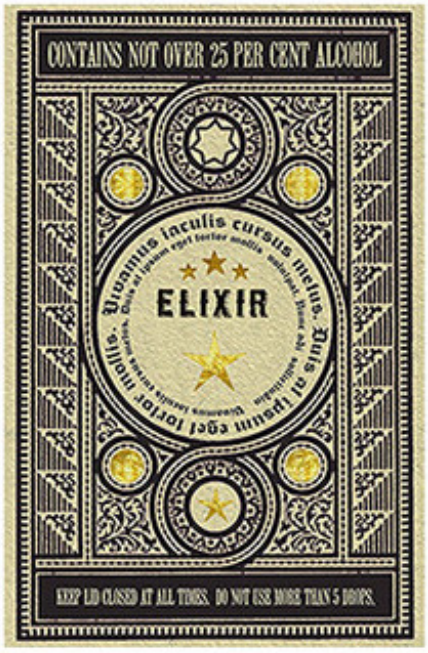

SLICED CATERPILLAR

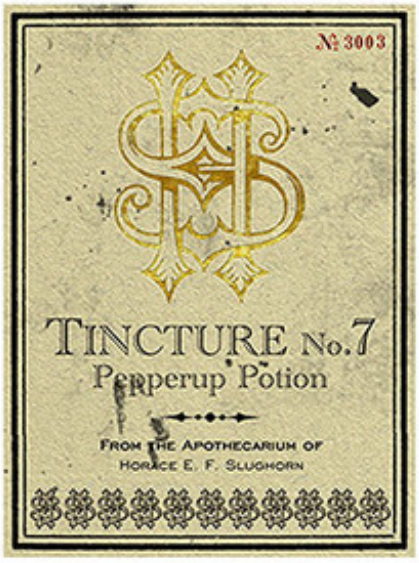

HS
POTION
No.07
Keep Lid Closed at All Times
LIMA
MINA
№ 99800
Reg.0079-0


Honey, ℔ ii. Tartar, ʒ i. ß. Aquavitæ, gal. iii.
N.25
Belch Powder
№ 53488


EXTREMELY POISONOUS
POTION N.07
№ 66548

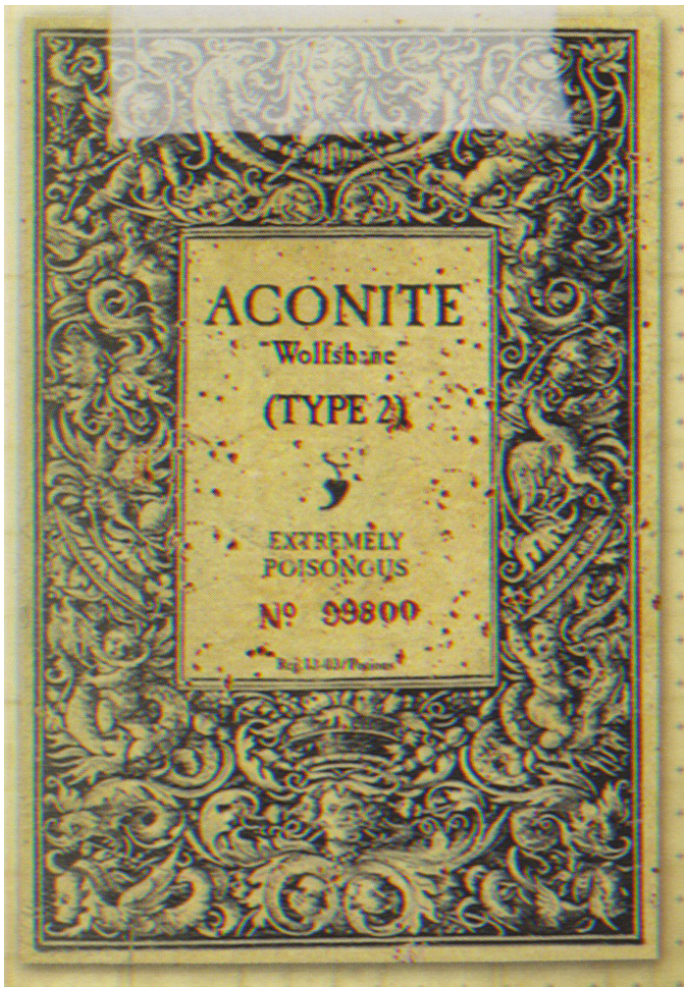

MIXTURE No.42
ARMADILLO BILE
MIXTURE
No. 1140
Each mixture contains:
Bat wings 19 fl.oz
Armadillo Bile 20 fl.oz
Wormwood 16 fl.oz
Armotentia 31 fl.oz
Acromantula Venom 02 fl.oz
Aconite 09 fl.oz


CONTAINS NOT OVER 25 PER CENT ALCOHOL
ELIXIR
KEEP LID CLOSED AT ALL TIMES. DO NOT USE MORE THAN 5 DROPS.


№ 3003
TINCTURE No.7
Perperup Potion
FROM THE APOTHECARIUM OF
HORACE E. F. SLUGHORN


FROM THE APOTHECARIUM OF
HORACE E. F. SLUGHORN
37
CC
61042


FROM THE APOTHECARIUM OF
№ 9096
HORACE E. F. SLUGHORN



Left
Collection of several labels made by the graphics department.

Above
Aconite for Wolfsbane potion label.

Bellow
Slughorn's first potions class at Hogwarts during Harry Potter and the Half-Blood Prince.



Besides from the ingredient and potion bottles, the novel also introduces us to the concept of 'bottled memories'. Harry's first encounter with such a thing is in *Harry Potter and the Goblet of Fire*, when he accidentally 'falls' into a memory while looking at the Pensieve (a sort of basin made of stone). Now, in *Harry Potter and the Half-Blood Prince*, Dumbledore wishes to arm Harry against Voldemort, by exploring his past and the memories of those who met him or were related to him in some way.

This is the description of Harry's experience with a bottled memory: "'Where are we going, sir?'

'For a trip down Bob Ogden's memory lane,' said Dumbledore, pulling from his pocket a crystal bottle containing a swirling silvery substance" (Rowling, 2005, p. 166). Between "eight and nine hundred vials" (Revenson, 2016, p. 31) were crafted by Pierre Bohanna, much like the small potion bottles, and their labels were also designed by Miraphora Mina, who created and cut delicate lace-like patterns on each handwritten label and then glued them carefully on the phials by hand.





Left
Collection of hand cut labels made by the graphics team.

Above
Phials of memories placed inside the memory cabinet.

Right
Dumbledore hold Bob Ogden's memory phial.




Orphanage
—1.


Ludens
memoria
№ 83


Hagrid


Sprout



Left
Digital labels made by Miraphora for Dumbledore's memories;

Memory phials stashed inside the memory cabinet, seen here through one of the windows.

5.7.3
TIME-TURNERS AND FAMILY TREES

"The Noble and Most Ancient House of Black 'Toujours Pur'"
(Rowling, 2003, p. 102)





Several props were directly connected with time, like the Pensieve and the memories Dumbledore stores inside his memory cabinet, the Black family tapestry and the Time-Turner.

A Time-Turner is, as the name implies, a magical device used to turn back time. In order to use one, many rules have to be followed and any rule breaking will lead to catastrophic events that can even lead to the death of the user. Hermione Granger was given a Time-Turner by professor Minerva McGonagall at the start of her third year at Hogwarts, in order to keep up with her impossible timetable.

Firstly briefed for Dermot Power, the task of creating the Time-Turner was ultimately given to Mina, who started "looking at astrolabes and astrological instruments" (Sibley, 2012, p. 87), because, according to the designer, "what was nice about them was they were flat instruments, which to me felt discrete, but when she uses it, it comes alive, it becomes 3D because it's really a ring within a ring that opens up to allow part of it to spin" (Revenson, 2016, p. 37). The script dictated that the Time-Turner couldn't be something obvious, because it will only be shown to the audience when Hermione shows it to Harry.

Left
Examples of medieval astrolabes.

Right
Early studies of the Time-Turner.



Bellow
Replica of Hermione's Time-Turner;

Hermione using the Time-Turner in Harry Potter and the Prisoner of Azkaban.

Some "mottos about time" (Sibley, 2012, p. 87) were engraved around the rings, "the outside ring reads, 'I mark the hours every one, nor have I yet to outrun the sun' and, on the inside ring: 'My use and value unto you depends on what you have to do'" (Revenson, p. 37). A large chain with a double catch was added, so that the piece wouldn't hang too low around her neck. This could be undone to fit round both Hermione and Harry, when they go back in time to save Sirius Black and Buckbeak. Finally, the delicate jewellery piece was dipped in gold paint to resemble the description in Rowling's novel: "pulling from beneath them a very long, very fine gold chain (...) He saw a tiny sparkling hourglass hanging from it" (Rowling, 1999, p. 418).







Above
Concept Art of the Time-Turner,
made by the graphics department.

Right
Sirius Black shows Harry the family tree;

J. K. Rowling's drawing of the genealogical tree,

Bellow
Concept art of the tapestry placed around the four walls.

The Time-Turner is a very important hero prop as it is used to change history. Its appearance on screen was very brief, but the significance it brought to the story was enormous. The presence of Sirius Black, who had now gone into hiding, revealed to be a useful one, not just to Harry (as he was his godfather and legal tutor), but also to Dumbledore and his supporters.

It is inside Number Twelve, Grimmauld Place, that Dumbledore sets the headquarters for the Order of the Phoenix on the homonymous fifth film. This magical location is, in fact, owned by Sirius Black and has been the Black family's house for numerous generations.

As Harry arrived at Grimmauld Place, he saw a tapestry which looked "immensely old; it was faded and looked as though Doxys had gnawed it in places (...) the golden thread with which was embroidered still glinted brightly enough to show them a sprawling family tree" (Rowling, 2003, p. 101), this was in fact the Black family's genealogical tree.

Initially planned to be a "vertical tapestry hanging on the staircase or in one of the hallways" (Sibley, 2012, p. 114), the tree was ultimately designed to cover the walls of an entire room, with branches spreading out in every direction. This posed a bit of an issue, because the filmmakers needed to know who else would be a part of the Black family, since only a few were mentioned in the books so,

> To understand Sirius's lineage, the filmmakers turned to J.K. Rowling. Producer David Heyman explains: "Jo's knowledge of the world of Harry Potter is so deep. What's in the books is but the surface. I called Jo and told her we were going to show the Black family tree and asked if she could help fill it out because there are only a few names mentioned in the books. An hour later, I received a diagram showing several generations of Blacks complete with birth and death dates, gaps for family members like Sirius who had been disowned, and who married whom – and when"(Sibley, 2012, p. 114).

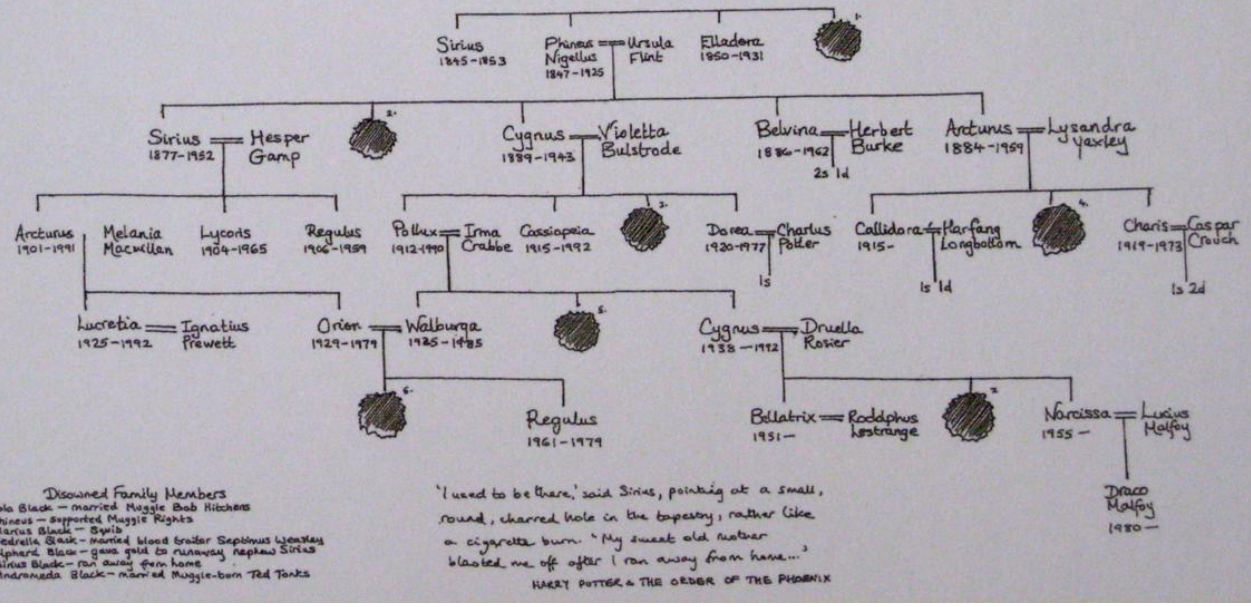




The Noble and Most Ancient House of BLACK

(there are many stories between the lines)

J.K. Rowling



Disowned Family Members

Iola Black – married Muggle Bob Hitchens
Phineus – supported Muggle Rights
Marius Black – Squib
Cedrella Black – married blood traitor Septimus Weasley
Alphard Black – gave gold to runaway nephew Sirius
Sirius Black – ran away from home
Andromeda Black – married Muggle-born Ted Tonks

'I used to be there,' said Sirius, pointing at a small, round, charred hole in the tapestry; rather like a cigarette burn. 'My sweet old mother blasted me off after I ran away from home...'

HARRY POTTER & THE ORDER OF THE PHOENIX



Bellow
Medieval painting of a family tree found in Hohenzollern castle;

Example of a medieval tapestry.

With Rowling's diagram, the graphics department started to work, as Miraphora Mina recounts in an interview for Brian Sibley in 2012: "As I began drawing the tree and putting in all Jo's references, I looked at lots of examples of old tapestries and found medieval faces that I felt would lend themselves to the addition of hats and beards to being turned into witches and wizards"

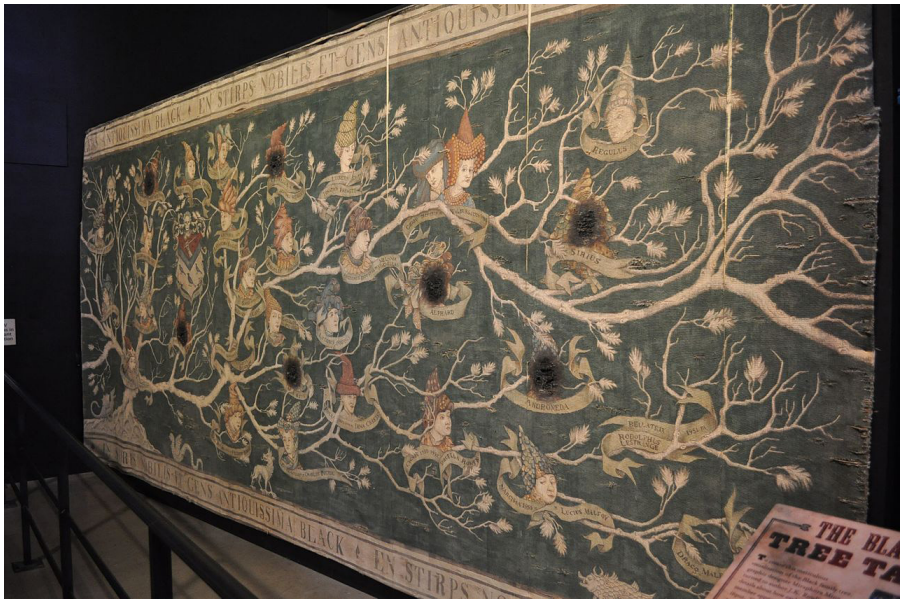
Instead of being woven due to time and money constrains, the tapestry designed by Mina was, instead, painted on a woolly tapestry, burned in some places to show the disowned members of the family: "pointing at a small, round, charred hole in the tapestry, rather like a cigarette burn" (Rowling, 2003, p. 102), and aged to make it look immensely old and worn.

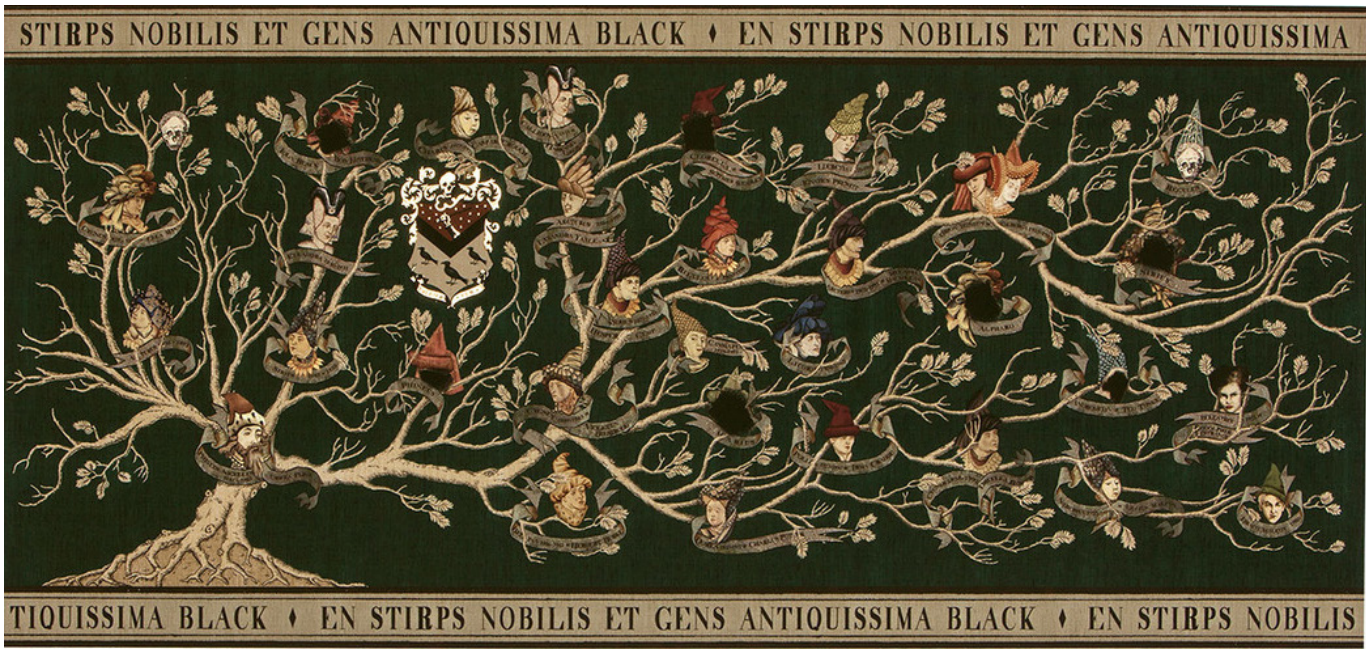




Bellow
The Black's tapestry seen in an exhibition;

Digital representation of the central part of the tapestry.







5.8
TOURNAMENTS AND FESTIVITIES

"The atmosphere of feverish excitement was highly infectious; Harry couldn't stop grinning"
(Rowling, 2000, p. 81)

The Wizarding world also has festivities, games and celebrations, identically to the ones in the Muggle world. Even if wizards are hiding from non-magic folk, these traditions remained and are honed from generation to generation. In special occasions, which are familiar to everyone, such as Hallowe'en, Easter, and Christmas, students at Hogwarts can choose to go home or stay at the castle during the festivities, where they had "twelve towering Christmas trees" (Rowling, 1997, p. 211), sumptuous feasts and treats.









Tournaments and games are the biggest differential point between both universes. While Muggles prefer football, the most wildly popular sport in the Wizarding world is Quidditch.

Quidditch is a dangerous sport played on broomsticks, which features seven players on each team: one Keeper, three Chasers, two Beaters and a Seeker. The goal is to score points and end the game by capturing the Golden Snitch. Local and national teams appear throughout the novels as conversation topics or news in tabloids and all the equipment, balls and uniforms had to be created by the art department, to supply three years of matches between Hogwarts' houses. On Harry's fourth year at Hogwarts, the biggest Quidditch related event took place, the 422nd Quidditch World Cup, which ended up with an attack by the Death Eaters and complete mayhem.

Left
Hogwarts Great Hall during Christmas, as seen in Harry Potter and the Philosopher's Stone.

Above
Quidditch pitch and commentators podium.

Bellow
The Yule Ball.

The happenings during the World Cup serve as a foreshadowing for the rest of the story in *Harry Potter and the Goblet of Fire*, during which Rowling introduces a new tournament, forgotten for centuries, the Triwizard Tournament:

> 'The Triwizard Tournament was first established some seven hundred years ago, as a friendly competition between the three largest European Schools of Wizardry – Hogwarts, Beauxbatons and Durmstrang. A champion was selected to represent each school, and the three champions competed in three magical tasks. The schools took it in turns to host the Tournament once every five years, and it was generally agreed to be a most excellent way of establishing ties between young witches and wizards of different nationalities – until, that is, the death toll amounted so high that the Tournament was discontinued' (Rowling, 200, p. 158).

The Triwizard Tournament also introduced the Yule Ball, a traditional celebration which happens on Christmas, during the Tournament. By the end of *Harry Potter and the Goblet of Fire* it was clear that the Tournament had been a fiasco, as one of the participants had died during Voldemort's botched return to power. This makes it unlikely for the Tournament to ever be reinstated.









Other celebrations mentioned in the novels were Harry's birthday at the Burrow, Hermione and Ron's prefect party and Bill and Fleur's wedding. The latter was the only event featured in the films.

For all these events, artefacts were designed by the graphic department. Some were developed by the two designers, while others needed cooperation from the other departments as well, in order to achieve the best possible result in terms of accurateness and quality.

Above
Inside the Weasley household on the day of Bill's wedding;

Bill and Fleur's wedding.



5.8.1
THE 422ND QUIDDITCH WORLD CUP

"'It's our sport. Wizard sport. It's like – like football in the Muggle world – everyone follows Quidditch – played up in the air on broomsticks'"
(Rowling, 1997, pp. 86, 87)

Although it only appeared for a few minutes in the fourth film, *Harry Potter and the Goblet of Fire*, the Quidditch World Cup scene took a great deal of work and creativity to accomplish.

Created with extensive work from all creative departments, the Quidditch World Cup is an event where two national teams compete against each other (in this case it was Ireland against Bulgaria). This could be compared, in terms of magnitude, to FIFA's World Cup, since it moves a massive amount of people and resources, and it is entertaining for thousands of witches and wizards worldwide.

In *Harry Potter and the Goblet of Fire*, Mr. Weasley receives his "sheaf of large parchment tickets" (Rowling, 2000, p. 56) from his friend and fellow Ministry worker, Ludo Bagman, Head of Magical Games and Sports, who is helping organize the event along with Barty Crouch Sr.

The selected area for the event was an isolated misty moor, protected with all kinds of Muggle-repelling charms and spells.

Thousands and thousands of tents covered the fields, along with small shops selling Omnioculars (a kind of binoculars which can slow down time and pull the action back and forth, like a video-recorder), miniature figures of players and programmes. Harry and Ron ended up buying the Omnioculars, but Hermione helped herself to three copies of the "velvet-covered, tasselled programmes" (Rowling, 2000, p. 85).

Bellow
Ron Weasley's bedroom. The blanket was emblazoned with the Chuddley Cannons logo, and on the back it is possible to see part of a poster.

Right
The camping site near the Quidditch pitch;

Several fans surrounding the tents while reading newspapers and chatting;

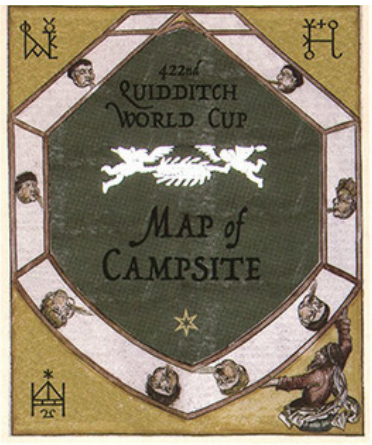
The Quidditch Stadium.






The Daily Prophet



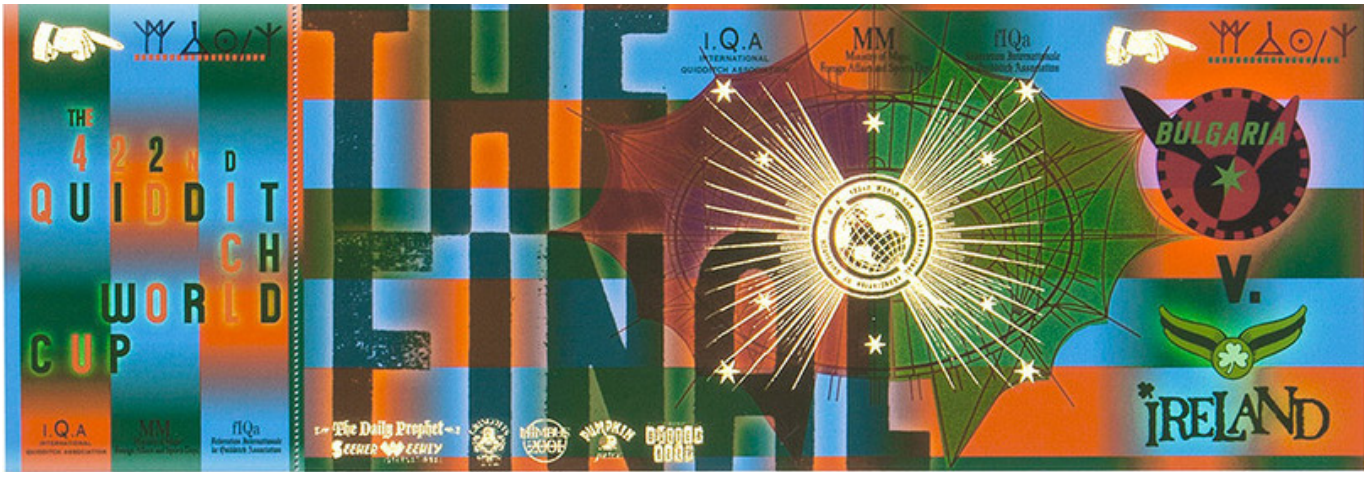


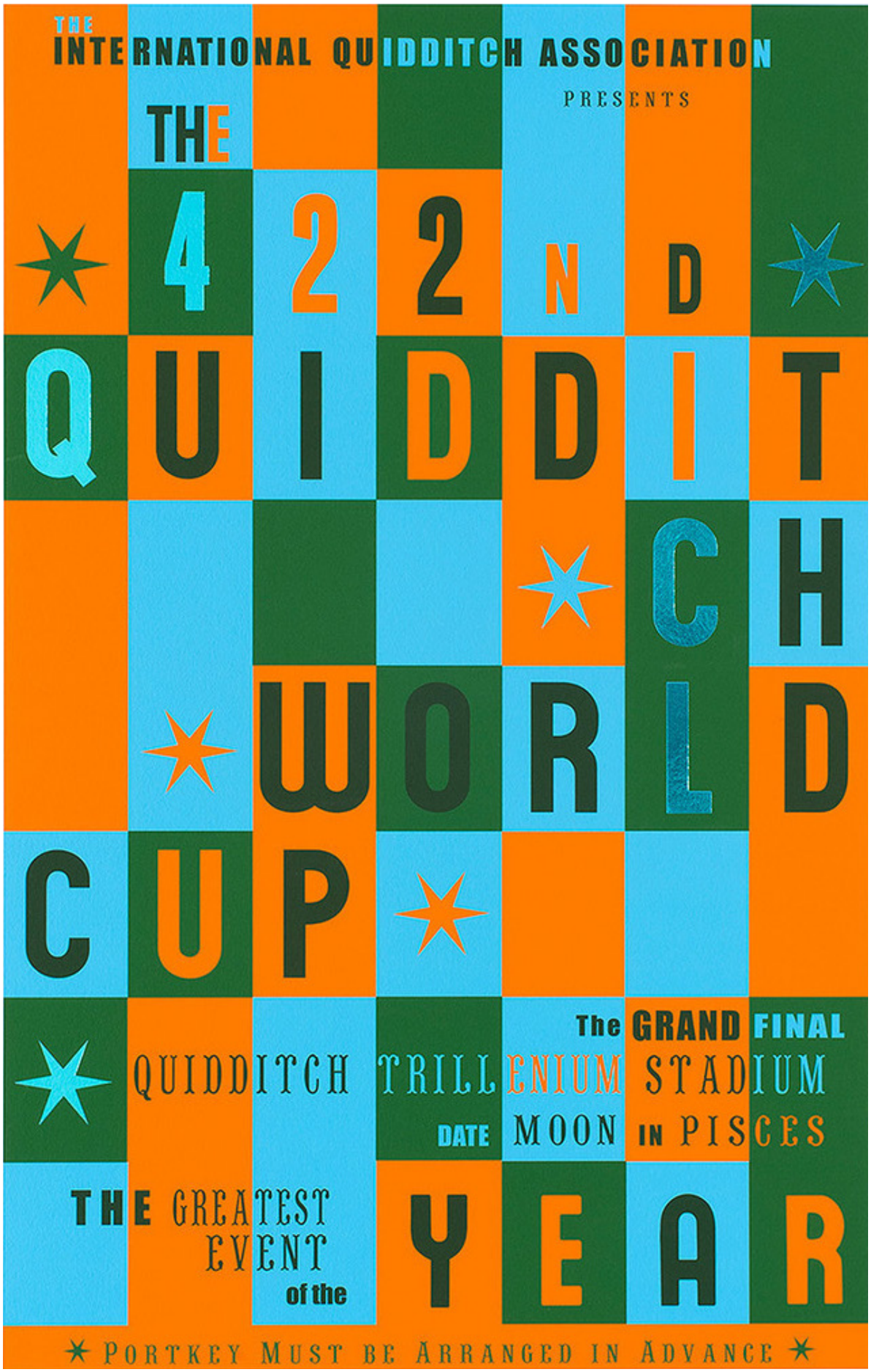


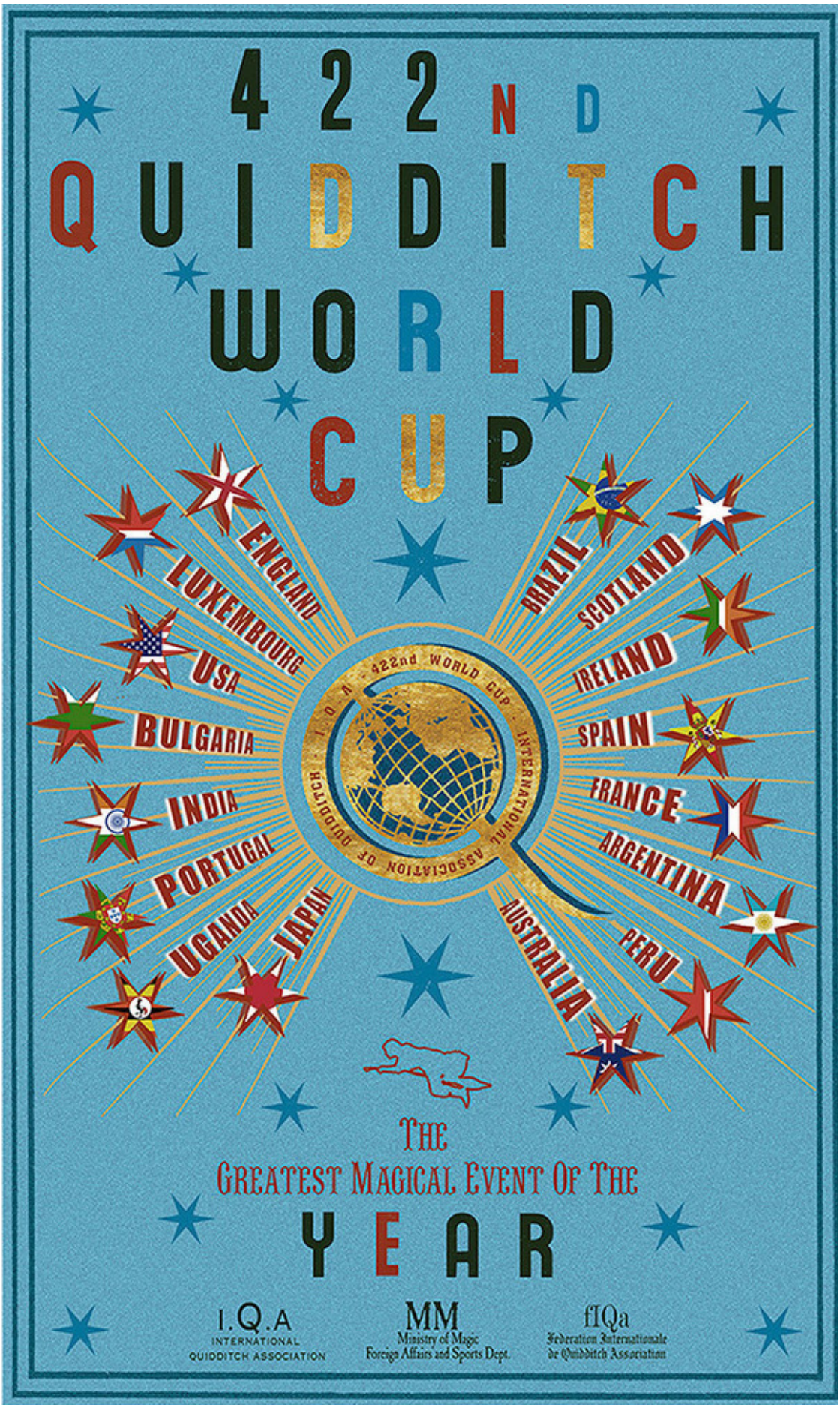
Left
Map of the campsite, designed by Mina.

Bellow
Ticket for the 422nd Quidditch World Cup final.

Right
Poster for the 422nd Quidditch World Cup final.




THE INTERNATIONAL QUIDDITCH ASSOCIATION
PRESENTS
THE 422ND
QUIDDITCH
WORLD
CUP
QUIDDITCH TRILLENIUM STADIUM
The GRAND FINAL
DATE MOON IN PISCES
THE GREATEST EVENT of the YEAR
PORTKEY MUST BE ARRANGED IN ADVANCE


422ND
QUIDDITCH
WORLD
CUP
ENGLAND
LUXEMBOURG
USA
BULGARIA
INDIA
PORTUGAL
UGANDA
JAPAN
BRAZIL
SCOTLAND
IRELAND
SPAIN
FRANCE
ARGENTINA
PERU
AUSTRALIA
I.Q.A · 422nd WORLD CUP · INTERNATIONAL ASSOCIATION OF QUIDDITCH
THE
GREATEST MAGICAL EVENT OF THE
YEAR
I.Q.A
INTERNATIONAL
QUIDDITCH ASSOCIATION
MM
Ministry of Magic
Foreign Affairs and Sports Dept.
fIQa
Federation Internationale
de Quidditch Association



The memorabilia of the 422nd Quidditch World Cup was developed by the graphics department and, although it goes virtually unnoticeable throughout the film, both the programmes and the tickets were created to use on film. Due to lack of information and unavailability to access this information, it is unclear if both were used on film but, on a quick scene it is possible to see Hermione holding what looked like the programmes, though with a lot of difficulty.

Nevertheless, the paraphernalia created by Mina and Lima appears on posterior films as memorabilia inside Hermione and Harry's bedrooms: tickets, programmes, posters and others are pinned on their memory boards, along memories from other events and from Hogwarts.

During the events at the Quidditch World Cup, it becomes clear that Dark forces are gathering around Voldemort once more, along with a decidedly sombre tone. Two new characters are introduced almost from the start, Cedric Diggory (Hufflepuff's Seeker, and seventh-year student at Hogwarts) and Victor Krum (Bulgaria's eighteen-year-old star Seeker and student at Durmstrang Institute). Both will appear later on during the events of the Triwizard Tournament, the magical competition which will occupy most of Harry's fourth year at Hogwarts.

Left
Another poster announcing the 422nd Quidditch World Cup.

Above
Detail of the staircases leading to the balconies inside the stadium.

Bellow
Memorabilia found in Hermione's bedroom.



5.8.2
THE TRIWIZARD TOURNAMENT

"It is my very great pleasure to inform you that the Triwizard Tournament will be taking place at Hogwarts this year"
(Rowling, 2000, p. 158)

Bellow
Durmstrang Insitute, Beauxbatons Academy and Hogwarts School of Witchcraft and Wizardry's crests.

Right
Durmstrang's ship emerging from the Black Lake;

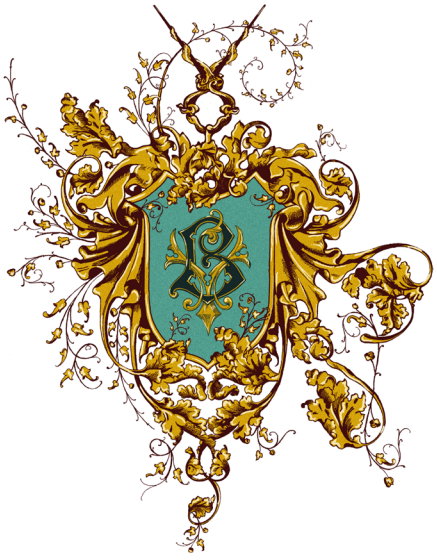
The casket.

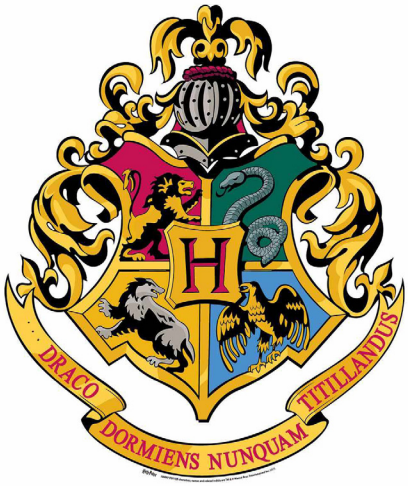
As stated in chapter 5.8 – Tournaments and Festivities, the Triwizard Tournament is a competition which dates back to the thirteenth century and consists "of a trio of tasks that test the bravery, intelligence and magical prowess of three students from Europe's largest wizarding schools: Hogwarts School of Witchcraft and Wizardry, Beauxbatons Academy and Durmstrang Institute" (Sibley, 2012, p. 94).

However, the events in *Goblet of Fire* do not happen according to tradition, because Harry's name is sorted, and he becomes the fourth student competing in the Tournament.

The action surrounding the tournament begins with the arrival of the selected students from Durmstrang and Beauxbatons. The crests designed by the graphics department for both schools were used on the flags of the Durmstrang ship and uniforms, while the Beauxbatons crest was seen painted on the door of the massive carriage which brings the students from France to the United Kingdom.









After the arrival of the two committees, a great feast takes place, followed by the presentation of the Goblet of Fire, which is first brought into the Great Hall encased in a casket:

> 'The casket, then, if you please, Mr Filch.'
> Filch who had been lurking unnoticed in a far corner of the Hall, now approached Dumbledore, carrying a great wooden chest, encrusted with jewels. It looked extremely old. (Rowling, 2000, p. 214).

The casket, designed by production designer Stuart Craig and graphic designer Miraphora Mina, was a blend of their research on "medieval architecture and the decoration on English and Orthodox Russian churches" (Revenson, 2016, p. 72). By using these inspirational resources, Mina had the idea of "a stacked construction of arches, one on top of the other" (Revenson, 2016, p. 72). She wanted the whole piece to be "heavily jewelled, like church mosaics" (Revenson, 2016, p. 72) and, since that would be affected by the light cast around it, several runic and alchemic symbols were inlaid with gold leaf, and some hand painted jewels along with other light-catching materials were casted by the prop maker, Pierre Bohanna.

> 'It's almost like a religious reliquary,' says Craig, 'but of a type that's never been seen before.' The casket is visible for only a short time and then "melts" away to reveal the goblet. Mina remembers being asked if that could be a practical effect but was quickly decided that it was easier done digitally. 'But the casket is a real physical object, no doubt," Mina proclaims. "I had to carry it into the Great Hall!' (Revenson, 2016, p. 72).







Above
The casket which contains
the Goblet of Fire

Inside the brightly jewelled casket lays the "impartial selector…the Goblet of Fire" (Rowling, 2000, p. 215), described by Jo Rowling as "a roughly hewn wooden cup. It would have been entirely unremarkable, had it not been full to the brim with dancing, blue-white flames" (2000, p. 215).

Students who wished to submit themselves as champions would write their names and school in a piece of parchment and drop it into the Goblet's blue flames. The following day, Hallowe'en, the Goblet would announce the selected champions during the banquet.

Intentionally planned to be "small, metal and encrusted with jewels" (Revenson, 2016, p. 72), the cup evolved from the designer's research into a "huge Gothic cup decorated with a Gothic motif that's been created from wood" (Revenson, 2016, p. 72). Designed by Miraphora Mina and sculpted by Pierre Bohanna and his team, the 150cm "English elm tree trunk" (Revenson, 2016, p. 72) was turned into the magical artefact. The massive wood piece selected, was full of burrs, twists and knots, which created a "quality that it's incredibly ancient, but at the same time organic" (Revenson, 2016, p. 72).

With the addition of a few plastic castings, Mina's idea of a half-completed goblet was achieved, giving the idea that "one couldn't be sure whether it was still growing" (Revenson, 2016, p. 72), from the elm trunk:

> 'The impression to me is that it's half complete,' says Craig. 'Half architectural and half natural, as if the carving of it hasn't been finished. And I think it's as great in silhouette as it's in great detail when you examine it closely' (Revenson, 2016, p. 72).





Left
1462 Central European Chalice.

Above
Concept art of the Goblet of Fire.





The creeping twigs and roots of wood which come from the base encircle the goblet, whose bright blue flames turned red while expelling the names of the champions:

> A charred piece of parchment fluttered (…) Viktor Krum (…), a second piece of parchment shot out of it (…) Fleur Delacour (…), the third piece of parchment (…) Cedric Diggory (…), another piece of parchment (…) Harry Potter (Rowling, 2000 pp. 226, 228).

The charred pieces of paper, written by Miraphora Mina, shot up and were caught by Dumbledore, leaving everyone astonished by the selection of a fourth champion, Harry Potter, who did not place his name in the Goblet and immediately fears that a conspiracy to murder him is unrolling in the background.

Above
The Goblet of Fire as seen in the Harry Potter exhibition.

Left
Another view of the Goblet of Fire, displaying the intricate carving work in the middle.

Bellow
Different bits of parchment contained the champion's names;

Dumbledore awaits by the blue flames for the selection of the three champions.







Left
The Nautilus Cup;

An example of a Gothic Medieval Cup.

Right
The Triwizard Cup.



Nevertheless, the selection of a champion represents a magical contract and, therefore, cannot be broken. Because of that, Harry must compete in the Triwizard Tournament for a chance of getting a thousand golden Galleons and the Triwizard Cup, an ancient artefact. Its design echoes the organic quality of the Goblet, "while exhibiting enthralling craftsmanship at the same time" (Revenson, 2016, p. 73), a mixture between Muggle and magical design, as Mina noticed "that a dragon motif was quite prevalent on the relics and chalices she referenced" (Revenson, 2016, p. 73).

To accommodate the specificity of the Tournament, three dragons encircle the cup, forming the handles, while representing the three participating schools. The crystalline and metallic cup, designed by Mina, was crafted by Pierre Bohanna, who was quite sure of what the metalwork should look like, but a bit uncertain of how to accomplish it:

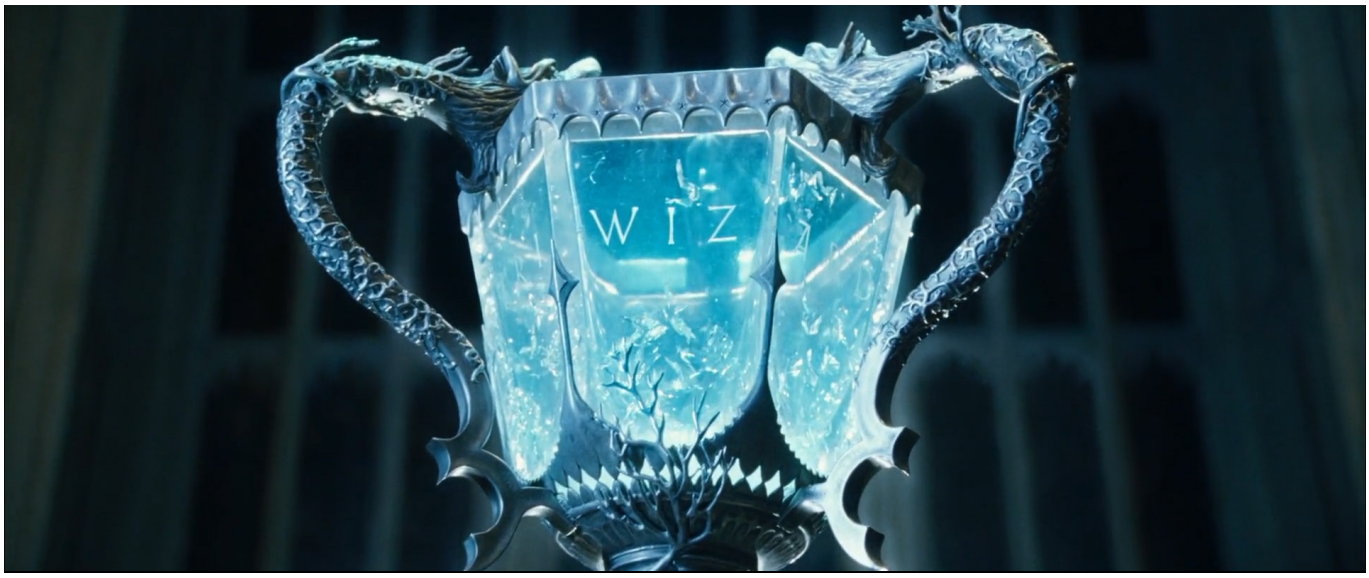
> 'We didn't want it to be silver,' he explains. 'We didn't want it to be too finished. We wanted it to look like it was a weighty casting, and a very old piece. You can't get that from a silver finish.' Bohanna discovered a process combining alloys that would create a finish that was almost lead-like, with a desired blue-grey colouring. Each piece of the cup had a mould that allowed it to be created in different materials for its different uses. Several were made in latex and rubber, because they had to go flying when the cup is a Portkey. Others were cast in metal or in resin" (Revenson, 2016, p. 73).


TRI WIZ ARD



Left
Concept art of the Triwizard Cup, made by MIraphora Mina;

The moment the Cup is first shown on film;



Bellow
The Triwizard Cup on display at the Harry Potter exhibition.



The flame-look gave the cup the idea that it was something alive and, much like the cup which appears to be ever-growing, tiny bits of cling wrap were added to the resin, which created the practical effect. This idea came from their research on natural materials with folds and cracks, because if a natural look is what the prop makers are looking for, then "nature always has the answer" (Revenson, 2016, p. 73), and this is another example of how research and experimenting with different materials can have a great influence on a prop.

Past the initial shock of being thrown into a competition against much older and experienced student's, Harry Potter, along with Fleur Delacour, Cédric Diggory and Victor Krum are given the clues for their first task, which consisted of recovering a golden egg from the claws of a dragon.

Of the three tasks involved, only the first one required a hero prop made by the graphics department (the second task happens underwater and involves the rescue of fellow students who are deeply asleep at the bottom of the Black Lake, and the third task only involves the Triwizard cup, which is placed inside a magical maze, ending the Tournament when touched by the first competitor who reached it).

The golden egg is described in the novels as being "heavy, (...) hollow and completely empty – but the moment Harry opened it, the most horrible noise filled the room" (Rowling, 2000, pp. 309). For the films, the task of designing the egg was given to Mina, who created an intricate etching on the outside of "a city – not a mythical, magical city, but maybe a historical place somewhere" (Revenson, 2016, p. 77), with an enamelled appearance on the exterior and alchemic symbols etched onto the surface.

At first described as a horrible noise, the sounds which came from the egg turn into a song when submerged:

> 'So it needed to be something ethereal,' says Mina. 'Something where you couldn't quite work out whether the song is its content or if it's on the surface. So we imagined a crystal structure where things were possibly going on inside, but you couldn't easily work out what they were' (Revenson, 2016, p. 77).

Bellow
The Golden Egg opened while on display;

Frame from the film showing the first time Harry sees the Golden Egg from the second task.

Right
Replica of the Golden Egg.







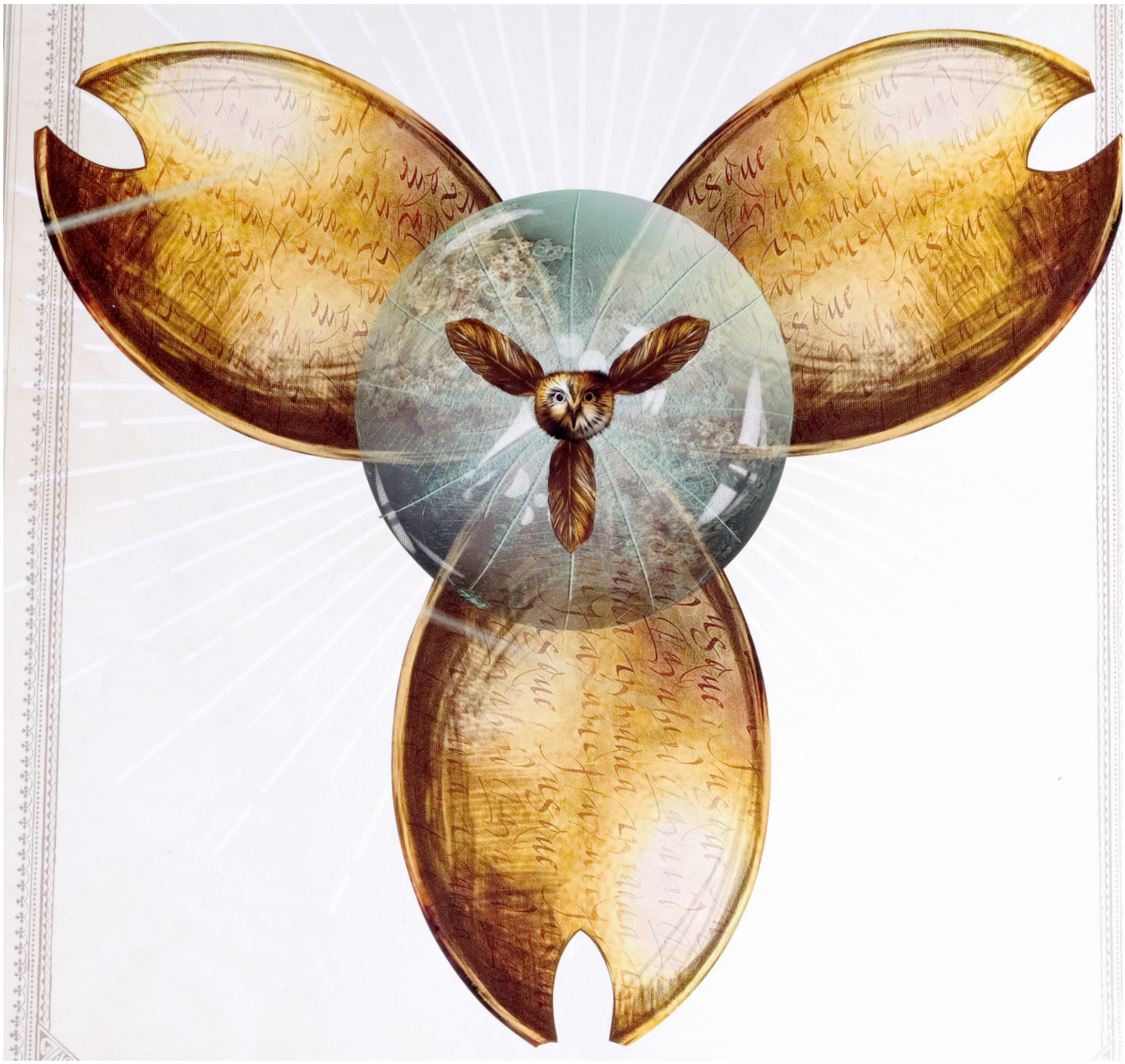




Inspired by her research on Fabergé eggs, which are very expensive and rare delicate pieces of craftsmanship created for the Imperial Russian family between the nineteenth and twentieth centuries, the designer developed a practical mechanism, which infuses the egg with the same sense of discovery the graphics department tried to give to the other props throughout the films (for example, the Marauder's Map and Albus Dumbledore's Will).

The mechanism is described by the artist as being "quite simple" (Revenson, 2016, p. 77) and is made of an owl's head on top of three wings, because according to Miraphora, "it's always interesting to have an uneven number" (Revenson, 2016, p. 77), and the number three would tie the artefact with the symbology of the Triwizard Tournament. After twisting the cantilevered arm, the top layer of it would turn, lift and crack the egg into three segments, which resembled wings. The gold-platted surface reflects light in a way, paint cannot replicate, while giving the prop the "reputation of being special" (Revenson, 2016, p. 77).





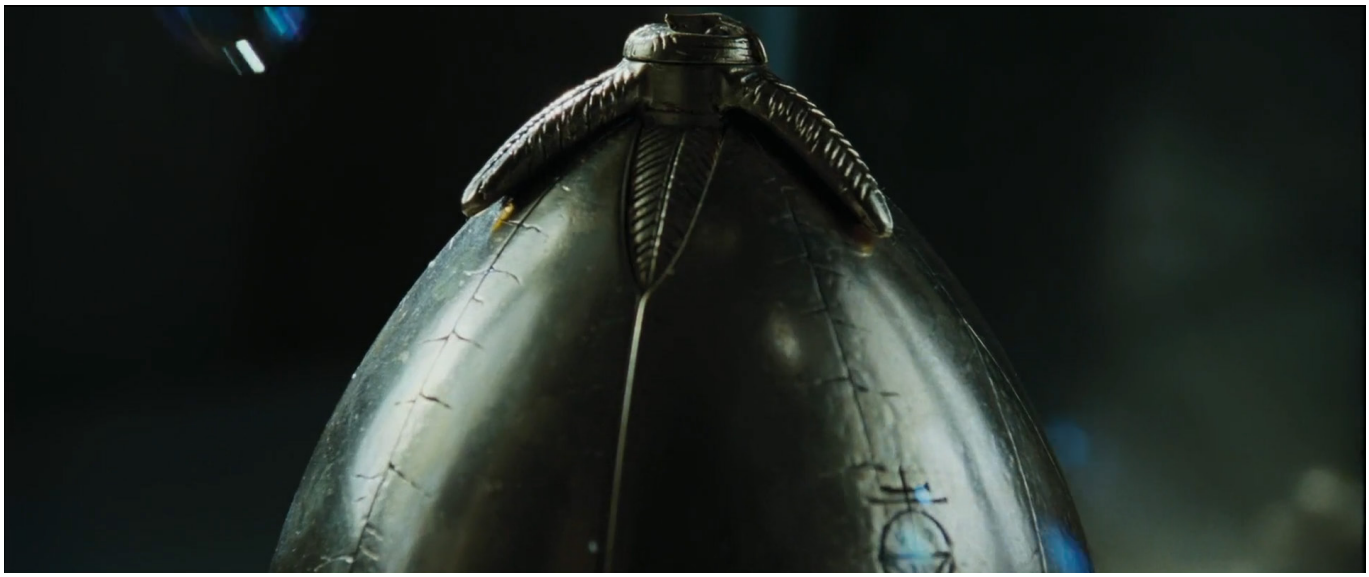
Left
Examples of Fabergé eggs.
"Twelve Monograms" from 1896;

"The Pearl Egg". The first Fabergé egg to be made by the Fabergé ateliers since the fall of the Russian Tsars.

Above
Concept illustration made by Mina of the opened egg.



Once the egg is opened, the ethereal feeling of the song described after Harry submerges the egg comes into place. Mina developed the inside of the egg to create a "contrast between the outer shell, it looks as though it's actually alive inside in a way" (Revenson, 2016, p. 77). A bubbly-pearlescent effect was invented by chief molder Adrian Getley, who used pigments, plastic balls and resin to bring the four kilogram and completely waterproof egg to life.

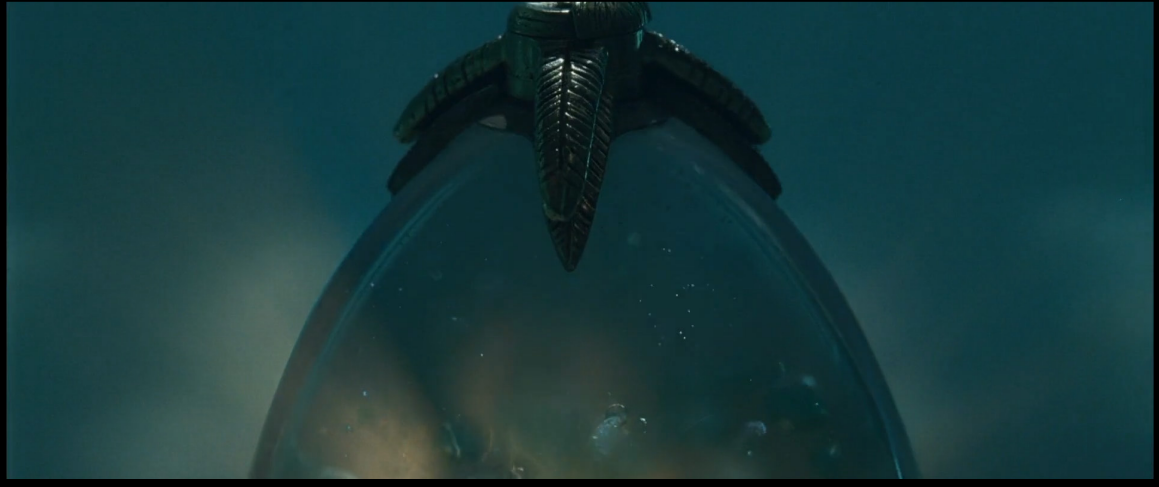




Left
Detail of the opening mechanism on top of the egg.

Above
Frame depicting the cantilevered twisting arm on top of the egg;

Harry holds the egg.









After finishing the daunting task, Harry and the rest of the champions would enjoy a few months of well-deserved rest until February, when the second task would take place. What they didn't know was that the Triwizard Tournament features another special occasion, the Yule Ball.

A Christmas Ball for students to celebrate the Tournament, the Yule Ball is one of the highlights of the fourth film, with the set completely covered with icy sculptures, fancy food and silvery-white decorations. The designers developed the paraphernalia for the event, which included the delicate laser cut programmes, posters publicizing the event, dance lesson cards and leaflets. All of these are barely visible during the film, but the effort and detail given to the props were just the same as the ones given to a hero prop.

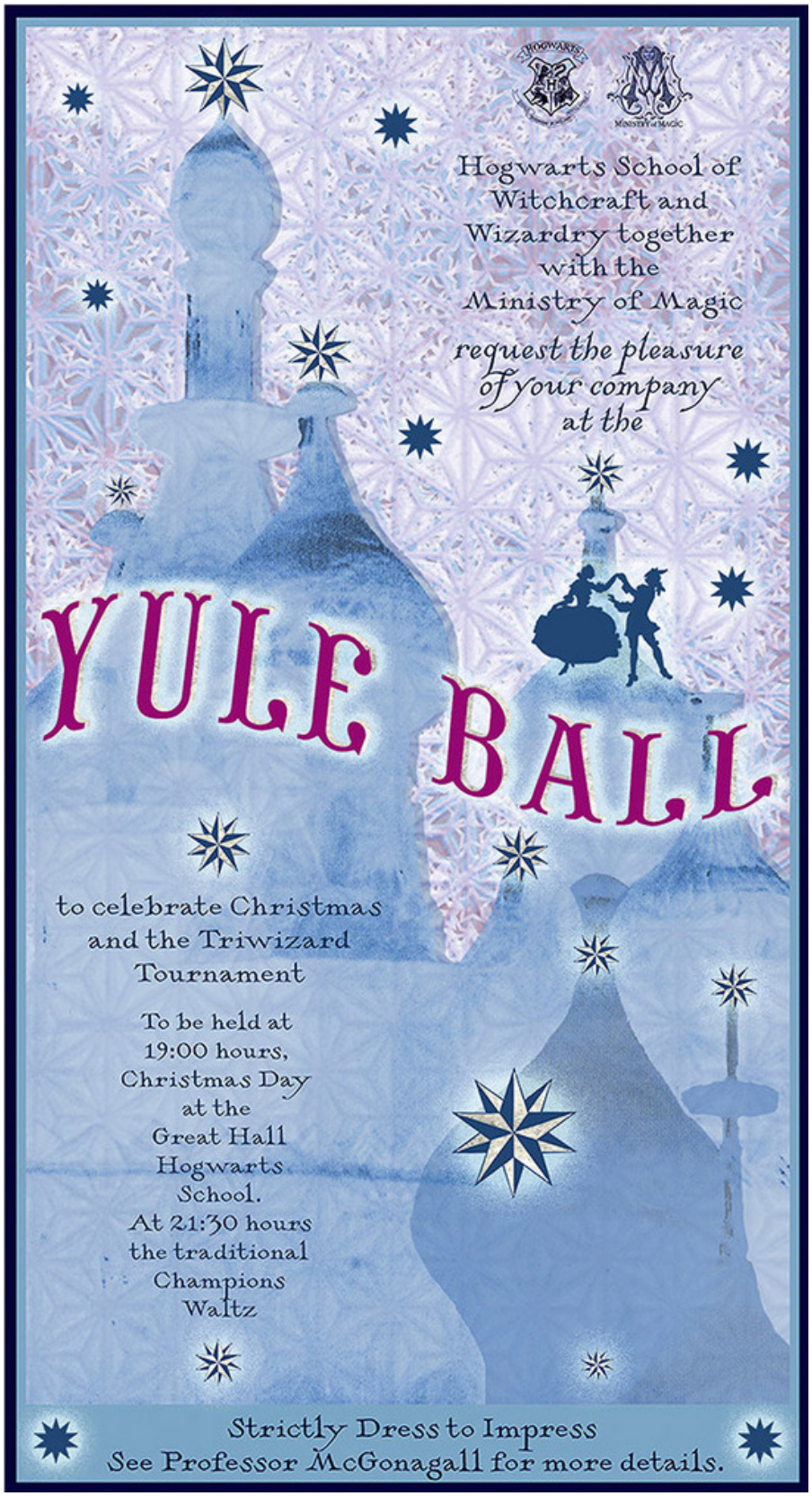
The *Goblet of Fire* ends with Voldemort's return and his botched attempt to kill Harry, which ended, instead, with Cédric Diggory's life. This also marks a change of tone in the newspapers, with the Prophet adapting a more subdued tone, as Dark forces attempt to seize control of the Ministry and the media.

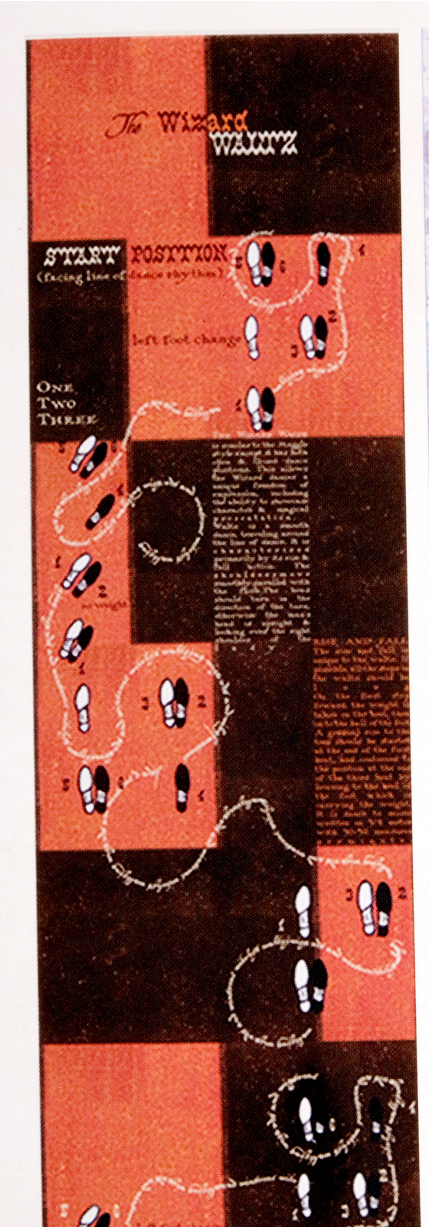
Left
Frame sequence of the egg opened while underwater.

Bellow
The beginning of the Yule Ball.









Above
Paraphernalia from the ball included a guide on how to dance and a poster.

Right
Laser cut programmes.


HOGWARTS SCHOOL OF WITCHCRAFT & WIZARDRY
PROGRAMME
AT THE FIFTH WAND STROKE
YULE PARADE of WAND SKILLS
AT THE SIXTH WAND STROKE
FINAL YULE DANCE



5.9
HORCRUXES

"'Sir, I wondered what you know about…about Horcruxes?'"
(Rowling, 2005, p. 412)

Bellow
Tom Riddle and Horace Slughorn chat in the professor's memory.

Right
List of possible Horcruxes made by Harry;

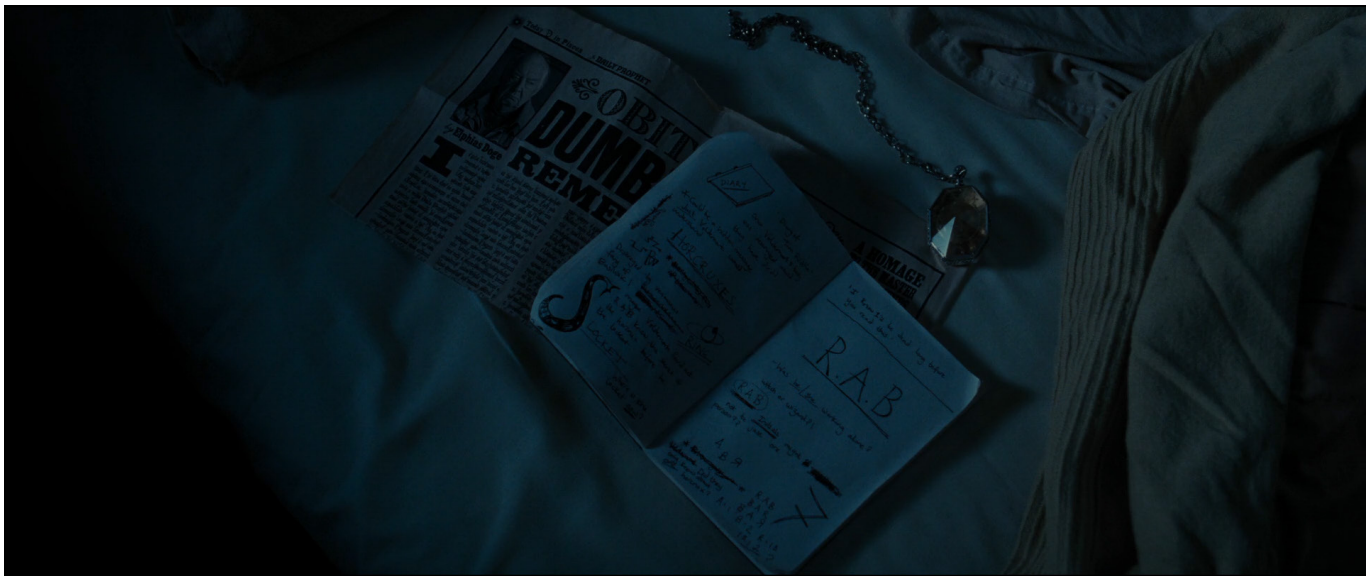
The first Horcrux to be destroyed: Tom Riddle's enchanted diary.

Horcruxes were the key for destroying Voldemort and are at the centre of the most climatic scenes in all eight films. From the destruction of Tom Riddle's diary with a Basilisk's fang to Nagini's death at the hand of Neville Longbottom, these were one of the most important pieces of the plot and, as such, they needed to be treated with great importance by the props department.

When a young Tom Riddle approaches professor Horace Slughorn to know more about Horcruxes, his kind-hearted Potion's master sees no evil in his intentions and so he tells him straight away what are Horcruxes and how to make one: "A Horcrux is the word used for an object in which a person has concealed part of their soul" (Rowling, 2005, p. 413).

However, Voldemort's true goal was to know if more than one Horcrux could be created from the same soul, "'I mean, would one Horcrux be much use? Can you only split your soul once? Wouldn't it be better, make you stronger, to have your soul in more pieces? I mean, for instance, isn't seven the most powerful magical number, wouldn't seven -?'" (Rowling, 2005, p. 414). With this information, Dumbledore and Harry conclude that Voldemort has indeed created more than one Horcrux, and that is why every time Voldemort was defeated, he was able to return to power, because part of his soul was still attached to the material world.







From Dumbledore's research throughout the years, a list of possible Horcruxes was created. Tom Riddle's diary was the first Horcrux being discovered and destroyed by the Basilisk's fang. Marvolo Gaunt's ring, seen in *Harry Potter and the Half-Blood Prince*, was the second, destroyed by Dumbledore with the Sword of Godric Gryffindor, and that left them with five more untracked Horcruxes which needed to be destroyed. The only way to destroy a Horcrux is by damaging it beyond magical repair and, unknowingly, Harry had created a Horcrux-destroying weapon when he stabbed the Basilisk with it in *Harry Potter and the Chamber of Secrets*, as the Sword is Goblin-made, and Goblin weapons will absorb what makes them stronger. This was deducted by Dumbledore when he used the sword on Marvolo Gaunt's ring, thus destroying the Horcrux within. However, this would kill him later on, since the ring carried a strong curse, which would be released if touched by naked skin.

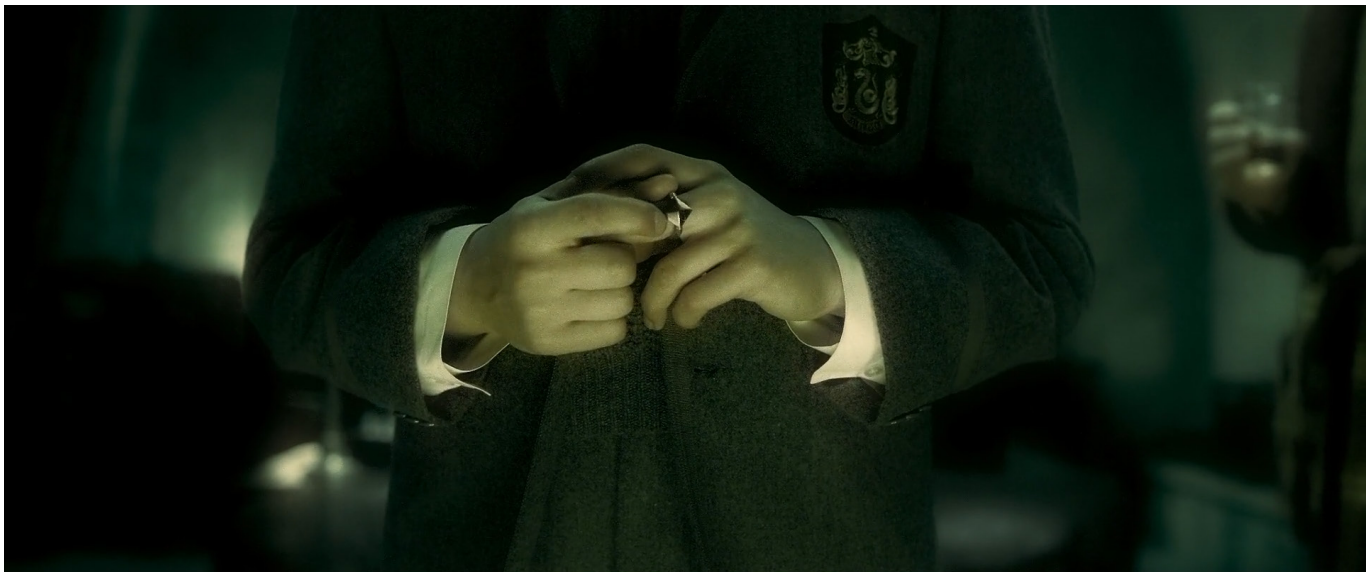
Bellow
From and back of the destroyed diary.

Right
Tom Riddle touches the ring on
Slughorn's memory;

The ring, now no longer a Horcrux,
rests on Dumbledore's desk;

Concept art of Marvolo Gaunt's ring.

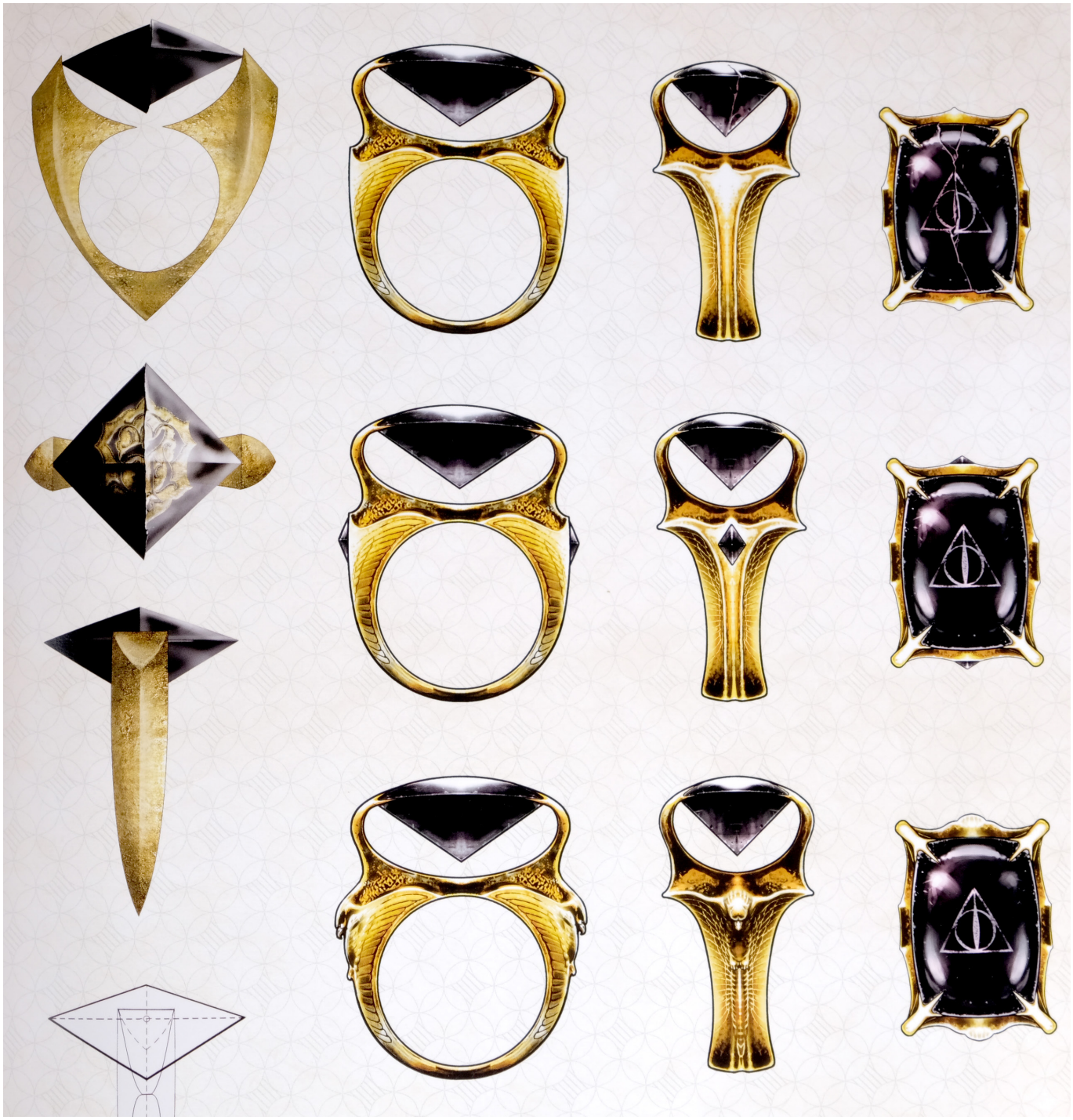








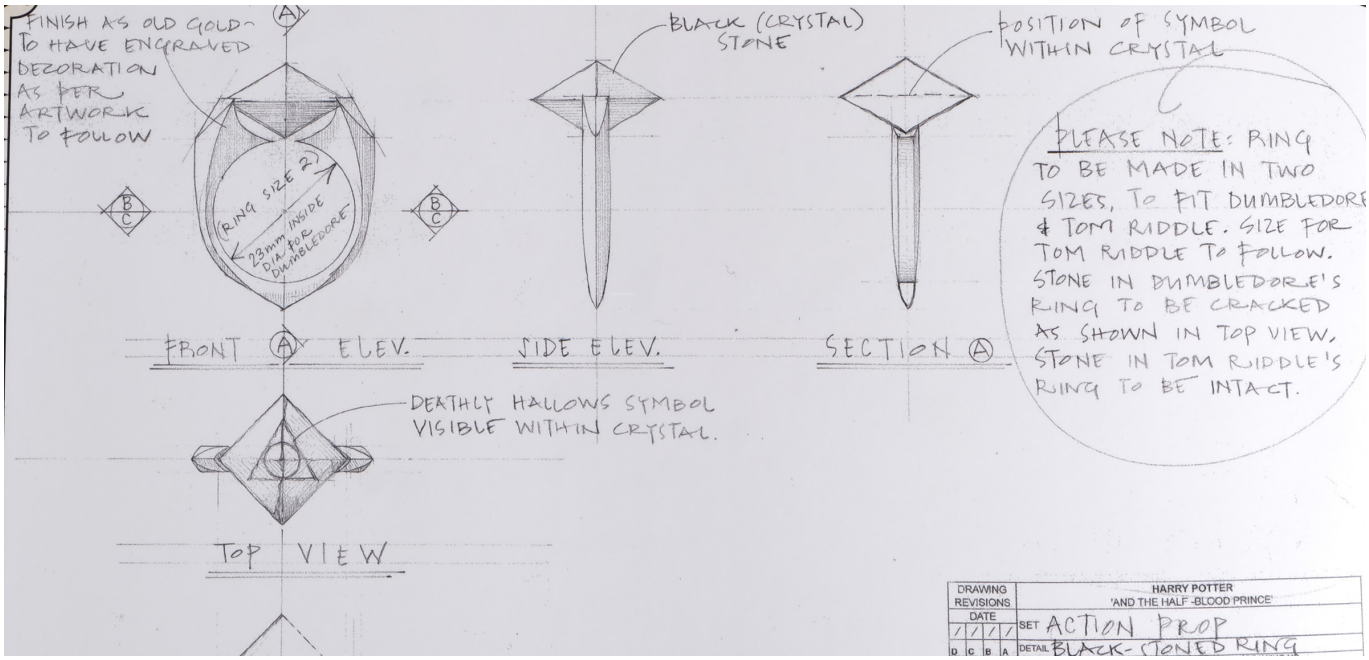
The ring, described by Rowling as being "large, rather clumsily made of what looked like gold, and was set with a heavy black stone that had a crack down the middle" (2005, p. 57), was designed by Mina and crafted by one of the jewel crafters on set. It showcases an obvious Slytherin connection, "as two stylized snake heads meet to hold the gem in their jaws" (Revenson, 2016, p. 187), a common symbol used in objects related to Salazar Slytherin, founder of Slytherin house, in the same way that Lions are common in Gryffindor relics, Badgers in Hufflepuff's and Eagles in Ravenclaw's.



Above
Multiple concepts for the golden ring made by Mina.

Right
Technical drawings of the delicate jewellery piece by Hattie Storey.

Close-up of the ring.


FINISH AS OLD GOLD - TO HAVE ENGRAVED DECORATION AS PER ARTWORK TO FOLLOW
(RING SIZE 2)
23mm INSIDE DIA for DUMBLEDORE
BLACK (CRYSTAL) STONE
POSITION OF SYMBOL WITHIN CRYSTAL
PLEASE NOTE: RING TO BE MADE IN TWO SIZES, To FIT DUMBLEDORE & TOM RIDDLE. SIZE FOR TOM RIDDLE To FOLLOW. STONE IN DUMBLEDORE'S RING TO BE CRACKED AS SHOWN IN TOP VIEW, STONE IN TOM RIDDLE'S RING TO BE INTACT.
FRONT ELEV.
SIDE ELEV.
SECTION
DEATHLY HALLOWS SYMBOL VISIBLE WITHIN CRYSTAL.
Top VIEW
DRAWING REVISIONS
DATE
D C B A
HARRY POTTER 'AND THE HALF-BLOOD PRINCE'
SET ACTION PROP
DETAIL BLACK-STONED RING



After discovering the truth about Voldemort's true secret weapon, Dumbledore takes Harry on a journey to retrieve one of the Horcruxes he thought he had found in a cave near the British shoreline, the cave which was a crystal cavern inspired by "a quartz crystal cave in Switzerland and the massive salt mine in Merkers, Germany, that, during the Second World War, was the hiding place for a vast stash of Nazi gold and stolen artworks" (Sibley, 2012, p. 142). Taking Voldemort's Horcrux proved to be a much more difficult task than Dumbledore had anticipated, for a powerful spell encased the Horcrux: a basin filled with a poisonous green liquid, which needed to be drunk.

Miraphora Mina was called in to create the goblet with which Dumbledore would drink the foul potion This was one of the props the designers started on for *Harry Potter and the Half-Blood Prince* and, originally, the designers had:

> Envisioned a metal cup attached by a chain to the crystal basin for Dumbledore to drink from, but then we felt that it had to be something that looked as though it could be found in the cave, where there wasn't anything but crystal, and that it would appear semi manmade. It was obviously found or created on the spot by Lord Voldemort for the purpose of drinking the potion (Revenson, 2016, p. 191).

During the research, Miraphora Mina found an "ancient carved jade scoop from China with a sheep's head holder that influenced the organic, crystalline shell-shaped prop" (Revenson, 2016, p. 191), and this was the foundation of a seemingly simple prop that took, in fact, sixty prototypes before the final piece was approved and moulded.

Bellow
Entrance to the lake which surrounds the Horcrux inside the cave.

Right
The crystal basin and goblet, with which Dumbledore drinks the potion.

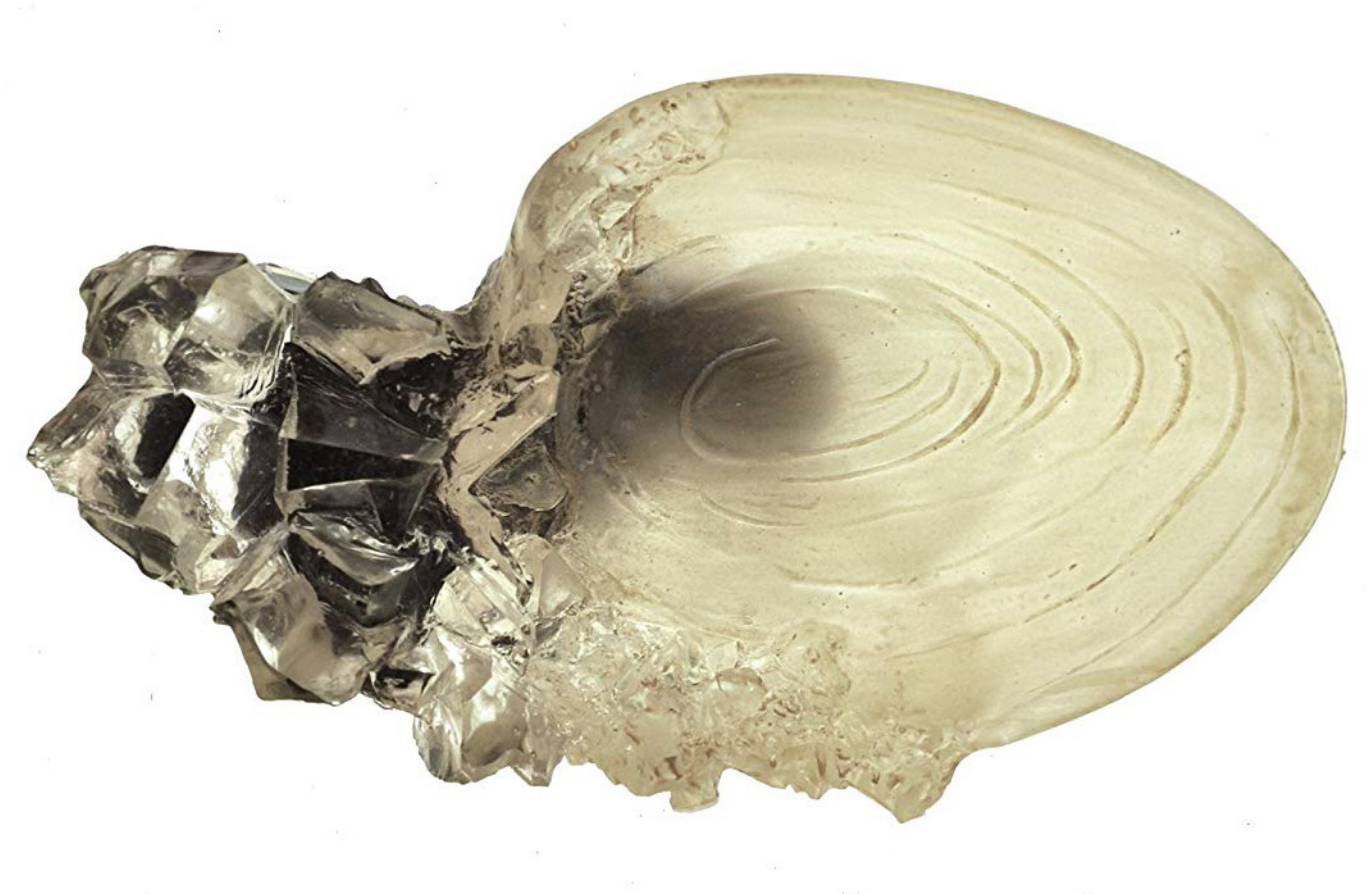












Left
Replica of the crystal goblet;

Concept drawing of the crystalline piece by Mina.

Bellow
Harry holds the fake Slytherin locket.

After drinking the hallucinogenic potion, Harry picks-up the Horcrux from the basin. It was Salazar Slytherin's locket but, at the time unknown to both of them, but discovered after their return to Hogwarts, the locket lying under the liquid was in fact a fake. So, there were actually two lockets: one that belonged to Slytherin and was turned into a Horcrux by Voldemort, and a locket similar to Slytherin's heirloom that Regulus Black (Sirius's Death Eater brother) placed as a replacement when he stole the real Horcrux:

> This was neither as large as the locket he remembered seeing in the Pensieve, nor were there any markings upon it, no sign of the ornate S that was supposed to be Slytherin's mark. Moreover, there was nothing inside but a scrap of folded parchment wedged tightly into the place where a portrait should have been. (...)
>
> To the Dark Lord
>
> I know I will be dead long before you read this but I want you to know that it was I who discovered your secret.
>
> I have stolen the real Horcrux and intend to destroy it as soon as I can.
>
> I face death in the hope that when you meet your match, you will be mortal once more.
>
> R.A.B. (Rowling, 2005, p. 507).






To the Dark Lord.
I know I will be dead long before you read this but I want you to know that it was I who discovered your secret.
I have stolen the real Horcrux and intend to destroy it as soon as I can.
I face death in the hope that when you meet your match, you will be mortal once more.
R.A.B

Left
Concept art of the fake locket and small note inside by Mina.

Right
Examples of monograms drawn by Miraphora before settling with the last one as Slytherin's symbol.



Two lockets were designed by Miraphora Mina, one polished and the other less refined. According to the designer, it was "a challenge because it was full of evil, but it also needed to have beauty to it; to be something appealing and something historical" (Revenson, 2016, p. 88). Inspired by an eighteenth-century piece of jewellery from Spain, Miraphora created a locket with a faceted crystal on the front, with lots of different sides, making harder to comprehend which of those bits was going to open.

As described in the novels, the locket was adorned with an S made with green stones, surrounded by astronomical and alchemical symbols, related to the "relative angles of the planets" (Revenson, 2016, p. 188).

> 'The locket was a treat to conjure up,' Mina states. 'I was allowed to play with every detail on that locket, so even the loop that goes onto the chain is a little snake wounded around it. The great thing on Harry Potter was that all these things were manufactured on-site, so discussions could take place with the prop maker about the right materials to use, and that would perhaps necessitate an alteration of the design a little bit.' When the time came for Ron Weasley to destroy the Horcrux with the Sword of Gryffindor in *Harry Potter and the Deathly Hallows – Part 1,* duplicates needed to be made. 'The original brief was that we'd only need two or three,' recalls Pierre Bohanna. 'It ended up being forty' (Revenson, 2016, pp. 188, 189).

After barely escaping from Bill and Fleur's wedding, Harry, Ron and Hermione seek hiding in Grimmauld Place, where they discover that R.A.B. was actually Sirius's younger brother Regulus Arcturus Black, and that Mundungus Fletcher, a thief, but member of the Order stole the locket from the house.





Above
Concept Art made by Miraphora Mina of the real Slytherin locket;

Dolores Umbridge wears the locket during the trial of Mrs Cattermole at the Ministry of Magic.

Right
The cup of Helga Hufflepuff;

Inside the Lestrange's family vault at Gringotts.

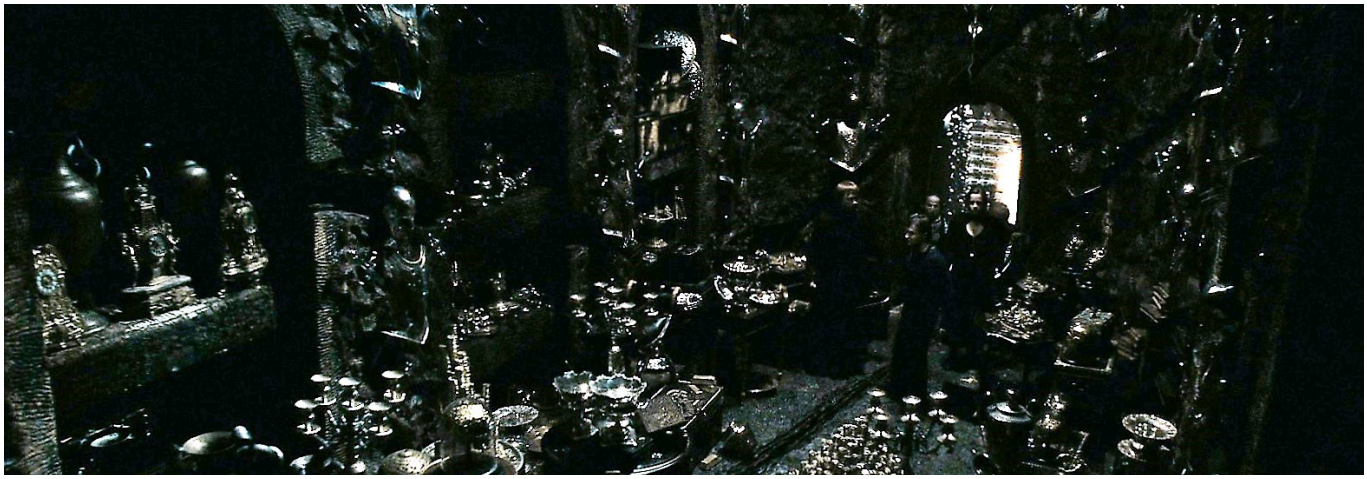
Slytherin's real locket ends up with Umbridge, who apprehended it from Fletcher, so the trio plans to infiltrate the Ministry and steal the real locket, which leads to Harry finding out the Mudblood propaganda and court-room audiences.



By the end of *Harry Potter and the Deathly Hallows – Part 1*, three of Voldemort's six Horcruxes had been retrieved, with another three still unknown to Harry and his friends. However, with a strong lead that one of them was hidden in Gringotts, inside the vault of Bellatrix Lestrange (one of Voldemort's most faithful servants), Harry finds Helga Hufflepuff's Cup.

Designed before the seventh book had come out, the designers only knew that they "needed a badger on it, and was meant to be very modest. It didn't have that kind of magisterial thing that the other [relics from Hogwarts' founders] did" (Revenson, 2016, p. 192). Inspired by "gold goblets and thistle-shaped medieval cups" (Revenson, 2016, p. 192), the prop was moulded with a bas-relief of a badger and covered with a thin layer of pewter, painted gold by Pierre Bohanna.

Seen by Tom Riddle at Hepzibah Smith's home, the cup is described as "small, with two finely wrought handles (…) a badger" (Rowling, 2005, pp. 362, 363), "it was first commissioned for *Harry Potter and the Half-Blood Prince* to be placed in the Room of Requirement but it wasn't really seen until *Harry Potter and the Deathly Hallows – Part 2*, when Harry, Ron and Hermione invade Bellatrix Lestrange's vault at Gringotts" (Revenson, 2016, p. 192), and thousands of objects multiply due to a spell put in the vault to protect its contents.





Left
Concept drawing by the graphics department of the small golden cup.

Bellow
The magical school during the Battle of Hogwarts.

After the flashy escape on the back of a dragon, the trio arrives to a lake, where Harry, connected to Voldemort by their souls and blood, sees flashes of his mind while he rages after discovering that Harry had found out about his secret and is hunting Horcruxes. In the middle of the flashes, Harry sees the location and appearance of the two remaining Horcruxes, hidden deep in Hogwarts, something related to Ravenclaw, and Nagini, Voldemort's snake.

This triggers a race against Voldemort to find and destroy the remining Horcruxes which will, ultimately, lead to the Battle of Hogwarts, a massive fight between Voldemort's army and those against it, in the grounds of Hogwarts, in the hope of buying some time for Harry to find and destroy the Horcruxes.



Quickly, it is discovered that there's a missing diadem which used to belong to Rowena Ravenclaw. The tiara went through several redesigns before its final iteration:

> 'It was scripted to be in Harry Potter and the Half-Blood Prince, and we did make one,' recalls Hattie Storey, 'but it was never seen. Then we redesigned it for H*arry Potter and the Deathly Hallows – Part 2.* Now it's so different I'm glad it wasn't established in the sixth film' (Revenson, 2016, p. 194).

Hidden in the Room of Requirement, the diadem was designed by Mina and is shaped by the wings of a bird, with its head peeking in the middle, and his feathers are covered with multifaceted light blue stones. The massive gem in the centre completes the tiara which was engraved with the Ravenclaw's motto: Wit beyond measure is man's greatest treasure.

Of the seven Horcruxes (Harry was created accidentally), the graphics department helped creating five, apart from the snake, which was the only exclusively CGI creature seen in the films.

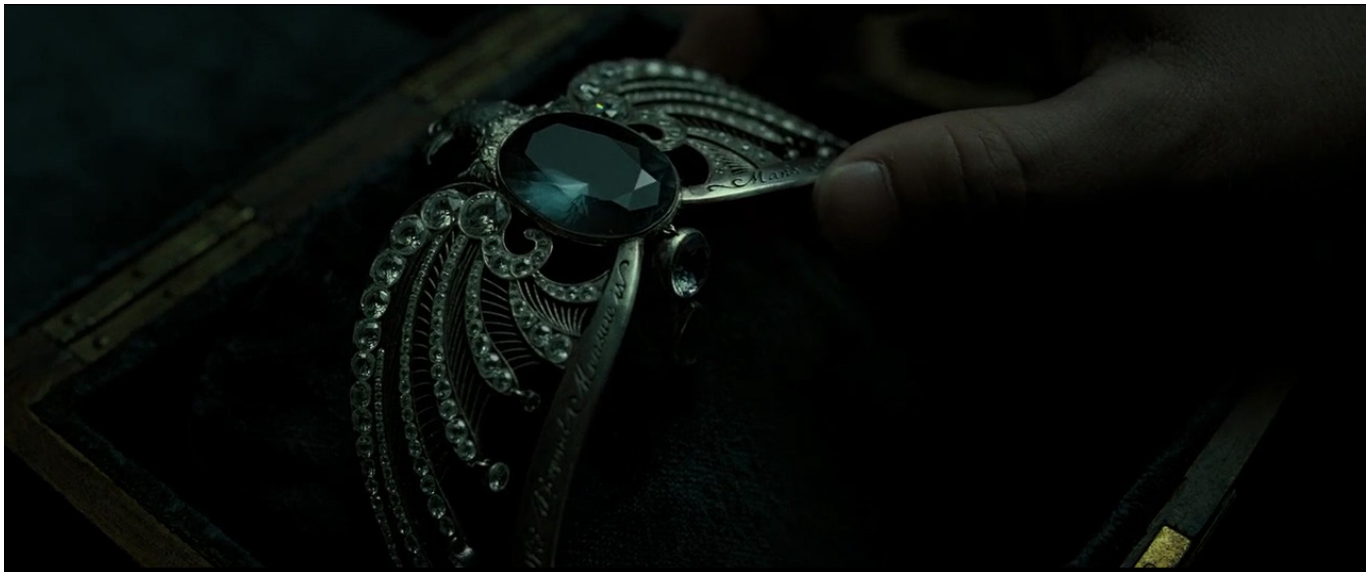
Bellow
Inside the Room of Requirement.

Right
Final tiara used on film;

The moment Harry discovers Ravenclaw's tiara hidden inside a small box.

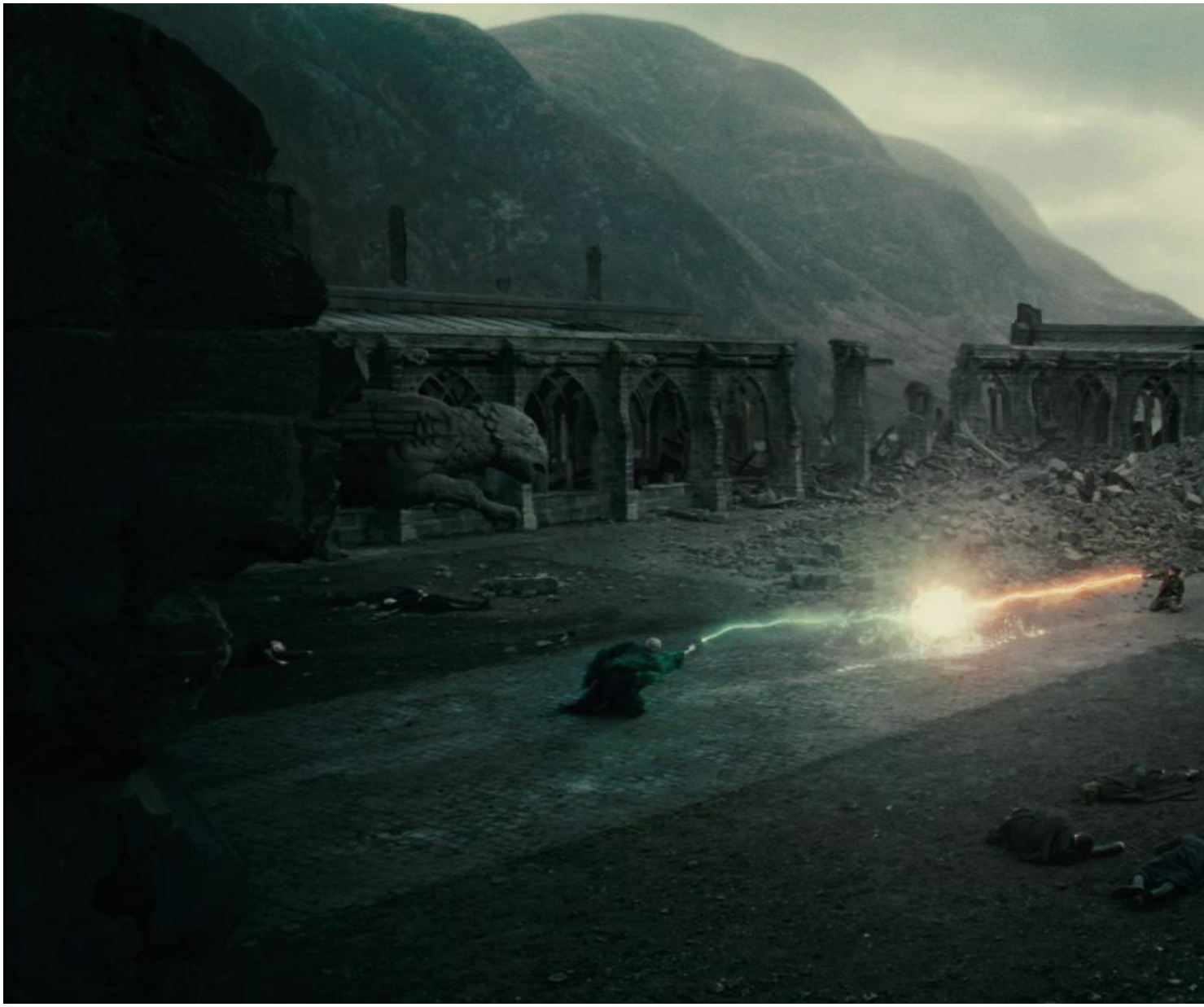



Wit Beyond Measure is
Man's Greatest Treasure



The plot rests on these artefacts: a book, a ring, a locket, a cup, a tiara, a snake and a boy, so their designs needed to be "exceptional and memorable, as these are perhaps the most consequential artefacts in the *Harry Potter* films" (Revenson, 2016. P. 184), along with the Deathly Hallows, the other side of the coin in this quest for achieving immortality.

Instead of having to kill someone to be made, the Hallows are surrounded by a story of magic and mystery, only pursued by those who want to hunt the Quest.



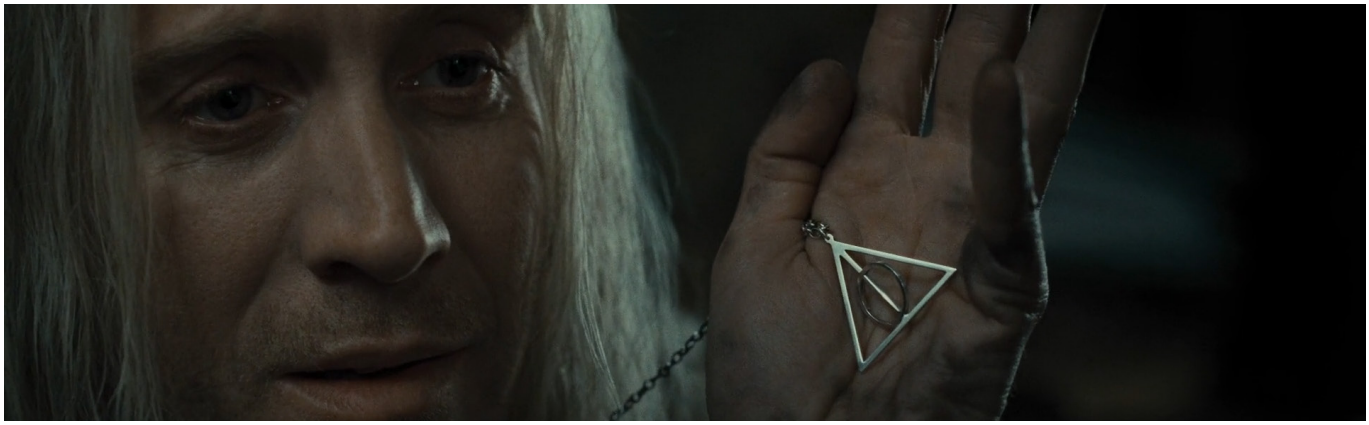
Bellow
Frame of the final battle between Voldemort and Harry Potter, in the courtyard of Hogwarts.





5.10
THE DEATHLY HALLOWS

"'Are you referring to the sign of the Deathly Hallows?'"
(Rowling, 2007, p. 329)



Above
The Deathly Hallows symbol as shown to Harry, Ron and Hermione by Xenophilius Lovegood.

Right and Following pages
The story of the three brothers is told, on film, like a puppet show, brought to life by animators.
This short sequence shows the most important points of the narrative.

The Deathly Hallows legend is introduced as a children's story in the book *The Tales of Beedle the Bard*, under the story *The Tale of the Three Brothers*, given to Hermione by Dumbledore.

Beedle's tales are the equivalent to the Grimm brother's stories and, as such, are treated as mere fiction, without a drop of reality. However, that is not the case for *The Tale of the Three Brothers*, a story about three wizards who encounter Death after escaping a deadly river. Death pretends to praise the brothers and rewards them with one wish for each of them. The first brother asked for a wand more powerful than any in existence, so Death fashioned a wand from an elder tree that was growing nearby. The second brother wished to humiliate Death even further so he asked for the power to bring loved ones from the dead, so Death picked up a pebble from the river banks and told him that when turned thrice in his hand, his loved ones would return from the dead. Finally, the third brother, who was wiser, asked Death for something that would allow him to leave that place without being followed by Death, and so Death gave him part of his own invisibility cloak. The first brother travelled to a distant land where he boasted about having an invincible wand and, later that night he was killed and the wand stolen. The second brother journeyed home, where he turned the stone three times in his palm and saw his dead fiancée come to life, but she was unhappy and separated from him and though by a veil, so the brother killed himself to truly join her. As for the third brother, dead hunted him for years, but it was only when he was very old that he took his cloak, bestowed it upon his son and departed from this world. According to the legend, he who possesses the three Hallows will become Master of Death.



















Bellow
The Deathly Hallows symbol on Hermione's copy of The Tales of Beedle the Bard, given to her by Dumbledore;

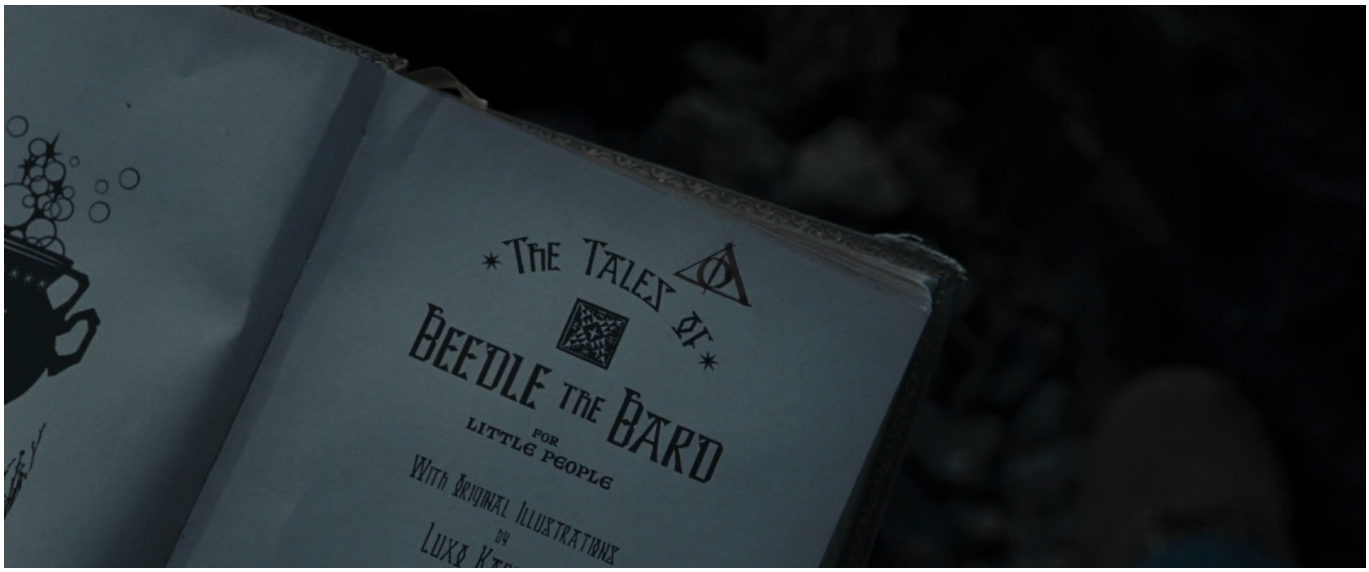
Dumbledore using the Elder Wand.

Right
Harry tries the Invisibility Cloak for the first time in Harry Potter and the Philosopher's Stone;

Harry holds the Resurrection Stone at the end of Harry Potter and the Deathly Hallows - Part 2.

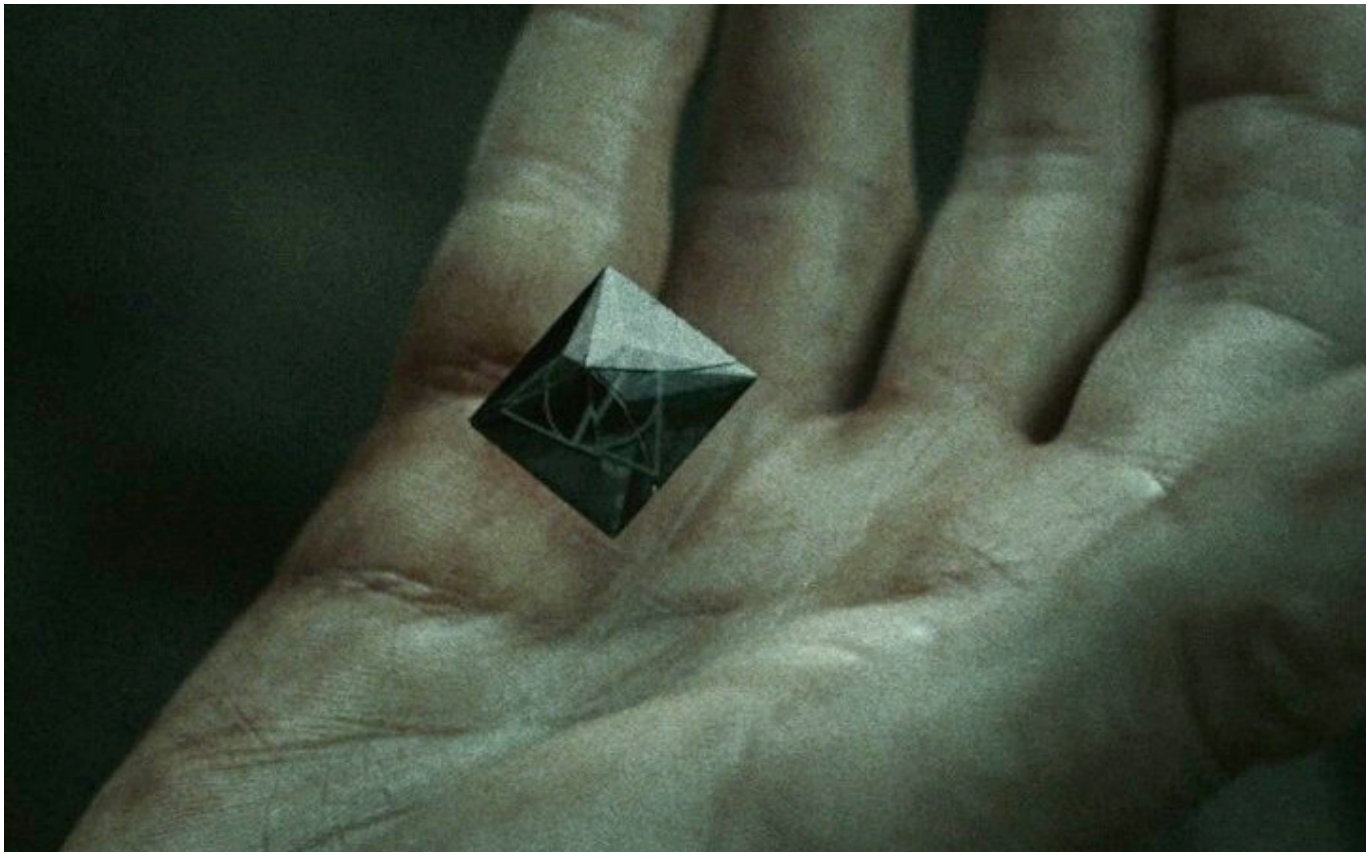
The hunt for the Deathly Hallows is called Quest by those who believe that the story is more than mere fiction. The symbol of the Deathly Hallows, a triangle with a circle crossed by a line, represents the three heirlooms given to the brothers by Death, and is first noticed by Harry when he sees Xenophilius Lovegood wearing it as a necklace at Bill and Fleur's wedding. They also see it later, on the page of Hermione's copy of *The Tales of Beedle the Bard* and in a letter sent to Grindelwald by Dumbledore.

Because of Dumbledore's clues, Harry suspects that Voldemort has assumed that the legend is true and is hunting the Hallows, when in reality, he only cared about the first Hallow, the Elder Wand, which he ends up stealing from its previous owner, Dumbledore, as it lay buried with him in his crypt. The second Hallow is inherited by Harry from Dumbledore as well, and the third appears, unknown, to everyone on the first film, *Harry Potter and the Philosopher's Stone*, when Harry is given his old father's cloak by Dumbledore, which is actually the cloak from the tale.






Gryffindor








In Loving Memory
of
James Potter • Lily Potter





Left
Tombstone of Ignotus Peverell;

Tombstone of Lily and James Potter.

Above
Concept art of Peverell's tombstone made by Eduardo Lima.

Right
Concept art of Dumbledore's family tombstone made by Eduardo Lima. It was never seen on film.

After Ron left the group, Harry and Hermione visit Godric's Hollow, in search for clues as to where the Sword and the next Horcruxes are hidden. This is where they find the gravestones of Dumbledore's family, Harry's



Above
Opened Snitch,, revealing the hidden ring and the pushing mechanism

parents and Ignotus Peverell's, designed by Eduardo Lima.

By the end of *Harry Potter and the Deathly Hallows – Part 2*, Harry understands that the missing Hallow is, in fact, hidden inside the Golden Snitch left to him by Dumbledore, in his Will. The Resurrection Stone was both a Hallow and a Horcrux, and it is also the only Hallow which was made with the cooperation of the graphic design department and an example of a prop that was being created before the full story, along with the stone's true significance, was revealed. The gem sits on top of Marvolo Gaunt's ring, who knew it was an heirloom from the Peverell family (the presumed original owners of the Hallows), but it is unknown if Voldemort did not know, or wished to ignore this completely when he made the Horcrux.

> 'We were as much in the dark as everyone else when we first started designing the Stone for the ring Dumbledore had in the sixth film,' recalls Hattie Storey. Not only did they not know that it would turn out to be the Resurrection Stone, they didn't know what the symbolic design for the Deathly Hallows was, which needed to be etched onto the Stone. But then, fortunately, the seventh book, *Harry Potter and the Deathly Hallows*, came out. 'I read through it in a real hurry at first,' Storey continues, 'and what we learned changed our ideas for the Stone' (Revenson, 2016, p. 205).

A practical effect unlocks the Golden Stitch, which pushes the Stone upwards, as it is seen for the last time floating in the air (now a digital double), right before Harry meets Voldemort to die.





Above
Etching in the Snitch
made by Miraphora.

Left
Snitch halfway opened in the film.





6

THE CASE OF "THE GRAND BUDAPESTE HOTEL"



6.1
ANNIE ATKINS

"I'm not brilliant at anything, I just know a little bit of everything and have learnt to cheat over the years"
(Atkins, for Fulleylove, 2015)



Above
Annie Atkins in an interview for Campaign Live in 2016.

Annie Atkins born in Snowdonia, North Wales, is a designer who specialized in graphics for filmmaking. This means that she makes "any graphic pieces outlined by a period film script—like postage stamps and banknotes to help create Wes Anderson's fictional State of Zubrowka; or shopfront signs and fake passports for Steven Spielberg's New York" (Atkins, 2017).

Now based in Dublin, Atkins's career didn't start in the filmmaking industry:

> Straight after graduating with a degree in visual communications, the designer went on to become an art director in ad land for McCann Erickson at the agency's Iceland offices. After a few years, her enthusiasm started to wane when she found herself doing the same work for the same clients, over and over again: 'I never felt like I was particularly good at it and I started not to enjoy it,' she says. Needing a break from design, Annie enrolled in a master's in film production at Dublin City University, 'I thought I'd leave design completely, that I'd study film and be a camera operator or a technician, and then I found this whole other world of design,' she says (Fulleylove, 2017).

This "whole other world of design" (Fulleylove, 2017) unravelled itself to Annie during her master's while studying graphic design specific for filmmaking. It had never occurred to her that the artists behind props like posters, letters, maps and brands were in fact graphic designers so, soon after graduating she landed a job assisting as a designer on a BBC TV show, *The Tudors*. For Annie, the challenge was "to imagine what a graphic designer back then would do when the role hadn't even been invented yet, so she took on the role of stonemasons, sign writers and scribes and created props that felt authentic to the period" (Fulleylove, 2017).

After her experience with *The Tudors*, Annie was asked to work with Wes Anderson in *The Grand Budapest Hotel,* the film which catapulted her into the spotlight, due to her excellent graphic props which help bring Anderson's film to life.

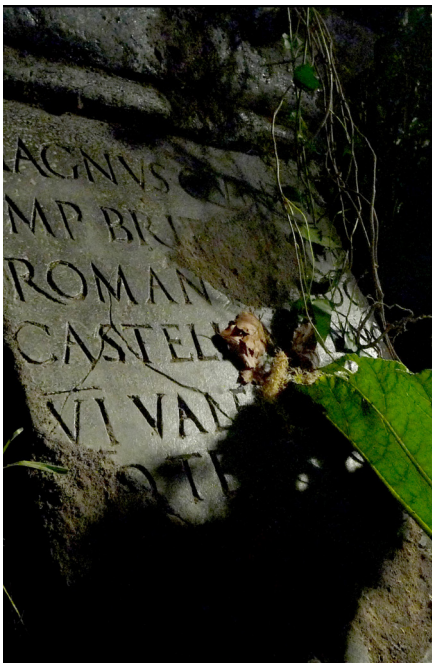
Although Annie agrees with previous statements from fellow designers, Miraphora Mina and Eduardo Lima, that graphic design for filmmaking is seemingly invisible and unnoticed, she also admits that it is not an easy task: "Working in film is kind of like running away and joining the circus," says Annie Atkins, Dublin-based graphic designer for film and television. "You're often living in a hotel, working away from home on a location somewhere. But it's so exhilarating that it's hard to let go of" (Dawood, 2015).

In an interview by Rebecca Boyd-Wallis for Vice, Annie explains that the urge to pursue a new creative career appeared because she had stopped loving graphic design but, in reality, her new-found passion was intertwined with graphic design and the visual arts:

> 'When I left advertising, I thought I was leaving design behind - I'd fallen out of love with it, really, over the years. I'd started thinking about writing and photography and filmmaking instead, but when I got to film school, all of a sudden, a whole new world of design was opened up to me, and I loved it again' (2015).

After working with Anderson at *The Grand Budapest Hotel*, Atkins joined him once more to create the graphics behind the stop-motion success *The Isle of Dogs*. When in Dublin, she teaches young designers about the art of graphics for filmmaking at her workshops.

Bellow
Props made by Atkins for the Tudors, including one tombstone and a Royal decree.

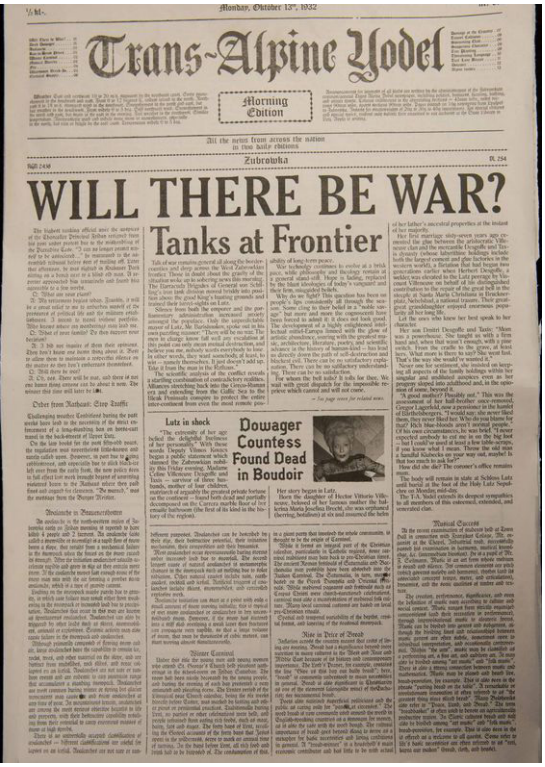






6.2
BRIEF COMPARISON

"The world of film should be accessible to everybody"
(Atkins for Fulleylove, 2015)



Trans-Alpine Yodel

Morning Edition

Zubrowka

WILL THERE BE WAR?

Tanks at Frontier

Dowager Countess Found Dead in Boudoir

Above
Copy of the Trans-Alpine Yodel.
A newspaper from
the Empire of Zubrowka.

Although extremely different, these two films are similar in a way that most films, which employ graphic designers for filmmaking are not, since they both feature hero props made by graphic designers as a very central piece of the plot. This is very uncommon, and the work of the graphic designer usually goes unnoticed in the background of the scenes.

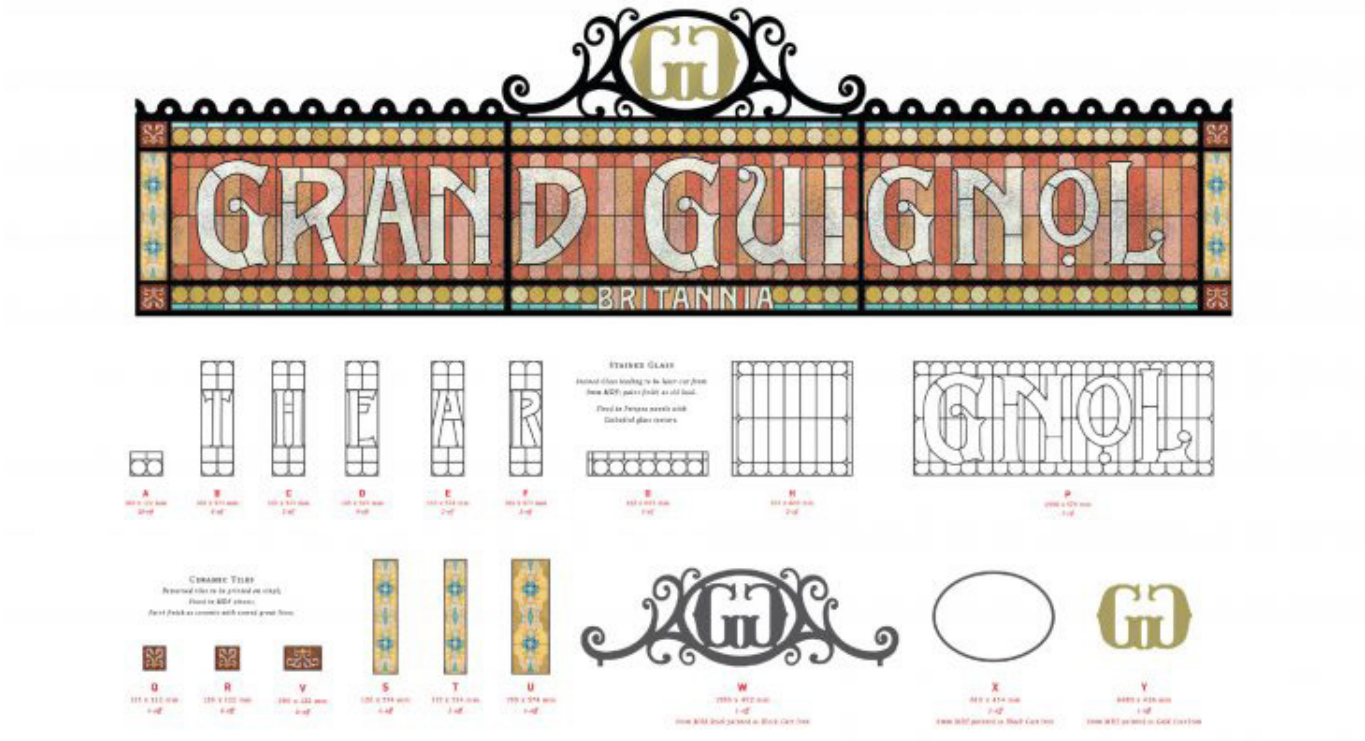
If we compare the length of the two, *The Grand Budapest Hotel* is a single film, while the *Harry Potter* series, which spawns from 2001 to 2011, contains eight films. This meant that the demands for each film would be very different.

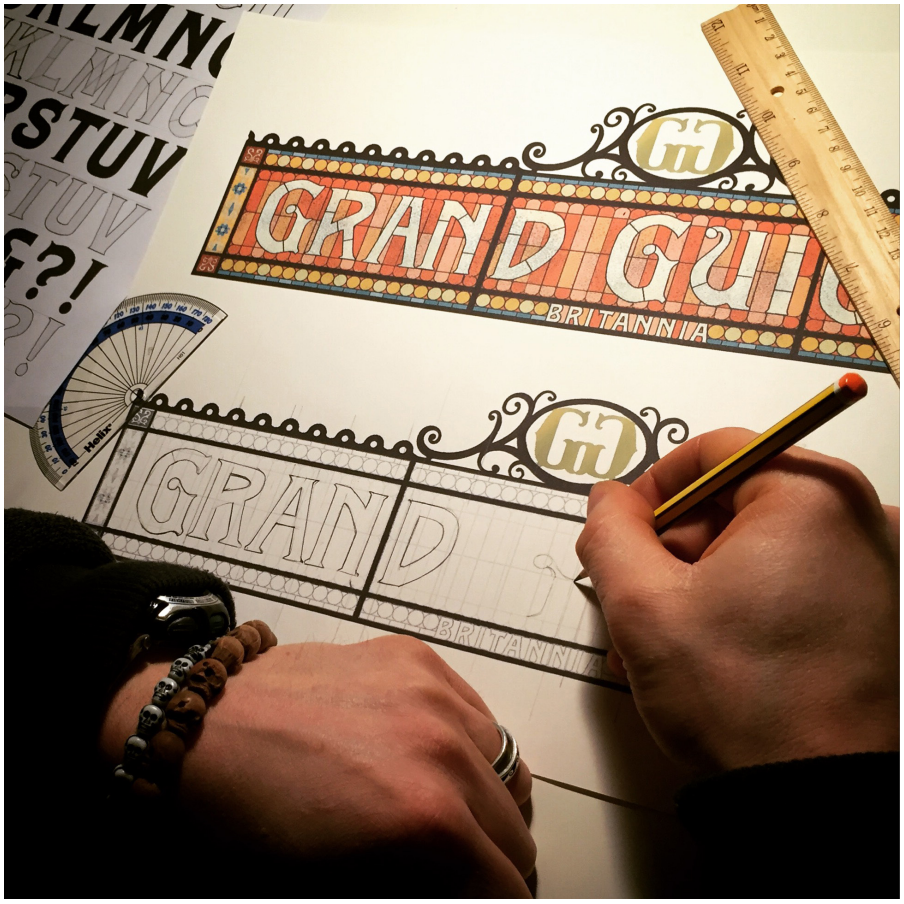
While the team behind *Harry Potter* kept virtually the same and used a learning process for prop making throughout the films, in Annie's case (and her team) she is always thrown into a new world every few months:

> The variety in the work Annie does is what drives her in that she never knows what period she's going to be working on next. 'The projects I work on are only really six to nine months long. They're relatively short and it's always a new story set in a new world. So it's always something interesting. Every script has its own interesting things in it, so you don't get bored.' As such, in order to get noticed in the industry, being a chameleon and not having a 'signature style' is imperative. You need to adapt to whatever film, period or character you're working on (Fulleylove, 2017).

Both MinaLima and Annie Atkins defend the same principles when making props: if it was made by hand, then do it by hand. Using techniques to copy and imitate are usually the work of a graphic designer for filmmaking, as well as making something look believable and not creating something from scratch and never seen before. Annie explains that one of the most important things is "not be afraid to copy. If you don't know how to freehand ornate calligraphy – trace it, if you need to make something look old quickly – stain it with tea bags and rub it in some gravel, but for God's sake don't ever just make it up – do your research" (Fulleylove, 2017).

Using a catalogue of images she has compiled over the years, for various decades, Annie takes them as references, much like what Miraphora and Eduardo do. Instead of correcting or perfecting things that already





Above
Technical drawing of the Grand Guignol sign.

Left
Annie Atkins designing the lettering.



Above
Annie Atkins making a passport for the film.

Right
A completed passport from Zubrowka.

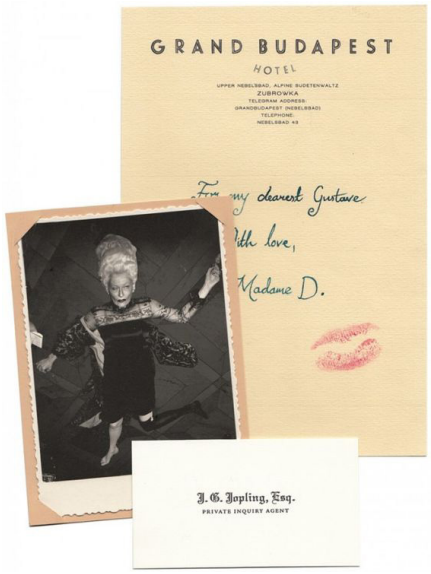


existed in the graphic world, she simply re-utilizes them even if they contain mistakes.

> It's also vital that she doesn't just consider the environment that film takes place in, but the characters as well. "We're not designing as designers, but for the character we're making the props for," she says. "But it's also for the actors and directors who use the props, to help the story come to life for them. It's our responsibility, even though it may seem quite insignificant to everyone else (Fulleylove, 2017).

Fictional worlds spawn from reality, could be more historically close to 'our' world or shifted like the Wizarding world, but what does not change is the same method for creating props, by using real references and not making everything up, because people would not be able to identify themselves with such a foreign artefact, as Annie explains to Rebecca Boyd-Wallis in an interview for Vice, back in 2015:

> We actually started every graphic piece by looking at a real reference from the time. The bank notes are a good example actually - I remember working on a TV drama set in the 19th century where I made very large banknotes (they would have been three times the size of modern banknotes at the time), but the director didn't want to shoot them because he felt they were comically large - even though they were historically accurate. On The Grand Budapest, Wes really embraced these differences. We were always studying how things had been created differently back in the day, rather than making assumptions. That was fascinating to me.



Above
Madam D.'s note and file information.

Bellow
One of the banknotes made by Annie for the film.





Above
Series of Mendl boxes on display on the set.

Right
The edited Mendl boxes, no longer with spelling mistakes.

Although only 10% of Annie's work was ever seen clearly on screen, some of the props proved to be challenging (much like the magical media made by Mina and Lima, Atkins struggled with making a newspaper for a fictional country), and other contained mistakes (the pink Mendl boxes originally had a spelling error which was fixed in post-production).

When comparing both works, the method, as well as the techniques used, are similar. Everything goes through a process of research, testing, acceptation and multiplication. The core of both works is the same, and it can be used as an example for every film which contains props made by graphic designers. They can be fictional, historical, from a distant era or a faraway future but, as long as the prop is enhancing the actor's performance and improving the immersion of the audience in the film, then it will work.







Above
Annie adds the final touches to a telegram.

Left
Parcel hand-made by the designer.


UCET





Left
Collection of paperwork made by Atkins for The Grand Budapest Hotel.

Right
Letters and envelopes seen on the film;

Detail of the stamps used on the parcel.





7

"19 YEARS LATER"

7.1
THE NEW MINALIMA COLLECTION

"As graphic designers, Miraphora and Eduardo are unbeatable"
(Sibley, 2012, p. 132)

Bellow
Platform 9 3/4 at the Warner Bros Studio Tour.

The major success of the books and films has allowed the *Harry Potter* franchise to grow largely over the last two decades, with numerous derivative works such as: a travelling exhibition (which premiered in Chicago, 2009), the creation of the Warner Bros Studio Tour, featuring a vast collection of artefacts from the eight films (it can be visited in London, since 2012) and the Pottermore website, where most of the information about the Wizarding world is gathered, along with J.K. Rowling's occasional texts about the series, concerning past or future events not described in the books.







Above
Great Hall at the Warner Bros Studio Tour in London.

Left
Gryffindor dormitory as seen in the travelling exhibition.



Left
Outside Platform 9 3/4 in King's Cross, London.

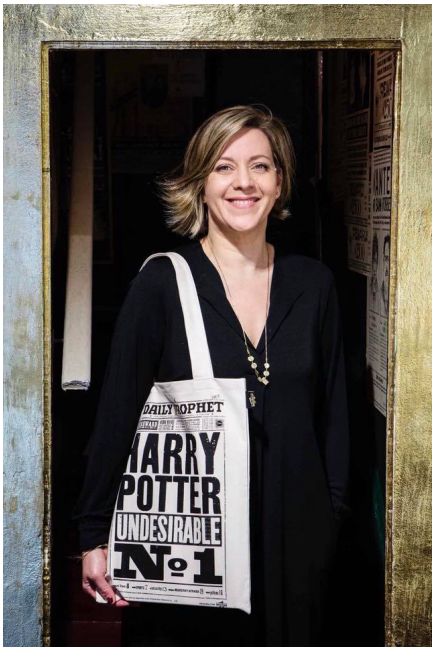
Bellow
Diagon Alley at Universal Parks & Resorts in Orlando, Florida.

These works also include the opening of the official Platform 9 3/4 Shop (in King's Cross Station, London) and themed attractions, known as The Wizarding world of Harry Potter, which have also been built in several Universal Parks & Resorts around the world (the most famous being Universal Park & Resort in Florida, otherwise known as Disney World, which features a life scale replicas of Diagon Alley and Hogsmeade created in 2015).



The House of MinaLima gallery and store, in London, is one of a kind. It is a gigantic treasury of their graphic works, filled with props made by the designers, who commercialize replica's, prints, and other merchandise from the Wizarding world.

The ever-growing phenomenon of the *Harry Potter* series keeps expanding even after two decades, with various events taking place around the globe. Recently, the Mercado do Bolhão hosted a Potter at the Market event, where participants could make their own potions, try the famous butterbeer or the magic Bertie Bott's Every Flavour Beans.





Above
Miraphora poses with some of the merchandise available at the House of MinaLima.

Left
Front of the House of MinaLima in London.




HOUSE OF
MINALIMA
MINALIMA.COM
THE GRAPHIC ART
OF THE
HARRY POTTER
FILMS
EXHIBITION & SHOP
EST
2009

Left
Inside one of the rooms at
the House of MinaLima;

Sign placed outside the shop.

Bellow
Displayed artworks made by the
designers at the House of Minalima.





7.2
AN ONGOING FRANCHISE

"'We always used to say the fifties or the sixties were our favourite era, but no – since working on this movie, the twenties are just everything,' says Eduardo" (Pottermore, 2016)



Abiove
MACUSA's logotype.

Right
Credence and Graves walk around New York;

Porpentina Goldstein, Newt Scamander, Jacob Kowalski and Queenie Goldstein.

After finishing their work for the *Harry Potter* Universe, Mina and Lima couldn't have dreamed that their adventure in the Wizarding world was not quite over. *Fantastic Beasts and Where to Find Them* premiered in 2016 as a spin-off and prequel to the *Harry Potter* films, set sixty-five years before the events of *Harry Potter and the Philosopher's Stone*. It was inspired by the book with the same name, and features a quirky magizoologist, Newt Scamander, who travels the world rescuing and returning wild magical beasts to their original habitat.

As Newt is walking around New York, some of his beasts escape his magical expandable suitcase, which is, in fact, a gigantic zoo where he keeps and cares for the creatures. While hunting them down, Newt meets Jacob Kowalski, a No-Maj (American word for Muggles), and Porpentina (Tina) Goldstein, an Auror who works for MACUSA (Magical Congress of the United States of America). Along with her sister, Queenie, the quartet unravels a series of murders committed by an Obscurus (a wizard who forces his magic to disappear until it comes out as explosive and dangerous outbursts). The boy, Credence, was raised by an anti-magic Muggle and struggled with hiding his powers, afraid of the punishments his stepmother would inflict on him. In a fit of rage, Credence attacks New York and is confronted by Newt and his companions, along with several Ministry officials, including Graves, an Auror who was actually Gellert Grindelwald (an evil Dark wizard hunted by every magical organization around the globe) in disguise, and whose purpose was to cause chaos in the city.

As the city shakes and wizards tremble with fear that their secret world may have been exposed, Newt releases his Thunderbird, a creature whose rainfall potion erases memories, saving the magical community from exposure. This also erases the memories of his No-Maj friend, Jacob, but as the law in the United States forbids Muggle-Magical relationships, Newt is forbidden to return the memories back to Kowalski.

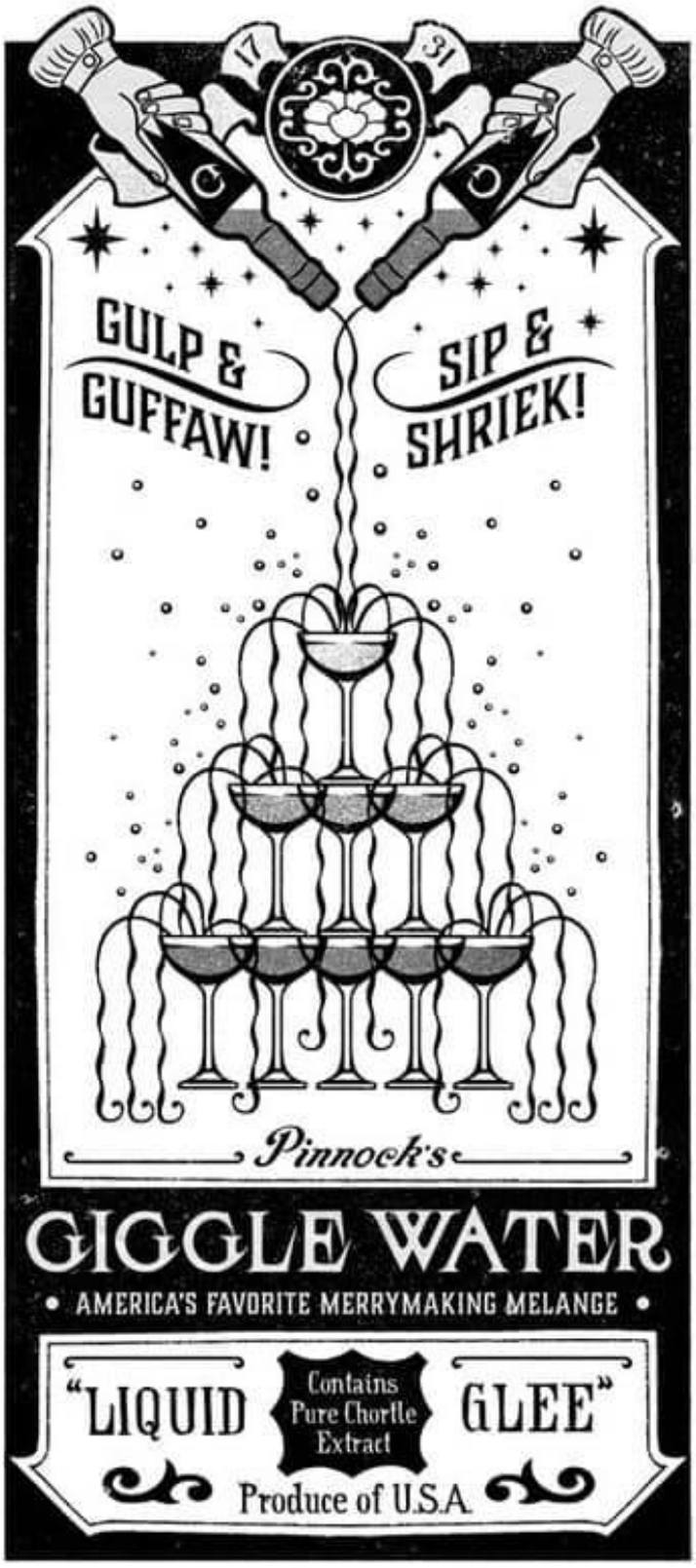

NO
WITCHCRAFT
IN
AMERICA!
WE
NEED A
SECOND
SALEM



Bellow
Graphical props made by the MinaLima team for Fantastic Beasts and Where to Find Them.

The team used much of what they had learned in the *Harry Potter* series and transported it into the *Fantastic Beasts and Where to Find Them* franchise. Adjusting visual elements to match those found in the United States in the 1920's, the team created an environment inspired by Art Noveau and by the century old historical buildings found in the United States and, as said by designer Miraphora, the duo is discovering a new passion in this era: "The 1920s! What an era, especially in New York, says Mira. That period is just a blessing for graphic designers like us" (Pottermore, 2016). The hit film was the starting point for the new wave of *Harry Potter* fans, with new merchandise and content being released at the same time for both franchises, including Legos, sculptures, and the adding of the Wizarding world to the Funko Pop! Collection.

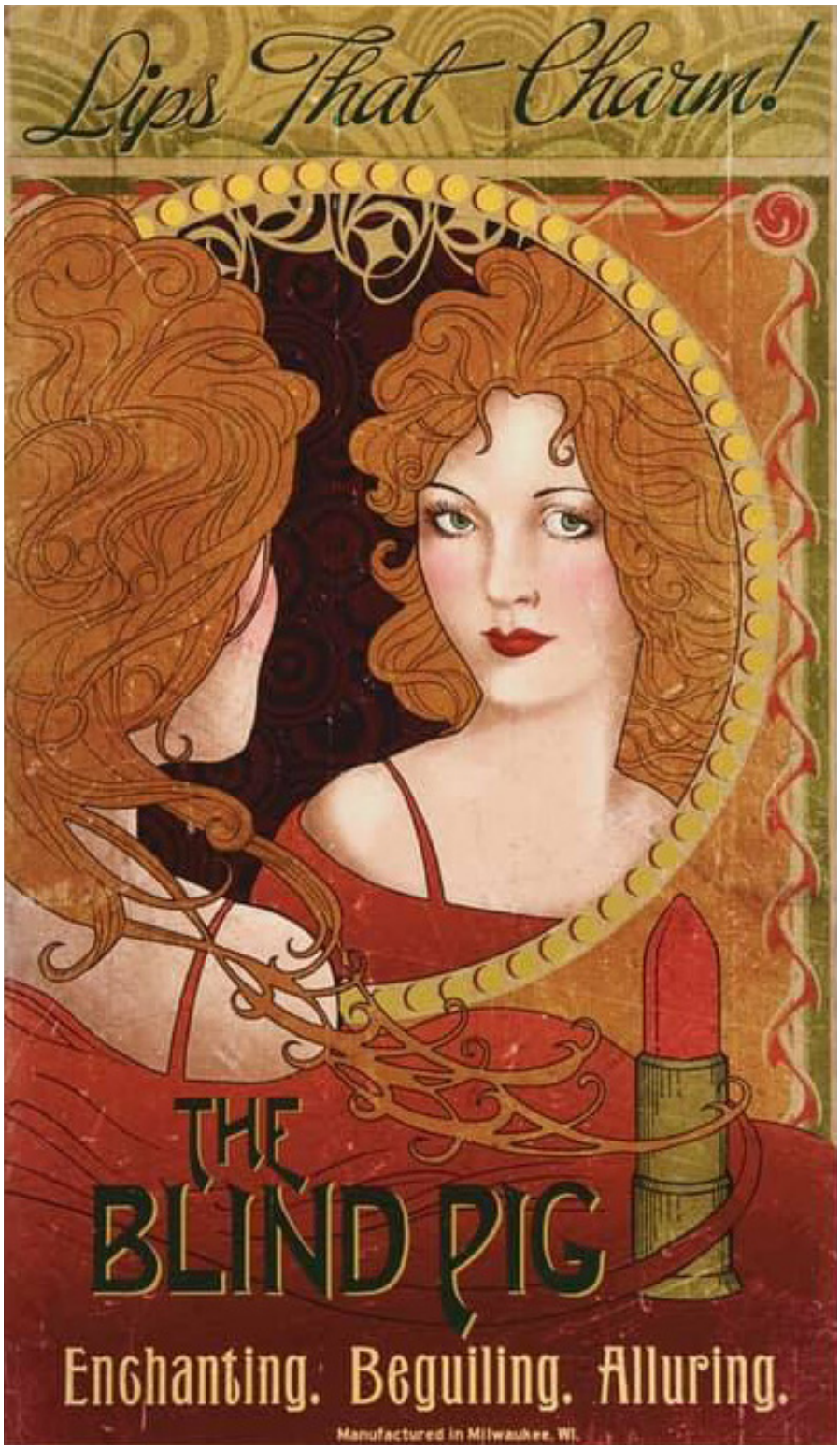


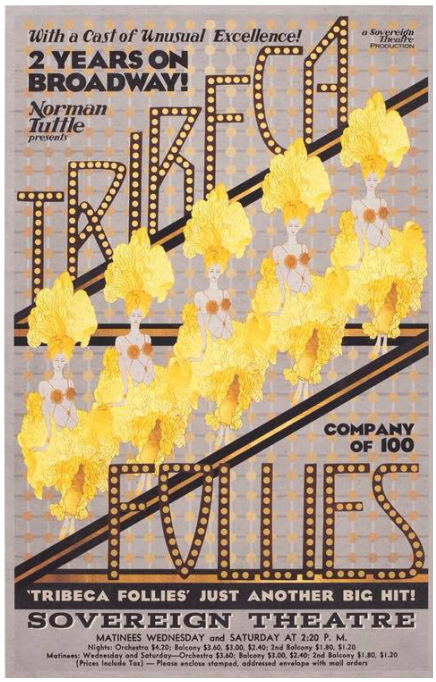


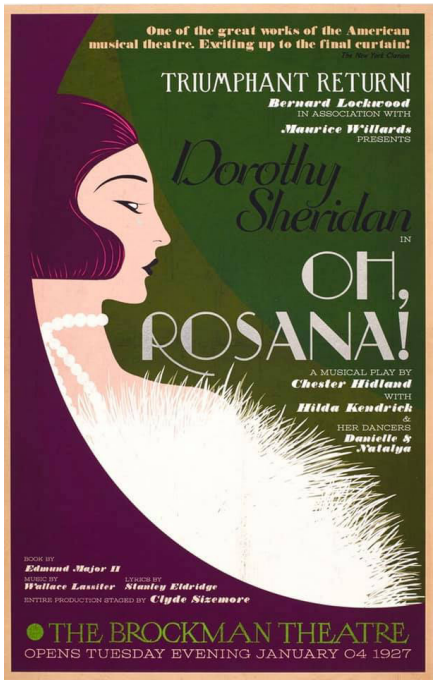
Left
Advertising seen in the film of Giggle Water.

Right
Advertising placed outside a magical pub.

Bellow
Posters for broadway shows from the film.







The franchise continued to grow and, on November 16th, 2018, *Fantastic Beasts: The Crimes of Grindelwald* premiered, and with it iconic characters were brought, like Albus Dumbledore. The events of the second film take place one year after the end of the first film, 1927, when the MACUSA authorities are trying to transfer the maximum-security prisoner and Dark wizard, Gellert Grindelwald, to Europe, to be tried for his crimes, but unfortunately, he escapes.

Newt is then sent by the Ministry of Magic to help MACUSA capture Credence, who was thought to be dead but resurfaced in Paris, along with Theseus (his older brother). The plot shifts completely to Paris, where Scamander, working under Dumbledore's orders, tracks down Credence, who is working with Nagini (Voldemort's snake, but who apparently was a human before a curse turned her into a snake for all eternity) to find who his real parents were.

Newt encounters Queenie and Jacob (who had his memories restored in secret by Queenie) while the two are looking for Porpentina, and joins forces to find and capture Credence. After infiltrating the French Ministry of Magic, Newt and Tina retrieve documents confirming Credence's identity, but at the same time Grindelwald had lured Credence to his side by leaving a planted trail of clues for the youngster to find. Credence arrives at the rally Grindelwald is preaching at and joins him.

By the end of the film, Grindelwald escapes leaving part of city destroyed and many of the Aurors dead. All hope seems lost until Newt notices one of his pets, the Niffler, which had stolen something valuable, the silver vial Grindelwald carried in his jacket, which is, in fact, a blood pact preventing Dumbledore from battling Grindelwald (as teens, Dumbledore and Grindelwald were best friends). Now hidden, deep in the European mountains, Grindelwald trains Credence to kill Dumbledore, while Dumbledore tries to break the blood pact he made years ago.

Bellow
A young Dumbledore (Jude Law), teaching at Hogwarts during Fantastic Beasts: The Crimes of Grindelwald.



Bellow
Newt Scamander walking in Paris.

Even before the premiere of the second film of the *Fantastic Beasts* series, merchandise was being launched to please the massive fan base who was already demanding replicas and information about the upcoming film. As of December 2018, two more books related to the *Fantastic Beasts* story have been published: *The Case of Beasts: Explore the Film Wizardry of Fantastic Beasts and Where to Find Them* by Mark Salisbury and *The Archive of Magic: the Film Wizardry of Fantastic Beasts: The Crimes of Grindelwald*, by Signe Bergstrom, both books were designed by MinaLima and feature many replicas of the props used in the books and layers of hidden information, perfect to explore while reading.

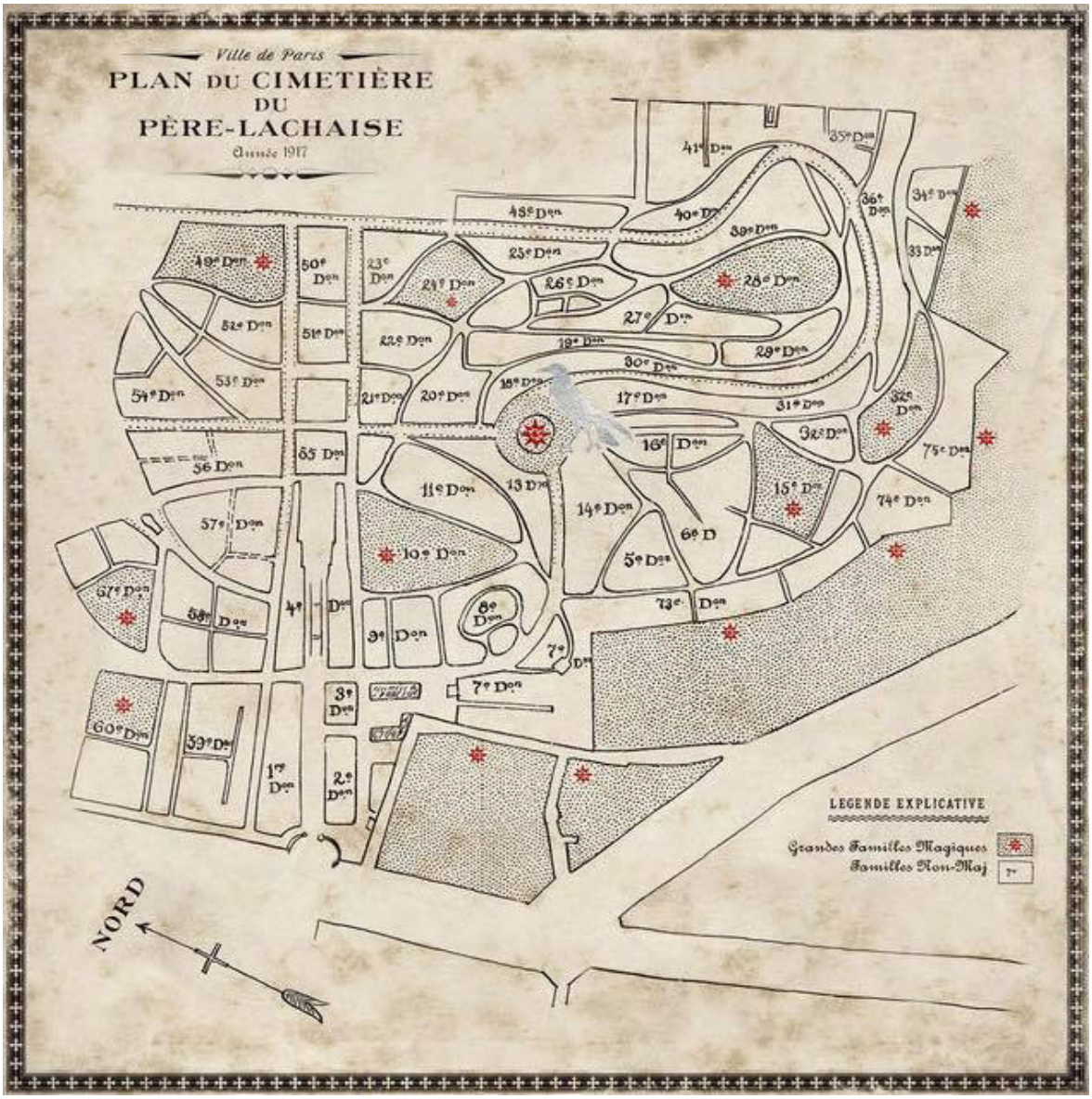
As the fans await another year until the debut of the third film, one can only guess what more the creative team can invent to bring the magical world to life.





Above
The Lestrange's genealogical tree.

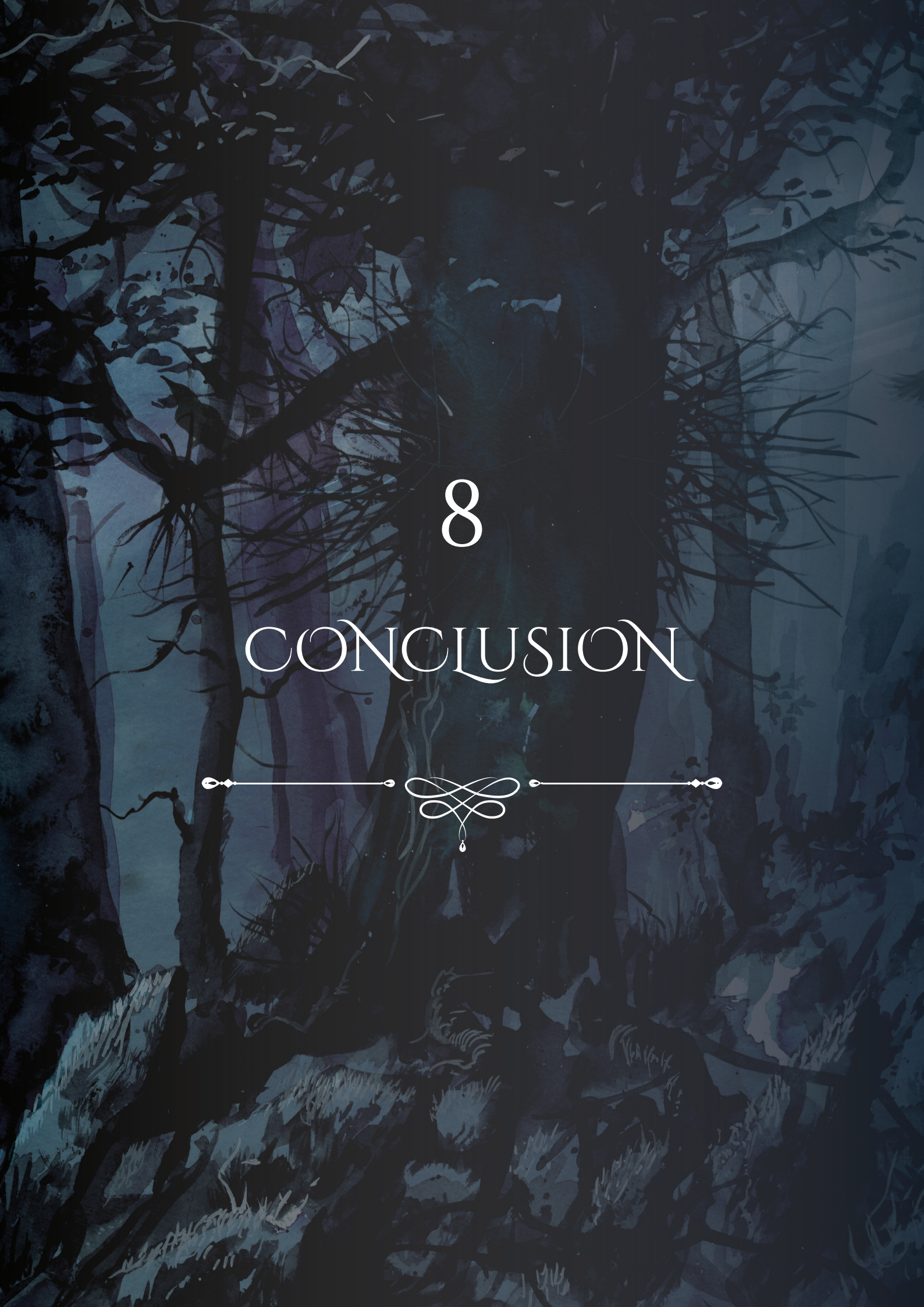

SAUVAGE!



Left
Circus Poster.

Above
Père Lachaise cemetery hand drawn map, made by Mina.





8

CONCLUSION



8.1
ENDING NOTE

"The scar had not pained Harry for nineteen years. All was well"
(Rowling, 2007, p. 620)



Above
The Dursley family during Harry Potter and the Order of the Phoenix.

A few years ago, I discovered that some of the amazing typographic signs, posters and letters I loved to see on screen were made by a graphic designer. Much like Annie Atkins, I had no idea that graphic design could have such uses, and it fascinated me deeply as I was losing interest in contemporary graphic design, mostly used in advertising.

I knew I wanted to explore this newly found graphism and who knows, maybe open some door to other fellow artists who may want to have new experiences in the graphic design universe. However, when I started researching for my thesis, I had no idea the world of graphic design for filmmaking could be so rich.

Using terms from the world of *Harry Potter*, comparing traditional graphic design with graphic design for filmmaking is much like comparing the Wizarding world to our own. It is so similar and yet so different, walking side by side and separated as though by a veil, invisible to most of us who don't even realize it exists in the first place.

Unlike conventional design projects which are designed with the specific purpose of interacting with the public, by sending a message or publicizing something, the work of a filmmaker happens in the shadows. It is a very unique job, it really is "graphic design at its purest in its relation to shape, type and image" (Spivak, 2018). Props of political posters are not meant to endorse a political party, and the design is not planned to gather votes. Instead, it is projected to enhance the plot of the film and "shed light on the time and place it is set in" (Spivak, 2018).

It is hard work for a few seconds of screen time. In most cases, the props aren't even shown on camera but, in the *Harry Potter* series this was so rewarding to explore as a graphic designer, because you can actually see them on camera and the importance they have in the story.

You can really see the thought and care put into each piece, even if some are barely shown. These pieces mingle in the back of the set and help the actors get into character, which is, after all, what films are about: telling stories.



Above
Quidditch awards inside a cabinet at Hogwarts.

The beginning of the working process is similar to the one used by a traditional graphic designer as it involves briefing and research.

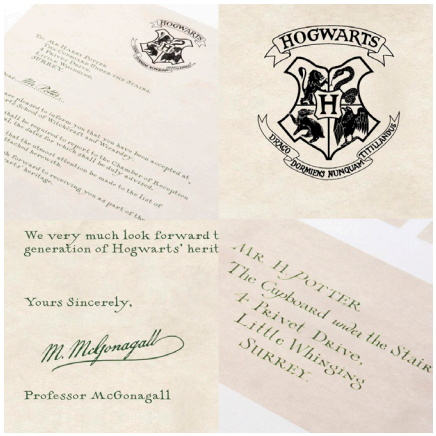
In the same way, that was how I started investigating for this thesis, by searching and collecting countless examples of graphical objects used in the films. The compilation of material shown in this thesis is not completely available anywhere and, although several books were published about props in the *Harry Potter* series, they always lack information about the graphic designer's job and focus mostly on the final products.

By thoroughly researching multiple sources of information, from books to personal pages, I was able to gather as much information as I possibly could about the world of filmmaking in the *Harry Potter* films. This data, which was comprised of both images and text was then organized into different folders so I could analyse it by sections, which were later divided into chapters for this thesis.

It is possible to see this method of work in some of the props, like the cereal boxes, which were inspired by 1980's and 1990's boxes, or the propaganda created for the Ministry of Magic, which sought its inspiration from Soviet Propaganda, among others.

However, the rest of the process is completely different. The graphic designers for filmmaking will start making prototypes, in a series of trial and error experiences, until the prop is accepted by the production designer. This is followed by the making of multiple copies of the same prop, which usually has to be exactly the same to ensure consistency. This is repeated over and over again over months, and sometimes years, until the film is completed.

Apart from the hero props and props which have to be created because they appear on script, thousands of other artefacts have to be designed and crafted in order to fill the set, and to give everything a more lifelike appearance.





Above
Hogwarts' acceptance letter;

Honeydukes at Hogsmeade.

All of the artefacts had a story of their own, as it is possible to conclude through each of the chapters in this thesis:

Influenced by the Victorian and Gothic languages selected by producer Stuart Craig, the graphical objects revolved around a mix of mid-20th century, all the way to the 1800's.

The acceptance letters were handwritten and stamped with a seal wax, although some were replicated a few thousands of times in lighter paper to be carried by owls and to fly around the Dursleys living room. Miraphora, one of the graphic artists, who was in charge of the graphics department in the *Harry Potter* series, drew and handwrote all of the hero props.

Apart from Hogwarts, where it is possible to see students having breakfast and eating toasts, milk and cereals, whose boxes sought inspiration from late 1980's and early 1990's cereal boxes, (contemporary according to the film), a few dozens of magical shops and establishments were branded and filled with props made at Leavesdean Studios. Some of these establishments were pubs and served an array of food and beverages developed by the creative team. Another prop filled location was the magical sweet's shop called Honeydukes, whose shelves where stacked with a few hundreds of different candy pieces, all branded, packed and created by the team.

An iconic establishment is the Weasleys' Wizard Wheezes, a four storey-high joke's shop located in Diagon Alley. The Weasleys' shop, de-



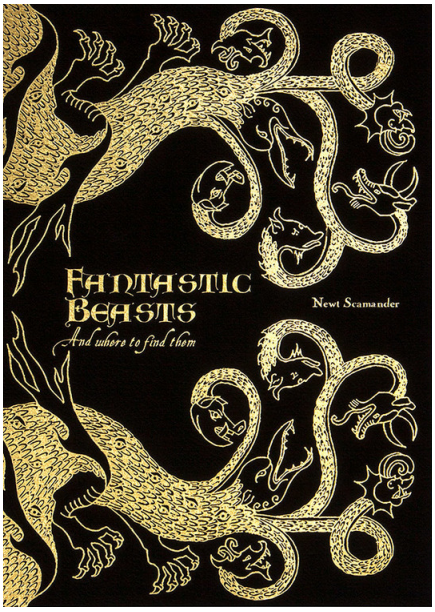
scribed by Mina as a "designer's dream" (2016), was filled with one hundred and forty different items, multiplied until they reached the astounding number of forty-thousand. Many product names seen here are dictated by the script or by the books, which provided a few dozens, but most of them had to be invented by the designers, who would create ludicrous and strange names by adding weird words to a long list which was pinned at the studio.

Another shop, which sold one of the most seen and used props in the entire series was Flourish and Blotts, a bookshop.

Many of the books' names are introduced in J. K. Rowling's novel, but the amount needed was so overwhelming that several dozens had to be invented by the team. Usually they would invent funny titles, or subjects, that could be useful or appealing in a magical society, and normally the authors would be a variation of their own names, their family members, or strange members they would find:

> "Olde and Forgotten Bewitchments and Charms by E. Limus (Eduardo Lima), Ancient Runes Made Easy by Laurenzoo (Lauren Wakefield), and a New Theory of Numerology is by Lukos Karzos (Minaphora Mina's son). With so many books needed for Flourish and Blotts, new titles were created with a wizardly bent (A Fully Ilustrated History of the Flying Carpet and Wanderings of a Tree Through the Alps), and a few seemed to parallel books from the Muggle world (Wizards Are From Neptune… Witches Are From Saturn). Familiar names showed up for the publishers: Luca Books, Winickus Press (for graphic artist Ruth Winnick), and MinaLima Books" (Revenson, 2016, p.133).

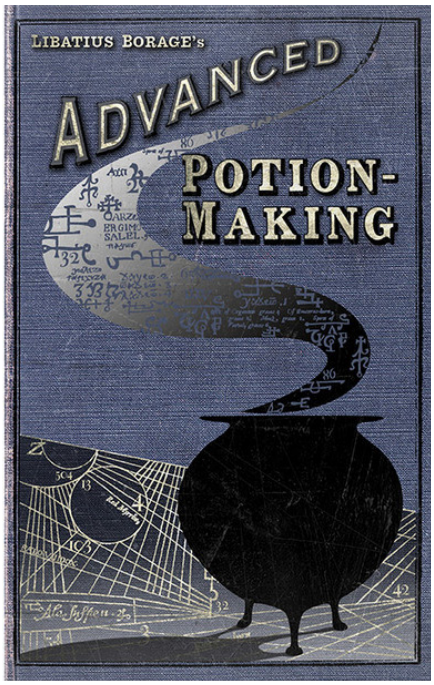
Apart from the cover design, the artists learned how to bind the books with several different techniques and materials, as well as aging the pages and designing the content of each book.

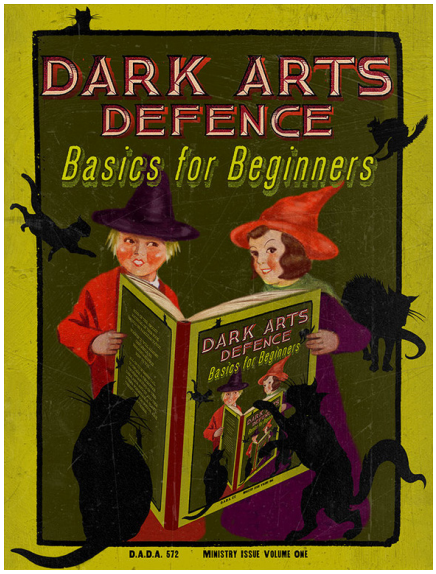


Above

Weasleys' Wizard Wheezes;

Fantastic Beasts
and Where to Find Them.





Above
Advanced Potion-Making;

Dark Arts Defence:
Basics for Beginners.

Four books are considered special among all the other seen in the series. Advanced Potion-Making, The Tales of Beedle The Bard, Dark Arts Defence: Basics for Beginners and The Monster Book of Monsters.

Advanced Potion-Making is a book owned by Harry, during his 6th year at Hogwarts. Harry's copy was scribbled from top to bottom. The book was featured in many close-ups and was an important part of the plot in Harry Potter and the Half-Blood Prince.

The Tales of Beedle the Bard is the magical equivalent to the work of the Grimm brothers. The copy designed by Mina and Lima is petit and contains laser cut illustrations in each page. It was an important piece of the plot, even though its screen time is much shorter than Advanced Potion-Making. The illustration's author, Luxo Karuzos, is another mashup with Mina's son's name.

Dark Arts Defence teaches only defensive theory. It was a complete opposite from other books, as said by Mina:

> The illustration on the front goes against the elaborate, intricate designs seen on other textbooks. "They're children playing wizards," she says, "looking at the picture of themselves reading the book, in an endless spiral." The graphic team chose a thick paper for the interior pages, because they felt that would give the effect of the book not having much content in it (Revenson, 2016, p. 140).

The inspiration for this particular book were textbooks from the 1940's and 1950's. The book is bulky, with a printed front and back cover, and a very juvenile appearance.



The Monster Book of Monsters is a special book, as it is also kind of a creature. The assigned title for the third-years has claws, eyes, fur and it bites. Many different concepts were developed by the graphic designers until the final product was achieved:

> The Monster Book's 'face' travelled from a portrait to a landscape direction, which would obviously work better by having the opening of the book be where the mouth was placed. Eyed moved from the middle to near the spine to back to the middle (and four of them was the decided number). Miraphora Mina designed the title's typeface and placed the author's name on the cover: Edwardus Limus (Revenson, 2016, p. 137).

Above
The Tales of Beedle the Bard.

Bellow
The Monster Book of Monsters.



Bellow
Gilderoy Lockhart's books.

Gilderoy Lockhart and Rita Skeeter are also englobed in the small portion of books which are very different from the rest of the publications seen throughout the series.

Lockhart is a fake and a liar, with a narcissistic personality and poor taste, while Rita Skeeter is a tabloid reporter, salacious, sensational, and always looking for a way to trash-talk everyone.

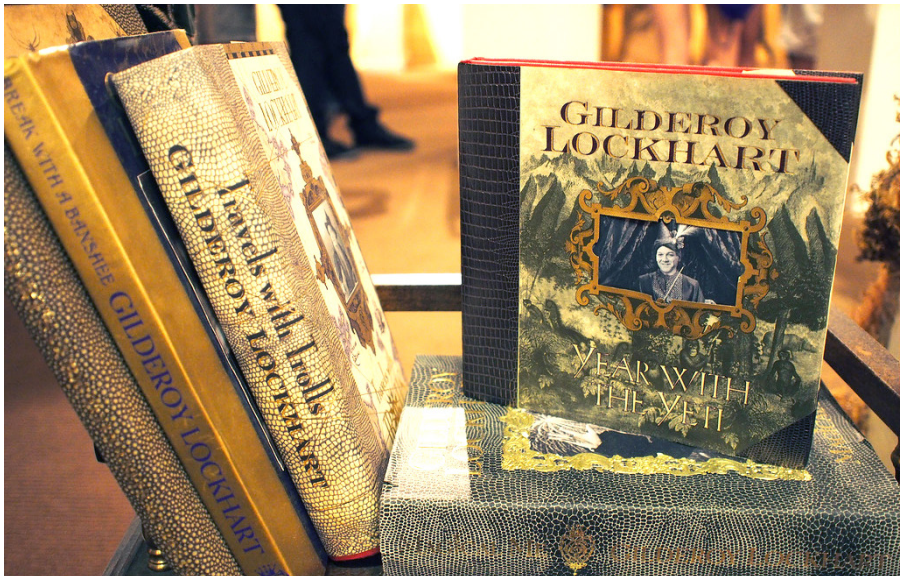
Creating the covers for these novels was a daunting task, as Mina says; "how can we possibly fit something like that into the world we've created that's Victorian and Gothic and very rich in an historical sense?" (Revenson, 2016, p. 136).

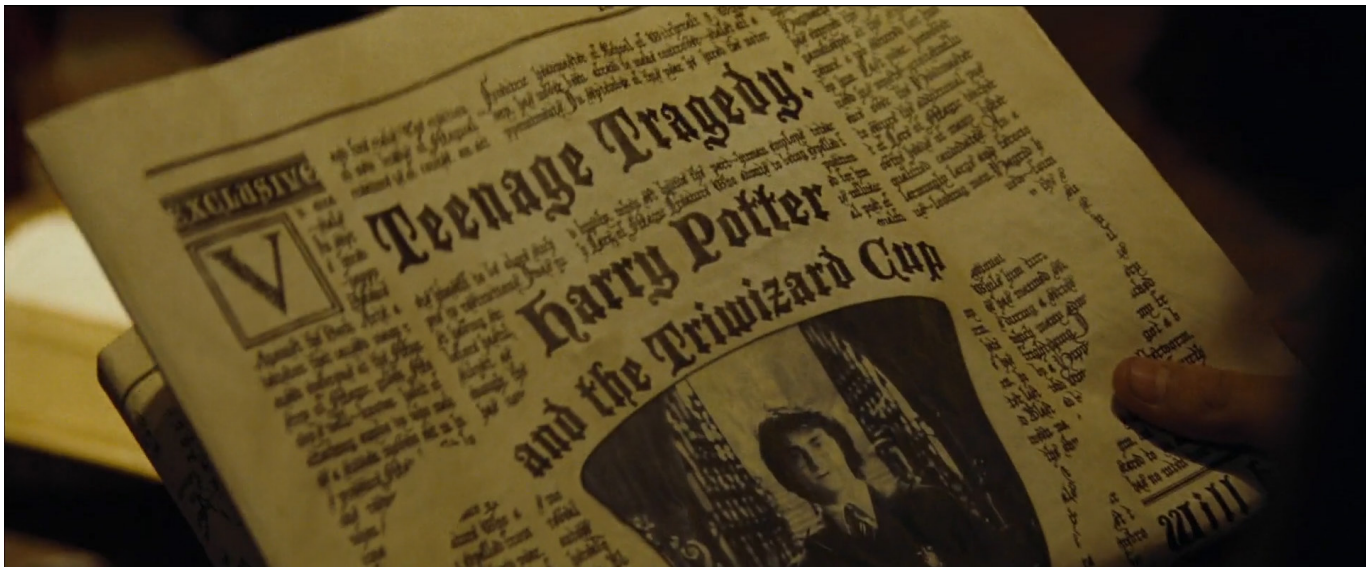
Lockhart himself was the key to their success. By using his fake personality as an inspiration, Mina and Lima used fake skins to bind the books, so they looked tacky and cheap but also reconnected with the content of the books (Lockhart's journeys). After Lockhart, Rita Skeeter's novel went down the same road and sought inspiration from the character itself, ending up with a poisonous green paperback cover (one of the few books without a hardcover in the entire series).

One of the most interesting artefacts to analyse were the newspapers. Although several publications are mentioned (Transfiguration Today, Witch Weekly, Seeker Weekly, The Evening Prophet, etc), two had the most importance throughout the series: The Daily Prophet and The Quibbler.

The Daily Prophet appears for the first time in *Harry Potter and the Philosopher's Stone* and will keep re-appearing in every film until the very end, either as a background prop, telling secondary plot-lines, or as a way to reveal important information to the audience.

The Prophet's language shifted greatly throughout the films. Designed by Eduardo Lima, the first editions of the newspaper featured swirly front texts, or textboxes that reflected the contents of the story (the piece about the Triwizard Tournament if inside a Triwizard Cup shaped textbox).





The newspaper's logo and headline font were created by Miraphora Mina and reflected the "Gothic style production designer Stuart Craig had chosen for the film's architecture; other fonts were taken from old books, Victorian advertisements, and letter presses" (Revenson, 2016, p. 117), although an illegible font was used for the actual story.

As Voldemort's regime took over, and gained power within the Ministry of Magic, the Prophet began to change:

> 'We discussed it with director David Yates,' recalls Mina, 'and he wanted it to have a dogmatic feel; that nobody had a say anymore, that it was all coming from the Ministry, so this was a big influence on the look.' The graphics team was inspired by Russian Constructivism propaganda posters, and so the aesthetic took on a totalitarian tone with bold Soviet-era letters. 'The design is always underpinned by the story,' Mina explains. The height of the paper was reduced, and Yates also asked for everything to be printed on the horizontal. 'We also looked at newspapers from the 1940's,' she continues. 'When something was really important, they would fill the whole page with one story.' As the style of the newspaper changed, so did the design of its title. But Mina and Lima did enhance the "P" of Daily Prophet in gold foil, because, as Mina explains, 'With such a heavy font, the gold was really just to keep it still, absurdly, magical' (Revenson, 2016, p. 121).

The dogmatic Prophet is, probably, the most well-known version of the magical newspaper, either because at first newspapers appeared more sporadically, and as the plot thickened more information had to be delivered to the audience through the paper, or because the change of graphic language pleased the public.

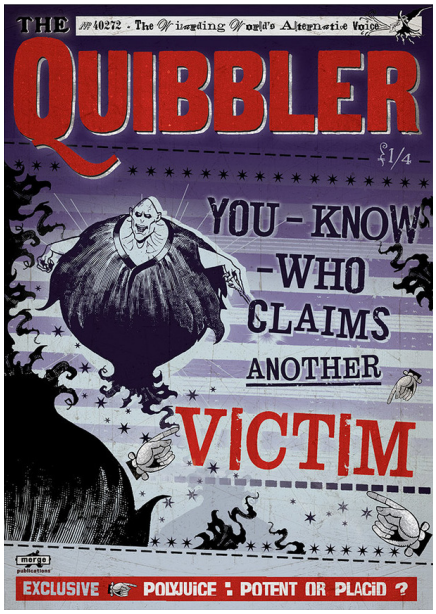
Besides the mandatory story lines featured in the script, the team was tasked with creating the rest of the newspaper. They were "given a free hand (subject to the filmmakers' approval) with other stories, regular features, and advertisements" (Revenson, 2016, p. 121), so Mina and Lima created a newspaper like no other. The Prophet has its own crosswords, "with Escher-like designs that question what is across and



Above
The Daily Prophet's edition of the Triwizard Tournament;

The Daily Prophet's logotype.





Above
Detail of the "P" in Daily Prophet;

The Quibbler.

what is down, contests (Win a Trip to Transylvania), letters to the editor (to be sent by owl post only), horoscopes, classifieds, and advice columns" (Revenson, 2016, p. 121).

For the headlines that were necessary to fill in the other pages, the team "'had to come up with these,' says, Lima, 'and we had a lot of fun doing it'" (Revenson, 2016, p. 121), "But we're not writers so we pulled ideas from our friends and co-workers," adds Mina (Revenson, 2016, p. 121).

The Quibbler was a ludicrous tabloid which usually published strange and crazy articles.

Printed in newsprint paper, the Quibbler was designed following the same principles as the Daily Prophet: upon filling the main headline dictated by the script, the artists would create secondary news, games, crosswords and puzzles. The team kept returning to the story of their ginger friend "(GINGER WITCH ARRESTED IN CAXAMBU WITH FAKE HENNA)" (Revenson, 2016, p. 124), and used family members to pen the articles in both publications, "'It's not just us,' Lima concedes. 'My mum's a writer for the Prophet'" (Revenson, 2016, p. 121).

The Ministry of Magic was another prop filled location. Particularly with paraphernalia, since it was a place of legislation and bureaucracy.

The props developed are inspired in governmental forms, sprinkled with a touch of magic. From forms to stamps, memos and correspondences, thousands of pieces of paper were designed, printed, and used to fill courtrooms, offices and briefcases used by witches and wizards inside the Ministry.

The Educational Decrees used by Umbridge and the wanted posters are two of the most well-known Ministry-related paraphernalia. The Decrees, whose text was either extracted from the books and script or invented by the designers are used as a plot device, to tell the audience what was happening around Hogwarts, whereas the wanted posters filled newspapers and walls at Hogsmeade and Diagon Alley.

As the Ministry was overtook by the Death Eaters, anti-Muggle and Mudblood legislation was beginning to be distributed by the government.

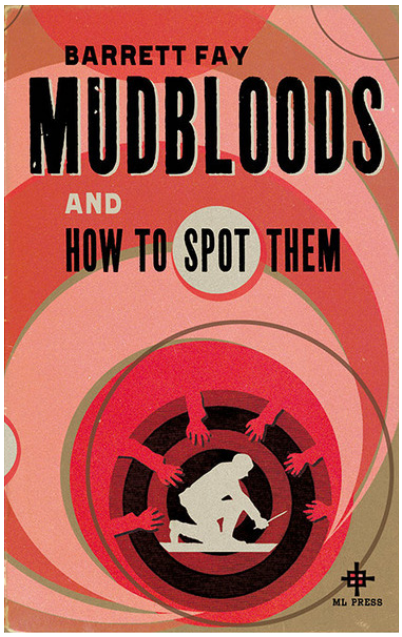
According to the designers, director David Yates "suggested that Miraphora Mina and Eduardo Lima" (Revenson, 2016, p. 149) should look at "Soviet propaganda of the post-World War I era" (2016, p. 149) and Nazi propaganda, like Mina explains, "we were given that as a reference, they wanted that" (2012).

Using the same inspiration for the Mudblood propaganda as the Daily Prophet, the designers created a series of props, embedded with references from the Soviet Union and from American propaganda posters from the first and second World Wars, as a way to manipulate people, by using mostly "primary colours, bold lettering on posters and pamphlets to be eye-catching" (Revenson, 2016, p. 149). It transmitted a simple message and incited heightened emotions.

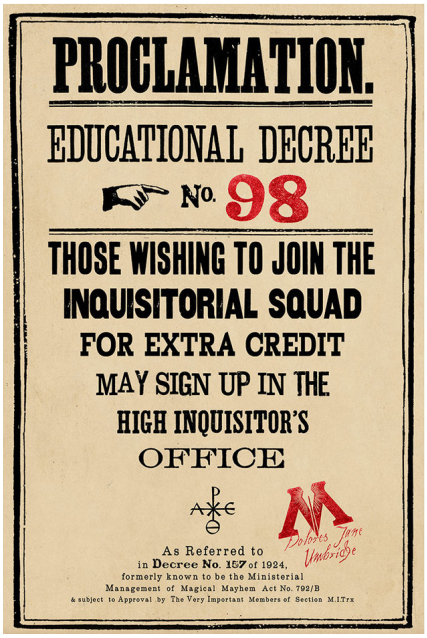
Bellow
Ministry of Magic's courtroom;

Mudblood propaganda, Sirius Black's wanted notice, Educational Decrees.

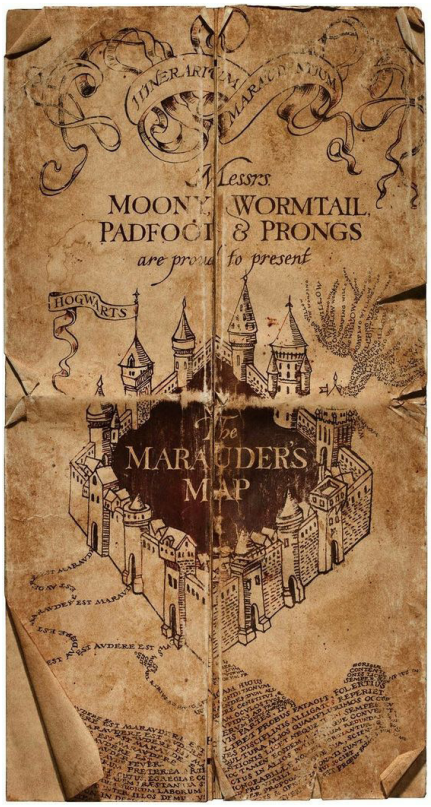












Above
The Marauder's Map.

Albus Dumbledore's Will was one of the key elements of the plot in *Harry Potter and the Deathly Hallows – Parts 1 and 2*.

The hand-drawn Will had layers of content to give the idea that the items given to Harry and his friends were a last-minute addition. The wax stamp is the same kind as the Bank of England and, besides the Will, there is another remarkable prop of layered paper, the Marauder's Map.

The Map, which was designed to show everything inside Hogwarts, was planned using the real architectural plans of Hogwarts. It is divided in sections, so it would be easier to develop multiple copies and add extra rooms to the Marauder's Map as the plot thickened.

Boundless, without any traditional wall, the limits of passageways and rooms are dictated by words written in Latin, bearing concepts of mischief, marauding and goodness, as Mina says:

> 'Again, it was the idea that the people who created this were cheeky,' explains Mina. 'But they were also intellectually advanced enough to want to do something that was clever and visual.' For example, two words "Whomping Willow" (spelled "womping willow"), are written repeatedly to form the branches and trunk of the tree. The lettering was turned into a font in order to save time in the production of the map. Runic symbols appear in places without any rhyme or reason, which, Mina says, 'was frequently a type of visual shorthand for us to make things look interesting' (Revenson, 2016, p. 39).

Potion and Memory labels were designed, hand cut and glued to an array of different shaped bottles and containers, which were filled with all sorts of dried herbs, animal toys and bones.

A prop whose part in the plot was extremely noticeable in later films was the Time-Turner, which appears for the first time in *Harry Potter and the Prisoner of Azkaban*. The Time-Turner needed numerous concepts before the final prop was accepted. Inspired by astrolabes, the Time-Turner is a device with a small hourglass in the centre, surrounded by two circles which will twist on their own.

The Medieval era is also a very researched inspiration by the designers, for the props, since Hogwarts is over a thousand years old and seeks its inspiration from Medieval and Gothic cathedrals.

Examples of Medieval inspiration could also be seen in the props developed for the Triwizard Tournament. The cup, the Goblet and the casket are all reminiscent of this period, although a particular prop, the Golden Egg, seeks its inspiration from the delicate Fabergé eggs.

Some of the final props to be seen in the films are the Horcruxes and the Hallows.

The Horcruxes, a diary, a ring, a locket, a cup, a tiara, a snake and a boy, are what hold Voldemort's soul to the material world.

The locket, which was inspired by an eighteenth-century piece of jewellery from Spain, needed to have a scary beauty to it, since it was evil, but also had to be breath-taking. Both the ring and the tiara followed the same language as the locket, but the ring is the only Horcrux which is also a Hallow.

Several other artefacts were developed with outstanding thought, such as Hermione's timetable, Filch's Kwikspell course and Lockhart's exam. However, these particular props are never seen on the commercial version of the film, as they were considered bonus scenes and were removed from the final cut.

This is the reality of prop-making, as a job mostly taking place in the shadows of actors and barely noticeable. The *Harry Potter* films set the beginning of a new era for designers in the filmmaking industry, since the props are just as well-known as the actors, with replicas of the props being commercialized, tattooed, painted, printed and sculpted, a bit all around the world.



Above
The Triwizard cuo.

Bellow
Detail of the Golden Egg.





Above
Me, while visiting Platform 9 3/4 in Kings Cross, London.

As I was writing and taking conclusions, it was curious to see just how challenging some props could be. Mostly because I would have thought that the most difficult thing to design would be the hero props when, in reality, some of the real challenges were secondary props. Some of them we don't even notice and pay little to no attention at all, like the perfume advertising, which I would have thought was one of the easiest props to develop, or the crystal spoon-like goblet, used by Dumbledore. The final prop feels like it was always supposed to look that way, and yet it took dozens of prototypes to finally achieve the desired design.

It is a challenging profession but, at the same time, I believe it is extremely rewarding when a whole world is created in a thorough and realistic way, by using tools available to artists and designers.

Overlooked for such a long time, graphic design for filmmaking was recently put on the spotlight by the directors who want these props to complement the actors' performances and enhance the stories deeper than before. All these factors lead to an uprising of curiosity by the public, who has started to love certain artefacts from films they enjoy, and associate them to one another, instead of just associating a film to an actor.

Books, exhibitions, theme parks and recently, the House of MinaLima permanent shop and exhibition, show just how far can the work of a graphic designer for filmmaking go, while giving life to entire universes. It is a permanent, visual storytelling, immersing people deeper and deeper in a world they consider more real every time they come across it.

It was particularly difficult to complete this thesis, because most of the material about prop making is very protected by Warner Bros. Contacting the designers was also an issue, since the MinaLima team is deeply embedded in the making of the third *Fantastic Beasts* film. This made it impossible to answer specific questions, since I was in contact, most of the time, with their assistants. Nevertheless, they were very helpful and allowed this project to deeply explore the concept of prop making in the *Harry Potter* films.

Bellow
Emma Watson, Daniel Radcliffe and Rupert Grint, in the set of *Harry Potter and the Philosopher's Stone.*





8.2
ACKNOWLEDGEMENTS

"'Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?'"
(Rowling, 2007, p. 591)

As I begin writing the final sentences of this thesis, I would like to end this in a Rowling-ish tone, in order to keep the magic alive right until the very end.

A great support system is what helps us improve and, for that reason, to my parents and boyfriend, who keep encouraging me to move forward with my dreams, I'll award sixty-points.

Great teachers will bring up the best in students so, to my master's advisor, Ana Raposo, without whom I wouldn't have been able to finish my project with this level of quality and, for her kindness, availability and never-ending help, fifty-points.

The finishing touches mean a great deal when ending a project and, for that reason, to my sister, who kindly reviewed this thesis, I award fifty-points.

To those who believe magic and design are not so different from one another, to MinaLima, who contributed greatly to this thesis.
Even though they were many kilometres away, they have always helped me the best they could and so, I'll give you each forty-points.

A source of inspiration is sometimes all we need to set a route for our life. To J.K. Rowling, who allowed me to dream without barriers and contributed greatly to who I am, where I am and to where I'm going, thirty-points.

Friends are the family you chose so, to my friends, who are with me since the very beginning, I give you all thirty-points.

Even the little ones deserve to be remembered so, for that exact reason, I want to give my cat, who kept me company and warmed by legs while I worked through the night, twenty-points.

And finally to you, who stayed beside me until the very last lines, I'll award ten-points.

We have won the House Cup!



Above
Gryffindor winning the house cup at the end of Harry Potter and the Philosopher's Stone.





9
Appendices



9.1 GLOSSARY

"Always use the proper name for things. Fear of a name increases fear of the thing itself."
(Rowling, 1997, p. 298)

Acceptance Letter	Letter sent to Hogwart's students.
Auror	Wizard whose job is to hunt Dark sorcerer's.
Azkaban	Wizarding prison.
Basilisk	An enourmous venomous snake with a killer and petrifying gaze.
Beauxbatons	Beauxbatons Academy is a French magical school.
Bezoar	Stone taken from the stomach of a goat, which works as an antidote against most poisons.
Dark Mark	Voldemort's mark, represents death and transmits fear to all those who see it.
Death Eaters	Voldemort's followers.
Deathly Hallows	Collection of three magical relics which, according legend, were bestowed upon the Peverell brothers by Death itself.
Deluminator	A put-outer device designed by Dumbledore which can put out or restore light.
Dementors	Dark creatures and the guards of Azkaban prison.
Diagon Alley	A busy Wizarding shopping street.

Dirigible Plums A sort of fruit similar to an orange radish.

Durmstrang Durmstrang Institute is a Wizarding school from Bulgaria.

Dursleys Harry's only living relatives.

Educational Decrees Decrees created by Umbridge in order to undermine Dumbledore's authority and control Hogwarts.

Elder Wand The most powerfull wand ever made and one of the Deathly Hallows.

Floo Powder Magical powder used to travel throught fireplaces.

Gringotts Wizarding bank.

Goblet of Fire Magical relic and the selector of the Triwizard Tournament competitors.

Goblin Magical humanoid creature.

Godric's Hollow Birthplace of Harry Potter and Godric Gryffindor, as well as the place where Voldemort was first defeated by Harry, as a baby.

Golden Snitch Small flying ball with wings, similar to a hummingbird, used in Quidditch.

Gregorovitch Wand-maker from Eastern Europe.

Grindelwald Dark Wizard.

Gryffindor Hogwarts house founded by Godric Gryffindor.

He Who Must Not Be Named Name used by almost everyone in the Wizarding community, when talking about Voldemort.

Hogsmeade The only all-magical settlement in Brittain.

Hogwarts Hogwarts School of Witchcraft and Wizardry is the only British magical boarding-school.

Horcrux Magical artefact which contains a piece of another person's soul.

House Cup Cup given to the house with more points by the end of the year, at Hogwarts.

House Elf Magical creature whose purpose is to serve its master.

Howler Screaming letter send by parents to misbehaving children.

Hufflepuff Hogwarts house founded by Helga Hufflepuff.

Inter-Department Memos Paper airplane which carry messages through the Ministry of Magic.

Jo Rowling Friendly name given to J. K. Rowling by her friends.

Knight Bus Triple-decker purple bus that will pick up a stranded witch or wizard.

Knockturn Alley Shady street next to Diagon Alley.

Marauder's Map Magical artefact which shows everyone within Hogwarts borders.

Mirror of Erised An enchanted mirror that shows one's deepest desires.

Mudblood Perjorative term used by some wizards when refering to Muggle-borns.

Muggle Non-magical person.

Muggle-Born A witch or wizard born to non-magical parents.

Nagini Voldemort's snake.

Niffler A magical creature similar to a platypus, which is atracted to shiny items.

Order of the Phoenix Group of wizards who fight against Voldemort.

O. W. L.'s Exams taken by 5th years at Hogwarts.

Patronus Magical spell which summons a protective creature that can also transmit messages to others.

Potterhead Fan of the Harry Potter fandom.

Quidditch Wizarding world's most popular sport played on broomsticks.

Ravenclaw Hogwarts house founded by Rowena Ravenclaw.

Room of Requirement A secret room in Hogwarts which only appears to those who really need it.

Sectumsempra Offensive spell created by the Half-Blood Prince.

Skele-Gro Potion used to repair bones.

Slytherin Hogwarts house founded by Salazar Slytherin.

Sneakoscope A magical device which spins when untrustworthy people are nearby.

Sword of Gryffindor Relic of Godric Gryffindor and one of the tools to destroys Horcruxes.

Time-Turner Magical artefact used to go back in time.

The Burrow The Weasleys' household.

The Polyjuice Potion A potion which can turn a person into another for one hour.

Voldemort Dark Wizard and Harry's enemy.

Wizard Wireless A device similar to a radio used by wizards to listen to music and the news.

Wonder Witch Products for witches.

Yule Ball Christmas Ball which takes place during the Triwizard Tournament,



9.2
BIBLIOGRAPHY
FILMOGRAPHY

Aiga Design Conference (Editor/Producer) (2017). *Annie Atkins: The Secret World of Graphic Design for Filmmaking* [Youtube Video]. United States of America, Aiga Design.

Allsobrook, Marian (2003). *Potter's place in the literary canon*. Retrieved on August 25th, 2018 from http://news.bbc.co.uk/2/hi/entertainment/2996578.stm.

Artefact (n/d). In *Merriam-Webster Dictionary*. Retrieved on September 2nd, 2018 from https://www.merriam-webster.com/dictionary/artefact.

ArtInsights Animation and Film Art Online (Editor/Producer) (2012). *Harry Potter Graphic Artists Interview at Woop Studios with ArtInsights* [Youtube Interview]. United Kingdom, ArtInsights Animation and Film Art.

Atkins, Annie (2017). *About*. Extracted on December 28th, 2018 from https://www.annieatkins.com.

Box Office Mojo (2001). *2001 Worldwide Grosses*. Extracted on August 28th, 2018 from https://www.boxofficemojo.com/yearly/chart/?view2=worldwide&yr=2001&p=.htm.

Boyd-Wallis, Rebecca. *We meet Annie Atkins, graphic designer of The Grand Budapest Hotel's Empire of Zubrowka*. Extracted on December 30th, 2018 from https://i-d.vice.com/en_au/article/d3vxgz/we-meet-annie-atkins-graphic-designer-of-the-grand-budapest-hotels-empire-of-zubrowka.

Canudo, Ricciotto (1911). La naissance d'un sixième art. Essai sur le cinématographe. In *Les Entretiens Idéalistes,* 61. 169-179.

Ellul, Jacques (1973). *Propaganda*. New York: Vintage Books.

Feinauer, J.J (2014). *20 of the most influential and innovative Hollywood films of all time*. Retrieved on January 15th, 2018 from https://www.deseretnews.com/top/2679/0/20-of-the-most-influential-and-innovative-Hollywood-films-of-all-time.html

Fulleylove, Rebecca. *"Imagination doesn't compare to our real life design history": Annie Atkins on the art of graphic design for film*. Extracted on December 30th, 2018 from https://www.itsnicethat.com/features/annie-atkins-graphic-design-for-film-prop-making-wes-anderson-170817.

Geordie, Greig (2006). *'There would be so much to tell her…'*. Retrieved on August 20th, 2018 from https://www.telegraph.co.uk/news/uknews/1507438/There-would-be-so-much-to-tell-her....html.

Gilbey, Ryan (2011). *Ten years of making Harry Potter films, by cast and crew*. Retrieved on December 29th, 2018 from https://www.theguardian.com/film/2011/jul/07/harry-potter-making-the-films-cast-and-crew?fbclid=IwAR0vvb2V2ISG8hlU6-dQ8ljVvlLgegql4g8f8ec3LsBJ59PC0UIDo1yEqDI.

Havens, Candace (2003). *Joss Whedon: The Genius Behind Buffy*. Canada: BenBella Books.

Heller, Steven & Vienne, Véronique (2012). *100 Ideas That Changed Graphic Design.* London: Laurence King Publishing Ltd..

Heyman, D. (producer), Columbus, C. (director), Rowling, J.K. (novelist), Kloves, S. (screenwriter) (2001). *Harry Potter and the Philosopher's Stone* [Blu-Ray]. United Kingdom: Warner Bros.

Heyman, D. (producer), Cuarón, A. (director), Rowling, J.K. (novelist), Kloves, S. (screenwriter) (2004). *Harry Potter and the Prisoner of Azkaban* [Blu-Ray]. United Kingdom: Warner Bros.

Heyman, D. (producer), Newell, M. (director), Rowling, J.K. (novelist), Kloves, S. (screenwriter) (2005). *Harry Potter and the Goblet of Fire* [Blu-Ray]. United Kingdom: Warner Bros.

Heyman, D. (producer), Yates, D. (director), Rowling, J.K. (novelist), Goldenberg, M. (screenwriter) (2007). *Harry Potter and the Order of the Phoenix* [Blu-Ray]. United Kingdom: Warner Bros.

Heyman, D. (producer), Yates, D. (director), Rowling, J.K. (novelist), Kloves, S. (screenwriter) (2009). *Harry Potter and the Half-Blood Prince* [Blu-Ray]. United Kingdom: Warner Bros.

Heyman, D. (producer), Yates, D. (director), Rowling, J.K. (novelist), Kloves, S. (screenwriter) (2010). *Harry Potter and the Deathly Hallows: Part 1* [Blu-Ray]. United Kingdom: Warner Bros.

Heyman, D. (producer), Yates, D. (director), Rowling, J.K. (novelist), Kloves, S. (screenwriter) (2011). *Harry Potter and the Deathly Hallows: Part 2* [Blu-Ray]. United Kingdom: Warner Bros.

James, Michael (2015). *Opinion: 10 Reasons Why CGI is Getting Worse, Not Better*. Retrieved on April 15th, 2018 from https://www.rocketstock.com/blog/opinion-10-reasons-why-cgi-is-getting-worse-not-better.

Joffe, Robyn (2007). *Harry Potter and the Adaptation from Novel to Film.* Retrieved on April 12th, 2018 from http://www.the-leaky-cauldron.org/features/essays/issue17/noveltofilm.

McNamara, Mary (2001). *When Steve Met Harry: If the magic works, Steve Kloves writes happily ever-after as Harry Potter's sorcerer and J.K. Rowlings' collaborator.* Retrieved on August 22nd, 2018 from http://www.accio-quote.org/articles/2001/1101-writtenby-mcnamara.htm.

Meggs, Philip & Purvis (2016) Alston. *Meggs' History Of Graphic Design.* United States of America: John Wiley & Sons Inc.

MinaLima (n/d). *Introducing Miraphora Mina and Eduardo Lima.* Extracted on August 20th, 2018 from https://store.minalima.com/about-us.

National Science and Media Museum (2011). *A Very Short History of Cinema*. Retrieved on April 12th, 2018 from https://blog.scienceandmediamuseum.org.uk/very-short-history-of-cinema.

Parkinson, David (2012). *100 Idead That Changed Film*. London: Laurence King Publishing Ltd.

Pottermore (2014). *Quidditch World Cup 2014: Daily Prophet Reports*. Extracted on November 5th, 1028 from https://www.pottermore.com/writing-by-jk-rowling/quidditch-world-cup-2014-daily-prophet-reports.

Pottermore (n/d). *Dolores Umbridge.* Extracted on December 15th, 2018 from https://www.pottermore.com/writing-by-jk-rowling/dolores-umbridge.

Pottermore (n/d). *Ministers for Magic.* Extracted on December 15th, 2018 from https://www.pottermore.com/writing-by-jk-rowling/ministers-for-magic.

Pottermore (2016). *Why Fantastic Beasts graphic designers MinaLima love 1920s*. Extracted on December 30th, 2018 from https://www.pottermore.com/news/why-fantastic-beasts-graphic-artists-minalima-love-twenties-design.

Prop (n/d). In *Cambridge Advanced Learner's Dictionary & Thesaurus*. Retrieved on January 15th, 2018 from https://dictionary.cambridge.org/pt/dicionario/ingles/prop.

Reasons (n/d). *Annie Atkins*. Extracted on December 28th, 2018 from https://reasons.to/2015/brighton/speakers/annie-atkins.

Revenson, Jody (2016). *Harry Potter: The Artifact Vault*. London: Titan Books Ltd.

Rowling, J.K. (1997). *Harry Potter and the Philosopher's Stone*. London: Bloomsbury Publishing Plc.

Rowling, J.K. (1998). *Harry Potter and the Chamber of Secrets*. London: Bloomsbury Publishing Plc.

Rowling, J.K. (1999). *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury Publishing Plc.

Rowling, J.K. (2000). *Harry Potter and the Goblet of Fire*. London: Bloomsbury Publishing Plc.

Rowling, J.K. (2003). *Harry Potter and the Order of the Phoenix*. London: Bloomsbury Publishing Plc.

Rowling, J.K. (2005). *Harry Potter and the Half-Blood Prince*. London: Bloomsbury Publishing Plc.

Rowling, J.K. (2007). *Harry Potter and the Deathly Hallows*. London: Bloomsbury Publishing Plc.

Rowling, J. K. (2016). *J.K. Rowling*. Extracted on September 2nd, 2018 from https://www.jkrowling.com/about.
Sibley, Brian (2012). *Harry Potter Film Wizardry*. California: Bantam Press.

Spivak, Eden. *Meet Annie Atkins, Graphic Designer for Wes Anderson*. Extracted on December 30th, 2018 from https://www.wix.com/blog/design/2018/08/annie-atkins-graphic-designer-film.

Tibbetts, J., Welsh J. (1999). *The Encyclopedia of Novels into Film*. United States of America: Checkmark Books.

TheDailySnitcher (Editor/Producer) (2008). *Director Chris Columbus on Harry Potter* [Youtube Interview].