Rochester Institute of Technology

RIT Digital Institutional Repository

3-1-2008

The Film title sequence as an influence on the design of print promotion

Rajat Khullar

Graphic Design MFA Program
School of Design
College of Imaging Arts and Sciences
Rochester Institute of Technology

The Film Title Sequence as an Influence on the Design of Print Promotion

Rajat Karan Khullar
March 2008

Abstract

Graphic design solutions for promotional purposes pose a special challenge for designers who must not only make certain that the design is conceptually strong and engaging in itself, but also that it is successful in conveying the worth of a product, a brand, an organization or company to a diverse audience. Promotional design is all about presenting its subject in the most attractive manner possible in order to draw viewer attention to that which is being promoted. Such design solutions aim at creating a need or demand for a specific type of goods or services offered by a client. Alternatively they may be used as vehicles for self promotion in which case their aim is to showcase the capabilities and services of a firm or organization, or even an individual, as in the case of a artist's portfolio.

Promotional design therefore requires careful planning and execution. It is imperative that the designer research a client's business, prevailing market trends, and the cultural background of target audiences before embarking on the task of creating a worthwhile design solution. Designers are also bound by the constraints of topicality, changing viewer needs and perceptions, and having to address a diversified audience. At the same time there is an abiding need for invention and innovation in the use of design materials, for design work is often developed amidst intense competition from rival firms. Hence designers are frequently required to think out of the box and look to unusual sources of inspiration in order to produce novel, eye-catching and memorable designs. In this exercise it becomes fruitful to explore design strategies from across mediums in order to come up with something new and exciting which might translate into a good and effective design solution.

Print is a popular medium for promotional design. Graphic designers using the print format choose from amongst a wide variety of modes such as posters, fliers, brochures, packaging, stationary, magazines, catalogs or other publications. This thesis is an attempt to explore the possibilities of translating the design techniques of motion graphics into print in order to come up with a new idea for promotional design that incorporates an element of drama, and movement into a print artifact to make it more dynamic and captivating. It focuses upon Film Title Sequence design as a specific source of inspiration and seeks to trace lines of influence from title design that can be fruitfully incorporated into static print design.

The Film Title Sequence as an Influence on the Design of Print Promotion

Professor Deborah Beardslee
School of Design
Chief Advisor

_____

Signature   Date

Professor Ryan Clifford
School of Design
Associate Advisor

_____

Signature   Date

Professor Johannes Bockwoldt
School of Film and Animation
Associate Advisor

_____

Signature   Date

Professor Patti J. Lachance
School of Design
Chairperson

_____

Signature   Date

Table of Contents

Problem Statement

Film title sequences are a progressive display of word and image compositions that introduce a film to an audience. Film title sequences constitute a distinct art form; one that aims to introduce the film with a strong excerpted narrative for a clear depiction of its subject. This form of visual communication involves studying the concept behind the theme**,** characters**,** storyline and time period of a film, and the compression of this content into a fast-paced graphical encapsulation of the film in order to tease the viewer's imagination. Film title sequences are to be differentiated from other models of movie promotion such as trailers and TV commercials, websites, posters and other electronic media promotions via CD/DVD. The design of a title sequence integrates imagery with typography, movement and sound and the designer of this sequence controls the flow and duration of the message viewed by the audience. A well-designed title sequence packages and promotes the film in many ways and merits recognition as a short film in its own right.

Self promotion is an imperative in the working world for an individual or for a corporation. One must assertively display one's skills and accomplishments in the best possible way. In the field of graphic design, a designer is constantly approached by potential clients who seek assistance in enhancing their promotional collateral to establish a strong presence within their industry. Therefore to develop a visual campaign that pushes the envelope beyond existing solutions, a designer must identify and prioritize the characteristic features of their client and be able to use these assets toward developing quality promotional campaigns that have maximum positive impact.

This thesis will seek to investigate how strategies used in film title sequences can be adapted by graphic designers for the development of quality promotion that will help clients market themselves. The study will firstly involve dissecting film title sequences to analyze strengths and weaknesses as they relate to film promotion. Secondly, this thesis will investigate printed promotional materials that are traditionally used by a range of clients or industries, so as to assess their comparative strengths and weaknesses. Based on the analysis of the output of these two research activities, this thesis will explore different possibilities of developing new approaches in print promotion that draw their inspiration from title sequences. By introducing a theatrical or cinematic dimension in the design of a promotional print artifact, the designer can present a client's work/profile, highlighting key aspects of their business and services, in a visually captivating manner.

Selected Key Questions

Does the title sequence clearly present information pertaining to the film's content?
What kinds of evaluation criteria could be used to assess this?

What factors maintain continuity in the selection and flow of visual and textual elements in a title sequence?

What is the role of graphic design in print promotions of a client/company?
What creative decisions made in print in terms of typography, imagery, color, spatial and time-based systems, could help a company make a mark for itself and stand apart from its competitors?

How can a film title sequence influence the communication of information via 2D printed work?
What are the features most suited for this adaptation?

Areas of Study

Graphic Design
Information Design
Illustration
Photography
Film/Theater
Interactive Media
Animation
Marketing/Communication

Project Relevance

This thesis aims to identify some of the challenges that companies face in their efforts to promote their business and gain recognition for the services they provide within their industry, in a highly competitive world. The thesis is based on the study and analysis of a variety of film title sequences that have made a mark in skillfully engaging the viewer, maintaining visual interest and showing the way to clear and concise message-making in film. These are qualities that a designer would look to incorporate in any successful promotional campaign. Thus the study will be helpful for designers as they research client businesses and their target audiences. Taking its inspiration from title designs, it aims to propose strategies for the design of printed promotional materials that highlight key aspects of a client business in a visually engaging way and arrest the viewer's attention, compelling him/her to learn more about that business.

Potential Applications

A potential application could be the design of a new print-based prototype for a corporate campaign that promotes the value, function and attractive features of a client or company and uses identified film title sequence strategies to provide the audience with a sequential progression of the corporate profile. This progression would highlight the key aspects of a business in a manner that can sustain audience interest, and in so doing, establish a direct connection between them. This immediacy of connection between the audience and the application could be incorporated into client or business promotional materials such as corporate publications. Such publications often contain large amounts of text that narrate the story behind the origin of a company and are therefore challenging to summarize for accessible promotion purposes.
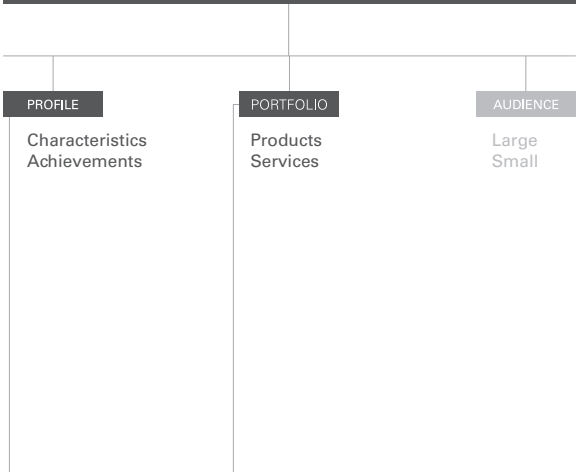
Another potential application could be the development of a format for redesigning existing print promotional campaigns using identified film title sequence strategies. While investigating possible ways of redesigning an existing campaign one would need to conduct structured experiments using typography, imagery, layout, color and time-based systems on selected examples so as to compare and contrast these new solutions with existing promotional solutions. Analysis of these experiments might reveal a procedure that could be standardized for the critical evaluation of print promotional campaigns. This would be a source of inspiration for the design of future promotional materials.
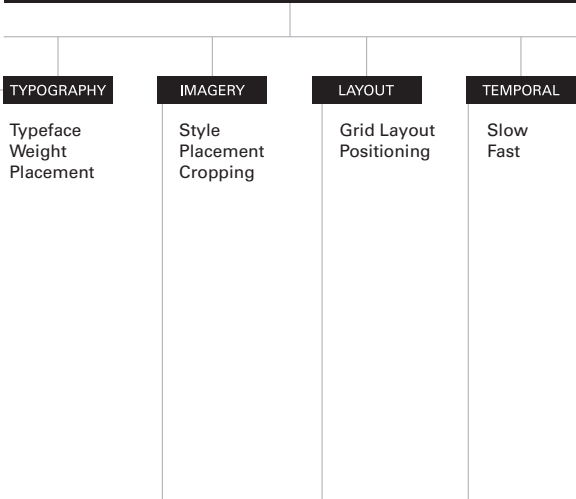
The following diagram provides a framework describing the primary, secondary and tertiary areas of investigation in this thesis. It is a schematic representation of the process and direction of the thesis study, helping the reader to clearly visualize the content and make a critical evaluation of the study.
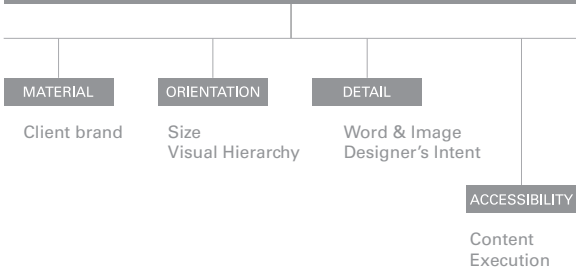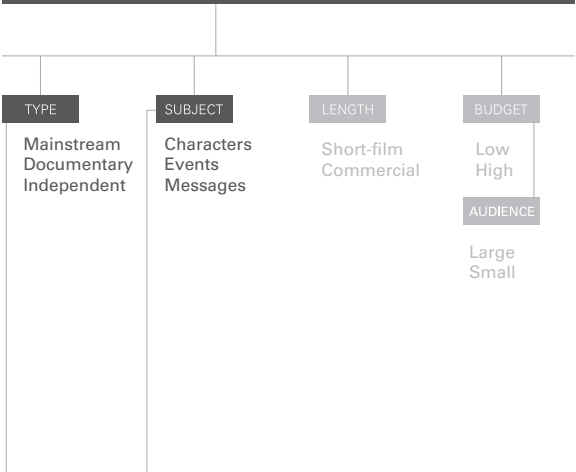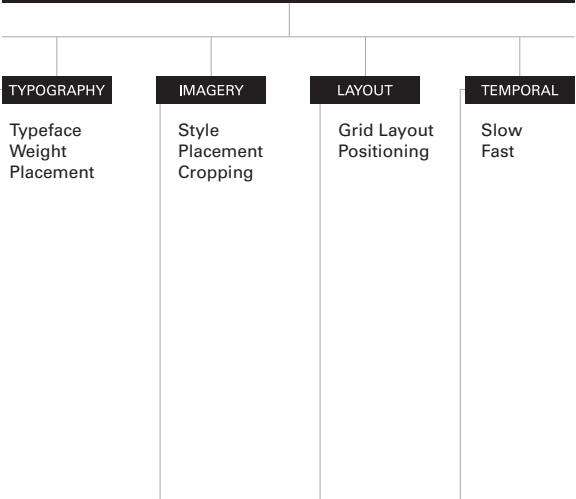
PROMOTIONAL DESIGN

PROFILE

Characteristics
Achievements

PORTFOLIO

Products
Services

AUDIENCE

Large
Small

FILM TITLE SEQUENCE

TYPE

Mainstream
Documentary
Independent

SUBJECT

Characters
Events
Messages

LENGTH

Short-film
Commercial

BUDGET

Low
High

AUDIENCE

Large
Small

GRAPHIC DESIGN

TYPOGRAPHY

Typeface
Weight
Placement

IMAGERY

Style
Placement
Cropping

LAYOUT

Grid Layout
Positioning

TEMPORAL

Slow
Fast

GRAPHIC DESIGN

TYPOGRAPHY

Typeface
Weight
Placement

IMAGERY

Style
Placement
Cropping

LAYOUT

Grid Layout
Positioning

TEMPORAL

Slow
Fast

INFORMATION CLARITY

MATERIAL

Client brand

ORIENTATION

Size
Visual Hierarchy

DETAIL

Word & Image
Designer's Intent

ACCESSIBILITY

Content
Execution

INFORMATION CLARITY

MATERIAL

Environment
People/Artifacts

ORIENTATION

Size/Scale
Visual Hierarchy

DETAIL

Narrative
Director's Intent
Visual Effects

ACCESSIBILITY

Content
Execution

At the outset it will be instructive to examine some existing precedents relevant to title sequences and print-based promotional designs, the two main areas of study in this thesis. Two precedents for each category have been provided in the following section. These precedents have been the primary source of inspiration for this study, showing the way to proceed ahead.

Taking Credit: Film Title Sequences, Emily King, 1993 (unpublished)

Emily King's dissertation is an important precedent for this thesis study as the research deals with the role of a film title sequence in cinema. King examines the views of various design historians and thereby describes a film title sequence as a "graphic medium through which film technology has reached a temporal dimension". This statement allows her to conduct an in-depth investigation, which she describes as "a historically analytical approach to film design".
(King, *Taking Credit: Film Title Sequences*, 1993, p.1)

The study focuses on film title sequences for five films produced in American cinema between 1955 and 1965, which are, *The Man With The Golden Arm* (1955), *Vertigo* (1958), *Spartacus* (1960), *From Russia With Love* (1963) and *What's New, Pussycat?* (1965). These projects pay homage to the work of famous graphic designers such as Saul Bass and Robert Brownjohn who designed title sequences that became known as "fashionable static graphic design", a path breaking visual communication trend in cinema. Saul Bass created title sequences that were visually iconic and conceptually strong and could be used to promote the film in any medium that was available at that time such as posters and billboards. Robert Brownjohn became the signature designer for the famous James Bond film title sequences, where he formulated methods to visually depict abstract representations of sex, drama and action, the recurrent themes in these films.
(King, Emily. *Robert Brownjohn: Sex and Typography.* New York: Princeton Architectural Press, 2005.)
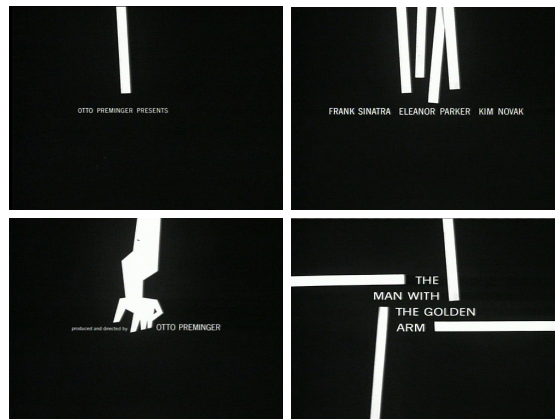
Film *The Man With The Golden Arm*
Design Saul Bass
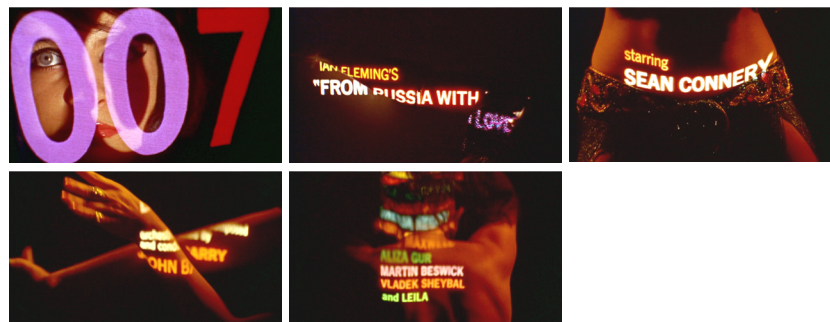
Film *From Russia With Love*
Design Robert Brownjohn

Kyle Cooper, Andrea Codrington, 2003, Yale University Press

This book is an excellent source of visual examples that pertain to specific film title sequence projects crafted by designer and director Kyle Cooper. Andrea Codrington, the author of the book, takes the reader through the professional career of Kyle Cooper and explores the transitions in his work from childhood to adulthood. She attributes his method of execution to his education at the Yale Graduate School under the legendary graphic designer Paul Rand which established his sensitivity toward typography and typographic design.

Codrington begins by describing the importance of film title sequences. She says, "ever since commercial films became popular in the early 20th century, credit sequences have been used in some manner to set the tone for the stories that follow", citing two common methods of execution used in title sequences:

1. Credits played against the backdrop of billowing sails in swashbuckler adventures.
2. Brown-edged parchment in historical dramas.
(King, Emily. *Robert Brownjohn: Sex and Typography.* New York: Princeton Architectural Press, 2005.)

The book refers briefly to older title sequences for movies such as *The Man With The Golden Arm*, *Dr. Strangelove* and *To Kill A Mockingbird* while also making a more comprehensive historical survey of film title design. According to the author, "the title sequence provides a graphical narrative to the content of the film and is evocative of the cultural atmosphere and time period in which it was made." (King, Emily. *Robert Brownjohn: Sex and Typography.* New York: Princeton Architectural Press, 2005.) She then compares past projects with modern title sequences created by Kyle Cooper who got most of his inspiration from horror and thriller films, comic books, printmaking techniques such as etching and photogravure and visual effects books that exemplified modern film techniques such as monster make-up guide books.

The selected works of Kyle Cooper within this book include the title sequence for the movie *Seven* which is considered a landmark in modern title graphics. Other relevant case studies include films like *Flubber*, *The Mummy*, *Sphere* and *Spider-Man*. She uses still frames to describe and illustrate the intricate word and image relationships that are so well depicted in these title sequences. She then goes on to describe the function of these title sequences with reference to the mood, tone, theme and pacing of each film.

Film   *Flubber*
Design   Kyle Cooper

Film   *Sphere*
Design   Kyle Cooper

Innovative Promotions That Work, Lisa L. Cyr, 2006, Rockport Publishers

Lisa Cyr's book is an important precedent for this thesis study as it deals with the idea of breaking the norms of traditional print media and incorporating new promotional strategies for a variety of different clients. The book is a collection of creative projects that exhibit innovative pieces of print design. These projects reflect the exceptional acumen and creativity of the individual designers and their habit of regularly and consciously working outside their comfort zones, transcending the constraints of time and not settling for the mundane, or allowing their work to be compromised by any other constraints. The projects displayed in this book include identity design, publication design, invitation design and packaging design. Examples of featured projects are shown below.

Project   *Jennifer Douglas Nimbus Concertina* poster design
Design   Blue River Group

Project   *Curb-Crowser* self-promotional packaging
Design   Curb-Crowser Design Group

Project   *Aigner* self-promotional kit
Design   Hand Made Group

I Am Almost Always Hungry, Cahan & Associates, 1999, Princeton Architectural Press

Cahan & Associates, a design firm based in San Francisco, was founded in 1984 by president and creative director, Bill Cahan. The company specializes in developing integrated marketing and visual communication strategies for consumer and business-to-business applications. Their design portfolio showcases packaging, annual reports, corporate identity, collateral, advertising and environmental design work.

Their book, I Am Almost Always Hungry is a manuscript that elaborates on their design philosophy and the ways in which they incorporate this philosophy into their visual problem solving approaches. They are an organization that looks for solutions in unexpected places. Their inspiration could come from scrap material lying scattered in areas around the office, or from talking to chance pedestrians who may belong to another subculture, such as a heavily tattooed bike messenger. Such a diversity in their research strategies has allowed the company to produce design solutions with an element of drama and a touch of the unusual in them. A good example of this kind of design work is the promotional poster of the company which displays a coded message that forces the viewer to address the design work and translate the message.

The book is an important precedent for this thesis study as it showcases a company that strives to execute unique and experimental graphic design solutions that are significantly out of the ordinary.
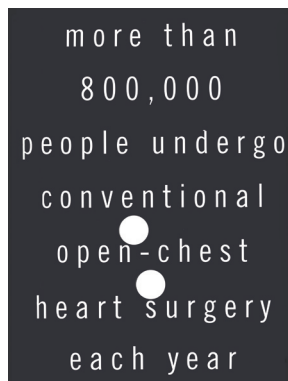
Project *Mayor Willie L. Brown* invitation packet	**Project** *Cahan & Associates* self-promotional poster
Design Cahan & Associates	**Design** Cahan & Associates

Project *Apollo Lager* packaging	**Project** *Heartport* annual report
Design Cahan & Associates	**Design** Cahan & Associates

To establish a comprehensive connection between film title sequences and how they can influence the design of print promotions, this thesis study begins by conducting parallel investigations of film and print media. The aim of the first investigation is to define the role of a film title sequence within a film and evaluate its contribution to the film's promotion. The aim of the second investigation is to define the importance of print promotion for any business; to explain how print promotion helps in its mission to gain recognition from a target audience.

The following are some of the questions that will be addressed in the research phase of this project. The questions pertain to the investigation of key visual examples in film title sequences, the various modes of communication and message-making in print media and the available resources for conducting such a study.

What are the different genres of films being produced?

What distinctive characteristics can we identify in the different genres of film?

What are the different formats of visual communication that can be considered when designing print promotions?

What significant roles do the key elements of graphic design play in the creation of successful film title sequences and print promotional designs?

What sources relevant to this research in terms of content both pictorial and textual, are available and have been investigated in this thesis study?

Investigation of Film Title Sequences

A film title sequence is conceptualized and designed to provide an excerpted view of the content of a movie to the audience. The visual elements in each title sequence are orchestrated through decisions made by the designer and the filmmaker, who collaborate on a visual communication strategy for the title design. Many issues emerge that need to be addressed during the course of designing a film title sequence to ensure that it blends well with the theme of the movie. The following questions are pertinent in this area:

What are the different genres of films being produced?

Action

Adventure

Animation
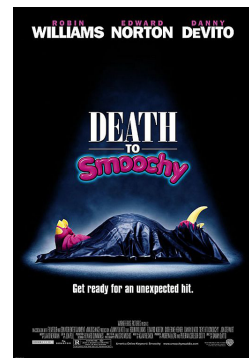
Comedy

Drama

Horror

Science Fiction
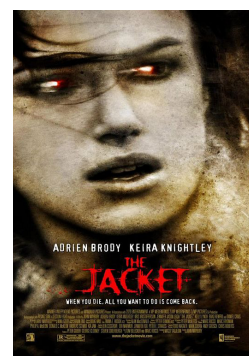
Thriller

What distinctive characteristics can we identify in the different genres of film?
In what ways does a title sequence designer employ these characteristics
through graphic design decisions?

Action

A film genre that encompasses movies that consist of an intricate plot line with fight sequences, vehicle chases and massive material damage. These movies are fast paced.

Adventure

A film genre that consists of period films, futuristic films or films that involve stories that usually take place in a fantasy world and involve an element of danger and risk.

Animation

This genre includes a variety of films that are created using 2D and 3D handmade or computer generated characters and environments. These films rely heavily on their cinematography and visual effects. The target audience is usually children. The plot of an animated film can also be combined with aspects from all the other genres of film.

Comedy

A genre of films with a primary focal point which is humor. It is also one of the oldest genres of film that dates back to silent films where only the visual is sufficient enough to amuse the audience. Since then comedy films have delved into various topics such as politics, parodies or satires and taboo subjects such as religion, race, language and sexual orientation. This genre of film can easily be combined with aspects of all the others genres of film.

Drama

A film genre that develops movie plots that concentrate on building the character of the actors and their interaction with one another throughout the length of the film. These films are infused with a great deal of emotional content and usually involve subjects such as crime, war, romance, history and biography.

Horror

A genre of movies whose primary motive is to generate discomfort and fear in the audience. The subject matter of horror films is mostly fictitious, using demonic characters, gruesome events and bone chilling situations that are psychologically and visually arresting. However some horror films are based on true events.

Science Fiction

This genre of film comprises of movies dealing with the subject of future science and technology. The films have subjects such as scientific experimentation on humans, extra-terrestrial life forms or a trip to an alien planet. Like the animation movies, science fiction films also rely on their special effects as well as cinematography to reveal the power of science and marvel the audience.

Thriller

The films in this genre are similar to horror films in terms of arousing fear and excitement in the audience. They are usually shot in exotic locales such as in foreign lands or in the wilderness. A thriller film an be based on subjects such as extortion, politics, tragedy, mystery, paranormal activity, romance, crime and conspiracy.

Investigation of Printed Promotional Materials

Printed promotions are employed by individuals or organizations to visually communicate their services to an audience and in turn expand their business. There are many methods of building print collateral; however, the choice of a particular method depends upon the amount of visual and textual content that is to be displayed and the purpose behind that sort of promotion. Due to this reason the design work in print promotional campaigns is divided amongst different creative organizations such as graphic design companies, advertising agencies and production/publishing houses. The following questions in this area help determine a direction for the evaluation of different types of printed promotions and their respective merits.

What are the different formats of visual communication that can be considered when designing print promotions?

Corporate Identity   *Brochure*   *Direct Mail*   *Poster*
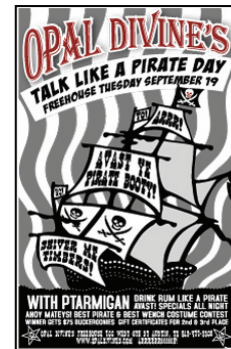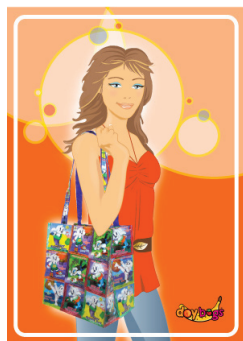
Print Advertisement   *Publication*   *Annual Reports*   *Stationery*
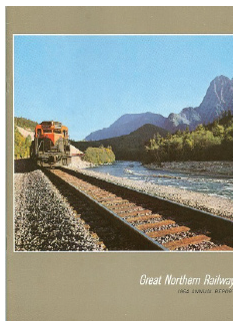
The examples given above are all print promotion vehicles that are designed to reflect or build the image of an organization, a Corporation or a Foundation. While a brochure, annual report or publication promotes the client by providing detailed information about their activities, policies and contributions, a poster or corporate identity such as a trademark or logo, does the job by conveying an idea. A good printed promotion in any of the formats above can strengthen the brand image and convey a true impression of the firm's persona and values, thereby generating public loyalty and goodwill for the company.

What significant roles do the key elements of graphic design play in the creation of successful film title sequences and print promotional designs?

A graphic designer undergoes a series of meetings with the client, who can either be an individual or a company, in order to understand their business and in turn create the appropriate promotional collateral that helps further their brand image before a wide audience. In a similar manner, a title designer conducts several meetings with the director and producer of a film to understand the story of the film and then prepare an appropriate storyboard of the title sequence that correlates to that story. The design of both film title sequences and print promotional collateral depends on the following creative strategies employed under each design element.

Typography   Choice of typeface, point size, kerning, tracking, leading

Imagery   Style, size, volume, content

Color   Color palette, brightness, saturation

Layout   Word and image compositions, space planning, readability

Time   Slow transitions, fast transitions

What sources relevant to this research in terms of content both pictorial and textual, are available and have been investigated in this thesis study?

The research material gathered for this thesis includes both textual and pictorial information from the resources listed below, along with a few specific details of how each has contributed in facilitating this research. The categories of resources are further explained at some length in the pages that follow.

Books
These include books on the subjects of print graphic design, dissertations related to graphic design in film, visual communication strategies and biographies of established designers in the industry.

Websites
Graphic design companies
Advertising companies
Interactive media and motion graphics
Film title sequences
Comic books
Entertainment websites
Movie databases

Magazines
Print/motion graphics magazines
Advertising magazines

Motion Picture DVDs
Film title sequences

Personal Interviews
Title designers

Books	The following books were helpful resources in terms of answering key questions related to this thesis study and gathering visual examples that relate to both film and graphic design.
Source	**100 Habits of Successful Graphic Designers** Sarah Dougher, Joshua Berger
Relevance	This book is helpful in understanding the visual communication strategies employed by graphic designers. The book reveals a designer's thought process while tackling a design problem including issues relating to clients and printers. It goes on to discuss the importance of building strong client-designer relationships to ensure a successful design solution.

Graphic Radicals Laurel Harper

This book is an excellent source of visual examples taken from the work of forty sources comprising of both individual designers and design companies currently renowned for their graphic style and design solutions. The visual examples range from packaging design to print advertising for a variety of clients.

Packaging Graphics + Design Renee Phillips

This book emphasizes the importance of packaging in design and explains how a thoughtful design solution adds value to a product and helps it gain recognition from a target audience. The book explores a variety of design decisions applied in packaging, supplementing the findings with visual examples that are helpful in analyzing design promotion through packaging.

Experimental Packaging Daniel Mason

This book is an excellent collection of articles and case studies pertinent to this thesis study, dealing with a variety of subjects including graphic design, methods of print production and packaging. The projects exhibited in the book are an elaboration of the designer's role in developing the visual content in the packaging of a product. The book talks about how a designer seeks to personalize each campaign by giving the packaging a certain character. This in turn helps to establish a strong link between the target audience for that product and the client whose product has been packaged.

Robert Brownjohn: Sex and Typography Emily King

The book, through a broad range of conversations with friends, peers and family members of the designer, seeks to evaluate the work of famous designer Robert Brownjohn, who is known for his signature title sequences for the James Bond films such as *From Russia With Love* and *Goldfinger*. It talks of the skills, visual aptitude and creative thought processes of the designer and how he uses his talent toward developing noteworthy film title sequences.

Websites

This thesis study will investigate online content posted on websites as helpful resources for gathering information about the design of promotional materials through graphic design with special emphasis on layout, navigation and content. Given below are a couple of good examples of web-based promotions that make innovative use of graphic design for website content development. The websites featuring these examples are also good resources for collecting title sequences for the purpose of analysis.

Source

Imaginary Forces
www.imaginaryforces.com

Imaginary Forces is a prestigious multi-disciplinary entertainment and graphic design agency that is recognized for its specialization in film title design, motion picture production and marketing, interactive design, corporate branding and commercial advertising. They are based in Hollywood, CA and New York, NY.

The Imaginary Forces website uses an experimental approach in terms of layout for this medium. The design uses a filmstrip-like graphical shape for exhibiting the company's portfolio. The user can advance from one frame to another to view an entire promotional campaign. The textual information is condensed into single words or phrases. This strategy of using minimal text with only a few descriptive words in each piece, is typical of their method of execution. The words describe the design process being followed in terms of technique and implementation. They allow the viewer to gain a clear understanding of the work both conceptually and visually.

The aforementioned design approach used by Imaginary Forces offers useful hints for analyzing the issues of layout, color, volume of content and navigation in promotional design. It also gives guidance for making appropriate decisions regarding the amount of content to be exhibited and the inclusion or exclusion of visual and textual matter, to make the information accessible and enjoyable for the viewer.
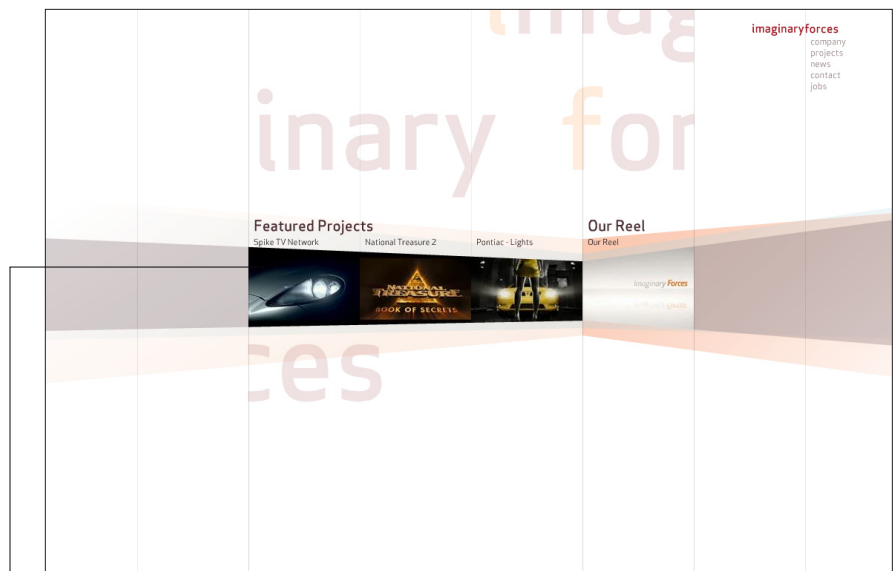
Imaginary Forces home page (uses a filmstrip-like graphical shape on their home page to showcase their latest projects)

Dead Man on Campus Main Titles

Back to Project Index

3 Story by
**Anthony Abrams &
Adam Larson Broder**

DRAIN-X

CO_2

Film Editor
Debra Chiate

Oven

Costume Designer **Kathleen Detoro**

| Client | Paramount Pictures |
| Director | Alan Cohn |

+ *View Dead Man on Campus Main Titles*

*Animation
Compositing
Concept
Copywriting
Design
Editorial*

Imaginary Forces project page
(the description of each project is displayed
using single words or phrases)

Sphere Main Titles

Back to Project Index

PRODUCTION DESIGNER **NORMAN REYNOLDS**

SPHERE

| Client | Warner Bros. |
| Director | Barry Levinson |

+ *View Sphere Main Titles*

*Animation
Compositing
Concept
Design
Editorial
Live Action*

Source	**Yu & Company**
	www.yuco.com

Yu & Company is a visual effects studio and design firm based in Hollywood, CA specializing in film and television design, commercial advertising and computer graphics. Some of their popular works include the title designs for movies like *The Terminal*, *Wicker Park* and *The Fast and The Furious*. Their broadcast work includes spot commercials for Sony Wega and computer graphics and 3D work for The Movie Network. Some visual examples that are part of their portfolio will be investigated here for possibilities of linking film title sequences to promotional design with emphasis on layout, graphical style and time-based transitions.

This thesis will also explore the layout of the company's website that incorporates a systematic time-based approach toward navigation. The home page features a striking visual of a fly that buzzes around the page and then disappears when the main page of the website loads up. This approach generates visual interest by using eye-catching imagery that is not straightforwardly relevant to the main content of the company's website.

The main page of the website displays content using an interactive mindmap. A mindmap is a diagram representing visual thinking. Instead of organizing ideas into a linear list, a mindmap spreads them around the page. Mindmaps may use icons, graphics, fonts, colors and such other elements to display information that is hard to represent simply through text. The company uses this tool to categorize their work, lists of clients and events, the news sections and contact information. The mindmap on the home page is simple, providing direct links to the company portfolio and client list. Once the user clicks on one of these choices the mindmap unfolds to reveal more detailed information about individual film and print projects in the portfolio or specific clients the company works for. This process continues to unfold based on the user's preferences and the user can navigate her way through a particular project and access all relevant information with regard to that project. This process is shown below with the help of a series of screen shots of the website, in this and the next page.

Yu & Company home page (uses a buzzing fly to generate visual interest)
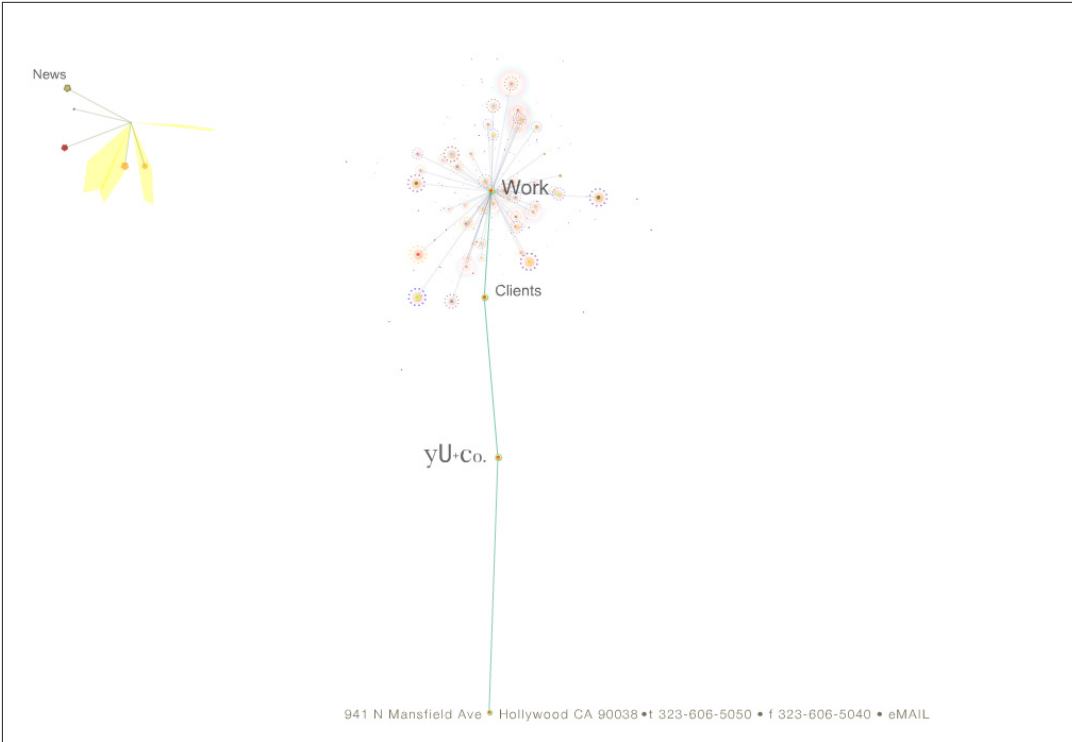
Yu & Company main page
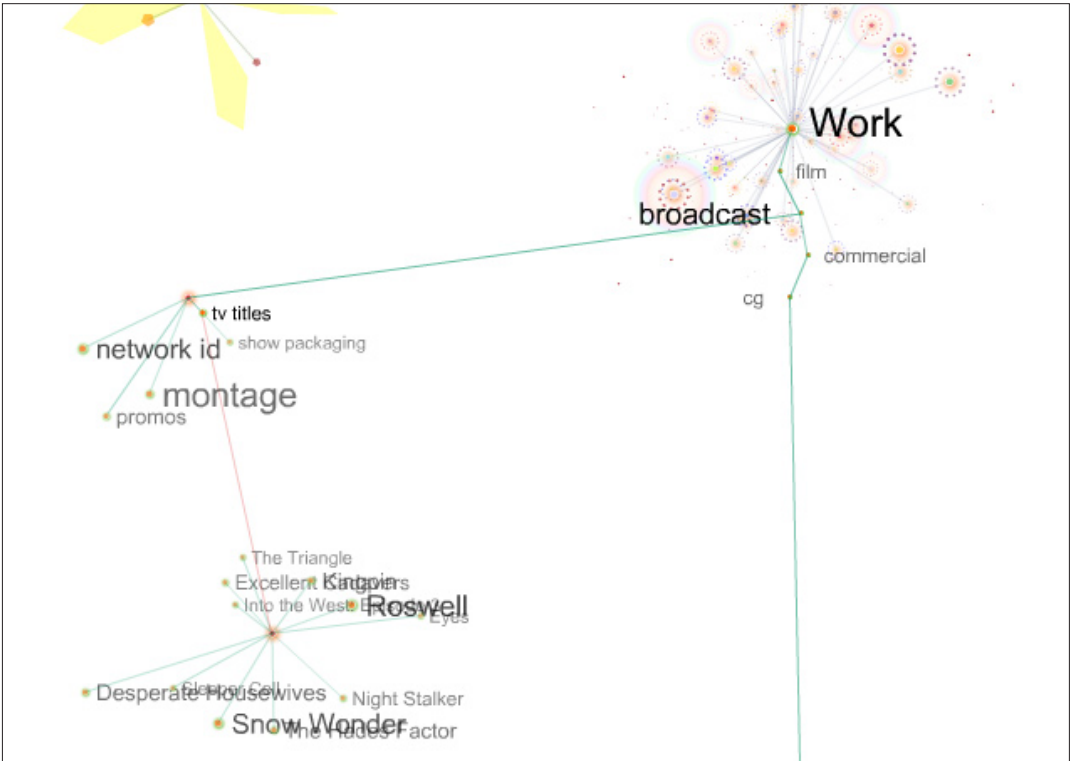
Yu & Company portfolio page (uses an interactive navigational map
to categorize work under different headings)

Magazines

A valuable collection of design examples were gathered from the following magazines. Studying the various page layouts, typographic compositions and imagery generation techniques in these examples, helped in the investigation of different strategies incorporated in print promotional design. Analyzing all these visual examples also helped determine a broad range of graphic design problems that are being addressed today. The following are some of the magazines that were researched for this thesis study:

Sources
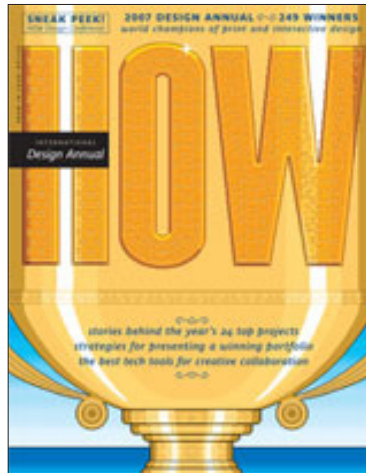
HOW
Visual examples and descriptions of projects in graphic design, illustration and photography
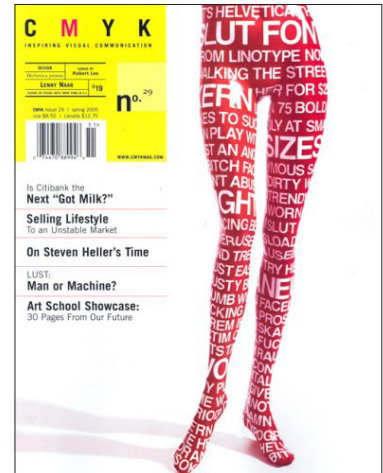
CMYK
Visual examples and descriptions of projects in advertising design, illustration and photography
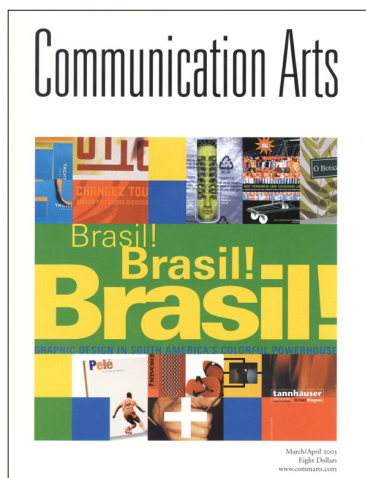
Communication Arts
Visual examples and descriptions of projects in advertising design, illustration, print graphics and motion graphics

Print
Visual examples and descriptions of projects in advertising design, illustration and photography

Motion Picture DVDs	The DVDs collected for this thesis study comprise several films with well designed title sequences. The Analysis section is devoted to a discussion of the role of graphic design in these title sequences, with emphasis on typography, imagery, color and transitions from one frame to another. The following is a list of all these films:

Sources   **Films**

12 Monkeys

Aeon Flux

An Inconvenient Truth

A Series of Unfortunate Events

Bedazzled

Catch Me If You Can

Casino Royale

Catwoman

Chicago

Charlotte's Web

Daredevil

Dead Man on Campus

From Russia With Love

Kiss Kiss Bang Bang

Lady In The Water

Penny Dreadful

Seven

Shattered Glass

Spider-Man

Stranger Than Fiction

The Break-Up

The Grudge

The Matrix Revolutions

The Mummy Returns

Unrest

Vacancy

X-Men 3

Personal Interview	Personal interviews were conducted with industry professionals to acquire answers to questions in graphic design and film.
Source	**Kyle Cooper**, title designer and co-founder of visual effects studios such as Imaginary Forces and Prologue Films.

One personal interview was conducted by email with Mr. Kyle Cooper. A questionnaire was emailed to his assistant Ms. Katie Lee at his company Prologue Films. Through his answers, Mr. Cooper described the importance of film title sequences in terms of adding value to the film's content and infusing graphic elements into film in terms of typography, imagery, color, layout and time-based progression. The following is a reproduction of the questionnaire with two critical questions relating to film title sequences, addressed to Mr. Cooper. It is followed by his responses:

Q: How efficient has graphic design within a film title sequence been toward enticing the audience into the theme of a movie?

Some directors realize that in a perfect-world scenario, titles can significantly enhance a movie. As both a designer and director, I see the main title as a great opportunity to make a film better. Many of my favorites are prologues that actually become the first scene of the film without which the film would not be the same. We have created many title sequences whose job it is to clarify plot points in the feature film by providing a epilogue to the main narrative. In these cases, the main title becomes extremely important for setting up the movie.

According to Saul Bass these things go in cycles. People get tired of credits which call attention to themselves, and they go back to Woody Allen style credits. I believe the trend of putting everything at the end has run its course. But the end can be seen as another opportunity, a well done end credit sequence can give the audience one last impression or mood to take with them. One last joke or music video can stay with someone like a pleasant aftertaste. Moving everything to the very end, however is truly a missed opportunity. For these reasons I prefer bookends: a good main title as well as a good bit of typography and animation in the end credits.

Q: Based on some of the legendary title designs created by masterminds like Saul Bass, how much has it inspired the present title designs? Has your company, Prologue Studios incorporated some of that creativity or has it developed a completely fresh concept?

Graphic design is always trying to reintroduce styles which are no longer in fashion. All of the motion graphics companies that do commercial work are milking sixties and seventies typefaces. The Peter Max vibe is fine, but I do not understand it. People usually see something that looks innovative and repurpose it to everything regardless of the content. There are basketball commercials with Peter Max typography and animation, but I do not know what the two have to do with each other.

**Personal
Interview**
(continued)

People used hand-drawn fonts and accidental film techniques for everything after Seven, never understanding how this style of lettering is conceptually relevant for a car commercial. I think that form should be born from the content. Seven looked the way it did because the movie was about an obsessive serial killer. This is why I like film title designs. Main titles do not have to live up to the same fickle audience that measures commercial graphics. Film titles can work with the look and content of a feature they are born out of the content, the cultural context or place in history were the film unfolds. Some are innovative, some are period pieces, and some are straight forward. This approach may yield safe, obvious and derivative opening titles sometimes, but I think if you really immerse yourself in the feature and be true to the work without worrying about being innovative, the honesty will bring about the innovation in the work.

Analysis

The Research section of this thesis study has been productive in terms of building up a good collection of visual examples that are relevant to this study. It has also helped to scope out sources of information that are helpful, and to understand how these sources are integral to the study. Their importance can be explained by the way they help us answer key questions and provide ample and relevant material which can be analyzed and synthesized in order to progressively narrow down the focus of the thesis study. The ultimate purpose is of course to produce a final design project as promised at the beginning. Studying these resources helps us to determine a suitable direction to take in order to achieve this purpose.

In the Analysis section all the material compiled during the research is analyzed and the findings are sought to be applied in addressing the key questions featured in the proposal of this thesis study. The Analysis section is also the place where we investigate individual film title sequences as case studies to decipher the design technique and visual problem-solving methods that have been experimented with. The results of these investigations would contribute to the final design project for this thesis study.

Does a title sequence clearly present information pertaining to a film's content?
What kinds of evaluation criteria could be used to assess this?

The film title sequence is considered to be the starting point of a film. A title sequence is different from any other form of visual communication related to movie branding such as a movie trailer or a television commercial. The latter uses a select combination of shots to swiftly reveal some of the key moments in a film about to be released, in order to arouse viewer interest. A film title sequence on the other hand uses carefully planned word and image compositions in each frame, outlining the theme, setting the tone and building up the audience's expectations for the film to come.

A title sequence must be storyboarded in a compelling way from the beginning to the end. The storyboard should provide the designer with a blueprint of the entire title sequence in terms of typography, imagery, layout, color and time-based progressions frame by frame. This will help establish a direct relationship between the film, with its mood and tone, and the audience. Furthermore, the title sequence must be visually engaging to sustain audience attention.

The focal point of a film title sequence is to promote the main message/subject of the film as envisioned by the director. The main subject may vary from film to film but must directly relate to one or more of the four primary elements of film, namely the theme of the film, the characters, the storyline and the time period in which the film is set. Given the broad framework of these four elements the following features can be taken into consideration in evaluating the success of a particular film title sequence:

Genre
The genre of films are defined as models, formats or structures that govern the construction of a film by the filmmaker and their interpretation by the audience. Therefore the genre of a film is a blueprint for a feature presentation that allows the filmmaker to craft the main theme of the film within its content such that it can be conveyed to the target audience through the medium of the film. Genre of a film is characterized by the following factors:
(Altman, Rick. *Film/Genre.* 1999, p.8)

Setting
The environment portrayed in the film. Some examples of setting are mythology, science-fiction and sports.

Mood
The distinctive emotional quality that pervades the film.

Visual Appearance
The cinematography, special effects, lighting and editing of the film.

Target Audience
The group or class of people most likely to see the film. It is defined by average age, socioeconomic and/or cultural make-up of the audience.

All the above factors play significant roles in the appraisal of film title sequences. The four case studies included in the following pages exemplify these factors and their importance.

Genre of film based on the location or setting

Film   **The Matrix Revolutions**

The Matrix Revolutions, is the third and final film in a trilogy (*The Matrix, The Matrix Reloaded* and *The Matrix Revolutions*) that narrates a story set in the future, revolving around the rise of artificial intelligence as a supreme power which destroys most of mankind and rules the earth. The story is set in a post apocalyptic world where the remaining members of the human race succeed in hacking into a digital gateway known as the Matrix where they engage in a fierce fight against the machines to reclaim their right to exist.

Relevance   The title sequence portrays the functioning of the matrix program through clusters of alphanumeric data and symbols to resemble the look of computer text. During the course of the sequence, these clusters of data acquire texture, transforming into cityscapes and cryptic shapes and objects to portray the digital environment of a machine world. This style of image generation, color treatment and transitions from textual information to pictorial information skillfully furthers the concept of a futuristic, science-fiction setting which makes this title sequence valuable to this thesis study.
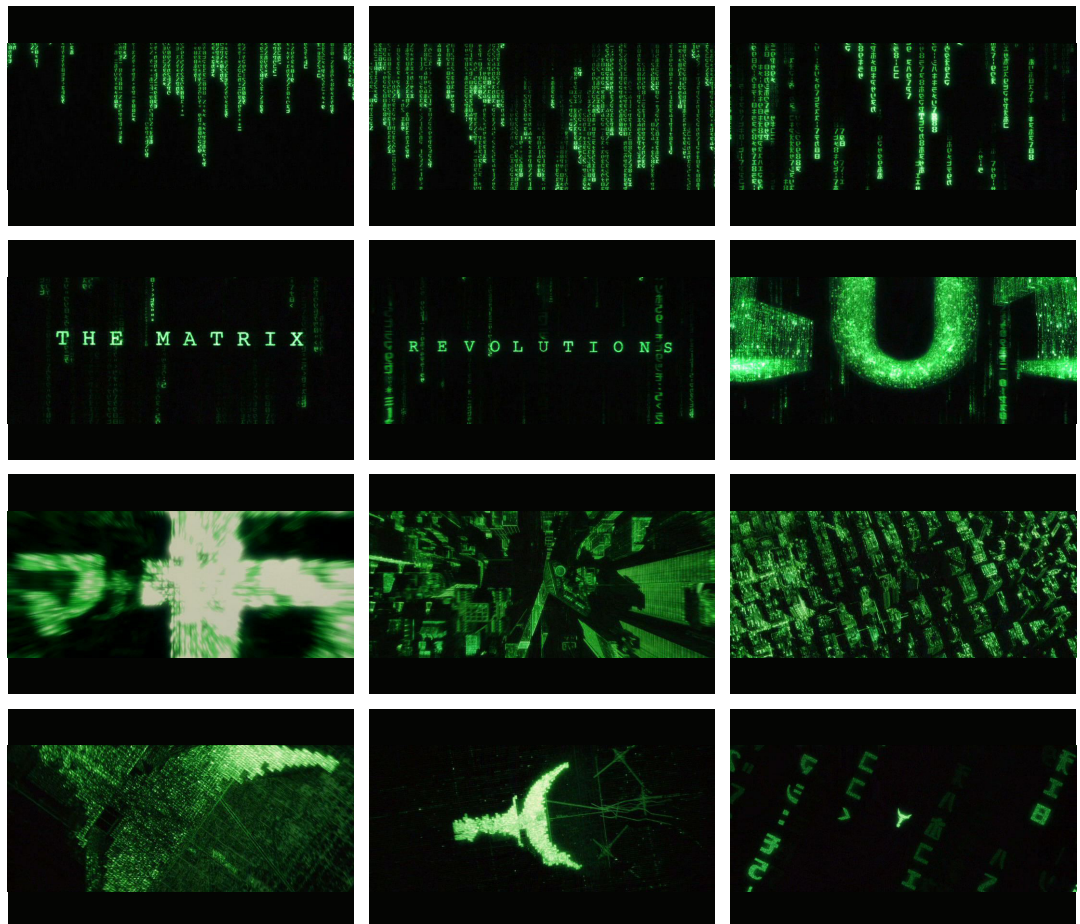
Film   *The Matrix Revolutions*
Design   Bruce Schluter

Genre of film based on the mood/tone

Film　　　　　**The Grudge**

The Grudge is an American remake of the famous Japanese film *Ju-on*. The movie is about the violent and unquiet spirits of a brutally murdered woman and her child who curse the lives of various people they come in contact with, killing them in terrifying ways before claiming their souls.

Relevance　　　The title sequence, is a wonderful interpretation of the emotional energy in the film. It incorporates texture, color, space and rhythm to signify trauma, rage, vengeance and suffering. The graphical texture uses long wavy lines tied together to depict a woman's hair. This texture is made to interact, within each frame, with the space in each frame which is fluid-like in nature. To this environment a screen dissolve effect is incorporated to help it in turn to interact with the typography and imagery. The use of a blood red hue that is flooded across this space makes the design more ominous. The film title sequence thereby conveys the theme of the the movie well by using meaningful colors and creating a clear visual contrast between typography and imagery within the layout of each frame.
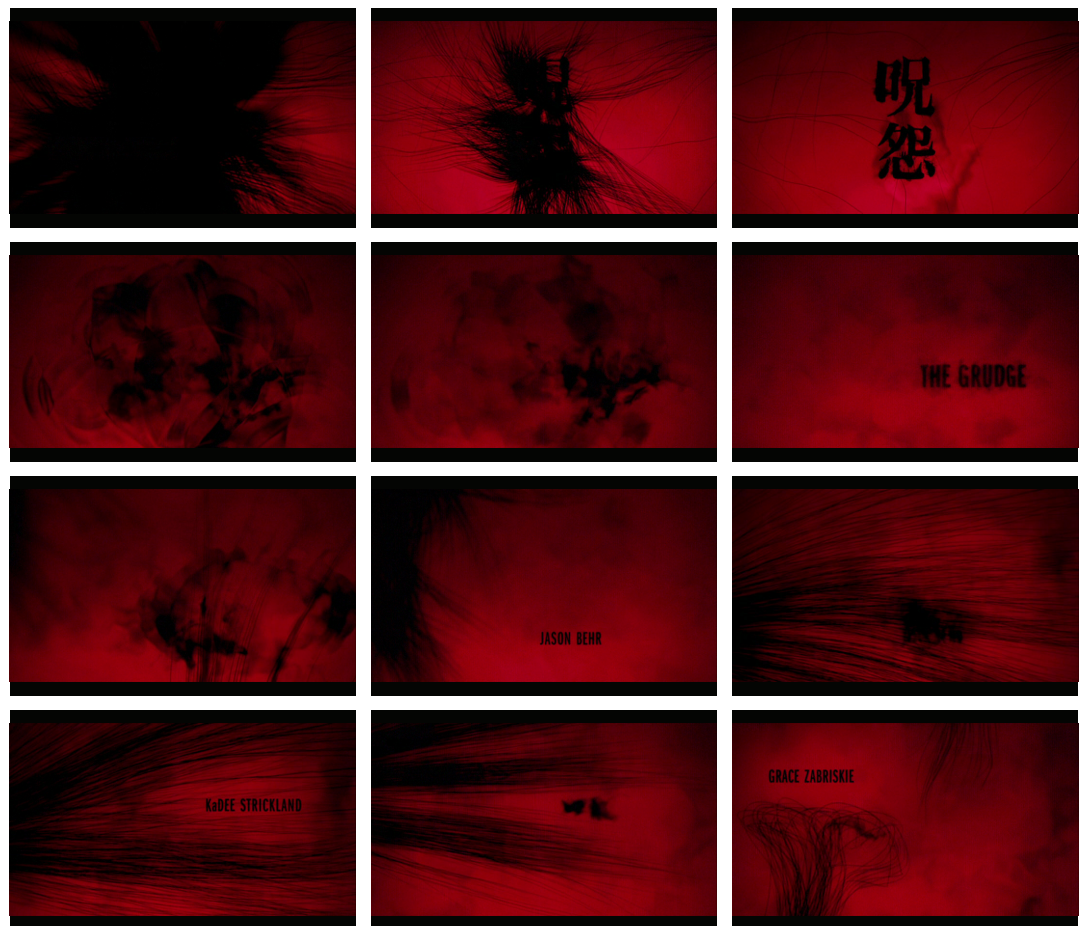
Film　　*The Grudge*
Design　Kyoko Yauchi

Genre of film based on the visual effects and cinematography

Film   **The Mummy Returns**

                The Mummy Returns is a period film which tells the story of an evil Egyptian priest
                whose mummified body has been resurrected by his present day followers to kill
                the legendary warrior, Scorpion King, gain control over the invincible army of Anubis
                (Egyptian god of death) and rule mankind.

Relevance   The visuals in the sequence are generated based on a thorough investigation of
                ancient Egyptian history, mythology, architecture, art and language. The artwork
                throughout is digitally produced, using computer graphics to recreate the world
                of ancient Egypt. The typography accompanying the visuals is a mixture of English
                and Arabic letters coupled with Egyptian Hieroglyphics. The letterforms glide in
                from different sides of a frame and converge at the center to spell out the name
                of a member of the cast or crew of the film. The transitions of the letterforms are
                also made to resemble the ebb and flow of sand during a sand storm. Finally, the
                lighting within the sequence is purposely kept faint to resemble the light thrown
                by flame torches, which was the lighting system used in ancient times. The visual
                strategies in the title sequence are very well executed making it a useful example
                for the purpose of this thesis study.

Film   *The Mummy Returns*
Design   Imaginary Forces

Genre of film based on age group of the target audience

Film   **A Series of Unfortunate Events**

The movie is an adaptation of one of the series of children's books written by the author Lemony Snicket. Three children, who are suddenly orphaned due to the mysterious death of their parents in a house fire, are sent to live with their evil and greedy relative Count Olaf who is determined to inherit their fortune.

Relevance   The film title sequence takes direct inspiration from the illustrations that were created for the books and from handcrafted or cut paper objects archetypal to the famous Indonesian style of Puppetry, Wayang Kulit (Javanese shadow puppet theatre). The imagery includes stylized figures, textures, environments and other objects that are appealing to children. The chosen color palette is one of dim and dark colors to focus the viewer's attention on the illuminated faces of the main characters, the children, in contrast with the dark face of the antagonist, Count Olaf. The credits is secondary in the film title sequence but employs an elegant typeface used in bookish text to convey the idea of a children's book. The design decisions are in keeping with the theme of the film and appeal to the age group of the target audience.

Film   *A Series of Unfortunate Events*
Design   Jamie Caliri

In addition to genre, the other features of a film to be considered in the evaluation of title sequences are the following:

Narrative   Narrative is defined as a method of storytelling to communicate the sequence of events, either real or fictitious, in film. The narrative can relate to the setting, mood, format and target age group for a movie.

Plot   The plot goes hand in hand with the narrative. It describes the order in which the sequence of events unfolds in a film. The plot of a film aims to evoke an emotional response from the audience.

Character   Character refers to persons, identities or entities that are introduced during the course of a film. A film may deal with stories that revolve around one character or the relationship between two or more characters.

Time Period   Time period in film is defined as the age/era in which a film is set. The content of a film can provide a realistic portrayal of a particular time period. There are three categories of films with respect to time period and they are historic, contemporary and futuristic films.

Aspect Ratio   Aspect Ratio in film is defined as the film screen dimensions in terms of width and height. These dimensions determine the measurements for shooting and editing a film so that each frame in the reel of the film contains a properly composed shot in terms of framing and sizing of the visual content. The two primary formats that film directors use are widescreen and fullscreen. Fullscreen format allows all the visual content to occupy the entire space within each frame. This format was used when film was first introduced. Widescreen format is a recent addition, introduced in the 1950s. The aspect ratio of fullscreen and widescreen format is a numerical formula where the image width in each frame is divided by its height. Therefore, fullscreen format is displayed as 4:3 and widescreen format is displayed in several ratios such as 16:9 (common television format) and 2.35:1 (cinema format).

What factors maintain continuity in the selection and flow of visual and textual elements in a title sequence?

A film title sequence exhibits an effective synthesis of graphic design elements such as typography, imagery and color in a time-based progression, resulting in a dynamically shifting composition of visual and textual material. To create a successful title sequence that will sustain the audience's attention, it is imperative to maintain continuity in terms of design with reference to layout and time-based progression from frame to frame. Properly defined and detailed decisions in design must seek to integrate these considerations cohesively so that the main theme of a film is effectively conveyed in the sequence. The design elements are discussed in detail in the following pages. The description of each design element is accompanied by a generative matrix of film title sequences which are listed in alphabetical order. From each matrix one title sequence example per column has been selected for examination as a case study. These case studies each begin with a brief description of the film's story, followed by a description of the title sequence design and its relevance to this thesis study.

Typography

Typeface

It is extremely important to choose an appropriate typeface to match the content of a film title sequence. The chosen typeface must be able to retain its legibility and accessibility throughout a time-based progression. The different types of typefaces that can be employed are:

Sans serif   The word *sans* in french means without and the word *serif* is used to define the curved edges or small extensions at the ends of each letterform. Therefore a sans serif typeface is one that has no embellishment applied to the characters. These fonts/typefaces usually employ an even thickness of stroke across all the letterforms, with a few exceptions such as the Optima typeface which uses the stroke-weight variations more common to serif typefaces. Some examples of sans serif typefaces include Helvetica, Futura, Univers, Gill Sans, Geneva, Myriad and Verdana.

Serif   Serif typefaces have "non-structural" details or extensions which appear at the tops and bottoms of the strokes of the letterforms. There are different styles of serifs across these typefaces. For example:

Slab serifs   large, bold and square serifs
Wedge serifs   sharp, triangular serifs
Hooked serifs   thin, curved serifs

Some examples of serif typefaces include Times New Roman, Caslon, Clarendon, Rockwell, Bauer Bodoni and Baskerville.

Customized   These are typefaces that are commonly used in the design of typographic compositions using large or odd sized or misshapen letters. Display typefaces are often customized for headline texts in order to capture the attention of the viewer. These typefaces should not be used to exhibit large amounts of text as readability is not their primary function. Some examples of display typefaces include Symbol, Democratica, Dead History, Mrs.Eaves, Dogma and Platelet.

Typography

Matrix A	**Use of typeface**		
	X-axis Choice of typeface		
	Y-axis Film		
	Sans serif	Serif	Customized
A Series of Unfortunate Events			
Catch Me If You Can			
Chicago			
Daredevil			
From Russia With Love			
Penny Dreadful			
Seven			
Shattered Glass			
The Break-Up			
The Mummy Returns			

Use of sans serif typeface

Film   **Daredevil**

The protagonist of this film is blinded in an accident early in life. The loss of sight enhances his other four senses to such sharpness that he acquires a superhuman power to see via sound waves in a room, a form of echolocation familiar to bats and other nocturnal animals. He puts this power to use in avenging the murder of his father and fighting crime as the *Daredevil*.

Relevance   The title sequence of Daredevil uses typography to convey the protagonist's blindness and his power of echolocation. The title sequence navigates through a computer generated city focusing on the lighting in each building represented by tiny bright squares. A random cluster of squares in a building are suddenly highlighted by increasing the intensity of color and are isolated from the rest of the visual by putting them against a black background. The chosen squares transition into the letters of the alphabet in braille. The braille then transitions into English alphabets that spell out the name of a cast member. This example establishes a typographic system with the help of two different languages. The use of a sans serif typeface matches the simplicity of the braille alphabets and thereby makes the transitions between the two seamless.

Film   *Daredevil* title sequence
Design Karin Fong

Use of serif typeface

Film   **Shattered Glass**

              The film depicts the real life story of Stephen Glass, a fraudulent journalist for
              the New Republic magazine in Washington D.C., who doctored his notes and
              fabricated articles, quotes and events to impress his peers and maneuver a staff
              position with the magazine. The respect and admiration he enjoyed soon turned
              into disgrace when his phony claims and concocted 'facts' were discovered and
              exposed by a competing journalist from Forbes Digital, an online magazine in
              New York City.

Relevance   The film title sequence uses both still images and video footage of Washington
              D.C. in the background of each frame to mark the official location where the story
              takes place. These visuals are superimposed with semi-transparent and enlarged
              views of columns of articles as they appear in the New Republic Magazine. The
              names of the cast and crew members of the film are displayed using a serif font.
              The text is placed within each column to look like headlines or highlighted text
              within a paragraph. The use of a serif font is effective as it matches the stylish
              look of many magazine headlines.

Film   *Shattered Glass*
Design   Kaleidoscope Films Group

Use of customized typeface

Film   **Catch Me If You Can**

                The film is based on a true story. An FBI agent chases a young convict, who
                disguises himself in turns as a doctor, airline pilot, assistant attorney general
                and a history professor while attempting to encash counterfeit cheques worth
                over two hundred and fifty million dollars in twenty six different countries.

Relevance   The title sequence of the film *Catch Me If You Can* presents abstract
                visual depictions of different environments or settings relating to different
                situations in the film. Each frame introduces cut paper figures of people and
                objects along with letterforms that have elongated or otherwise manipulated
                edges. This typographic technique mimics the streamlined look of 1960s retro
                graphics and therefore helps the viewer to relate to the time period in which
                the film is set.
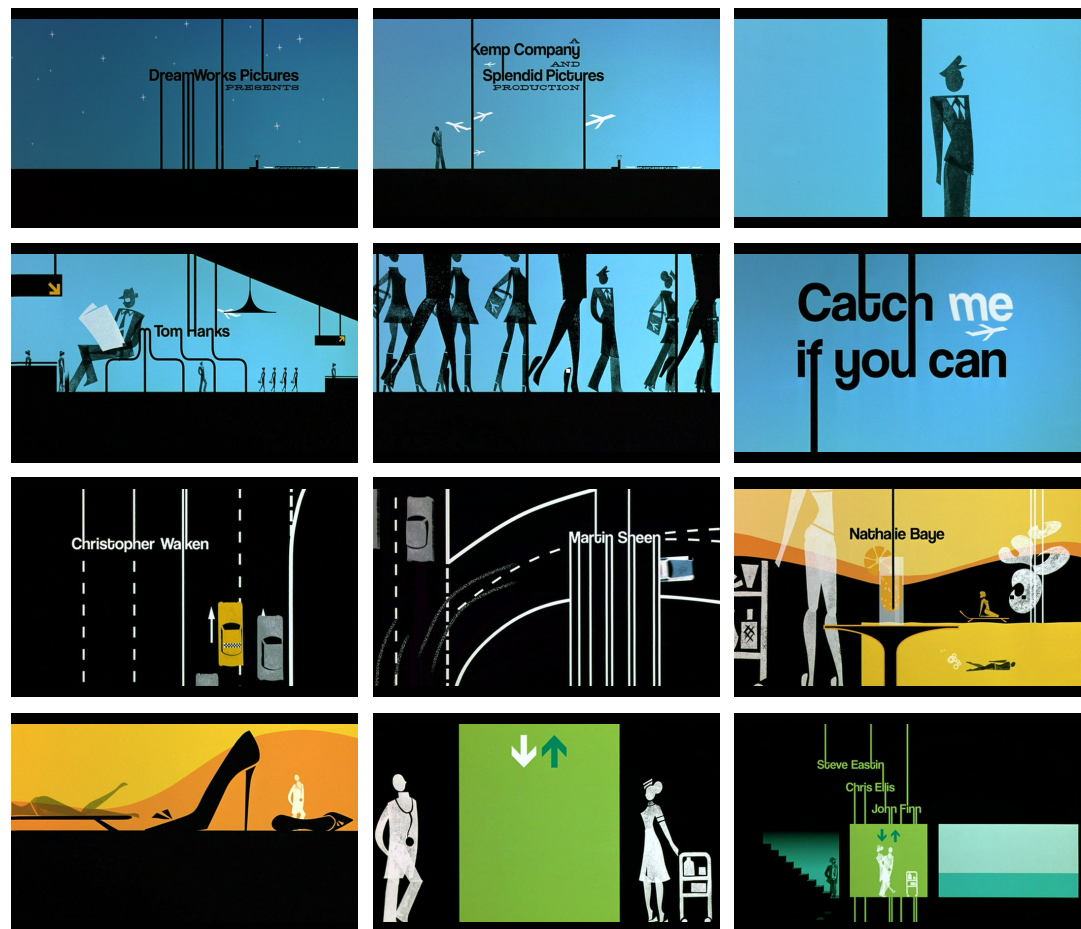
Film   *Catch Me If You Can*
Design Nexus Productions

Weight

The variable of stroke weight in typographic design is crucial as it helps to highlight specific details in the information being presented. A typeface family consists of a variety of weights that provide variation in thickness of letterforms and can be used in a composition to establish typographic/information hierarchy. Weight variation is commonly used in the textual content of title sequences; for instance the last name of a cast or crew member could be highlighted using a thicker weight while the first name is in a thinner weight. The following are three examples of font weights used in the industry:

Regular   Weight of letterforms that is ideally suited for large amounts of text or multiple paragraphs of text. Regular weight text can be used for the end credits of a film that display the names of each crew member responsible in the production of that film.

Bold   Thicker weight for letterforms that can be used to highlight information within a particular amount of text. Bold weight can be used in film title sequences to highlight information such as the role of each crew member in the production of a film.

Superbold   Heaviest weight for letterforms that can be used to display the name of a film and the names of the main cast and crew.

Typography

Matrix B	Use of weight		
	X-axis Weight of typeface		
	Y-axis Film		

	Regular	Bold	Superbold
Catch Me If You Can			
Catwoman			
Chicago			
From Russia With Love			
Kiss Kiss Bang Bang			
Seven			
Shattered Glass			
Spider-Man			
The Break-Up			
X-Men			

Use of regular weight typeface

Film   **Seven**

Seven is a crime film that narrates the story of two detectives who team up to investigate a series of brutal yet meticulously planned murders by a serial killer whose agenda is inspired by the seven deadly sins described in early Christian teachings.

Relevance   The title sequence for the film uses a regular weight customized typeface that resembles handwritten or roughly typed text to suggest the serial killer's penchant for documenting his gruesome work in his journals. The credits appear randomly in each frame and the letterforms bear a distorted look achieved by the easy to manipulate regular weight of the lettersforms. The text is accompanied by ominous imagery indicative of a killer in his lair preparing for his ghastly mission. The word and image compositions are strongly evocative of the dark foreboding depths of a serial killer's demented mind which is the subject of the film.

Film   *Seven*
Design   Kyle Cooper

Use of bold weight typeface

Film   **Spider-Man**

                 Peter Parker is a nerdy kid in high school with an exceptional aptitude for science.
                 His life is subjected to an abrupt change when he is bitten by a radioactive spider
                 which alters his DNA and gives him superhuman strength, agility and precognitive
                 sense and the ability to climb walls and spin intricate webs to move from one place
                 to another. After the transformation, Peter becomes Spider-Man and uses his new
                 powers to protect and serve his community.

Relevance   The film title sequence uses 3D simulation for several things including intricate
                 spider webs, the DNA structure of a human cell, a digitally generated model of
                 Spider-Man and a cityscape. The names of cast and crew members are rendered
                 in 3D letters made from a bold sans serif typeface. The letters are placed in each
                 frame in the pattern of a spider's web to emphasize the stickiness of the web. The
                 displacement of the letters in different directions brought about by the movement
                 of the web, a shift in camera angle or by the intrusion of imagery (comprising of DNA
                 strands, city buildings or the figure of Spider Man appearing randomly) reinforces
                 this impression. The bold weight of the font is especially suited for the 3D effect
                 complementing the striking imagery.

Film   *Spider-Man*
Design   Imaginary Forces

Use of superbold weight typeface

Film	**Chicago**

Based on the hit Broadway musical, *Chicago* is a story about a chorus girl, Roxie Hart who ends up in jail after killing her lover. In jail she meets Velma Kelley, a dancer at a nightclub, who is also charged with the murder of her husband. Both the damsels in distress fight for the legal services of Chicago's hotshot lawyer Bill Flynn, and vie for media attention to get back into showbiz.

Relevance The title sequence uses a superbold typeface where each letterform is stylized with the inclusion of tiny dots of light embedded in it to convey the impression of theatrical lighting or of logotypes of the kind used in show business. The text is placed centrally in each frame to spell out the names of the cast and crew, with video footage taken from the movie as the background imagery. The use of the superbold illuminated text and its placement in the middle section of each frame effectively displays the credits. This decision also emphasizes the fascination the main protagonists have for the neon lights of show business.

Film *Chicago*
Design Lori Miller II

Placement of text

The placement of text within each frame of a film title sequence is a carefully planned set of design decisions aimed at maintaining a harmonious relationship between the textual and pictorial information being displayed. Well known title designers incorporate these decisions in the preliminary stages of the development of a title sequence, making certain that there is clarity in the visual composition and the sequence introduces the cast and crew while effectively communicating the theme and mood of the film. The different types of typographic placement decisions used in title sequence design are as follows:

Left/Right Axis   Placement of credits to the left or right side of each frame of a film title sequence creates a layout that allows ample space for the imagery to create an impact.

Central Axis   Placement of title credits in the center of each frame in a title sequence is usually meant to draw attention to the text. The imagery may be in the background as an unobtrusive yet noticeable feature or it may interact with the textual content in the frame.

Multiple Axes   Placement of title credits in multiple positions within each frame of a title sequence is a strategy that is sometimes employed by title sequence designers. The varied placement of credits from frame to frame generates a spontaneity in the design which can be an effective solution for certain films, such as thrillers, that have uncertain twists and turns in the plot. (See pages 49-51 for title sequence examples under each category mentioned above.)

Typography

Matrix C	**Placement of text**		

X-axis   Placement of text
Y-axis   Film

	Left/Right axis	Central axis	Multiple axes
Aeon Flux			
An Inconvenient Truth			
Dead Man on Campus			
From Russia With Love			
Kiss Kiss Bang Bang			
Seven			
Shattered Glass			
Spider			
The Break-Up			
Vacancy			
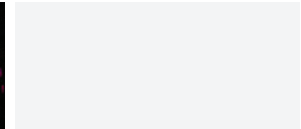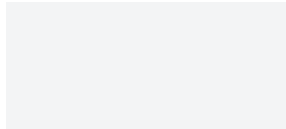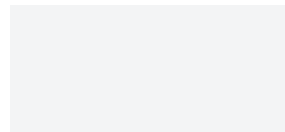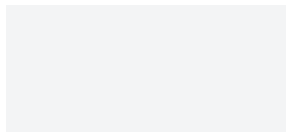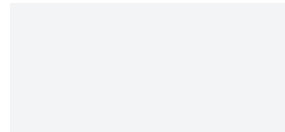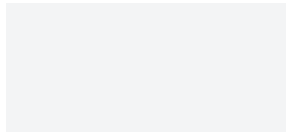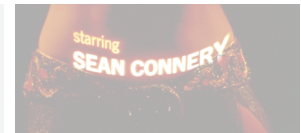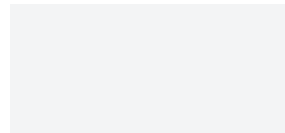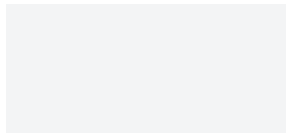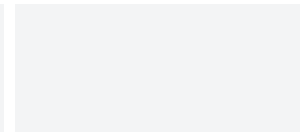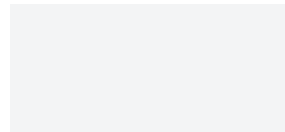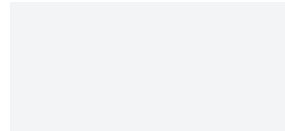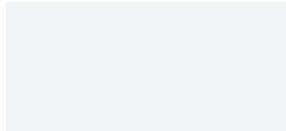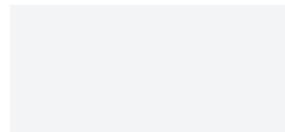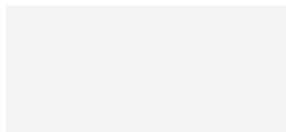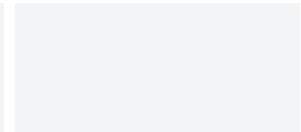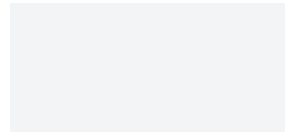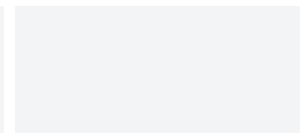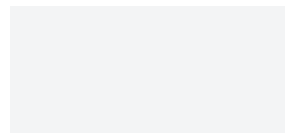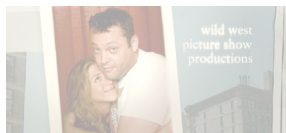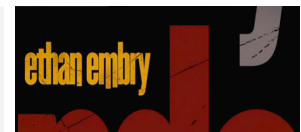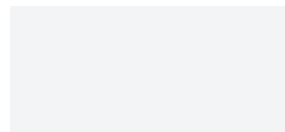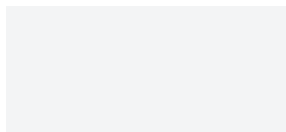
Use of left/right axis

Film   **Spider**

The film is a psychological thriller based on Patrick McGrath's novel by the same name. *Spider* is a deeply disturbed boy who has watched his mother being brutally murdered by his father. Years later, afflicted with schizophrenia, he tries to piece together his memories of the event as he slowly inches toward insanity, hemmed in by the walls of the dilapidated boarding house he lives in.

Relevance The title sequence uses a simple serif font for the credit text which is placed to the left or right of the frames against the backdrop of visuals reminiscent of the famous inkblot psychiatric tests developed by Hermann Rorschach. There are abstract stains appearing on the walls of the rundown house, from which the protagonist tries to decipher some meaning. The unobtrusive placement of text to the left or right leaves the main space free for the display of the arresting visuals which form a focal point of interest for the viewer.
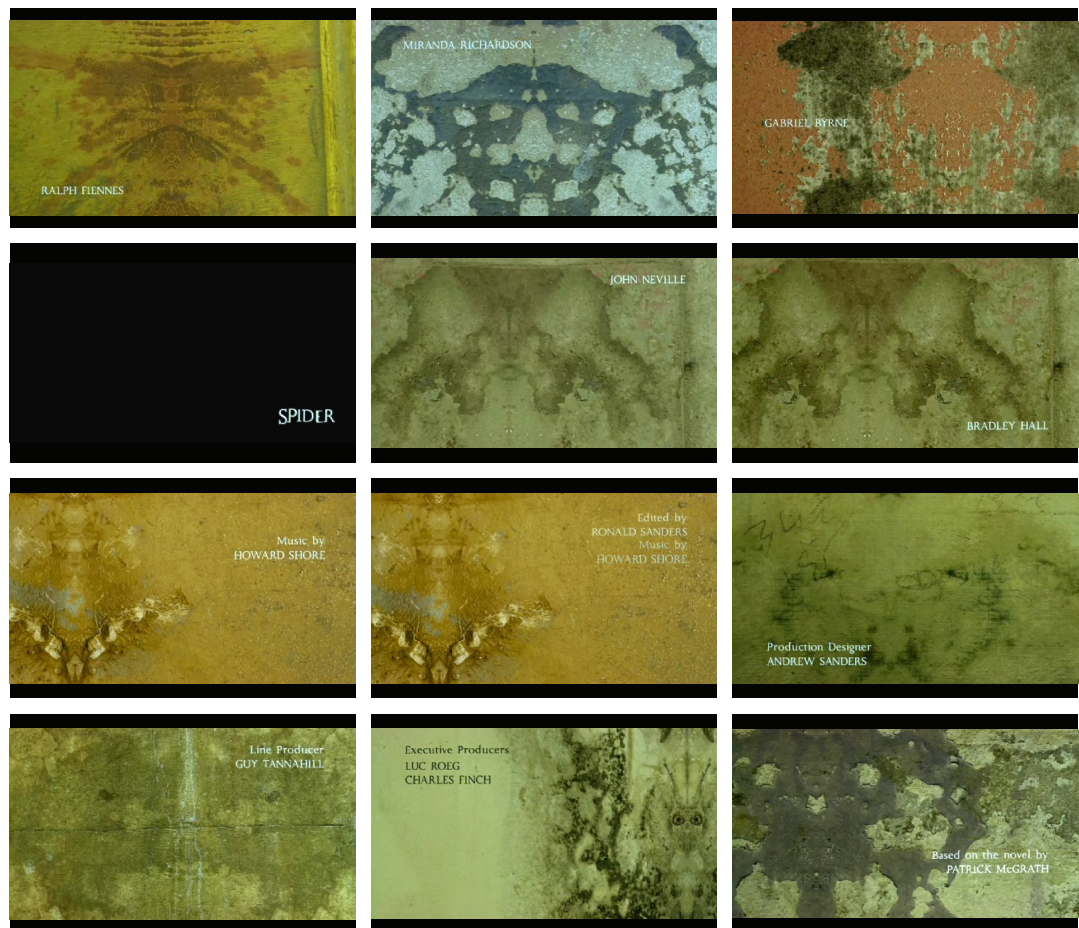
Film *Spider*
Design Cuppa Coffee Animation Inc.

Use of central axis

Film   **Aeon Flux**

                Aeon Flux is a science fiction film set 400 years in the future. Disease has
                wiped out most of the earth's population and those that escaped the virus have
                taken shelter in the walled city of Bregna. The people here are living multiple lives
                as cloned duplicates of themselves. A rebel group of people within this community,
                the Monicans, resists the government and plots to overthrow it by having its leader
                assassinated. Aeon Flux is the chosen assailant who has been entrusted with this
                treacherous task, but she decides to protect the council chief instead, fighting and
                putting her own life at stake as she battles against the Monicans.

Relevance   The title sequence is simple in design and the credits are introduced in a
                sans serif typeface with bright white letters against a black background. The
                designer avoids overly elaborate imagery and incorporates minimal color to
                create an abstract science fiction landscape. The typography is cradled in this
                imagery which assumes the shape of DNA strands as it transitions from one
                frame to the next. The central placement of the text makes the credits stand
                out clearly against the black background and sparse imagery.

Film   *Aeon Flux*
Design   Garson Yu

Use of multiple axes

Film	**An Inconvenient Truth**

An Inconvenient Truth is a documentary film regarding a campaign to educate citizens of the world about the ill effects of global warming. The campaign was undertaken by former Vice President of the United States, Al Gore, whose film has gained worldwide recognition for its valuable insights on climate change. The film presents incontrovertible evidence of the environmental hazards posed by climate change and discusses steps that can be taken to protect the environment.

Relevance
The film's end title sequence uses a multiple-axis layout strategy to display the information about energy saving ideas and environmental solutions along with the names of the cast and crew. The multiple axis layout is effective as it randomly places the textual information on a black background to create strong focal points. The information is presented using various layout techniques such as leading (line spaces), kerning (word spaces), thresholds (use of indent to separate one piece of information from another), font weight (use of bold and light weight fonts to create informational hierarchy) and color as an added visual identifier to allow the viewer to focus on important words or phrases appearing on the screen.

Film *An Inconvenient Truth*
Design Garson Yu, yU+co.

Use of multiple axes

Film

Vacancy

David and Amy Fox are stranded on a deserted highway one night when their car breaks down. They check in for the night at the only motel they can find. By way of recreation the motel room has just a TV and video player with a few B grade gory crime films stacked next to it. While watching the films the sinister truth begins to gradually dawn on them that the movies have all been filmed in the very room that they are now in. They discover to their horror that the room has hidden cameras trained on them and that they must escape immediately before the unknown person spying on them can kill them in the same gruesome manner as shown in the films.

Relevance

The film title sequence for *Vacancy* uses large bold red white and yellow letters for the credits. The letters look slashed and blood stained and they flip over and roll across the space as they spell out the cast and crew names. Some residual parts of the letterforms from the earlier frame remain in the subsequent frame making intriguing patterns in collaboration with the text. These shapes are actually pieces of a jigsaw puzzle which come together at the end of the title sequence to form a maze suggesting the entrapped couple's desperate bid to escape as they stumble through closed doors and darkened hallways. The multiple positions of text further the concept of this jittery flight from one hiding place to another.

Film *Vacancy*
Design Picture Mill

Imagery

Style

The use of imagery in a film title sequence can make it more graphically exciting and absorbing. It coordinates with the typography, color, layout and temporal decisions being handled in the title sequence, adding volume to the sequence and generating visual interest. The style of image generation for a particular film title sequence is carefully planned to match the theme and content of the film in order to convey it effectively. The different image styles are:

Hand-generated	A title sequence can incorporate sketched or hand-crafted artwork as a medium of image generation. This style makes the title sequence more personal (defining the artist/designer's style). In this situation the designer executes the imagery himself or an outside illustrator works with the designer to create a series of images that are applied either sequentially or randomly within the film title sequence. For the latter, images are digitally imported and manipulated by the title designer to add movement and visual energy to the film title sequence. The following are different styles of creating hand-generated imagery:
Drawing/Sketching	Rough sketches, linear illustrations and simple or detailed drawings and paintings are often used by title designers for an artistic rendering of the theme of the film and to personalize the illustration of a character or idea.
Mixed Media	Images can be generated using a variety of artist's supplies such as paper, fabric, colors, brushes, writing instruments, glue and cutting blades. Sometimes art supplies are combined with randomly found objects such as metal scraps, photographs, printed material including magazines and newspapers, even waste materials such as garbage or human hair. Images can also be created using materials such as clay, wood, metal and glass that are mostly used by sculptors, and a variety of images can be generated in this way for film title themes ranging from a children's theme to a horror theme.
Digitally-generated	The computer is an extremely useful and essential tool for the creation of both high-resolution or low-resolution imagery that can be used in motion graphics and print projects. The two kinds of image generation that it offers include:
Two-dimensional	Single or multiple color flat graphics that are created based on the preliminary sketches provided in the storyboard. The graphics can be objects, textures, icons, human or animal figures or digital art in the form of illustrations, paintings or photographs.
Three-dimensional	Full-color graphics that can be viewed from any angle, they mimic real-life objects, art and artifacts, people and architectural design. These graphics are also constructed based on the preliminary sketches provided in the storyboard. Alternatively images can be hand-crafted and then imported into the computer for editing. Just about anything can be the subject of such graphics; cityscapes, the human anatomy, human environments or everyday objects. They are created using highly advanced 3D modeling software that can generate the imagery at a very high resolution along with crisp detail.

Imagery

Matrix D	**Style of imagery**	
	X-axis Style of imagery	
	Y-axis Film	
	Hand-generated	**Digitally-generated**
A Series of Unfortunate Events		
Charlotte's Web		
Casino Royale		
Dead Man on Campus		
From Russia With Love		
Lady In The Water		
Spider-Man		
Stranger Than Fiction		
The Break-Up		
X-Men		
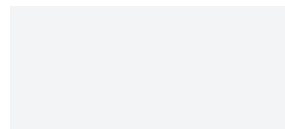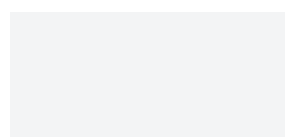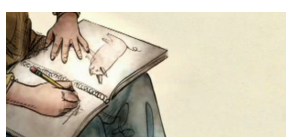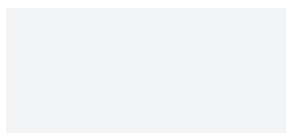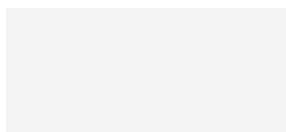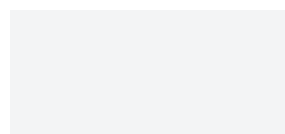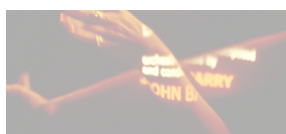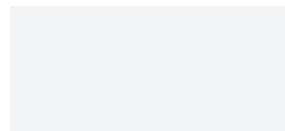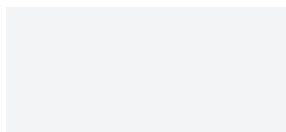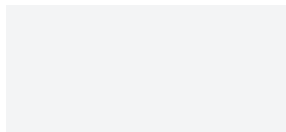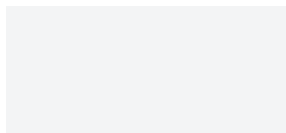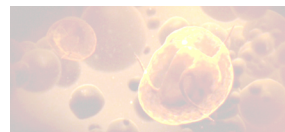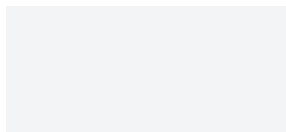
Use of hand-generated imagery

Film   **Charlotte's Web**

Charlotte's Web is a movie adaptation of the best selling children's book by author E. B. White. The story is set in a farm where a little girl called Fern, develops a close bond with one of the piglets named Wilbur and convinces her father to let her keep him as a pet. As Wilbur grows up into a young pig Fern is forced to give him up and he is transported to another farm. Fern continues to visit him but soon realizes that farm pigs have a short lifespan and Wilbur will soon become someone's meal. Fern comes to Wilbur's rescue and a friendly spider named Charlotte devises a strategy to help her free him.

Relevance   The imagery used in the title sequence is comprised of hand-drawn illustrations that depict the quiet, serene and homely life on a farm. Each illustration is shaded with soft pastel colors to resemble the style of imagery used in children's books. These images are applied sequentially to allow the viewer to navigate through the landscape, including green pastures, grazing animals, children at play, farmhouses, tractors, distant forests and bodies of water. This style of imagery conveys the theme of the film and leaves a comforting feeling in the hearts of the audience.

Film   *Charlotte's Web*
Design   Karin Fong

Use of digitally-generated imagery

Film

Casino Royale

The latest addition to the James Bond film series, *Casino Royale*, goes back in time to 007's first mission, where he takes on Le Chiffre, a notorious banker to many of world's terrorist organizations, in a high-stakes poker game arranged at the Casino Royale in Montenegro.

Relevance

The title sequence for the film is an abstract depiction of a casino environment blended with action and fight sequences that are characteristic of the James Bond films. It uses intricate patterns inspired by the attire of the Jack, Queen and King in a deck of playing cards, applying them in undulating lines and organic shapes to generate an impression of the gambling world. These transitions from one frame to another are well supplemented with images of roulette wheels, playing cards, fabric patterns, money and guns, and rotoscoped and stylized duotone video footage of 007 in fight sequences. Each graphic used in the sequence is simplified in shape and use of color to create a blend between the old fashioned look of the retro era and the slick ultra-modern look of today's era.
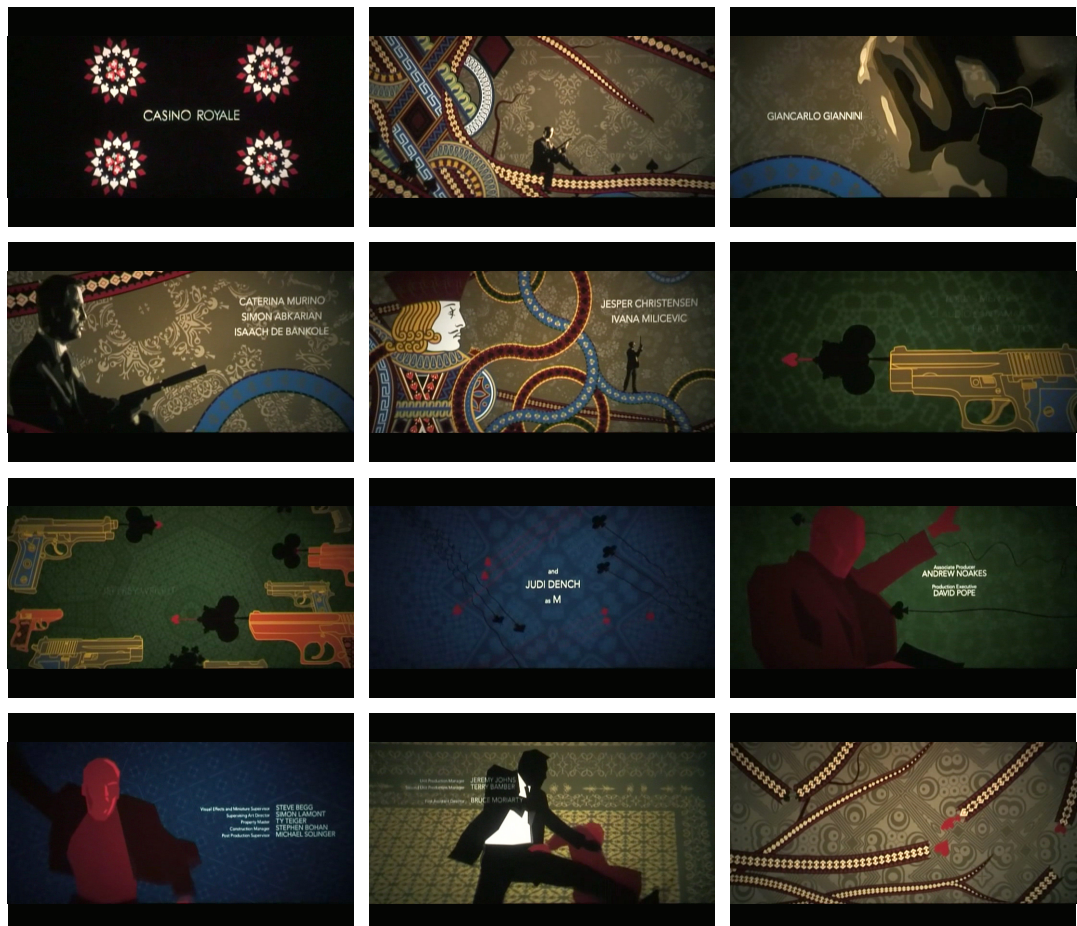
Film *Casino Royale*
Design Daniel Kleinman

Placement

The placement of an image or a series of images within a film title sequence depends entirely on its role within that sequence. Stationery images often make an interesting visual background providing color and aiding the layout. They frequently cradle the typographic information in the sequence. Images can also be made to interact with the typography to create word and image relationships and to add more volume to the sequence. The imagery used in film title sequences can be applied either to the background or to the foreground in each frame:

Background   Passive imagery that can be static or dynamic, applied either partially or entirely
                  across the frame, acting as an engrossing backdrop against which the text
                  is placed.

Foreground   Active imagery in the foreground is made to interact with the typography, color,
                  space and pacing in the sequence. Foreground imagery is used to emphasize
                  the film's content and/or abstractly enact the events that occur in the film.

Imagery

Matrix E	**Placement of images in individual frames**	

X-axis   Placement of images
Y-axis   Film

	Background	Foreground
Bedazzled		
Casino Royale		
Catch Me If You Can		
Catwoman		
From Russia With Love		
Shattered Glass		
Spider-Man		
Stranger Than Fiction		
The Grudge		
The Mummy Returns		

Use of background imagery

Film **Stranger Than Fiction**

Internal Revenue Service agent Harold Crick leads a boring and monotonous life until one morning while getting dressed for work, he begins to hear in his head the voice of a woman uncannily narrating his life in minutest detail and describing the circumstances in which he is going to meet his inevitable death. Thereon begins Harold's desperate search for this prescient novelist, in order to find her and convince her to change the ending of her story and spare his life. In the course of his search he meets many different characters; Ana, the baker and his love interest; Professor Jules Hilbert, a literature professor, and Dr. Mittag-Leffler, a psychiatrist, all of whom try to help Harold while he pursues his search for Karen Eiffel, his all-knowing narrator.

Relevance The title sequence uses imagery relevant to different situations and characters in the film and its intricate storyline. Multiple images are dispersed in the frames or placed one on top of another, portraying different settings and environments such as an office space, a construction site or a cityscape. The placement of the background imagery, the contrast in terms of color and brightness, the geometrical motifs in the foreground and the highlighted text displaying the credits, generate many focal points of interest for the viewer.

Film *Stranger Than Fiction*
Design MK12

Use of foreground imagery

Film   **From Russia With Love**

Produced in 1963, *From Russia with Love* is yet another adventure in the famous James Bond series. In this film 007 goes in search of the Lektor, a Russian decoding machine that can access Russian state secrets which, if revealed, could cause havoc in the world order. Bond's mission is to find this device before it falls into the hands of the evil crime organization SPECTRE which plans to steal the machine and use it as a bait to lure the British spy to his death.

Relevance   The film title sequence makes use of sans serif letterforms that have been projected onto a screen. The moving form of a dancer acts like a screen in front of the text, distorting the typography in consonance with her bodily features and the pace of her dance. The use of sans serif typography and foreground imagery is effective as the projected letterforms create intriguing and colorful word and image compositions. These keep changing from frame to frame.

Film   *From Russia With Love*
Design   Robert Brownjohn

Color

The color palette that is applied to a title sequence works toward adding visual energy to the time-based progression. Colors are also chosen in keeping with the theme of the film, and they act as indicators, calling attention to either pictorial or textual matter displayed on the frame. Color palettes can be planned using the following formats:

Monotone   Black and white palette

Duotone   Use of only two main colors

Tritone   Use of only three main colors

Multi-tone   Use of multiple colors from the color wheel

Color

Matrix F	Color strategy		
	X-axis	Color Strategy	
	Y-axis	Film	

	Monotone	Duotone/Tritone	Multi-tone
An Inconvenient Truth			
Casino Royale			
Catch Me If You Can			
Kiss Kiss Bang Bang			
Lady In The Water			
Matrix Revolutions			
Penny Dreadful			
The Grudge			
Twelve Monkeys			
Vacancy			
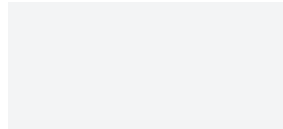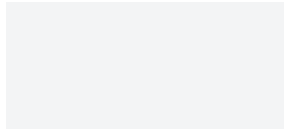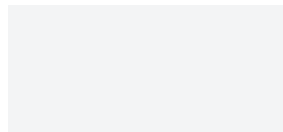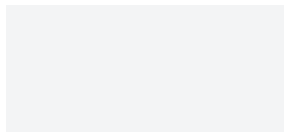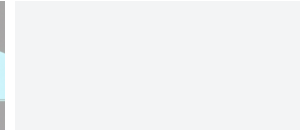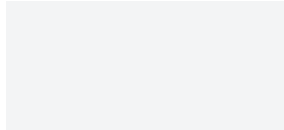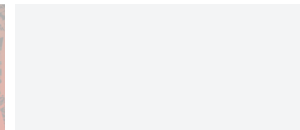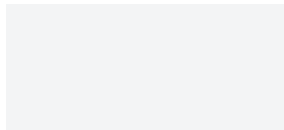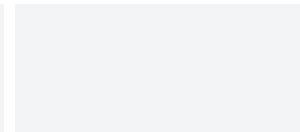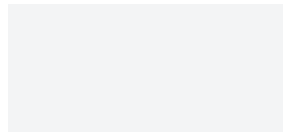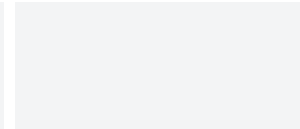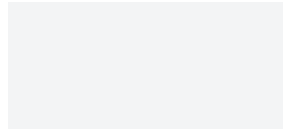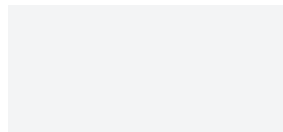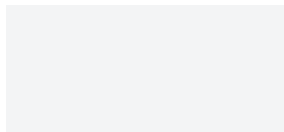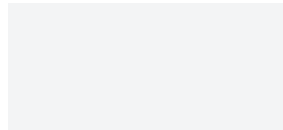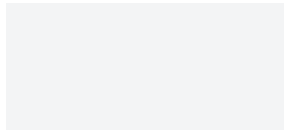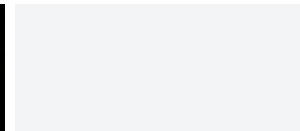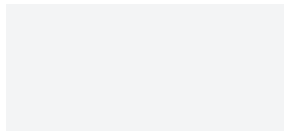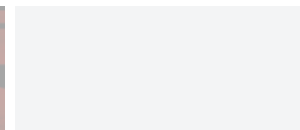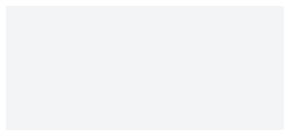
Use of a monotone color palette

Film   **Lady In The Water**

The mundane life of Cleveland Heep, a building superintendent of an apartment complex, changes dramatically when he rescues Story and discovers that she is a sea-nymph, a fairy-tale character, who has been living in the apartment's swimming pool. He is enchanted with her and allows her to take refuge in his apartment. Heep then works together with the tenants of the apartment complex to protect her from the deadly forces of evil and help her return home.

Relevance   The title sequence of *Lady In The Water* is inspired by rudimentary early cave drawings that depict the mythical origins of mankind. The hieroglyphic style of imagery anchors the plot by binding a mythical prehistoric world to the real present-day world. The images are colored white against a black background, and black against a white background. The monotone color scheme keeps the compositions simple and easy on the eye, allowing the viewer to focus on the imagery and the story it tells.

Film   *Lady In The Water*
Design   William Lebeda

Use of a duotone/tritone color palette

Film   **Twelve Monkeys**

Set in the year 2005, *Twelve Monkeys*, tells the story of a mentally disturbed man who is sent back in time to retrieve information about a deadly virus that destroyed 99% of the human race in 1996-97. By accident he is transported to the year 1990, six years before the outbreak. He is arrested and placed in a mental institution after he tries to explain to a doctor that he is from the future. More misadventures follow before he finds himself in 1996, the year of the disaster. He abducts the doctor of the psychiatric facility to learn about the Army of Twelve Monkeys, a terrorist group planning the deadly viral outbreak throughout the world.

Relevance   The film title sequence for the movie makes use of a repetitive pattern of silhouetted images of monkeys placed next to each other forming a spiral shape that revolves forward in a seemingly endless spin. A reddish glow is applied to the pattern. The names of the cast and crew are in pink, popping up and disappearing one after another in a left to right movement at the bottom of the frame. The logo for the movie is revealed at the end of the sequence. The title sequence is set to an audio track that resembles circus music. The distinctive use of color in imagery and text, and the unusual combination of the visuals with circus music, produces a strange psychedelic and hallucinatory effect in keeping with the science fiction theme of time travel.
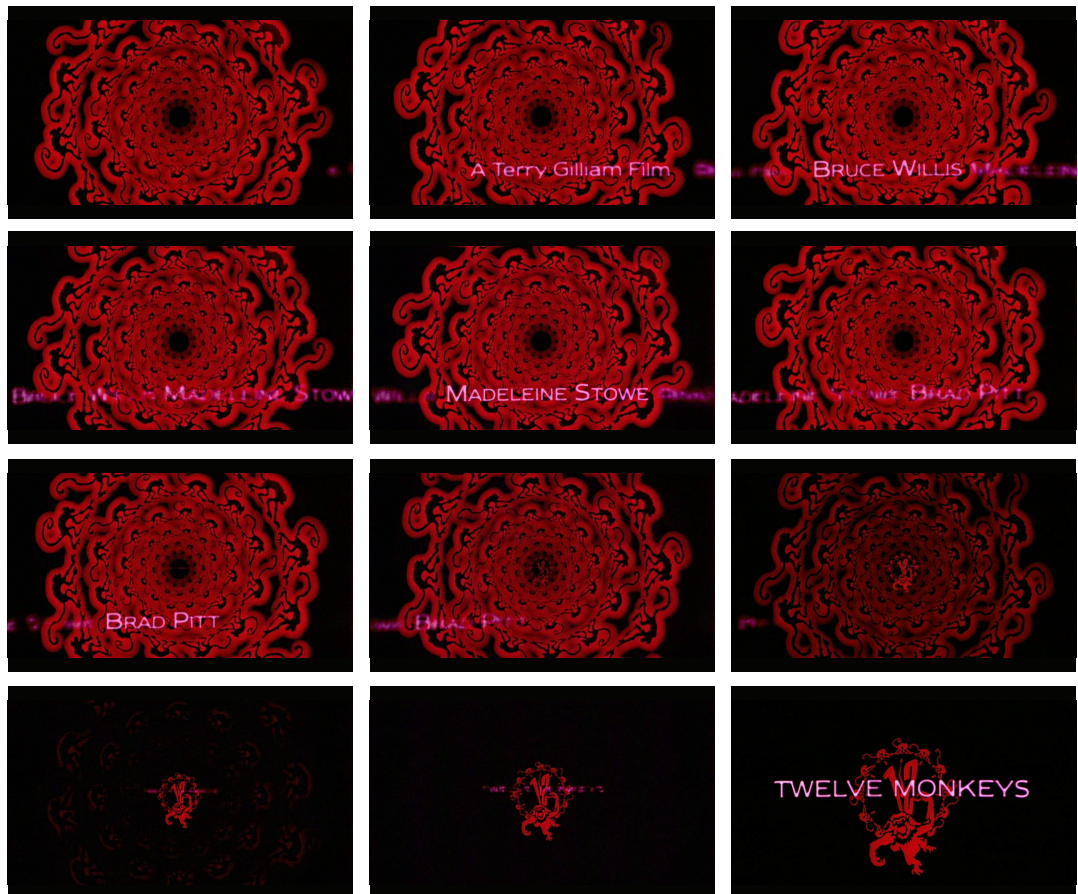
Film   *Twelve Monkeys*
Design Penny Causer

Use of a multi-tone color palette

Film   **Penny Dreadful**

The story of *Penny Dreadful* revolves around a young girl who is petrified at the thought of getting into a car due to an accident in her childhood that claimed the lives of her parents. She is helped by her therapist who is strongly determined to eliminate her fears, and to that end, takes her on a journey back to the site of the accident. On the way, they pickup a lonely hitchhiker stranded in the middle of a deserted road. The lone hitchhiker they pick up on the way turns out to be a deranged cold blooded murderer who has been mercilessly slaughtering his unsuspecting victims and destroying their vehicles.

Relevance   The title sequence for this movie uses a digitally created setting to narrate the theme of the film. The imagery depicts a forested location that is cluttered with battered and abandoned vehicles that are half-hidden in the foliage. The use of a fog effect suggests the eeriness of the environment. The multi-tone color palette applied to this imagery adds to the uneasiness of the setting. The dominant use of blue is a decision that evokes both the extreme cold weather and the bone-chilling events of the film.
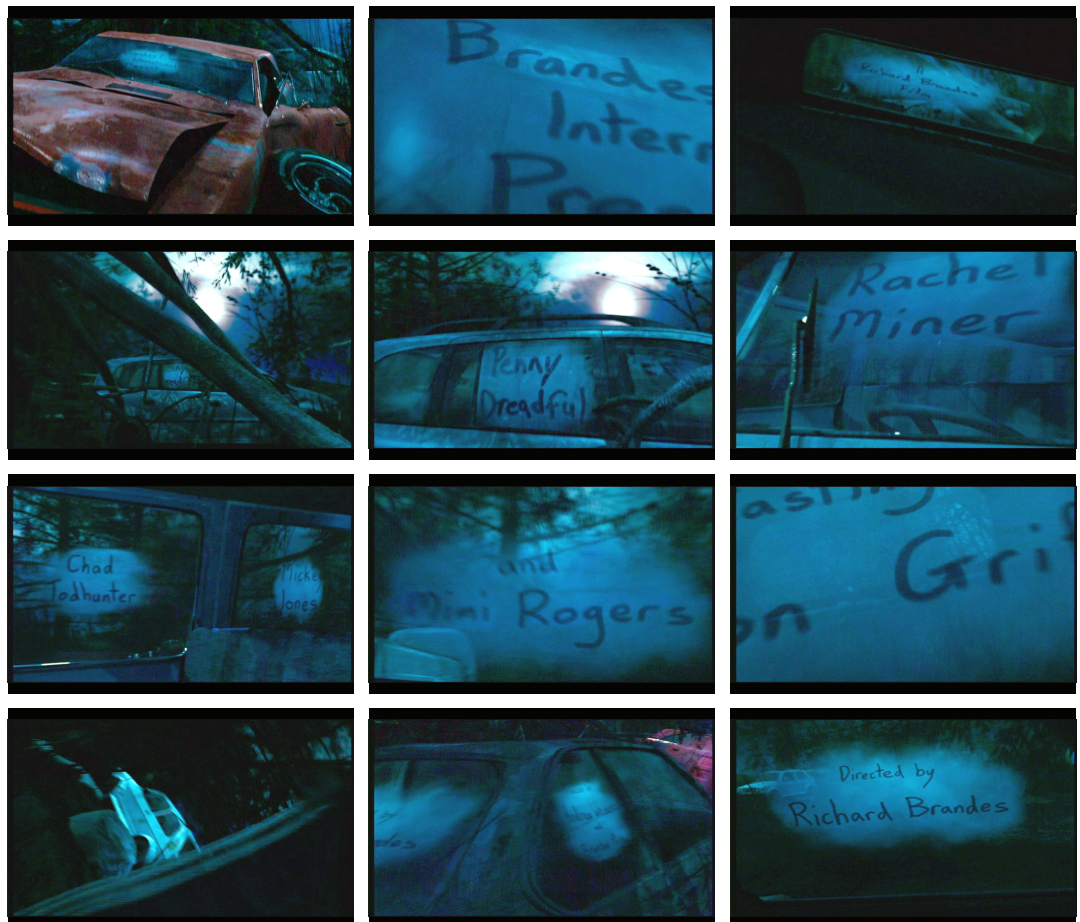
Film   *Penny Dreadful*
Design   Karma Bank

Transitions
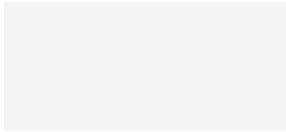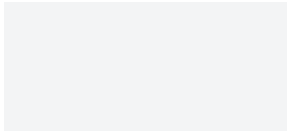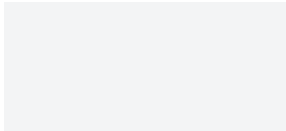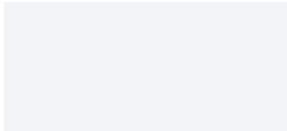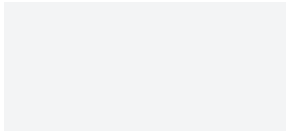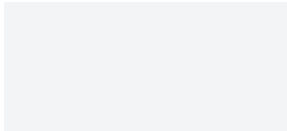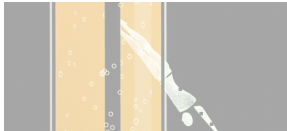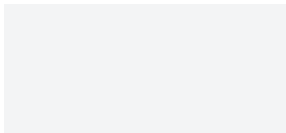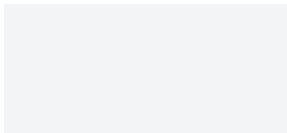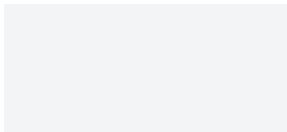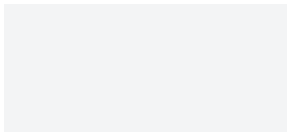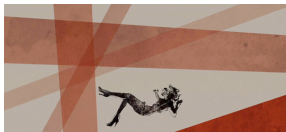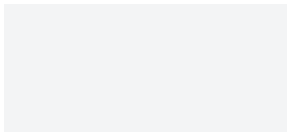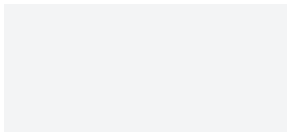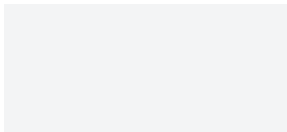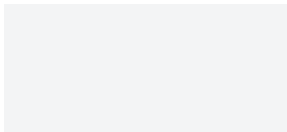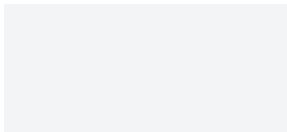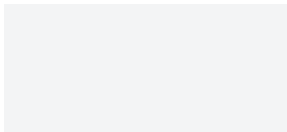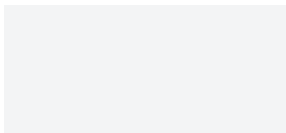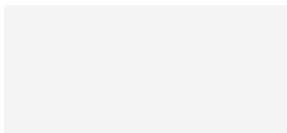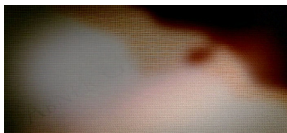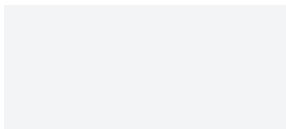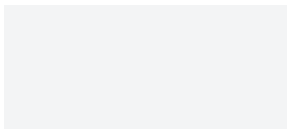
Temporal effects relate to time-based pacing or progression within a film title sequence. It can be handled in multiple ways to cultivate and communicate various aspects of a film.

Abrupt   Rash and sudden transitions from one frame to another to show aggression or excitement.

Subtle   Smooth transition that allows one frame to softly dissolve into the next frame to create a sequence that is soothing to the eye.

Rhythmic   Playful or lyrical transitions from one frame to another where word and image exhibit a systematic flow across the screen.

Transitions

Matrix G	Use of time-based transitions

X-axis　Use of time-based transitions
Y-axis　Film

	Abrupt	Subtle	Rhythmic
Catwoman			
Catch Me If You Can			
Kiss Kiss Bang Bang			
Stranger Than Fiction			
Unrest			

Use of abrupt transitions

Film   **Kiss Kiss Bang Bang**

Kiss Kiss Bang Bang is a crime film about a petty thief who arrives in Los Angeles looking for a place to hide and hoping to make a breakthrough in Hollywood. He ends up at a lavish party thrown by a private eye who offers to help him research his character, but gets him involved in a complicated murder case which they ultimately solve together.

Relevance   The title sequence for the movie is inspired by the sixties-style titles designed by Saul Bass. This is evident from the use of rudimentary visuals for the imagery, a clean simple sans serif typeface for the credits and a carefully chosen color palette comprised of basic blacks, reds, yellows and off-white shades in keeping with the sixties mood of the film. The title sequence is synchronized to an energetic audio track that allows quick transitions from one scene to another. Each scene in the title sequence is allowed screen time in between transitions depending on the importance of the visual content being displayed. These transitions skillfully portray the visual energy of a fast-paced murder mystery.

Film   *Kiss Kiss Bang Bang*
Design   Danny Yount, Prologue Films

Use of subtle transitions

Film   **Catwoman**

                Catwoman is the story of a shy and sensitive woman who works as a graphic
                designer for a major cosmetics company. While delivering a packet to her boss
                she accidentally learns the truth about the company's use of injurious and toxic
                substances in their revolutionary new anti-aging product, and a nasty corporate
                conspiracy to conceal the fact. Unfortunately she is found out and killed by her
                employers. But she is granted a new and more powerful life by an Egyptian Mau,
                a cat gifted with magical powers. Transformed into Catwoman with an acute mind
                and the strength, agility and amazing stealth of a cat, she sets out to seek revenge
                and expose the company's nefarious activities to the public.

Relevance   The film title sequence for the movie is a tribute to ancient Egyptian history
                and the legend of Bast, an Egyptian goddess linked to the Pharaoh and known
                for her fierce strength and agility. It features enlarged views of papyrus text
                scrolls, paintings, early newspaper clippings and images of stone tablets with
                Egyptian hieroglyphics. The title sequence uses subtle transitions from one
                scene to another which help maintain the mood and theme while skillfully
                providing an interesting background history.

Film   *Catwoman*
Design   Garson Yu

Use of rhythmic transitions

Film   **Unrest**

The film is about the life of a young girl who is accepted into a human anatomy
program at a medical school. In her dissection class she is joined by a group of
three other male students and is assigned the cadaver of a young woman with
a series of self-inflicted knife wounds on her. She is petrified at the sight of this
dead body, and becomes obsessed with finding out more about it and where it
came from. Her inquisitiveness leads her to uncover the history behind the cadaver
and she is shocked to discover that the body is of a deranged woman known to
have been possessed by demonic spirits; a tormented soul who is going about
brutally murdering people in the hospital.

Relevance   The title sequence of *Unrest* uses material such as linen, known for its tendency
to rapidly absorb heavy liquids. The fabric, is used as a backdrop for the text in
each frame. Red pigment on the fabrics surface is quickly absorbed and spreads
across it through the sequence of frames, resembling blood seeping into fabric.
The rhythmic transitions, interspersed with red pigment expanding across the
linen, communicate the ominous nature of the film's subject. At the same time
the transitions emphasize routine activities in an human anatomy lab, with the
background representing gauze bandages and the red pigment representing
the blood from the bodies wrapped in the bandages.
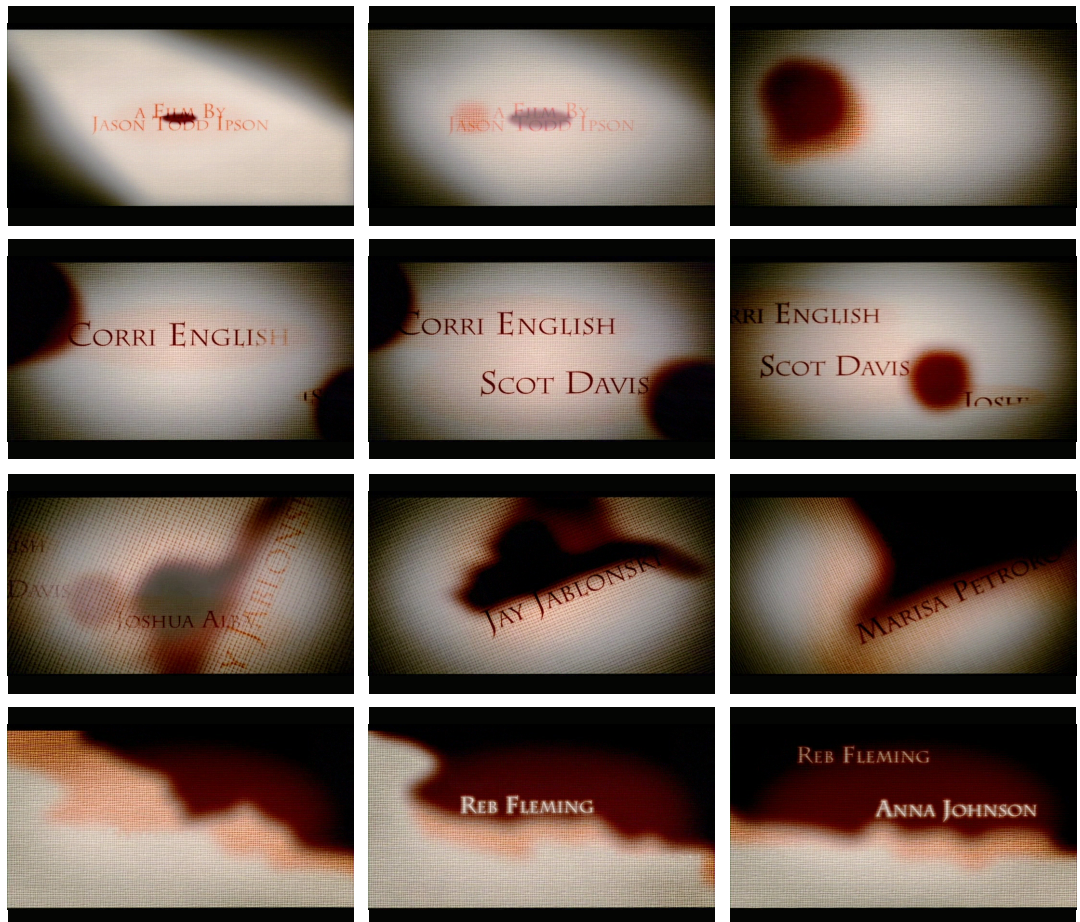
Film   *Unrest*
Design   Bill Rude

The key questions related to film title sequences were discussed with the purpose of gaining clarity on the subject of how title sequences use graphic design elements to good advantage in relaying an excerpted view of the movie that can generate viewer interest.

The next part of the analysis section discusses the question of the significance of graphic design in print promotions.

What is the role of graphic design in print promotions of a client/company?
What creative decisions made in print in terms of typography, imagery, color, spatial and time-based systems, could help a company make a mark for itself and stand apart from its competitors?

Modes or methods of content development in print promotions include posters, publications, print advertisements, packaging and stationery design. The role of typography, imagery, color, space and time-based systems in the creation of these models of print design, has to be assessed by taking into consideration the factors listed below. These factors are then investigated in detail with the help of a series of generative matrices with print promotion examples. Each matrix is followed by case studies of carefully selected pieces of work taken from the various sections. Each case study describes the role of the graphic design element in the selected work.

Typography

Typeface	Sans serif, serif, customized
Weight	Regular, bold, superbold
Placement	Left axis, right axis, central axis, multiple axes

Imagery

Style	Hand-generated, digitally generated
Volume	Sparse, dense

Color

Hue	Warm, cool, neutral

Transitions

Speed	Slow, fast

Typography

Matrix A	**Use of typeface**		
	X-axis Choice of typeface		
	Y-axis Type of printed artifact		

	Sans serif	Serif	Customized
Advertisements			
Packaging			
Posters			
Publications			
Stationery			
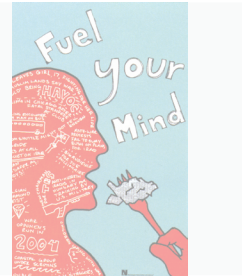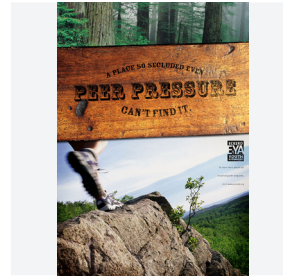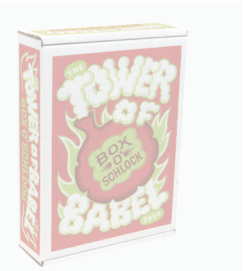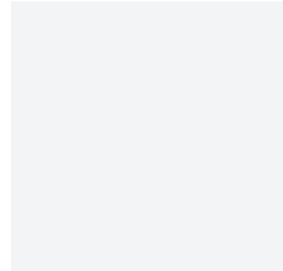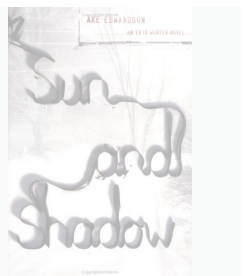
Use of sans serif typeface

Client   **Comme des Garcons**

Comme des Garcons, established in 1973 by fashion designer and artist Rei
Kawakubo, is a famous Japanese brand that has stores in European nations
such as France, Germany, Iceland, Poland, Sweden and Greece. Kawakubo's
designs, ranging from products such as clothing and perfumes to packaging,
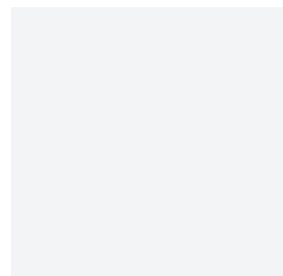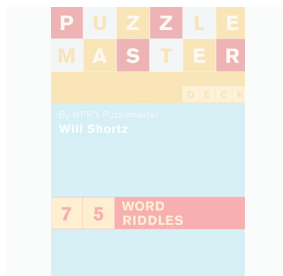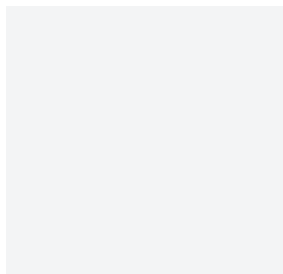exhibition design, architectural space planning and furniture design, are simple
in form with a distinctive style that makes them trend setters in the design
industry. The Comme des Garcons' RED store markets a sister brand that
promotes red as the new color in fashion. The example displayed below
is packaging for a perfume sold under this brand name.

Relevance   The packaging for the perfume is an excellent representation of the brand image.
It maintains Kawakubo's minimalist style with the use of a bright white container
and a simple sans serif typeface for the labeling on the front of the box. The word
'RED' is displayed in large bold red letters emphasizing that RED is the name of the
product while reminding people that red is also a signature theme of the designer.

| **Project**	Packaging
Client	Comme des Garcons
Design	Rei Kawakubo

Use of serif typeface

Client   **Eckerd Youth Alternatives**

Eckerd Youth Alternatives is a not-for-profit organization geared toward helping troubled children cope with the stresses and strains of everyday life. They provide various services to this end, such as therapeutic facilities for children, and help programs for foster youth to prepare them for futures as independent adults.

Relevance   The print advertisement for the organization is designed to portray it as a healthy and risk-free establishment, working toward the betterment of today's youth. The inclusion of nature-based imagery in the print ad suggests a peaceful and calm environment in which a child can live and grow. The serif typeface used for the tagline and body copy resembles the natural and decorative look of woodcut typefaces. It complements the natural imagery and adds a personal touch while conveying the message in the advertisement.
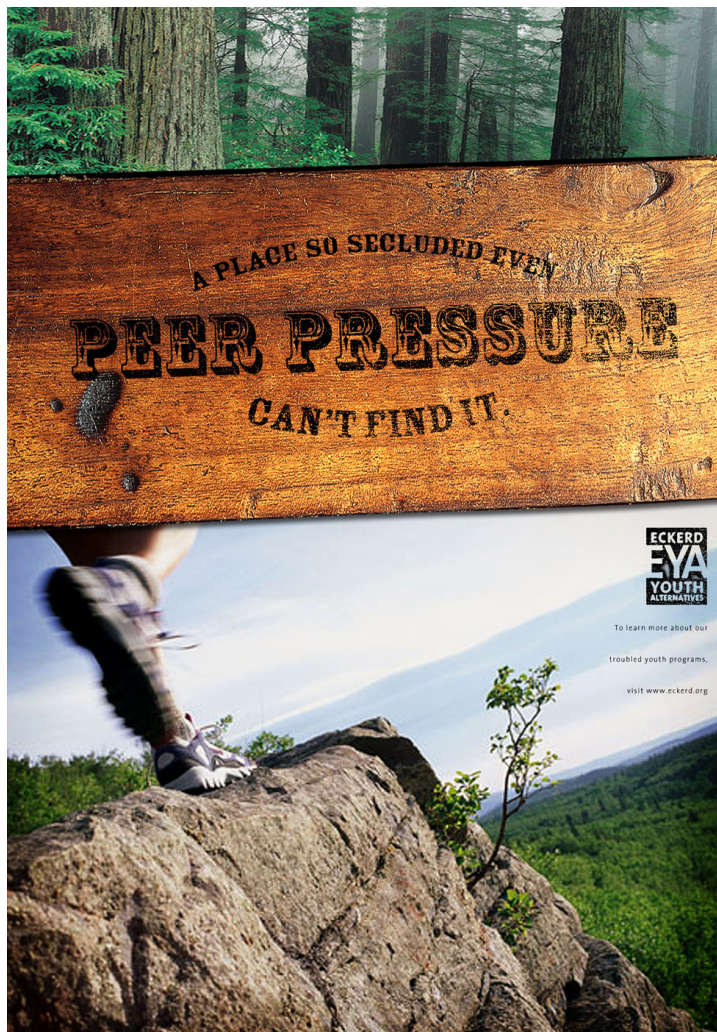
Project   Advertisement
Client   Eckerd Youth Alternatives
Design   Westwayne

Use of customized typeface

Client   **Neubau 2 Kunstakademie Stuttgart**

This is an example of a self-promotional poster created by the designer
Stefan Sagmeister, the owner of Sagmeister Incorporated in New York City,
who is known for exploring uncommon ways of promoting his design work.
This poster serves as a notification for a lecture by the designer at the
Kunstakademie (Art Institute) in Stuttgart, Germany.

Relevance   The layout of the poster uses a stylized display typeface for the logotype
to portray Stefan Sagmeister as a graphic design superhero eager to spread
his knowledge and wisdom in the creative community. The letterforms resemble
the logotypes of action heroes in comic books. A different typeface has been
used to display the secondary information such as the date, time and place
of the lecture. This typographic arrangement establishes a clear hierarchy
of information.

Project	Poster
Client	Neubau 2 Kunstakademie Stuttgart
Design	Sagmeister Incorporated

Typography

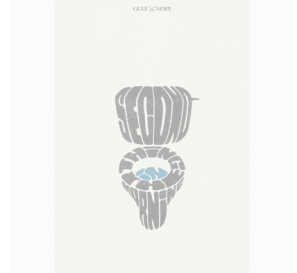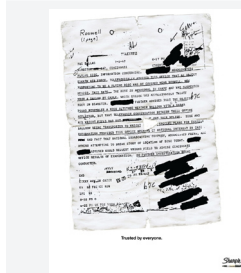| Matrix B	**Weight of typeface**		

X-axis   Weight of typeface
Y-axis   Type of printed artifact

	Regular	Bold	Superbold
Advertisements			
Packaging			
Posters			
Publications			
Stationery			
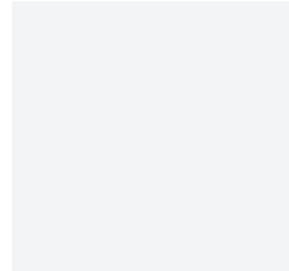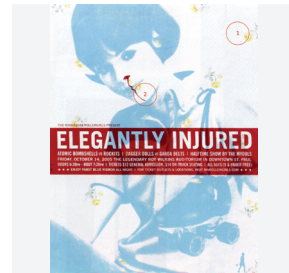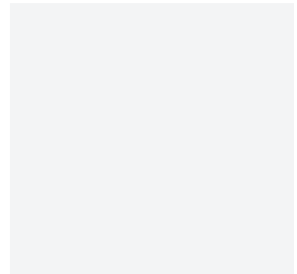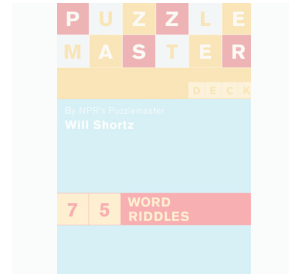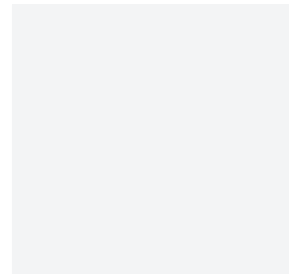
Use of regular weight typefaces

Client   **Sharpie**

Sharpie is a brand of markers manufactured in the United States, Canada, Australia and the United Kingdom by Sanford, the largest writing products manufacturer in the world. These markers are well known for their rich, clear and non-smudging ink that makes them versatile for use on a range of surfaces.

Relevance   The advertisement below uses the visual of a crumpled government-classified document typed in plain typewriter text with certain words and phrases crossed out in thick black ink. The tagline at the bottom of the ad reads 'Trusted by everyone'. The use of a regular weight typeface for the text helps to downplay the typed words so that the focus is on the marker's capabilities. The message at the bottom imprints the brand image on the minds of a wide audience.
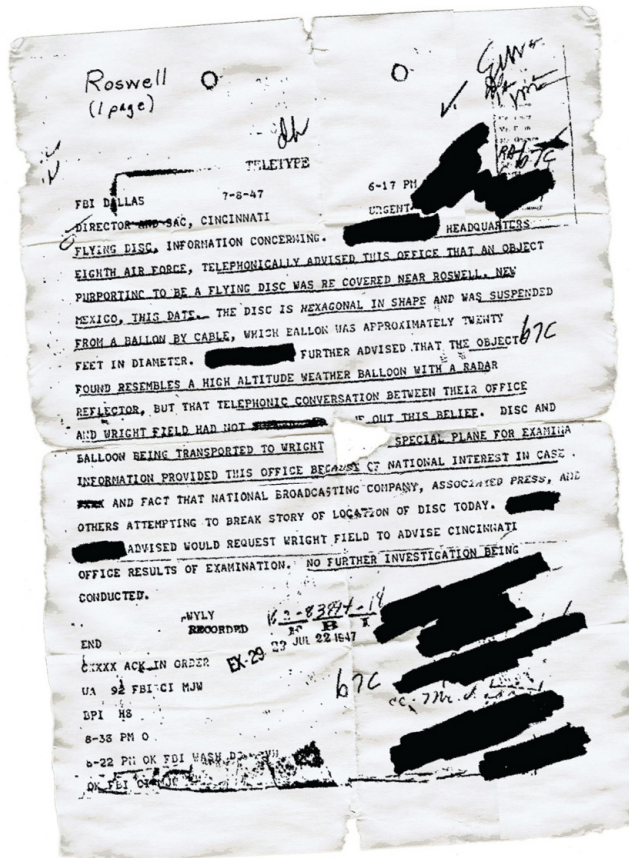
Trusted by everyone.

Project   Advertisement
Client   Sharpie
Design   Miami Ad School

Use of bold weight typefaces

Client   **Minnesota Rollergirls**

This is an advertisement for an event sponsored by Minnesota Rollergirls, who are part of the Women's Flat Track Derby Association (WFTDA), the national governing body for women skaters.

Relevance   The poster below makes use of a bold weight sans serif typeface. This decision ensures that the text information being presented stands out clearly against the imagery. The large size bold weight typeface used for the headline, "Elegantly Injured" makes the name of the event more prominent while the accompanying text, in smaller scale, provides information about the venue, date, time and names of participants at the event.
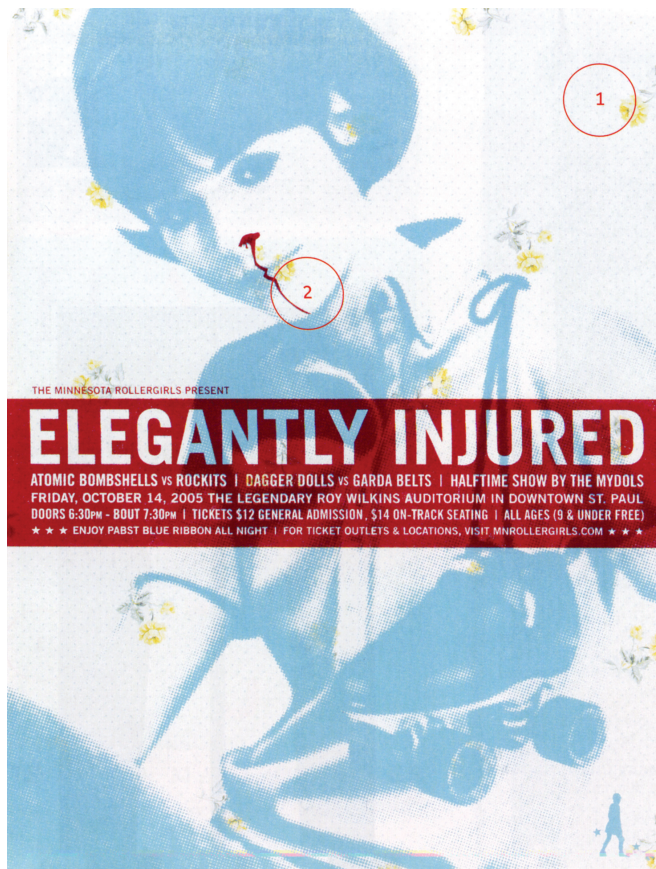
Project   Poster
Client   Minnesota Rollergirls
Design   Imagehaus, Minneapolis

Use of superbold weight typefaces

Client   **Otis College of Art and Design**

                  The Otis College of Art & Design based in Los Angeles, California, is the city's
                  oldest public art college started in 1918 by the renowned Los Angeles Times
                  founder Harrison Gray Otis. Situated in the westside of the city close to various
                  museums, art galleries and creative companies, the school offers academic
                  programs in digital media, communication arts, architecture and interior design,
                  toy design and liberal arts and sciences.

Relevance   The logotype for the college makes use of a superbold typeface. The final result
                  is a clean, visually memorable representation of the college name that can be
                  applied with ease to all the design collateral created for the college as well as
                  gifts and other promotional items for guests and visitors.

Project	Stationery/Visual Identity
Client	Otis College of Art & Design
Design	Michael Rock, Sigrid Schelde Holt

Typography

Matrix C	**Placement of text**	

X-axis   Placement of text
Y-axis   Type of printed artifact

	Left/Right axis	Central axis
Advertisements		
Packaging		
Posters		
Publications		
Stationery		
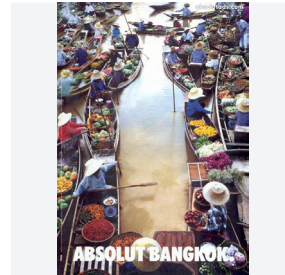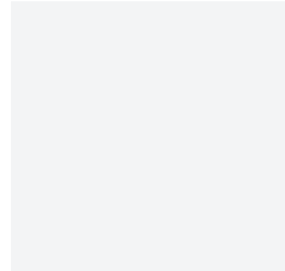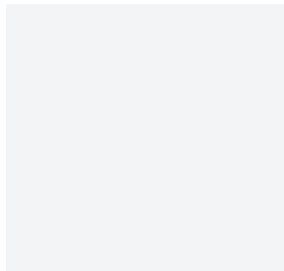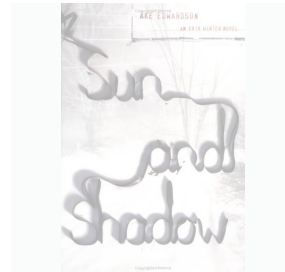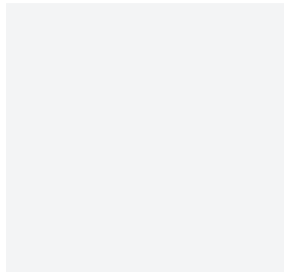
Use of left axis for the placement of text

Client   **New Ad**

New Ad is an organization that provides innovative solutions for advertising a client or company business. They specialize in interior advertising, event marketing, print publications and online promotions.

Relevance   The print advertisement featured here promotes the Second Annual New Ad Bathroom Media Advertising Contest that brings together young artists to prepare design concepts for public urinals. The orientation of the urinal stalls to the right creates a realistic impression of the ambience of men's public restrooms. The text is placed cleverly to the left as people generally read what is written in public bathrooms gazing away from the stalls while standing in queue. There are also tongue-in-cheek anatomical suggestions in the format of text as well as its relationship to the urinal bowl which is in the shape of a human head.

Project   Advertisement
Client   New Ad
Design   Lew Lara, Sao Paolo, Brazil

Use of central axis for the placement of text

Client   **Absolut Vodka**

The featured example is taken from a series of well known print ads for the famous Swedish brand Absolut Vodka. A typical feature of these ads is the translation and placement of the Absolut Vodka bottle within unique situations. The layout of this ad uses photographic imagery depicting a floating market which creates an abstract image of the Absolut bottle.

Relevance   The use of super bold sans serif letterforms is a hallmark of the Absolut Vodka ads and contributes to the brand identity. In the layout the headline is centered in the lower section of the page while the photographic imagery fills the background. The central placements of the bottle image and the body copy create a strong word and image composition. Also, the central placement of the text gives prominence to the brand name as well as the Bangkok location.

Project   Advertisement
Client   Absolut Vodka
Design   TBWA, New York

Imagery

Matrix D   **Style of imagery**

X-axis   Style of imagery
Y-axis   Type of printed artifact

	Hand-generated	Digitally-generated
Advertisements		
Packaging		
Posters		
Publications		
Stationery		
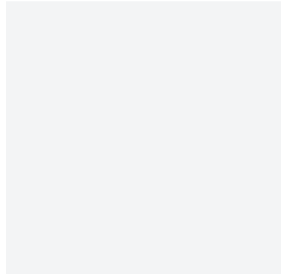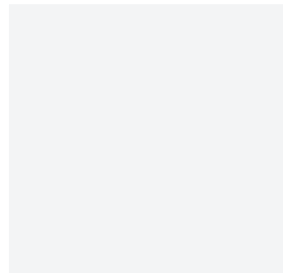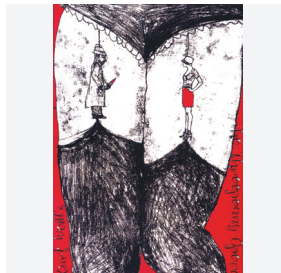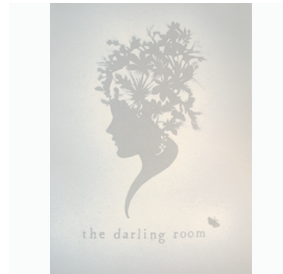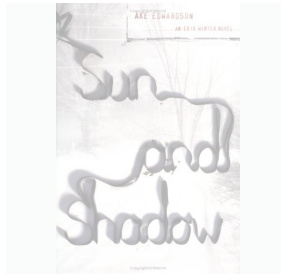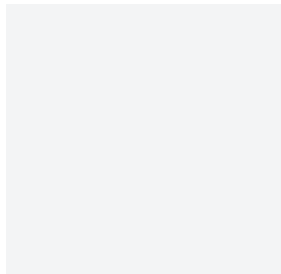
Use of hand-generated imagery

Client   **The Threepenny Opera**

The following is a poster design for the famous 20th century musical theatre,
The Threepenny Opera created by famous composer Kurt Weill and playwright
Bertolt Brecht. The show is a combination of vintage opera and operetta settings
of Victorian London, marked by exotic sets, melodious musical scores and elegant
dance numbers, with an intense perspective on the political reality of Germany
between the two world wars.

Relevance   The visual is comprised of hand-generated images used to juxtapose the
exoticness and flamboyance of cabaret with the brutality of an execution.
The stark illustrations portray the pantyhose of the cabaret dancer, with the
hooks for the garters shaped to resemble a hangman's noose from which
hang the stylized figures of the protagonists.

Project   Poster
Client   The Threepenny Opera
Design   Unknown

Use of digitally-generated imagery

Client   **Exterminex**

Exterminex is a company based in London that provides pest control products and services for domestic, public and commercial sectors.

Relevance   The print advertisement designed by Saatchi and Saatchi in London is a brilliant solution to promote the company which is in the business of solving an issue of grave concern. A digitally created image of an insect, which seems to be growing and advancing purposefully and menacingly toward its goal, is placed against a murky and putrid brown background. The text that trails it announces somberly, 'Destroy them before they evolve'. The overall composition generates a sense of loathing and the need for services such as Exterminex.
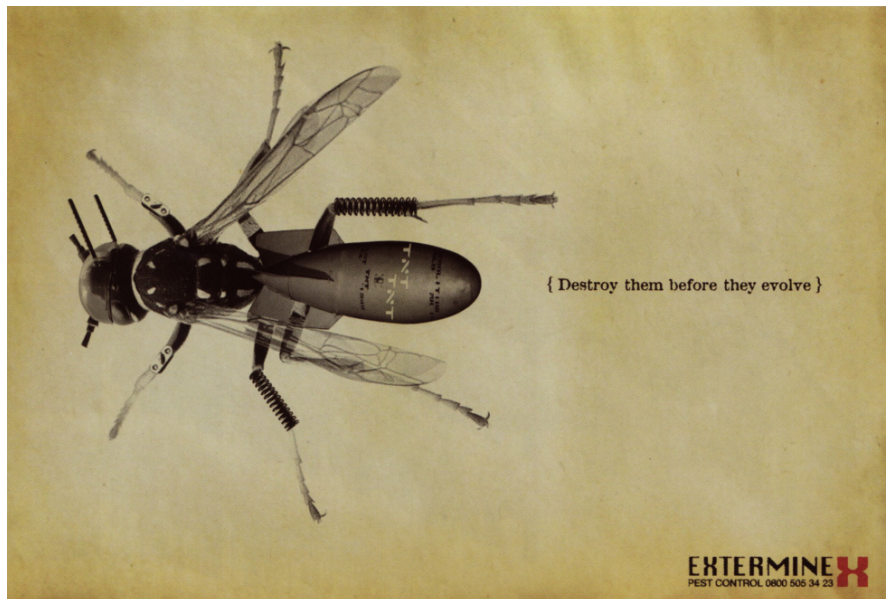
Project	Advertisement
Client	Exterminex
Design	Saatchi & Saatchi, London

Imagery

Matrix E	**Volume of images**	

X-axis   Volume of images
Y-axis   Type of printed artifact

	Sparse	Dense
Advertisements		
Packaging		
Posters		
Publications		
Stationery		
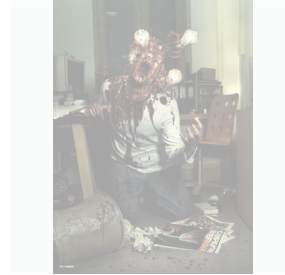
Use of sparse imagery

Client   **Apollo Lager**

Shown below is a packaging design project for the Apollo Lager Beer. The design project was handed over to the San Francisco based creative design firm, Cahan & Associates by a French winemaking company who wanted to launch the Apollo brand as a microbrewed beer in the United States.

Relevance   Cahan & Associates designed a packaging for the Apollo beer based on the spectacular flight of the Apollo 11 shuttle to the moon. The design makes use of sparse imagery in the form of iconic pictograms of the Apollo 11 shuttle and a half-crescent moon. The icon of the shuttle appears on the body of the bottle and in the middle of the six-pack case, whereas the moon icon appears on the neck of the bottle. The proximity of these two symbols suggests distance and this concept is furthered by the use of blue bottles to mimic the vastness of space. The visual of the shuttle's flight is created by combining the name of the beer, the shuttle image and the moon icon. This solution is effective because it conjures up the pleasurable experience of tasting the bitter-sweet beer, which, in colloquial terms, can be like taking a trip to the moon.

Project Packaging
Client   Apollo
Design   Cahan & Associates

Use of dense imagery

Client   **AIGA, New Orleans**

                      This poster was created by famous designer Stefan Sagmeister for the
                      seventh biennial national conference of the American Institute of Graphic
                      Arts (AIGA), held in New Orleans in 1997. This conference was pronounced
                      as "the biggest assembly of graphic designers in history", by the president
                      of AIGA, Lucille Tenazas. It was appropriately nicknamed 'Jambalaya' with
                      the tagline 'The Design of Culture Meets The Culture of Design' for the
                      entire programme was packed into 2 crowded days, resembling a stew
                      pot with lectures, presentations, panel discussions and many other
                      programs thrown in.

Relevance   The layout of the poster uses tight proximity in the placement of textual
                      and pictorial content. A multitude of hand-written letterforms of different sizes
                      crowd against the imagery. The latter is comprised of a headless chicken in the
                      foreground, spewing blood from its severed head as it jumps over a brick wall
                      while, further away, another headless chicken turns to look at it. The horizon
                      can be seen in the distance. The resultant clutter in the poster is indicative
                      of the compression of so many events in the AIGA conference into a short
                      span of time.

Project   Poster
Client   AIGA, New Orleans
Design   Sagmeister Incorporated

Color

Matrix F	**Visual temperature of color**

X-axis   Visual temperature of color
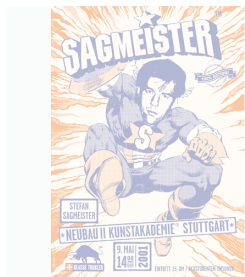Y-axis   Type of printed artifact

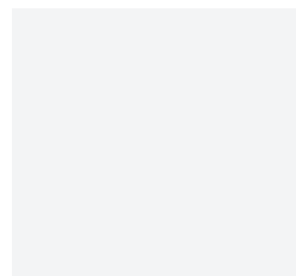|	Warm	Cool	Neutral
Advertisements			
Packaging			
Posters			
Publications			
Stationery			
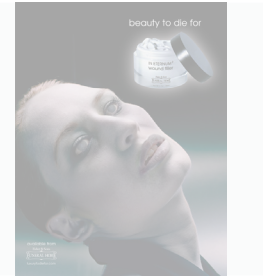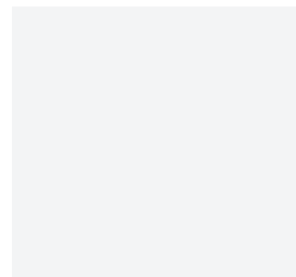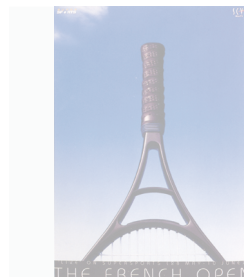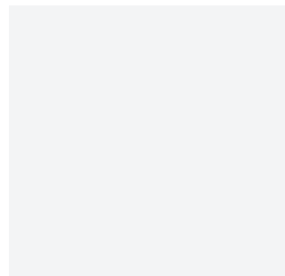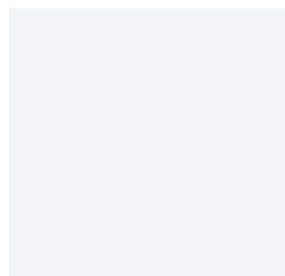
Use of a warm color palette

Client   **Cranium Cadoo**

The packaging design for the Cranium Cadoo board game by Cranium Incorporated, a globally recognized board game company based in Seattle, Washington, is a joint effort of the design company Foundation Design of Seattle and designer/illustrator Gary Baseman. They created the graphics for the package as well as its contents. These include the board game, a secret decoder mask, forty colorful tokens, a tub of cranium clay, three hundred game cards, six-sided cadoo dice, a cranium pad and a pencil. The game offers a variety of activities that children can perform with these objects, either in a group or alone; activities such as enacting something, sculpting, drawing or solving puzzles. Keeping the purpose of the game in mind, the design of the packaging incorporates a tasteful blend of playful typography, imagery and color handled in a way that mimics a child's drawings, making it appealing to young minds.

Relevance   The design uses a palette of warm colors consisting mainly of red, yellow and orange. These colors are applied to the typography as well as the imagery presented in the design. The purpose of using such colors is to establish a look for the packaging that is comforting and enticing to children, inviting them to take a look at the contents inside.
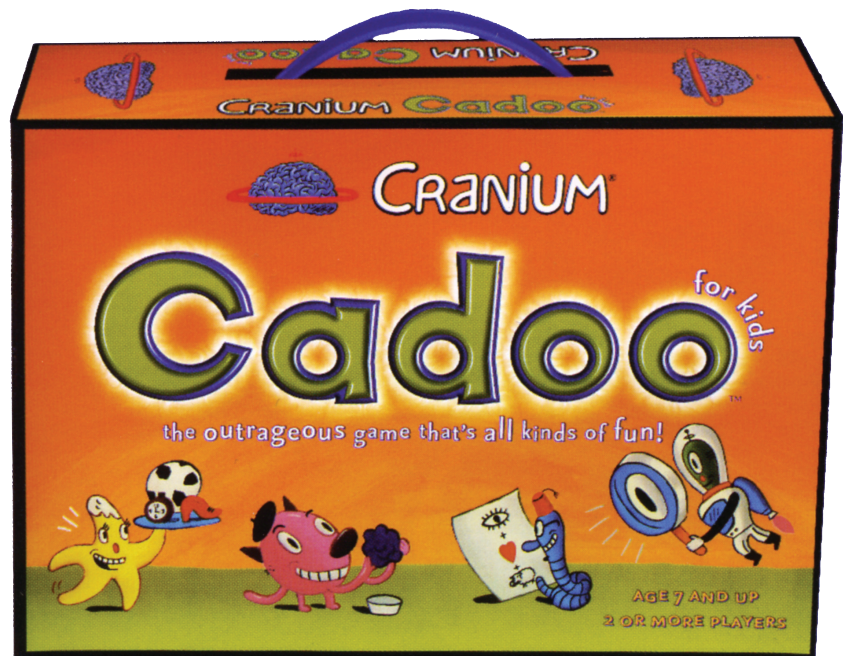
Project	Packaging
Client	Cranium Inc.
Design	Foundation Design of Seattle, Gary Baseman, Chuckerman Packaging Ltd., Illinois

Use of a cool color palette

Client   **World Wildlife Fund**

                       World Wildlife Fund (WWF) is the world's largest multinational, nature and
                       wildlife conservation organization that operates in 100 different countries and
                       has 5 million supporters worldwide. The organization uses the best scientific
                       technology that is available to protect and nurture ecological systems including
                       the natural habitats of myriad plants and animals (both on land and sea), some
                       of which figure in the list of endangered species. The organization also works
                       toward protecting the earth's atmosphere by running promotional campaigns
                       for new non-polluting energy resources to be used for personal as well as
                       industrial purposes.

Relevance   The print ad designed by Ogilvy, a multinational advertising agency uses an image
                       of a nuclear power plant that is submerged underwater, followed by a tagline at the
                       very bottom of the layout that reads "If we don't stop global warming, nature will."
                       The imagery is well executed in terms of the use of a cool color palette to depict
                       an underwater setting. The use of these shades also communicates the grimness
                       of the chilling situation where a grand symbol of Man's power is simply swallowed
                       up by the vastness of the mighty seas. The advertisement is very effective as a tool
                       to educate a broad audience about nature's rebellion against human destruction of
                       the earth's atmosphere.

Project   Advertisement
Client   World Wildlife Fund
Design   Ogilvy, South Africa

Use of a neutral color palette

Client   **Benefit Cosmetics**

Benefit Cosmetics is a specialty store for beauty products launched in San Francisco in 1976 by sisters Jean Ann and Jane Ann Ford. The line of products offered by the store is available at select outlets such as Sephora in the United States and many others across the world. These products have fashionable names and are meant to be only for the ultra-glamorous. They come in packages adorned with eye-catching graphics to grab the customers' interest and attention.

Relevance   The following is a packaging design for Benefit Kitten powder puff which can be used to apply shimmer and glitter to the body. The product comes in 3 distinctive shades encased in an elegantly designed package with hand-generated imagery that mimics the 50s style of illustrations found in fashion magazines and ads of that era. In addition the packaging is made to look dazzling and classy through the use of a palette of pastel shades for backgrounds against which the drawings in bright red, yellow, black and blue show up very well.

Project	Packaging
Client	Benefit Cosmetics
Design	Benefit Cosmetics

Transitions

Matrix G	**Pace of transitions across successive frames**

X-axis   Speed of transitions
Y-axis   Type of printed artifact

	Slow	Fast
Advertisements		
Packaging		
Posters		
Publications		
Stationery		
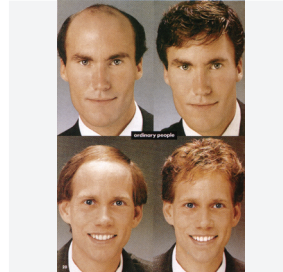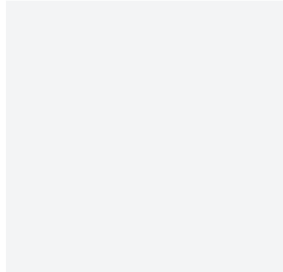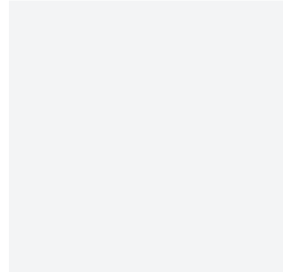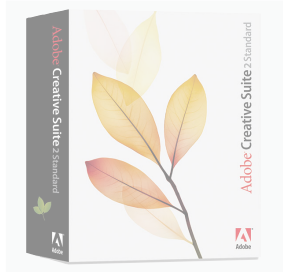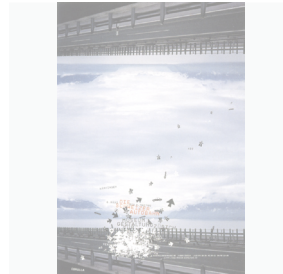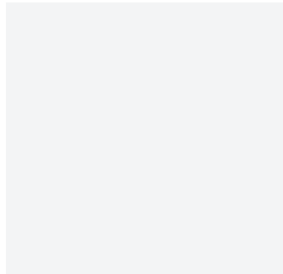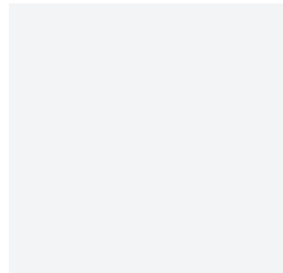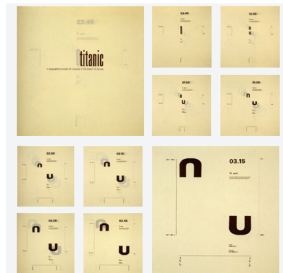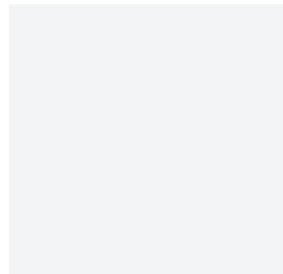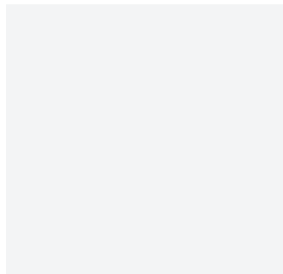
Use of slow transitions

Firm **National Maritime Museum**

The featured publication is an account of the heartbreaking tragedy of the Titanic, and is designed entirely with the help of typographical compositions. It uses black type on pale yellow pages that look timeworn in keeping with the historic nature of this event. The pages are translucent so that each page faintly reveals the content below. This effect is suggestive of the slow sinking of the ship. The publication is a record of the tragedy, unfolding the sequence of events that occurred from the time the ship struck the iceberg to the time it actually sank into the Atlantic Ocean.

Relevance This print promotional publication cleverly combines information design with a distinctive choice of material to present its subject in an interesting manner. The design incorporates slow transitions to depict the gradual passage of time as the grand ship sinks to the bottom of the sea; and the type of paper used helps to further this notion. Furthermore, the flow of information from one page to another mimics the look and feel of slow motion animations, inducing a dynamism into the presentation of information that helps retain viewer interest.
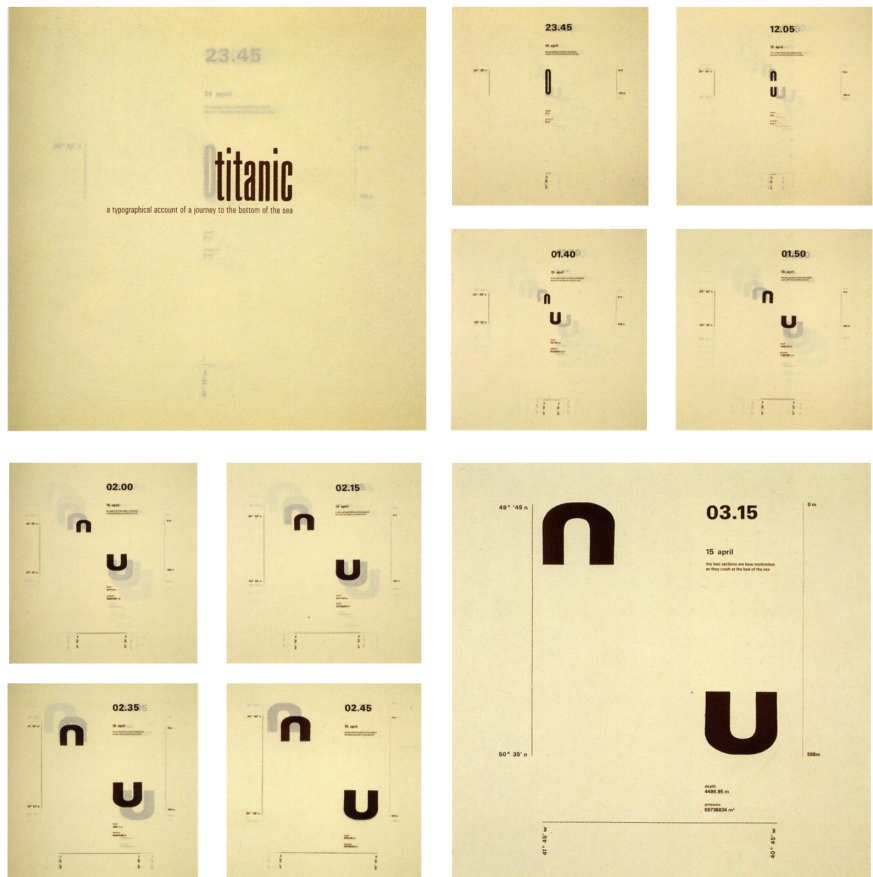
Project Publication
Client National Maritime Museum
Design National Maritime Museum

Use of fast transitions

Firm   **Ordinary People**

Ordinary People is a hugely popular firm in the United Kingdom which
supplies models and artists to the world's leading photography, film, television
and ad agencies. They have a vast storehouse of what they call "most ordinary
looking people" who can fit into any role in Hollywood movies, TV shows or in ad
campaigns. The advertisement featured below was designed by the firm for a
self-promotional campaign.

Relevance   On first glance the faces seem to be of different people, but a close look
reveals that the two faces at the top of the ad composition are of the same
person and so also with the two faces at the bottom. The faces faintly resemble
Hollywood actors. Although the fast transitions in each set of visuals gives the
impression of hair appearing overnight on a bald head, this is not an ad for a
miracle hair product. The fast transition from a balding man's face to the same
face with hair is meant to convey the idea that an actor's essential qualification
lies in being able to change his look and character in a flash, and fit into any role
assigned to him. The advertisement promotes the agency very effectively. It also
gives a striking example of how pacing and transitions in print promotions can
help to further a concept.
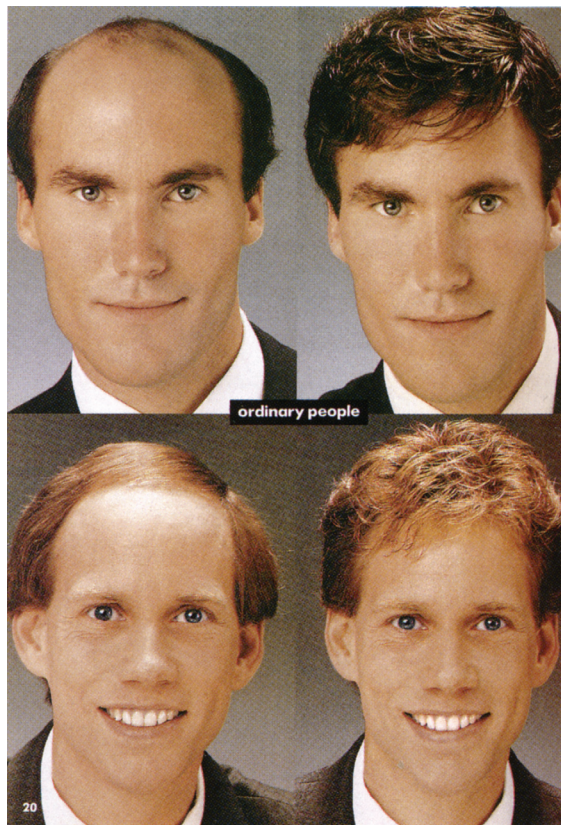
Project   Advertisement
Client   Ordinary People
Design   Ordinary People

The Analysis section of this thesis study helped to further define the role of graphic design in film title sequences and printed promotional material. The results of the investigation conducted in the Analysis section were then integrated into the Synthesis section. In this section the primary focus was to determine a direct connection between film title sequences and printed promotional artifacts. Therefore a series of generative matrices were produced to identify the correlation. These matrices include one frame from each title sequence, which was compared to a print design example to depict either direct or indirect similarities between the two. The purpose of these matrices in the end was to determine whether title sequences could be used to influence the communication of information via two-dimensional print work.

How can a film title sequence influence the communication of information via 2D printed work? What are the features most suited for this adaptation?

A film title sequence signifies a collaboration between typography, imagery, color, space and time-based transitions to effectively communicate the content of a film. A film title sequence uses artistic skills to condense the content of the film in order to highlight the main theme.

Design decisions related to the use of graphic design elements are critical in terms of message-making in film titles. These decisions can also be emulated in generating two-dimensional print design. The process of developing innovative print design solutions by implementing film title sequence design strategies is explained in the following pages.

Typographic Influences from Film to Print

Typographic decisions in print design should be planned based on the amount of information being conveyed and the target audience. A film title sequence can influence typography in print design in the following ways:

Typeface

To make print design effective requires systematic planning in choosing a particular typeface to craft the message. The typeface should match the personality of the client or company and should be accessible to the viewer. Some print concepts may even involve the creation of a typeface that makes the design more personal for the client or company and for their audience. Film title sequence design takes especial note of all this and title designers come up with very innovative ways of using typefaces or creating customized typefaces for the title sequence that match the theme of a movie. With regards to the different choices in typeface available to designers of print promotions, some important points should be kept in mind:

Sans Serif — These are precise typefaces that use very minimal decoration in the letterforms. They may be suitable for technological companies such as architectural firms; companies whose promotional campaigns need clean and precise modes of message-making.

Serif — Classical typefaces that use decoration by extending the edges (serifs) of each letterform to make the textual content attractive and elegant. These typefaces may be suitable for businesses that are traditional and conservative often with long standing reputations, for example finance companies.

Customized — Custom built typefaces that are ideally suited for the use of large scale text such as in headlines or announcement text. These typefaces are not meant to be used for a large amount of text. Creative businesses such as ad agencies, design firms and magazines should use such typefaces to draw attention to an "idea" and promote their business by appealing to creative sensibilities.

Typography

Matrix A   **Comparison of typography decisions in the design of film title sequences and printed promotions**

X-axis   Film and print examples
Y-axis   Typographic attributes

	Film	Print
Customized Typeface	*Chicago*	Careerbuilder.com advertisement
Superbold Weight	*Panic Room*	Archaologie in Sachen poster
Dense Volume	*Flubber*	Snickers packaging
Random Placement	*Spider-Man*	Ted Baker advertisement
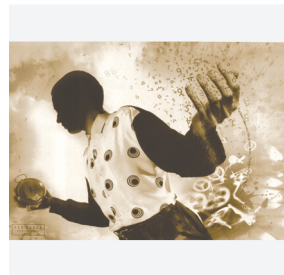
Imagery Influences from Film to Print

The use of visuals in print design makes the content interesting and approachable. The following design decisions illustrate how, taking a cue from film title design, imagery can be effectively used for quality message-making in print.

Visual Style

Imagery in a film title sequence closely tracks the main theme and the mood of the film while maintaining its appeal for the viewer. Likewise, while developing a print promotional developing design for a client or company, care must be taken to ensure that the style of image generation is in keeping with the nature of the business/services of that company and is at the same time eye-catching and alluring. The modes of image generation include:

Hand-generated   Drawing, painting, 2D/3D craft

Digitally   2D or 3D digital illustrations, photographs and other graphics that are rendered
generated   on a computer

Distribution

The extent to which imagery may be used in print design depends on the content being developed. The design decisions regarding distribution of imagery in print as follows:

Sequential   The consistent appearance of imagery where each image aids the textual
                         information on each page. This method can be applied to client companies
                         that offer many services/products.

Abrupt   The sudden appearance of imagery that creates an element of surprise
                         in print promotional design and attracts the attention of the viewer.
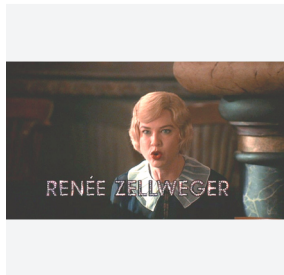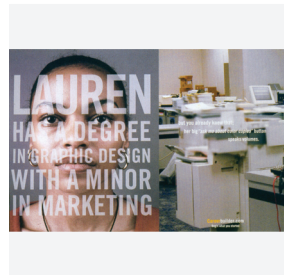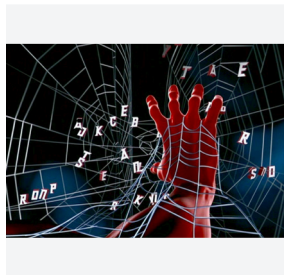
Imagery

Matrix B	**Comparison of imagery decisions in the design of film title sequences and printed promotions**

X-axis   Film and print examples
Y-axis   Image attributes

	Film	Print
Hand-generated Style	*A Series of Unfortunate Events*	L'Express advertisement
Background Placement	*Charlotte's Web*	GWMC advertisement
Dense Volume	*Casino Royale*	Marsans advertisement
Abrupt Imagery	*The Grudge*	The Threepenny Opera poster
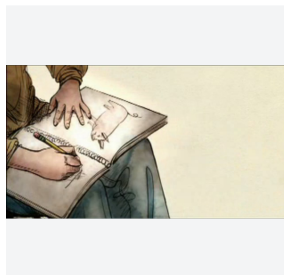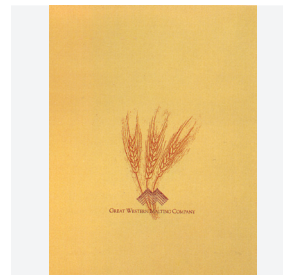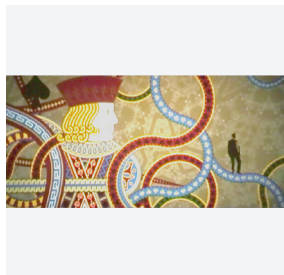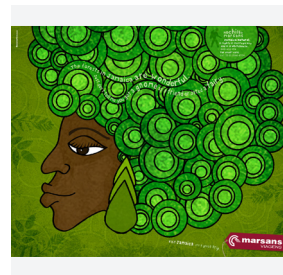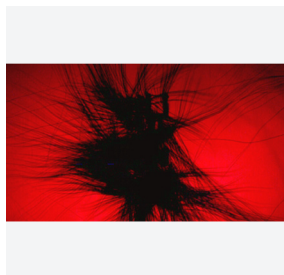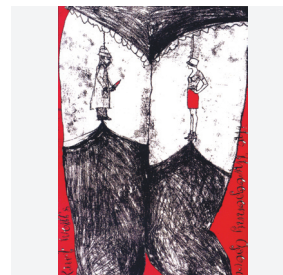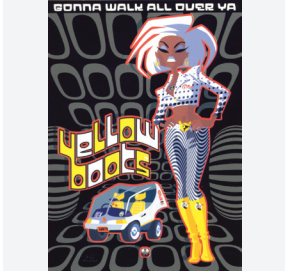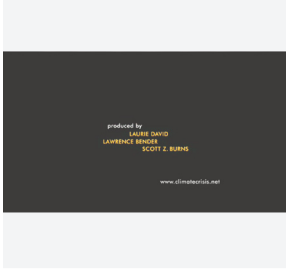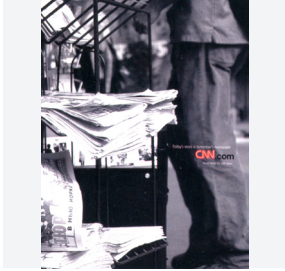
Color Influences from Film to Print

The color palette in print promotional design should match the personality and nature of the business of a client/company. The colors must be chosen to ensure maximum efficiency in the design. Colors can also personalize a specific business and act as a reminder in the minds of customers who come to identify the color with the business through exposure and association. A film title sequence uses color to great advantage in creating a mood and setting for the content of a film. In the same way a particular color system can be applied to both the visual and textual information in print. Colors have a way of evoking emotions and moods. A sensitive and careful use of color helps to establish an overall design system of promotional materials of a client or a company.
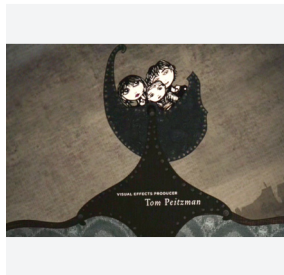
Color

Matrix C	Comparison of color decisions in the design of film title sequences and printed promotions

X-axis Film and print examples
Y-axis Color attributes
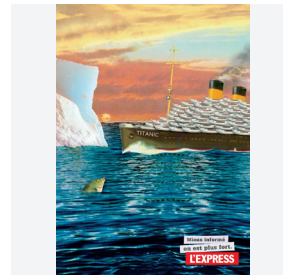
	Film	Print
Color Temperature
Catch Me If You Can
Yellow Boots poster
Monotone Palette
Silent Hill
Village Green Preservation Society advertisement
Dense Ink Coverage
Stranger Than Fiction
Bob Marley poster
Placement Significance
An Inconvenient Truth |
CNN advertisement |

Transitional Influences from Film to Print

The transition from one text and image composition to another in the individual frames
of a film title sequence is a crucial factor for it governs the dynamic changes that may occur
in the textual and pictorial content in terms of scale, position and proximity. The effective control
of these transitions ensures that the frames follow one another seamlessly and the title sequence
successfully communicates the theme of the film. Transitions in film title sequences provide visual
energy while maintaining continuity and making sure that the sense of the narrative is not lost.
A similar strategy can be applied while designing print promotions.

Transitions

Matrix D	**Comparison of transitional decisions in the design of film title sequences and printed promotions**

X-axis   Film and print examples
Y-axis   Timing attributes

	Film	Print
Abrupt Transition	*Seven*	Ordinary People poster
Subtle Transition	*Lagaan*	Hiemett Mortensen advertisement
Rhythmic Transition	*Aeon Flux*	Cahan & Associates poster
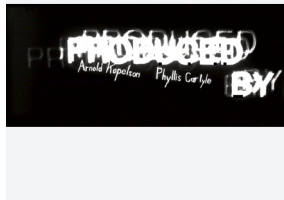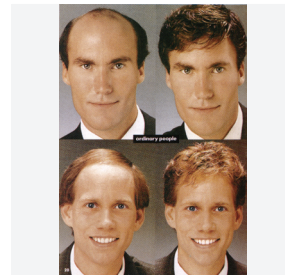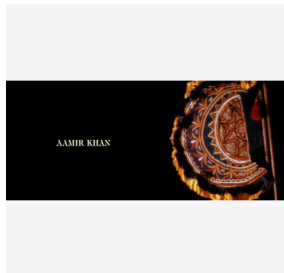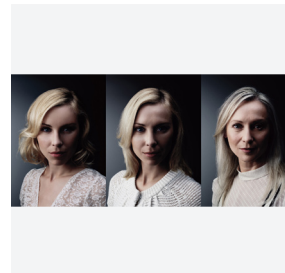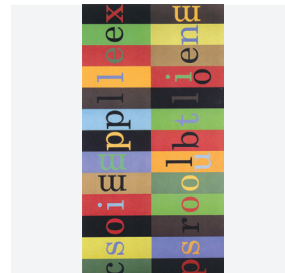
Ideation Exercises

The comparative analysis of the use of graphic design elements in film title sequences and print promotional artifacts led to the initial conceptualization of the prototype of print promotion that was to be developed as the final project of this thesis study. The ultimate aim was to construct the print prototype in a manner which would enable it to clearly exhibit the influence of film title design in its format and execution. Another aim was to demonstrate that the new prototype would be better able to promote the subject because of this influence from film. The ideation exercises were essential in order to work out a way to achieve these ends.

The widely used formats in which printed promotional materials have been traditionally designed, such as stationery, posters, publications and packaging, offered a broad range of possibilities for the new prototype. It also appeared that redesigning an existing print artifact was a feasible option. This would be especially suitable for the purpose of drawing parallels between the earlier format and the newly designed artifact, in order to show that the changes made the new artifact a more efficient promotional vehicle.

Thus, in the preliminary ideation exercises, different modes of print promotions were studied and analyzed. The process involved identifying possible problem areas or weaknesses in each mode, in terms of the use of graphic design elements such as typography, imagery and color for layout and time-based transitions (flow of content from one page to another). Film title design strategies were selected and applied in redesigning a few of the selected print artifacts in an effort to make their messages more interesting and approachable for the viewer.

As in design, film title sequences created by renowned designers are well crafted and exhibit a dynamic use of typography, imagery, color, layout, space and time-based transitions. A suitable typeface is chosen not only to ensure legibility of the credits but also to match the theme of the film. The imagery also reflects the mood, theme and style of the film and adds to the visual appeal of the title sequence. A thoughtful color scheme helps enhance the effect of word and image compositions adding visual vibrancy where required and assisting in highlighting both textual and pictorial information.

In the Ideation section of this thesis project an attempt was made to emulate the above strategies in the design of a print promotional prototype with the purpose of enhancing its capabilities as an effective promotional vehicle. More than one prototype was developed and the final choice of an annual report was made.

Final Exploration

Annual Report Redesign

Description	The annual report is a set of documents that are published annually by a company for their shareholders. This document must provide detailed financial and business information required by law including details about the nature of the business, its products and services, financial status, number of employees, progress reports, stock reports, partnerships and affiliations with any other companies and organizations.
Problem	Annual reports require organization of the extensive textual material and therefore pose many visual communication challenges related to engaging and sustaining the interest of potential customers and clients.
Solution	A redesigned annual report of a corporation or firm was considered as the most appropriate choice of prototype for the final design application of this thesis project. There is a clear resemblance between an annual report of a company and a film title sequence; both seek to compress the extensive content to narrate a story. This project will therefore focus on refurbishing the layout for a corporate annual report.
Sources	**Online resource for annual reports** (www.annualreports.com) **Fast Magazine publication and website** (www.fastcompany.com) **Wall Street Journal Newspaper** **Online website databases**
Potential Sectors	Automotive, Banking, Chemicals, Electronics, Energy, Finance, Food & Beverage, Health Services, Insurance, Internet, Manufacturing, Non-Profit, Real Estate, Retail, Telecommunications, Transportation and others.

Final Exploration

Annual Report Redesign

Focus   **Nonprofit Industry**

Intent   The nonprofit sector was selected as the area of focus for prototype development out of personal choice. The idea was to research an organization that offers services beneficial to people. Such organizations are recognized and widely appreciated by their target audiences who often share an emotional bond with the organization and its goals. Moreover these organizations are constantly looking for stronger, more broad-based representation in order to be able to communicate their mission statement and reach out to a larger and wider target audience. The visibility thus acquired, in turn helps them to gain maximum financial and emotional support to expand their services across the globe.

Initial Steps   The exercise involved selecting an organization in the non-profit sector, studying and analyzing the content of its annual report, building initial ideation sketches for promotion of that content and integrating the visual and conceptual insights, gained from specific film title sequences, into each layout spread of the report.

Selected   **Doctors Without Borders**
Organization Doctors Without Borders is an internationally recognized organization of doctors from around the world who provide medical and humanitarian assistance to people affected by war, diseases, epidemics and natural disasters in more than 70 countries across the world.

Final Design   Two prototypes A and B were planned for the redesign of the annual report
Process   of Doctors Without Borders. The original layout for the 2005 annual report of the organization was used for compiling all the material that would need to be represented in the new design. The ideation process for these prototypes is presented in the pages that follow.

                  The original document is given at the outset for the reader's reference. Thereafter the design approaches developed for each prototype are systematically presented.

                  To begin with specific film title sequences were selected as models for each prototype. Based on the insights gained from these title sequences one or more possible directions were explored for each one of the prototypes in order to develop design solutions for the new layout of the annual report. The elucidation of the design approach for each prototype is preceded by a description of the changes that were made in the layout in accordance with the design influences from the title sequences.

Doctors Without Borders Existing 2005 Annual Report

Doctors Without Borders Existing 2005 Annual Report *continued*

Doctors Without Borders Existing 2005 Annual Report *continued*

Doctors Without Borders Existing 2005 Annual Report *continued*

Doctors Without Borders Existing 2005 Annual Report *continued*

Prototype A

The following film title sequences were selected to influence the design of Prototype A for the Doctors Without Borders annual report:

A Series of Unfortunate Events (See page 33 for reference.)

In the title sequence visual layering of textual and pictorial information depicts the depth of the plot and assists in narrating the journey of the three main characters who are constantly on the run to escape the clutches of their evil and deranged uncle. The sequence uses imagery influenced by the handcrafted cut-paper shadow puppets of the Javanese Shadow Puppet Theatre. The stylized figures are in animated motion from frame to frame throughout the sequence, depicting the plot of the story. The same technique can be adapted for the annual report for Doctors Without Borders in the form of a dramatic opening or cover page for the report that sets a pace for the subsequent sequence of text pages inside. An element of motion can be introduced into the design throughout the length of the annual report with the help of typography, imagery and color. This will help to portray the nature of operations of Doctors Without Borders, whose members are frequently on the move, country to country, while pursuing their good work.

Catch Me If You Can (See page 40 for reference.)

The film title sequence incorporates catchy and iconic cut-paper human figures and objects. These graphics set the stage for the film's story which involves a chase between the two lead players, and transitions from one environment to another. The sequence uses word and image compositions in each environment that interact with the main characters to clearly depict the plot. Through each stage of the journey there are dramatic shifts in the layout and placement of individual elements and colors. The above strategies can be used in visually crafting the content of the annual report. The doctor may be represented with the help of a stylized icon of a person who is the central figure in the organization. The dramatic shifts could be added into sequential page spreads to describe the events and activities organized across the globe by the dedicated team of doctors who have made it their mission to help people in desperate need of medical assistance.

The Break-Up

The title sequence for this film was created to signify the relationship between the two primary characters of the story. The entire sequence is a series of photographs documenting the day-to-day life of these two individuals, and establishing the close bond between them. The same strategy can be used for the Doctors Without Borders annual report as well. Photographs of doctors in action around the world can be used to describe the work done by the organization and reinforce the physical and emotional bonding that takes place between doctor and patient in situations of extreme suffering and distress. This photographic documentation will have a visual impact, drawing the viewer's attention to the compelling issues dealt with by the organization.

Prototype A

The title sequences for *A Series of Unfortunate Events*, *Catch Me If You Can* and *The Break-Up* were allotted specific roles to influence the visual presentation of content in Prototype A. A description of these roles is given below:

A Series of Unfortunate Events	Page size/format, cover design for dramatic opening, page transitions
Catch Me If You Can	Design of symbols to visually depict medical personnel and services
The Break-Up	Extensive use of photographic imagery

The visuals below and on page 115 depict how the content was designed and presented based on the influences taken from the three title sequences:

Film Influences   **Initial Layouts** Doctors Without Borders

A Series of Unfortunate Events
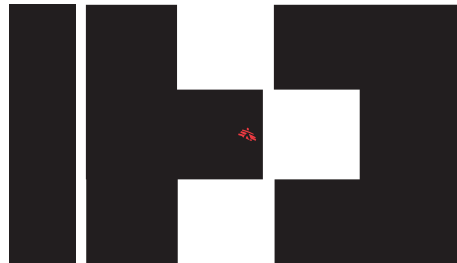
Page Format: spine, front cover and back cover
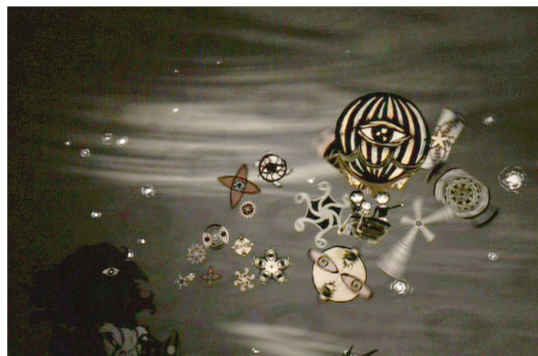
A Series of Unfortunate Events

Page Transitions

Initial Layouts Doctors Without Borders

Film Influences

Catch Me If You Can

Iconic Graphics

The Break-Up

Polaroid Photographic Imagery

Based on the design directions outlined on the previous page the following layouts present the first overall design approach for Prototype A of the annual report:

Prototype A: Introduction

Page 1

Page 2

Page 3

Page 4

Page 5

Page 6

Prototype A: Mission Statement

Page 7   Page 8

Prototype A: Letters from Médecins Sans Frontières (Doctors Without Borders)

Page 9   Page 10

Prototype A: Years in Pictures

Page 11   Page 12

Evaluation of Prototype A

The redesigning of the annual report in Prototype A was essayed up to the point before the beginning of the *Years in Pictures* section. It was sufficient for this first step as each of the three title sequences were utilized to design at least one or more page spreads. After carefully studying the presentation of information in the resulting design the following problems were discovered.

Use of Typography: The flow of textual information from one section to another in
                            Prototype A seemed abrupt.

Use of Imagery: The use of imagery suffered the same problem as, the combination
                            of iconic graphics in one section and photographic imagery in the other,
                            appeared disconnected from one another.

These problems suggested that the content of the annual report now needed to be streamlined further in order to ensure fluency, which would make the document more accessible and readable for the viewer.

This situation marked the time for exploring Prototype B as an entirely different design prototype for the same pages of the annual report. The design for the new prototype was developed using three entirely different title sequences. This allowed the possibility of conducting a comparative analysis between Prototype A and Prototype B to determine which direction had the most potential as the final redesign of the annual report of Doctors Without Borders. The following pages present the design and layout for Prototype B.

Prototype B

The following film title sequences were selected to influence the design of Prototype B for the Doctors Without Borders annual report:

Aeon Flux (See page 49 for reference.)

The title sequence displays abstract patterning in the form of a grid-like structure at the center of each frame. The transitions from one grid layout to another are seamless, achieved by means of a shift in the hue and saturation of color. The grid patterns also mark the position, and act as a container, for the credits. This design approach could be an influence on preparing the title pages of the main sections of the Doctors Without Borders annual report.

An Inconvenient Truth (See page 49 for reference.)

In this title sequence, important information about the various precautionary measures to be taken at the time of a natural disaster is presented in clear, succinct sentences. The entire sequence is composed of text layouts on a black frame with key words and phrases highlighted through color. The strategy could be applied toward structuring and even rewording information in the Doctors Without Borders annual report.

Stranger Than Fiction (See page 57 for reference.)

Two notable features in the title sequence of this film are the skillful use of color contrasts in individual frames to highlight content and fractured imagery combined to form a photo montage. These strategies can be applied toward communicating the organization's active role around the world, in providing medical support and assistance to communities affected by disease, natural calamities or war.

Prototype B

The film title sequences for *An Inconvenient Truth*, *Aeon Flux* and *Stranger Than Fiction* were each assigned a specific role in terms of influencing the design of Prototype B of the Doctors Without Borders annual report. These roles can be summarized as follows:

An Inconvenient Truth   Format/structure of textual content on the page, page color

Aeon Flux   Design of the main section divider pages

Stranger Than Fiction   Design of the pages that contain photographic imagery

The following layouts illustrate the manner in which the content was designed and presented based on the influences taken from the three title sequences:

Film Influences

Initial Layouts Doctors Without Borders
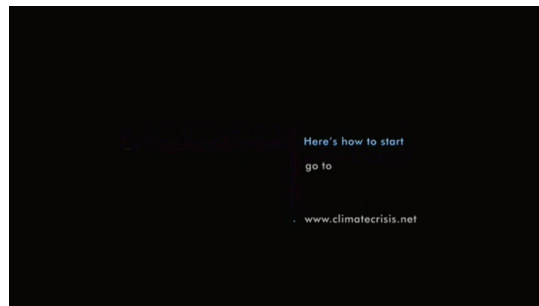
An Inconvenient Truth

Page Format: back cover, spine and cover page

Aeon Flux
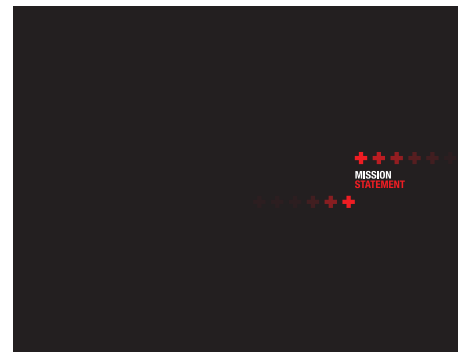
Section Divider
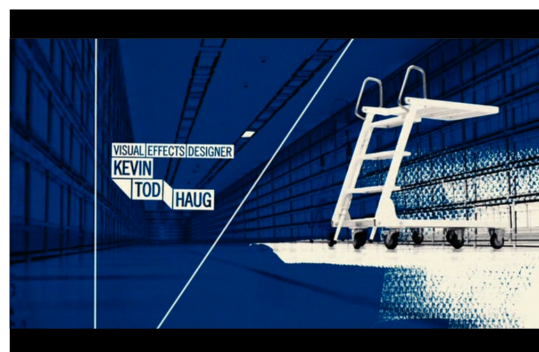
Stranger Than Fiction

Photographic Imagery

Based on the design directions outlined on the previous page the following layouts present the first overall design approach for Prototype B of the annual report:

Prototype B: Mission Statement
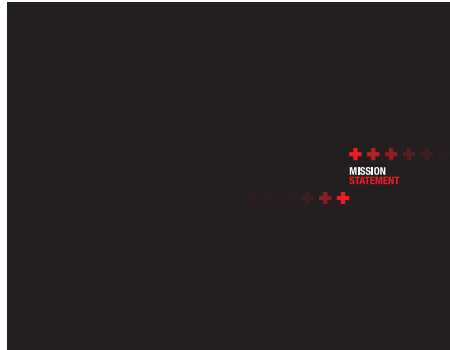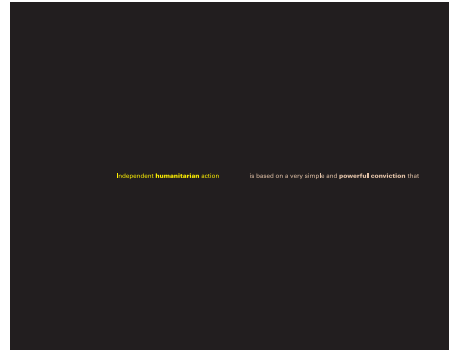
Page 1

Page 2
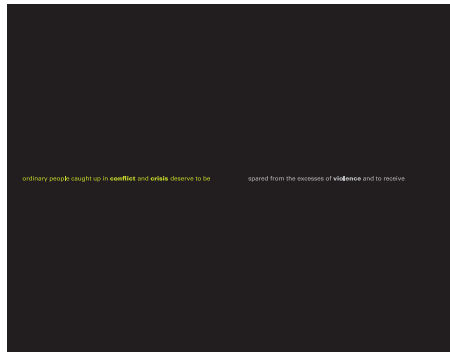
Page 3
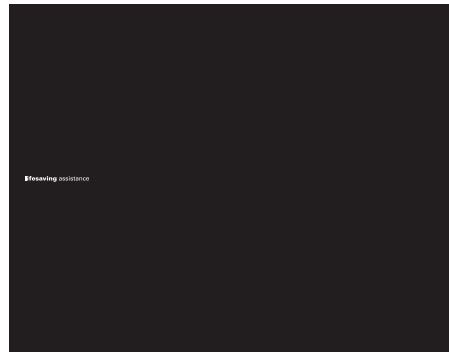
Page 4

Prototype B: Company Background
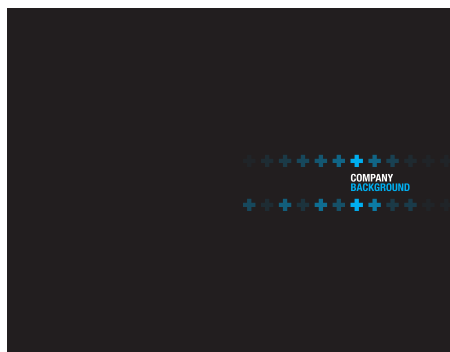
Page 5

Page 6

Prototype B: Letters from Médecins Sans Frontières (Doctors Without Borders)
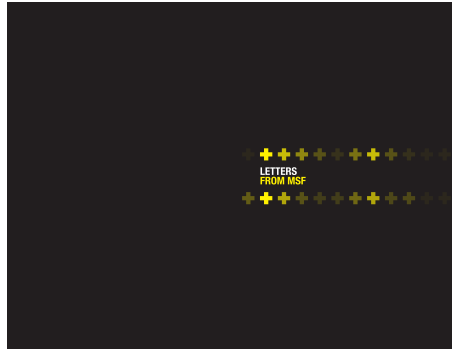
Page 7

Page 8

Prototype B: Years in Pictures
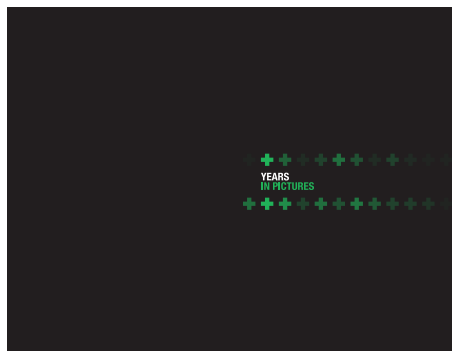
Page 9

Page 10

Page 11

Evaluation of Prototype B

Prototype A and Prototype B were compared in terms of the visual presentation of content and the flow of information from one section to another. Prototype B was chosen over Prototype A as the former concept was much more successful in capturing the distinctive character of Doctors Without Borders and the sensitive nature of this organization's work.

The content of Prototype B was presented in a more streamlined fashion by using properly defined page layouts that focused on the subject matter being presented, thereby enhancing the viewer's reading experience. Both pictorial and iconic imagery, used in the publication, were strongly connected to the typography through the use of an effective color scheme in which each section of the annual report was assigned a particular shade to highlight pictorial and textual information. Therefore Prototype B proved to be a better choice to pursue then Prototype A.

Prototype B/Revision 1

The revised layout for Prototype B was determined based on suggestions from the thesis committee members involved with this project. It was suggested that the plus signs be eliminated from the section divider pages (see pages 121-123) so as to avoid the use of a symbol that is exactly the same as that of The Red Cross. Removing the plus symbol would also prevent the graphical patterning from looking more like a graveyard. The new concept dissects the Doctors Without Borders logo into its different parts with the purpose of constructing an icon that could be used instead of the plus sign. Such a symbol could help establish an even more direct connection between the organization and the publication. The color decisions in the layout of the pages in this section are geared toward making the design conceptually strong. Thus the icons for the doctors are in white while the colored icons are meant to represent the victims in need of medical help.

Prototype B/Revision 1: Mission Statement

Page 1: Title Page

Prototype B/Revision 1: Company Background

Page 1: Title Page

Prototype B/Revision 1: Letters from Médecins Sans Frontières (Doctors Without Borders)

A Commitement to Innovation

Dear Friends

With your generous support, the US section of
Doctors Without Borders/Médecins Sans Frontières
was able to increase our funding for field programs
by more than 48 percent in 2005. This allowed MSF
teams, which included a record 208 aid workers from
the United States, to provide vital medical care to
people affected by conflicts and crises often ignored
by political leaders and the media.

Your increased support was essential for MSF to
maintain its massive aid operation to assist victims of
the conflict in the Democratic Republic of Congo (DRC).
Some 2,300 MSF field staff treated tens of thousands
of the DRC's war-affected civilians. MSF—USA helped to
raise awareness of this conflict by collaborating with VII,
an international agency, to produce a photographic exhibition,
"Democratic Republic of Congo: Forgotten War."
The exhibition, which opened in New York City last year,
is touring the US, Africa, Asia, Australia and Europe in 2006.

MSF has been able to bring innovation to the field of
independent medical humanitarian assistance with your
strong backing and MSF's commitment to medical innovation—
the adapting of medical tools and protocols to better meet
the needs of our patients—played a crucial role in our response to
two of the year's biggest emergencies:

The nutritional crisis in Niger
The massive earthquake in Pakistan and India

LETTERS
FROM MSF

Page 1: Title Page

Prototype B/Revision 1: Years in Pictures

DEMOCRATIC
REPUBLIC
OF CONGO

4500
VICTIMS
CURED

YEARS
IN PICTURES

Page 1: Title Page

Prototype B/Revision 2

The second revision of Prototype B focused on developing the following changes:

Section Pages

The multiple use of the stylized figure created from the visual identity of Doctors Without Borders was an unsuccessful approach as the resulting pattern gave a strong impression of playfulness and festivity, and had an illustrative look similar to that of children's books. These factors did not match the identity and character of the organization which deals with the grave issue of providing critical medical care to severely distressed people. The new direction focused on using the icon sparingly on the page and making variations in the form, shape, orientation and color of the icon so as to build a series of characters that would help to visually distinguish doctors from victims. These icons could then be placed strategically in concise word and image compositions used to give a brief overview of the content in each section. The color of the section divider pages was changed to white, which helped to clearly define the structure and distribution of content in the annual report.

Photographic Manipulation

The use of color to generate a striking visual contrast to emphasize (or de-emphasize) certain areas within each photograph from the Years In Pictures section was unsuccessful. This approach, instead of conceptually highlighting the criticalness of the subject matter, ended up creating too many focal points that demanded attention in each image. The new strategy was to reduce the amount of visual contrast by directing the use of color to specific areas of each image. This approach was implemented to retain richness. In addition, each image was split up on the basis of color application as an effective method of either emphasizing or de-emphasizing certain areas of each image.

Text Layout

The text layout in the Letters from MSF section of the annual report was initially presented in a format replicating an actual letter. This section of the publication contains detailed information about various achievements and goals of the organization, and the way it functions in different parts of the world. Therefore the new strategy for the layout of information involved highlighting and separating (with white text and added color) the most important parts in the body of the letter. These parts were emphasized by using bold white text. This strategy helped to provide the reader with an alternative method of accessing the content. One could now focus immediately on key parts, while reserving the rest to read at leisure.

Prototype B/Revision 2: Mission Statement

Page 1: Title Page

Prototype B/Revision 2: Company Background
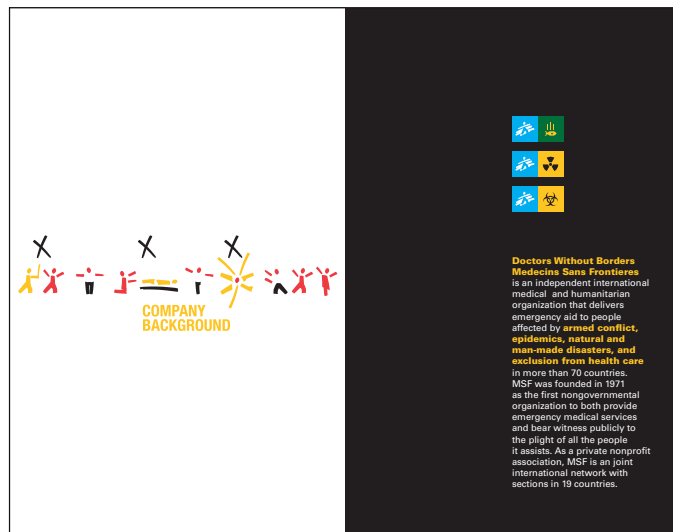
Page 1: Title Page

Prototype B/Revision 2: Letters from Médecins Sans Frontières (Doctors Without Borders)
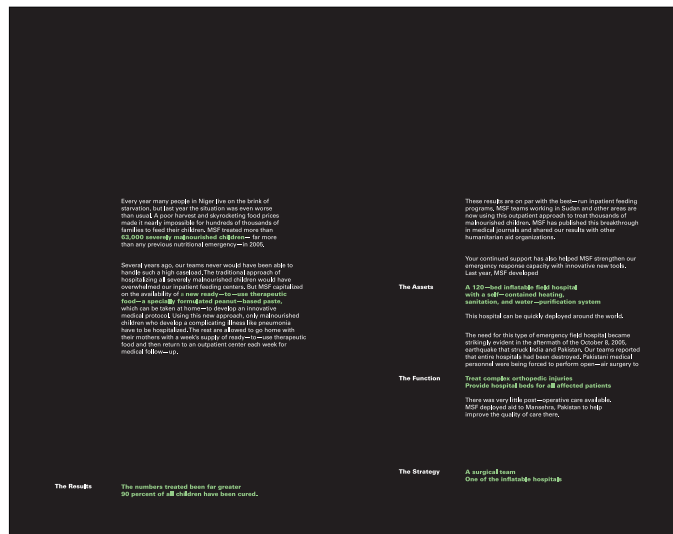
Page 1: Title Page

Page 2

Prototype B/Revision 2: Letters from MSF (Doctors Without Borders) *continued*
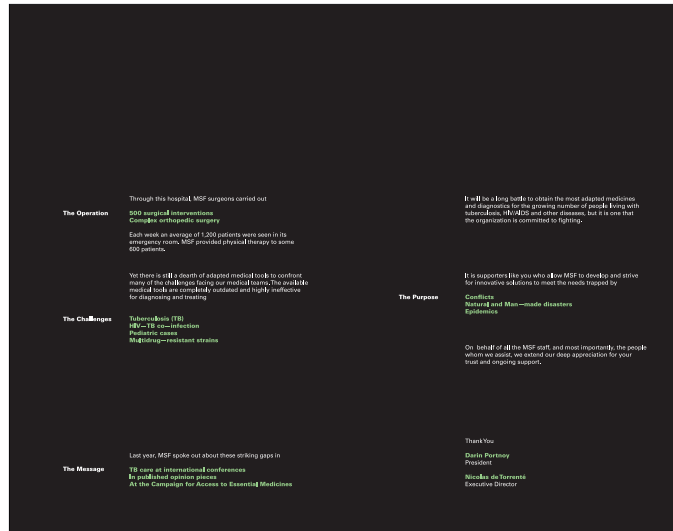
Page 3

Prototype B/Revision 2: Years in Pictures
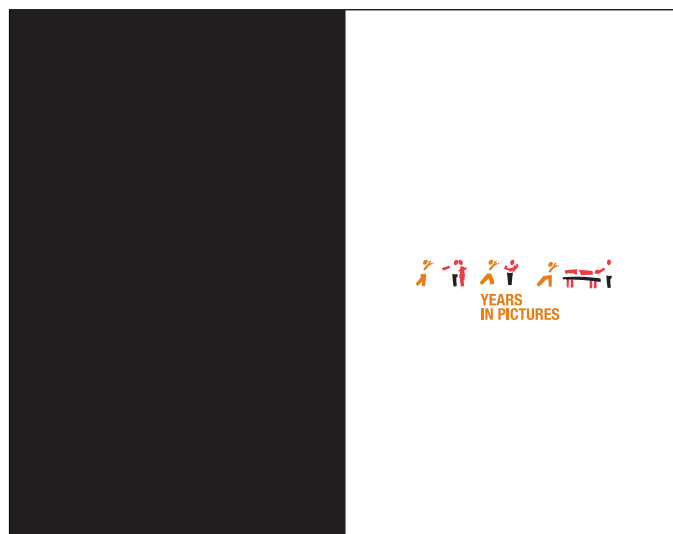
Page 1: Title Page

Prototype B/Revision 2: Years in Pictures *continued*

Page 2

Page 3

Prototype B/Revision 2: Years in Pictures *continued*

Page 4

Prototype B/Revision 3

The third iteration for this annual report replaced the page layouts for the section dividers that had been designed in tune with the title design of *Aeon Flux*, with new solutions under the influence of the title design for *Catch Me If You Can*. The incorporation of this change led to the removal of the patterns formed by the stylized figures, which had been a prominent feature of the previous approaches. This in turn helped to reduce the redundancy of pictorial information in the section pages. The *Catch Me If You Can* title sequence also inspired the following new changes:

Use of space

The film title sequence inspired the adoption of a sequential progression of two different systems of space planning, with one system offering narrow frame space and the other system offering broad frame space (see images below). This strategy was effectively used in creating new layouts for the section dividers. It was decided to have an introductory page for each section with a broad frame occupied by large human figures. This would be followed by the actual section pages with a narrow frame occupied by smaller human figures. The order of this sequential progression of broad followed by narrow framed pages would be reversed for certain sections depending on the content for that section.

Catch Me If You Can: narrow frame space

Catch Me If You Can: wide frame space

Use of color

The title sequence used vibrant color compositions to communicate the mood/tone of different situations and environments depicted throughout the course of the sequence. This strategy was used to devise a color system for the annual report in which the colors would communicate conceptually. E.g. white was used to suggest the clean and sterile surroundings needed for hopsital work; similarly skin tones helped embellish the human figures. Color was applied to the background of each page spread.

Catch Me If You Can: hospital colors

Catch Me If You Can: club colors

Use of transparency and opacity

The third iteration for the annual report also used a new tactic for content presentation in the form of visual layering. This seemed especially suitable considering the depth of information to be depicted. The film title sequence for *Stranger Than Fiction* influenced this strategy by using multiple images, oriented at different angles and overlapping one another in each frame, to form an entire sequence of photographic montages. The images are semi-transparent, allowing the viewer to look through them and view underlying layers of pictorial information. The strategy was applied in the Years in Pictures section of the annual report. The result was achieved by using semi-transparent paper to create visual depth in selected compositions. Using paper of a different opacity between page spreads of the annual report introduced an element of unusualness into the design that made the presentation of information visually interesting.
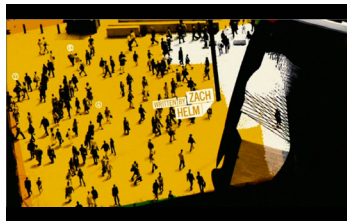
Stranger Than Fiction: visual layering 1
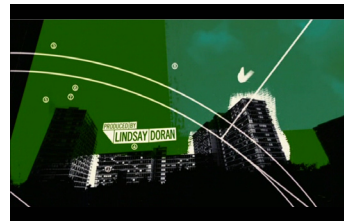
Stranger Than Fiction: visual layering 2

Refined text layout

The layout of text for the Mission Statement section was refined even further to avoid long lines of text that tire the eye and affect readability. The revisions involved deconstructing the long lines of text into three or more short lines, thereby making the text more accessible. In addition to this, important words and phrases were emphasized by making use of the color assigned to the section. The implementation of these changes is shown on pages 134-142.

Prototype B/Revision 3: Mission Statement
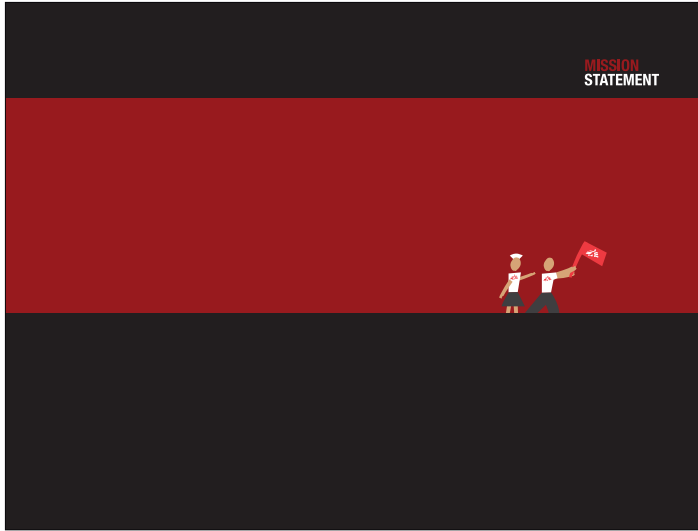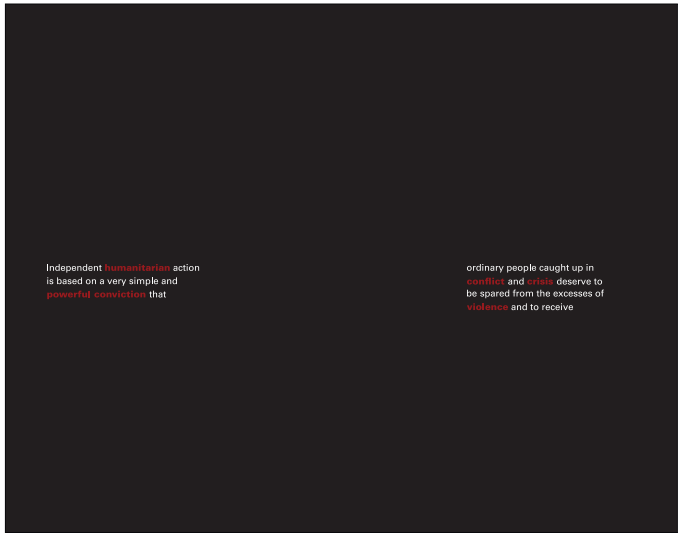
Page 1: Title Page

Independent humanitarian action is based on a very simple and powerful conviction that

ordinary people caught up in conflict and crisis deserve to be spared from the excesses of violence and to receive

Page 2

Prototype B/Revision 3: Mission Statement *continued*

lifesaving assistance

Page 3

Prototype B/Revision 3: Company Background

COMPANY
BACKGROUND
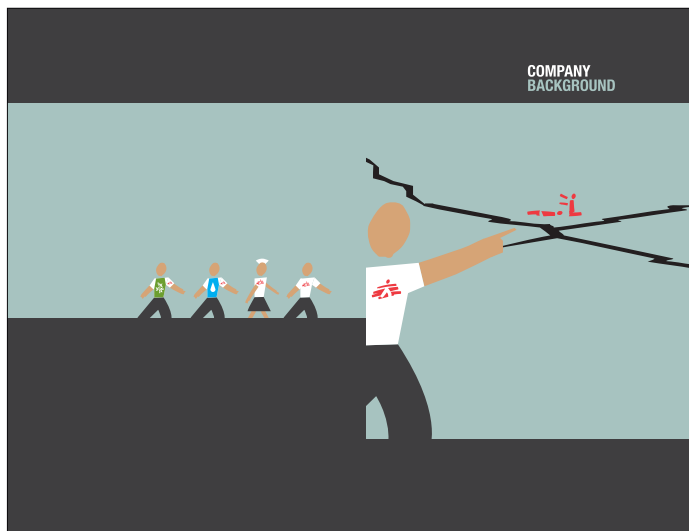
Page 1: Title Page

Prototype B/Revision 3: Company Background *continued*

Page 2

Prototype B/Revision 3: Letters from Médecins Sans Frontières (Doctors Without Borders)

Page 1: Title Page

Prototype B/Revision 3: Years in Pictures

Page 1: Title Page

Page 2   Inverted semi-transparent paper

Prototype B/Revision 3: Years in Pictures *continued*

DEMOCRATIC
REPUBLIC
OF CONGO
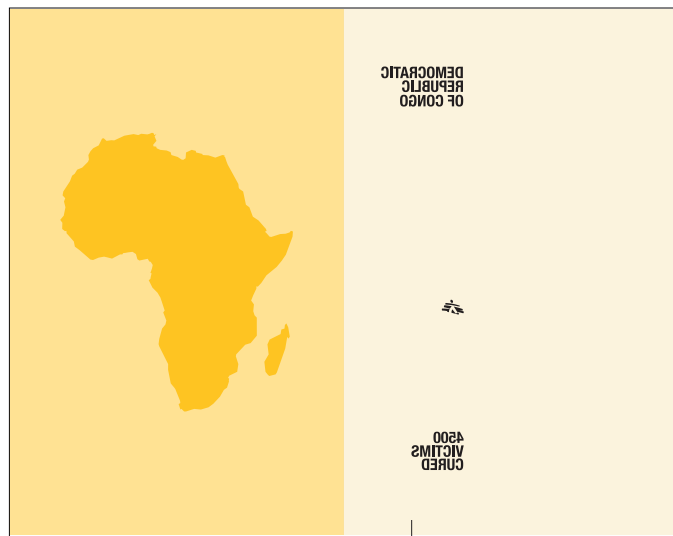
4500
VICTIMS
CURED

Page 3

The semi-transparent paper placed over
the previous page creates an impression
of depth.

MSF maintained medical
programs in 26 locations
in the **Democratic Republic
of Congo** to meet some of
the enormous needs brought
about by a decade of conflict
and the collapse of the
country's public health
system. Since 2003, MSF
has provided specialized
medical care for more than
4,500 victims of sexual
violence in the northeastern
Ituri district.

Page 4

Inverted semi-transparent paper

Prototype B/Revision 3: Years in Pictures

Page 5

Semi-transparent paper, adds visual depth when placed over the information being presented on the previous page.
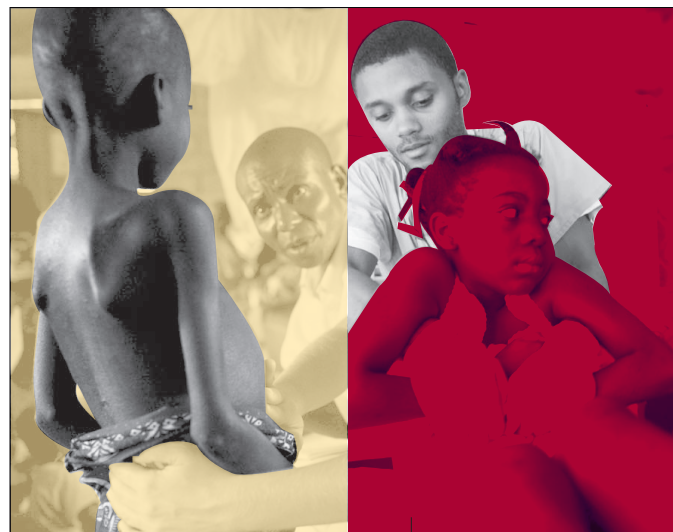
Page 6

Use of duo-tone imagery to distinguish doctors from victims and give them equal importance in the annual report.

Prototype B/Revision 3: Project Support

Page 1: Title Page

Page 2

Prototype B/Revision 3: Project Support *continued*

EARTHQUAKE

MSF emergency teams working primarily in Indonesia and Sri Lanka delivered more than **2,000 tons of medical, water-and-sanitation, and relief supplies** to victims of the vicious Indian Ocean Tsunami, and performed 41,000 medical consultations during 2005**.**

Page 3

MALARIA

In 2005, MSF treated more than **one million cases of malaria using artemisinin-based combining therapy (ACT),** the most potent and fastest acting treatment**.** Despite the availability of ACT, MSF teams still witness government-run and other facilities giving patients old and ineffective malaria medicines**.**

Page 4

Prototype B/Revision 3: Project Support *continued*

ANGOLA
Providing care for
neglected diseases.

Funds	$ 2,776,748
Global staff	80
National staff	1,100

Three years after Angola's civil war
came to an end, 70 percent of
Angolans still lack access to
basic health care. MSF continued to
help fill this void through support of
hospitals and health centers in the
provinces of Bié, Bengo, Kuito,
Lunda Norte, Malanje, Cuanza Sul,
Maxico, Huambo, Uronde Cabenga,
Huila and Uige. MSF projects focused
particularly on care for people
with malaria, sleeping sickness,
tuberculosis and most recently the
HIV/AIDS disease. In 2005, MSF
also provided emergency support and
medical assistance when the country
was confronted with an outbreak of
the deadly Marburg virus.

ARMENIA
Confronting sexually
transmitted diseases
and mental illness

Funds raised	$ 950,000
Global staff	22
National staff	104

MSF worked to reduce the
spread of HIV/AIDS and
other sexually transmitted
diseases through a clinic in
the Shirak region and an
HIV—prevention project in
Yerevan city. MSF also
provided out—patient psychiatric,
psychological and social support to
people with mental illness in
Spitak and Lori Provinces. MSF is
supporting and renovating
government health structures in
the regions of Vardenis and
Tshambarak, home to
many Azerbaijani refugees.

CHAD
Assisting Darfur refugees
and vaccinating thousands

Funds	$ 1,500,000
Global staff	56
National staff	405

In the last two years, an estimated
200,000 people entered eastern Chad
in their effort to flee attacks in the
Darfur region of Sudan. MSF provided
medical, surgical, pediatric and maternal
care as well as food, water and shelter to
many of the 83,000 refugees living in
four camps near the Sudanese border.
In the southwestern district of Bongor,
MSF ran a mobile project and a surgical
training program, and also carried out a
meningitis-vaccination campaign,
immunizing 196,000 people between
the ages of 6 months and 30 years.
MSF also vaccinated 500,000 children
against measles in the south and in the
capital, N'Djamena.

CHINA
Expanding Aids care
and helping the vulnerable

Funds raised	$ 393,470
Global staff	16
National staff	72

MSF has strived to expand HIV/AIDS
treatment and care in a country where
the disease remains highly stigmatized.
In the city of Xiangfan, in the Hubei
province, and the southern city of
Nanning, MSF ran comprehensive
HIV/AIDS programs that provide
antiretroviral treatment to more than
300 people living with the disease.
Additionally, MSF provided immense
psychosocial support to children living
on the streets of Baoji, Shaanxi province.
After MSF withdrew from North Korea
in 1998, the organization started to
provide shelter, clothing, food
and medical care to hundreds of
North Korean refugees hiding
in China and other countries.

BURUNDI
Helping people during
post—war reconstruction

Funds raised	$ 345,000
Global staff	54
National staff	755

MSF provided basic health services
through health centers and hospitals
in the provinces of Karuzi, Kayanza
and Muyinga. MSF also treated and
counseled victims of sexual violence
and provided care for approximately
120 patients with sexually transmitted
diseases each month in a health center
for women in the capital, Bujumbura.
MSF continued to treat war—wounded
civilians from Bujumbura Rural, the
country's last province still at war.

CAMEROON
Treating aids and the
buruli ulcer

Funds raised	$ 500,000
Global staff	9
National staff	68

MSF operated an HIV/AIDS project
in the capital Yaoundé, and in the
city of Douala, providing thorough
antiretroviral treatment to more
than 1,200 people. MSF also ran
a treatment program in the
Ayos district of Akonolinga for those living
with Buruli ulcer, a disease similar
to leprosy that is treatable only
with surgery.

COLOMBIA
Assisting victims of civil war

Funds raised	$ 847,730
Global staff	49
National staff	161

In Colombia, violence is the primary
public health hazard and the leading
cause of death. MSF ran mobile clinics
that provided basic medical and mental
health care to civilians in the department
of Caqueta, Choc, Córdoba, Sucre, Bolívar,
Nariño, Norte de Santander, Tolima,
and Cundinamarca and in Bogotá, where
where thousands of Colombia's poorest
region, MSF teams supported two health
centers in the shantytowns of Porvenir
and Repos as well as a large hospital
center, Ismael Roldan, and the maternity
ward of San Francisco Regional Hospital.

CONGO REPUBLIC
Destroying infrastructure and a lack
of care

Funds raised	$ 100,000
Global staff	26
National staff	223

In the Pool region, MSF helped people
living with HIV/AIDS, tuberculosis,
malaria, war trauma and sexually
transmitted infections at hospitals in
Kinkala and Kindamba. In Mindouli
district, MSF staff offered basic health
care in the local hospital and in five
area health centers and ran mobile
clinics throughout the region.
MSF continued a treatment program
for sleeping sickness in the areas of
Mossaka in the Cuvette Est region
on the Congo river and in Nkayi in
the Bouenza region in the south of
the country.

Page 5

ECUADOR
Expanding treatment
of HIV/AIDS

Funds	$ 386,535
Global staff	13
National staff	21

MSF ran an HIV/AIDS project in
western Guayas province, treating
approximately 280 patients,
of whom more than 80 received
antiretroviral treatment.
In addition, MSF urged the
government to use and to facilitate
the registration of less expensive
generic medicines instead of costly
brand-name ARVs.

GUATEMALA
Expanding access to
HIV/AIDS care

Funds raised	$ 625,000
Global staff	21
National staff	90

In Guatemala City, Puerto Barrios,
and Coatepeque, MSF provided
antiretroviral treatment to more than
1,900 people living with HIV/AIDS
constituting half of all Guatemalans
receiving this life-extending treatment.
Another 1,800 people received care
for opportunistic infections in these
facilities. In Chiquimula, MSF screened
patients for Chagas, an endemic
parasitic disease, to locate those whose
disease was at the acute phase, which
is still treatable. MSF also ran a project
in Guatemala City that provided
free medical care and psychological
counseling to more than 700 children
and adult victims of sexual violence.
In October 2005, MSF provided water-
and-sanitation assistance, shelter,
and relief supplies to some 40,000
people affected by Tropical Storm Stan.

GUINEA-BISSAU
Battling Cholera

Funds raised	$ 696,150
Global staff	10
National staff	73

MSF responded to a cholera epidemic
that affected more than 23,000 people
by establishing 2 treatment centers and
supporting 15 other governmental structures.

KENYA
Increasing Aids treatment

Funds raised	$ 986,915
Global staff	30
National staff	338

In 2005, MSF treated more than 5,600
people living with HIV/AIDS in Kenya
and cared for thousands more through
programs in several areas: the
Nairobi slums, Homa Bay and
Dagoretti district, Western province's
Busia district near the border with
Uganda, and the Homa Bay district
of Nyanza province.

Page 6

Prototype B/Revision 4

The fourth revision of the annual report for Doctors Without Borders was focused on adding more photographic images in the spreads. This would allow all three film title sequences to have substantial role in influencing the visual presentation of information in the annual report. Therefore, besides those in the Years in Pictures section, additional imagery was prepared for the divider pages of each section of the annual report. This imagery was digitally manipulated to create a photographic montage that could conceptually relay the information in each section. The left side of each section divider page spread was slightly widened to mark prominently the beginning of a new section. A further revision involved replacing the headings of two section dividers, namely Years in Pictures with Photo Documentation and Letters from MSF, with Support Letters. This was done to simplify the labeling for the two sections in order to convey the content more clearly to the reader.

Prototype B/Revision 4: Mission Statement
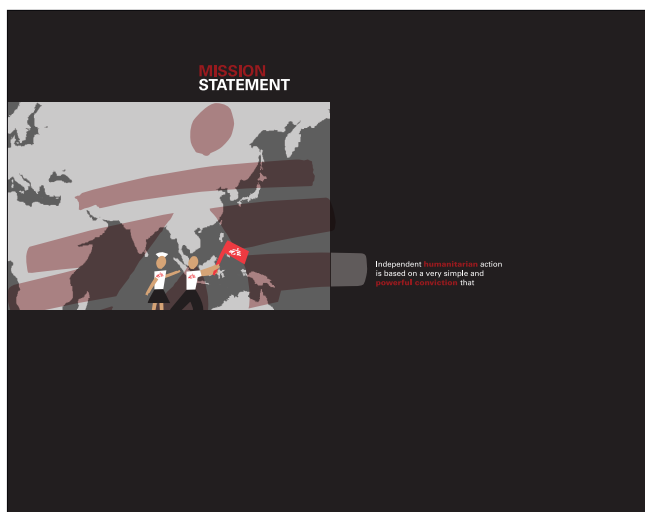
Page 1: Title Page

Page 2

Prototype B/Revision 4: Company Background
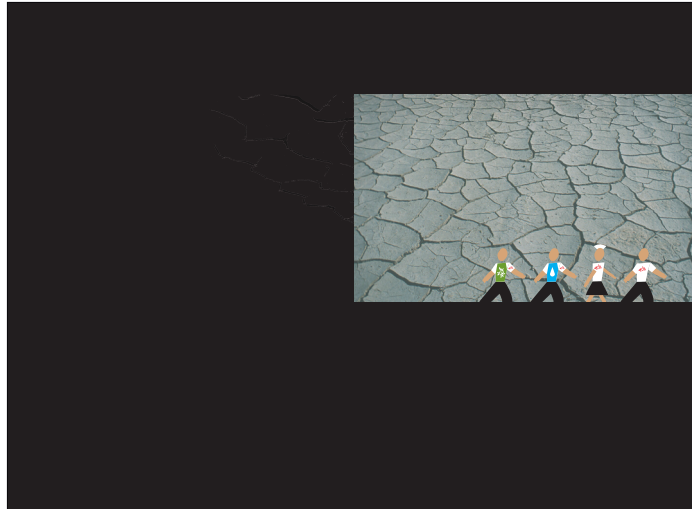
Page 1: Title Page

Page 2

Prototype B/Revision 4: Support Letters

Page 1: Title Page
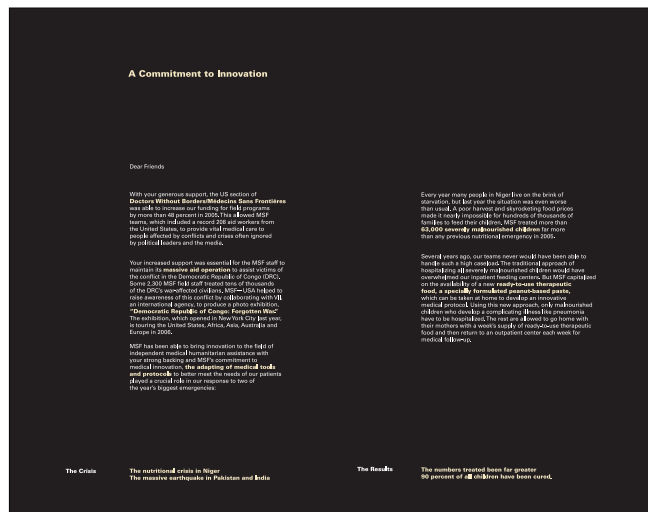
Page 2

Prototype B/Revision 4: Photo Documentation

Page 1: Title Page

Page 2

Prototype B/Revision 4: Project Support
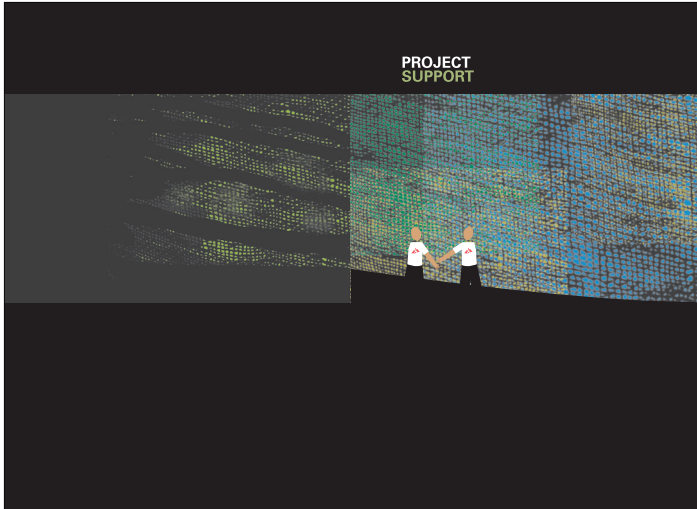
Page 1: Title Page
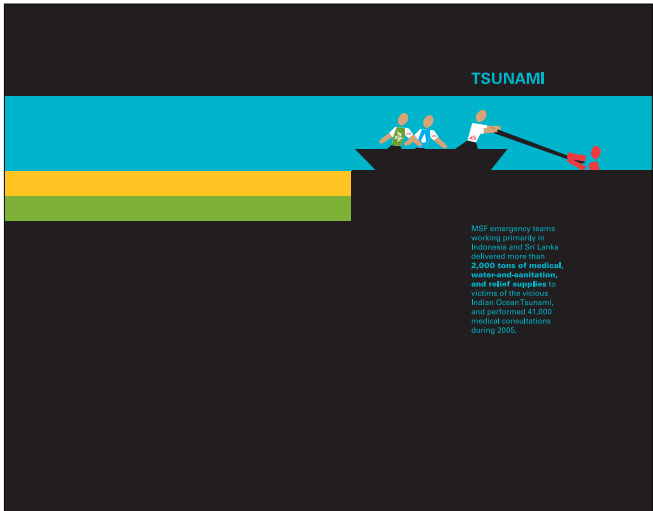
Page 2

On completion of the ideation stage, with final decisions having been incorporated in terms of layout and visual presentation of individual page spreads, the design application of this thesis was evaluated by students outside the Graphic Design MFA Program. This evaluation was conducted at the Student Alumni building, a popular location with dining services and other recreational facilities for student gatherings at RIT. The idea was to obtain critical feedback regarding the comprehensibility and practical worth of the application from an audience that had no formal design education. It was also meant to introduce the application to a general audience that enjoyed going to the movies and could recognize the selected title sequences and how they were influencing the design application, and appreciate the points being made. The choice between watching the film title sequences on a portable DVD player before browsing through the design application, or doing the converse, was left to the audience. It would depend on the amount of time they could devote in giving valuable feedback about the application. Based on this feedback necessary corrections would be made to strengthen the visual presentation of content. The following page displays a copy of the evaluation form that was filled out by the audience members at the end of the exercise.

Evaluation Form

The questionnaire included questions which addressed important issues relating to the designed prototype such as the lucidity of the content and whether the influences of the selected film title sequences on the prototype were discernible. The questions sought to determine the success or failure of the project with the responses arranged along a scale from one (strongly disagree) to five (strongly agree).

The Film Title Sequence as an Influence on the Design of Print Promotion

Rajat K Khullar, MFA Candidate Graduate Graphic Design Program 2006-07

Project	**Doctors Without Borders,** Annual Report Redesign
Company Background	*Doctors Without Borders* is an internationally recognized organization of doctors from around the world that provides medical and humanitarian assistance to people affected by war, diseases, epidemics and natural disasters, in more than 70 countries across the world.
Assignment	This project is influenced from the title sequences of *An Inconvenient Truth, Catch Me If You Can,* and *Stranger Than Fiction* in terms of typography, imagery, color, space and time (transition from one sequence of pages in each section to another).
Evaluation	Name: _____ Major: _____ Year: _____

Format/Design of Content   Strongly Disagree   Strongly Agree

Do the layouts present the information about Doctors Without Borders in a clear and succinct manner?   ① ② ③ ④ ⑤

Are the transitions from one section to another seamless?   ① ② ③ ④ ⑤

Does the amount of content presented in this annual report adequate for a layman audience?   ① ② ③ ④ ⑤

**Influence of Film Title Sequences
Final Outcome**

Are the influences from the chosen film title sequences noticeable in the design of this annual report. If yes, in what ways?

 Strongly Disagree   Strongly Agree

Typography	Specific Font	① ② ③ ④ ⑤
	Layout of text	① ② ③ ④ ⑤
Imagery	Style of imagery	① ② ③ ④ ⑤
	Layout of imagery	① ② ③ ④ ⑤
Color	Variety of color	① ② ③ ④ ⑤
	Importance of color	① ② ③ ④ ⑤
Space	Use of 2D space	① ② ③ ④ ⑤
Time	Variety of page transitions	① ② ③ ④ ⑤
	Appropriateness towards content	① ② ③ ④ ⑤

Does this design approach persuade you to contribute towards the organization?   YES ◯   NO ◯

Responses

The table below organizes audience responses compiled from twenty survey forms that were filled out by students from different departments at RIT. The questionnaires for the survey were handed out to students after necessary information regarding the thesis study and the purpose of the survey had been orally conveyed to them. Given the short window of a few hours for the use of school space, the response sheets could only be used by those students who had the leisure time in between classes to participate in the survey, and a few others who took the time out because they were interested in the subject. The table documents an average calculated from all the responses given for each question on a scale from one to five.

Questions		Overall Average (1-5) (1=strongly disagree, 5=strongly agree)
Do the layouts present the information about Doctors Without Borders in a clear and succinct manner?		3.85
Are the transitions from one section to another seamless?		4.00
Is the amount of content presented in this annual report adequate for a layman audience?		4.05
Are the influences from the chosen film title sequences noticeable in the design of this annual report. If yes, in what ways?		
Typography	Specific font	3.70
	Layout of text	3.70
Imagery	Style of imagery	3.85
	Layout of imagery	3.85
Color	Variety of color	3.75
	Importance of color	3.80
Space	Use of 2D space	3.70
Time	Variety of page transitions	3.85
	Appropriateness toward content	3.90

The Implementation section presents the final direction of the design application. This section of the thesis study contains a detailed summary of all the changes that were suggested to help crystallize the conceptual and visual presentation of information in the designed prototype. The revised layout of the complete annual report is shown in the pages that follow along with the suggested changes gleaned from the student feedback summarized in page 150.

Final Design Solution

The incorporation of all the changes suggested during the intermediate evaluation stage and by the committee members of this thesis helped strengthen the layout, visual presentation of information and the conceptual aspects of the final design prototype. The following is a detailed summary of the main changes that were suggested and incorporated:

Use of space

It was pointed out that proper and effective use must be made of two-dimensional space in terms of the layout of information and word/image connections. This included avoiding unnecessary blank pages at the end of each section.

Use of imagery

Providing more photographs and photographic texture was suggested to balance the number of graphical symbols that were created for each section. It was advised to refrain from using the human shape too extensively as this made the design look playful and festive. Care was to be taken to use imagery in a manner that was suitable to the nature of the organization.

Use of color

It was pointed out that an extensive and uniform use of black for the background of page spreads of the annual report would make the design look too somber and gloomy. It was therefore proposed to restrict the use of black pages to sections dealing with the medical problems and humanitarian crises that were tackled by the organization. White pages would be used to shift the focus to more positive aspects such as the successes achieved and the good work done by the organization. The alternating transitions from black to white pages, would be a successful approach in that it would highlight the problems and the solutions separately in the annual report. The cover page for the annual report was also changed to white to accentuate the sterile environment of a medical assistance-based organization.

Another suggestion was to represent the human icons in a shade more closely resembling the color of some human skin rather than the bright red that made them look burnt or scorched. The Project Support section particularly needed attention with regard to the proper use of color. This section focuses on some major areas in which the organization has contributed substantially, such as their work after a tsunami or devastating earthquake, or during a malaria outbreak. In the earlier solutions, the various projects undertaken by the organization were introduced to the viewer with the help of a sequence of horizontal, colored bars running across a black page. Each colored bar was assigned to a particular project. This approach of using colored bars repeatedly across a sequence of pages was considered to be unsuccessful as it introduced unnecessary, redundant color banding. It was suggested instead that each project in this section could be introduced with a color bar across a black background on the first page. This would be a good method to convey the idea that the organization's work in each project begins with the identification of the problem (due to the use of a black background). This would be followed with a page saturated with the assigned color across seventy five percent of its expanse, to indicate the solution of the problem.

Final Design Solution

DOCTORS
WITHOUT
BORDERS
ANNUAL
REPORT
2005

Front Cover

Inside Cover

Final Design Solution: Mission Statement

Page 1: Title Page

MISSION
STATEMENT

Independent **humanitarian** action
is based on a very simple and
powerful conviction that

Page 2

Final Design Solution: Mission Statement *continued*

ordinary people caught up in **conflict** and **crisis** deserve to be spared from the excesses of **violence** and to receive

lifesaving assistance

Page 3

Final Design Solution: Company Background

COMPANY
BACKGROUND

Page 1: Title Page

Final Design Solution: Company Background *continued*

MSF was awarded the
1999 Nobel Peace Prize

Doctors Without Borders
Medecins Sans Frontieres
is an independent international
medical and humanitarian
organization that delivers
emergency aid to people
affected by **armed conflict,
epidemics, natural and
man-made disasters, and
exclusion from health care**
in more than 70 countries.
MSF was founded in 1971
as the first nongovernmental
organization to both provide
emergency medical services
and bear witness publicly to
the plight of all the people
it assists. As a private nonprofit
association, MSF is an joint
international network with
sections in 19 countries.

The US section of Doctors
Without Borders/Medecins
Sans Frontieres (MSF)
was founded in 1990 and
has its headquarters in the
New York City area. MSF—USA
supports the international
MSF network through
management of field
projects, fund-raising, and
hiring of field personnel.
MSF-USA also raises the
awareness about the causes
of suffering and obstacles to
providing effective assistance
to people in need among the
public, the media, the United
Nations, US government
agencies, and other various
nongovernmental groups.

Page 2

Final Design Solution: Support Letters

SUPPORT
LETTERS

Page 1: Title Page

Final Design Solution: **Support Letters** *continued*

A Commitment to Innovation

Dear Friends,

With your generous support, the US section of **Doctors Without Borders** was able to increase our funding for field programs by more than 48 percent in 2005. This allowed MSF teams, which included a record 208 aid workers from the United States to provide vital medical care to people affected by conflicts and crises often ignored by political leaders and the media.

Your increased support was essential for the MSF staff to maintain its **massive aid operation** to assist victims of the conflict in the Democratic Republic of Congo (DRC). Some 2,300 MSF field staff treated tens of thousands of the DRC's war-affected civilians. MSF—USA helped to raise awareness of this conflict by collaborating with VII, an international agency, to produce a photo exhibition, **"Democratic Republic of Congo: Forgotten War."** The exhibition, which opened in New York City last year, is touring the United States, Africa, Asia, Australia and Europe in 2006.

MSF has been able to bring innovation to the field of independent medical humanitarian assistance with your strong backing and MSF's commitment to medical innovation, **the adapting of medical tools and protocols** to better meet the needs of our patients played a crucial role in our response to two of the year's biggest emergencies:

Every year many people in Niger live on the brink of starvation, but last year the situation was even worse than usual. A poor harvest and skyrocketing food prices made it nearly impossible for hundreds of thousands of families to feed their children. MSF treated more than **63,000 severely malnourished children** far more than any previous nutritional emergency in 2005

Several years ago, our teams never would have been able to handle such a high caseload. The traditional approach of hospitalizing all severely malnourished children would have overwhelmed our inpatient feeding centers. But MSF capitalized on the availability of a new **ready-to-use therapeutic food, a specially formulated peanut-based paste,** which can be taken at home to develop an innovative medical protocol. Using this new approach, only malnourished children who develop a complicating illness like pneumonia have to be hospitalized. The rest are allowed to go home with their mothers with a week's supply of the therapeutic food and then return to an outpatient center each week for medical follow-up.

The Crisis   **The nutritional crisis in Niger**
The massive earthquake in Pakistan and India

The Results   **90 percent of all children have been cured.**

Page 2

These results are on par with the best-run inpatient feeding programs. MSF teams working in Sudan and other areas are now using this outpatient approach to treat thousands of malnourished children. MSF has published this breakthrough in medical journals and shared our results with other humanitarian aid organizations.

Your continued support has also helped MSF strengthen our emergency response capacity with innovative new tools. Last year, MSF developed:

The Assets   **A 120-bed inflatable field hospital with a self-contained heating, sanitation and water-purification system**

This hospital can now be quickly deployed around the world. The need for this type of emergency field hospital became strikingly evident in the aftermath of the October 8, 2005, earthquake that struck India and Pakistan. Our teams reported that entire hospitals had been destroyed. Pakistani medical personnel were being forced to perform open-air surgery to:

The Function   **Treat complex orthopedic injuries**
Provide hospital beds for all affected patients

There was very little post-operative care available. MSF deployed aid to Mansehra, Pakistan to help improve the quality of care there.

Through this hospital, MSF surgeons carried out

The Operation   **500 surgical interventions**
Complex orthopedic surgery

Each week an average of 1,200 patients were seen in its emergency room. MSF provided physical therapy to some 600 patients.

Yet there is still a dearth of adapted medical tools to confront many of the challenges facing our medical teams. The available medical tools are completely outdated and highly ineffective for diagnosing and treating:

The Challenges   **Tuberculosis (TB)**
HIV—TB co-infection
Pediatric cases
Multidrug-resistant strain

Last year, MSF talked about these striking gaps in:

The Strategy   **A surgical team**
One of the inflatable hospitals

The Message   **TB care at international conferences**
In published opinion pieces
At the Campaign for Access to Essential Medicines

Page 3

Final Design Solution: Support Letters *continued*

It will be a long battle to obtain the most adapted medicines and diagnostics for the growing number of people living with tuberculosis, HIV/AIDS and other diseases, but it is one that the organization is committed to fighting.

It is supporters like you who allow MSF to develop and strive for innovative solutions to meet the needs trapped by

The Purpose   **Conflicts**
Natural and Man-made disasters
Epidemics

On behalf of all the MSF staff, and most importantly, the people whom we assist, we extend our deep appreciation for your trust and ongoing support.

Thank You

Darin Portnoy
President

Nicolas de Torrenté
Executive

Page 4

Final Design Solution: Photo Documentation

Page 1: Title Page

Final Design Solution: Photo Documentation *continued*

PHOTO DOCUMENTATION

Page 2

DEMOCRATIC REPUBLIC OF CONGO

Page 3

Inverted semi-transparent paper

Final Design Solution: Photo Documentation *continued*

Page 4

Inverted semi-transparent paper

Page 5

Final Design Solution: Photo Documentation *continued*

Page 6

Page 7   Inverted semi-transparent paper

Final Design Solution: Photo Documentation *continued*

Page 8

Page 9

Final Design Solution: Photo Documentation *continued*

ITIAH

Page 10

Inverted semi-transparent paper

HAITI

1700
VICTIMS
TREATED

Page 11

Inverted semi-transparent paper

Final Design Solution: Photo Documentation *continued*

HAITI

1700
VICTIMS
TREATED

Page 12

In response to an upsurge
in violence in Port-au-Prince,
the capital of Haiti, MSF opened
a surgical trauma center there.
During 2005, MSF surgeons
treated more than **1,700 people**,
half of them women, children, or the
elderly for violence related injuries.

2003

JANUARY 1st
More than 40 MSF
aid workers provide
medical assistance
and distribute an
initial 170 tons of
relief supplies in
tsunami-affected
region, where some
20,000 people live
in internally displaced
persons camps.

FEBRUARY 25th
MSF responds to
a measles epidemic
in the Democratic
Republic of Congo's
northeastern Gbuga
region, where some
20,000 people live
in internally displaced
persons camps.

JANUARY 9th
In five locations
in Aceh province,
Indonesia, MSF
teams provide
medical and
relief assistance
to more than
100,000 people.

Page 13

Inverted semi-transparent paper

Final Design Solution: Photo Documentation *continued*

In response to an upsurge
in violence in Port-au-Prince,
the capital of Haiti, MSF opened
a surgical trauma center there.
During 2005, MSF surgeons
treated more than **1,700 people**,
half of them women, children, or the
elderly for violence related injuries.

2003

JANUARY 1st

More than 40 MSF
aid workers provide
medical assistance
and distribute an
initial 110 tons of
relief supplies in
tsunami-affected
areas of Indonesia
and Sri Lanka.

JANUARY 9th

In five locations
in Aceh province,
Indonesia, MSF
teams provide
medical and
relief assistance
to more than
100,000 people.

FEBRUARY 25th

MSF responds to
a measles epidemic
in the Democratic
Republic of Congo's
northeastern Djugu
region, where some
20,000 people live
in internally displaced
persons camps.

Page 14

Page 15

Final Design Solution: Project Support
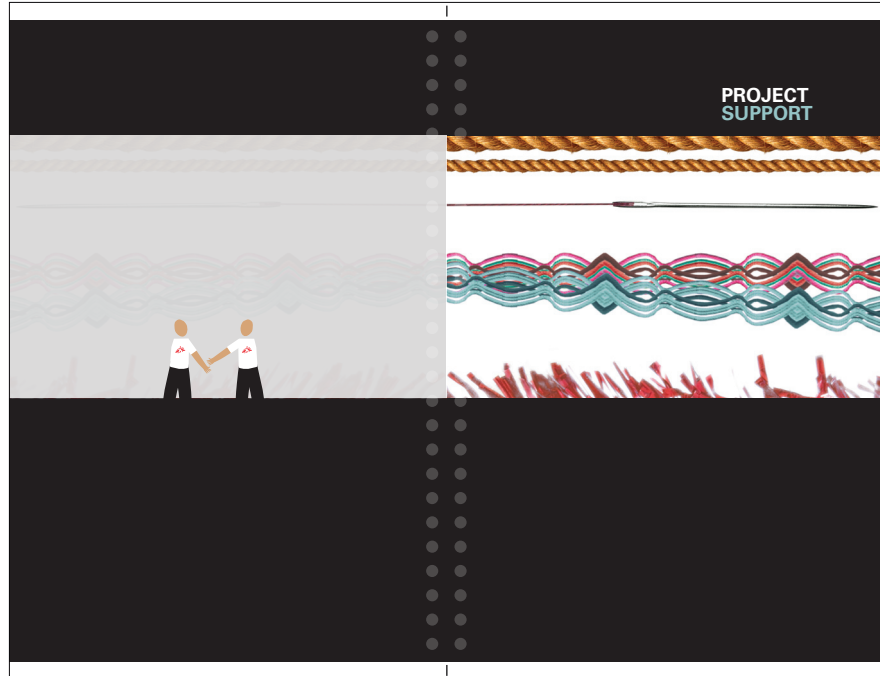
Page 1: Title Page

Page 2

Final Design Solution: Project Support *continued*

EARTHQUAKE

MSF emergency teams working primarily in Indonesia and Sri Lanka delivered more than **2,000 tons of medical, water-and-sanitation, and relief supplies** to victims of the vicious Indian Ocean Tsunami, and performed 41,000 medical consultations during 2005.

Page 3

MALARIA

In 2005, MSF treated more than **one million cases of malaria using artemisinin-based combining therapy (ACT),** the most potent and fastest acting treatment. This treatment was carried out in a **120-bed inflatable field hospital.** Despite the availability of ACT, MSF teams still witness government-run and other facilities giving patients old and ineffective malaria medicines.

Page 4

Final Design Solution: Project Support *continued*

ANGOLA
Providing care for
neglected diseases

Funds $ 2,776,749
Global staff 80
National staff 1,100

Three years after Angola's civil war
came to an end, 70 percent of
Angolans still lack access to
basic health care. MSF continued to
help fill this void through support of
hospitals and health centers in the
provinces of Bie, Bongo, Kuito,
Lunda Norte, Malanje, Cuanza Sul,
Moxico, Huambo, Cuanda Cubango,
Huila and Uige. MSF projects focused
particularly on care for people
with malaria, sleeping sickness,
tuberculosis and most recently the
HIV/AIDS disease. In 2005, MSF
also provided emergency support and
medical assistance when the country
was confronted with an outbreak of
the deadly Marburg virus.

ARMENIA
Confronting sexually
transmitted diseases
and mental illness

Funds raised $ 950,000
Global staff 22
National staff 104

MSF worked to reduce the
spread of HIV/AIDS and
other sexually transmitted
diseases through a clinic in
the Shirak region and an
HIV—prevention project in
Vanadzor city. MSF also
provided out—patient psychiatric,
psychological and social support to
people with mental illness in
Gegharkunik province. MSF is
supporting and renovating
government health structures in
the regions of Vardenis and
Tshambarak, home to
many Azerbaijani refugees.

CHAD
Assisting Darfur refugees
and vaccinating thousands

Funds $ 1,500,000
Global staff 56
National staff 405

In the last two years, an estimated
200,000 people entered eastern Chad
in their effort to flee attacks in the
Darfur region of Sudan. MSF provided
medical, surgical, pediatric and maternal
care as well as food, water and shelter to
many of the 62,600 refugees living in
four camps near the Sudanese border.
In the southwestern district of Bongor,
MSF ran a malaria project and a surgical
training program, and also carried out a
meningitis-vaccination campaign,
immunizing 196,000 people between
the ages of 6 months and 30 years.
MSF also vaccinated 500,000 children
against measles in the south and in the
capital, N'Djamena.

CHINA
Expanding Aids care
and helping the vulnerable

Funds raised $ 397,670
Global staff 16
National staff 72

MSF has strived to expand HIV/AIDS
treatment and care in a country where
the disease remains highly stigmatized.
In the city of Xiangfan in the Hubei
province, and the southern city of
Nanning, MSF ran comprehensive
HIV/AIDS programs that provide
antiretroviral treatment to more than
350 people living with the disease.
Additionally, MSF provided immense
psychosocial support to children living
on the streets of Baoji, Shaanxi province.
After MSF withdrew from North Korea
in 1998, the organization started to
provide shelter, clothing, food
and medical care to hundreds of
North Korean refugees hiding
in China and other countries.

BURUNDI
Helping people during
post—war reconstruction

Funds raised $ 345,000
Global staff 54
National staff 755

MSF provided basic health services
through health centers and hospitals
in the provinces of Bujumbura, Karuzi
and Mukamba. MSF also treated and
counseled victims of sexual violence
and provided care for approximately
120 patients with sexually transmitted
diseases each month in a health center
for women in the capital, Bujumbura.
MSF continued to treat war—wounded
civilians from Bujumbura Rural, the
country's last province still at war.

CAMEROON
Treating aids and the
buruli ulcer

Funds raised $ 500,000
Global staff 9
National staff 68

MSF operated an HIV/AIDS project
in the capital Yaounde, and in the
city of Douala, providing thorough
antiretroviral treatment to more
than 1,200 people. MSF also ran
a treatment program in the
Akonolinga district for those living
with Buruli ulcer, a disease similar
to leprosy that is treatable only
with surgery.

COLOMBIA
Assisting victims of civil war

Funds raised $ 847,729
Global staff 49
National staff 151

In Colombia, violence is the primary
public health hazard and the leading
cause of death. MSF ran mobile clinics
that provided basic medical and mental
health care to civilians in the department
of Caqueta, Cmo, Cordoba, Sucre, Bolivar,
Narino, Norte de Santander, Tolima,
and Cundinamarca and in Popa0, where
where thousands of Colombia's poorest
region, MSF teams supported two health
centers in the shantytowns of Porvenir
and Repos as well as a large hospital
center, Ismael Roldan, and the maternity
ward of San Francisco Regional Hospital.

CONGO REPUBLIC
Destroying infrastructure and a lack
of care

Funds raised $ 100,000
Global staff 25
National staff 223

In the Pool region, MSF helped people
living with HIV/AIDS, tuberculosis,
malaria, war trauma and sexually
transmitted infections at hospitals in
Kinkala and Kindamba. In Mindouli
district, MSF offered basic health
care in the local hospital and in five
area health centers and ran mobile
clinics throughout the region.
MSF continued a treatment program
for sleeping sickness in the areas of
Mossaka in the Cuvette Est region
on the Congo river and in Nkayi in
the Bouenza region in the south of
the country.

Page 5

ECUADOR
Expanding treatment
of HIV/AIDS

Funds $ 195,525
Global staff 13
National staff 21

MSF ran an HIV/AIDS project in
western Guayas province, treating
approximately 330 patients,
of whom more than 90 received
antiretroviral (ARV) medicines.
In addition, MSF urged the
government to use and to facilitate
the registration of less expensive
generic medicines instead of costly
brand-name ARVs.

GUATEMALA
Expanding access to
HIV/AIDS care

Funds raised $ 925,000
Global staff 21
National staff 96

In Guatemala City, Puerto Barrios,
and Coatepeque, MSF provided
antiretroviral treatment to more than
1,900 people living with HIV/AIDS
constituting half of all Guatemalans
receiving this life-extending treatment.
Another 1,800 people received care
for opportunistic infections in these
facilities. In Chiquimula, MSF screened
children for Chagas, an endemic
parasitic disease, to locate those whose
disease was at the acute phase, which
is still treatable. MSF also ran a project
in Guatemala City that provided
free health care and psychological
counseling to more than 700 children
and young adults living on the streets.
In October 2005, MSF provided water-
and-sanitation assistance, shelter,
and relief supplies to some 40,000
people affected by Tropical Storm Stan.

THE STAFF

Name/City	Profession/Location
Jason Acimovic, CT	Logistician, Liberia
Salahuddin Ahmed, NY	Anesthesiologist, Pakistan
Ann Alexander, NM	Physician, Sudan
Admir Alibasic, GA	Logistician, Sudan
Marcela, Allhainen	Field Coordinator, Guatemala
Jorge Alvarado, Costa Rica	Physician, Malawi
Kath Andersen, NY	Human Resources, Pakistan
Patricia Angelos, MN	Nurse, Sudan
Voiteck Asztalski, Poland	Field Coordinator, Pakistan
Margaret Baker, NY	Nurse, Sudan
Delphine Barringer, NY	Human Resources, Sudan, Haiti
Kerri Barthel, PA	Mental Health Specialist, Armenia
Gerard Bashein, WA	Anesthesiologist, Liberia, Indonesia
Frank Baudino, CA	Physician, Sudan
Gildon Beall, CA	Physician, Kenya
Robert Becherer, NY	Logistician/ Water-Sanitation, Indonesia
Yodit Bekele, NY	Epidemiologist, Ethiopia
Geoff Bennett, CA	Administration/Finance, Nigeria
Gilduin Blanchard, VT	Head of Mission, South Korea
Bryan Blondeau, WA	Logistician, Pakistan
Jane Boggini, CT	Nurse, Sudan, Pakistan
Robert Breimayer, CO	Logistician/Construction, Liberia
Mary Briggeman, MD	Nurse, Nigeria (two assignments)
Paul Brockmann, CA	Administration/Finance, China
Barbara Burke, AL	Physician, Angola, Pakistan
Julie Buser, MI	Nurse, Ethiopia
Jeanne Cabeza, CA	Physician, Sudan
Donna Canali, CA	Nurse, Uganda
Jonathan Caplan, MA	Head of Mission, Liberia
Ann Cappellari, CA	Physician, Sudan
Janet Carroll, CO	Midwife, Sudan
Robert Choi, CT	Physician, Sudan
Laura Coboy, NY	Nurse, Niger (two assignments)
Lauren Cohen, IL	Nurse, Uganda
Rachel Cohen, NY	Field Coordinator, South Africa
Diane Collari, MA	Nurse, Malawi
Bryant Collins, VA	Logistician, DRC
Thomas Coogan, CO	Administration/Finance, Thailand
Catherine Cornu-Quinn, NY	Nurse, Sudan

GUINEA-BISSAU
Battling Cholera

Funds raised $ 608,150
Global staff 10
National staff 73

MSF responded to a cholera epidemic
that sickened more than 23,000 people
by establishing 2 treatment centers and
supporting 15 other governmental structures.

KENYA
Increasing Aids treatment

Funds raised $ 566,915
Global staff 36
National staff 329

In 2005, MSF treated more than 5,600
people living with HIV/AIDS in Kenya
and cared for thousands more through
programs in several areas: Nairobi's
Mathare and Kibera slums and
Dagoretti district, Western province's
Busia district near the border with
Uganda, and the Homa Bay district
of Nyanza province.

Page 6

Final Design Solution: Project Support *continued*

THE STAFF

Name/City	Profession/Location
Jane Coyne, CA	Logistician, Sri Lanka, Nigeria
Edward Cullen, MA	Logistician, Uganda
Brett Davis, PA	Logistician, Ethiopia
Henry Debusmann, IL	Logistician, Chad
Terufat Denoke, VA	Logistician, Burundi
Russell Dodge, MT	Physician, Uzbekistan
Sherry DuBois, DC	Medical Coordinator, Cambodia
Nancy Dunphy, VA	Nurse, Zimbabwe
Julia Dyott, CA	Nurse, Zimbabwe
Brian Eby, CA	Logistician, Armenia
David Malcolm Ellis, IL	Logistician, Nigeria
Joanne Erickson, CO	Administrator/Financial Controller, Uganda
Jesus Espinosa, Mexico	Logistician, Guatemala
Kim Federici-Florczak, TX	Nurse, Armenia
John Fiddler, NY	Nurse, Burundi
Michael Fincher, GA	Medical Coordinator, Uzbekistan
Maureen Foley, OR	Nurse, Guatemala, Nigeria
Bertold Francke, VT	Mental Health Specialist, Armenia
Bruce Frank, MO	Surgeon, Burundi, Palestinian Territories
Mary Jo Frawley, CA	Nurse, Angola, Pakistan
Michael Friedman, NY	Administrator/Financial Controller, Sudan
Carlos Giraldo, NY	Physician, Niger
Katherine Gnauck, NM	Physician, Uganda
Prabhu Gounder, CA	Physician, Malawi
Kelly Grimshaw, CT	Medical Coordinator, Liberia
Luisa Guerrero, NH	Physician, Guatemala
Judi Handrich, CO	Nurse, Sudan
Jane Hannon, ID	Nurse, Angola
Peter Harrelson, CO	Physician, Sierra Leone
Christina Hashimoto, CO	Physician, Uganda
Michael Hauty, OR	Surgeon, Ivory Coast
Frank Haydon, WY	Surgeon, Pakistan
Jessica Hermosilla, NY	Logistician, Angola
George A. Holloway, WV	Administrator/Financial Controller, Sudan
Mary Ann Hopkins, NY	Surgeon, DRC
Randeep Jawa, NY	Surgeon, Liberia
Mark Johnson, WA	Physician, Burma
Don Johnston, CO	Logistician, DRC, Nigeria
Christine Mang, NY	Administrator/Financial Controller, Uganda

Page 7

Back Cover
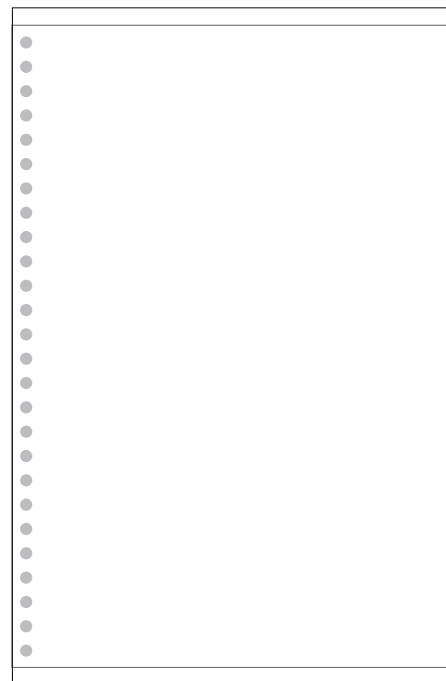
The dissemination section of this thesis study proposes different methods for sharing the project with potential selected audiences. The audience could be a group of graphic designers, students and design firms in pursuit of innovative design solutions. This thesis study could also be a topic of interest for members of the general public who may be interested in the subject of promotion.

MFA Thesis Gallery Exhibition

The thesis work in progress was displayed in the first of three Master of Fine Arts Exhibitions held at the Bevier Gallery in the College of Imaging Arts and Sciences (CIAS) at RIT in March of 2007. This exhibition displayed the work of MFA candidates from three different schools within CIAS, namely the School of Design, School of Art and School for American Crafts, and was open to the general public, friends and families of the candidates and faculty members.

Exhibition Panels

In this exhibition components of the thesis project were presented using seven panels.
Please see Appendix B to view the exhibition panel layouts for each of the headings listed below:

Thesis Definition   The thesis definition panel briefly described the topic of this thesis study and introduced the audience to its various aspects.

Precedents   The precedent panels displayed the key sources of inspiration in film and print design that made the study possible. These sources of inspiration included visual examples, case studies, books, articles, or companies.

Research   The research panels, one each for film and print, displayed the key questions dealing with the role of film title sequences in film, and the role of graphic design in print promotions. These were followed by brief paragraphs explaining the key factors to be taken into account while formulating answers to these questions. These panels also featured visual examples to supplement the text.

Synthesis   The synthesis panel was used to share frames taken from various title sequences, arranged alongside selected examples of print design that showed a similar style of visual presentation. This arrangement was meant to help the viewer trace the influence of the design decisions in the film examples on the design of the corresponding print examples.

Potential Application   The potential application panel briefly described the final design project for this thesis study by elaborating on the steps that would be taken in choosing a corporation or organization for the purpose of redesigning its collateral and selecting title sequences to influence content presentation.

An image of the gallery installation can be seen on page 172.

MFA Thesis Exhibition gallery installation

Future Publishing

Article for Publication

Publishing one's thesis study in the form of a magazine or journal article is a challenging but rewarding task. To this end it is planned to condense the detailed discussion in the dissertation into a compact article that explains the project in a clear and understandable manner. The article would begin with a discussion of the main topic of investigation and its significance for this thesis study. Thereafter it would elaborate on the process whereby the potential influence of title sequence design on print promotional materials was investigated. The discussion of the main topic would include details from the research, analysis, synthesis and ideation areas of the thesis study. The article will attempt to provide a clear and detailed description of the research methodology in a manner that may inspire other researchers. The final design application will be explained at the end including the rationale for choosing Doctors Without Borders as the focus organization. The article could be submitted to selected magazines or journals dealing with the subject of graphic design, or to popular culture magazines as a special feature on graphic design decision making in motion graphics.

Video Documentary

This thesis study could also be disseminated in the form of a video presentation. Such a presentation would be accompanied by verbal narration explaining the research process. The MFA candidate for the thesis study, could begin with a brief explanation of the role of film title sequences and the design considerations associated with them, presenting actual examples from the work of renowned title designers. This would be followed by examples and discussion of the role of graphic design in print promotions. In order to trace a parallel between design decisions in film title sequences and those in printed promotions, a frame by frame static presentation of title sequences would be displayed alongside visual print examples. The narrator would explain and clarify the connection between them and discuss the possibility and advantages of using design strategies from motion graphics to create printed promotional artifacts. The new design solution that was created for this thesis study would be displayed at the end with an explanation of its features.

The retrospective evaluation section of this thesis study contains feedback from a selected outside evaluator with regard to the degree of success or failure of the final design application. In this case such an external evaluator had to be someone from the general field of graphic design or specific related areas such as information design and publication design. Outside evaluation is extremely valuable as it provides a realistic measure of the actual worth of the project while suggesting ways in which the prototype can be improved and made as viable and useful as possible.

To get an outside evaluation the final layout of the design application was sent to **Mr. Francis J. Gitro Jr.**, who is currently the Vice President of Graphic Communications at Citigroup, one of the world's largest financial service providers with over 200 million customers. Mr. Gitro is closely associated with the creation of all the company's collateral and promotional material including the annual report for the company. The evaluation process was conducted by providing Mr. Gitro with a digital version of the final thesis application, a sequence of still frames of all three title sequences influencing the final application and a copy of the survey forms similar to those used during the Intermediate Evaluation phase (see page 149). Using the same survey forms made it possible to compare Mr. Gitro's response with the feedback received from the students at RIT during the Intermediate Evaluation phase of the thesis study. His response was an encouragement to keep the visual and factual presentation in this application well organized and streamlined. Mr. Gitro's responses are shared on the next page.

Evaluator Response/ Mr. Francis J. Gitro Jr.

Questions	Overall Average (1-5)
	(1=strongly disagree, 5=strongly agree)
Do the layouts present the information about Doctors Without Borders in a clear and succinct manner?	4
Are the transitions from one section to another seamless?	5
Is the amount of content presented in this annual report adequate for a layman audience?	5

Are the influences from the chosen film title sequences noticeable in the design of this annual report. If yes, in what ways?

Typography	Specific font	5
	Layout of text	5
Imagery	Style of imagery	4
	Layout of imagery	5
Color	Variety of color	5
	Importance of color	5
Space	Use of 2D space	5
Time	Variety of page transitions	5
	Appropriateness toward content	5

Overall Comments

Mr. Francis Gitro, Jr., already an avid contributor to the services provided by Doctors Without Borders, expressed overall satisfaction with the outcome of this research project. His approval was encouraging and reassuring. In his opinion the redesigned annual report had adequately relayed all the essential information about the organization in an engaging and absorbing manner. It would compel a curious reader to turn the pages of the report to discover interesting details in the design, and in the process read its contents thoroughly. He also believed that it had the potential to direct the reader's attention to the admirable work done by Doctors Without Borders. This in turn could motivate people to appreciate the importance of this work and assist in any way possible.

The initial inspiration for choosing this topic of study for a thesis came from watching a wide variety of films and a fascination with the design of their title sequences. The growing interest in film title sequence design led to a closer examination of the ways in which designers used typography, imagery, color, layout and time-based design systems to create compositions that are dynamic and visually engrossing. This initial interest, in turn, kindled the desire for pursuing a customized minor in motion studies within the Graphic Design MFA Program curriculum at RIT. These courses related to the design of television spot commercials, self-promotional animations and film title sequences, and facilitated a good understanding of design problem solving in motion graphics. These kinds of projects require carefully designed sequences of frames that are often reinforced by a system of visual imagery, and are significant in narrating a concept. This design process can also be an influence on the creation of title sequences in the form of mini-narratives or short films.

Television spot commercials (broadcast advertising) and web/interactive media ads are used to promote products, brands, services, events or places. The role of a title sequence as a promotional tool is not well defined yet, like every other component of a movie, the title sequence can be instrumental in the success of the movie. Title sequences are often conceptualized and designed as mini-narratives of their own, and are placed either at the beginning as an introduction or at end of a movie, to convey the credits and leave a lasting impression in the minds of the audience.

Attaining the viewer's interest and maintaining their attention span is critical to any kind of promotional project. Motion graphics-based promotional projects use a short duration format. Examples, include television commercials or online ads that swiftly communicate their messages to intended audiences. The limited screen time requires such projects to work in accordance with a well planned storyboard, and use of elements such as text, symbols, other visual imagery, and audio tracks woven into a fast-paced composition that can instantly attract the viewer's attention. Design solutions for both motion graphics and print promotion can be image or type dominant. Textual elements can either serve as imagery, or add to the functional aspect of design solutions in both mediums. Other design considerations such as use of color, composition and time-based transitions (from one frame to the other) work cohesively in communicating the message.

Both motion graphics and print media have different strengths and potentialities as mediums of promotion. Both mediums continually reinvent themselves to face the challenges posed by changes in audience sensibilities and preferences. Many new and interesting technological developments have taken place in the field of motion graphics in recent times, such as motion capture devices and advance graphic compositing using a green screen. These advancements have helped the special effects industry to achieve new heights in commercial movies and video games. Breathtaking graphics created by state-of-the-art camera equipment and high end computer technology have greatly enhanced both movie viewing and gaming experiences. As a result of this, movies and video games are generating enormous amounts of revenue. In light of all this people are drawn to moving imagery on television or computer monitors, or display panels in public spaces in ways they are not always drawn towards static print communication.

Under the circumstances, and with competition being fierce, promoting a commodity via a 2D static print medium has become quite a challenging task. However, there are organizations whose nature of work, or targeted audiences are such that the print medium is the most suitable format for promotion and circulation. Consequently there is a continual need for conceptually strong solutions in print design that have great audience appeal and can communicate visual and verbal information with clarity and expression.

This thesis study sought to maneuver the respective strengths of both media in an effort to create successful design solutions using a range of contemporary print promotional formats. It explored the possibility of integrating strategies of motion graphics (specifically film title sequence design) into those of static print design to develop new visual communication solutions in print. The initial step in the research phase of this thesis required an in-depth study of the design development approaches for both film title sequences and print promotions. This helped to inform the design of print promotions as influenced by film title design strategies.

Film title sequences have been undergoing a progressive transformation in recent times. The simplistic title designs that first came into use in the era of silent films used basic typographic compositions to deliver the film's credits. Today title sequences can be extremely creative and engrossing, doing a lot more than simply communicating the names of the production staff. In addition to conveying the theme, style and mood of a film, a title sequence often provides an enjoyable viewing experience which is separate from the actual movie. As such, film title sequences are beginning to play a role in the success of many movies. Under the guidance of great pioneers such as Saul Bass, Kyle Cooper and others, standards for excellent film title sequence have taken shape.

Title sequence design typically aims to be intriguing and visually exciting. To achieve these effects title designers have come to employ the vast array of new digital techniques available today. Abstract animation, "trick photography", special effects and 3D imagery have all been incorporated into the design of film title sequences to give the moviegoer an initial rush of excitement and anticipation for the movie to come. The best designers have been able to combine solid graphic design problem solving strategies with the available technological know-how to create some very remarkable and memorable title sequences that stand out from the rest. By experimenting with different compositions of design elements such as typography, imagery, color and time-based transitions, and manipulating these compositions digitally, the pioneers in film title design have created ground-breaking trends in motion graphics and gained widespread recognition for their work. Successful designers of print promotions also often employ unconventional modes of developing innovative design solutions that can bring about a substantial increase in their promotional effectiveness. As a result of which, design solutions used in film title sequences have the ability to offer innovative and unconventional ideas to assist this goal and communicate information in print.

The main challenge of this thesis study lies in being able to introduce the elements of motion and drama, two distinctive characteristics of title sequence design, into print design. It also explores the effectiveness of a design solution in promoting the product or company for which it was created. The primary objective of this thesis project was to create a prototype for a new, non-traditional print promotion for a specific client, which would meet these challenges successfully. Such a prototype could demonstrate the benefits of combining strategies from motion graphics with those of print graphic design. The ideation and implementation sections of this thesis study were devoted to these areas of discussion.

The choice of a suitable client for whom the prototype would be designed was an important one. The non-profit organization Doctors Without Borders presented itself as an excellent option for a number of reasons. It is an organization that offers medical relief and humanitarian assistance to "populations in distress" such as victims of natural or man-made disasters, and victims of armed conflict. It was especially challenging to implement design strategies to promote a non-profit organization that focuses on such important charitable work. In order to motivate people to donate funds or render support in other forms, an organization like Doctors Without Borders must be appropriately presented and described to its target audience.

The annual report is an important visual communication tool that helps a non-profit organization such as Doctors Without Borders reach out to its target audience. It forms the basis on which the organization can seek financial assistance and organize fundraising events. At the same time, the annual report emphasizes the monetary standing of the organization, which is important for building trust and good relations with its valued investors, donors (both current and future), volunteers and the general public. It is also an excellent promotional tool as it can disseminate information about the organization's philanthropic work. From the multiple promotional materials that Doctors Without Borders generates, the annual report was selected as the focus for the design application development of this thesis study.

The existing annual report for Doctors Without Borders acted as a source for collecting and prioritizing relevant information to be included in a distinctive redesigned format. It was important to develop a conceptual approach which would best convey the theme of medical relief work through the new design solution. It was also important to organize the material in an inviting and readable format to achieve the desired response. Appropriate design decisions that would be visually alluring, invoke warm and positive feelings for the organization (because of the nature of its business), and establish the organization's image, had to be planned with the existing report for reference. As has been previously stated, the proposed print solution sought to accomplish these objectives by using film title sequence strategies to visually communicate the content using graphic design elements. The design solution also incorporates a selection of different paper grades and opacities, with the intention of suggesting movement and depth in the designed prototype. A number of revisions and adjustments had to be made to the prototype as it went through various stages of refinement. Comprehensive feedback from the MFA thesis committee advisors, was especially useful during these stages of developing the final prototype.

It took many attempts to work out a design system for the new annual report to demonstrate how the strategies of various film title sequences could function as appropriate influences on its design. The final form of the design application underwent a series of evaluations aimed at assessing the success and worth of designing printed promotional material under the influence of title sequence design. The MFA thesis exhibition in the Bevier Gallery, conducted during the early stages of work as described on pages 202-208, proved to be extremely useful in providing an opportunity for the project to be evaluated by undergraduate students, MFA peers and faculty members from the School of Design at RIT. The evaluative process continued through the year with weekly class meetings. The insights gained from these meetings were invaluable in terms of maintaining focus.

This thesis study is a small step in the direction of formulating fresh approaches for print promotions inspired by title sequence design strategies. It is likely to raise certain questions that cannot be answered within its present purview. For instance, is promotion of the film an intended purpose of a film title sequence? If so, how can it induce excitement in the minds of the audience already seated in the auditorium waiting for the movie to begin? What makes successful title sequences? Although there is great respect and demand for good title sequences, one cannot loose sight of the fact that a film title sequence is integrated as a part of the film itself. Therefore a question might arise as to whether a designer can be allowed to create an exceptional title sequence that stands out in comparison to all other media elements that contribute to a film's promotion? Questions such as these can challenge some of the basic premises of this thesis study and prompt other areas of exploration.

As explained in the previous page that a film title sequence cannot be allowed to act like a self promotional piece. The same can be said of a print promotional piece. There is a danger that the uniqueness of the designed artifact itself may overshadow the product it means to promote. A good design can serve as a beautifully crafted graphic image, which is a desirable goal, but a client seeks promotional design to create an identity for their product. A good design is judged by its success in achieving this larger communication goal and not just by its aesthetic merit. Furthermore, an experimental and innovative design solution need not necessarily be one that appeals to all. The end product may appear awkwardly designed and flawed. Exceptional care was taken to avoid these dangers while redesigning the annual report of Doctors Without Borders. It was important to keep in mind that decisions related to developing a promotional design are dependent on the nature of the business of the client. Therefore it was important to ensure that the prototype design for this thesis study did not appear incongruous or disconnected to the selected organization's goal of providing medical assistance to people in distress.

Despite original intentions it is possible that only limited justice was done in testing the main goals underlying this thesis project, that is the design of print promotions under the influence of film title sequence design strategies. When a designer seeks to explore and integrate resources from two or more mediums with a specific intended purpose in mind (creation of a printed promotional piece) it is possible that the results are not always as planned. The deficiencies and problems uncovered in the present designed prototype can be addressed in subsequent efforts to implement and improve such an experiment. This approach may produce alternative solutions for the same subject matter, through different decisions related to the use of type faces, colors, layout and the sequencing of information from one page to another.

Such experimental projects may yield solutions that establish new methods for the design of print promotion. Combining design strategies from different mediums for the purpose of creating alternative solutions holds great promise and deserves attention from graphic designers who are interested in forging new paths in visual communication problem solving.

Accessibility

The quality of being easy to approach, understand, use or interact with. Introducing accessibility in the design of products makes them usable by people in a wide range of situations, environments and conditions, for example children, disabled users etc.

ict.cas.psu.edu/Web/graphics/Glossary.html

Advertisement

A paid announcement that is graphically communicated to promote a business, service or message.

www.motto.com/glossary.html

Annual Report

A document that is published yearly by public corporations and issued to their shareholders under a requirement of law. It contains detailed financial and other information about the business. The front part of an annual report often contains marketing material such as impressive graphics and narrative highlights about the company's successes over the past year.

cobrands.business.findlaw.com/banking_financing/source/business_events/be22_8glossary.html

Braille

A system of raised dots representing the letters of the alphabet, punctuation and numbers, based on the six patterns of a dice, which enables blind people to read by touching and to write using an embosser. Invented by Louise Braille.

www.bfi.org.uk/education/resources/teaching/disability/further/disabilityglossary.php

Body Copy

Text matter which comprises the major content of an article or publication other than mastheads, headlines, sub-heads, call-outs, charts and graphs.

www.kmprint.co.nz/glossary.htm

Experience Design

Experience design is an approach to the design of products, services and environments based on a holistic consideration of the user's experience. Experience design is therefore driven by the consideration of the moments of engagement between people and brands, and the memories these moments create.

en.wikipedia.org/wiki/Experience_design

Experimental Design

A design process that involves unconventional, innovative and often random methods of developing out of the ordinary design solutions from data generated by an experiment. Usually the designer provides a blueprint of the experiment procedure that enables a researcher to test the hypothesis.

Film Title Sequence

Film title sequences are a progressive display of word and image compositions that introduce a film to an audience. This form of visual communication involves research pertaining to the theme, characters, storyline and time period of a film, and the compression of this content into a fast-paced visual abstraction of the film that teases the viewer's imagination.

Film Credits

A comprehensive list of names of the cast and crew of a movie.

Frame

One of the successive pictures or images on a strip of film.

Hieroglyphics

A logographic writing system which uses pictures and symbols instead of letters. It originated in ancient Egypt where it was most widely used.

Jambalaya

A Creole dish of Spanish origin which is cooked in one pot, and has meats, vegetables, seafood and rice.

Logotype

Logotypes are brand names, trademarks or logos that represent a product or a company as emblems and features in all modes of advertisement. A logotype provides an individual identity to the product or company and ensures quick recognition by the viewer.

Matrix

An organizational arrangement of the characteristics of an item or set of items usually presented in in columns and rows of a tabular format.

Mindmap

A mind map is a non-linear diagrammatic representation of visual thinking. It organizes ideas, words, tasks or other items radially around a central key word or associated idea. Mind maps can be used to organize any kind of data or information in order to facilitate a clearer understanding. Mind maps may use icons, graphics, fonts, colors or other elements to organize information.

Minimalism/Minimal

Extreme simplification of form; presentation without embellishment.

Montage
The technique of combining in a single composition many pictorial elements from various sources to make a meaningful whole.

Motion Graphics
Motion graphics has been considered a speciality skill, usually handled by artists that concentrate on designing for television broadcast or films. It generally refers to the movement or animation of typography and imagery in both 2D and 3D space. Examples of motion graphics often incorporate video, film, animation, photography, illustration, and music.

http://www.infinityprod.com/motion_definition.html

http://www.mattfrantz.com/thesisandresearch/motiongraphics.html

Narrative
The art of storytelling recounting events, experiences or the like whether true or fictitious. The word is more commonly used in theatre, film and literature.

Operetta
Operetta is in the genre of Opera but it is light in terms of both music and subject matter. Operettas are mostly musical comedies bordering on the farcical.

Promotion
The process of communicating information pertaining to a product, corporation, person or institution. The process of promotion is geared toward generating some sort of emotional response from the viewer.

Prototype
A prototype in graphic design is defined as a visual layout of typography and imagery that acts as a formula to prepare a successful print promotional piece.

Storyboard
Storyboards are graphic organizers such as a series of illustrations or images displayed in sequence for the purpose of previsualizing a motion graphic or interactive media sequence, including website interactivity.

http://en.wikipedia.org/wiki/Storyboard

Target Audience
A target audience is the primary group of people that something, usually an advertising campaign, is aimed at appealing to. A target audience can be people of a certain age group, gender, marital status, etc. (ex: teenagers, females, single people, etc.)

http://en.wikipedia.org/wiki/Target_audience

Temporal
Referring to the passage or measurement of time.

history.nasa.gov/EP-95/glossary.htm

Theatrical

Suited to or characteristic of the stage or theater.

wordnet.princeton.edu/perl/webwn

Title Designer

The designer/design firm responsible for the development and layout of a film title sequence.

Wayang Kulit (Javanese shadow puppet theatre)

Wayang is an Indonesian/Malay word for theater. When the term is used to refer to kinds of puppet theater, sometimes the puppet itself is referred to as wayang. "Bayang", the Javanese word for shadow or imagination, also connotes "spirit".

http://en.wikipedia.org/wiki/Wayang

Books

Berger, Joshua. *100 Habits of Successful Graphic Designers: Insider Secrets on Working Smart and Staying Creative*. Beverly, MA: Rockport Publishers, 2005.

Cahan & Associates. *I Am Almost Always Hungry.* New York: Princeton Architectural Press, 1999.

Chermayeff, Ivan and Tom Geismar. *Watching Words Move*. San Francisco: Chronicle Books, 2003.

Codrington, Andrea. *Kyle Cooper*. Yale University: Yale University Press, 2003.

Crawford, Tad., ed. *AIGA Professional Practices in Graphic Design*. New York: Allworth Press, 1998.

Cyr, Lisa L. *Innovative Promotions That Work*. Beverly, MA: Rockport Publishers, 2006.

Fawcett-Tang, Roger and Daniel Mason. *Experimental Formats & Packaging: Creative Solutions for Inspiring Graphic Design*. East Sussex, UK: RotoVision, 2007.

Fishel, Catherine. *Minimal Graphics: The Powerful New Look of Graphic Design*. Beverly, MA: Rockport Publishers, 1999.

Heller, Steven. *Education of a Design Entrepreneur*. New York: Allworth Press, 2002.

Holger, Lena and Ingalill Holmberg, eds. *Identity: Trademarks, Logotypes and Symbols*. Stockholm: Raster Förlag and National Museum of Fine Arts, 2002.

King, Emily and Christian Küsters. *Restart: New Systems in Graphic Design*. London: Thames and Hudson Press, 2002.

King, Emily. *Robert Brownjohn: Sex and Typography*. New York: Princeton Architectural Press, 2005.

Leo, Braudy. *The World in a Frame: What We See in Films*. New York: Anchor Press, Doubleday Publications, 1976.

Lupton, Ellen and J. Abbott Miller. *Design Writing Research: Writing on Graphic Design*. New York: Kiosk Publishers, 1996.

Madison Square Press, ed. *Hot Graphics USA*. New York: Harper Collins Design International, 2001.

Samara, Timothy. *Publication Design Workbook: A Real World Design Guide*. Beverly: Rockport Publishers, 2005.

Silber, Lee. *Self Promotion for the Creative Person: Get the Word Out About Who You Are and What You Do*. New York: Three Rivers Press, Random House, 2001.

Willoughby, Ann. *The Best of Brochure Design 8*. Beverly, MA: Rockport Publishers, 2005.

Web Sources

Allison, Deborah. "Senses of Cinema: Catch Me If You Can, Auto Focus, Far From Heaven and the Art of Retro Title Sequences." 2003.
<http://www.sensesofcinema.com/contents/03/26/retro_titles.html

Counts, J. "Just the Beginning: The Art of Film Titles." 2005. <http://www.twenty4.co.uk/on-line/issue001/project01/proj01index.htm

Framestore CFC. "Visual Effects." 2007. <http://www.framestore-cfc.com/visual_effects/index.html>

Geffner, David. "First Things First." 2007. <http://www.filmmakermagazine.com/fall1997/firstthingsfirst.php>

Gibson, Jon M. "The Dark Genius of Kyle Cooper." 2004.
< http://www.wired.com/wired/archive/12.06/cooper.html

Imaginary Forces. "Film Titles." 2007. <http://imaginaryforces.com/projects/film/thumb/date/3/>

Kovalchick, Michael. "Graphically Speaking: Graphic Design in Title Sequences 1 & 2." 1 July 2004.
<http://gs.designbymk.com/archives/2004/06/graphic-design-in-title-sequences/>
<http://gs.designbymk.com/archives/2004/07/graphic-design-in-title-sequences-2/>

Mayer, Andreas. "AM7 Magazine." 2001. <http://www.amsieben.com/>

Turney, Drew. "Title Deeds." 1 January 2005. <http://www.drewturney.com/film/147>

Vlaanderen, Remco. "Forget the Film, Watch the Titles." 2007.
<http://mmbase.submarinechannel.com/titlesequences/index.jsp>

Weed, Peter. "Using Movie Titles Sequences Effectively." 31 July 2007.
<www.moviemaker.com/editing/article/using_movie_title_sequences_effectively_20071227/>

Wingfield, Jonathan. "Celluloid Hero." 19 September 2004. <http://www.nytimes.com/2004/09/19/style/tmagazine/MAN26.html>

Yu & Company. "Film Title Designs." 2007. <www.yuco.com>

MFA Thesis Peer Presentation

As a preliminary step in the dissemination of the aim and purpose of this thesis study, a digital presentation was prepared for the faculty and first year students of the Graduate Graphic Design Program at RIT. This presentation included a brief introduction explaining the reasons for choosing this topic for research, followed by important highlights from the research and synthesis sections, and concluding with a brief outline of the direction the final design application would take and its potential forms. The aim of this digital presentation was to clearly and effectively communicate the depth and range of this research study to a larger peer group. The members of the audience were given the opportunity to comment and ask questions after the presentation.

The Film Title Sequence as an influence
on the Design of Promotional Materials

Rajat K Khullar
MFA Thesis Candidate

Frame 1

Project Relevance

This thesis will help identify challenges that businesses and industries face in terms of being recognized within specific arenas. Based on the study and analysis of film title sequences that engage the viewer, maintain visual interest and support clear message-making this thesis will be helpful for designers as they conduct in-depth investigations of client businesses and their target audiences. This study is aimed at proposing strategies for the design of promotional materials that highlight client business in a visually engaging way and efficiently communicated to their entire target audience.

Frame 2

What is a **film title sequence?**

A film title sequence is a medium of visual communication that uses word and image compositions coupled with movement and sound to introduce a film to the audience. A film title sequence is an important contribution towards filmmaking, as it aims to condense the content or subject matter of the film into a fast paced graphical narrative. This narrative is used to arouse excitement and create expectations in the audience for the movie that is about to follow.

Frame 3

What are the different kinds of evaluation criteria that could be used to assess the role of a

film title sequence in terms of **information clarity** pertaining to the film's content?

Frame 4

Genre Models, formats or structures that govern the construction of a film by the filmmaker and their interpretation by the audience. Genres are key in filmmaking as they assist the production of messages in films, addressing the target audience.

Narrative A method of storytelling to communicate the sequence of events either real or fictitious in film. The narrative can relate to the setting (location), mood (emotional energy), format (visual appearance of film) and the age group (target audience) for a film. Both the film and the title sequence are equally responsible in their own ways for narrating this content using words, images, motion and sound.

Plot The plot goes hand in hand with the narrative. It is the order in which the sequence of events unfold in a film, and it aims to evoke an emotional response from the audience.

Characters Persons, identities or entities that are introduced during the course of a film. Films deal with stories that revolve around one main character or the relationship between two or more characters.

Time Period The age/era in which the film is set. The content of a film is a means to make a realistic portrayal of a particular time period. There are three categories of films with respect to time period and they are Historic, Contemporary and Futuristic films.

Format The dimensions of film i.e. the dimensions of the frame. When film was first introduced, the individual frames will be filled completely with content. Over the years with the advent of technology the dimensions of the screen have been wider and the film frame now contains the content in the central portion of the frame.

Each of these features are addressed by a film title sequence and the title sequence in a way reflects each of them.

Frame 5

What factors maintain **continuity** in the selection and flow of visual and textual elements in a title sequence?

Frame 6

Typography

Typographic decisions in a film title sequence are governed by the following factors.

Typeface   The choice of an appropriate typeface is highly essential to match the content within the title sequence and to maintain legibility and accessibility of individual letterforms or their combinations in a time-based progression.

Weight   Blackness or boldness of text. Weight is used to emphasize keywords or entire text in film titles.

Placement   The use of space within individual frames in a title sequence and the placement of textual material to go along with imagery, motion and audio.

Duration   The length of time for which a particular word or set of words are displayed on screen before moving to another set.

Frame 7

Typeface/Display
Chicago

Weight/Bold
From Russia With Love

Duration/Scale/Overlapping
Altered States

Placement/Word & Image Connection
Catch Me if You Can

Frame 8

Imagery

Imagery decisions in a film title sequence are governed by the following factors.

Style — The pictorial information that goes along with typography, space and temporal decisions in a title sequence should be handled in such a way as to match the theme or content of a film. A film title sequence must plan the appropriate style after a thorough review of an entire movie. The style of imagery can be hand-made, computer generated or a mixture of both.

Placement — The use of space in every frame of a title sequence in terms of imagery depends entirely on its role within the sequence. Stationery images can be used as interesting visuals to serve as a part of the background imagery in the layout and to add a dash of color to the sequence. Similarly dynamic or moving images can be used as foreground imagery to interact with typography and make strong word and image connections.

Cropping — Image cropping in a title sequence can be used depending on the layout and placement of graphical elements or can be used to highlight specific content within a particular image.

Frame 9

Imagery/Style/Colored Drawings
Charlotte's Web

Imagery/Style/Photographic
The Break Up

Imagery/Style/Comic
99 & 44/100% Dead

Imagery/Style/Cut Paper
Series of Unfortunate Events

Frame 10

Imagery/Placement/Background
Catwoman

Imagery/Cropping/Visual Interest
The Grudge

Imagery/Placement/Foreground
Spiderman

Imagery/Cropping/Layout
Spiderman 2

Frame 11

Color

Color decisions in a film title sequence are governed by the following factors.

Style   The style of imagery and typography determines the use and amount of color. A color palette can range from one color to full-color.

Visual Energy   The use of color can infuse visual energy into the title sequence by highlighting text, imagery or background color. A color palette can also be planned to generate an emotional response or a mood in the audience.

Frame 12

Color/Tone/Full Color
Monty Python Flying Circus

Color/Visual Energy/Indicator
Made in Yu

Color/Tone/Two Colors
Secret of Dorian Gray

Color/Visual Energy/Emotional Response
Moog

Frame 13

Temporal

Temporal decisions in a film title sequence are governed by the following factors.

Abrupt — Rash and sudden transitions from one frame to another within a title sequence signifying aggression or excitement or both, can be applied towards the mode of storytelling.

Subtle — Smooth transitions that allow one frame to softly dissolve into the next frame to make a title sequence soothing to the viewer's eye. This transition connoting tranquility and calmness can be used for softer more langorous modes of storytelling.

Rhythmic — A playful transition where both word and image exhibit a systematic flow that is reiterated multiple times across the screen from one frame to another.

Frame 14

Temporal/Abrupt/Aggression
Seven

Temporal/Rhythmic/Playful
The Perfect Score

Temporal/Subtle/Calmness
Lagaan

Frame 15

What is graphic design for Self-Promotion?

Self promotion is an indispensable requirement in the working world, be it for an individual or a corporation. One must assertively display their skills and accomplishments in the best possible manner. Graphic design is a visual language that facilitates the promotion of an idea, message, business or service to a particular target audience. Therefore graphic designers are constantly approached by potential clients who are in dire need of quality representation and self promotion. While tackling such projects, it is imperative for the designer to be detail-oriented in terms of being aware of a client business and their capabilities. The designer must capitalize on those details to be able to build quality promotional campaigns that have the maximum favorable impact.

Communication vehicles in Graphic design

Graphic design for self promotion through print media provides simple yet effective solutions for complex problems. It uses a variety of vehicles or mediums for comunication. A particular vehicle may be chosen over another depending on the type of message being communicated or depending on the client business. These vehicles include posters, print advertisements, brochures, invitations, publications (magazines, catalogs), packaging and stationery.

Frame 16

What is the role of **graphic design** in self promotion for a client/company?

How can creative decisions in terms of typography, imagery, color, spatial and temporal systems help a **client/company** stand out against competitors?

Frame 17

Typography

Typographic decisions in promotional design are governed by the following factors.

Typeface   Choosing one or more typefaces for self promotional design must reflect the personality and stature of the client business. It is also important to determine typographic hierarchy in terms of which typeface should be chosen for headline text and which one should be chosen for body copy to ensure readability and accessibility of information for the viewer. A graphic designer can choose between sans serif, serif and display typefaces to craft the message for self promotion.

Weight   The use of weight in typography can be used to highlight bits of information in self promotional design to grab the attention of the audience and arouse their interest to read through all the textual content that is being presented.

Placement   The use of space in design for self promotion is very important because innovatively done it can create an excellent impression. The alignment and distribution of textual content in the space organizes the information in terms of relevance and allows the viewer to read and comprehend the purpose of the message. Text can be aligned to left, right, center or justified to the page.

Amount   The amount of textual content in design for self promotion depends on a client business and their target audience. It also depends on which vehicle of communication has been chosen to represent a client/company.

Frame 18

Typography/Typeface/Display
Publication design

Typography/Weight/Superbold
Packaging design—Red perfume

Typography/Alignment/Justified
Poster design—French Open

Frame 19

Imagery

Imagery decisions in promotional design are governed by the following factors.

Style   The style of imagery used in self promotion should envision the mission statement or business plan of the client/company. A designer can choose between photographic (realistic) or illustrative (abstract) images or both in their design concepts. However, images should be used tastefully to support the textual content and to build strong word and image connections.

Amount   A picture can communicate more than a thousand words. Therefore images should be used in self promotional materials wherever neccessary to supplement the text and maintain the attention of the viewer and increase their level of interest towards a client business.

Frame 20

Imagery/Style/Drawing
Poster design for theatre

Imagery/Style/Illustration
Invitation illustration

Imagery/Style/Photographic
Print Advertisement—CNN

Frame 21

Color
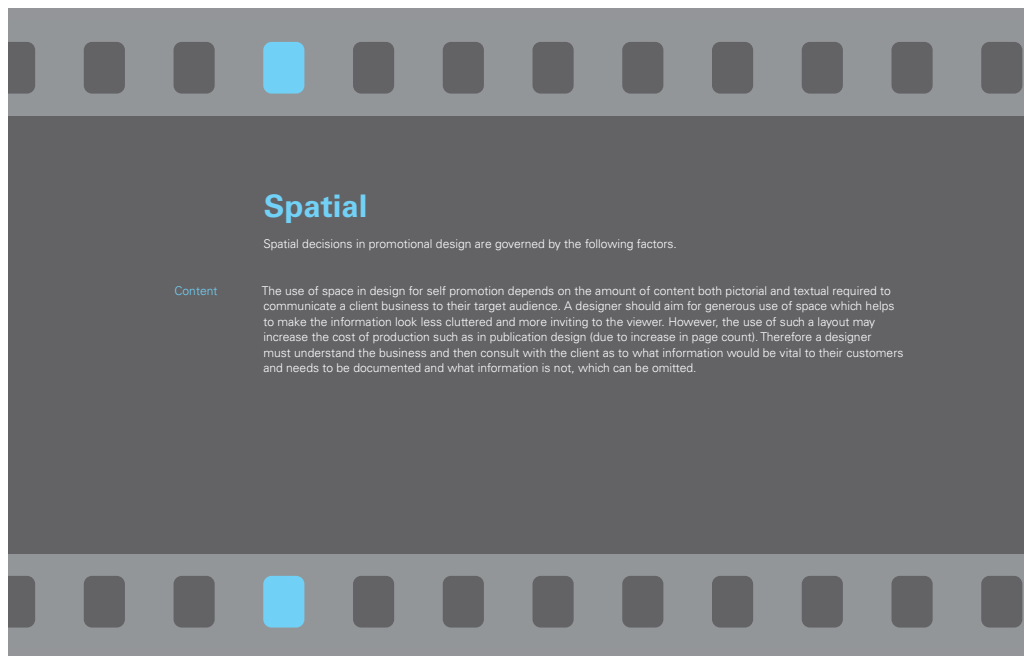
Color decisions in promotional design are governed by the following factors.

Brand   A color system can be used in design for self promotion that relates to the colors of the brand identity of a client/company.

Indicator   The use of color in design for self promotion can be used to highlight information both pictorial and textual, which makes the content eye-catching and accessible.

Distribution   Design for self promotion can use a color-coded distribution of information. This technique is most useful for a multiple page printed document such as a brochure or catalog where color navigates the viewer from one section to another.

Frame 22

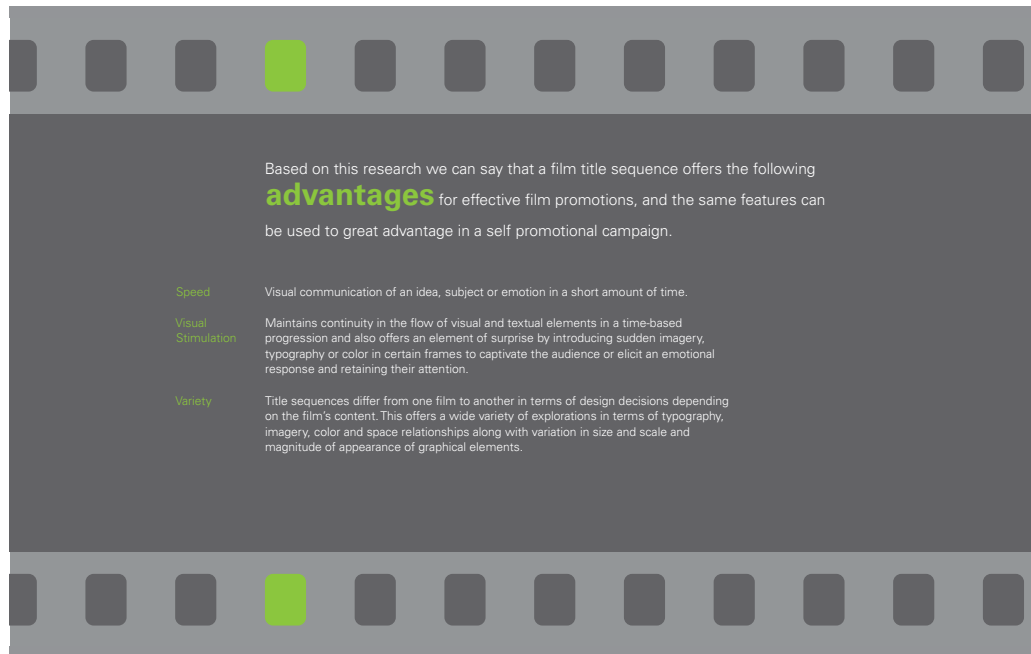Color/Distributor/Message-making
Poster design—Cahan & Associates

Color/Brand/Personality
Packaging design—Adobe Systems

Color/Indicator/Eyecatching
Publication design

Frame 23

Spatial

Spatial decisions in promotional design are governed by the following factors.

Content

The use of space in design for self promotion depends on the amount of content both pictorial and textual required to communicate a client business to their target audience. A designer should aim for generous use of space which helps to make the information look less cluttered and more inviting to the viewer. However, the use of such a layout may increase the cost of production such as in publication design (due to increase in page count). Therefore a designer must understand the business and then consult with the client as to what information would be vital to their customers and needs to be documented and what information is not, which can be omitted.

Frame 24

Frame 25

Frame 26

Temporal/Navigation
Packaging design—Snickers

Frame 27

Based on this research we can say that a film title sequence offers the following **advantages** for effective film promotions, and the same features can be used to great advantage in a self promotional campaign.

Speed — Visual communication of an idea, subject or emotion in a short amount of time.

Visual Stimulation — Maintains continuity in the flow of visual and textual elements in a time-based progression and also offers an element of surprise by introducing sudden imagery, typography or color in certain frames to captivate the audience or elicit an emotional response and retaining their attention.

Variety — Title sequences differ from one film to another in terms of design decisions depending on the film's content. This offers a wide variety of explorations in terms of typography, imagery, color and space relationships along with variation in size and scale and magnitude of appearance of graphical elements.

Frame 28

Frame 29

Frame 30

MFA Thesis Exhibition

The following pages showcase the explanatory panels designed for the presentation of this thesis study in the MFA Thesis Exhibition held at the Bevier Gallery in March 2007. The panels display and describe the work done at different stages of the thesis study.

Film Title Sequences as an influence on the design for print promotion

Project Definition

Film title sequences

Film title sequences are a progressive display of word and image compositions that introduce a film to an audience. Film title sequences constitute a distinct art form; one that aims to introduce the film with a strong excerpted narrative or clear depiction. This form of visual communication involves research related to the *theme, characters, storyline and time period of a film,* and the compression of this content into a fast paced encapsulation of the film in order to tease the viewer's imagination.

Film title sequences are to be differentiated from other models of movie promotion such as trailers, websites, posters and electronic media (CD/DVD). The design of a title sequence integrates imagery with typography, movement and sound. The designer of this sequence controls the flow and duration of the message to be viewed by the audience. A well-designed title sequence packages and promotes the film and in many ways merits recognition as a short film in its own right.

Self promotion

Self promotion is an imperative in the working world, be it for an individual or a corporation. One must assertively display their skills and accomplishments in the best possible manner. In the field of graphic design, a designer is constantly approached by potential clients who seek assistance in enhancing their promotional collateral to establish a strong presence within their industry. Therefore to develop a visual campaign that pushes the envelope beyond existing solutions, a designer must identify and prioritize the characteristic features of their client and be able to use these assets toward developing quality promotional campaigns that have a favorable impact.

This thesis will investigate how the strategies used in film title sequences can be adapted by graphic designers for the development of quality promotion that will help clients market themselves. The study will involve dissecting film title sequences to analyze strengths and weaknesses as they relate to film promotion. Secondly, this study will investigate printed self promotional materials traditionally used by a range of clients or industries, in order to assess their comparative strengths and weaknesses. Based on the analysis of these two research activities, this thesis will seek to develop approaches towards print promotion that draw their inspiration from film title sequences. Developing these new print artifacts will open possibilities for the introduction to a theatrical or cinematic dimension to design, where the designer can effectively convey their client's brand message by compressing the client's work/profile in a visually captivating manner so as to highlight the key aspects of their business and services.

Introduction panel

Film Precedents

Taking Credit: Film title sequences
a dissertation by Emily King, 1993

This dissertation was an important precedent for this study as the research deals with the role of a film title sequence in cinema. In this dissertation, King examines the views of various design historians and describes a film title to be a *graphic medium through which film technology has reached a temporal dimension.* The study is focussed on five film title sequence projects produced in America cinema between 1955 and 1965, which are *The Man With The Golden Arm (1955), Vertigo (1958), Spartacus (1960), From Russia With Love (1963), What's New Pussycat (1965).*

These examples include the work of legendary graphic designers such as *Saul Bass* and *Robert Brownjohn* who designed title sequences, which became known as *fashionable static graphic design* and represented the creative trend in visual communication during that period.

The Man With The Golden Arm

From Russia With Love

Kyle Cooper
by Andrea Codrington, Yale University Press, 2003

This book is an excellent source of visual examples that pertain to specific title sequence projects developed by designer and director Kyle Cooper. Andrea Codrington, the author of the book, takes the reader through the professional career of Kyle Cooper and explores the transitions in his work from childhood to adulthood. She attributes the methods of execution in his work to his education at Yale University Graduate School under Paul Rand. This educational experience established his sensitivity towards typography, imagery, layout and temporal transitions in all his projects.

Flubber

The Mummy Returns

Seven

Film Precedents panel

Print Precedents

Innovative Promotions that Work
by Lisa L. Cyr, Rockport publishers, 2006

This book is an important precedent to this study as it deals with the idea of breaking the norms of traditional print media and incorporating new promotional strategies for a variety of different clients. The book is a collection of projects that exhibit work of extraordinary detail, which makes them stand out as masterpieces in print design. The projects reflect the aptitude of each individual designer and how their thought process is full of creative juices based on *working outside their comfort zone and limitations* in terms of *settling for the mundane* and *compromising their work* due to time constraints. The projects displayed in this book include identity design, publication design, invitation design and packaging design.

Innovative Promotions that Work

Cover page   Blue River Posters

Curb Crawser Promotional Packaging   Hand Made Group Promotional Packaging
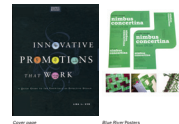
I am almost always hungry
by Cahan & Associates, Princeton Architectural Press, 1999

Cahan & Associates, a design firm based in San Francisco was founded in 1984 by President and Creative Director, *Bill Cahan.* The company specializes in developing *integrated marketing and visual communication strategies for consumer and business-to-business applications.* Their creative portfolio includes projects in packaging design, annual reports, corporate identity, promotional collateral, advertising, web sites and environmental graphics.

Their book, *I am almost always hungry* is a manuscript that elaborates on their design philosophy and how they incorporate this philosophy towards visual problem solving. They are an organization that looks for *solutions in unexpected places such as waste or scrap material lying around in the area around their office or by talking to pedestrians that belong to subcultures such as a tattooed bike messenger.* Using these eclectic research skills the company translates their findings into their work. Their promotional poster is an example of their creativity that displays a coded message that forces the viewer to address the artwork and translate the message. This book is therefore an important precedent for this study as it showcases a company that strives to execute visual communication solutions that stand apart from the throngs of mediocre design that floods the industry.

I am almost always hungry

Cover page   Mayor Willie Brown Invitation

Heartport Annual report   Apollo Lager Packaging   Cahan & Associates Promotional poster

Print Precedents panel

Research Film

Key Question
Does a title sequence clearly present information pertaining to a film's content?
What kinds of evaluation criteria could be used to assess this?

A film title sequence can be evaluated in terms of clarity of information pertaining
to a film's content using the following six factors:

Genre
The genre of films are defined as models, formats or structures that govern
the construction of a film by the filmmaker and their interpretation by the audience.
Therefore the genre of a film is a blueprint for a feature presentation that allows
the filmmaker to craft the main message of a film within its content that can be
conveyed to the target audience.   Altman, Rick. Film/Genre St Edmundsbury Press: 1999

Genre in film can be divided into the following categories:

Setting   The environment portrayed in the film. Some examples of setting
are Crime, Mythology, Science Fiction and Sports.
Film   **The Matrix**

Mood   The emotional energy portrayed in the film.
Film   **The Grudge**

Visual   The cinematography, video editing, lighting and sound effects.
Film   **The Mummy Returns**

Age   The target audience for the movie.
Film   **Series of Unfortunate events**

Narrative
Narrative is defined as a method of storytelling to communicate the sequence
of events, either real or fictitious, in film. The narrative can relate to the setting,
mood, format and target age group for a movie.

Plot
The plot goes hand in hand with the narrative. It is the order in which the sequence
of events unfold in a film. The plot of a film aims to evoke an emotional response
from the audience.

Character
Character refers to persons, identities or entities that are introduced during
the course of a film. A film may deal with stories that revolve around one character
or the relationship between two or more characters.

Time Period
Time period in film is defined as the age/era in which a film is set. The content
of a film is a means to make a realistic portrayal of a particular time period.
There are three categories of films with respect to time period and they are
Historic, Contemporary and Futuristic films.

Format
Format is defined as the movie screen dimensions in terms of width and height.
These dimensions are essential as they determine the measurements for shooting
and editing a film so that each individual frame in the film reel contains a properly
composed shot in terms of framing and sizing of the visual content. The formats
used by filmmakers are widescreen and fullscreen. Fullscreen format allows the
visual content to occupy the entire space within each frame. This format was used
when film was first introduced. The widescreen format is a recent addition to film
where the visual content is cropped from the top and bottom in every single frame
to reduce the height and make the film appear wider in dimension.

Film Research panel

Research Print

Key Question

What is the role of graphic design in self promotion for a company?
What creative decisions can be made in terms of typography, imagery,
color, spatial and temporal systems that will help a client/company
differentiate itself from competitors?

Formats for self-promotion include posters, publications, print advertisements, packaging, websites and stationery design.
To understand the role of typography, imagery, color, space and time all the visual examples are organized, compared
and evaluated using a generative matrix.

Typography

Advertisement	Packaging	Poster	Publication
Display typeface	Superbold weight	Thoughtful placement	Meaningful intent

Newspaper Association of America
Print advertisement

'Red' perfume
Packaging

Paris air show
Poster

Turner Duckworth
Promotional book

Imagery

Poster	Advertisement	Packaging	Stationery
Hand-drawn style	Dense volume	Conceptual placement	Personalized intent

"The Threepenny Opera"
Poster

Absolut Bankok
Print advertisement

Fossil
Packaging

Larry Burke
Stationery

Space

Poster	Packaging	Illustration	Packaging
Minimal content	Methodical use	Tight proximity	Intuitive intent

Brooklyn Academy of Music
Poster

 Re Markable
Packaging

"Yellow boots"
Illustration

Apollo Lager
Packaging

Color

Poster	Publication	Poster	Stationery
Tri-tone palette	Conceptual placement	Informative intent	Minimal use

Alien Ant Farm
Poster

Showbiz
Book cover

Cahan & Associates
Poster

Marca Registrada
Stationery

Time

Website	Packaging	Poster	Advertisement
Abrupt transition	Long duration	Informative use	Conceptual intent

Mark Shepherd, brutalgiftland.com
Website

Mail delivery company
Promotional packaging

Fortieth anniversary of the Ascension
Poster of stamps
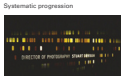
Ted Baker
Print advertisement
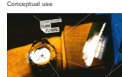
Print Research panel

Synthesis

Key Question   How can a film title sequence enhance the communication of information via Two-dimensional printed work? What are the features most suited for this adaptation?

A film title sequence employs graphic design decision making in terms of typography, imagery, color and space along with temporal transitions and sound effects to successfully communicate the content of a film. This combination of graphic design with motion and time allows a film title sequence to condense the content of the film so as to highlight or prioritize the message-making. The following are some of the factors that are essential towards understanding promotional print design as influenced by film titles.

Typography

- **Film** — Display typeface
- **Print**
- **Film** — Arbitrary placement
- **Print**
- **Film** — Personalized intent
- **Print**

Imagery

- **Film** — Photographic style
- **Print**
- **Film** — Dense volume
- **Print**
- **Film** — Meaningful cropping
- **Print**

Space

- **Film** — Wide format
- **Print**
- **Film** — Informative distribution
- **Print**
- **Film** — Loose proximity
- **Print**

Color

- **Film** — Duo-tone palette
- **Print**
- **Stranger Than Fiction** — Conceptual use
- **Print**
- **Catch Me If You Can** — Thematic intent
- **Print**

Time

- **Film** — Abrupt transition
- **Print**
- **Film** — Long duration
- **Print**
- **Film** — Systematic progression
- **Print**

Synthesis panel

Potential Application

Concept

Annual Report Redesign

Definition

The annual report is a set of documents that are published annually by a company for their shareholders. These documents must provide detailed financial and business information required by law. The corporate annual report for a company is a model used for communicating all the background information pertaining to that company. It delves into areas that are pivotal towards narrating the story of a company from its birth to its current status. Key features in this story would include the nature of the business, products and services, economic status, progress reports, number of employees, stock reports, partnerships and affiliations with other organizations. These categories require extensive textual material, and therefore poses a range of visual communication challenges related to engaging the attention and interest of potential customers and clients.

Sources

Online resource for annual reports (www.annualreports.com)
Fast Magazine publication and website (www.fastcompany.com)
Wall Street Journal Newspaper and online website databases

Potential Sectors

Aerospace/Defense, Automotive, Banking, Chemicals, Electronics, Energy, Finance, Food & Beverage, Health Services, Insurance, Internet, Leisure, Manufacturing, Non-profit, Real Estate, Retail, Telecommunications, Transportation.

Possible solution

Choose a company that may have an enhanced need for recognition, such as a startup company or non-profit organization, and a wonderful story to tell about the services and business it strives to provide to customers.

Possible organizations

Paramount Energy Trust Alberta, Canada (www.paramountenergy.com)
Architecture for Humanity New York, NY (www.architectureforhumanity.org)
Association of American Publishers New York, NY (www.publishers.org)
Chicago Children's Choir Chicago, IL (www.ccchoir.org)
My Sisters' Place White Plains, NY (www.mysistersplaceny.org)

Paramount Energy Trust
Existing Annual Report

Initial Ideation Exercises

Film Title Sequence Influence
Series of Unfortunate Events
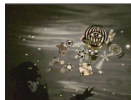
Resulting Approach
visual layering, word and image composition, content placement

Casino Royale

visual energy, exaggerated shapes (graphics, page formats)

TEXT

Catch Me If You Can

Iconic graphics, vibrant color, smooth transitions

Potential Application panel