

Graphic Design MFA Program

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College of Imaging Arts and Sciences

Rochester Institute of Technology

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in candidacy for the degree of Master of Fine Arts

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

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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.

Keywords

Promotional Design
Self-promotion
Design Medium
Design Strategy
Graphic Design Solution
Motion Graphics
Film Title Sequence
Static Print Design
Print Artifact
Target Audience

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

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Date

I dedicate this thesis to my mother, Ruplekha Khullar, whose valuable insights and support made it possible to successfully complete this project. I owe my thanks to the dedicated faculty at the Rochester Institute of Technology, especially my advisors Professor Ryan Clifford and Professor Johannes Bockwoldt whose help and guidance I deeply appreciate. Special thanks are reserved for Professor Deborah Beardslee who has been an excellent supervisor and a constant source of inspiration.

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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.

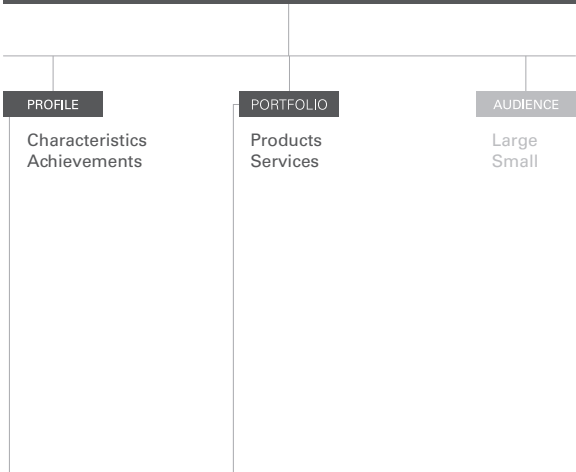
Potential Applications

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.

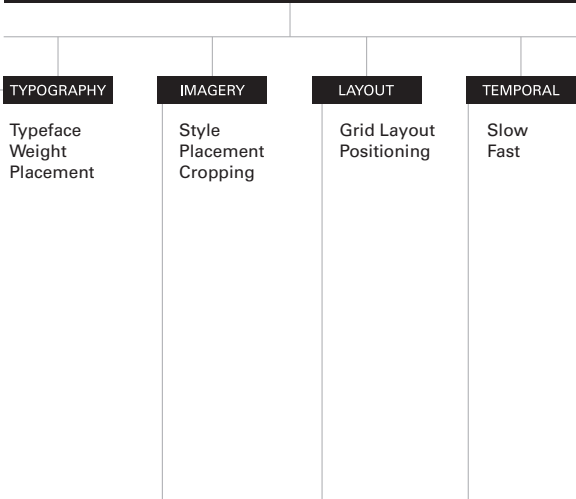
Another potential application could be the development of a format for redesigning existing print promotional campaigns using identified film title sequence strategies. While investigating possible ways of redesigning an existing campaign one would need to conduct structured experiments using typography, 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.

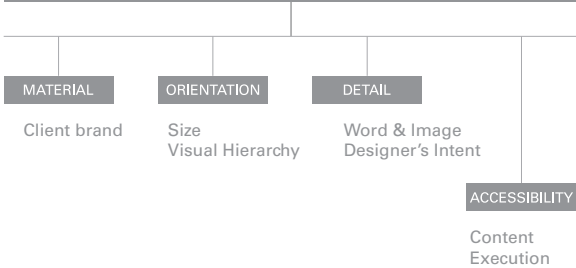
PROMOTIONAL DESIGN



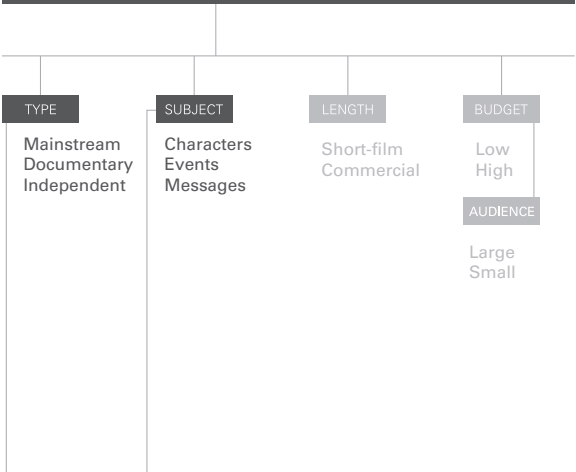
GRAPHIC DESIGN



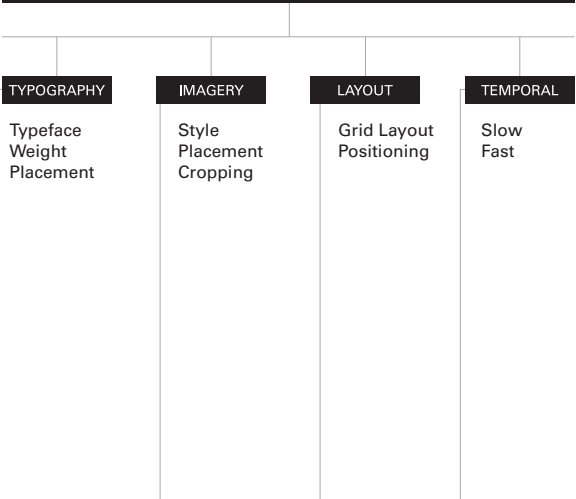
INFORMATION CLARITY



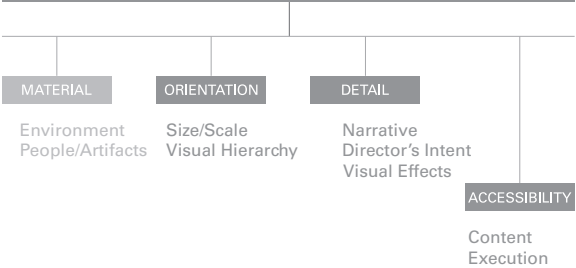
FILM TITLE SEQUENCE



GRAPHIC DESIGN



INFORMATION CLARITY



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.

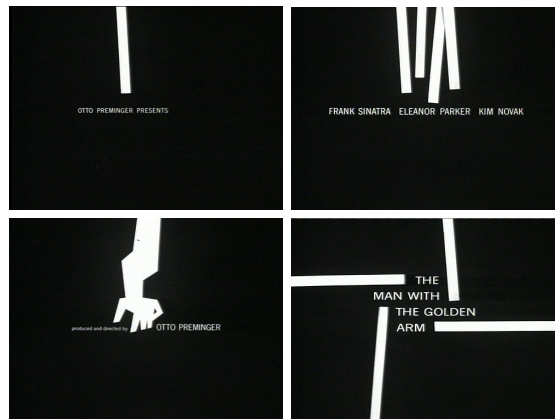
Taking Credit: Film Title Sequences, Emily King, 1993 (unpublished)

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)

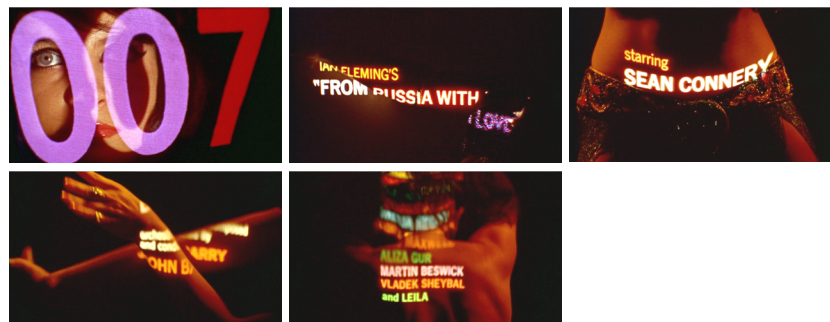
The study focuses on film title sequences for five films produced in American cinema between 1955 and 1965, which are, *The Man With The Golden Arm* (1955), *Vertigo* (1958), *Spartacus* (1960), *From Russia With Love* (1963) and *What’s New, Pussycat?* (1965). These projects pay homage to the work of 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.



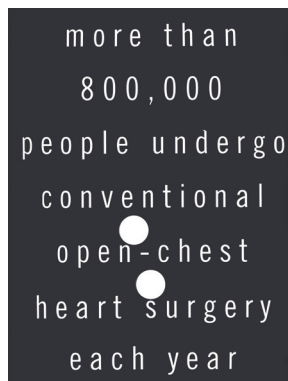
Project Mayor Willie L. Brown invitation packet
Design Cahan & Associates



Project Cahan & Associates self-promotional poster
Design Cahan & Associates



Project Apollo Lager packaging
Design Cahan & Associates



Project Heartport annual report
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?



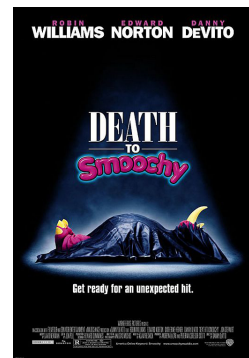
Action



Adventure



Animation



Comedy



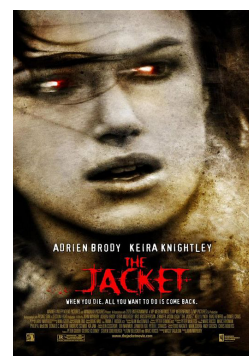
Drama



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 can be based on subjects such as extortion, politics, tragedy, mystery, paranormal activity, romance, crime and conspiracy.

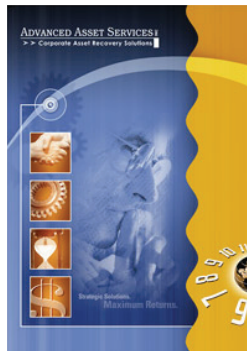
Investigation of Printed Promotional Materials

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



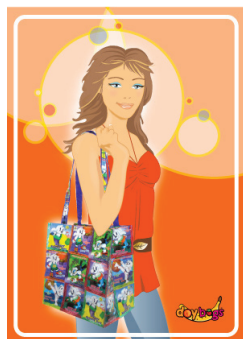
Brochure



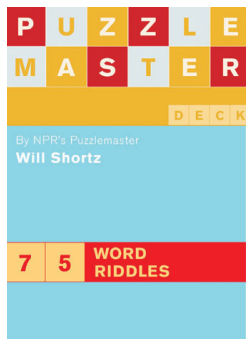
Direct Mail



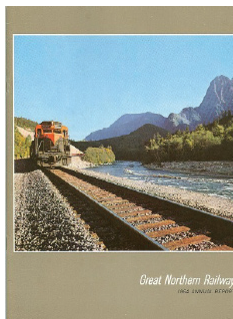
Poster



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

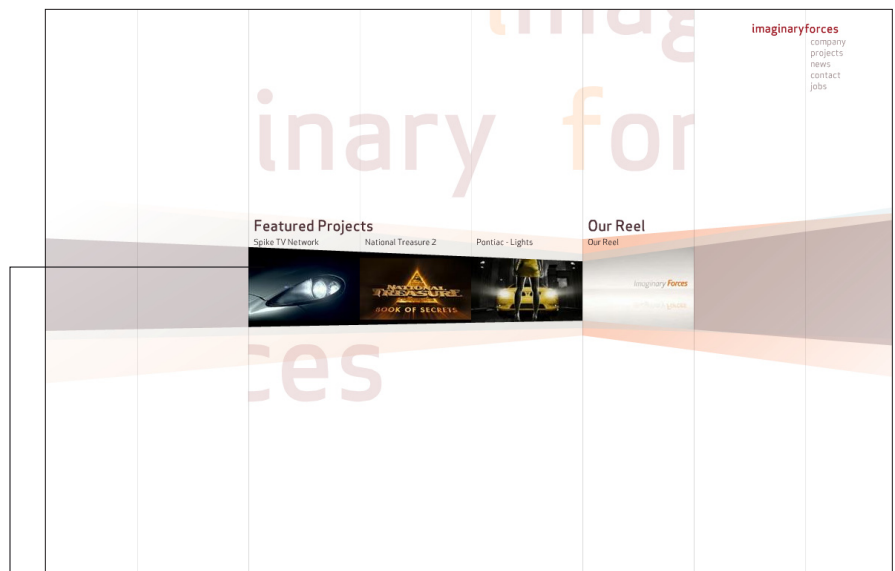
Imaginary Forces

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)

The screenshot shows a project page for "Dead Man on Campus Main Titles". At the top right is the "if" logo. The main title "Dead Man on Campus Main Titles" is centered. Below it is a horizontal banner with three panels: a "DRAIN-X" bottle, a person with a "CO2" speech bubble, and a film editor's desk. Credits include "Story by Anthony Abrams & Adam Larson Broder", "Film Editor Debra Chiate", and "Costume Designer Kathleen Detoro". A "Back to Project Index" link is on the right. Below the banner, the "Client" is "Paramount Pictures" and the "Director" is "Alan Cohn". A link "View Dead Man on Campus Main Titles" is present. On the right, a list of services includes "Animation", "Compositing", "Concept", "Copywriting", "Design", and "Editorial".

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

The screenshot shows a project page for "Sphere Main Titles". The main title "Sphere Main Titles" is centered. Below it is a horizontal banner with three panels: a production designer's name "NORMAN REYNOLDS", a close-up of a sphere, and the word "SPHERE" in a stylized font. A "Back to Project Index" link is on the right. Below the banner, the "Client" is "Warner Bros." and the "Director" is "Barry Levinson". A link "View Sphere Main Titles" is present. On the right, a list of services includes "Animation", "Compositing", "Concept", "Design", "Editorial", and "Live Action".

Source **Yu & Company**

www.yuco.com

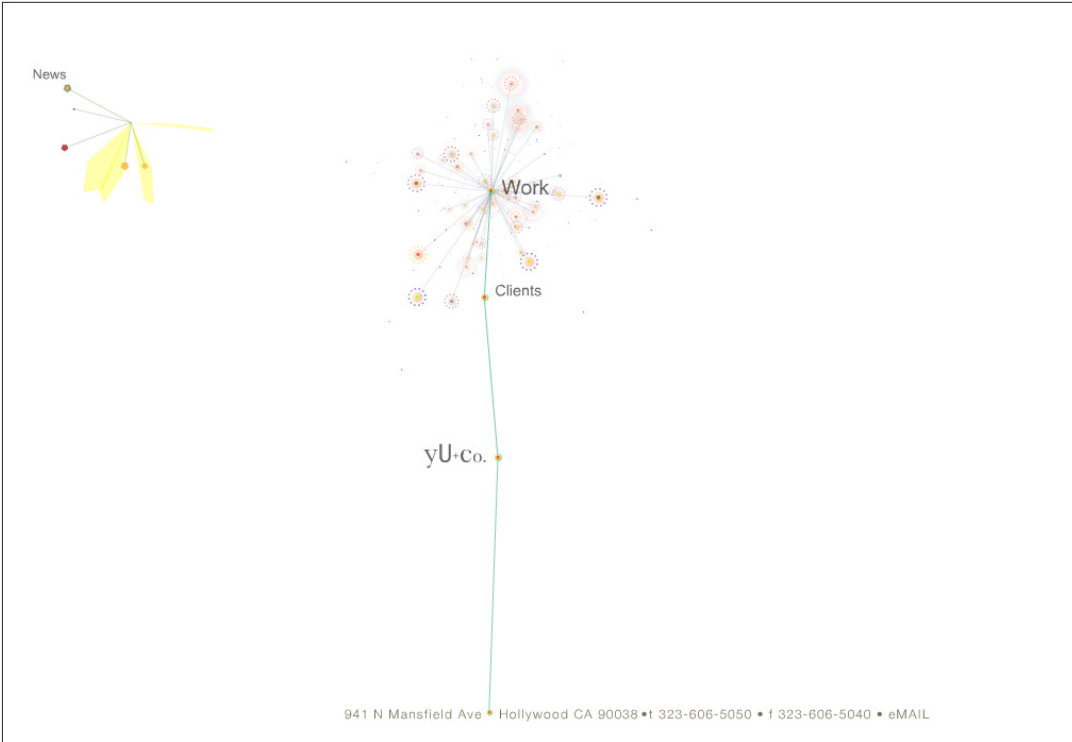
Yu & Company is a visual effects studio and design firm based in Hollywood, CA specializing in film and television design, commercial advertising and computer graphics. Some of their popular works include the title designs for movies like *The Terminal*, *Wicker Park* and *The Fast and The Furious*. 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.

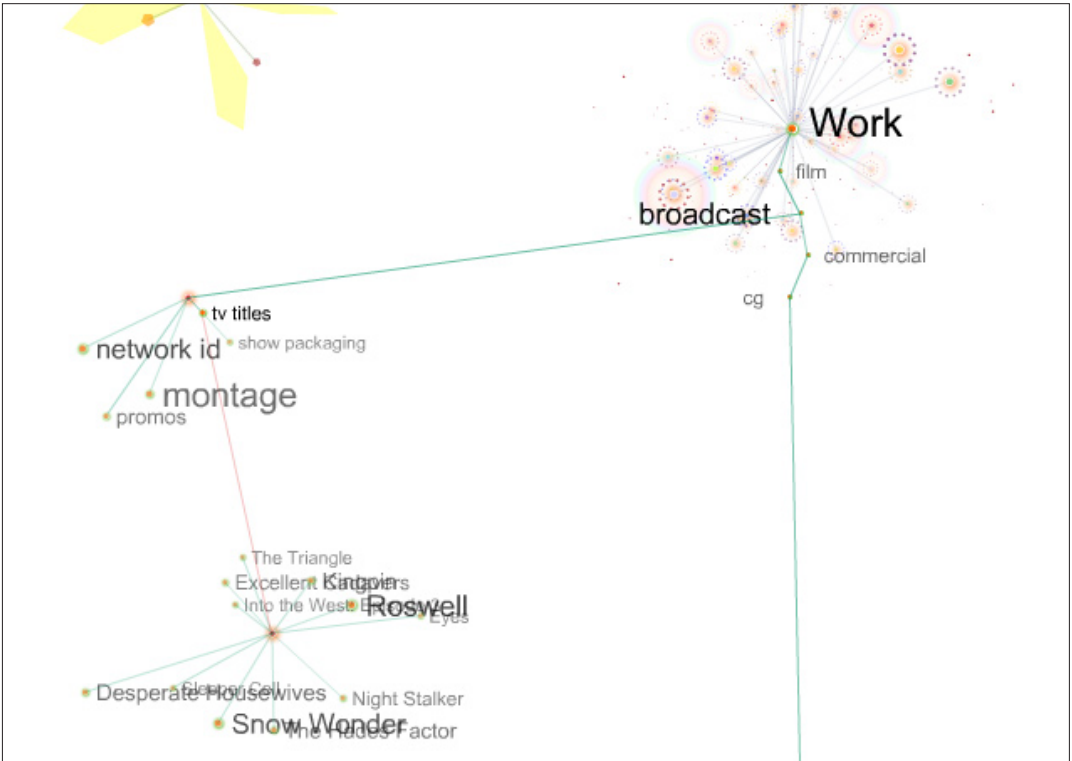
The main page of the website displays content using an interactive mindmap. A mindmap is a diagram representing visual thinking. Instead of organizing ideas into a linear list, a mindmap spreads them around the page. Mindmaps may use icons, graphics, fonts, colors and such other elements to display information 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

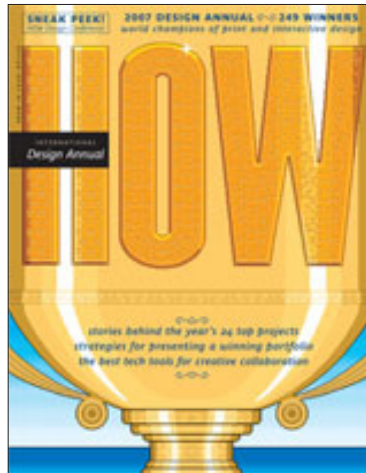


Yu & Company portfolio page (uses an interactive navigational map to categorize work under different headings)

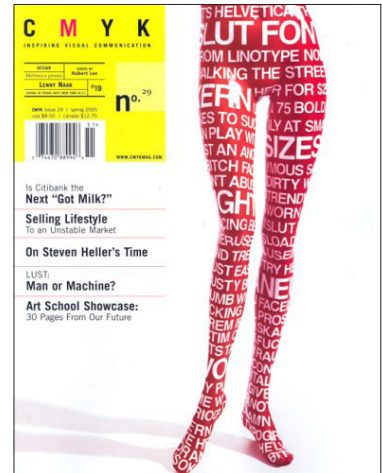
Magazines

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:

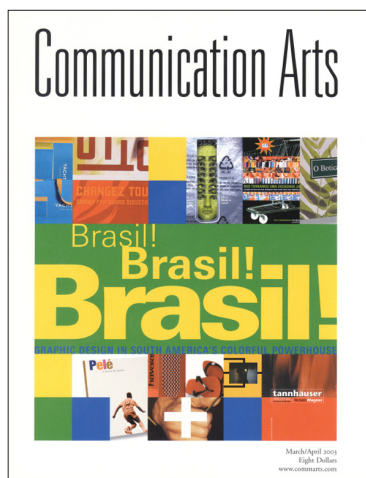
Sources



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 an 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.

(continued on next page)

**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.

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

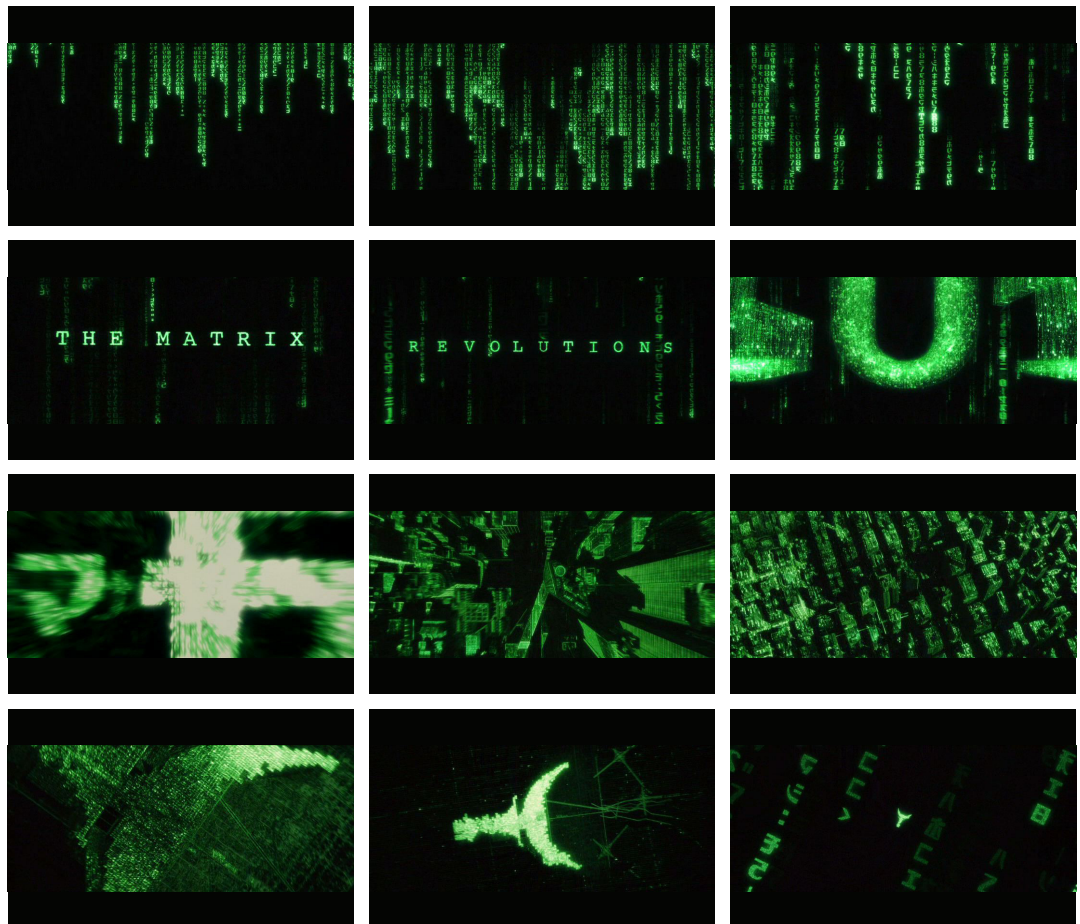
The group or class of people most likely to see the film. It is defined by average age, socioeconomic and/or cultural make-up of the audience.

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*

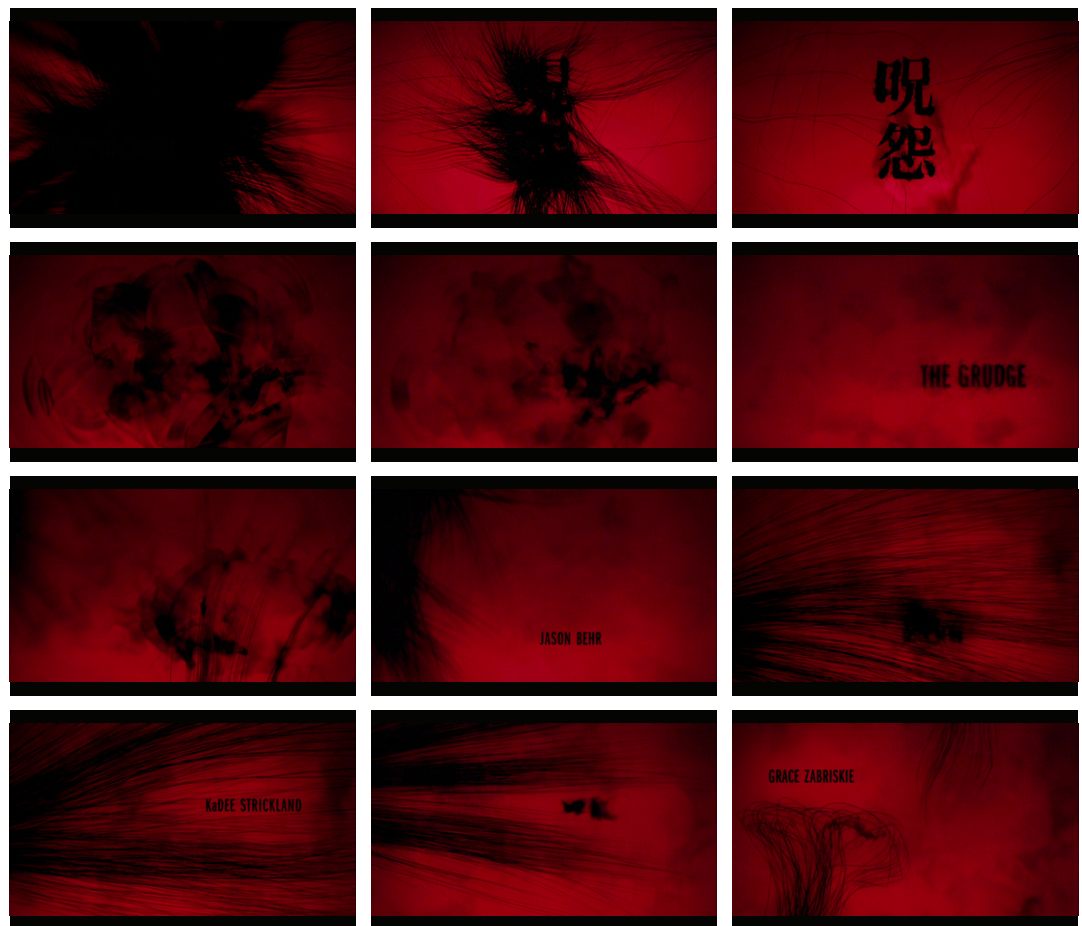
Design Bruce Schluter

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
<i>A Series of Unfortunate Events</i>			
<i>Catch Me If You Can</i>			
<i>Chicago</i>			
<i>Daredevil</i>			
<i>From Russia With Love</i>			
<i>Penny Dreadful</i>			
<i>Seven</i>			
<i>Shattered Glass</i>			
<i>The Break-Up</i>			
<i>The Mummy Returns</i>			

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
<i>Catch Me If You Can</i>			
<i>Catwoman</i>			
<i>Chicago</i>			
<i>From Russia With Love</i>			
<i>Kiss Kiss Bang Bang</i>			
<i>Seven</i>			
<i>Shattered Glass</i>			
<i>Spider-Man</i>			
<i>The Break-Up</i>			
<i>X-Men</i>			

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

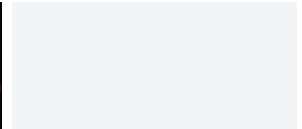
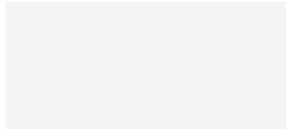
X-axis Placement of text
Y-axis Film

Left/Right axis

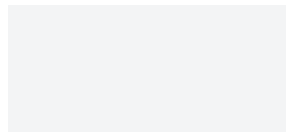
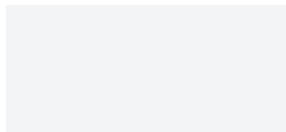
Central axis

Multiple axes

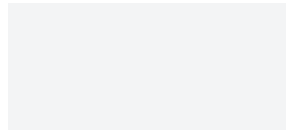
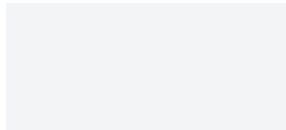
Aeon Flux



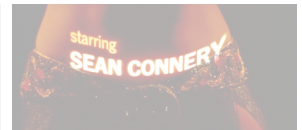
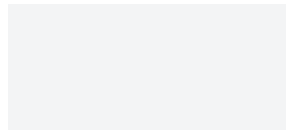
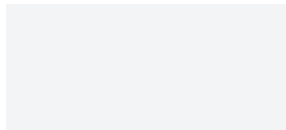
An Inconvenient Truth



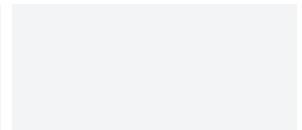
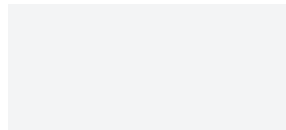
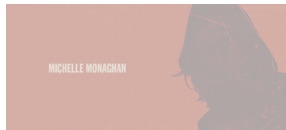
Dead Man on Campus



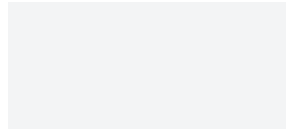
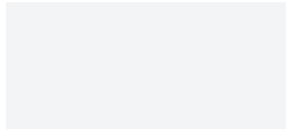
From Russia With Love



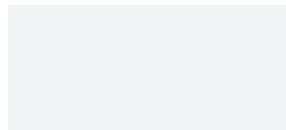
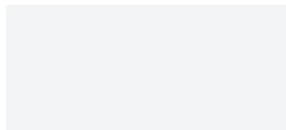
Kiss Kiss Bang Bang



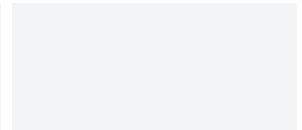
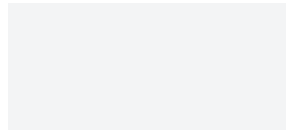
Seven



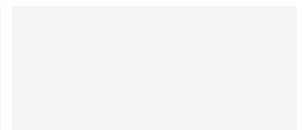
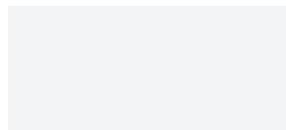
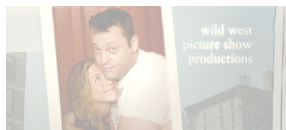
Shattered Glass



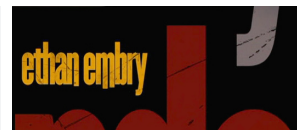
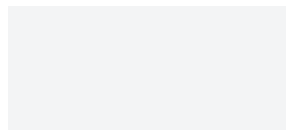
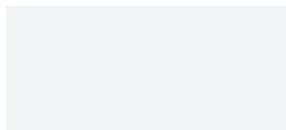
Spider



The Break-Up



Vacancy

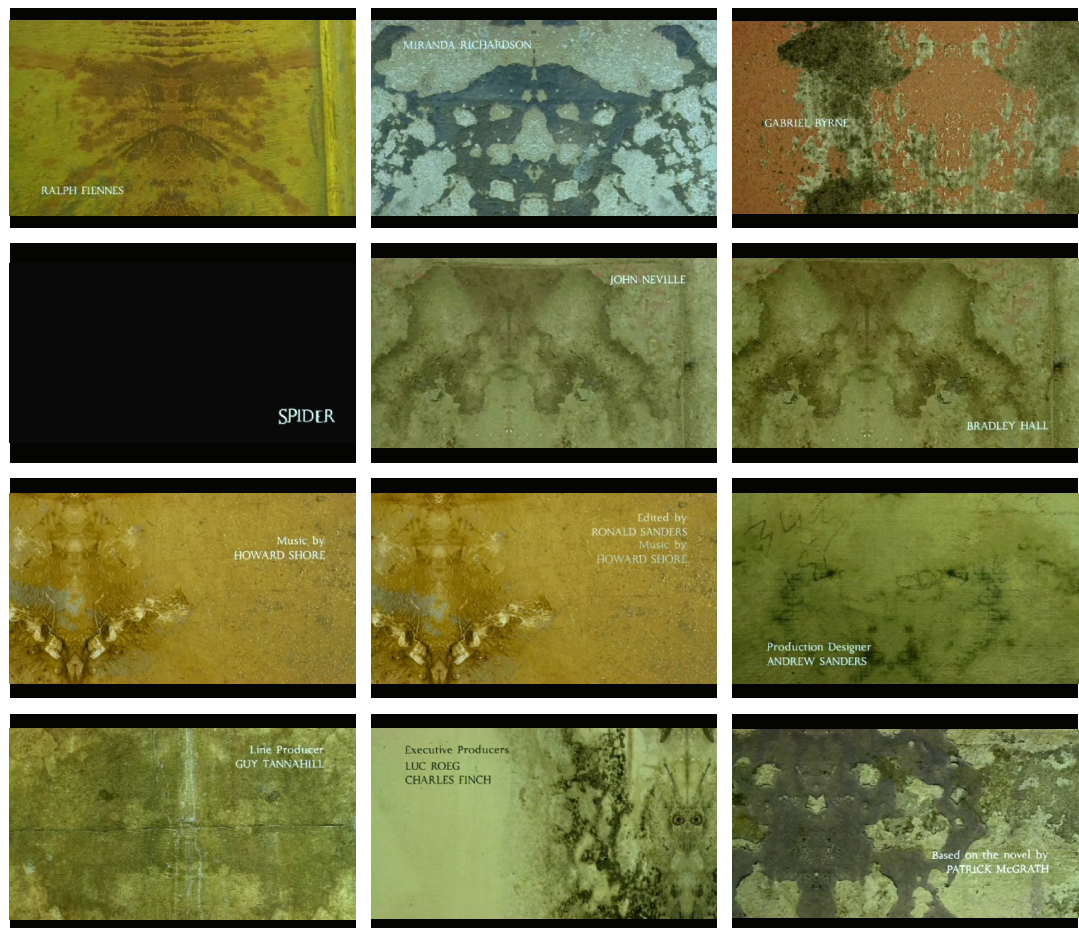


Use of left/right axis

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.



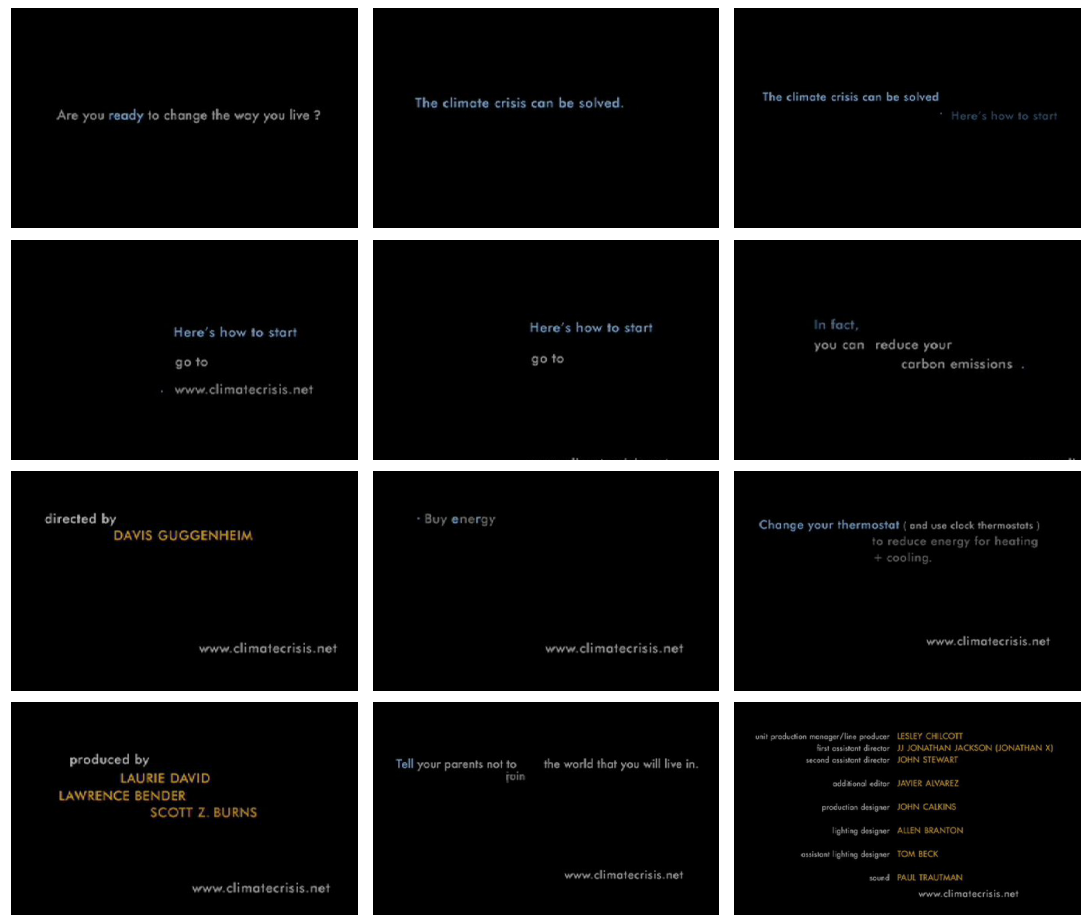
Film *Aeon Flux*
 Design Garson Yu

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

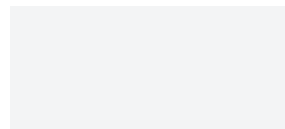
Style of imagery

X-axis Style of imagery
Y-axis Film

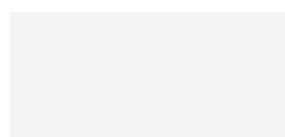
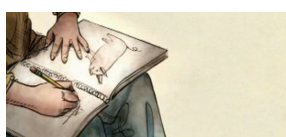
Hand-generated

Digitally-generated

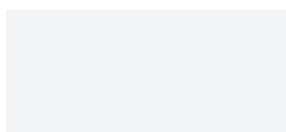
A Series of Unfortunate Events



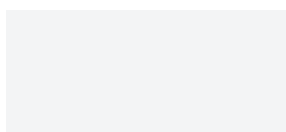
Charlotte's Web



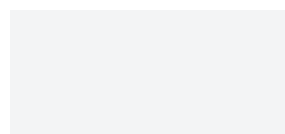
Casino Royale



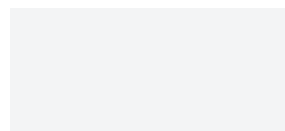
Dead Man on Campus



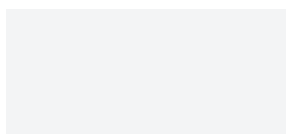
From Russia With Love



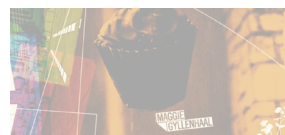
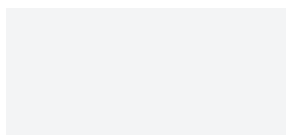
Lady In The Water



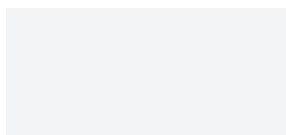
Spider-Man



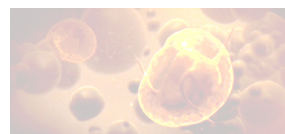
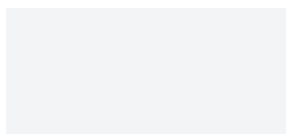
Stranger Than Fiction



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

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

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

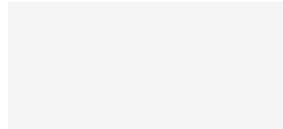
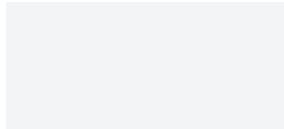
X-axis Color Strategy
Y-axis Film

Monotone

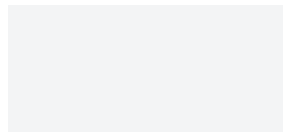
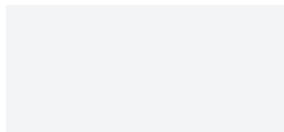
Duotone/Tritone

Multi-tone

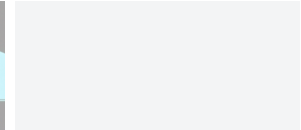
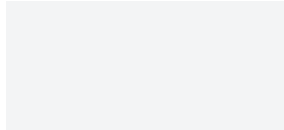
An Inconvenient Truth



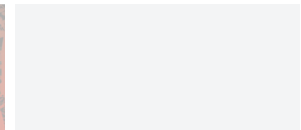
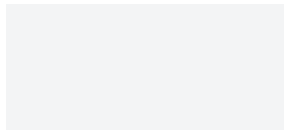
Casino Royale



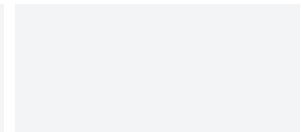
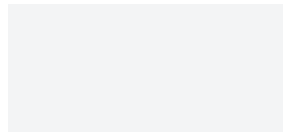
Catch Me If You Can



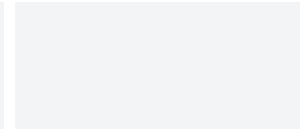
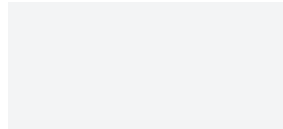
Kiss Kiss Bang Bang



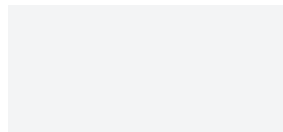
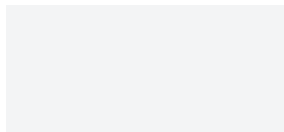
Lady In The Water



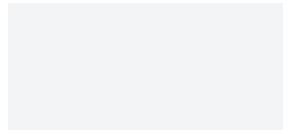
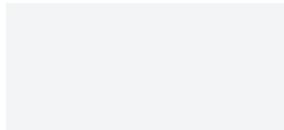
Matrix Revolutions



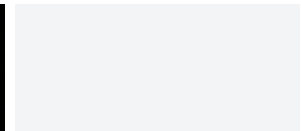
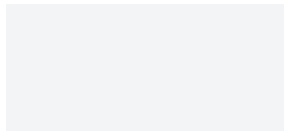
Penny Dreadful



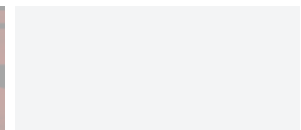
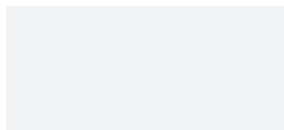
The Grudge



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

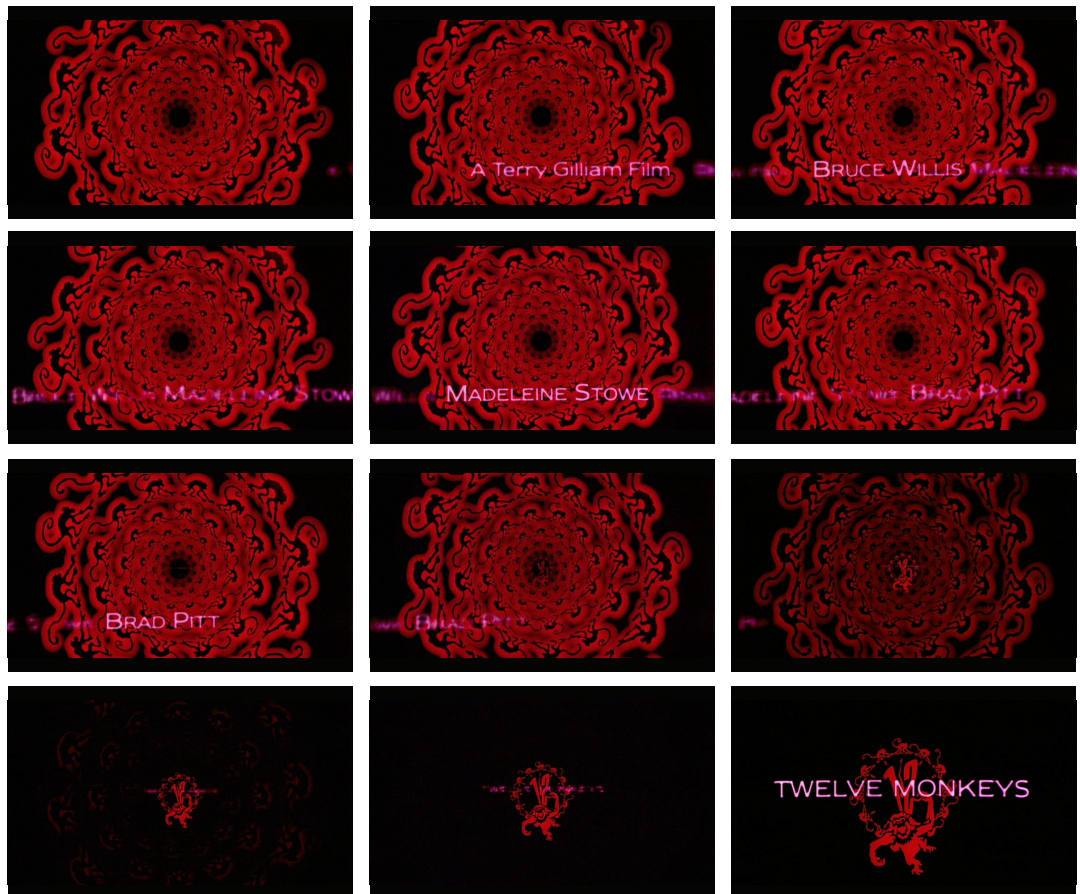
Use of a duotone/tritone color palette

Film **Twelve Monkeys**

Set in the year 2035, *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

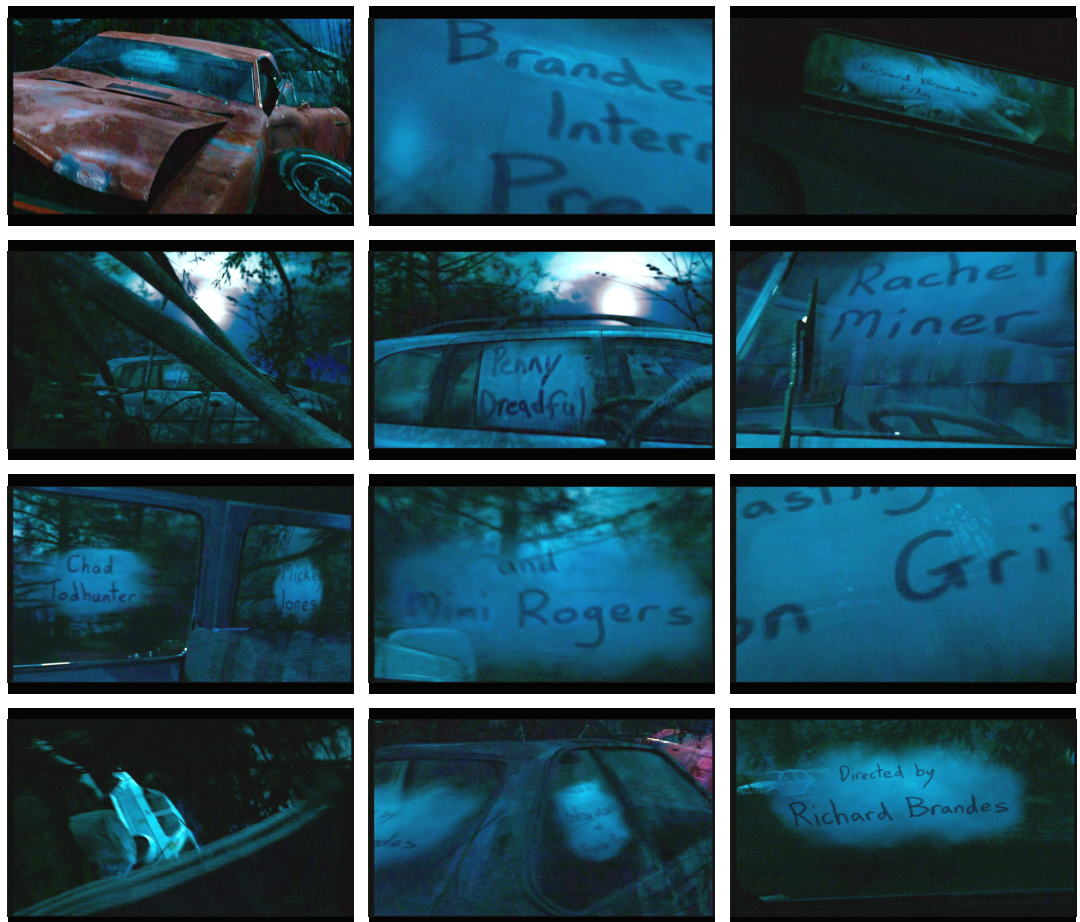
Use of a multi-tone color palette

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
<i>Catwoman</i>			
<i>Catch Me If You Can</i>			
<i>Kiss Kiss Bang Bang</i>			
<i>Stranger Than Fiction</i>			
<i>Unrest</i>			

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

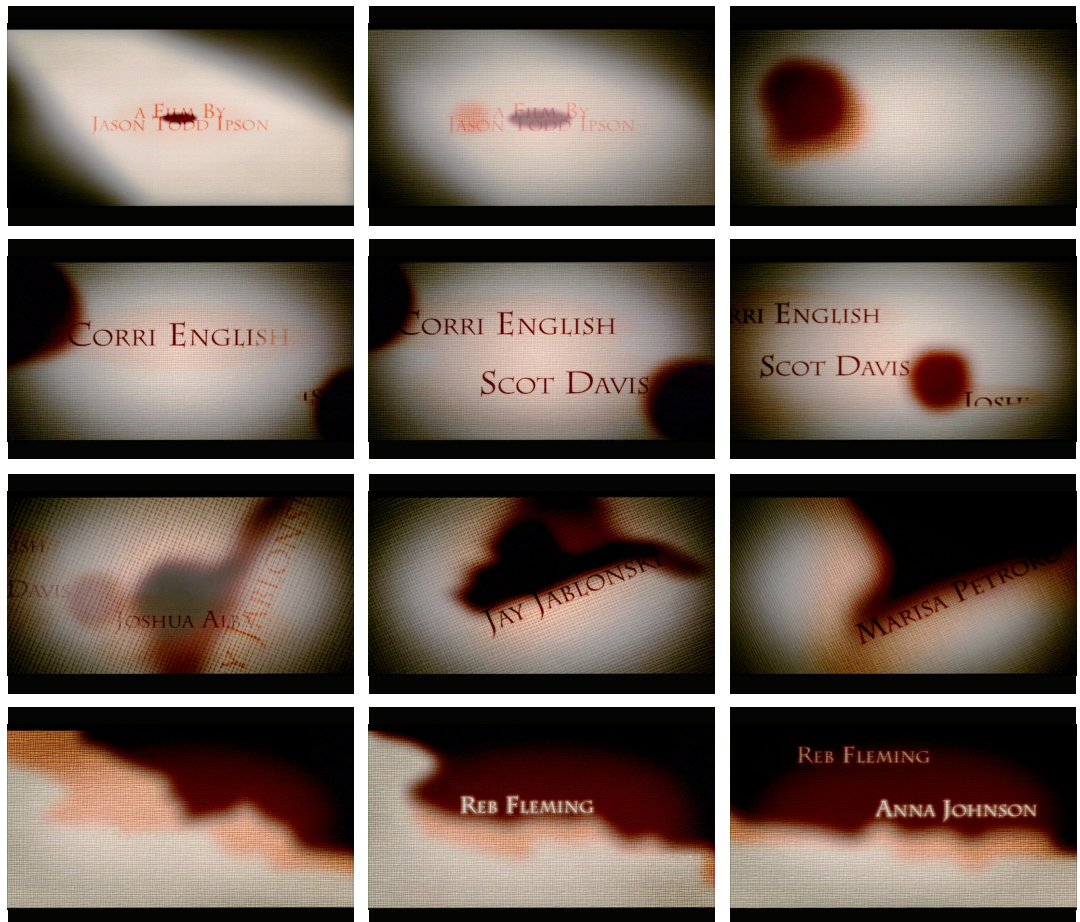
Film

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
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Transitions

Speed	Slow, fast
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Typography

Matrix A

Use of typeface

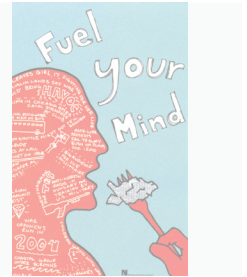
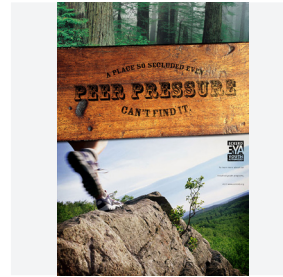
X-axis Choice of typeface
Y-axis Type of printed artifact

Sans serif

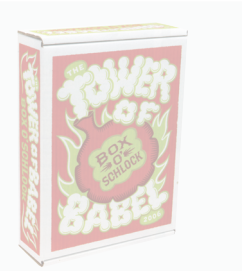
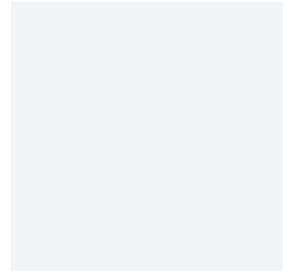
Serif

Customized

Advertisements



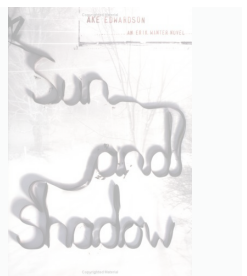
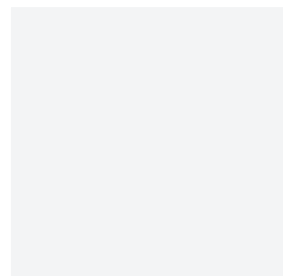
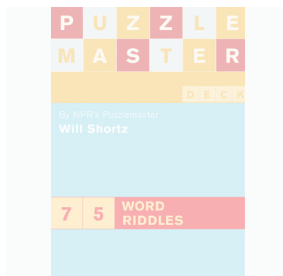
Packaging



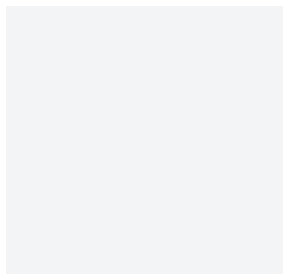
Posters



Publications



Stationery



Use of sans serif typeface

Client

Comme des Garçons

Comme des Garçons, 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 Garçons' 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.

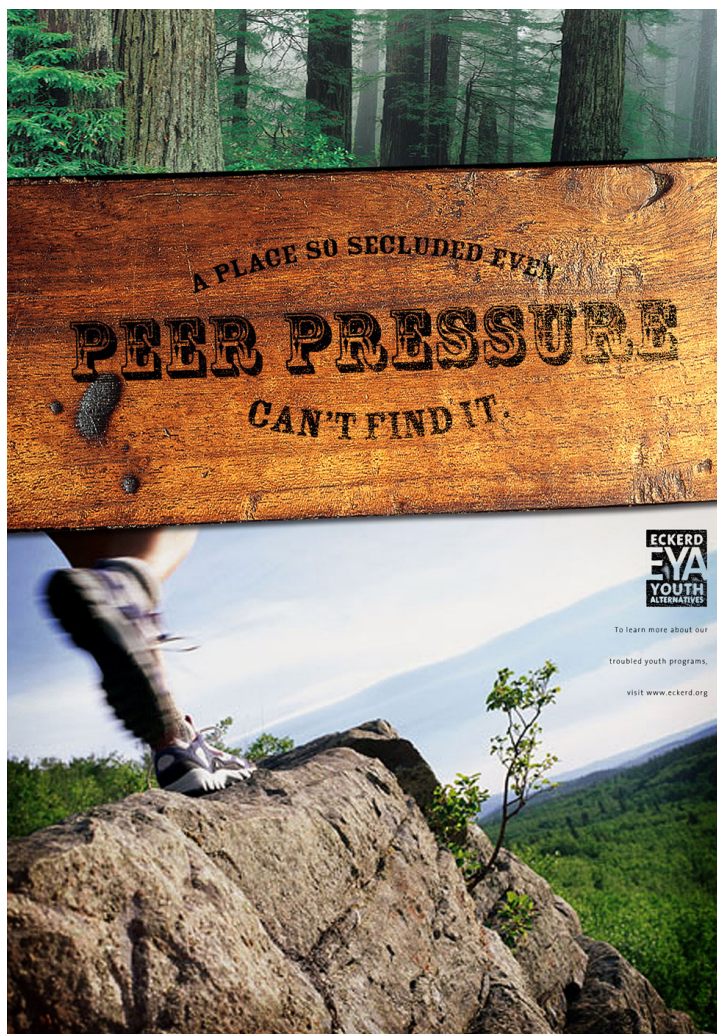
**Project** Packaging**Client** Comme des Garçons**Design** Rei Kawakubo

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

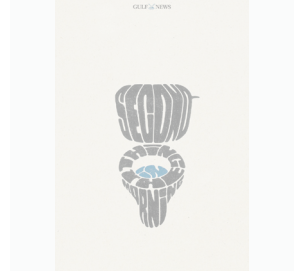
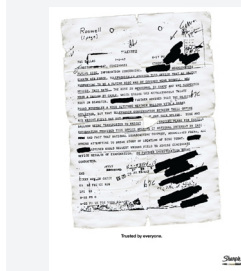
X-axis Weight of typeface
Y-axis Type of printed artifact

Regular

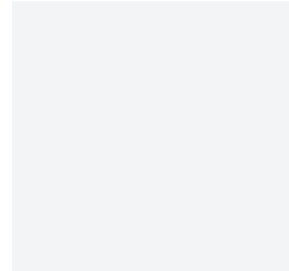
Bold

Superbold

Advertisements



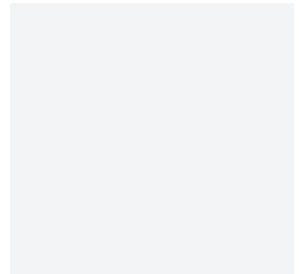
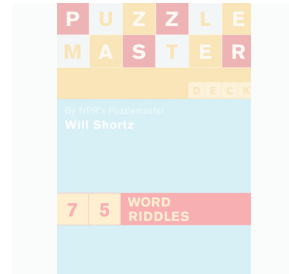
Packaging



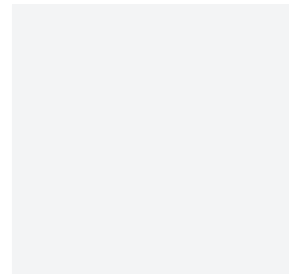
Posters



Publications



Stationery

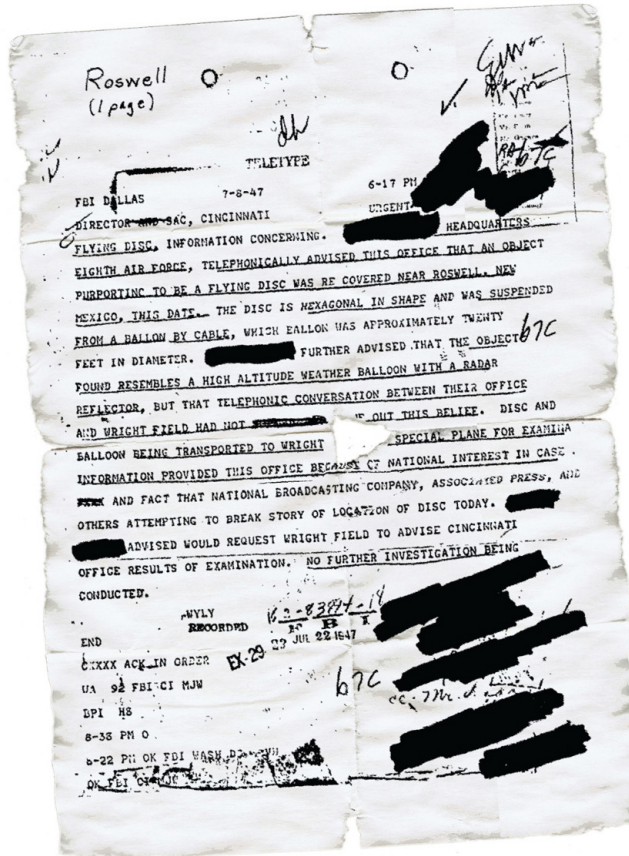


Use of regular weight typefaces

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.



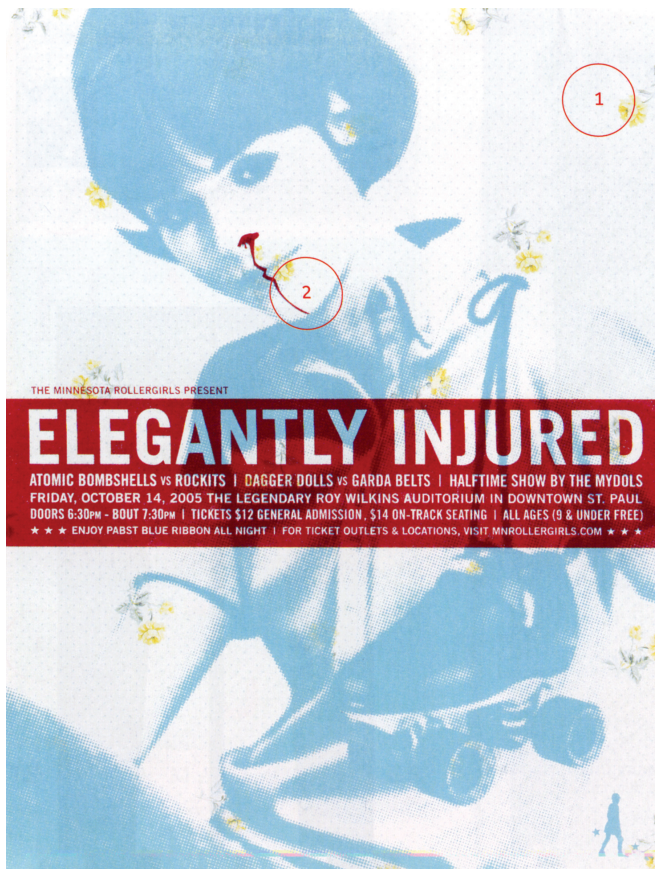
Project Advertisement
Client Sharpie
Design Miami Ad School

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

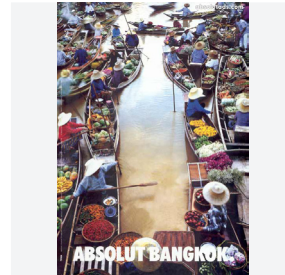
Placement of text

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

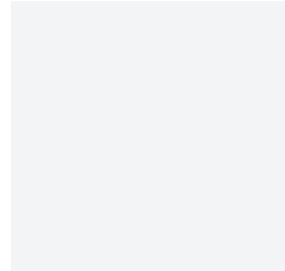
Left/Right axis

Central axis

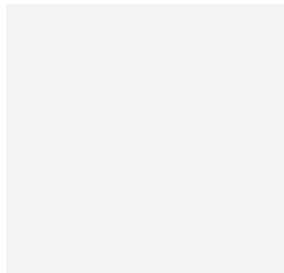
Advertisements



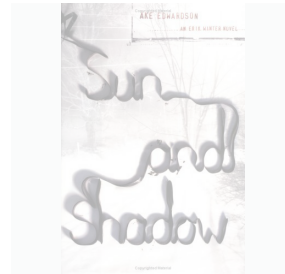
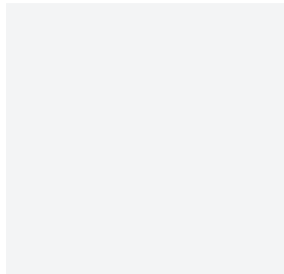
Packaging



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

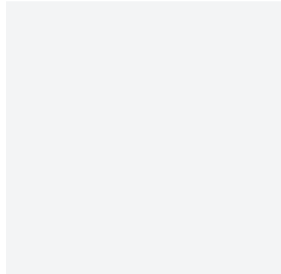
Hand-generated

Digitally-generated

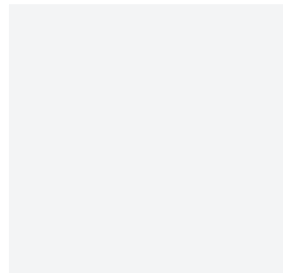
Advertisements



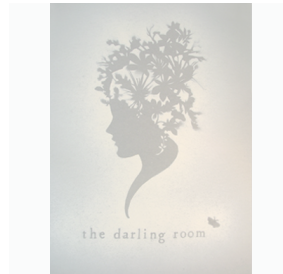
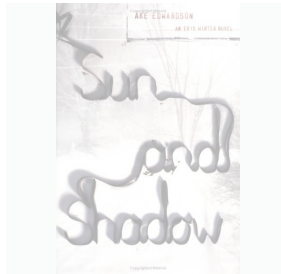
Packaging



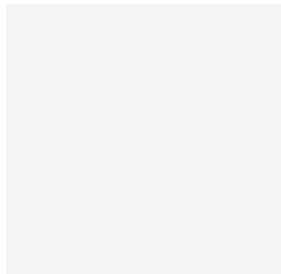
Posters



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.



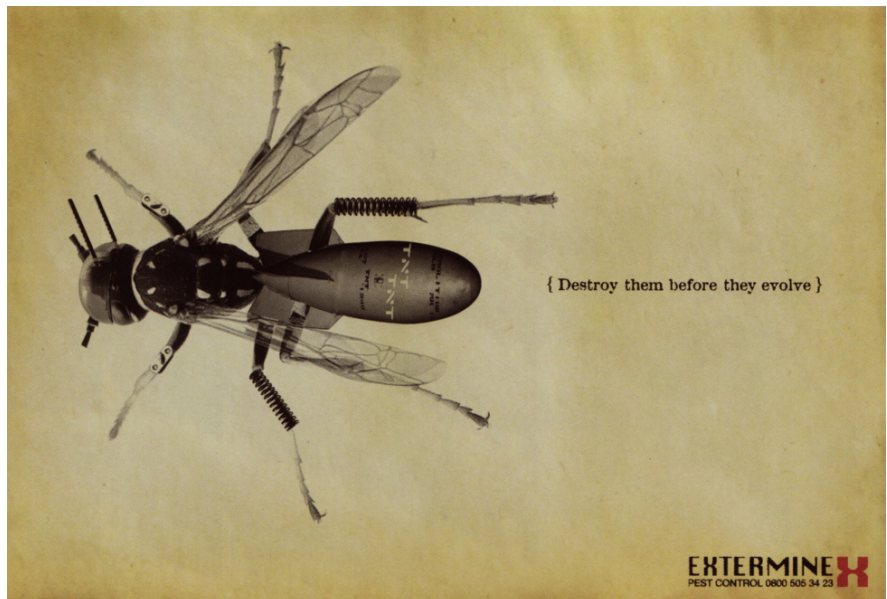
Project Poster
Client The Threepenny Opera
Design Unknown

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

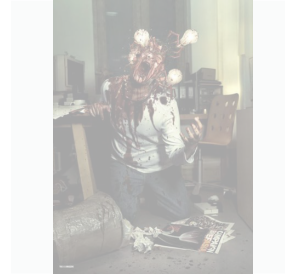
Volume of images

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

Sparse

Dense

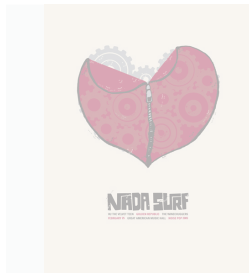
Advertisements



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

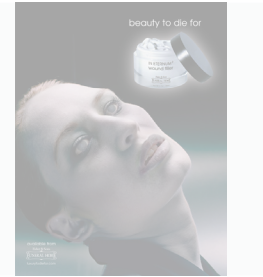
X-axis Visual temperature of color
Y-axis Type of printed artifact

Warm

Cool

Neutral

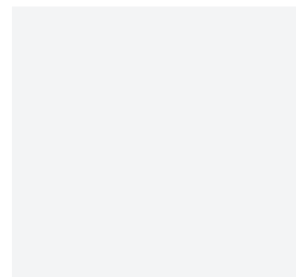
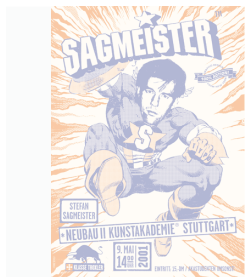
Advertisements



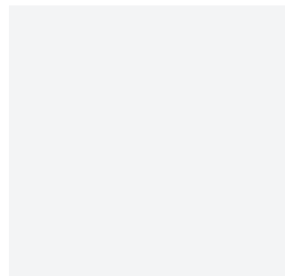
Packaging



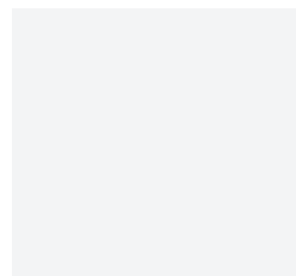
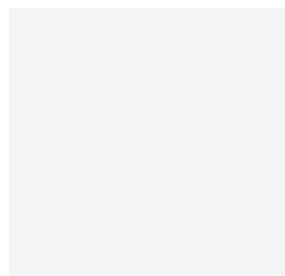
Posters



Publications



Stationery



Use of a warm color palette

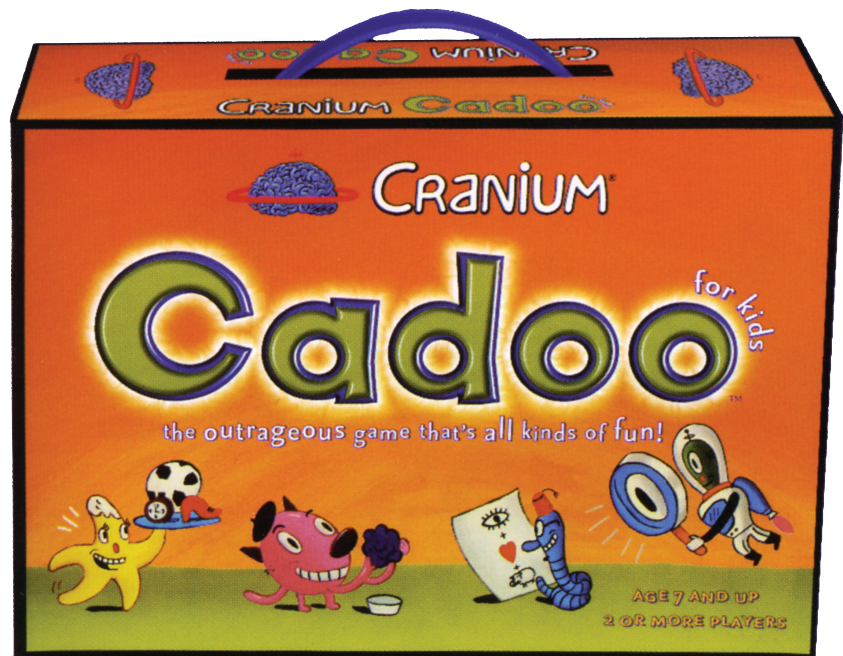
Client

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

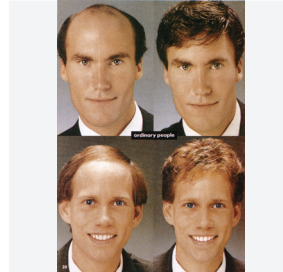
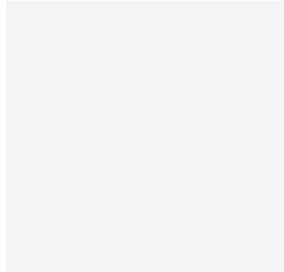
Matrix G Pace of transitions across successive frames

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

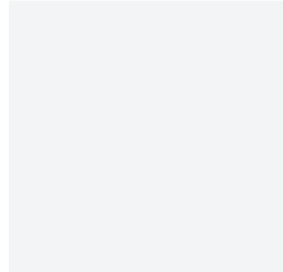
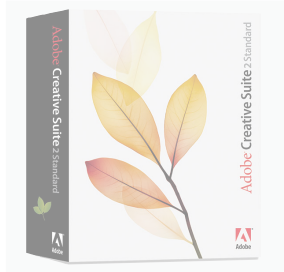
Slow

Fast

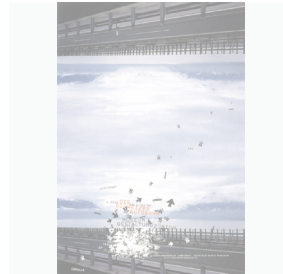
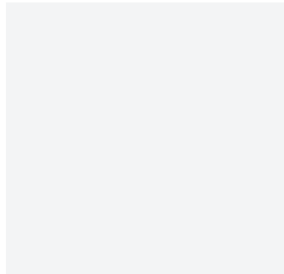
Advertisements



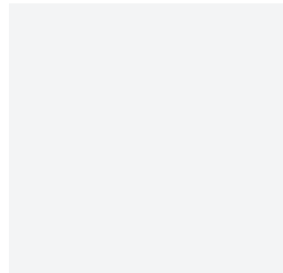
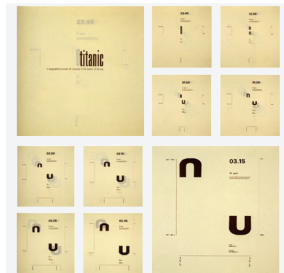
Packaging



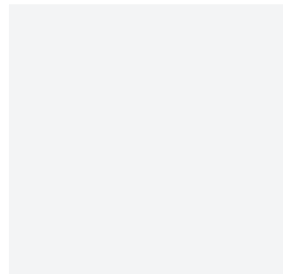
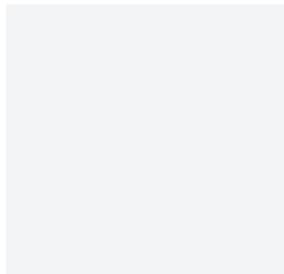
Posters



Publications



Stationery

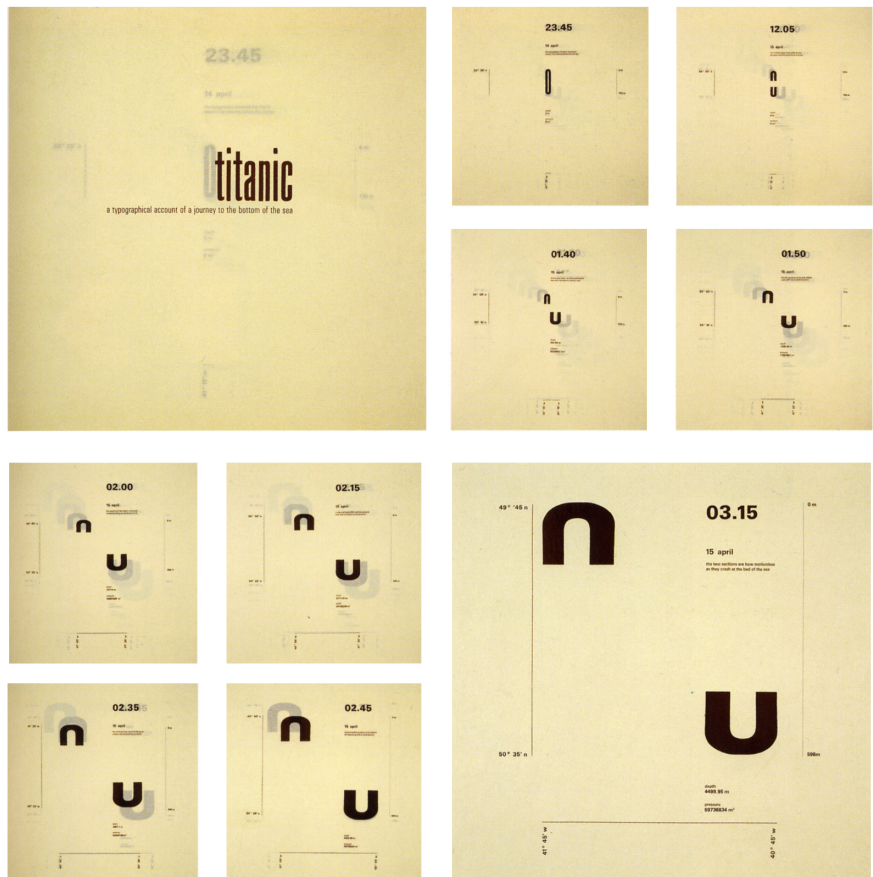


Use of slow transitions

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

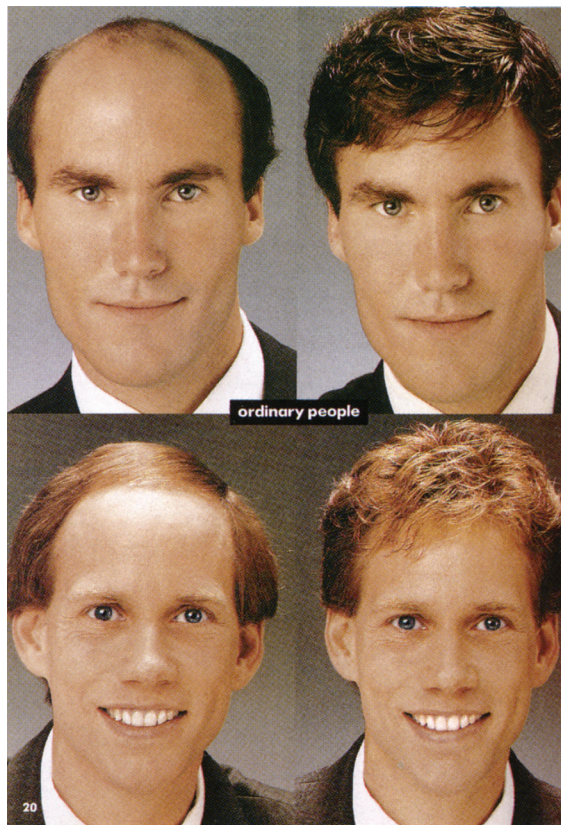
Firm

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

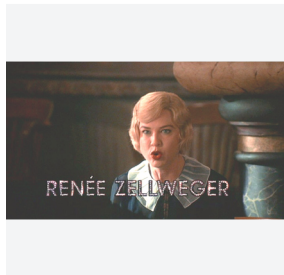
Matrix A Comparison of typography decisions in the design of film title sequences and printed promotions

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

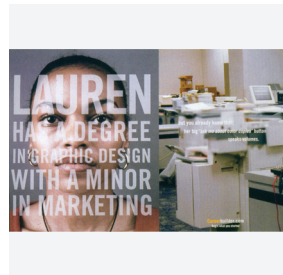
Film

Print

Customized
Typeface



Chicago



Careerbuilder.com advertisement

Superbold
Weight



Panic Room



Archäologie in Sachen poster

Dense
Volume

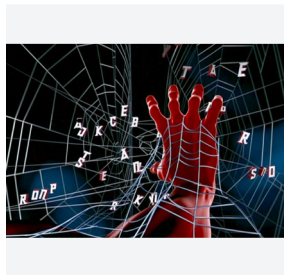


Flubber

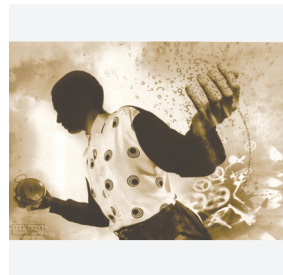


Snickers packaging

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 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 generated 2D or 3D digital illustrations, photographs and other graphics that are rendered 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

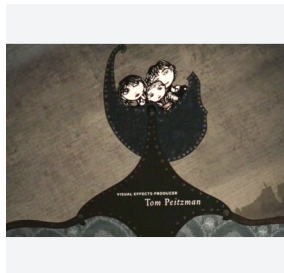
Matrix B Comparison of imagery decisions in the design of film title sequences and printed promotions

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

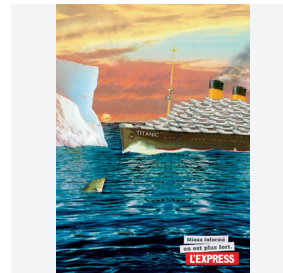
Film

Print

Hand-generated Style

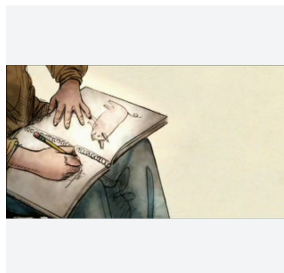


A Series of Unfortunate Events

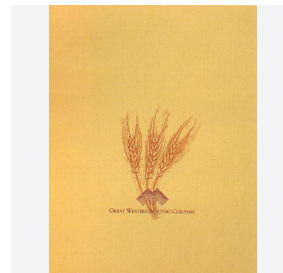


L'Express advertisement

Background Placement



Charlotte's Web

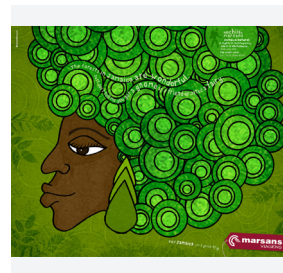


GWMC advertisement

Dense Volume

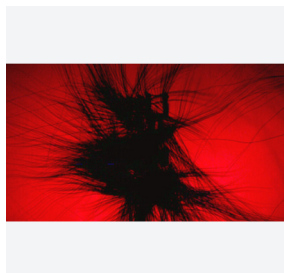


Casino Royale

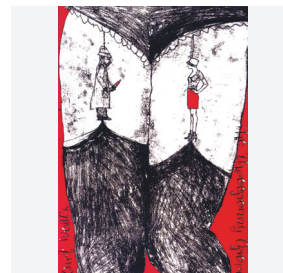


Marsans advertisement

Abrupt Imagery



The Grudge



The Threepenny Opera poster


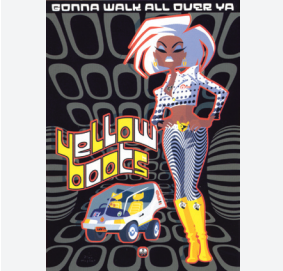




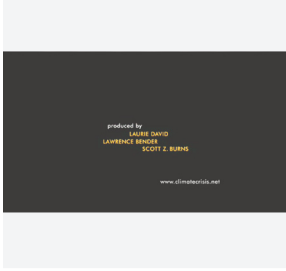
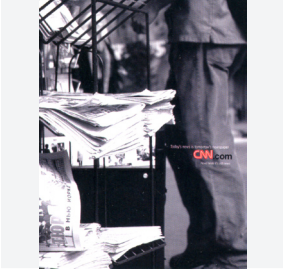
Color Influences from Film to Print

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	 <p><i>Catch Me If You Can</i></p>	 <p><i>Yellow Boots poster</i></p>
Monotone Palette	 <p><i>Silent Hill</i></p>	 <p><i>Village Green Preservation Society advertisement</i></p>
Dense Ink Coverage	 <p><i>Stranger Than Fiction</i></p>	 <p><i>Bob Marley poster</i></p>
Placement Significance	 <p><i>An Inconvenient Truth</i></p>	 <p><i>CNN advertisement</i></p>

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

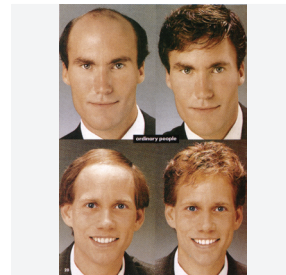
Film

Print

Abrupt Transition

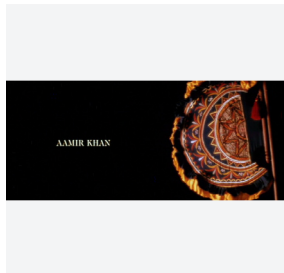


Seven

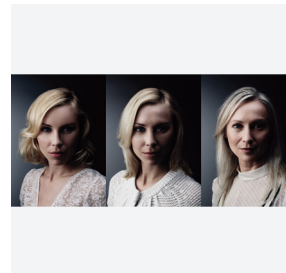


Ordinary People poster

Subtle Transition



Lagaan

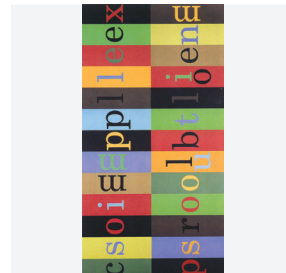


Hiemett Mortensen advertisement

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 Organization	Doctors Without Borders 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 Process	<p>Two prototypes A and B were planned for the redesign of the annual report 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.</p> <p>The original document is given at the outset for the reader's reference. Thereafter the design approaches developed for each prototype are systematically presented.</p> <p>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.</p>

Doctors Without Borders Existing 2005 Annual Report *continued*



Doctors Without Borders Existing 2005 Annual Report *continued*

2005
MALARIA

In 2005, MSF treated more than one million cases of malaria using artemisinin-based combination therapies (ACTs). The drug proved most effective when combined with the availability of insecticide-treated bed nets and other interventions such as other health facilities, giving patients and families access to care.

2005
EARTHQUAKE

In the aftermath of the 2005 earthquake in Pakistan, MSF teams treated and cared for and provided relief to thousands of people in 2005. MSF teams provided relief to thousands of people in 2005. MSF teams provided relief to thousands of people in 2005.

2005
MSF ACTIVITIES

In 2005, Doctors Without Borders/Médecins Sans Frontières (MSF) supported more than 70 countries. Projects that included health care, clean water, and other interventions were supported by MSF. MSF also provided relief to thousands of people in 2005.

2005

2005
PROJECT SUPPORT

The projects described in this section were funded by MSF-USA. The projects were funded by MSF-USA. The projects were funded by MSF-USA. The projects were funded by MSF-USA.

2005

ANGOLA \$2,778,749
International staff 16 National staff 1,100

REPRODUCTION

These cases of the Angolan crisis were caused by an outbreak of Angolan AIDS. MSF provided relief to thousands of people in 2005.

ARMENIA \$850,000
International staff 16 National staff 114

REPRODUCTION

MSF provided relief to thousands of people in 2005.

CAMEROON \$308,000
International staff 9 National staff 65

REPRODUCTION

MSF provided relief to thousands of people in 2005.

CHINA \$297,470
International staff 19 National staff 72

REPRODUCTION

MSF provided relief to thousands of people in 2005.

GHANA \$1,000,000
International staff 26 National staff 65

REPRODUCTION

MSF provided relief to thousands of people in 2005.

HONDURAS \$348,000
International staff 16 National staff 76

REPRODUCTION

MSF provided relief to thousands of people in 2005.

INDONESIA \$847,720
International staff 14 National staff 141

REPRODUCTION

MSF provided relief to thousands of people in 2005.

Doctors Without Borders Existing 2005 Annual Report continued



DEMOCRATIC REPUBLIC OF CONGO 83,000,000
INTERVENTION COST \$1.8 million
CHALLENGE

and in the capital Kinshasa. MSF also provides health care to people living in Kinshasa's informal settlements, where thousands of Congolese displaced and returned refugees are crowded together. In these regions, MSF teams supported the health centers in the two largest camps, Camp Kanyama and a large hospital center in the northern town of San Francisco de Asis.

MSF provided additional treatment to 1.6 million people with HIV/AIDS. MSF mobilized emergency teams to assist in Kinshasa, Mbandaka, Lubumbashi, and Mbuji-Mayi, where outbreaks of cholera, meningitis, and other infectious diseases were spreading rapidly. In the Democratic Republic of Congo, MSF also provided health care to 1.6 million people in the northern provinces of Kinshasa, Kasai-Oriental, Kasai-Central, Kasai-Meridional, Ituri, and Katanga. Over the past year, MSF supported 100 health centers in the north, and in 2005, MSF supported 100 health centers in the north, and in 2005, MSF supported 100 health centers in the north.



GUATEMALA 92,000,000
INTERVENTION COST \$1.8 million
CHALLENGE

MSF provided additional treatment to 1.6 million people with HIV/AIDS. MSF mobilized emergency teams to assist in Kinshasa, Mbandaka, Lubumbashi, and Mbuji-Mayi, where outbreaks of cholera, meningitis, and other infectious diseases were spreading rapidly. In the Democratic Republic of Congo, MSF also provided health care to 1.6 million people in the northern provinces of Kinshasa, Kasai-Oriental, Kasai-Central, Kasai-Meridional, Ituri, and Katanga. Over the past year, MSF supported 100 health centers in the north, and in 2005, MSF supported 100 health centers in the north.



HAITI 82,100,000
INTERVENTION COST \$1.8 million
CHALLENGE

MSF provided additional treatment to 1.6 million people with HIV/AIDS. MSF mobilized emergency teams to assist in Kinshasa, Mbandaka, Lubumbashi, and Mbuji-Mayi, where outbreaks of cholera, meningitis, and other infectious diseases were spreading rapidly. In the Democratic Republic of Congo, MSF also provided health care to 1.6 million people in the northern provinces of Kinshasa, Kasai-Oriental, Kasai-Central, Kasai-Meridional, Ituri, and Katanga. Over the past year, MSF supported 100 health centers in the north, and in 2005, MSF supported 100 health centers in the north.



NEPAL 800,000
INTERVENTION COST \$1.8 million
CHALLENGE

MSF provided additional treatment to 1.6 million people with HIV/AIDS. MSF mobilized emergency teams to assist in Kinshasa, Mbandaka, Lubumbashi, and Mbuji-Mayi, where outbreaks of cholera, meningitis, and other infectious diseases were spreading rapidly. In the Democratic Republic of Congo, MSF also provided health care to 1.6 million people in the northern provinces of Kinshasa, Kasai-Oriental, Kasai-Central, Kasai-Meridional, Ituri, and Katanga. Over the past year, MSF supported 100 health centers in the north, and in 2005, MSF supported 100 health centers in the north.



NEPAL 800,000
INTERVENTION COST \$1.8 million
CHALLENGE

MSF provided additional treatment to 1.6 million people with HIV/AIDS. MSF mobilized emergency teams to assist in Kinshasa, Mbandaka, Lubumbashi, and Mbuji-Mayi, where outbreaks of cholera, meningitis, and other infectious diseases were spreading rapidly. In the Democratic Republic of Congo, MSF also provided health care to 1.6 million people in the northern provinces of Kinshasa, Kasai-Oriental, Kasai-Central, Kasai-Meridional, Ituri, and Katanga. Over the past year, MSF supported 100 health centers in the north, and in 2005, MSF supported 100 health centers in the north.



SIERRA LEONE 600,000
INTERVENTION COST \$1.8 million
CHALLENGE

MSF provided additional treatment to 1.6 million people with HIV/AIDS. MSF mobilized emergency teams to assist in Kinshasa, Mbandaka, Lubumbashi, and Mbuji-Mayi, where outbreaks of cholera, meningitis, and other infectious diseases were spreading rapidly. In the Democratic Republic of Congo, MSF also provided health care to 1.6 million people in the northern provinces of Kinshasa, Kasai-Oriental, Kasai-Central, Kasai-Meridional, Ituri, and Katanga. Over the past year, MSF supported 100 health centers in the north, and in 2005, MSF supported 100 health centers in the north.

Doctors Without Borders Existing 2005 Annual Report *continued*



SRI LANKA \$1,743,735
International relief in disaster-struck Sri Lanka
CHALLENGE

Over 100,000 people were killed and 1 million injured in the 2004 tsunami. Doctors Without Borders (DWB) responded to the disaster with relief supplies, medical care, and training. DWB also coordinated with other organizations to provide relief supplies and medical care to the tsunami-affected areas. DWB provided medical care to the tsunami-affected areas, including the distribution of medical supplies and the establishment of temporary clinics. DWB also provided training to local health workers and established a network of health workers to provide ongoing care to the tsunami-affected areas.



2005
INNOVATION

Doctors Without Borders (DWB) has been able to serve in the tsunami-affected areas of Sri Lanka, India, and Indonesia. DWB provided medical care to the tsunami-affected areas, including the distribution of medical supplies and the establishment of temporary clinics. DWB also provided training to local health workers and established a network of health workers to provide ongoing care to the tsunami-affected areas.



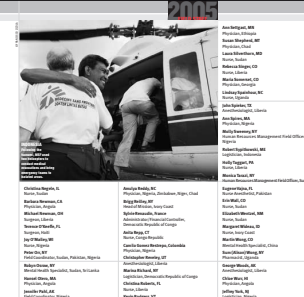
FIELD STAFF
Doctors Without Borders/Doctors Sans Frontières (DWB/DSF) depends on the hard work and dedication of thousands of people who are not paid for their services. They make themselves and their skills available at a moment's notice, usually dedicating 6 to 12 months to each assignment. Their experience and expertise are critical to the success of our field projects around the world.

36%
DWB/DSF field assignments in 2005 - a 36 percent increase from 2004.




2005
INVESTED IN

Doctors Without Borders (DWB) has been able to serve in the tsunami-affected areas of Sri Lanka, India, and Indonesia. DWB provided medical care to the tsunami-affected areas, including the distribution of medical supplies and the establishment of temporary clinics. DWB also provided training to local health workers and established a network of health workers to provide ongoing care to the tsunami-affected areas.



2005
40
SECTORS

Doctors Without Borders (DWB) has been able to serve in the tsunami-affected areas of Sri Lanka, India, and Indonesia. DWB provided medical care to the tsunami-affected areas, including the distribution of medical supplies and the establishment of temporary clinics. DWB also provided training to local health workers and established a network of health workers to provide ongoing care to the tsunami-affected areas.



2005
DONORS

Doctors Without Borders/Doctors Sans Frontières (DWB/DSF) is extremely grateful for the financial support of our donors, including individuals, corporations, and other organizations. Your generosity allows DWB/DSF to respond quickly to humanitarian crises around the world, to develop innovative and effective programs to assist people in need, to combat infectious diseases, and to operate independent of political, economic, or religious interests.

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

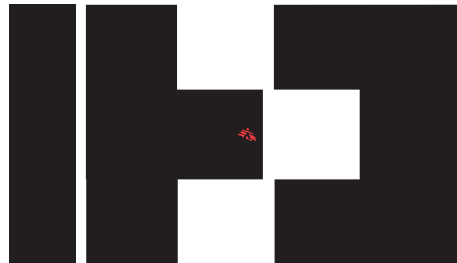
The visuals below and on page 115 depict how the content was designed and presented based on the influences taken from the three title sequences:

Film Influences

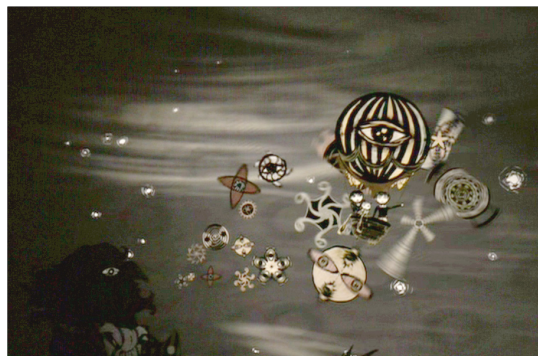


A Series of Unfortunate Events

Initial Layouts Doctors Without Borders



Page Format: spine, front cover and back cover



A Series of Unfortunate Events



Page Transitions

Initial Layouts Doctors Without Borders



Catch Me If You Can

Film Influences



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

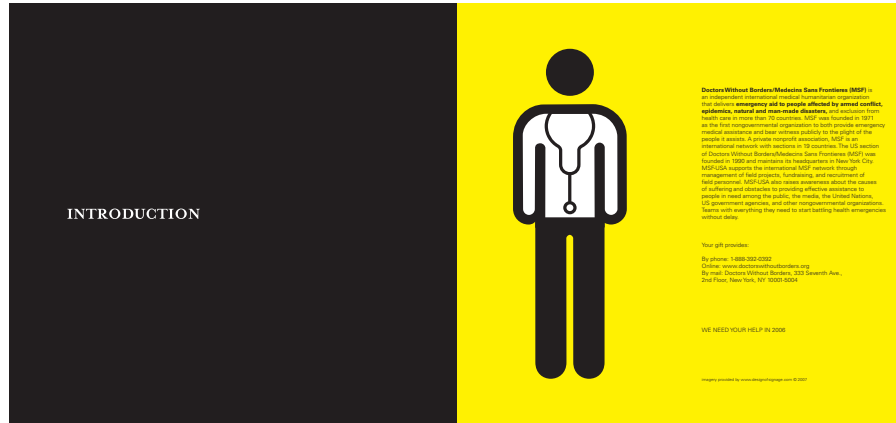
Page 4



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

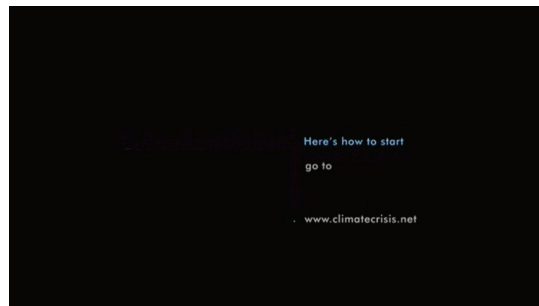
Aeon Flux Design of the main section divider pages

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



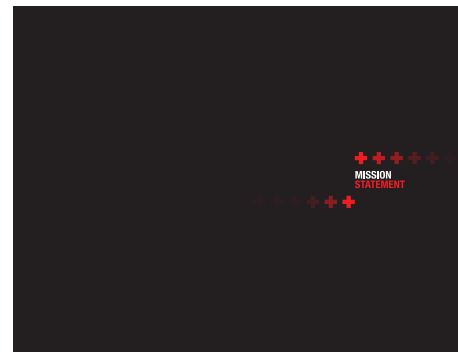
An Inconvenient Truth



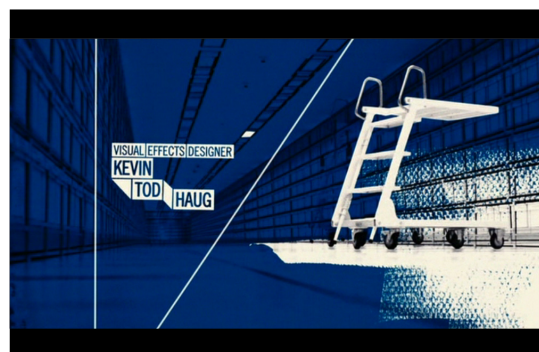
Page Format: back cover, spine and cover page



Aeon Flux



Section Divider



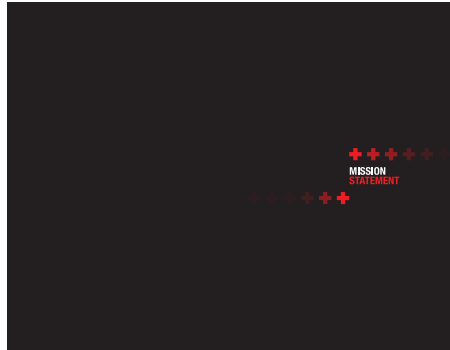
Stranger Than Fiction



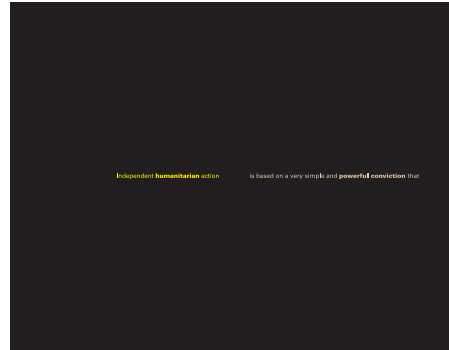
Photographic Imagery

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:

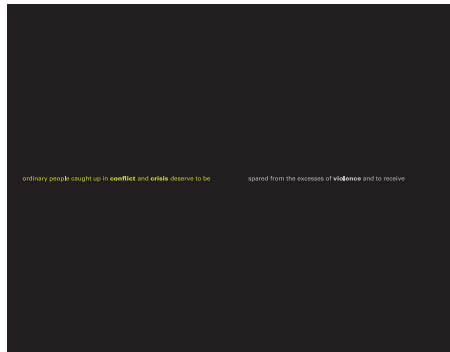
Prototype B: Mission Statement



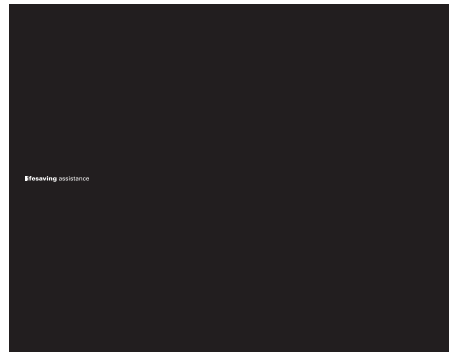
Page 1



Page 2

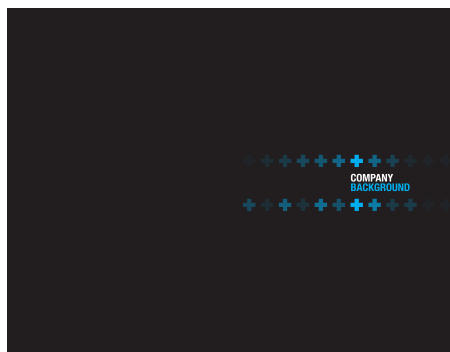


Page 3



Page 4

Prototype B: Company Background

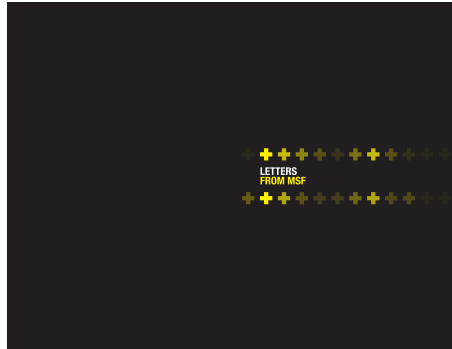


Page 5



Page 6

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

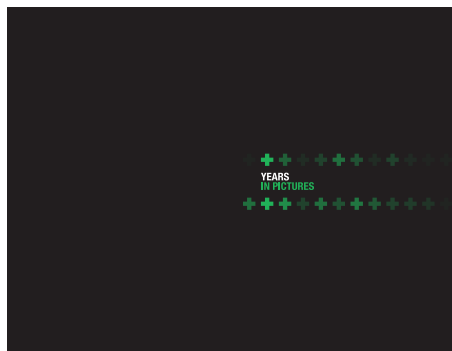


Page 7



Page 8

Prototype B: Years in Pictures



Page 9



Page 10



Page 11

Evaluation of Prototype B

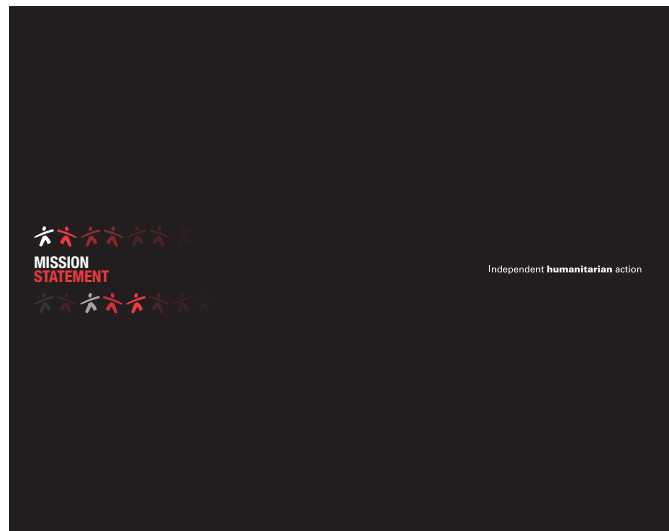
Prototype A and Prototype B were compared in terms of the visual presentation of content and the flow of information from one section to another. Prototype B was chosen over Prototype A as the former concept was much more successful in capturing the distinctive character of Doctors Without Borders and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

Prototype B/Revision 1

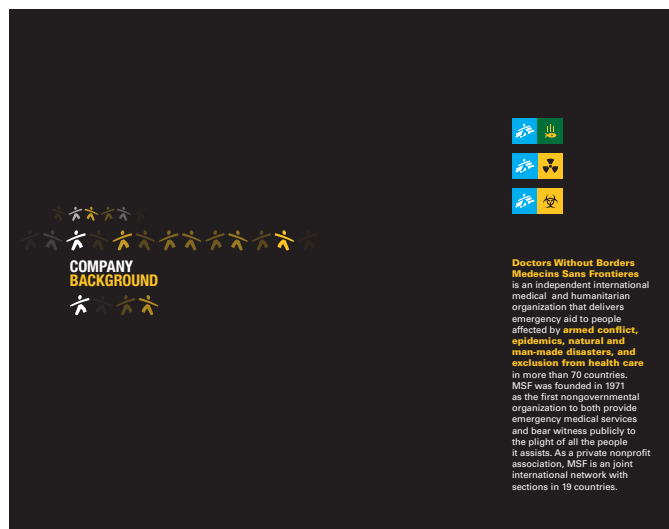
The revised layout for Prototype B was determined based on suggestions from the thesis committee members involved with this project. It was suggested that the plus signs be eliminated from the section divider pages (see pages 121-123) so as to avoid the use of a symbol that is exactly the same as that 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



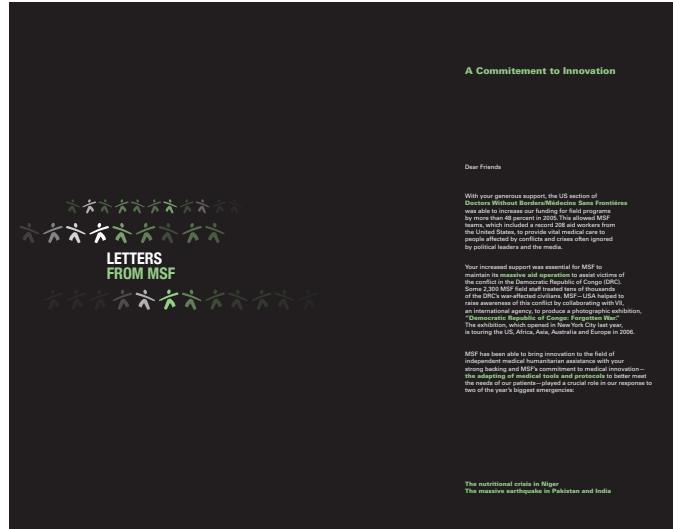
Page 1: Title Page

Prototype B/Revision 1: Company Background



Page 1: Title Page

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



Page 1: Title Page

Prototype B/Revision 1: 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

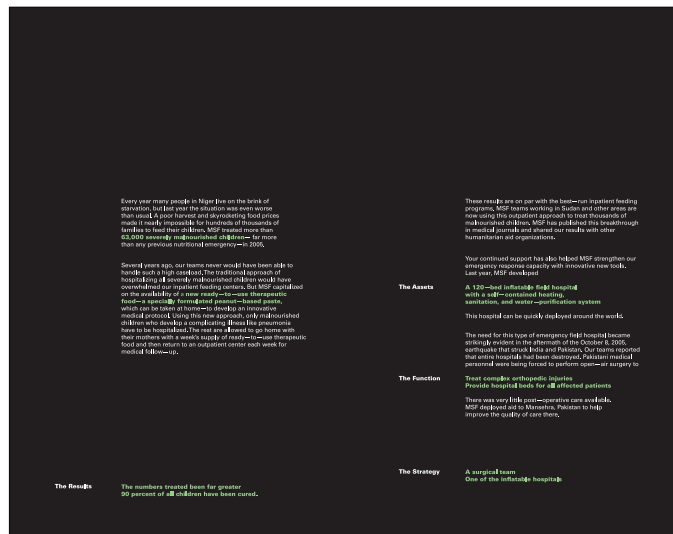


Page 1: Title Page

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

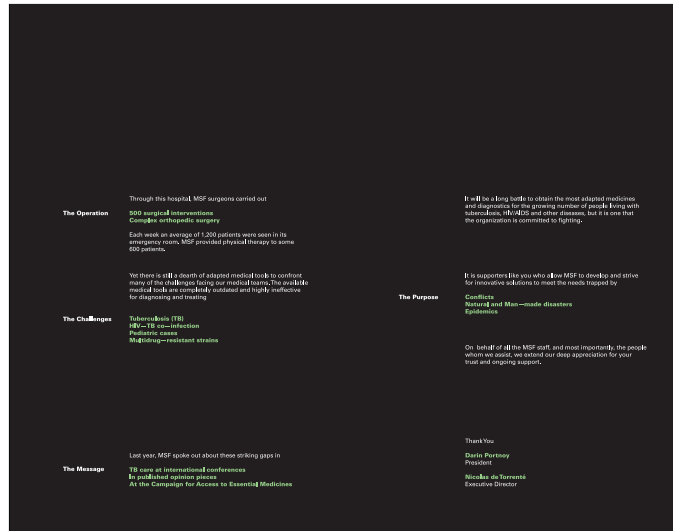


Page 1: Title Page



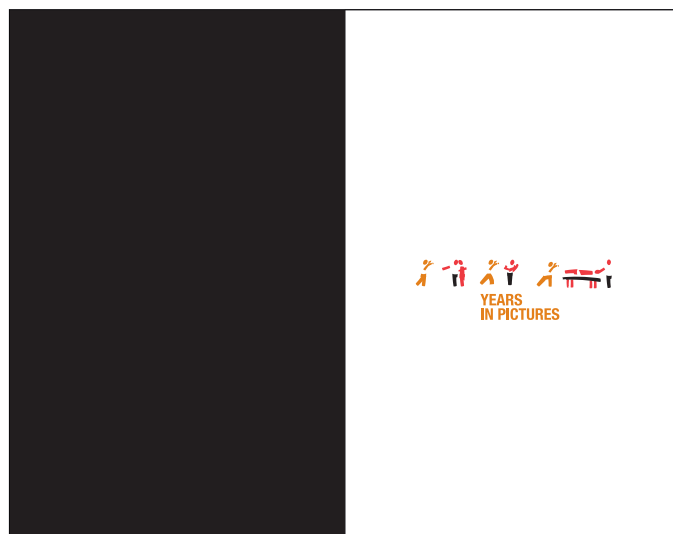
Page 2

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*

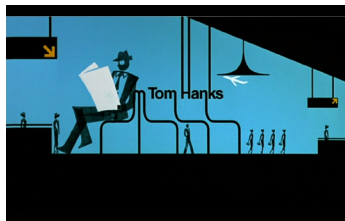


Prototype B/Revision 3

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 hospital 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

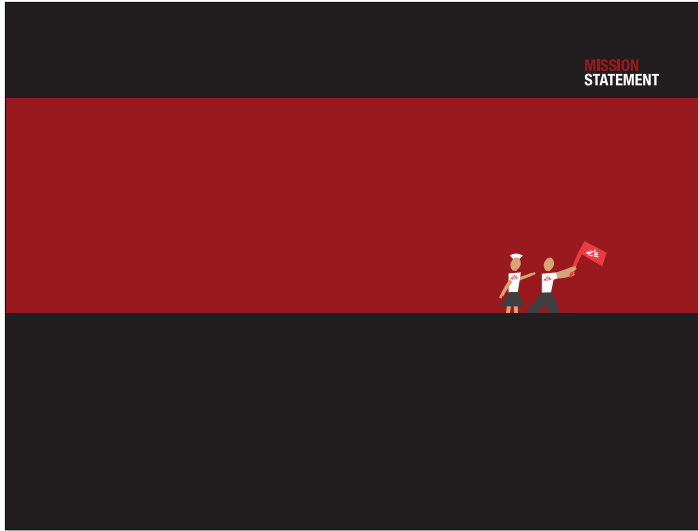


Stranger Than Fiction: visual layering 2

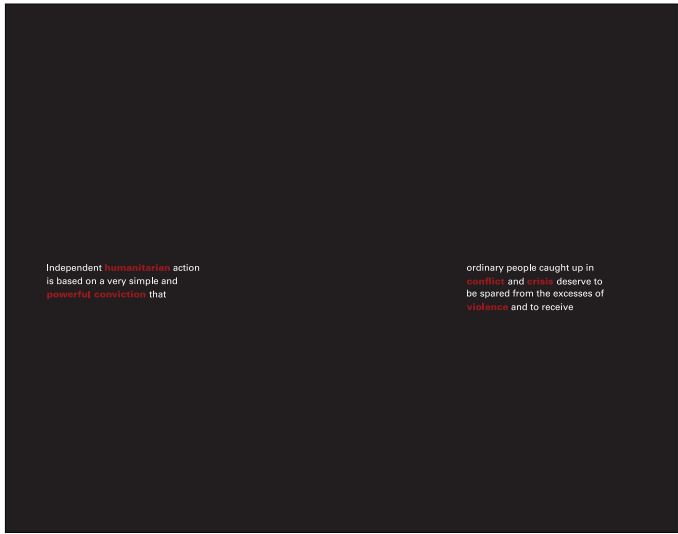
Refined text layout

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



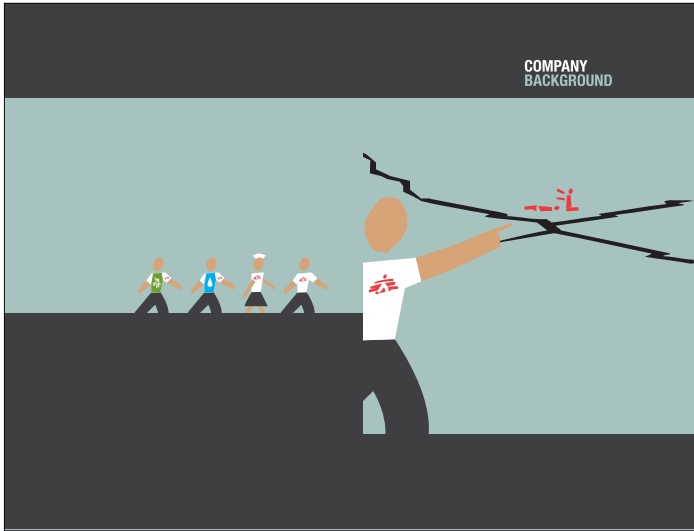
Page 2

Prototype B/Revision 3: Mission Statement *continued*



Page 3

Prototype B/Revision 3: Company Background



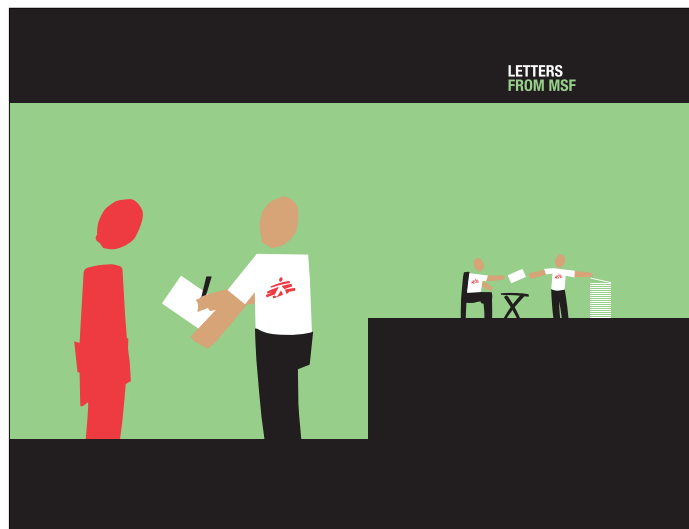
Page 1: Title Page

Prototype B/Revision 3: Company Background *continued*



Page 2

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

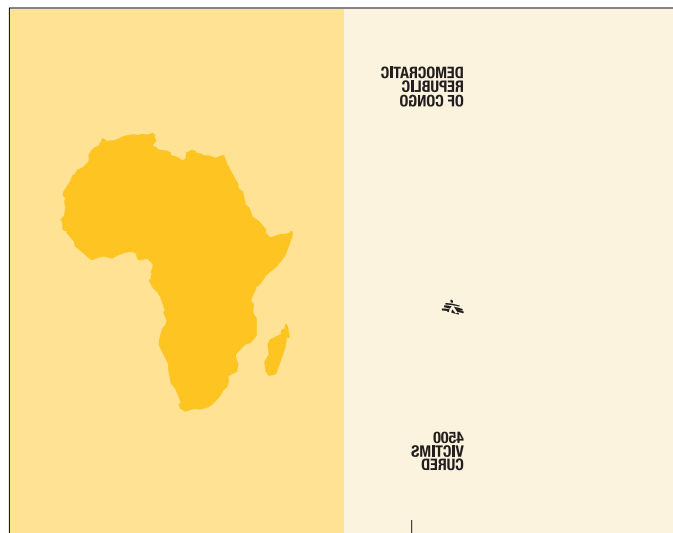


Page 1: Title Page

Prototype B/Revision 3: Years in Pictures



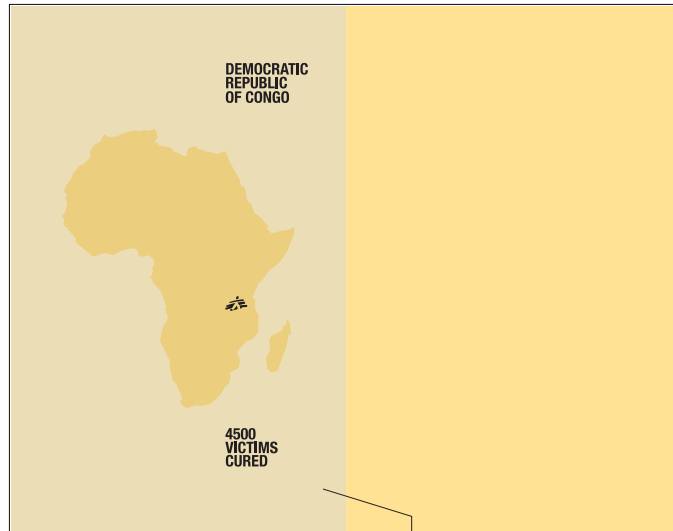
Page 1: Title Page



Page 2

Inverted semi-transparent paper

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



Page 3

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



Page 4

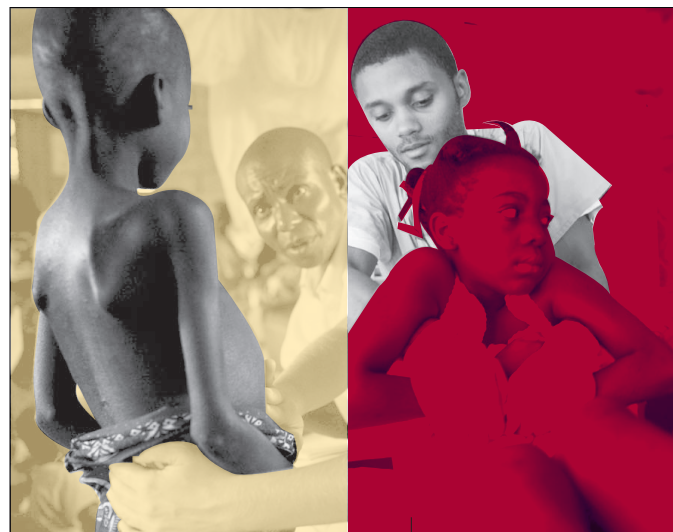
Inverted semi-transparent paper

Prototype B/Revision 3: Years in Pictures



Page 5

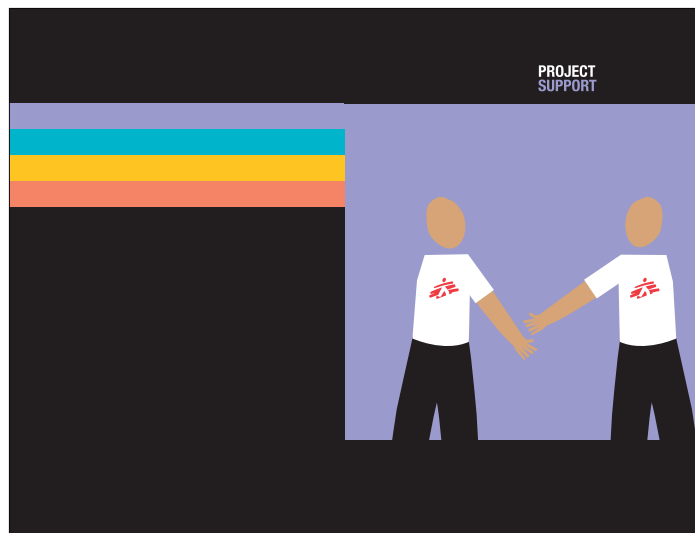
Semi-transparent paper, adds visual depth when placed over the information being presented on the previous page.



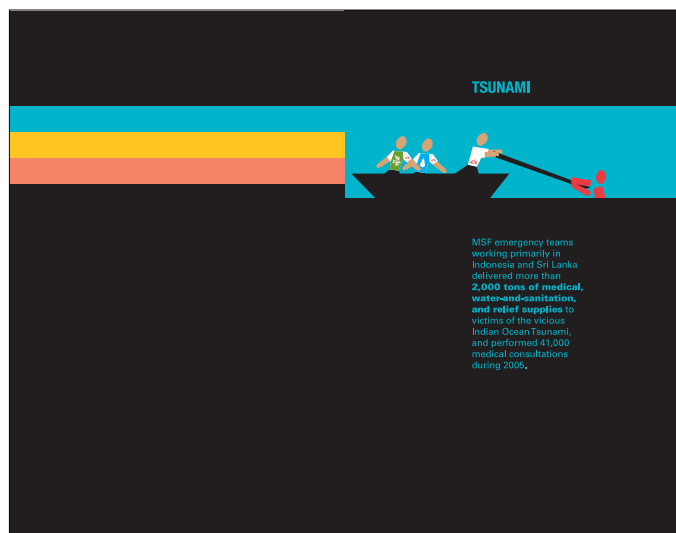
Page 6

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

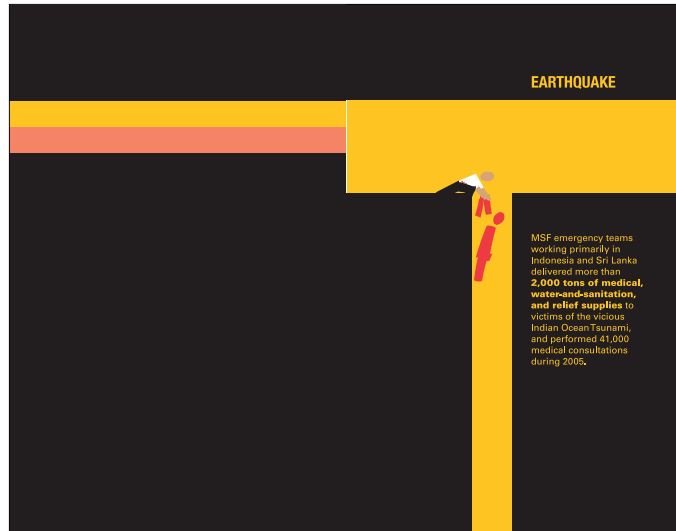


Page 1: Title Page



Page 2

Prototype B/Revision 3: Project Support *continued*



Page 3



Page 4

Prototype B/Revision 3: Project Support *continued*

<p>ANGOLA Providing care for infectious diseases</p> <p>Funds \$ 2,750,300 Global staff 90 National staff 22</p> <p>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, Kuanza Norte, Kuanza Sul, Malanje, Namibe, Cuando-Cubango, Namusate, and Huambo. MSF projects focused particularly on care for people with malaria, sleeping sickness, tuberculosis and other curable HIV/AIDS diseases. In 2005, MSF also provided emergency support and medical assistance when the country was confronted with an outbreak of the deadly Marburg virus.</p>	<p>ARMENIA Continuing access to treatment of HIV/AIDS and mental illness</p> <p>Funds \$ 990,000 Global staff 22 National staff 104</p> <p>MSF worked to reduce the impact of HIV/AIDS and other sexually transmitted diseases through a clinic in the Shikah region and an HIV prevention project in Yerevan. MSF also provided antiretroviral, psychological and social support to people with mental illness. In addition, MSF is supporting and recruiting government health structures in the regions of Yerevan and Tavush, where so many Azerbaijan refugees.</p>	<p>CHAD Assisting Darfur refugees and recovering internally</p> <p>Funds \$ 1,500,000 Global staff 58 National staff 400</p> <p>In the last two years, an estimated 200,000 people returned to Chad in their effort to flee attacks in the Darfur region of Sudan. MSF provided medical, surgical, obstetric and maternal care to over 65,000, and cared for more than 25,000 refugees living in four camps near the Sudanese border. In the southwestern district of Bongor, MSF runs a malaria program and a seasonal malaria chemoprevention campaign. Malaria prevention and care targeted the age of 6 months and 30 years. MSF also vaccinated 100,000 children against measles in the south and in the capital, N'Djamena.</p>	<p>CHINA Expanding HIV/AIDS and helping the vulnerable</p> <p>Funds \$ 970,470 Global staff 11 National staff 72</p> <p>MSF has worked to expand HIV/AIDS treatment and care in a country where the disease remains highly stigmatized. In January of 2005, MSF provided medical, surgical, obstetric and maternal care in the western city of Lanzhou. MSF also conducted HIV/AIDS campaigns that provided antiretroviral treatment to more than 300 people living with the disease. Additionally, MSF provided emergency antiretroviral support to 400 HIV/AIDS patients on the streets of Baotou, Shaanxi province. Also, MSF continues to help build health and medical care to hundreds of North Korean refugees living in China and other countries.</p>
<p>BURUNDI Helping people during post-war reconstruction</p> <p>Funds raised \$ 340,000 Global staff 51 National staff 755</p> <p>MSF provided basic health services through health centers and hospitals in the provinces of Kirundi, Kirundi-Nord, Kirundi-Sud, Makamba, and Muramvya. MSF also treated and provided care for approximately 10 patients with sexually transmitted diseases each month in a health center for women in the town of Muramvya. In addition, MSF provided emergency support and medical assistance when the country's last province still at war.</p>	<p>CAMEROON Treating HIV/AIDS and the hard labor</p> <p>Funds raised \$ 900,000 Global staff 91 National staff 98</p> <p>MSF operated an HIV/AIDS project in the coastal town of, and in the city of Douala, providing through antiretroviral treatment to more than 1,200 people. MSF also runs a treatment program in the Agoué region. In addition, MSF provided care for people living with Buruli ulcers, a disease similar to leprosy that is treatable only with surgery.</p>	<p>COLOMBIA Assisting victims of civil war</p> <p>Funds raised \$ 847,720 Global staff 45 National staff 151</p> <p>In Colombia, violence is the primary public health threat and the leading cause of death. In 2005, MSF provided basic medical and mental health care to 100,000 people in the departments of Cauca, Chocó, Córdoba, Guaviare, Nariño, Sucre, and Tolima. In addition, MSF provided care for people living with Buruli ulcers, a disease similar to leprosy that is treatable only with surgery.</p>	<p>CONGO REPUBLIC Developing infrastructure and a lack of care</p> <p>Funds raised \$ 100,000 Global staff 15 National staff 223</p> <p>In the Pool region, MSF helped people living with HIV/AIDS, tuberculosis, malaria, and other infectious diseases. MSF also treated basic health care in the Pool region and in the town of Boukoko. In addition, MSF provided care for people living with Buruli ulcers, a disease similar to leprosy that is treatable only with surgery. MSF also provided care for people living with Buruli ulcers, a disease similar to leprosy that is treatable only with surgery.</p>

Page 5

<p>ECUADOR Expanding treatment of HIV/AIDS</p> <p>Funds \$ 190,520 Global staff 11 National staff 71</p> <p>MSF ran an HIV/AIDS project in Ecuador's Cotacachi province, supporting 340 patients, and continued to provide care for approximately 100 patients in the town of Cotacachi. In addition, MSF urged the government to take action to fulfill the registration of basic expensive generic medicines instead of costly brand-name drugs.</p>	<p>GUATEMALA Expanding access to HIV/AIDS care</p> <p>Funds raised \$ 100,000 Global staff 21 National staff 56</p> <p>In Guatemala City, Puerto Barrios, and Guatemala, MSF provided antiretroviral treatment to more than 1,000 people living with HIV/AIDS, continuing 147 of 147 Guatemala residents living with HIV/AIDS. In addition, MSF provided care for approximately 100 people infected with opportunistic infections in these regions. In addition, MSF provided care for people living with Buruli ulcers, a disease similar to leprosy that is treatable only with surgery. MSF also provided care for people living with Buruli ulcers, a disease similar to leprosy that is treatable only with surgery.</p>
<p>GUINEA-BISSAU Helping children</p> <p>Funds raised \$ 608,100 Global staff 10 National staff 73</p> <p>MSF responded to a cholera epidemic in Guinea-Bissau with 220,000 capsules and supporting 10 other governmental structures.</p>	<p>KENYA Increasing AIDS treatment</p> <p>Funds raised \$ 586,975 Global staff 24 National staff 129</p> <p>In 2005, MSF treated more than 5,000 people living with HIV/AIDS in Kenya and cared for thousands more through programs in several areas. Namibia's health care system has been used to treat HIV/AIDS patients in the town of Baiton, near the border with Tanzania, and in the town of Baiton, near the border of Kenya province.</p>

Page 6

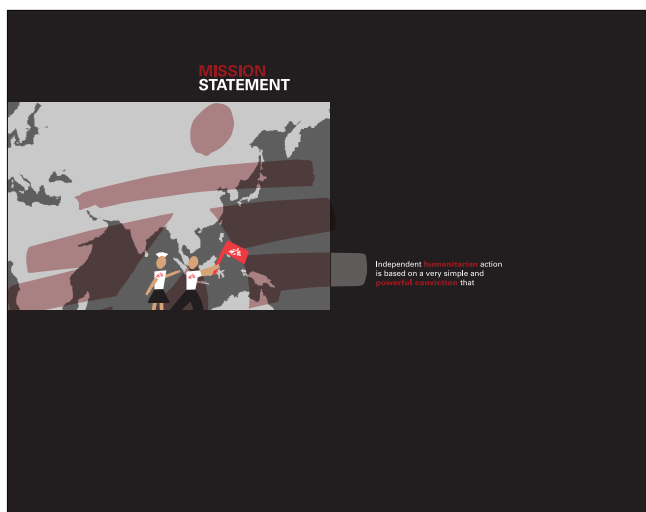
Prototype B/Revision 4

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

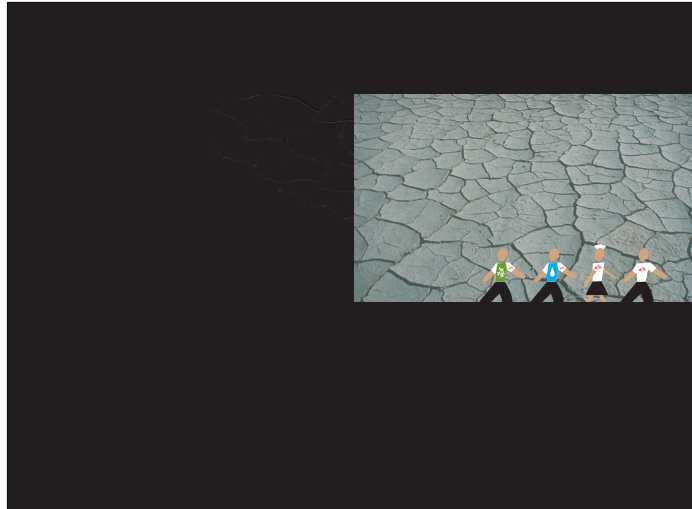


Page 1: Title Page

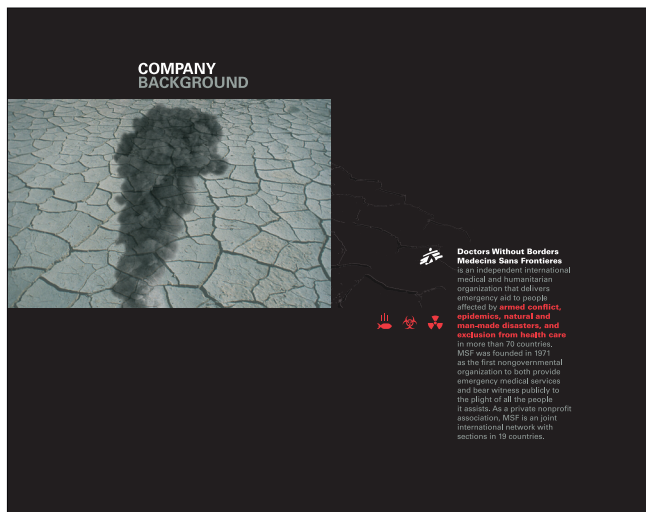


Page 2

Prototype B/Revision 4: Company Background



Page 1: Title Page

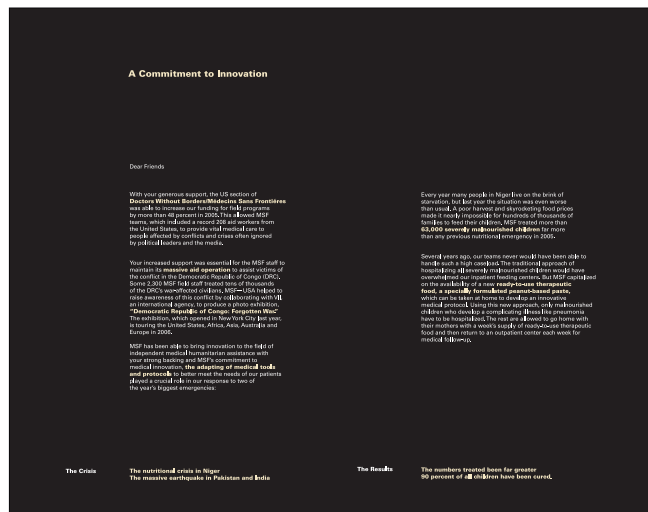


Page 2

Prototype B/Revision 4: Support Letters



Page 1: Title Page

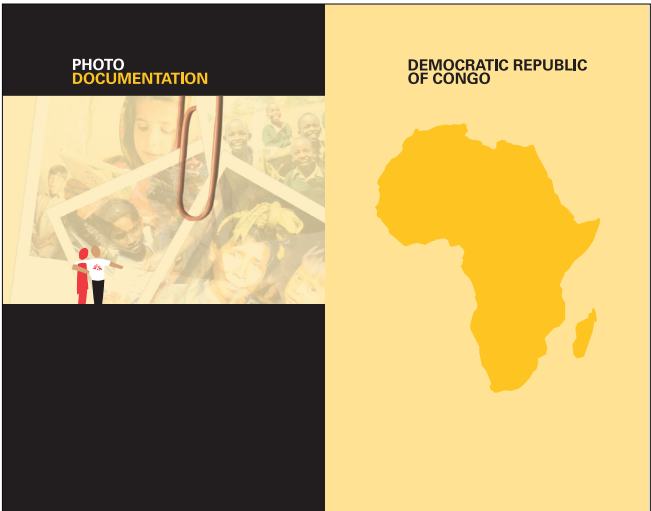


Page 2

Prototype B/Revision 4: Photo Documentation

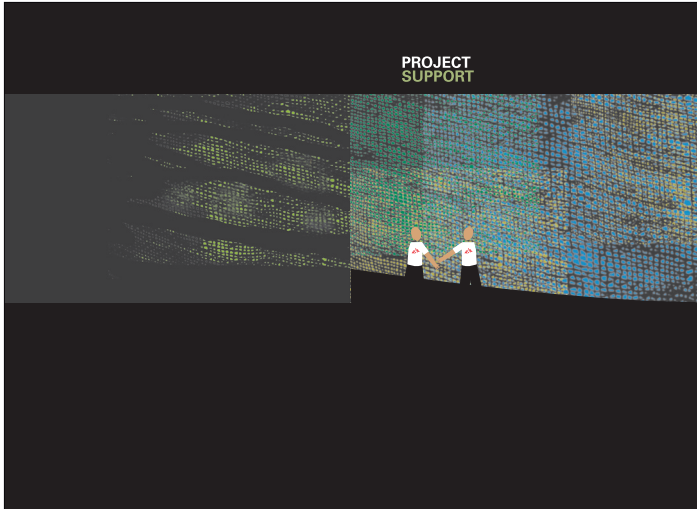


Page 1: Title Page

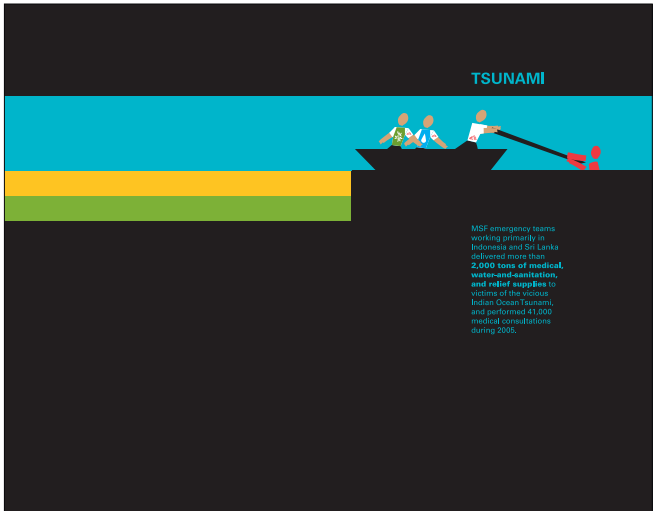


Page 2

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.

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

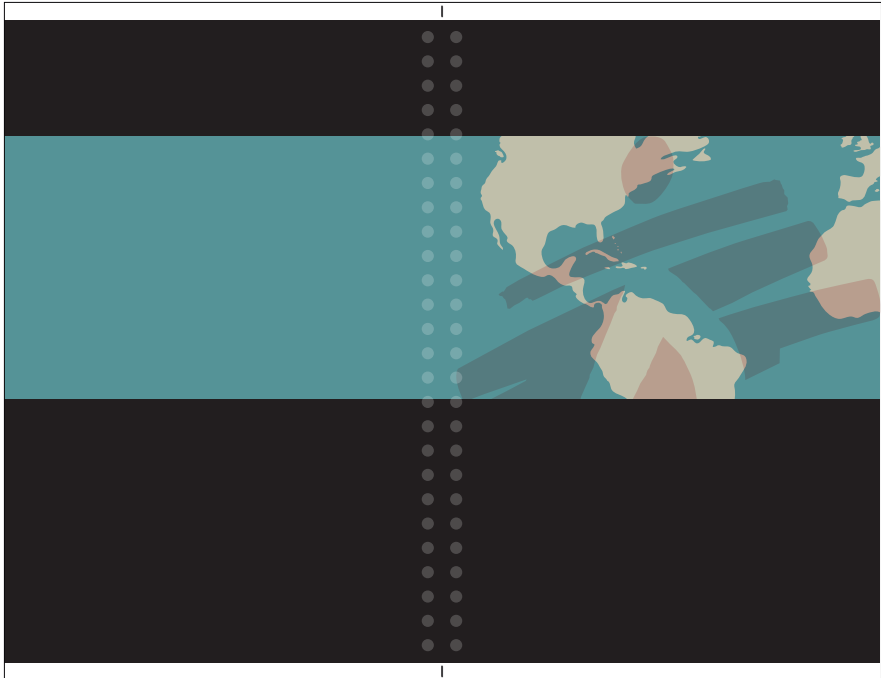


Front Cover



Inside Cover

Final Design Solution: Mission Statement



Page 1: Title Page



Page 2

Final Design Solution: Mission Statement *continued*



Page 3

Final Design Solution: Company Background



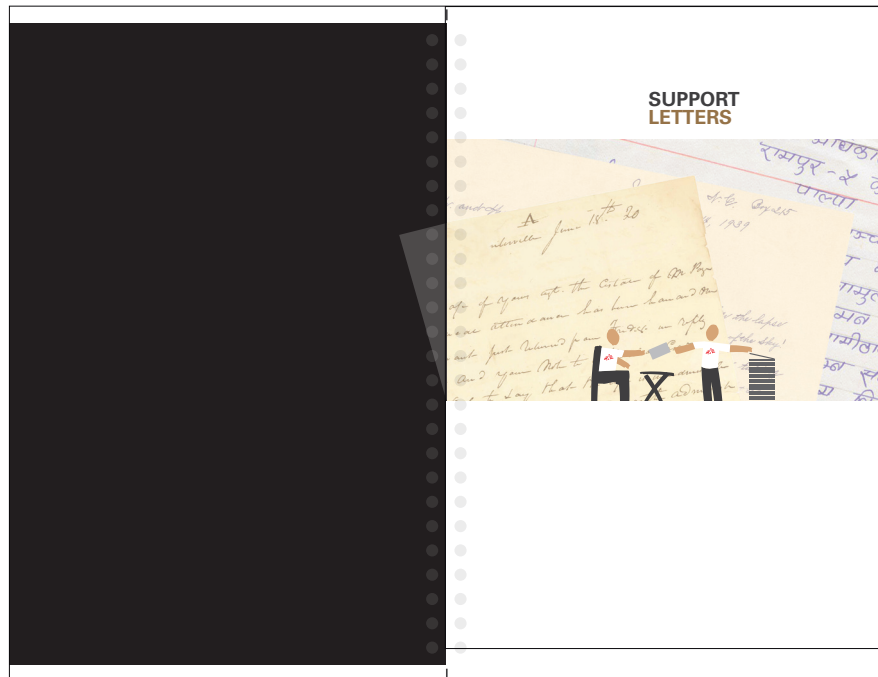
Page 1: Title Page

Final Design Solution: Company Background *continued*



Page 2

Final Design Solution: Support Letters



Page 1: Title Page

Final Design Solution: Support Letters *continued*

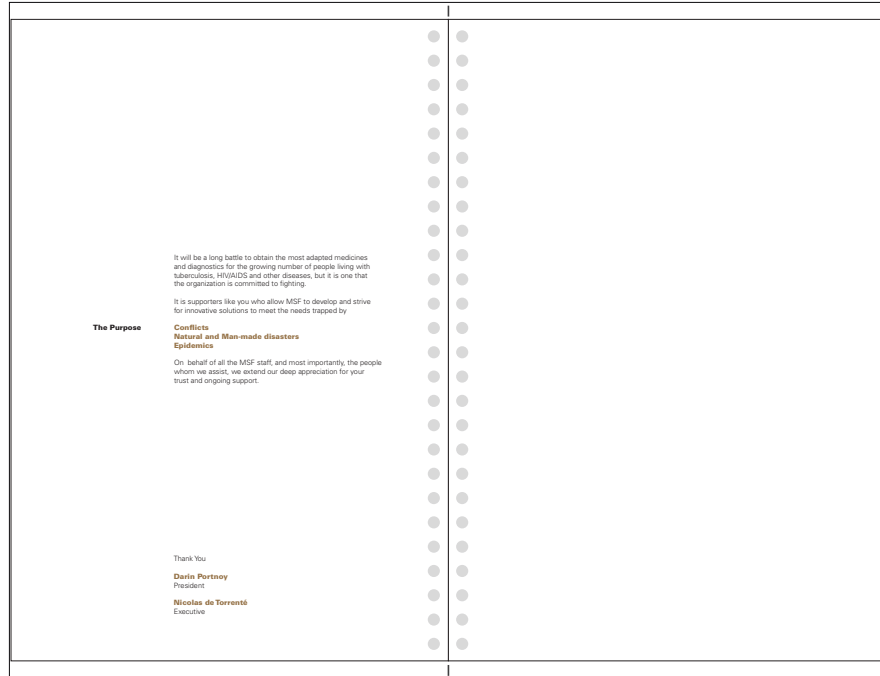
<p>A Commitment to Innovation</p> <p>Dear Friends</p> <p>With your generous support, the US section of Doctors Without Borders was able to increase our funding for field programs by more than 48 percent in 2005. This allowed MSF teams, which included a record 208 aid workers from the United States to provide vital medical care to people affected by conflicts and crises often ignored by political leaders and the media.</p> <p>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-torn 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.</p> <p>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:</p> <p>The Crisis The nutritional crisis in Niger The massive earthquake in Pakistan and India</p>	<p>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 for more than any previous nutritional emergency in 2005.</p> <p>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 feed, 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.</p> <p>The Results 90 percent of all children have been cured.</p>
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Page 2

<p>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.</p> <p>Your continued support has also helped MSF strengthen our emergency response capacity with innovative new tools. Last year, MSF developed:</p> <p>The Assets A 120-bed inflatable field hospital with a self-contained heating, sanitation and water-purification system</p> <p>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:</p> <p>The Function Treat complex orthopedic injuries Provide hospital beds for all affected patients</p> <p>There was very little post-operative care available. MSF deployed aid to Marsehra, Pakistan to help improve the quality of care there.</p> <p>The Strategy A surgical team One of the inflatable hospitals</p>	<p>Through this hospital, MSF surgeons carried out:</p> <p>The Operation 500 surgical interventions Complex orthopedic surgery</p> <p>Each week an average of 1,200 patients were seen in its emergency room. MSF provided physical therapy to some 600 patients.</p> <p>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:</p> <p>The Challenges Tuberculosis (TB) HIV-TB co-infection Pediatric cases Multidrug-resistant strain</p> <p>Last year, MSF talked about these striking gaps in:</p> <p>The Message TB care at international conferences In published opinion pieces At the Campaign for Access to Essential Medicines</p>
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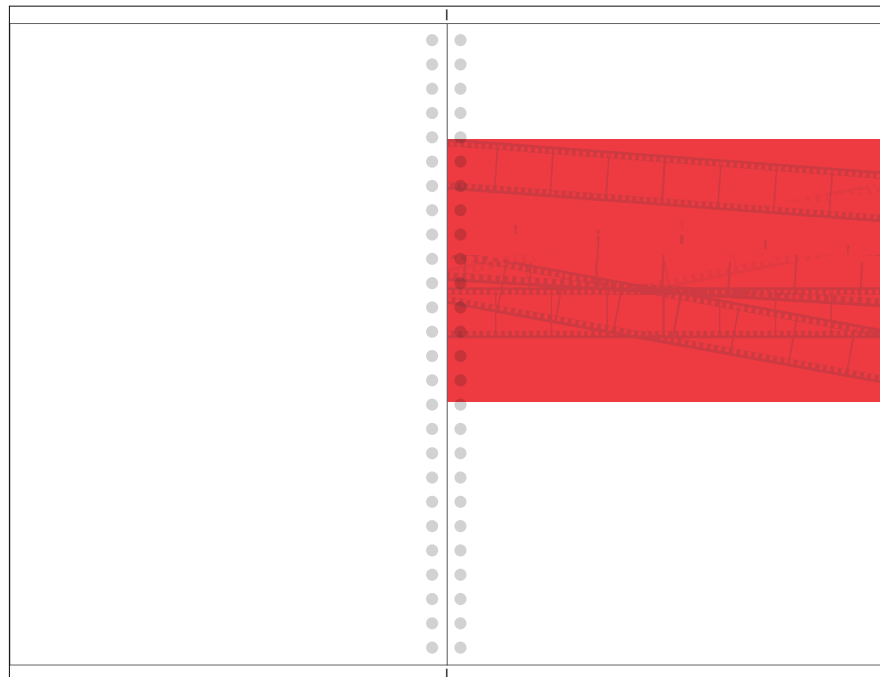
Page 3

Final Design Solution: Support Letters *continued*



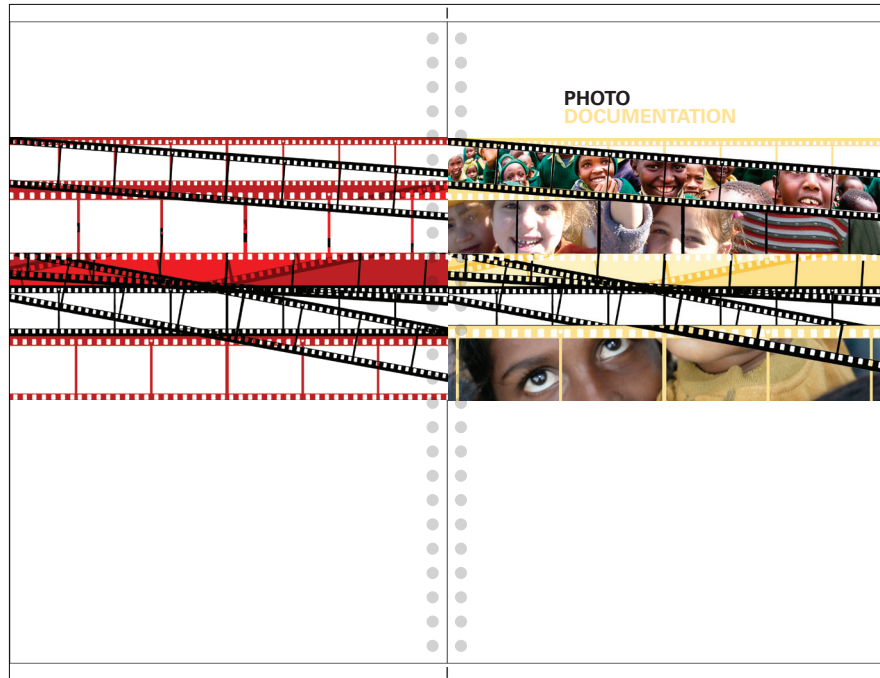
Page 4

Final Design Solution: Photo Documentation

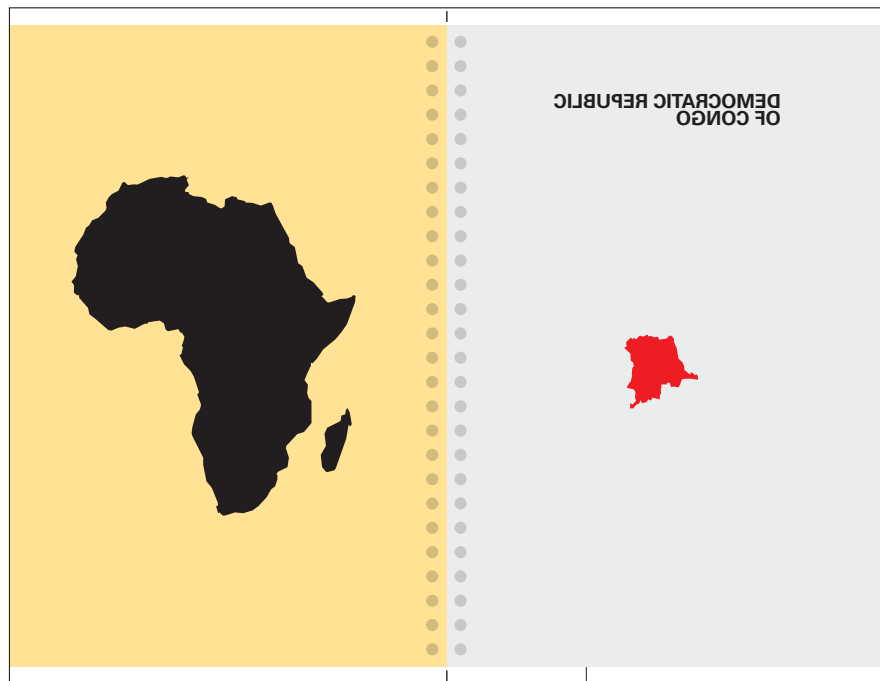


Page 1: Title Page

Final Design Solution: Photo Documentation *continued*



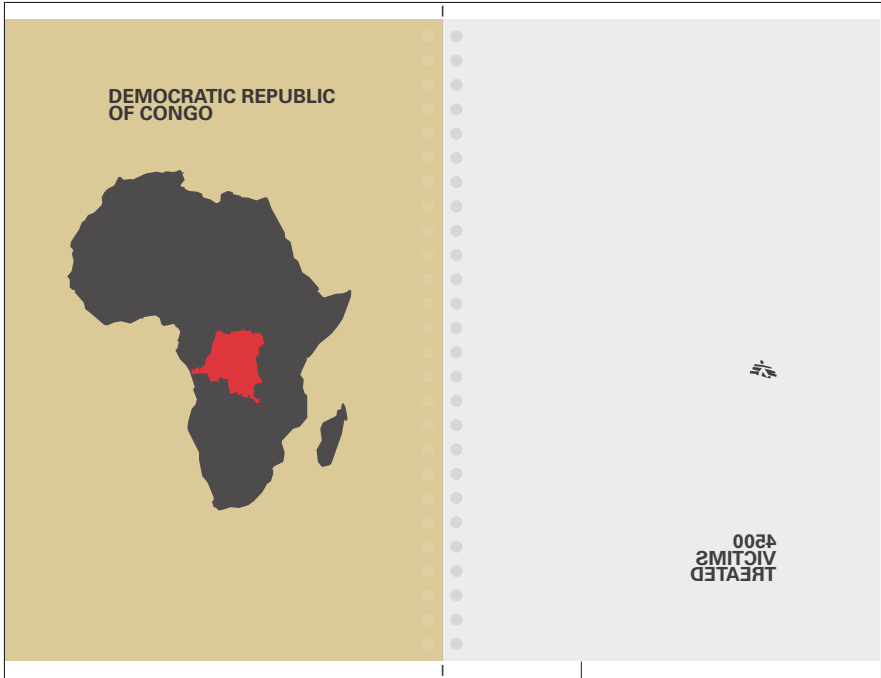
Page 2



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*

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.



2003

MARCH 7th
MSF reports that it has treated more than 500 women and girls who were raped over a six-month period in the South Darfur and West Darfur states of Sudan.

March 26th
MSF launches an emergency intervention in Angola to control an epidemic outbreak of the Marburg disease, a very deadly hemorrhagic fever.

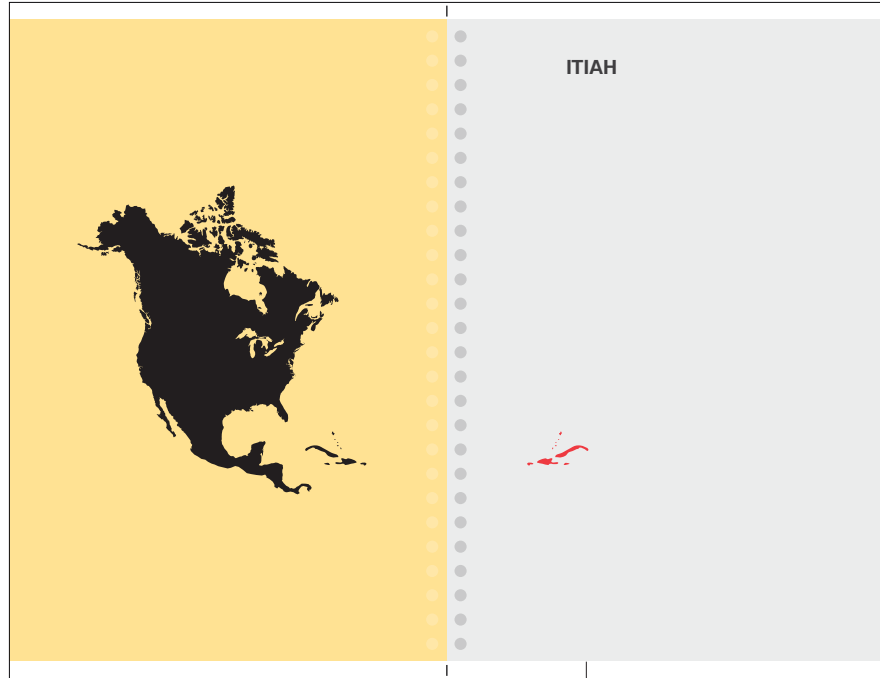
March 26th
The New York Times publishes an MSF op-ed on TB: "In an age of unparalleled medical advances, we must refuse to accept that millions of people will be left to perish at the hands of this ancient disease."

Page 8



Page 9

Final Design Solution: Photo Documentation *continued*



Page 10

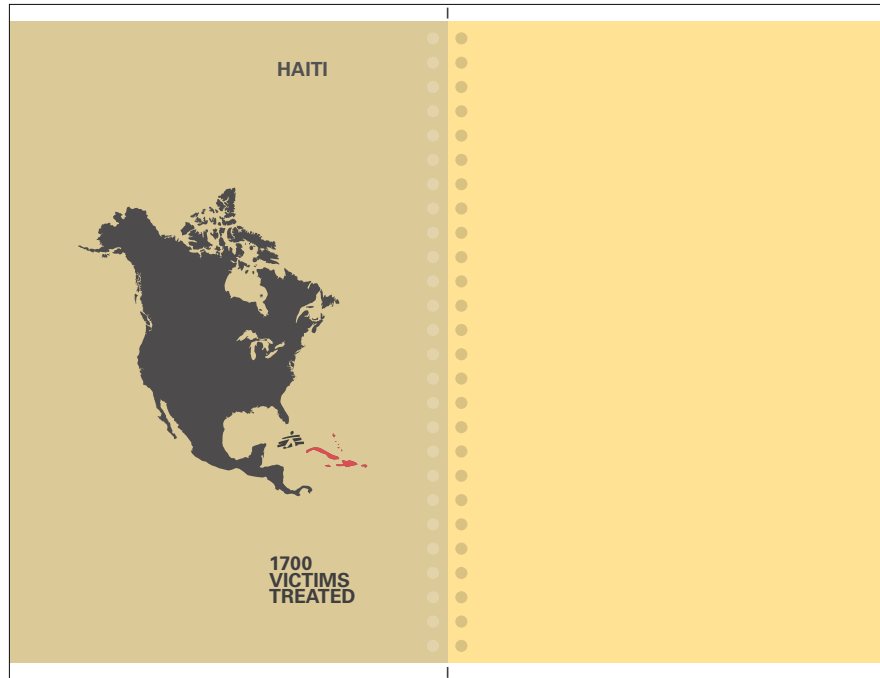
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Page 11

Inverted semi-transparent paper

Final Design Solution: Photo Documentation *continued*



Page 12



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 doctors 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 hospitals in Aceh province, Indonesia, MSF teams provide medical and relief assistance to more than 100,000 people.

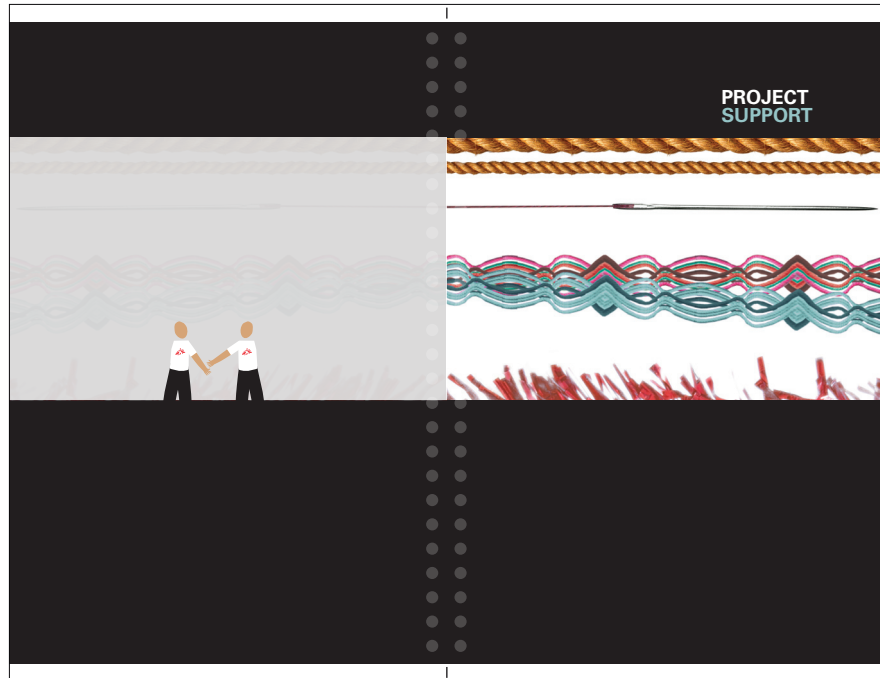
FEBRUARY 25th
MSF responds to a measles epidemic in the Democratic Republic of Congo's northeastern Itape region where some 20,000 people live in internally displaced persons camps.

Page 14

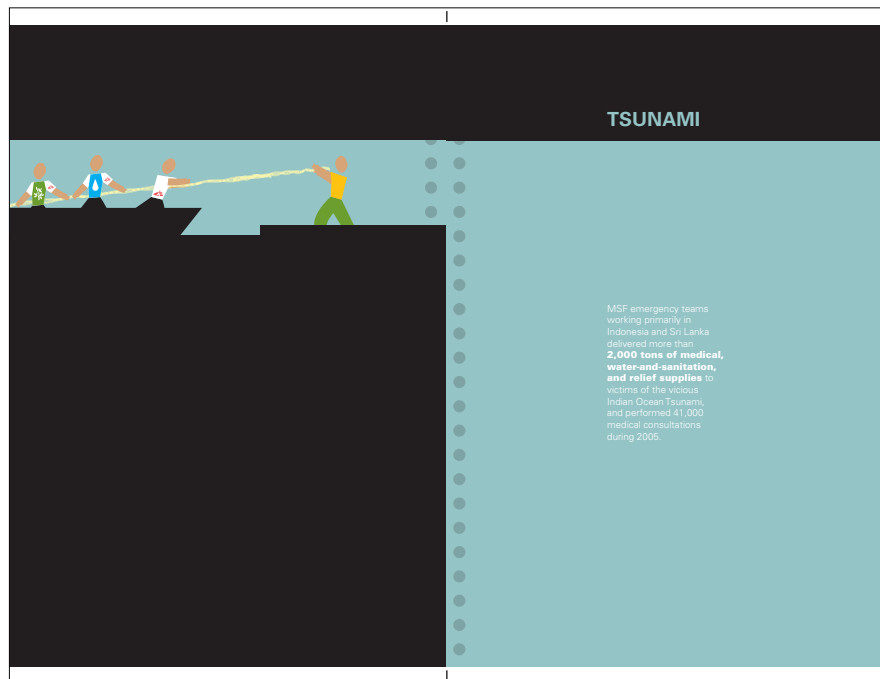


Page 15

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 various Indian Ocean Tsunamis, and performed 41,000 medical consultations during 2005.

The infographic features a black header with the title 'EARTHQUAKE' in yellow. Below is a large yellow rectangular area. On the right side, there are two black vertical bars of different heights, with two stylized human figures standing on top of them. A vertical line of small grey dots runs down the center of the page, separating the text area from the illustration area.

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.

The infographic features a black header with the title 'MALARIA' in green. Below is a large green rectangular area. At the bottom right, there is a white semi-circular shape containing a stylized illustration of a person sitting at a table. A vertical line of small grey dots runs down the center of the page, separating the text area from the illustration area.

Page 4

Final Design Solution: Project Support *continued*

<p>ANGOLA</p> <p>Providing care for medically distressed</p> <p>Funds raised \$ 2,776,749 Global staff 80 National staff 1,100</p> <p>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 Bia, Bengo, Kuito, Lunda Norte, Malanje, Cuando Sul, Moxico, Huambo, Cuanza Sul, Huila and Uige. MSF projects focused especially 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.</p>	<p>ARMENIA</p> <p>Confronting sexually transmitted diseases and mental illness</p> <p>Funds raised \$ 950,000 Global staff 72 National staff 194</p> <p>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 Yevandzor city. MSF also provided out-patient psychiatric, psychological and social support to people with mental illness in Gevorgashen province. MSF is supporting and promoting government health structures in the regions of Yevandzor and Tatarstanak, home to many Azerbaijan refugees.</p>	<p>CHAD</p> <p>Assisting Darfur refugees and vaccinating thousands</p> <p>Funds raised \$ 1,500,000 Global staff 56 National staff 405</p> <p>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 for many of the 83,600 refugees living in their camps near the Nigerian border. In the southeastern district of Borkou, MSF ran a malaria project and a surgical trainee program, and also carried out a meningitis vaccination campaign immunizing 198,000 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.</p>	<p>CHINA</p> <p>Expanding AIDS care and helping the vulnerable</p> <p>Funds raised \$ 397,470 Global staff 16 National staff 72</p> <p>MSF has strived to expand HIV/AIDS treatment and care in a country where the disease remains highly stigmatized. In the city of Kunming, MSF has also provided care in the southern city of Nanning. MSF ran comprehensive HIV/AIDS programs that provide non-pharmaceutical treatment to more than 200 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.</p>
<p>BURUNDI</p> <p>Helping people during post-war reconstruction</p> <p>Funds raised \$ 301,000 Global staff 54 National staff 755</p> <p>MSF provided basic health services through health centers and hospitals in the provinces of Bujumbura, Kanizi and Makamba. MSF also treated and counseled victims of sexual violence and provided care for approximately 120 patients with sexually transmitted diseases each month to a health center for women in the capital, Bujumbura. MSF continued to treat war-wounded civilians from Burundian fields, the country's last province still at war.</p>	<p>CAMEROON</p> <p>Treating AIDS and the leishish ulcer</p> <p>Funds raised \$ 500,000 Global staff 9 National staff 68</p> <p>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 leishish ulcer project in the Akonolingko district for those living with Buruli ulcer, a disease similar to leishish that is treatable only with surgery.</p>	<p>COLOMBIA</p> <p>Assisting victims of civil war</p> <p>Funds raised \$ 837,720 Global staff 49 National staff 151</p> <p>In Colombia, violence is the primary public health hazard and the leading cause of death. MSF ran mobile clinics that provided basic medical and dental health care to civilians in the department of Cauca, Chocó, Córdoba, Guaviare, Bolívar, Narino, Norte de Santander, Tolima, and Cesar departments. In Bogotá, where there thousands of Colombian poorest people, MSF teams supported two health centers in the neighborhoods of Ponce de Leon and Projes as well as a large hospital in the town of San Francisco Regional Hospital.</p>	<p>CONGO REPUBLIC</p> <p>Destroying infrastructure and a lack of care</p> <p>Funds raised \$ 100,000 Global staff 25 National staff 223</p> <p>In the Pool region, MSF helped people living with HIV/AIDS, tuberculosis, malaria, war trauma and sexually transmitted infections at hospitals in Kinshasa and Kisumu. In Mbandaka 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 area of Mooka in the Cuvette Est region on the Congo river and in Niayi in the Bouenza region in the south of the country.</p>

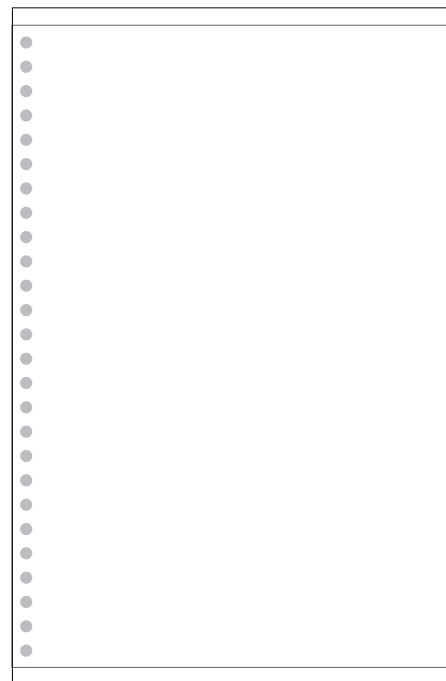
Page 5

<p>ECUADOR</p> <p>Expanding treatment of HIV/AIDS</p> <p>Funds raised \$ 105,575 Global staff 13 National staff 21</p> <p>MSF ran an HIV/AIDS project in western Guayas province, treating approximately 230 patients, 60 of whom more than 50 received antiretroviral (ART) 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.</p>	<p>GUATEMALA</p> <p>Expanding access to HIV/AIDS care</p> <p>Funds raised \$ 925,000 Global staff 21 National staff 96</p> <p>In Guatemala City, Puerto Barrios, and Cobaltepeque, MSF provided antiretroviral treatment to more than 1,200 people living with HIV/AIDS, constituting half of all Guatemalans receiving this life-saving treatment. Another 1,200 people received care for opportunistic infections in these facilities. In Cobaltepeque, MSF treated children for Chagas, an endemic parasitic disease, to keep 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 with mental health issues. In October 2005, MSF provided vaccination assistance, shelter, and relief supplies to some 40,000 people affected by Tropical Storm Stan.</p>	<p>THE STAFF</p> <table border="1"> <thead> <tr> <th>Name/City</th> <th>Profession/Location</th> </tr> </thead> <tbody> <tr><td>Jason Acimovic, CT</td><td>Logician, Liberia</td></tr> <tr><td>Sabaiddin Ahmed, NY</td><td>Anesthesiologist, Pakistan</td></tr> <tr><td>Ann Alexander, NH</td><td>Physician, Sudan</td></tr> <tr><td>Admir Alibasic, GA</td><td>Logician, Sudan</td></tr> <tr><td>Marcela Althelmman</td><td>Field Coordinator, Guatemala</td></tr> <tr><td>Jorge Alvarado, Costa Rica</td><td>Physician, Malawi</td></tr> <tr><td>Kath Andersen, IN</td><td>Human Resources, Pakistan</td></tr> <tr><td>Patricia Angeles, MN</td><td>Nurse, Sudan</td></tr> <tr><td>Valeriek Astasheki, Poland</td><td>Field Coordinator, Pakistan</td></tr> <tr><td>Margaret Baker, NY</td><td>Nurse, Sudan</td></tr> <tr><td>Delphine Barringer, NY</td><td>Human Resources, Sudan, 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staff 36 National staff 329</p> <p>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. In Nairobi's Mathare and Kilera slums and Dagupan district, Western province's Busia district near the border with Uganda, and the Homa Bay district of Nyanza province.</p>
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Final Design Solution: Project Support *continued*

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Brett Davis, PA	Logistician, Ethiopia
Henry Debusmann, IL	Logistician, Chad
Terufat Demeko, VA	Logistician, Burundi
Russell Dodge, MT	Physician, Liberland
Sherry DuBois, DC	Medical Coordinator, Cambodia
Nancy Dunphy, VA	Nurse, Zimbabwe
Julia Dyett, CA	Nurse, Zimbabwe
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David Malcolm Ellis, IL	Logistician, Nigeria
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Josue Espinosa, Mexico	Logistician, Guatemala
Kim Federici-Florezak, TX	Nurse, Armenia
John Fidler, NY	Nurse, Burundi
Michael Flaherty, CA	Medical Coordinator, Uzbekistan
Maureen Foley, OR	Nurse, Guatemala, Nigeria
Bertold Francko, 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
Katharina Glusnick, NM	Physician, Uganda
Prabhu Gounder, CA	Physician, Malawi
Kelly Grimshaw, CT	Medical Coordinator, Liberia
Luisa Guerrero, NH	Physician, Guatemala
Jeff Handrich, CO	Nurse, Sudan
Jane Hannon, ID	Nurse, Angola
Peter Harrelson, CO	Physician, Sierra Leone
Christine Haslamont, CO	Physician, Uganda
Michael Hauty, OR	Surgeon, Ivory Coast
Frank Hayden, WY	Surgeon, Pakistan
Jessica Hermosilla, NY	Logistician, Angola
George A. Holloway, WY	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
Christina Mang, NY	Administrator/Financial Controller, Uganda



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 lose 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>

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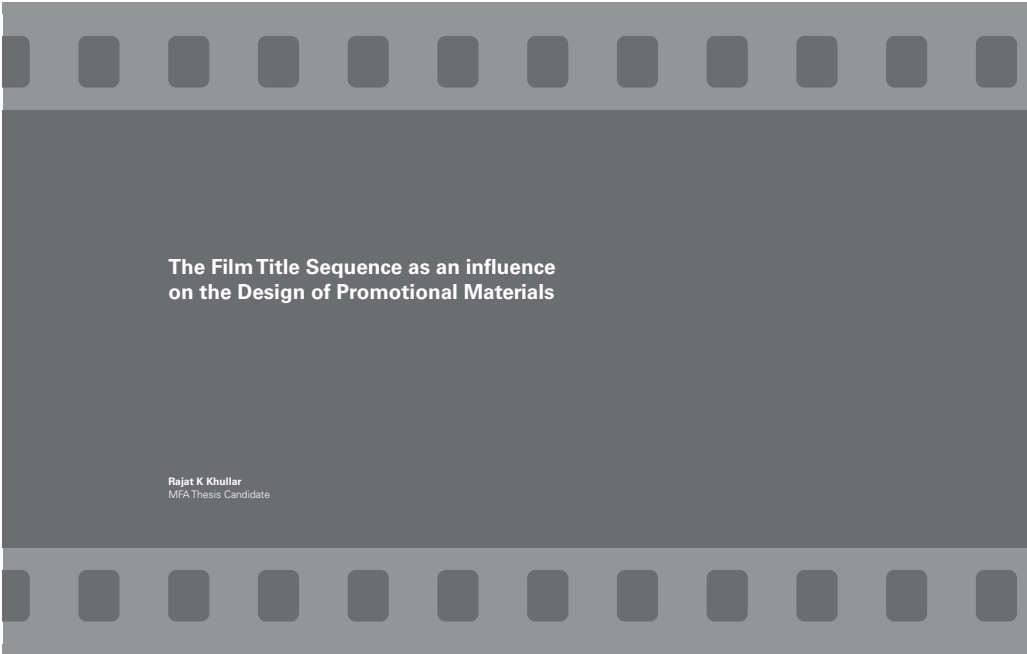
<www.moviemaker.com/editing/article/using_movie_title_sequences_effectively_20071227/>

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MFA Thesis Peer Presentation

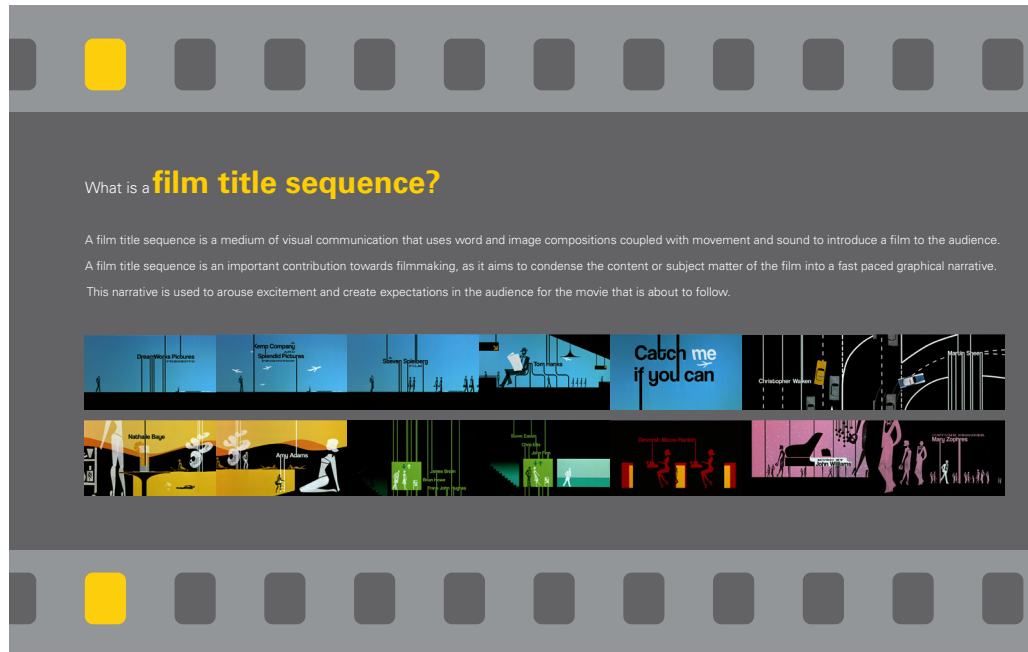
As a preliminary step in the dissemination of the aim and purpose of this thesis study, a digital presentation was prepared for the faculty and first year students of the Graduate Graphic Design Program at RIT. This presentation included a brief introduction explaining the reasons for choosing this topic 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.



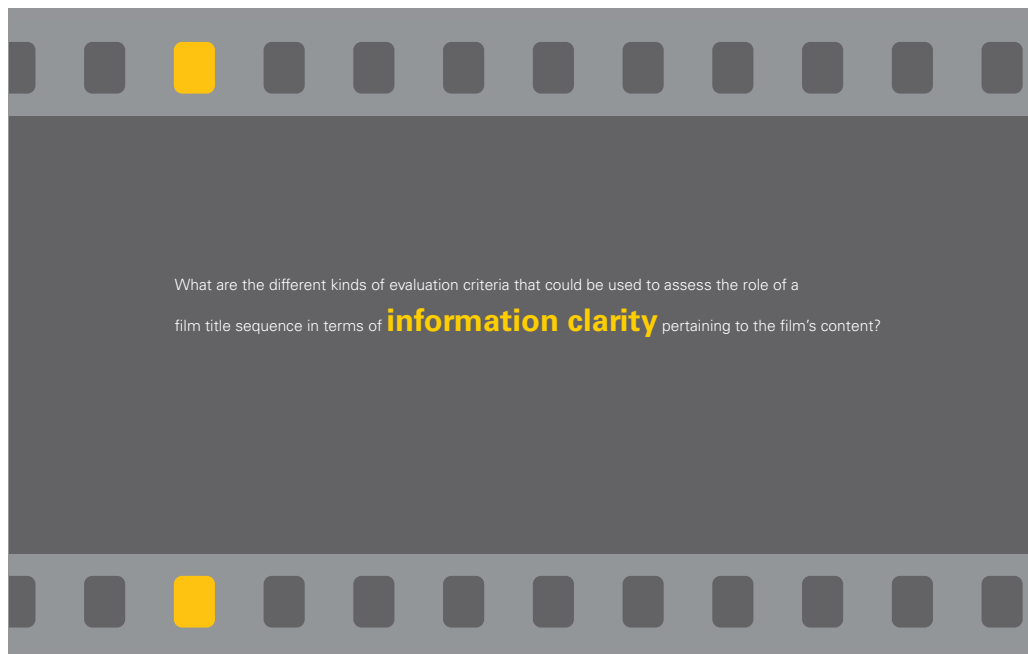
Frame 1



Frame 2



Frame 3



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.

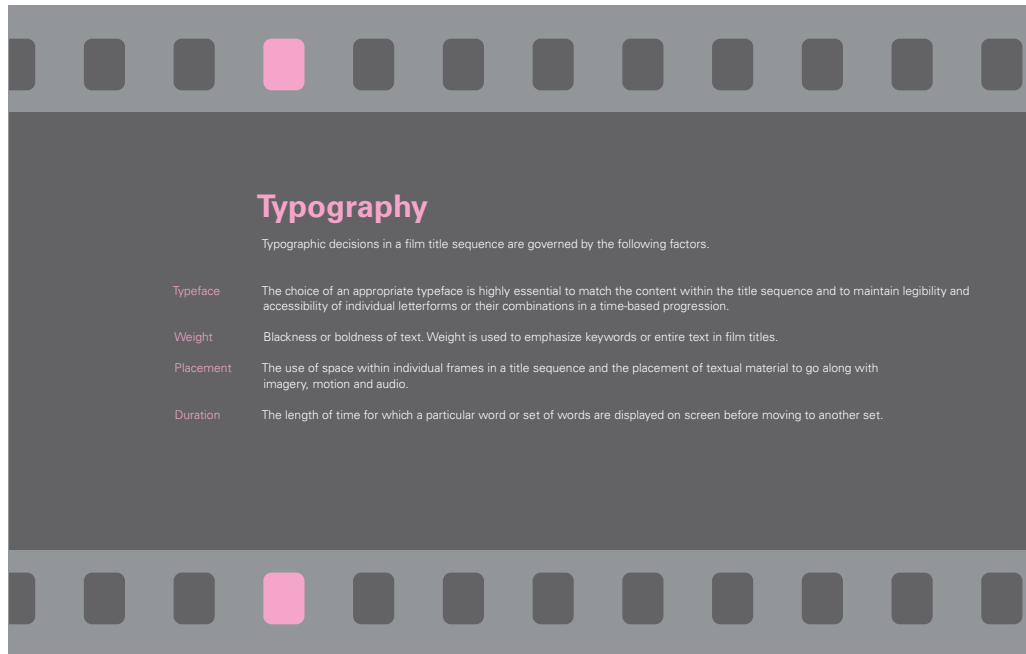
Each of these features are addressed by a film title sequence and the title sequence in a way reflects each of them.

Frame 5



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

Frame 6



Frame 7



Frame 8

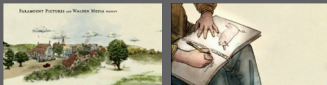
Imagery

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

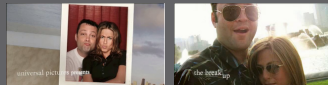
- Style** The pictorial information that goes along with typography, space and temporal decisions in a title sequence should be handled in such a way as to match the theme or content of a film. A film title sequence must plan the appropriate style after a thorough review of an entire movie. The style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



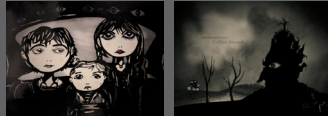
Imagery/Style/Photographic
The Break Up



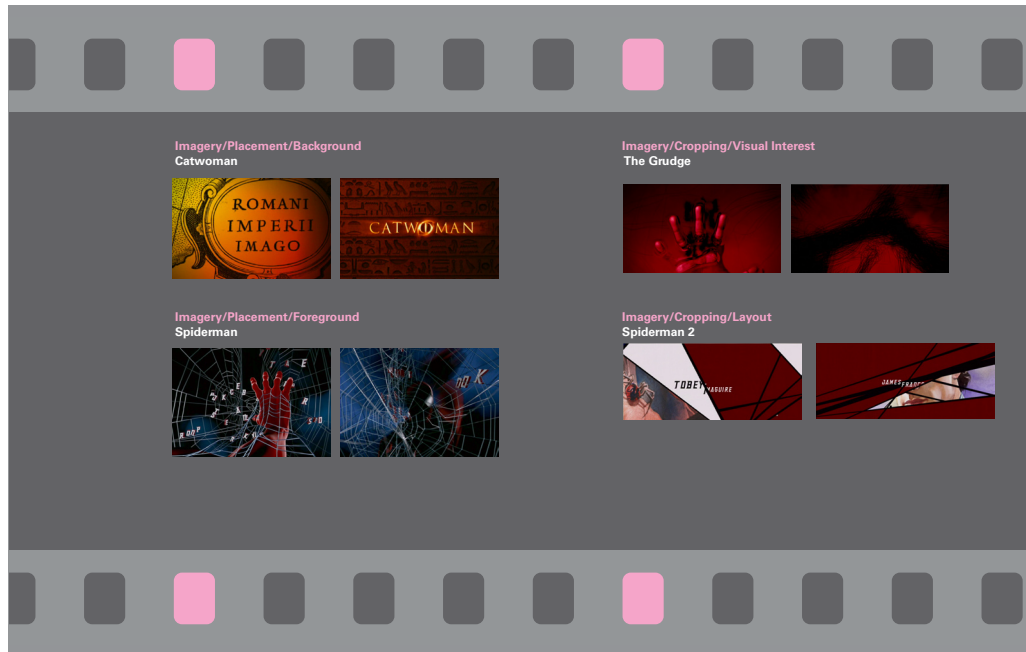
Imagery/Style/Comic
99 & 44/100% Dead



Imagery/Style/Cut Paper
Series of Unfortunate Events



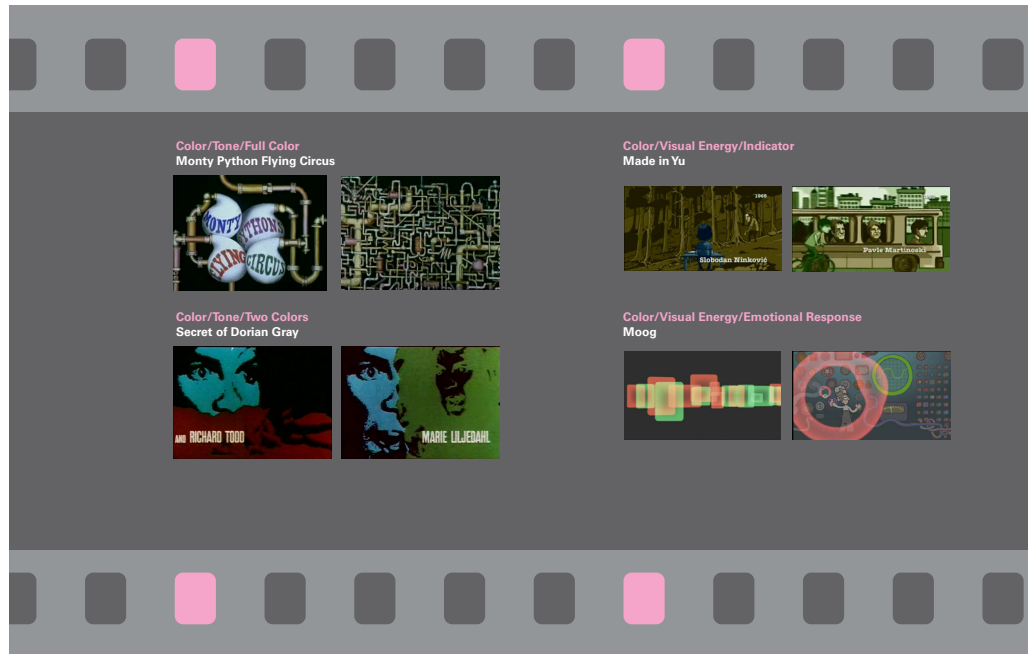
Frame 10



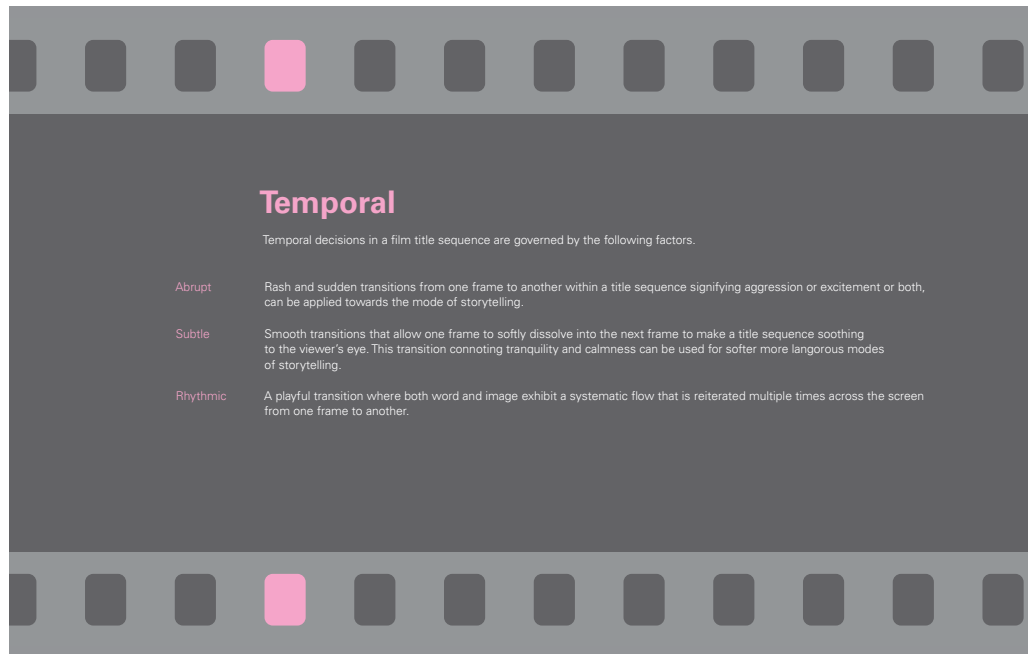
Frame 11



Frame 12



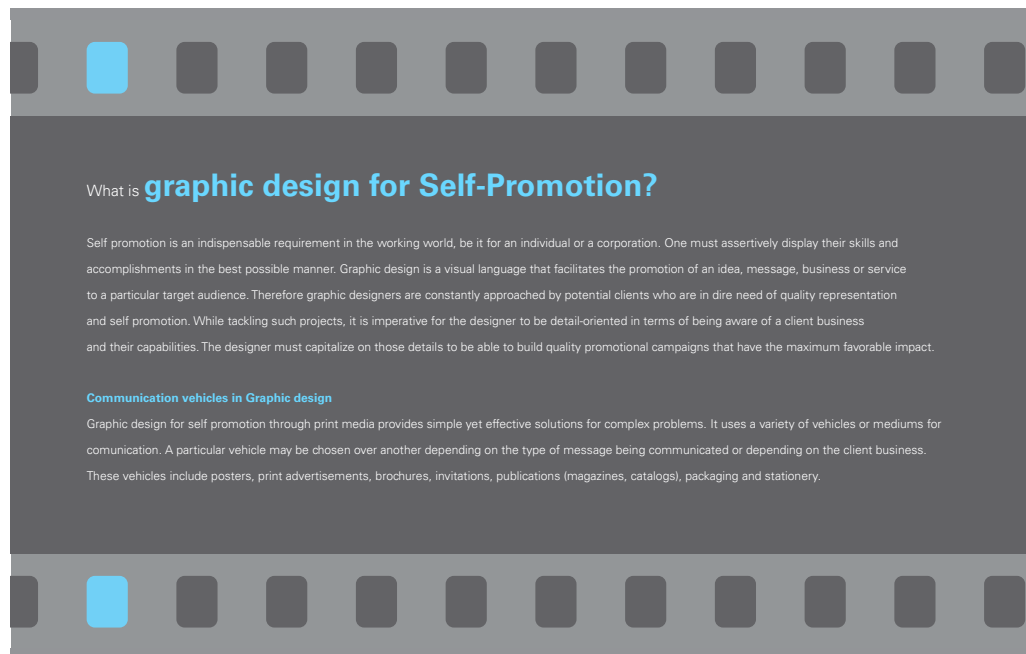
Frame 13



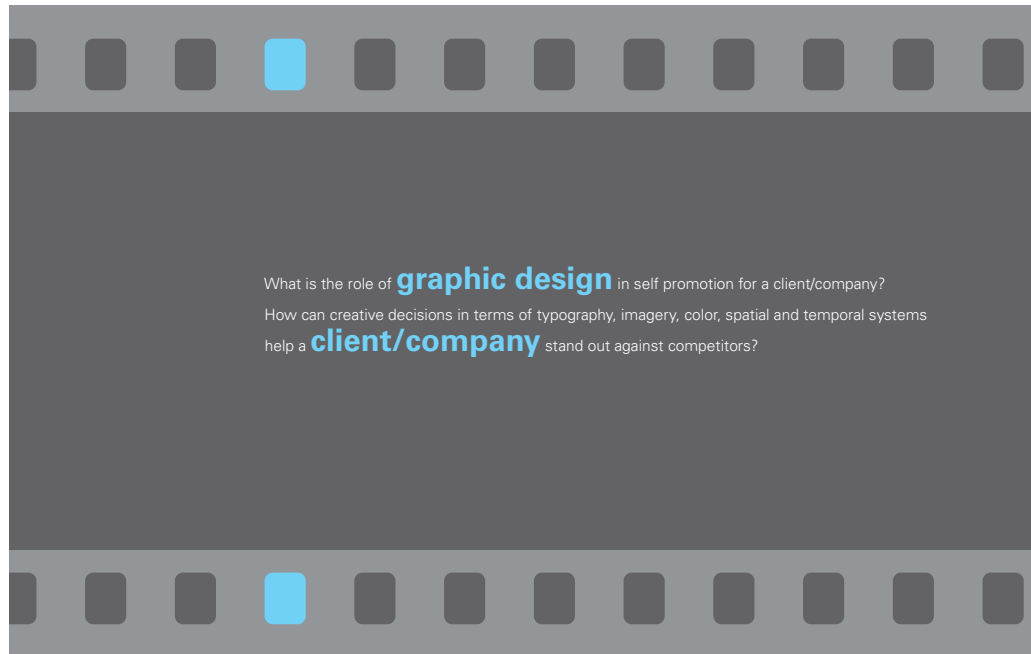
Frame 14



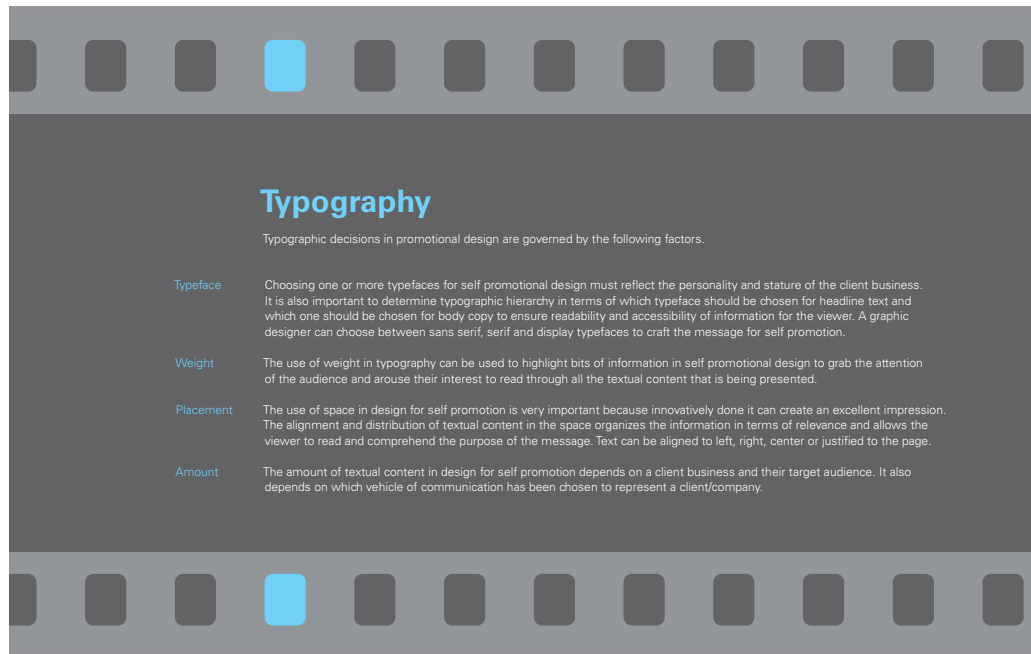
Frame 15



Frame 16



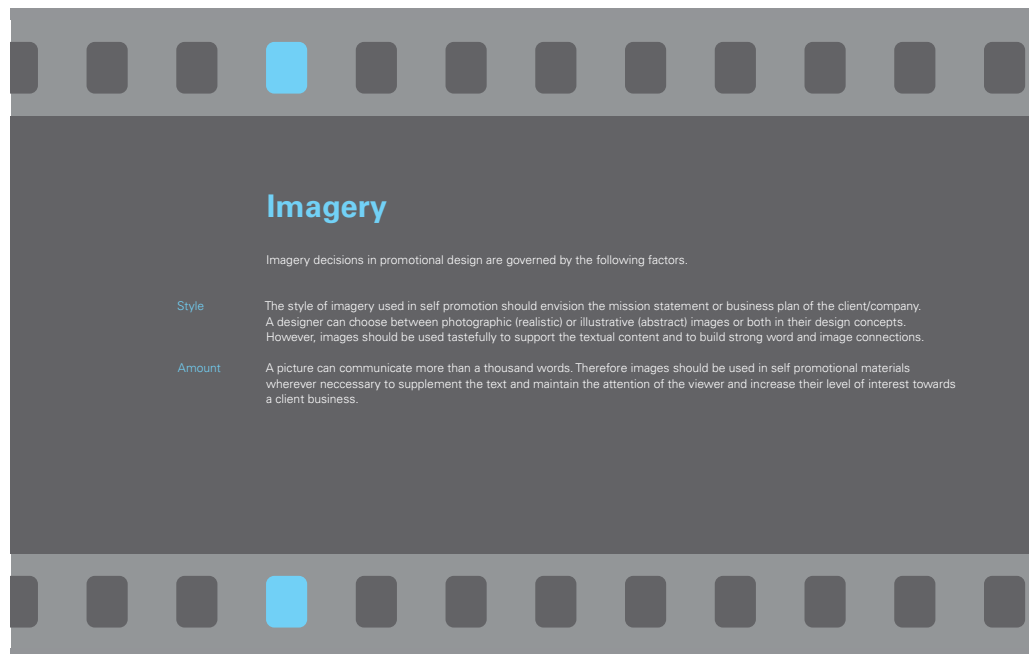
Frame 17



Frame 18



Frame 19



Frame 20



Frame 21



Frame 22



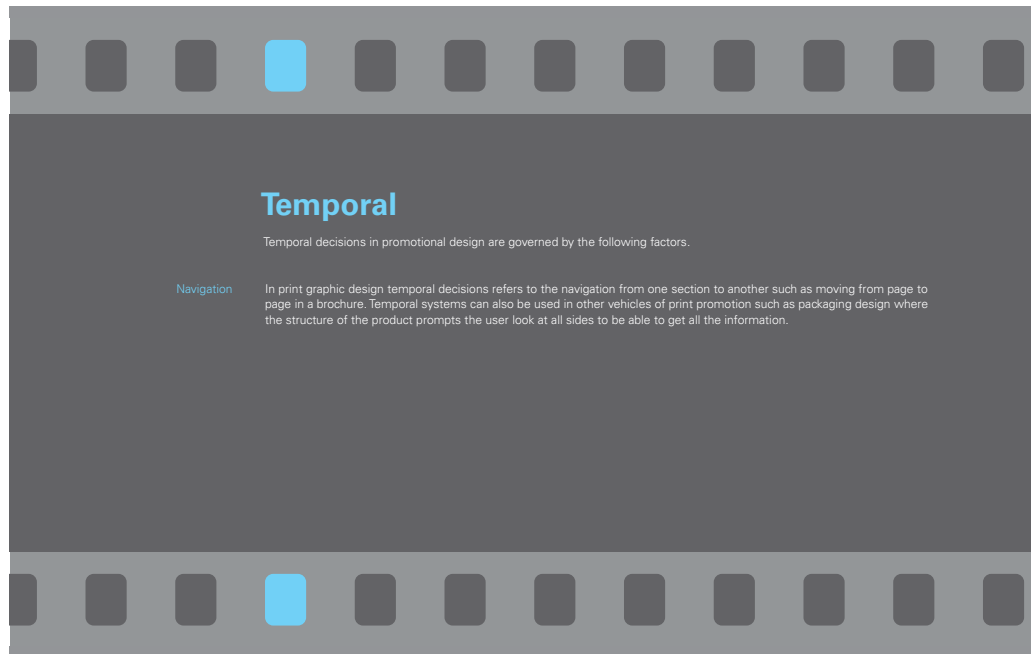
Frame 23



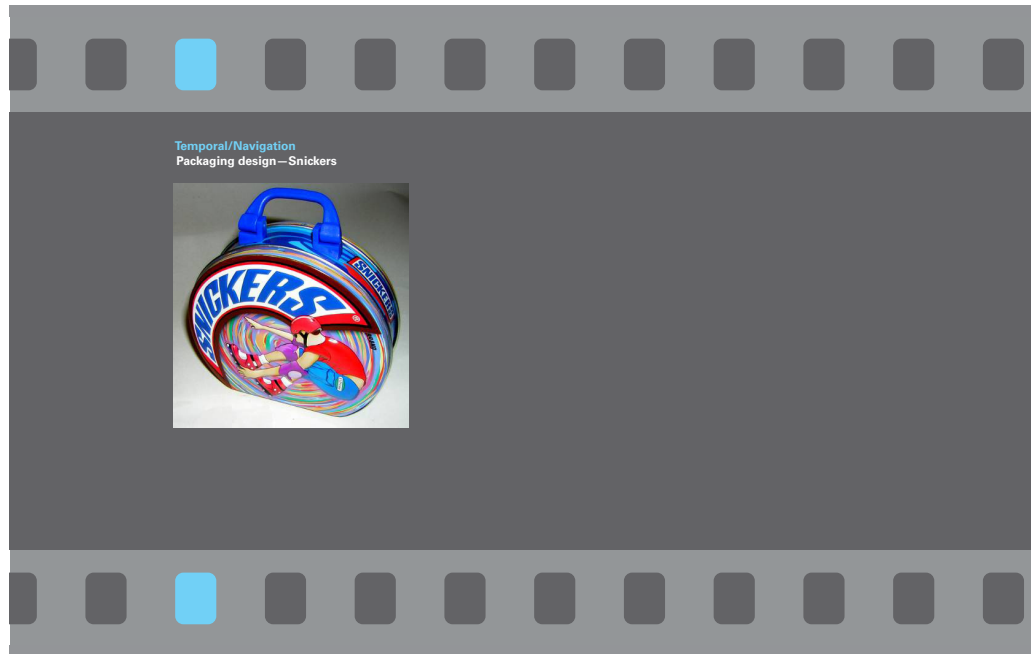
Frame 24



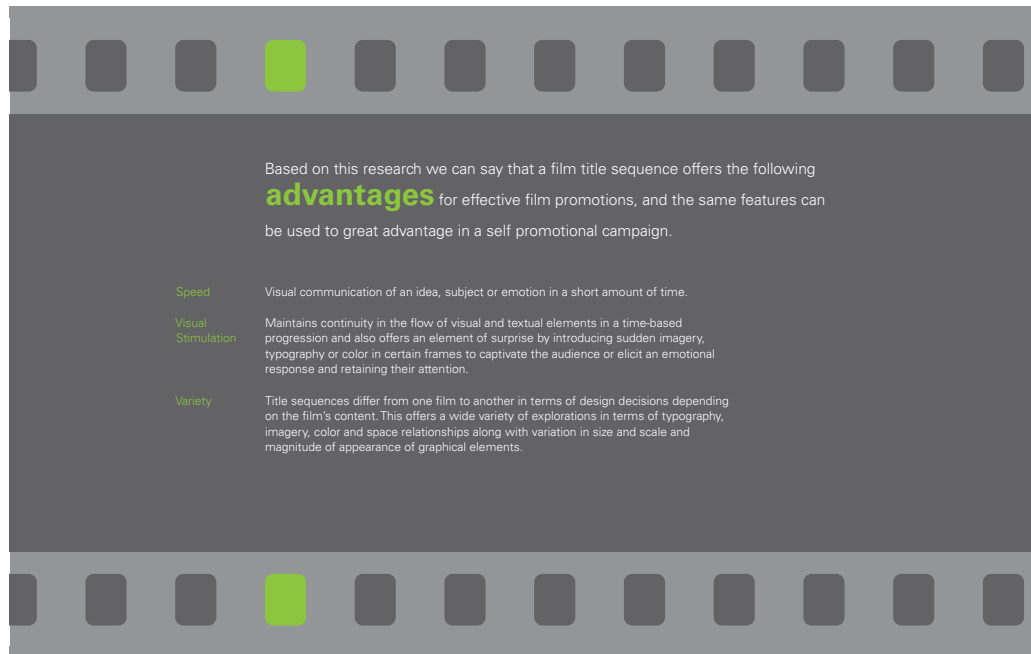
Frame 25



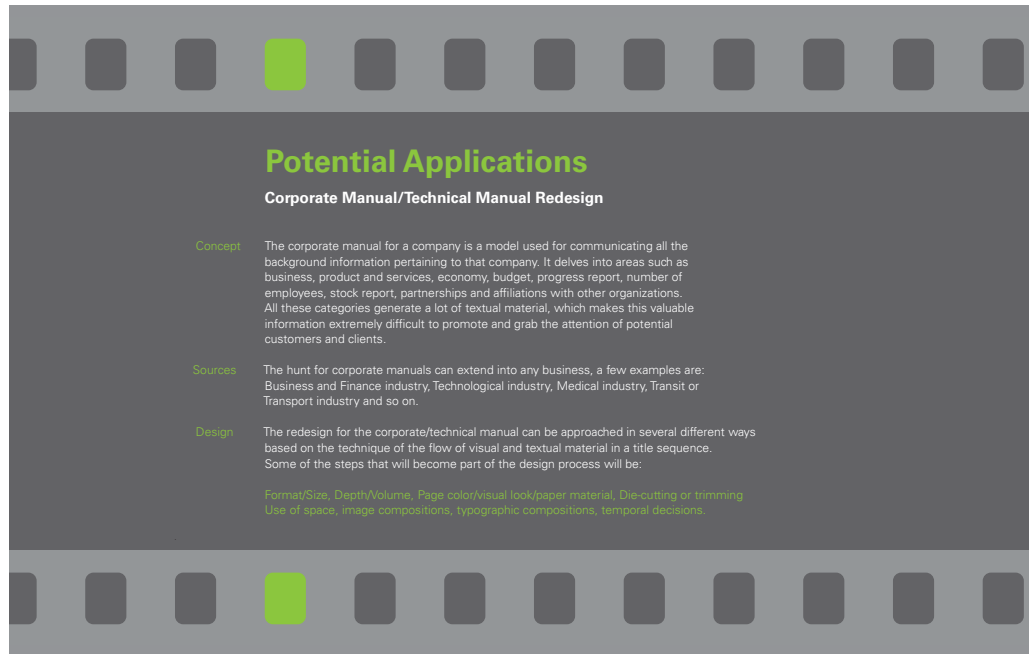
Frame 26



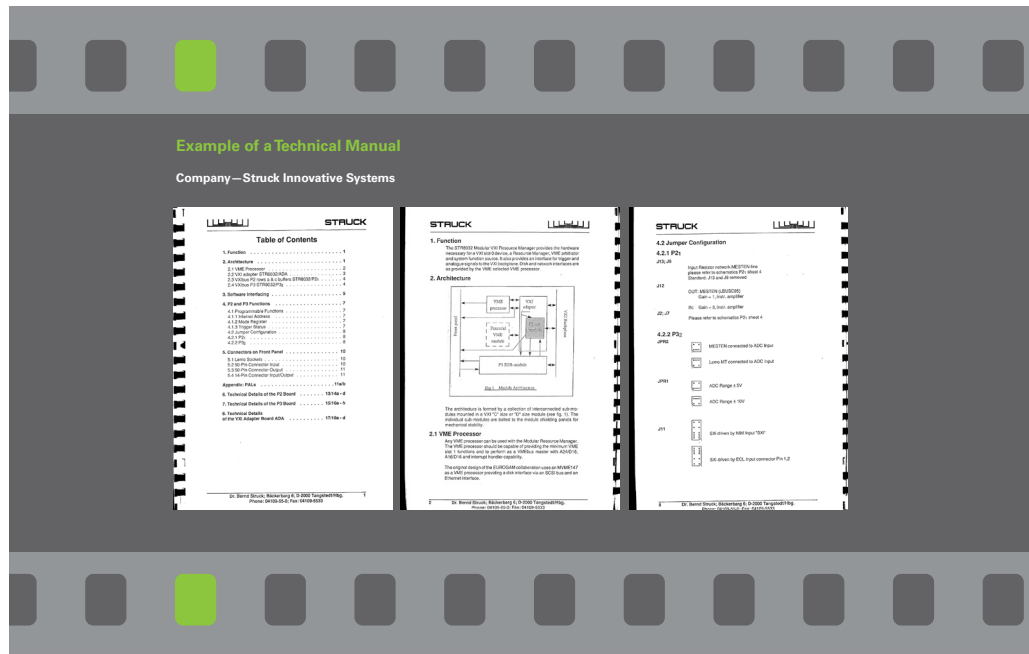
Frame 27



Frame 28



Frame 29



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 focused 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), *Whart'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.

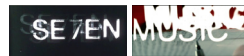
Flubber



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 setting 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



I am almost always hungry

by Cahán & Associates, Princeton Architectural Press, 1999

Cahan & Associates, a design firm based in San Francisco was founded in 1984 by President and Creative Director, Bill Cahán. 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



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



Film

Mood The emotional energy portrayed in the film.

Film

The Grudge



Film

Visual The cinematography, video editing, lighting and sound effects.

Film

The Mummy Returns



Film

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/ers 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

Display typeface



Management Association of America
Print advertisement

Packaging

Superbold weight



Red
Packaging

Poster

Thoughtful placement



Pays an Actor
Poster

Publication

Meaningful intent



Risk
Publication
Personalized book

Imagery

Poster

Hand-drawn style



The Immigrant
Poster

Advertisement

Dense volume



Milk
Print advertisement

Packaging

Conceptual placement



Fossil
Packaging

Stationery

Personalized intent



Fossil
Stationery

Space

Poster

Minimal content



Shrine
Poster

Packaging

Methodical use



10 PIRLS
Packaging

Illustration

Tight proximity



The Electric Blue
Illustration

Packaging

Intuitive intent



Bev's
Packaging

Color

Poster

Tri-tone palette



Big Screen
Poster

Publication

Conceptual placement



Showbiz
Book cover

Poster

Informative use



Color & Association
Poster

Stationery

Minimal use



Bev's
Stationery

Time

Website

Abrupt transition



Milk
Website

Packaging

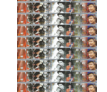
Long duration



Milk
Packaging

Poster

Informative use



Milk
Poster of station

Advertisement

Conceptual intent



Milk
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 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.

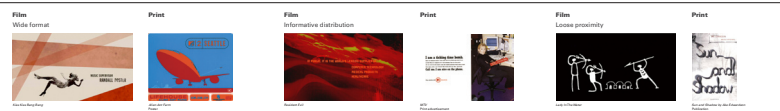
Typography



Imagery



Space



Color



Time



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

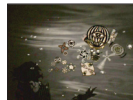
Paramount Energy Trust Alberta, Canada (www.paramountenergy.com)
 Architecture for Humanity New York, NY (www.architectureforhumanity.org)
 Association of American Publishers New York, NY (www.publishers.org)
 Chicago Children's Choir Chicago, IL (www.cchoir.org)
 My Sisters' Place White Plains, NY (www.mysistersplaceny.org)

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)



Catch Me If You Can



Iconic graphics, vibrant color, smooth transitions



Potential Application panel