

**MOVIE TYPES: THE ROLE OF TYPOGRAPHY IN CINEMA**

A Thesis in  
Film and Digital Technology  
By  
Christopher Scott Wyatt

A Thesis Submitted in Partial Fulfillment of the  
Requirements for the Degree of  
Master of Fine Arts  
Chatham University MFA in Film and Digital Technology  
August 2017

**SIGNATURE PAGE**

We hereby recommend that the thesis of Christopher Scott Wyatt entitled *Movie Types: The Role of Typography in Cinema* be accepted in partial fulfillment of the requirements for the degree of Master of Fine Arts.

---

prajna paramita parasher, Ph.D., Program Director

Date

---

Donald J. Gabany, MFA, Faculty Adviser

Date

## ACKNOWLEDGEMENTS

Susan Schnellbach supported my decision to pursue the MFA in Film and Digital Technology at Chatham University, knowing the year or two would place a heavy burden on her while I spent hours working on projects, attending classes, and commuting. The unexpected happened throughout my studies, requiring more energy and time than either of us expected. Throughout this journey, Susan kept insisting the degree would be completed and we would move forward towards a better future. As that future approaches, it looks promising. Susan never expressed her doubts, even when I did.

I cannot express enough appreciation for the skills and time donated to my course film projects by Ian Altenbaugh, Minda Briley, Joseph G. Bucci, Jennie Bushnell, Sheila Cavalette, Kevin Hejna, James Helfrich, Cindy Jackson, Phil Nardozzi, Robert Skwaryk, Carrie Collins Zenkevich, and many others. Many local artists and filmmakers sat for interviews for the thesis film and other projects. Generosity I cannot easily repay made the films possible.

Don Gabany provided the mentoring necessary to complete project and the accompanying film. Brian Cottington also offered his guidance and expertise in visual effects and animation. These two instructors, both adjuncts to the MFA program, went above and beyond their duties as professors. I am thankful to them for the time they generously offered me and many other students in the program.

## INTRODUCTION

### **Movie Types Film Project**

The award-winning documentary *Visions of Light* (1992) directed by Arnold Glassman, Todd McCarthy and Stuart Samuels, inspired the final version of *Movie Types: The Role of Typography in Cinema*. The documentary offers a look at title, credit, and other textual sequences from the perspective of independent filmmakers. Ideally, the film offers a prototype for a longer and richer exploration of typography in cinema with interviews of award-winning designers and directors. A longer, professional work would seek to include examples from notable studio and independent films.

### **The Thesis Paper**

The thesis paper focuses on sequences with textual elements, primarily in feature films with some attention to television, cable, and streaming productions. The analysis avoids most technical issues of production, except as technology acts as a constraint on the title designers. This project is concerned with how audiences receive textual information and what constitutes effective design within a semiotic framework. The aim of this project is to offer frameworks from the theoretical works in typography and cinema to offer a generalized semiotic framework for future detailed analyses of text in cinema.

## TABLE OF CONTENTS

Signature Page .....	ii
Acknowledgements.....	iii
Introduction.....	iv
Table of Contents .....	v
List of Tables.....	x
List of Figures .....	xi
Abstract.....	xii
Chapter 1. Overview.....	1
1.1 Explaining the Missing Scholarship.....	3
1.1.1 Visual Isolation from ‘The Film’ .....	5
1.1.2 Production Isolation.....	6
1.1.3 Artistic Isolation.....	6
1.1.4 Neglect within Rhetoric .....	7
1.2 Scholarly Contribution.....	7
1.3 Definitions.....	9
1.3.1 Design Terms .....	9
1.3.2 Cinema Terms .....	10
Chapter 2. Guy Ritchie, Master of Film Text.....	12
2.1 Type Setting.....	12
2.2 Kinetic Text in a 60s Style.....	13
2.3 Real News, Fake Newspapers .....	14
2.4 Maps Suggesting a Reality .....	15

2.5 Subtitles with Style.....	17
2.6 Closing Credits with Stories.....	18
2.7 Ritchie’s Text Tools .....	19
Movie Types: The Documentary Film .....	20
Chapter 3. My Type of Documentary.....	21
3.1 Showing Type at Work.....	21
3.1.1 Framing the Film .....	22
3.1.2 Title Sequence and Credits.....	22
3.2 Like a Book, But Not.....	23
3.2.1 Prologue .....	23
3.2.2 Chapter 1: Silent Films .....	24
3.2.3 Chapter 2: Classic Hollywood.....	24
3.2.4 Chapter 3: New Hollywood .....	24
3.2.5 Chapter 4: Big Hollywood and the Rise of the Logotype.....	24
3.2.6 Chapter 5: Contemporary Hollywood.....	25
3.3 Overall Process.....	25
3.3.1 Chroma Screen as Prop.....	25
3.3.2 Inspired by Visions .....	26
3.4 The Missing Diversity.....	26
3.5 Future Plans .....	26
Movie Types: Proposal for Semiotic Analyses of Text in Cinema .....	28
Chapter 4. Theory and Text in Cinema .....	29
4.1 Semiotics and Cinema .....	29
4.1.1 Semiotic Theory in this Project.....	30

4.2 Semiotics and Typography.....	33
4.2.1 Origins as Symbols.....	34
4.2.2 Glyphs of Other Languages.....	35
4.2.3 Natural World, Decoding and Reading.....	35
4.2.4 Typefaces and Meaning.....	36
4.2.5 Type Positioning and Meaning.....	40
4.3 Text in Cinema.....	41
4.3.1 Typography as Storyteller.....	42
4.3.2 Cinema Is Text.....	42
4.4 Current Cinematic Approaches to Text.....	43
Chapter 5. Evolution of Text Sequences in Cinema.....	45
5.1 Experimental and Silent Eras (1890s–1927).....	45
5.1.1 Titles and Genres.....	47
5.1.2 Silent Types.....	48
5.1.3 Special Effects.....	50
5.1.4 Intertitles, Not Subtitles.....	51
5.1.5 Title and Credit Production Companies.....	53
5.2 Studio Era (1927–1955).....	53
5.2.1 Optical Printer.....	54
5.2.2 Titles as Brands.....	55
5.2.3 Stars and Directors.....	56
5.2.4 Glimpses of the Designer Era.....	57
5.3 Auteur and Designer Era (1955–1977).....	57
5.3.1 Creative Collaborators.....	59

5.3.2	Television and Cinema .....	60
5.3.3	Years of Decline.....	61
5.4	The Lean Years (1977–1995) .....	62
5.4.1	Logotypes and Branding.....	63
5.4.2	Text Audiences Watch .....	63
5.5	Technological Rebirth (1995–) .....	63
Chapter 6.	Analyzing Text Sequences in Cinema.....	65
6.1	Semiotic Modes of Analysis.....	65
6.1.1	Start with the Letters.....	66
6.1.2	Determine Relationships to Images.....	66
6.1.3	Identify the ‘Reality’ of Words .....	67
6.1.4	Consider any Movement.....	68
6.1.5	Judge Narrative Contributions.....	68
6.2	Logos and Brands.....	69
6.3	Title Sequences .....	69
6.3.1	Branding Types .....	71
6.4	Closing Credits.....	73
6.5	Lower-Thirds and Callouts.....	74
6.5.1	Reality of Labels.....	75
6.5.2	Moving Lower-Thirds .....	75
6.6	Diegetic Texts .....	75
6.6.1	Direct Communication .....	75
6.6.2	Signage.....	76
6.6.3	Books in Film.....	76

6.6.4	News Media in Film .....	77
6.6.5	Posters in Film.....	77
6.6.6	The Challenge of Accuracy.....	78
6.7	The Complexity of Subtitles .....	79
6.7.1	Closed Captioning.....	81
6.8	Effects Texts .....	81
6.8.1	Kinetic Sequences.....	81
6.8.2	Texts on Screens .....	82
Chapter 7.	Conclusion.....	83
Chapter 8.	Works Cited .....	85
8.1	Textual Sources.....	85
8.2	Movies and Television.....	88
Chapter 9.	Appendices.....	93
	AV Script.....	94
	Treatment.....	109
	Original Proposal .....	111
	Schedule.....	118
	Budget.....	120
	Press Kit and Release Forms.....	121

## LIST OF TABLES

Table 4-1. Meanings and Typefaces.....	37
Table 9-1. Production Schedule for Film.....	118
Table 9-2. Expense Summary, Top Sheet.....	120

## LIST OF FIGURES

Fig. 2-1. Title card with ‘neutral’ sans-serif inspired by the 1960s.....	13
Fig. 2-2. Newspapers provide backstory, during the title sequence.....	14
Fig. 2-3. Iconic Winston Churchill image and Guy Ritchie’s credit.....	15
Fig. 2-4. A simple line hints at the Berlin Wall.....	16
Fig. 2-5. Location revealed, between West and East.....	16
Fig. 2-6. Image of the Berlin Wall fades in, as the West-East labels fade.....	17
Fig. 2-7. Subtitles using typography to add meaning.....	18
Fig. 2-8. The Man from U.N.C.L.E. and his flaws.....	19
Fig. 4-1. Semiotic encoding of a cinema feature.....	31
Fig. 4-2. Semiotic decoding of a cinema feature.....	32

## ABSTRACT

Words appeared on-screen in the earliest days of cinema. This analysis examines milestones and influential text-based sequences from cinema as representing historical shifts within cinema, and considers the meaning of these textual sequences within a proposed theoretical framework of semiotics. Title cards, production credits, and intertitle cards introduced films by way of projected words. As cinematic technology advanced and traditions evolved, recorded dialogue replaced the intertitles. The title card evolved into the title sequence, a distinct segment within feature films. Most production credits migrated to the end of films, with only “above-the-line” names appearing within the title sequence. Though standard practice continues to be plain-text rolling credits at the end of a film, some studios and filmmakers have embraced integrating narrative, sequel, or branding into the closing sequence. As the use of textual elements changed, the importance of typography increased, contributing to the identities of films and film series. The issues addressed in this project include: 1) the current symbolic and textual norms in text sequences; 2) the stages of evolution towards these norms; 3) the roles of expectation, negotiation, and regulation in the evolution of text sequences; and 4) the value of applying theoretical frameworks, particularly semiotics, to the study of textual sequences in cinema.

keywords: cinema, semiotics, typography, title sequence, design, theory

## Chapter 1. Overview

Text appears on screen in off-white sans-serif type. It drifts in a corner of the screen, strategically placed to avoid obscuring the actor or any narrative action. We know that the text names the actor. The sequence might cut to shots of other actor-characters or cut to images of things and places. Regardless of how the opening sequence is designed and edited, the audience reads the names and properly associates them with the actors, director, producers, and primary production personnel responsible for a film.

After the titles, text appears throughout many films: as newspapers and books; as notes to one character from another; as the graffiti on walls. We see these through the eyes of character or we notice what the characters might not see. Text serves as dialogue and voice over, guiding the audience.

During a film, the dates and locations of action might appear on screen. We read these words and trust them to be true within the world of the movie. They might be technically inaccurate, but the audience must accept them as filmic reality. We gain information from these lower-thirds (even when they appear somewhere other than the lower-third of the screen) and callouts.

Sometimes, subtitles appear in the film, translating a foreign or alien language. The typography might indicate meaning to us, via the lettering style, color, or other effects applied to the subtitles. These subtitles are an artistic choice, not created out of necessity for an export market. Again, we trust them to be accurate even if the language they translate does not exist.

Finally, we might sit through a portion of the credit roll. To entice us, there might be outtakes from the film, animation, or even another scene that suggests a future film. The credits, necessary for contractual and legal obligations, have become a place for creative filmmakers to hide “Easter eggs” and humor within the text itself. Credits have included fake names and lists of babies born during production.

As audience members, we approach these textual elements with some familiarity. We trust the filmmaker has “written” the text according to the understood grammar of film language (Stam 31). We know how to *read* the opening title sequences of films because we have learned the language of film, including the lexicon and grammar of title sequences. These sequences have evolved over more than a century, with traditions forming and audiences developing set expectations. This, according to Christian Metz, represents film language: a semiotics of cinema. This language extends beyond the narrative film body to include the titles, credits, and other textual elements even though Metz and others in the field of semiotics have not addressed these sequences.

From the beginning of feature films there have been textual “cards” to introduce the production. Soon, production companies added their logos to films before the title cards. As directors and actors became brands with loyal followers, credit cards were introduced. Again, these were placed before the main content of the film. During the silent era, there were intertitles to provide exposition, character names, and snippets of dialogue (Betancourt *History* 198; Dick 31).

What developed with these early title cards in the early 1910s and 1920s was part of the cinematic language, though a portion seldom explored: the semiotics of textual content within cinema and, later, television and other narrative media. Though scholars have examined the language and grammar of film, particularly Christian Metz, André Bazin, and Sergei Eisenstein, these theorists have largely ignored titles, credits, and other textual elements. Semiotic theory suggests meaning evolves as the originator and receiver negotiate the purposes of symbols (a lexicon) and the arrangement of these symbols (a grammar). Audiences understand textual elements in film because the texts, their arrangement, their order of appearance, and other variables have become part of the language of cinema.

Audience perception of the relationship between typography and image determines their meaning: whether the typography and photography are recognized as being illustratively linked, or remain as separate, distinct “fields” on-screen is the fundamental judgment that organized semiosis. (Betancourt *Semiotics* 29)

Scholars of cinema, design, semiotics, and rhetoric understand that the typography of cinema exists to create meaning. Audiences anticipate the text sequences and text elements in films and television, therefore the texts are part of the core language of cinema. Yet, our academic fields gloss over the role of type in cinema. Historian and theorist Michael Betancourt suggests a “general refusal of theorization by the design fields” (*Semiotics* 121) contributes to the lack of research and consideration of textual elements by cinema and design scholars. The Routledge editors make the claim that Betancourt’s two 2017 texts are “the first theoretical model and historical consideration” of title sequences and text (*Semiotics* i).

Betancourt’s *Synchronization and Title Sequences: Audio-Visual Semiosis in Motion Graphics*, published in May 2017, complements *Semiotics and Title Sequences* published in January of the same year. Betancourt also authored one of the few detailed histories of title sequences, credits, and other textual content in cinema, *The History of Motion Graphics* (2013). Michel Chion’s *L’écrit au Cinéma* (2013) was published in English as *Words on Screen* in March 2017 Columbia University Press, adding to the discussion. That two scholars are responsible for the current monographs and many of the articles analyzing text within cinema suggest the need for more exploration by a wider variety of scholars. Maybe 2017 marks the start of a new scholarly body of works on cinema and text. Until 2017, the works discussing on-screen text were binary: titles as technology and as necessary craft mandated by copyright and worker contracts.

Film, television, and the digital heirs of these media have each reflected tensions between the science and technologies enabling the distribution of moving images and the desire to be considered art forms. The scientists, engineers, and computer programmers behind the creation of technologies seldom theorize about how meaning is created. The aspiring artists avoid theory, as well, an apparent concern that theory diminishes the idealized magic of the creative process. Cinema has the Academy of Motion Picture Arts and Sciences, an organization named to reflect this art form enabled by science.

Asking how the textual sequences of cinema and television function does not discount the creative skills and artistry involved in the best of titles and credits. We often analyze art in historical terms, leading to timelines that suggest linear evolutions (King). Theory should supplement these more common historical overviews. This project attempts to bridge history and theory, with an appreciation for the technical aspects of “how” titles, credits, and other textual elements in cinema are produced. As Sarah Hyndman explains in *The Type Taster* (2015),

You have an intuitive sense of when type fits the situation and when it doesn't. When the type is appropriate to the content it enhances the reading experience, which becomes seemingly effortless as a result. If you watch a film with well-cast actors you are able to sit back, suspend disbelief and enjoy it. If they are poorly cast then the film will not ring true and this can spoil even a great story. This does not mean that the actors go unseen, it means that they complement the scenario. In the same way, well-designed type is not invisible, it works in harmony with the content. (56)

### 1.1 Explaining the Missing Scholarship

Though their history begins with the first film productions, scholars have neglected the textual elements of cinema. This project seeks to draw attention to titles and other textual elements precisely because those have been ignored by most cinema-television scholars. Not only have scholars situated within cinema studies neglected titles and textual elements of cinema, but also those scholars within art and design. The implication exists that titles, credits, and other textual elements of cinema reflect a marginalized art—or, in the most extreme omissions, no artistry at all.

Within cinema-television studies, and media studies in general, the titles and credits for a film, television show, or video game stand apart from the primary object of study. Scholars neglect titles, credits, and other textual elements for several reasons. These reasons include:

- 1) the visible separation between the film and credits, marked by a fade transition or cut;
- 2) the perceived disconnect between text sequence production and film production; and
- 3) the assumption that title production lacks creative merit, relying on norms and traditions over artistic expression.

Even on-screen text accompanying a production is treated as separate from the art of cinema, except in the rarest of circumstance when the text appears diegetic, at least within the conceit of the fiction of motion pictures. Intertitles, subtitles, and annotative elements such as lower-thirds receive minimal exploration in theoretical scholarship.

Exceptions exist to each of the three reasons credits and textual elements are discounted by scholars, notably in the sequences created during the 1960s and 70s by respected designers. Credits by Saul Bass, in particular, have merited articles and books (Horak), but Bass is one of only a handful of title sequence and credit designers embraced

by cinema scholars. Biographers of Bass have noted that studies of his work remains incomplete, with a lack of supporting scholarship on cinema::text relationships. Horak argues the methods of scholars leads to omitting analyses of on-screen text and the designers of such text. “Reading film texts as semantic constructions independent of any authorial intentions, genre, semiotic, and structuralist studies have been unable to account for such specialists” (Horak 4).

Some of the major texts in film studies lack significant discussion of title sequences, credits, and other textual elements. Mark Cousins’ *The Story of Film* doesn’t include Saul Bass or any other designer in the index and there’s no discussion of title sequences in the text. Robert Stam’s *Film Theory: An Introduction* extensively explores semiotics and major theoreticians including theories of film language (30–31)... except when it comes to titles and text on screen. Stam dedicates lengthy sections to Umberto Eco and Roland Barthes, alongside André Bazin, Jacques Lacan, and Claude Lévi-Strauss. As Betancourt notes, these scholars failed to explore titles, and Stam reflects this failure to include titles and credits in his survey of theories.

James Monaco’s excellent *How to Read a Film* includes a lengthy chapter on semiotics and the language of film, including a guide to the theories of Christian Metz complete with several diagrams. Monaco’s study of *Vertigo* omits any mention of Saul Bass and the title sequence. There’s one mention of titles: a passing reference to *Touch of Evil* and the overlay of text on opening narrative (215).

*The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, also omits designers, titles, and credits from its index. Within the Oxford text, Martin Marks mentions Saul Bass in passing, noting that the titles are accompanied by Bernard Herrmann’s orchestral scores for *Vertigo*, *North by Northwest*, and *Psycho*. “All three continue to fascinate because they begin with dazzling ‘overtures’ to Saul Bass titles,” Marks offers (259). The two essays on technology, both by John Belton, make no mention of title sequences, despite technology’s role in the openings of films he does mention, including *Star Wars, Episode IV: A New Hope* (1977).

Only the text *Uncredited: Graphic Design & Opening Titles in Movies* by Gemma Solana and Antonio Boneu published in 2007 (translated 2013) addresses the history of title and credit designs in significant detail. Solana and Boneu state, “We are unaware of the existence or publication of any study attempting to offer a general overview of the topic, and in reality, it is virtually impossible to find anything that goes beyond Saul Bass, Pablo Ferro, or Kyle Cooper” (8).

Searching for scholarship on textual sequences in films outside the field of cinema studies uncovers little directly addressing the topic. Scholarship on layout, design, and typography tends to take the form of historical surveys, offering little in the way of frameworks for analyzing the meaning-making of design (Hyndman; King). Semiotics, a field that we might expect to explore typography and design, has given little attention to letterforms on paper—and nearly no attention to letters on screens. As Betancourt notes,

...this absence of theories about typography or title design is not limited to the work of film historians and designers addressing their own fields: it is also strikingly absent within semiotics itself. Analyses such as those of Otto

Neurath, Edward Tufte, or developed by Jacques Bertin's *Semiotics of Graphics* are formalist taxonomies describing iconic graphics and designs such as maps, yet they do not address typography beyond concerns with legibility. Nor does Umberto Eco's authoritative *A Theory of Semiotics* address the issues of typography at all, even though it thoroughly considers semiosis in a variety of forms and through a range of critical models. A particular consideration of either design or typography is conspicuously lacking from his study. (*Semiotics* 6)

Before establishing the potential scholarly contributions of this thesis project, it is valuable to review the three manners in which titles, credits, and other textual elements are perceived as isolated from the study of motion pictures. Again, recall that scholars in various disciplines perceive titles and credits as separate from the films they support, separate from the narrative production process, and separate from the arts embodied by cinema.

### 1.1.1 *Visual Isolation from 'The Film'*

The visual separation between opening title sequences, closing credits, and the production in the middle fosters a sense that the text components are not part of the narrative film. In the earliest features, the title card and credit cards appeared as literal cards with hand lettered text before the film. Title cards quickly evolved and better aligned with intertitles, yet those first cards remained distinct. More than a century later, most titles still appear isolated from the film, even when the opening credits and titles actively complement the film.

The image of the title card also appeared apart from the feature film by technical necessity. It was a physical card, painted by hand, and then filmed (Solana and Boneu 11). The director and editor might "fade to black" between the title card sequence and the main film, or jump to the narrative. Regardless of the cut type, there was an unmistakable moment when the title sequenced concluded and the film began. Betancourt argues in *Semiotics and Title Sequences* (2017) that scholars ignore textual elements because those elements stand apart from the film (22). Within academic disciplines addressing cinema and television, the textual sequences appear as something apart from the subject of study: the film or episode that exists between titles and closing credits receives the attention of theorists.

Though it seems that intertitles, subtitles, and creative textual elements are inherent to the narrative structures of cinema, these elements also remain separate and, generally, unexplored in the published scholarship. Excluding technical histories and manuals on how textual sequences were and are created, finding theoretical studies of these proves challenging. Michel Chion's 2013 work *L'écrit au Cinéma* or *Words on Screen* (English, 2017) is one of the few works dedicated to the text appearing *within* films.

Subtitles and closed captioning are often created and stored as ancillary tracks to the primary video. These tracks can be turned on or off when distributed digitally. Even when subtitles were optically printed onto films for foreign distribution, this was something distribution companies did—not production companies (Film-Teknik AB, U.S. Patent 4746207, 1988). The exception to these approaches would be subtitles for a "foreign"

character in a film, such as an occupying soldier in a war zone. Even then, the titles are generally simple text with minimal creative expression. Color, size, and other typographical keys to emotion and meaning are seldom considered.

Artistically and technically, subtitles are visually apart from the narrative work. The director seldom sought to unify the style of intertitles or subtitles into the narrative. The intertitles appeared on their own cards, in their own frames of film, and today's subtitles exist as data apart from the primary cinematic image. It is *almost* excusable, and certainly understandable, that scholars view text within films as apart from their subject of study.

### 1.1.2 *Production Isolation*

Textual sequences in cinema and television tend to be produced by contractors (Solana and Boneu 43). The website *Art of the Title* (artofthetitle.com) provides an online community dedicated to promoting the work of studios and individuals responsible for title sequences. If the title and credit sequences for a film are produced by an individual or team apart from the film production team, and with minimal input from the director, can the sequence be analyzed as part of the whole?

Dedicated specialty companies oversee the production of most feature titles, credits, subtitles, and closed captioning. The director might be engaged in these processes, but the extent of director collaboration varies. And some film series, such as the James Bond movies and the Marvel superhero films, have producers and studios concerned with the quality of opening credit sequences as part of their branding strategies. The directors of Bond or Marvel films change; the textual sequences are informed by a larger tradition and branding considerations. If anything, these director-independent traditions demonstrate the semiotic nature of cinema text.

Production isolation is not unique to the textual sequences of cinema and television. The majority of “post-production” work on studio features is handled by small teams of specialists.

### 1.1.3 *Artistic Isolation*

In the silent era, production company and title cards served to establish the copyright of a work, a marker that the film was property sold or rented to exhibitors (Betancourt *Semiotics* 17). Today, that copyright information appears at the end of credits. Regardless of placement, there was a legal—not artistic—imperative to include the text. From that perspective, the inception of the title card was not cinematic.

The uncredited artists and designers responsible for most textual sequences might be compared to commercial artists. They are “sign painters” within the film industry, performing a necessary and routine task that some consider more craft than art. Arguing for respect among artists, to seek recognition as a peer by others in the fields of visual design, certainly worked for the major title design artists (Betancourt *Motion Graphics* 132).

Emily King, in her dissertation *Taking Credit: Film Title Sequences, 1955–1965* (2004), argues that graphic artists study cinema sequences out of context, similar to how movie posters and advertisements might be studied as works of layout and design. This bracketing of cinematic frames, looking at the titles and credits through models developed for the study of static layout and design, removes all that makes cinema, television, and

other motion media special. A static frame from Saul Bass or Maurice Binder lacks the music and the motion that are core to the complete cinematic work. To study frozen frames is to devalue cinema as a unique art form.

To take the title sequences addressed in this thesis out of their context within film, treating them purely as examples of moving graphics, would be to miss their point. Equally, to dismiss them as packaging, as film historians have tended to do, is to ignore both the importance of the opening sequence to the body of the film and its potential to throw analytical light on what it precedes. While design historians must recognise that proper analyses of the role of graphic design in film demands a catholic approach and an eclectic methodology, it should be recognised within film studies that movies are most characteristically wholes constructed of many diverse parts. (King "Conclusion")

#### 1.1.4 *Neglect within Rhetoric*

The author of this project comes to film and typography from the field of rhetoric, a field that only began to embrace visual research and semiotics of images since the 1990s (Bolter; Faigley; Handa; Kress; Wysocki and Lynch). Rhetoric scholar Charles A. Hill theorizes

When most people think of visual media, they think of the "vast wasteland" of television (including the much-derided music video), comic books, picture books (produced for young children who have not yet "progressed" to purely verbal texts), "coffee table books" (usually considered more decorative than formative or scholarly), and Hollywood cinema (though, of these genres, film is generally assumed to have more promise as a "serious" medium). (108-9)

Noted rhetoric and composition scholar John Trimbur states that typography suffers from scholarly dismissal because printing and digital texts are "associated with the rise of mass communication, consumer culture, and the society of the spectacle" (264) that academics do not respect. Film, especially studio features, lack currency among some academic communities.

## 1.2 Scholarly Contribution

With a deficit of theoretical scholarship on the textual elements of film within cinema studies, design studies, rhetoric, and semiotics, this thesis suggests the possibilities for such theoretical studies of film-text in motion pictures and related media. Betancourt and Chion, along with graduate students such as King and myself, represent a small discourse community concerned with type and cinema. That community should be expanded through theory and research, beyond historical surveys. This project explores textual sequences in cinema through the following process:

- 1) Documenting current standards for titles, credits, and other textual elements by identifying dominant approaches to these texts;

- 2) Marking the stages of text sequence evolution, often indicated by disruptive moments such as the introductions of new technologies;
- 3) Analyzing the roles of audience expectations, transmitter-receiver negotiations, and external constraining forces such as regulations; and
- 4) Suggesting the benefits of theoretical approaches to the study of titles, credits, and other textual sequences and elements within cinema.

Titles of films and television productions convey something the director—and producers—consider an effective suggestion of the work. The words of the title as found on a script page or proposal lack the visual aspect of cinema until a designer selects a typeface for the title and complementary typefaces for production credits and marketing materials. Ideally, these choices reflect careful planning and a knowledge of typography. Designers test their choices, relying on their knowledge of both typography and cinematic traditions. Color choices, music, sounds, effects, layering, and motion further transform the text from concept to a motion picture experience we consider cinematic.

We study the theories behind every other aspect of cinema. We apply psychology, philosophy, cultural studies, gender studies, and a long list of other academic theoretical disciplines to the content of cinema, but we avoid looking at the textual content with the same tools. This project seeks to remind scholars that titles are not mystical and that all textual elements deserve study, not only those by graphic artists. As Betancourt argues against the tendency to view text-image composites as *artistic* works, leading to claims that designs are beyond formal analyses (*Semiotics* 121).

Chion's *L'écrit au Cinéma* (2013) and Betancourt's *Semiotics and Title Sequences* (2017) should be connected to Hyndman's *The Type Taster* (2015) and scholarly works on the semiotics of type. Hyndman mentions cinema and television in her work because cinema has a rich typographical tradition that developed in parallel to typography in general. As optical printing improved in the 1950s, phototypesetting arrived at newspapers, magazines, and major publishers (White 185; Betancourt *Motion Graphics* 36). The desktop publishing revolution coincided with the rise of non-linear editing software in the 1980s and 1990s (White 193). Adobe's print and digital publishing tools evolve alongside the company's video editing and animation tools (Betancourt *Motion Graphics* 194). It is now impossible to ignore the connections between the semiotics of type on the "page"—be it a paper page or a digital page—and the semiotics of type in motion on a screen.

If scholars, critics, designers, motion artists, and filmmakers value the semiotics of type in cinema, we can begin to analyze the effectiveness of typographical choices beyond the "gut instincts" or "experience" of text sequence designers. Applying semiotics and psychology, we can explain why pluralities or majorities of designers agree that some designs embody effective typography. This is not to reject the value of experience and traditions, but rather a scholarly effort to understand the origins of the typographical conventions embraced within cinema.

### 1.3 Definitions

This project requires the language of film and various scholarly disciplines. Definitions used in this paper are based on the works of Betancourt, Chion, and Metz. Technical terminology is based on Yael Braha and Bill Byrne's *Creative Motion Graphic Titling for Film, Video, and the Web* (2011)

**Semiotics.** Within cinema and the visual arts, semiotics refers to the study of contextualized meanings of signs: symbols representing concepts trigger in the minds of audiences' other symbols and relationships. Signs refer to concepts, and they do this within a structure, known as the syntax or grammar of the art form being analyzed. Metz explores how the syntax of cinema reflects a grammar, understood by the transmitters (filmmakers and all involved in the production process) and the receivers of the sounds, images, and overall cinematic messages. The ideas of filmmakers become physical—or now, virtual—objects. Audiences view and receive the object depictions, leading to interpretation and responses. Filmmakers then continue the cycle, with new cinematic works. Semiotics is the study of this concept-object-interpretation cycle, discussed in greater detail later in this paper.

For this project, the signs analyzed are words (letterforms), other elements on screen, and any sounds preceding, accompanying, and succeeding the textual content. These elements form the syntax and grammar of title sequences, credit sequences, and other textual components of cinema. The words in cinema exist within a context of other signs conveying symbolic meaning.

**Gestalt theory.** In psychology, philosophy, and more recently neurology, Gestalt theory suggests that the human mind seeks to complete patterns, often perceiving complete images or logical representations when the actual image is incomplete or illogical (Bernhardt 99). Viewers anticipate and complete sequences in their minds, an unconscious process. In the most obvious applications of Gestalt theory, this allows designers to play with optical illusions. Gestalt also addresses order and continuity, so moving text in unexpected manners on screen or violating perceived patterns reflects an understanding of Gestalt principles. If a hand exits the frame to the right and reappears on the left, this surprises viewers: Gestalt theory suggests we assume perceived actions comply with our lived experiences (Bernhardt 100).

#### 1.3.1 Design Terms

**Typography.** The selection of typefaces, the manipulation of those faces, and the placement of the letterforms to create meaning is typography; typographers are not the same as type designers, though they might customize an existing typeface to meet the requirements of a project. When referring to the typography of a textual sequence, this project is referring to the typefaces used, the attributes of the typefaces, and the placement or animation of the letters.

The limited scope of this project requires that typographical terminology be limited to basic typeface descriptors, such as “serif” and “sans-serif” to describe lettering. A serif is an additional, ornate stroke intended to enhance letterforms while reflecting earlier engraving and calligraphic traditions. Sans-serif letters lacks these ornate embellishments,

rising in popularity throughout the twentieth century. Many consider sans-serif faces easier to read on screens, including in the cinema.

**Logotypes.** In cinema and television, there are iconic logotypes that use words or basic letterforms to brand a company, work, or individual. From the famous “WB” shield of Warner Bros to the faux signature of Disney, logotypes rely on familiarity to build the brand identity. These are typographical designs, with the type choices carefully considered by the artists. For some films, especially series of films, the basics of these logotypes are so well known that setting any words in a similar design results in immediate awareness of the cultural reference.

**Kinetic text.** If words appear to move on screen, it can be considered kinetic text. Among designers, the distinction of kinetic text compared to text that moves is that the motion of the text enhances the meaning (Betancourt *Motion Graphics* 29). In kinetic works and sequences, the movement of the words might be synchronized to music, other sounds, dialogue, or other components of the work. Merely moving words across the screen does not constitute kinetic text; most rolling credits are moving but not kinetic.

**Motion graphics.** Unlike animation as a storytelling technique, motion graphics are effects that lack an underlying, resolved narrative. In text sequences within films, motion graphics might add visual interest. The James Bond films produced by Eon Productions include a notable tradition of motion graphics in the opening title sequences (Betancourt *Motion Graphics* 218). These credits only suggest elements from the stories that follow; the credits are not part of the story nor do they tell a self-contained story. Animated company logos before films are also motion graphics, drawing attention to the production or distribution company, such as Dreamworks Animation.

### 1.3.2 Cinema Terms

**Cinematic reality.** There is a “reality” within a film, which generally excludes many of the textual elements, a cinematic reality (Chion 203). The audience understands that cinema reality normally excludes the text, so when the text is referenced or integral the words take on added significance. The diegetic reality exists within the cinematic reality.

**Diegetic reality.** Anything characters on screen might observe or experience constitutes the diegetic reality of the film (Chion 204; Metz xv).

**Iconogenic.** When text segues into images, Chion refers to this as an iconogenic shift (Chion 204). The words at the start of *Star Wars* (Lucas, 1977) lead into the action of the film. The shift from words to action is accepted by the audience, just as spoken narration leading into action would be accepted.

**Porch-writing.** A curious term from the French scholarship, porch-writing refers to any text before or after a film that is nondiegetic yet helpful to understanding the story (Chion 205).

**Title card.** In early cinema, actual painted “cards” featured information about the production company, film title, cast, and director (Solana and Boneu 11). Over time, all of these cards came to be known as title cards, referring both to the title of the film and the titles of individuals credits in production. There are “single title” cards with one name and

job title, as well as multi-title cards, with multiple named individuals. The card with the movie's name is the "main title card" (Braha and Byrne 30). Cards and static text have long fallen from dominance, but the term remains in use.

**Title sequence.** The sequence during which primary title cards are displayed on screen is the title sequence of a film (Braha and Byrne 30). The sequence might be at the start of the film, as it was in early cinema, or embedded within the film as common in thrillers, espionage, and action-adventure films that start with action sequences instead of the title cards. Some rare films omit title sequences, such as *The Lives of Others* (Florian Henckel von Donnersmarck 2006), and others place titles at the end of the film, as *Around the World in 80 Days* (Michael Anderson 1958).

**Credits.** As union influence increased in Hollywood, they began to require that production crew members receive on-screen credit for their work (Solana and Boneu 16). The credits of a film include those individuals for whom producers are contractually obligated to name. Before the number of credits increased in the late 1940s, credits often appeared on a card at the start of the film. Today, long rolling credits are necessary to meet union requirements, with the potential for hundreds of named individuals.

**Intertitles.** As narratives increased in complexity, filmmakers added title cards within the film, with these intertitles providing information that was not obvious to the audience. The cards might include information such as the setting, major dialogue points, and exposition (Braha and Byrne 31). Today, intertitles are rare except as a nod to the silent film era. Instead, superimposition within the lower-thirds might be used to indicate information such as a setting, for example, when landmarks and other clues prove insufficient.

**Subtitles.** Generally, subtitles are text used to provide language translation (Braha and Byrne 31).

**Inserts, call-outs and lower-thirds.** The lower-third of the screen sometimes features superimposed text, below the person or character on screen, that identifies the speaker and offers supplemental information such as the speaker's title or qualifications on a subject (Braha and Byrne 31). In fiction, the device implies the information provided is trustworthy. The television series *Burn Notice* (Nicks 2007) used lower-thirds for witty descriptions of characters. Inserts and call-outs appear anywhere on the screen, providing additional narrative information to the viewers.

## Chapter 2. Guy Ritchie, Master of Film Text

Successive chapters in this project explore the potential for semiotic analyses of text in cinema. Semiotics as a methodology assumes that humans negotiate meanings for signs, creating symbolic systems that have no *natural* meaning. Human alphabets demonstrate this: the letterforms have meaning only after people understand that the symbols or combinations of symbols represent concrete or abstract concepts. On their own, the letters mean nothing. In a society, the letters have meaning and power. Because those meanings come from negotiation and context, letterforms and words evolve, as do other aspects of the meaning of writing.

Cinema text negotiates its meanings from without the cinema—how letters and words have appeared in other media and contexts—and from within the cinema. When filmmakers use text well, it enhances the Seventh Art. More often, text adds little to the cinema experience. In rare instances, text elements interfere with the cinema experience and intended meaning. To demonstrate the ability of text to enhance a cinema feature, this chapter analyzes a feature considered to be an average production as reviewed by critics and movie-goers. The analysis demonstrates that creative textual elements improve audience perceptions of the feature and, to an extent, offset other weaknesses in a production.

Guy Ritchie's 2015 feature film reboot of the classic 1960s television series *The Man from U.N.C.L.E.* was neither a box office nor critical success. As of May, 2017, the film received a 7.3/10 rating from visitors to the Internet Movie Database (IMDb.com) and the site listed a 56/100 film critic average. On a budget of \$75 million, the film earned \$45 million in theatrical distribution (IBDb.com). However, the feature offers several great examples of how text can enhance storytelling.

Ritchie, title artist Michael Bruce Ellis, and graphic design studio Buddha Jones use text, newspaper headlines, still images, and archival footage to introduce the setting of the film. Ellis worked on the Harry Potter series and has contributed to several Marvel productions (IMDb.com).

### 2.1 Type Setting

A Cold War thriller, *The Man from U.N.C.L.E.* franchise of the 1960s sought to show East and West collaborating to end threats to the world. The original 1964 to 1968 NBC television series was complemented by two dozen novels, a half-dozen theatrical films drawn from extra footage of the series, a comic book, and a spin-off series (Crichton online 1994). The series drew from Hitchcock's *North by Northwest* (Hitchcock 1959), *The Saint* franchise, and the *James Bond* franchise. Honoring this history, Ritchie selected to keep *The Man from*

*U.N.C.L.E.* in the 1960s, within its Cold War setting.

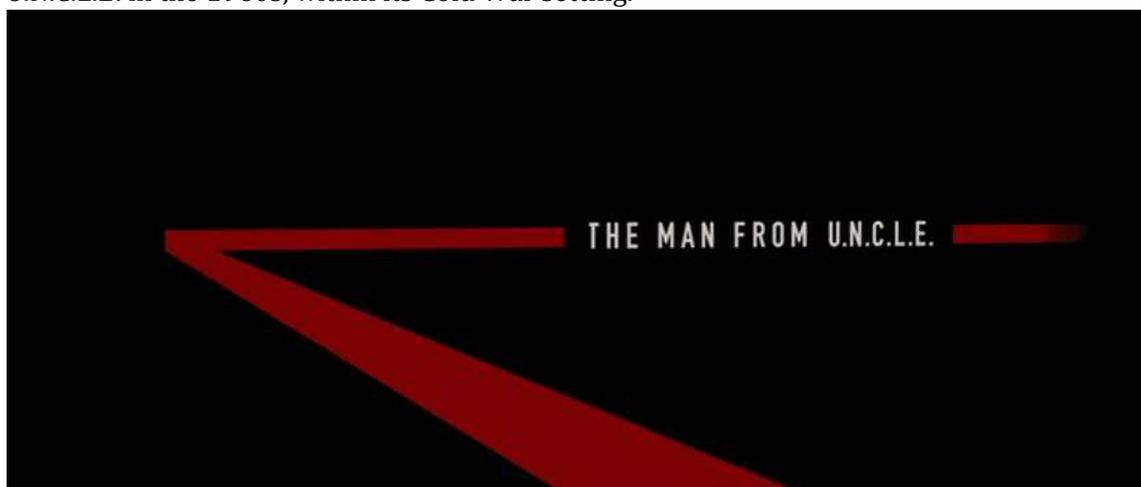


Fig. 2-1. Title card with ‘neutral’ sans-serif inspired by the 1960s.

Based on font-matching with Linotype FontExplorer Pro, the Ritchie film used enhanced digital versions of classic typefaces to reflect the narrative’s setting. Typefaces and lettering styles represent time periods, communities, organizations, and ideologies. The fraktur and textura typefaces originating in Germany carry a dark meaning through associations with the National Socialists. *The Man from U.N.C.L.E.* typefaces had to convey the 1960s, the Cold War, and the styles of East and West. Designer Ellis selected a title face influenced by *The New Typography* (1928) of Jan Tschichold’s utopian socialism and Western corporate conservatism. Resembling Helvetica, a neutral face from the Swiss design tradition that ended up embraced by corporations, Ellis selected Engraver’s Gothic. The 1990 Bitstream face resembles Helvetica and Gill Sans, faces popular in the 1960s. Bitstream’s founder Matthew Carter specializes in digital screen types, and Engraver’s Gothic works well animated for the title and credits of the film.

Another Bitstream face, the foundry’s digital Clarendon revival, appears for the credits of individuals and for subtitles within the feature. The Clarendon faces trace their lineage to nineteenth century London. Their distinctly British history offers a nod to the head of the fictional *U.N.C.L.E.*, played in the 2015 film by Hugh Grant. During the 1960s, the Clarendon faces were popular on posters in London. As an aside, the Clarendon faces also resemble the French Antique faces audiences associated with the cinema genre Westerns—and this is, in some ways, a classic Western film within the spy genre.

The typefaces used in this film have origins in other media, though film-friendly types were used. This represents the semiotic notion that meaning transfers across media thanks to shared knowledge within a community or society. The Swiss-inspired Engraver’s Gothic and the British-inspired Clarendon convey the time and setting for *The Man from U.N.C.L.E.*, 1960s Europe.

## 2.2 Kinetic Text in a 60s Style

The famous Warner Bros. shield logotype appears as a red line draws the shape and then the letters. The same animation style renders a 1960s-style RatPac production logo;

the name of the company references the 1960s and Frank Sinatra's collection of famous friends. Design details continue to reinforce the chosen setting. The title and credit sequence images are tinted red, in high contrast similar to film negatives. The color refers to the Red Menace of Communism, another socially constructing sign.

As a single thin red line moves from bottom to top the screen, the title sequence immediately invokes the works of Saul Bass and Maurice Binder. The red line, signifying the Berlin Wall and the Iron Curtain, references the title sequences of Bass for *North by Northwest* and *Psycho*. The closing credit camera lens looks unmistakably like the famous gunsight of the *James Bond* sequences designed by Binder. The homage to the 1960s includes the selection of music to which the text and graphics move.

In the titles and credits, the meaning from animation style comes from cinematic tradition, not other media. The choices signal to the audience that the film is a 1960s-style thriller with some Western genre traditions. The use of Clarendon for the names of cast and crew refer to both the British tradition and cinema-created wanted posters. Ritchie and his collaborators prepare the viewer for the film with the title sequence and celebrate the traditions embodied by the film during its credits.

### 2.3 Real News, Fake Newspapers

The title sequence relies on newspapers, supplemented with archival news footage, to set the backstory for events in *The Man from U.N.C.L.E.* Newspapers provided vital coverage of the Cold War, documenting the rise of the two nuclear superpowers and their spheres of influence. The newspapers appear to be digital recreations, using basic typography to reflect the style of publications in the 1960s. The *Washington Emissary* and *New York Evening Star* use early English blackletter mastheads for their names, though a newer Old English would better resemble the *New York Times* or *Washington Post*.



Fig. 2-2. Newspapers provide backstory, during the title sequence.

The newspapers use basic serif type for text and a mix of sans-serif and serif for headlines. The newspaper layouts resemble each other more than actual publications of the 1960s, since some papers prided themselves on nicely fitted (“counted”) headlines that

wasted no space. The film production designers, possibly for convenience, opted for centered and expanded headlines, something more common to tabloid newspapers.

Next to the newspapers, in the all-capitals of Engraver's Gothic, dates appear, reminding us that we are tracing time from World War II to the election of John F. Kennedy. The dates appear quickly and sometimes they prove difficult to read, suggesting that the overall situation is more important to the film setting than exact dates.



Fig. 2-3. Iconic Winston Churchill image and Guy Ritchie's credit.

An image of Winston Churchill serves as the background when Guy Ritchie's name appears, emphasizing the filmmaker's British heritage. This image appears before and after newspaper front pages, situating the end of the Churchill era as the start of the Cold War. Some viewers likely recall that Churchill coined the phrase, "Iron Curtain"—especially as a headline announcing the Berlin Wall follows the iconic Churchill.

Within the film, Napoleon Solo and Illya Kuryakin receive files that include newspaper clippings on nuclear proliferation and the activities of various former Axis collaborators. Newspapers provide information spy agencies use, and sometimes newspapers are tools of governments. The clippings remind us that the nuclear threat was known by and feared by governments and their citizens. The typography of these papers is generic, because the news in the 1960s was generic: every paper was reporting on and analyzing the Cold War events.

#### 2.4 Maps Suggesting a Reality

Before the title of the film appears, the sequence features various maps of Europe. Germany rises, expands, and its occupied territories are then divided. The maps feature the familiar icons of the Nazis and Communists. The text labels are in sans-serif typefaces, though a condensed form that might be a modified common Swiss type.

As the title sequence ends, a red line is drawn from lower-left to the top-center of the frame, before moving slightly down and off to the left. "WEST" appears on the lower-left corner of the frame and "EAST" appears horizontally aligned and on the right of the frame's center line. West, therefore, is crowded by the larger region set aside for East.



Fig. 2-4. A simple line hints at the Berlin Wall.

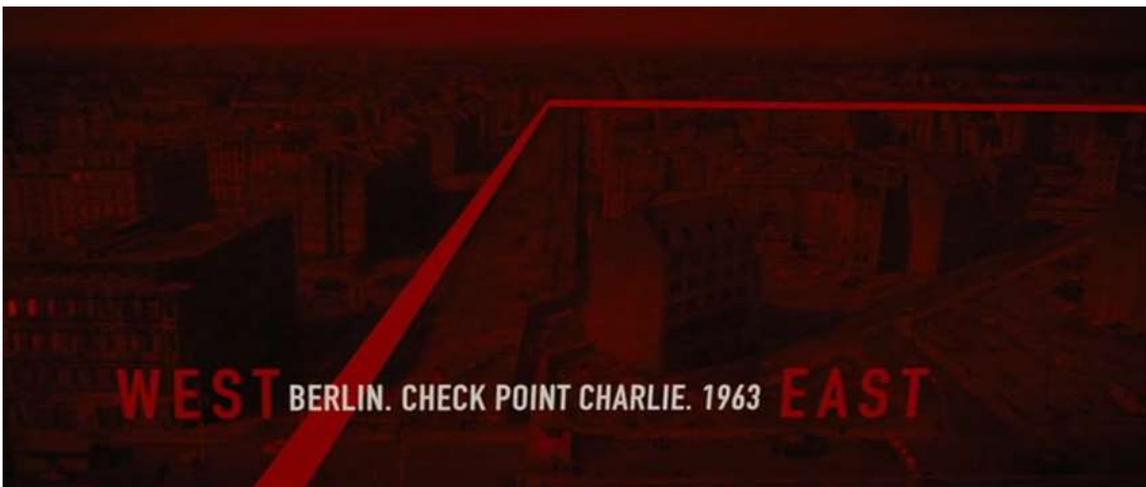


Fig. 2-5. Location revealed, between West and East.

Between the red words West and East, “BERLIN. CHECKPOINT CHARLIE. 1963” fades in, set in white Engraver’s Gothic. An image of Berlin then fades from black, to red tint, and finally into full color. The red line fades, as do the labels West and East. The last text to fade is the exact setting. The map has become the place. Whether or not the action is in the real Berlin does not matter, the map and the text have told audiences where to believe the action occurs. The use of maps and text to indication location dates back to the earliest films and is readily understood by audiences as establishing the setting and filmic reality.



Fig. 2-6. Image of the Berlin Wall fades in, as the West-East labels fade.

## 2.5 Subtitles with Style

Though a handful of films have used typography to enhance subtitles, setting the words in typefaces beyond the basic sans-serif common to legally mandated closed captioning, Ritchie masterfully uses typography within subtitles to add meaning. The words appear in various sizes and positions, all set in the Clarendon typeface used for credits. The words appear rhythmically, with the speech and words timed to underlying music or sound effects.

As Kuryakin waits to assassinate Solo and Gaby during a daring escape from East Berlin, we hear the voice of Kuryakin's handler. The words appear, "His name is" in a small size to the left of Kuryakin. "Napoleon Solo" then fades in larger type, centered below the first line. The emphasis is on the name, and it appears larger as the name is said louder by the handler. The flashback to Kuryakin's briefing on Solo features newspaper clips and photos describing Solo. "His criminal ingenuity had made headlines all over Europe," we see and hear, over the image of a Spanish-language newspaper story about a bank robbery. We return to the car, with the words "And even then" appearing extra-large, to the left, with one word per line. The typography sets the tone, conveying how special Solo was as a criminal and is as a spy. "It was luck they caught him," we read, the words wrapped by the smoke from the handler's cigarette. The words are part of the image, the smoke implying there's more to the story of Solo's apprehension by authorities. Throughout this short sequence, the words tell the backstory of our American hero.



Fig. 2-7. Subtitles using typography to add meaning.

The words have their literal meaning and the meaning expressed through size, placement, and integration into the scenes. These techniques might be used in a children's illustrated book, in which the words are placed to enhance the story. On screen, the technique helps quickly reveal facts and suggest the unknown.

Semiotics suggest that larger and smaller type convey meanings we understand through past experiences with sizing of letters. Ritchie and Ellis rely on the assumption that audiences recognize the meanings of type on screen. They also rely on the symbolic nature of smoke around letters to imply mystery. The meaning is a rebus, a complex understanding of words, position, and traditional typography.

## 2.6 Closing Credits with Stories

The closing credits continue the stories of Mr. Waverly and his team of spies. The credits begin with a typewriter striking out "TOP SECRET - CODE NAME U.N.C.L.E." to the beat of the music. The text is black, in a basic IBM Courier typeface on a thin red line at a slope against the black screen. The typewriter lends a sense that someone is preparing a secret dossier, tracking the team on their missions.

The next sequence uses words remaining in redacted documents to spell out "United Network Command for Law and Enforcement," with the typewriting adding a period to the last word. We now understand to what U.N.C.L.E. refers and the following segments review each character and why he or she would be recruited for the special agency. We learn Waverly's file mention opium addiction, Solo is a gambler and womanizer, Kuryakin has anger management issues, and Gaby is a race car driver with some reckless tendencies. These tidbits are revealed on forms, with Courier type filling in the bureaucratic paperwork that reduces people to codes.

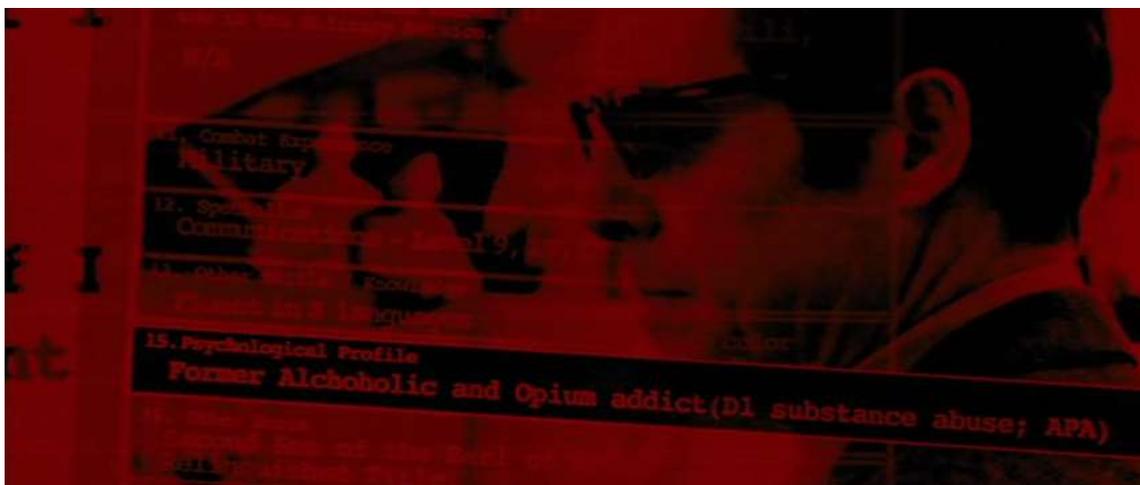


Fig. 2-8. The Man from U.N.C.L.E. and his flaws.

The typewriter gives way to a computer, a camera, and other more modern technologies, representing the era of the 1960s and the imminent Space Age. These images are used to complement the tasks of cast and crew, such as a film strip for the editors and a camera lens for special effects. Words and images reference each other, the image suggesting what the production crew position does.

## 2.7 Ritchie's Text Tools

Guy Ritchie uses typography effectively in *The Man From U.N.C.L.E.* and he uses kinetic typography and motion graphics in other films. His use of text in *Sherlock Holmes* (2009) and *Sherlock Holmes: A Game of Shadows* (2011) suggests that Ritchie has developed an awareness of text in cinema that few contemporary directors equal. Not only does he extensively use text and writing throughout his film, Ritchie reveals an appreciation for minimalist text, too. The last frame of the film simply reads, "THE MAN FROM U.N.C.L.E." in light, extended Engraver's Gothic. This single centered line, set in yellow and at a small size, reminds viewers that Solo and Kuryakin have just met "the man" from U.N.C.L.E., Mr. Waverly, their new boss. It is a fitting end to the film.

The remaining chapters of this project explore the analysis of text within films. As this chapter illustrates, the semiotic methodology proposed by this paper aids in the overall analysis of choices made by directors and their collaborators. Filmmakers should consider text sequences as integral parts of the complete film. When the text on screen lacks creativity, there is an implication the director might have ignored other aspects of film language, too.

**MOVIE TYPES: THE DOCUMENTARY FILM**

## Chapter 3. My Type of Documentary

Despite various detours, my academic and professional work returns to lettering and typography. The summer of 2017 demonstrates the role of typography in my life. As my production team finished work on *Movie Types: The Role of Typography in Cinema*, an academic colleague and I were finished work on the edited collection *Type Matters: The Rhetoricity of Letterforms*. When Dànielle Nicole DeVoss and I published a call for papers for *Type Matters* in early 2015, I had not yet enrolled in the MFA in Film and Digital Technology at Chatham University. The MFA journey concluded as the book headed to press. A film about type and a book about type, finished days apart, represent me as a scholar and artist.

When I began writing stories and making books by hand in second grade, I became fascinated by book covers and the different forms letters take. I bound the pages with cardstock, staples, and colored electrical tape, trying to create fine editions by a seven-year-old. The books have survived, stored in a plastic bin. The books remind me that design and writing are how I defined myself then and now. Type matters to me. The roles letters play on the page and screen shape how readers and views respond to the words. During junior high, I was creating bitmapped type for video games I coded because the letters conveyed meanings. A player would know that game was a Western, an exotic adventure, or set in space based on the letters. If a 13-year-old knows the cultural meanings of type, those meanings must be deeply ingrained. The fascination with digital type led me to work the typesetting equipment for my high school newspaper. In college, I coded printer utilities for mainframe systems.

*Movie Types* brings my interests in typography and cinema together, exploring how words on the screen influence the viewing experience. We need to look beyond the typefaces of titles to all the occurrences of letters within feature films. The typefaces and lettering of titles prepare audiences for what will be seen; text during the film advances the narrative; and text at the end informs the audience who was involved in the production. Book designers work to be “invisible” on the page, while designers working in cinema collaborate with directors to make sure words cannot be ignored. Movie typography demands to be seen, read, and interpreted. This film celebrates the power of words in a medium of images, because words are images assigned important roles.

### 3.1 Showing Type at Work

We want viewers to enjoy *Movie Types*, finding it fun and entertaining as much as it is educational. Towards that goal, we used type throughout the documentary in creative ways that bring some wit and levity to the genre. Viewers should laugh at moments in the documentary, because sometimes the text on screen is absurd.

The technical aspects of the movie should be invisible to viewers. As the producer, writer, and designer of effects, I did not want people admiring our skills in After Effects or Motion. Our team wants people to pay attention to the information and the perspectives of filmmakers. Deciding when to remove text was an important part of the editing process. When effects, including on-screen text, interrupt the narrative, those effects are counterproductive. The final version of *Movie Types* reflects the value of not using text and effects when they become ornaments, instead using type judiciously and for narrative purposes.

### 3.1.1 Framing the Film

0:00:00–0:00:50

We start with a leader, to suggest that every frame after that diagnostic tool is part of the feature film. The leader and the projector sounds reference the past, though the leader comes from the digital standard. It is a subtle, nearly invisible, tribute to past and future film technologies.

The introductory narration, “Movies are often remembered for their characters,” accompanies a scene from *M* (Lang 1931) in which Peter Lorre declares, “I don’t remember a thing!” When writing the script, my intent was to embed humor within *Movie Types* without distracting viewers. Pairing these two instances of “remember” requires careful viewing to notice the double meaning. Such moments occur throughout the film, encouraging repeat viewing.

The reference to “Bold Characters” uses the typeface Trajan because many of the epics, such as *Ben Hur* (Wyler 1959) used incised types within the film and on marketing materials. Trajan offers a simple, clean, Roman-inspired design. The thesis paper explores the overuse of typefaces such as Trajan, which are included with operating systems and design software.

The word “Anxious” appears in a sharp-edged shaking typeface based on Impact, another common studio face, often modified for specific genres. The use of Joseph G. Bucci’s *Bully* (2017) is the first example of an independent short by an interviewed filmmaker. We debated if we should begin with a film by a production team member before deciding this was a good way to demonstrate the documentary is the work of its subjects.

As we move through the introduction, the type choices were decided by a combination of what was available and discussions among the production team. Some choices, such as the Amoeba typeface for “Exotic” refer to the film clips. We recognize these choices might lack the obvious nature of selecting Papyrus or Neuland, as James Cameron or Steven Spielberg have for their movies, yet the choices worked within the context of the independent films used in *Movie Types*. Another example is the use of Alien Nation type against the *Breathe* (2017) clip from Franklin Carpio. A simple science fiction look was considered, but we went for the extreme, almost absurd example of an “alien” alphabet.

### 3.1.2 Title Sequence and Credits

0:00:51–0:01:34 (Title Sequence)

0:22:00–0:22:45 (End Credits)

As a team, we collaborated to create the kinetic text sequences, debating how closely to mimic either of these two great designers. The final designs are closer to Bass than Binder, though we also created a *Dr. No* (Young 1963) inspired title during post-production. The use of black and white was a technical and stylistic choice, as we discovered that both MacBook Pro systems struggled with more complex rendering tasks. The 45-second opening sequence required eight minutes to render and triggered the cooling fans of the systems. Moving to monochrome reduced the rendering time and allowed us to test more ideas.

My favorite title sequences are *The Man from U.N.C.L.E.* (Ritchie 2015) and *Catch Me if You Can* (Spielberg 2002), and in researching these I was led back to Saul Bass' work with Hitchcock, particularly *North by Northwest* (1959) and *Psycho* (1960). After locating a template for the basic sequence design on the website AE Scripts, I altered the design extensively, from the typefaces to much of the animation. The result is a sequence less derivative of *Psycho*, especially with the omission of famous text manipulation. No letters were harmed in the making this title sequence, unlike Bass' use of scissors to cut photocopied words and letters for stop animation.

Music was created using Apple Logic Pro X, a Casio keyboard, and AMG music loops. In Logic, the loops were sorted by "Cinematic Orchestra, Dark" and matched to the pacing of the sequence. As the credits indicate, I created with the tracks and experimented with our foster daughters. They suggested the lines resembled lightning, so we added a thunder roll at the end of the credits as director Ian Altenbaugh's name appears.

The font used for *Movie Types* is Hitchcock, based on Saul Bass' letters for *Vertigo* and, curiously, *The Man with the Golden Arm*, directed by Otto Preminger (1955). All other text within the titles appears in Helvetica at various weights. This choice represents the 1960s in general, and the use of call capital letters was based on *The Man from U.N.C.L.E.* The type works well on screen and demonstrates why so many filmmakers and designers return to Helvetica and similar sans-serif grotesque typefaces for titles. A grotesque face varies more than a geometric face, which is more precise. I dislike the rigidity of geometric faces, especially on a larger screen.

I created the closing credits by copying a portion of the title sequence to a new project. Because the content matches the title sequence, I shortened the closing sequence to 25 seconds and replaced the music with seven different violin variations and a bass drum. As the end credits conclude with the copyright notice, we fade to a roll thanking the independent filmmakers for sequences from their movies. We also list the public domain films during this roll.

### 3.2 Like a Book, But Not

The film organization resembles a book, with a prologue and chapters. In the future, I would like to properly set the markers for disc or online navigation, too. The book format reminds us that audiences read movies, experiencing them in the same linear form as a text. Yes, books and movies play with concepts of time within the narrative, but the narrative remains in a fixed order as chosen by the filmmaker.

#### 3.2.1 Prologue

0:01:40–0:04:02

We continue with the Bass-Binder style for the opening animation for the documentary prologue. Our purpose is to introduce the independent filmmaker panelists and their perspectives on text in cinema. The film builds on this overview, which also establishes our visual humor in the documentary.

Joseph G. Bucci and I took the liberty of using director Ian Altenbaugh's image as an effects prop. While Jordan Taylor discusses the James Bond franchise, for instance, we use Ian and Taylor as the animated playing-card spies. This reference to *Casino Royale*

(Campbell 2006) is one of many such homages within *Type Matters*. We continued the Bond theme when introducing Altenbaugh's interview.

The typefaces used to identify panelists were selected based on the films they mentioned during their interviews. The on-screen types reflect the personalities and preferences of the filmmakers, demonstrating that types have visual connotations beyond the words they form. For Ted Haynes, we used children's breakfast cereals to form letters, since letters in cinema might not be commercial fonts. Haynes discusses the use of food in the title sequence of *Napoleon Dynamite* (Hess 2004), and we aimed to reflect that approach. For Kevin Hejna's interview, we used the credits from his short *Zombie Woman* (2015).

### 3.2.2 Chapter 1: Silent Films

0:04:03–0:06:17

The first chapter of *Movie Types* explores the silent film era innovations of Thomas Edison, Georges Méliès, and Robert Wiene. These three innovators largely established all methods for using text in film, which merits their placement in the documentary and the full thesis paper. In particular, clips from *The Cabinet of Dr. Caligari* (1920) demonstrate how Wiene pioneered textual sequences in feature films. Silent films are generally public domain, allowing us to include several clips. We also used film clips from the works of our filmmaker panelists to demonstrate how early traditions of text in cinema remain unchanged.

### 3.2.3 Chapter 2: Classic Hollywood

0:06:18–0:09:44

Chapter two of *Movie Types* covers the early studio era and the auteurs of the 1950s and 60s. The works of Orson Welles, Hitchcock, and Sam Peckinpah appear, within the limitation of fair use and public domain. The chapter ends with another homage basic to Bass and mentions of the New Hollywood, also known as the Film School Generation, of directors.

### 3.2.4 Chapter 3: New Hollywood

0:09:45–0:12:14

Chapter three explores how the auteur era led to the Film School directors. Our panelists mention movies that influenced the young filmmakers of the 1970s and 80s, with special attention to Stanley Donen's *Charade* (1963). The title sequence for *Charade* highlights the work of Maurice Binder, who will forever be known for his *James Bond* titles. *Charade* offers the best of Binder and possibly exceeds the work of Bass for Hitchcock's films. The Binder design appears in *Movie Types* not only because it might be the last of the great studio films, but it also suffered from an accidentally missing copyright notice. We also mention the missing copyright of *Night of the Living Dead* (Romero 1968).

### 3.2.5 Chapter 4: Big Hollywood and the Rise of the Logotype

0:12:15–0:17:55

As the yellow text crawl opening chapter four of *Movie Types* suggests, you cannot discuss logotypes in film without *Star Wars* (Lucas 1977) and the franchise the film launched as “Episode IV: A New Hope.” The filmmaker panelists mention many of the films that relied on simple logotypes, reflecting when these directors first discovered cinema.

The chapter also includes a discussion of credits in film. Bucci discusses his creative approach to credits and typography as the credits to *Reckless* (2016) run. The credits demonstrate how well the *You Murderer* typeface works for the horror genre, conveying blood running down the screen. Bucci opted for white text, so audiences would focus on the actors, who are masked in color against black and white.

Hejna returns to discuss the credits of *Zombie Woman* (2016) and *God is Laughing* (2015). As a director, Hejna’s dissatisfaction with credit rolls led him to create a full second story for the closing credits. The use of comic book panels complements the superhero genre of the film, a style for credits used in the feature films *Sky High* (Mitchell 2005) and *Zoom* (2006). Audiences will only watch closing credits if there is something visually interesting on screen or, as Marvel films demonstrate, a teaser for an upcoming feature appears after the credits.

### 3.2.6 Chapter 5: Contemporary Hollywood

0:17:56–0:21:59

Chapter five of *Movie Types* includes PJ Gaynard’s fantastic explanation of text in cinema. Gaynard, head of the Film Technology program at Community College of Allegheny County, speaks to the need for realistic text elements within a film. This does not mean the text is shown realistically, but that the conversations conducted via text are genuine.

Because Gaynard and his wife were expecting a child during the filming of *Movie Types*, we created text messages based his comments that his mother uses social media and text messages. We opted for the same Android messaging font and colors that were on a nearby Android phone—though I consider the iPhone messaging color scheme and typefaces more pleasing. This was yet another bit of inside humor, but one audiences screening *Movie Types* understood. The messages are realistic in content, not in their exact rendering on screen. We use text strips, not shots of a phone screen, because audience readability matters more than realism for the text.

## 3.3 Overall Process

In *Movie Types* viewers meet independent filmmakers in the process of making movies. These individuals set aside a few minutes for reflection; there was little time (or desire) to create an idealized interview setting. Filming interviews around the 2017 Pittsburgh 48 Hour Film Project, we invited directors to sit for interviews at the offices of Pittsburgh Filmmakers and Steeltown Entertainment. Each interview was short, allowing the filmmakers to resume to harried efforts for the festival.

### 3.3.1 Chroma Screen as Prop

We considered using a chromatic green screen as the background for interviews, allowing us to use various backgrounds in the final film. After discussing this, we opted to leave the small studio space at Steeltown Entertainment as we found it, with the tools of

filmmaking adding to the atmosphere. To vary the interviews, we moved the cameras and changed lenses, rotating among a 50mm, 85mm, and 14-140mm zoom lens.

Hejna and Bucci were also interviewed at Reckless Amnesiac Studios on Carson Street, in Pittsburgh. We used the space because that is where we were editing the other interviews and it was always available to us. Again, we decided to leave the space as it was, instead of resorting to staging the interviews or using a green screen.

### 3.3.2 *Inspired by Visions*

The critical success of *Visions of Light: The Art of Cinematography* (1992) inspired the approach to *Movie Types: The Role of Typography in Cinema*. Though *Visions of Light* is a film by, for, and about cinematographers, it uses basic sit-down interviews for much of the content. The two dozen cinematographers interviewed reference seminal moments in cinema, but the documentary lacks a clear narrative structure. The work meanders, yet it works well because it feels like the viewer is listening to old friends talking about work. It was this effect that we sought to recreate with *Movie Types*, while adding elements of narrative.

The interviews informed the original narration and text created for *Movie Types*. We had an outline of what we wanted to bring to audiences, but until the interviews were completed we could not anticipate the final shape of the documentary. As the interviews progressed, we recognized that the title and credits for *Movie Types* should offer tribute to Saul Bass and Maurice Binder.

*Visions of Light* would have benefited from narrative and on-screen text, particularly lower-thirds identifying speakers. We wanted to honor the style of this classic work and address what we consider its weaknesses. That text would have improved the viewing experience of *Visions of Light* makes the argument for *Movie Types*. Avoiding lower-thirds, callouts, and crawls sometimes weakens a film or documentary and makes the content difficult to follow.

The use of many silent and black-and-white films was necessary to respect copyright. Also, we wanted to demonstrate that the textual sequences of contemporary films trace their heritage to the silent era. Including the works of the filmmakers appearing allowed us to demonstrate the value of color and sound.

## 3.4 The Missing Diversity

One of the things we did not highlight, but hopefully audiences notice, is that the filmmakers accepting our invitation to participate in *Movie Types* were all men. We managed some diversity of backgrounds and experiences, but the lack of gender diversity matters to me and my collaborators on this project. In fact, we invited three female filmmakers to participate and recognize the lack of their voices leaves a gap in our final documentary. Women are less than three percent of effects workers on major motion pictures. Any future project on cinema text should include representative voices.

## 3.5 Future Plans

We intend to expand and improve *Movie Types* in 2018. The challenges we encountered making *Movie Types* were unfortunate. It would be a better film with more

diversity. It would have been ideal to also include experienced designers in this version of the film. Expanding to an hour will enable us to approach our ideal documentary on text in cinema.

**MOVIE TYPES: PROPOSAL FOR SEMIOTIC ANALYSES OF TEXT IN  
CINEMA**

## Chapter 4. Theory and Text in Cinema

Film studies refers to a set of academic disciplines with scholars addressing the narrative content from a variety of theoretical perspectives (Corrigan; Cousins; Dick; Monaco; Stam). There are film scholars working within genre theory, history, economics, philosophy, gender studies, queer studies, cultural studies, linguistics, and semiotics—and that’s an incomplete list of the perspectives within film studies. Cinema offers a rich area for study because it is an amalgamation of all arts. Riccioto Canudo describes cinema as the Seventh Art (Stam 28). It is an art form that draws upon the traditions of theater, photography, music, and so on. Elements of cinema easily connected to the other arts are common. Theoretical studies of text sequences are notably lacking, for reasons discussed earlier.

One of the few manners in which titles and credits are tangentially studied is by way of studies examining who is employed within the major studios and on studio projects (Keegan, Poindexter, and Whipp; Hunt). According to an ongoing study by the Los Angeles Times, as of 2016, fewer than three percent of visual effects artists were women and fewer than five percent are non-white (Keegan, Poindexter, and Whipp). Because title artists are represented by a union and receive credit, the employment data are reflected overall studies of inequity in the film industry. The underrepresentation of some groups might influence the design of titles, but such questions are beyond the scope of this project.

Consider typography as we might other aspects of cinema. There are typefaces that convey prejudices through their use, such as the “Asian” or “African” types used in some films and the marketing of those films (Loxley *Beautiful* 144; Betancourt *Semiotics* 79). There are types quantitative studies have found audiences associate with “masculine” and “feminine” (Hyndman 82-83). Likewise, some types convey education, wealth, ignorance, and poverty (Hyndman 26). As scholars concentrate on the images and sounds during a film to identify areas of concern, we skip the text that usually appears first—and often on marketing materials before audiences take their seats in a cinema house or at home. These words, and their implied associations, prepare audiences for the cinema experience and begin the viewing experience.

### 4.1 Semiotics and Cinema

This project considers titles, credits, and other text sequences from a semiotic approach, and suggests deeper analyses and studies be pursued in the future. Semiotics offers a broad potential for studies of text-based design, as semiotics encompasses many schools of thought and areas of specialization (Hyndman 46; Betancourt *Semiotics* 6).

Christian Metz (*Film Language* 1964, 1991), Peter Wollen (*Signs and Meaning in the Cinema* 1969, 2013) and Gilles Deleuze (*Cinéma I: L’image-mouvement* 1983 translated as *Cinema 1: The Movement-Image* 1986; *Cinéma II: L’image-temps* 1985 translated as *Cinema 2: The Time-Image* 1989) attempt in their works to develop a clear, systematic semiotics for cinema, drawing from the works of Charles S. Peirce and Ferdinand de Saussure. This discussion on semiotics and “film language” has been joined by Umberto Eco, Roland Barthes, and Pier Paolo Pasolini among others. The jargon of semiotics proves challenging and efforts to translate across languages adds another layer of complexity to the discourse. Notable, much of the work within semiotics occurs in French, German, Italian, Russian, and

English—with some concepts translating poorly (Augst qtd. in Metz ix), a complication also experienced in the field of philosophy.

When they do agree on basic terminology and concepts, semioticians have struggled to reach a consensus on even the most basic elements of film signs and syntax. For the Twelfth World Congress of Semiotics (2014), cinema scholar Anne Dymek of the Panthéon-Sorbonne, Paris, observed, “Metz remained hopeful, unlike Barthes, towards the possibility to analytically capture the specific expressions or meanings of filmic art” (“Cinema and Semiotics”).

Is it the nature of cinema that presents a challenge for semiotics? That seems strange, considering cinema is nothing but images captured on either photographic film or via digital image sensors. The cinema actually seems perfectly suited for semiotic analyses. Yet, Dymek suggests the early attempts to explore cinema via semiotic methodologies fell short, an argument others have also advanced.

Any theoretical approach to analysis invites debate. A semiotic approach to cinema should be defended and recommended for future scholarship, as long as the past limitations inform future work in the field. As the next section discusses, working with textual elements offers a potential starting point for understanding a cinematic language through human written language.

#### 4.1.1 *Semiotic Theory in this Project*

To apply a consistent semiotic approach, this project selects a single semiotic framework suggested by James Monaco in *How to Read a Film* (176–7). Monaco’s semiotic framework features two stages: composing (directing the film, figure 1) and reading (viewing the film, figure 2). He draws from previous semiotic scholarship to create these two process diagrams, while admitting that these are, as with all semiotic approaches to cinema, subject to nuance and some overlap (177).

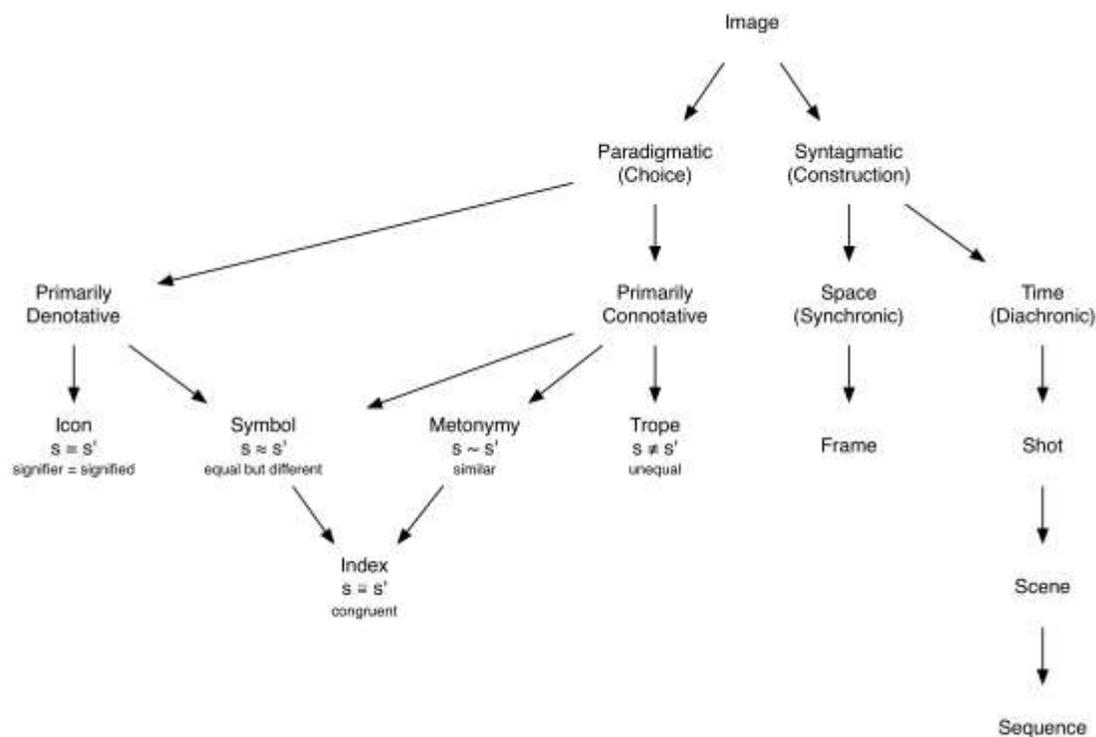


Fig. 4-1. Semiotic encoding of a cinema feature.

The director, especially in auteur theory, “composes” the film by making choices that are either paradigmatic, relating to the images and sounds edited into the film, or syntagmatic, relating to when and how the images are displayed as the movie progresses on screen. Objects on screen, **including all text**, are icons, symbols, metonyms, or tropes. The objects occupy space in the frame (*mise en scène*) and exist for a specific amount of time in the linear cinematic tradition. (Though experimental works might play with audience control of frame or time, this project considers only feature films for mass audiences.)

Anticipating the reader is part of the semiotic negotiation of meaning. The director assumes that the audience recognizes when an object serves as literal and when that object is metaphor. Though a fireplace is both a diegetic source of warmth, if a couple sits in front of the fire, it becomes *primarily* a symbol of passion. The reading, a semiotic decoding of the film, occurs both as a visual act of seeing and mental act of interpreting.

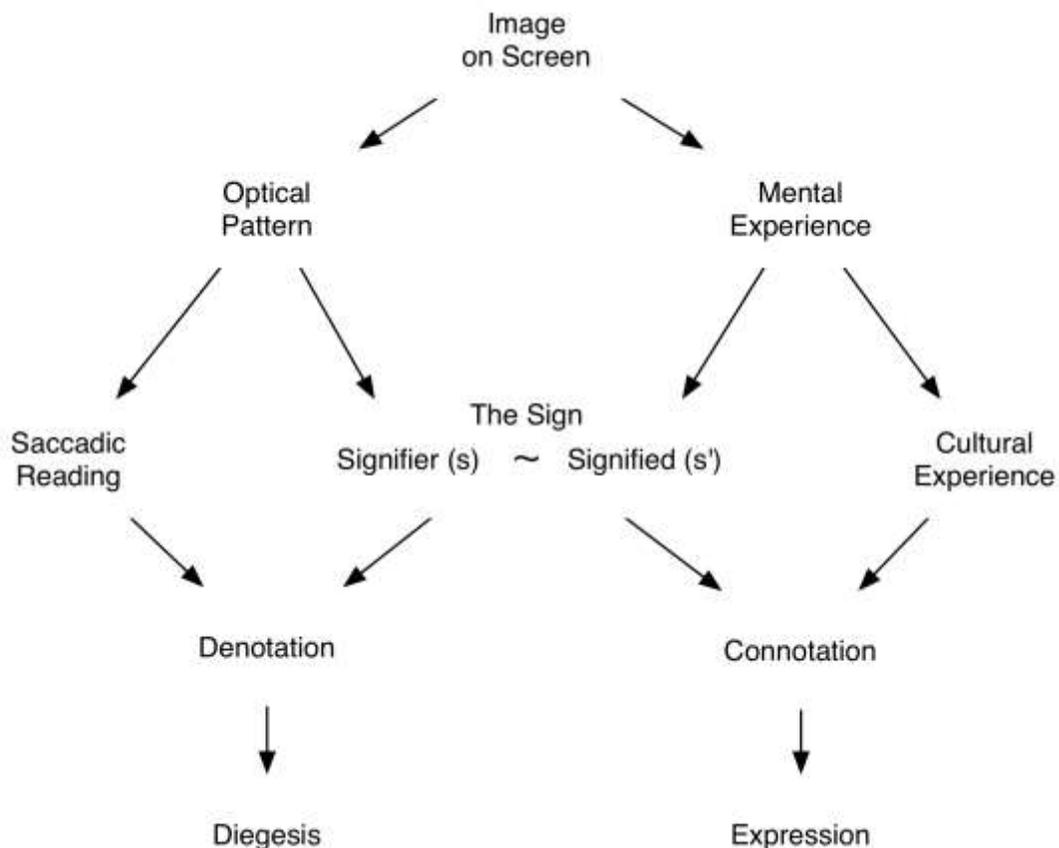


Fig. 4-2. Semiotic decoding of a cinema feature.

During the seeing-interpreting processes, the viewing audience must determine the relationship between the signifier on screen and what is signified by the composition. If the director has effectively matched negotiated traditions of signs and symbols, the audience will reach the understanding desired by the filmmaker. This does not always happen, of course, and sometimes rather famously so—and a serious directorial effort becomes the object of ridicule.

Monaco cautions against embracing semiotic analysis as a methodology without appreciating that “Film has no grammar” (172), a conclusion reached by Metz over time and one Anne Dymek and other semioticians have attempted to confront. The inclusion of semiotic methodologies in various texts on cinema studies (see Stam 107–119 or Dick 330–335) and the continued popularity of semiotics in the discipline suggests the methods remain valuable.

On the surface, semiotics seems rather easy to understand. There is a signifier (say, a gold band) and the signified (marriage); there is **denotation**, by which a word keeps its literal meaning (“He lit the *fire*”), and **connotation**, by which it takes on other meanings (“He was consumed by

the *fire of passion*"); there is *langue*, a language system... and there is *parole* (speech), the actual practice of a language system.

The problem begins when one attempts to apply this terminology to film. In film, what are the signifiers? Can a movie denote and connote, or in film does denotation become connotation? There is also the haunting question, Is film a language system? (Dick 331)

The acknowledgement of shortcomings of semiotic approaches to cinema works to remind us that semiotic methods offer a starting point for deeper analyses: from semiotics it is possible to then delve into what are the cultural and ideological factors shaping composition and reading of signs and symbols.

Words on screen are suited to semiotic analyses because words have accepted literal and metaphorical meanings in most languages. When a word appears on screen, the literal meaning is clear. It is what the word *signifies* that is open to further interpretation. This paper offers a guide to interpreting and analyzing words on screen, drawing on the overall semiotic frameworks of Monaco and addressing the semiotic methodologies Betancourt and Chion.

#### 4.2 Semiotics and Typography

Matthias Hillner takes a decided semiotic approach to letterforms on screens in his *Virtual Typography* (2009), starting with an overview of Ferdinand de Saussure's semiological system (14). Typographers and type designers might not call their analyses semiotics, but they do employ a semiotic methodology to type selection, argue Hyndman. A designer interested in understanding how type works to convey meaning, Hyndman laments that "much of what we know as designers comes from personal observation and experience" (26). This desire to understand the *how* of typography leads Hyndman to semiotics (46).

Letterforms have no independent meaning—they are conceptual symbols with no meaning until interpreted by the receiver (Man). If the receiver and transmitter of the symbols do not share a common understanding of the symbols, the message fails. To a musician, the composer's notes have meaning because they have the same understanding of the symbols. Mathematics also has a glyphic language. Typography, and all human writing, works because readers agree with writers on the symbol set, the signs implied by the symbols, and the physical or conceptual objects associated with the signs (Hillner 8–9).

For typography, semiotics holds value as a theoretical approach because the transmitter and receiver have to share an understanding of the symbols used to construct words, sentences, and so on. Designers experimenting with letterforms risk composing messages that cannot be decoded by audiences. One of the interesting challenges for designers is to test how far letterforms can be modified before audiences reject the forms. As Spiekermann explains, "Our classic typefaces also conform to those rules; if they don't, we regard them as strange, at the least fashionable, and the worst illegible" (35).

Hartmut Stöckl, a professor of English and American Studies at the University of Salzburg, specializes in multimodal rhetoric and semiotics. In 2005, he argued for the semiotic analysis of typefaces and typography.

Type faces may point to the nature of the document, carry emotional values or indicate the writer's intended audience, and aspects of the layout may serve to reinforce the thematic structure of a given text and facilitate access to its information. Finally, on yet another level of typographic meaning making, the graphic signs of writing can assume pictorial qualities. Thus, letters may form visual shapes which stand for objects from reality, signal state-of-affairs or actions, and illustrate emotions. ("Typography: Body and Dress of a Text" 78)

The twentieth century features quite a bit of experimenting with new alphabets and new letterforms. Type foundries rejected some typeface designs because the forms were perceived as too radical during testing (Loxley *Beautiful* 157). Some of the most famous sans-serif typefaces had to be revised when tests found readers rejected some of the letters because they violated expectations, including Paul Renner's Futura, designed in 1925. Renner was part of the German avant-garde that included filmmaker Fritz Lang.

Cinema, television, and other motion picture arts stress letterforms and typographical conventions with some regularity. Words might be cut through the letters, as in Hitchcock's *Psycho* (1960), or the sizing might not correspond to meaning, as in the opening credits for Stanley Kubrick's *Dr. Strangelove* (1964). Type might be set to the right or in other locations that typographical conventions avoid. More common, words are positioned or move in violation of the left-to-right horizontal plane that is expected in English and other Romantic languages. Anything that doesn't resemble what we expect from a book's printed page tests audience-reader expectations.

When text breaks convention, it draws attention to itself (Hyndman 45). We notice words that are legible but not readable. You might never want to read a novel set in Poster Bodoni or Broadway, but those types work well for a word or two at large sizes. Display faces, as they are known, exist to be put on display. Cinema designers must consider if text on the screen should draw attention to itself or be more neutral. All the choices made by a designer for cinema text sequences are based on an understanding of audience-reader and filmmaker-writer signs and symbols. But, these understandings are more often learned through experience than informed by theory (Hyndman 26). As Samara explains, "Selecting a typeface for its feeling or mood is a tricky endeavor that often comes down to a designer's gut reaction to the rhythm or shapes inherent in a particular style" (10).

#### 4.2.1 *Origins as Symbols*

Our Romantic language began to take shape long before the Roman empire. The letterforms evolved over centuries, borrowed from various writing systems. John Man's *Alpha Beta: How 26 Letters Shaped the Western World* (2000) explores the evolution of letters from pictographs to their current forms. The history of Latin letterforms is well-documented; Man extends this to questions of transmission and reception of knowledge.

The letter "A" started as a glyph for an ox (Man 86). Hieroglyphics were, in fact, phonetic and syllabic. Over time, the Egyptian and Phoenician aleph evolved into the Greek alpha. The letterform continued its evolution into the modern letterform, which is Roman and French in heritage (Loxley *Secret History* 7). The letter remained the same, the sign/symbol, even as pronunciations changed. In fact, this pronunciation change

demonstrates that letters in English are not a phonetic ideal, not a perfect set of signs (Bolter 49). We have letters with multiple sounds and sounds without letters. The letterforms we use could represent entirely different sounds in the future (McWhorter 40-48).

Designers are taught this history of letters and appreciate that letters form words and words in alphabetic languages convey meaning. Typography, therefore, concentrates on how letters fit together in a space (Bolter 68-69). Typefaces are the result of considering the past and present, while trying to appeal to current audiences (Spiekermann 31; Betancourt *Semiotics* 4-5). The words have to look “right” to an audience.

#### 4.2.2 *Glyphs of Other Languages*

As Man and other scholars have noted, not every alphabetic language lends itself to expressive typography so readily as the Romance languages with our Latin glyphs (109). Our letterforms can and do assume thousands of variations, which add visual meaning to the words they form. Chinese and Japanese, with their seemingly complex ideographs, also embrace a calligraphic tradition (Bolter 40). As in Arabic cultures, the Chinese and Japanese treat writing as an art and work to maintain that tradition. Wisdom and discipline are associated with mastering calligraphy. Man observes that scholars have discovered a phonetic and syllabic matrix exists within Chinese, for example (60). This allows his name, John, to be written as “easily” as any Chinese name: Yuehan 约翰. Yet, the complex characters resist experimental forms.

#### 4.2.3 *Natural World, Decoding and Reading*

The shapes of letter and word glyphs in most languages trace back to shapes in nature. The shapes might correspond to sounds (ox = “ah”) or concepts (moon = “night”), but they inevitably reflect the natural and observed world (Man 9-12). The connection to nature and perception also shapes cinema, as filmmakers attempt to create a believable reality for the viewing audience (Stam 45-46). Photography and film began as efforts to represent nature, as scientific endeavors of the industrial revolution (Cousins 21-25). Typography has long attempted to capture ideal forms that adhere to rules (some yet-undiscovered) found in nature.

Type designer and artist Erik Spiekermann theorizes in his classic *Stop Stealing Sheep*, that, “Our view of things is still largely shaped by nature—plants, animals, weather, scenery” (35). This theory dates back to at least Roman concept of art and aesthetic beauty. The Golden Ratio of 1:1.6 exists in typography and cinema, even though famous film theorists, including Sergei Eisenstein and Rudolph Arnheim disliked the move to widescreen projection (1:1.69 or 1:2.3 aspect ratios) from the Academy ratio’s nearly square (1:1.3) screen (Arnheim 75). It is curious that early filmmakers rejected a format that seems to reflect human experience. In some tests, the Golden Ratio reflects the human area of visual focus (Spiekermann 35). Typographers and filmmakers have embraced rectangular shapes over squares.

We decode typography and cinema based on the natural shapes and movements. This implies we decode signs and symbols first via instinct, an example of evolutionary psychology at work. We also decode top-to-bottom, looking for perceived threats. According to Spiekermann, the tops of letters are more essential to decoding than the bottoms,

“Research has shown that our eyes scan the tops of the letters’ x-heights during the normal reading process, so that is where the primary identification of each letter takes place. The brain assembles the information and compares it with the shape of the word’s outline. If we had to consciously look at individual letters all the time, we would read as slowly as children who have not learned to assume a word’s meaning from such minimal information.” (107)

Likewise, the top of a film frame is where viewers start looking for important action. All of this occurs without thought.

After instinct, we analyze based on culture and knowledge. Hyndman suggests there are three ways in which we decode the meaning of typefaces: instinctively, through associations, and through learned knowledge (44–5). Instinctive reactions include our psychological aversion “sharp” and “jagged” shapes perceived as dangerous.

Type can be seen as mirroring the emotions we display in the real world through our facial expressions and gestures. When we are happy our faces become round with a wide smile and our body language is open. By contrast, an angry frown expression is pinched and angular and an attacking animal is all jagged teeth and claws.

Type also mirrors the way your handwriting communicates your mood or emotions. When writing quickly your writing is italicised and when angry it becomes bold and deliberate. (69)

Typographers use jagged type. Directors use jagged sets, sharp lines, and so on. Designers working on textual sequences need to consider these same instinctive decoding patterns when creating title sequences, credits, and other on-screen text.

#### 4.2.4 *Typefaces and Meaning*

In the early twentieth century, the stated aim of typographers and book designers was to employ type in a way that was invisible to readers. Type historian and consultant Beatrice Warde famously wrote of the ideal type being a “crystal goblet” that allowed readers to admire the meaning within the text, instead of noticing the text. The argument, still embraced by many designers, is that good type matches the intended meaning of the author. In cinema, the “right” type would be that type which best conveys a meaning that complements the director’s vision. As Hyndman notes, typefaces are never neutral—they carry meaning with them—so enhancing the desired meaning of a work should be the designer’s goal (26).

Visual rhetoric scholar Lester Faigley argues that type is speech, rendered as a visual art form. Carefully selected type conveys both the words and the tone of those words.

Typography is an art form. It is a way we deliver a message to others, and it can be used as a means of self-expression. As such, it is one way we add tone and style to our written words. The printed word is in essence visible speech. (441)

Hyndman has compiled an extensive list of how scholars, design professionals, and average readers-viewers perceive typefaces (70). Few would argue that a movie title in Times New Roman or Trajan seems more serious than the same title in VAG Rounded, Cooper Black, or Comic Sans. We associate modern faces with high contrast between thick-and-thin strokes with elegance (Hyndman 86), and basic faces with being average or mediocre (Hyndman 82).

As Hollywood Studios were rising in the 1930s, so was advertising as a field. In the mid-1930s, marketing psychologist Louis Cheskin began studying typestyles and consumer reactions (Hyndman 115). Elegant type was associated with better products, and Hollywood quickly reflected this marketing insight. Designers, including those responsible for cinema textual sequences, know these typeface associations, if not the reasons for them. A romance suggests a formal script or italicized modern face. A comedy? It must be a thick, happy sans or rounded “fat” serif to convey a sense of fun.

Hyndman has compiled data from various studies to develop the following guide to typeface meanings as understood by audiences (70).

Table 4-1. Meanings and Typefaces.

Desired Meaning	Associated Shapes	Typeface Example
Friendly, happy, calming	curves and soft shapes, balanced and geometric shapes	VAG Rounded
Unfriendly or impersonal	angular shapes, sharp corners	Display faces with “lightening” or “knife” implications
Open, inviting	“O” rounded shape, large open and rounded letters	Avant Garde
Restrained	small, narrow, or condensed	Franklin Gothic Condensed
Dynamic	up and to the left, italicized	Times Italic, any <i>true</i> italicized type (as opposed to slanted, oblique versions of the standard face)
Professional	Moderate weight and contrast, classic	Caslon; serif faces are generally traditional

Informal	Exaggerated weight, high contrast	Cooper Black, Gill Sans Extra Bold
Easy	simple shapes, smooth curves	Sans-serif faces
Interesting	complex, detailed	serif or formal script
Traditional	Hand-drawn, curved serifs	Aldine/Venetian types; Trajan and incised types
Modern	Geometric types, often with high contrast	Geometric sans-serif typefaces; modern serif types, such as Didot

Scholars and designers have found survey after survey produce similar results when people are asked to judge text set in specific typefaces. People trust words in classic serif faces more than the same words in sans-serif faces (Hyndman 82). The text can be stories from the New York Times or papers written for college courses; the data are overwhelming, people trust serifs more. Research professor Eve Brumberger found typefaces consistently sorted into three categories, without overlap (Hyndman 86). The categories are elegant, friendly, and direct. This allowed other researchers to study the typefaces for any similar optical patterns, which emerged:

- Direct, serious faces have neutral qualities, such as moderate contrast and moderate x-heights.
- Friendly and fun faces have rounded shapes and calligraphic qualities; and
- Elegant faces demonstrate precision and some thinner strokes.

In further research, “Jo Mackiewicz compared the five letterforms ‘j’, ‘a’, ‘g’, ‘e’ and ‘n’ from different typefaces to analyse the physical characteristics that differentiate between ‘friendly’ and ‘professional’ typefaces” (Hyndman 86). Mackiewicz discovered traits that went deeper than “rounded” or “neutral”—typeface qualities that inform design choices through research. Friendly faces remind us of handwritten letters, with casual forms and fewer adornments; serious faces are mechanically precise (Hyndman 86). Knowing these traits are understood by audiences, designers can select type to match the genre or tone of a film.

Beyond modifying a type, it is possible to use a typeface ironically. This relies on the standard meaning of the sign being understood, requiring two levels (or more) of interpretation by the audience. A comedy about banking might use a classic serif type. A

comedic romance might use an elegant type. The filmmaker and title designer might find the irony useful and easily understood by audiences.

#### 4.2.4.1 Classic and Serious Types

If a filmmaker seeks to direct a serious movie, or if the filmmaker wants to parody serious works, then a “serious” typeface for textual sequences is a logical choice. The “go-to” serious type in cinema is Trajan (Loxley *Beautiful* 211; Hyndman 46) which resembles the text inscribed on Trajan’s Column. Why is an 1800-year-old lettering design considered the best choice for films aspiring to awards? Because it is old and Roman. When we learn to print, we recreate those Roman forms (Spiekermann 31).

Arguably, the most popular typefaces in use, such as Times New Roman and the ever-popular Trajan, are used by title and credit designers for films because the typefaces convey trust and wisdom. Referring back to the findings of Jo Mackiewicz (Hyndman 86), we find that these serif faces have moderate stroke weights, lowercase letters slightly taller than the halfway line of uppercase letters, horizontal crossbars on the lowercase e, and the lowercase a and g are two-story letterforms. The “Roman” letters share traits that date back to carving in marble and stone.

The direct and serious sans-serif typefaces are those that adhere to the underlying Roman shapes. These tend to not be “geometric” sans-serif faces, but rather those with some moderate variation in strokes. The x-height is moderate, the e has a horizontal bar, and the a is a two-story letter (the g is usually, but not always two-stories as well). These sans-serif letters are not Comic Sans or Eurostile. They are conservative, from a design philosophy. The humanist sans-serif types work well for serious purposes.

The classic faces predate printing, much less cinema. But, printers were quick to adopt the Roman forms and to refine them as technology improved. By the time cinema emerged, the Roman faces were presumed ideal. Prolonged use of typefaces reinforces the signs we associate with the Roman letterforms (Spiekermann 40).

#### 4.2.4.2 Fun, Friendly, and Adventurous Types

Comedy and action overlap in typefaces and they often do in cinema. We like our action-adventure heroes with a touch of wit, from James Bond to Indiana Jones. Filmmakers and designers should consider typefaces associated with fun and adventure for the textual sequences in movies

When selecting typefaces for fun, friendly, and/or adventure films, the type should remind the viewer of handwriting or of exaggeration. Friendly typefaces have rounded terminals, which remind of us something soft and smooth. The lowercase “e” has an oblique crossbar, a trait associated with handwriting. Also associated with handwriting, the lowercase a and g forms are “single-story” letters, not the complex letters of mechanical type (Hyndman 86). Exaggerated letters, which work for comedy, tend to be “fat” or rounded, but there are exceptions (Hyndman 46). If a letter appears to be hand-cut or hand-drawn, it might not adhere to all the rules for fun and friendly yet work effectively. Consider the *Brady Bunch* television and movie lettering with its two-story “a”—the type appears hand-cut from paper, so this one quirk remains friendly.

#### 4.2.4.3 Elegance

For films with serious drama or romance, an elegant typeface conveys concepts of economic class, intellectual standing, and social influence. These faces tend to feature fine strokes. The formal scripts move beyond calligraphy, often with thin lines few pens could create, especially with perfect curves. The serif faces associated with elegance are “modern” faces with high contrast, usually with fine horizontal serifs.

The question within typography is how some faces come to resemble elegance and grace. Was this primarily a cultural sign, created by the use of these typefaces within formal settings? Or, do the graceful and precise lines foster an innate, psychological response? Scholars suggest both culture and psychology give elegant faces their meaning (Hyndman 86). Since studies find no overlap in how people perceive the meanings of typefaces, filmmakers can at least be assured that fine-lined formal scripts are a safe choice for elegance. Likewise, the Didone modern faces are assured to represent high style.

#### 4.2.4.4 Anxious and Scary Types

Hyndman finds that beyond the three groups identified by researchers and surveys, there distinct attributes that lead an audience to experience anxiety or fear. These are letters with sharp cuts and angles, letterforms that remind us of daggers and teeth. Hyndman explains,

The reason why we react negatively to angular letter forms is because we are programmed to respond to these shapes; recognising danger has been crucial to human survival. The area of the brain where fear is processed is the amygdala and this plays a key role in alerting us to potential threat. The amygdala is triggered by facial expressions of threatening emotions like anger and fear, and by sharp and jagged shapes. This causes us to feel fear and be alert to possible danger. Non-threatening facial expressions and rounded shapes do not activate the fear response and so we experience them as safe and friendly. (69)

Many of the anxious or scary types are display faces that fall outside the standard typographical categories. These typefaces are seldom suitable for passages of text: they are for a few large words.

#### 4.2.5 *Type Positioning and Meaning*

The typeface selected for words conveys meaning, even if the choice is to accept a default type. A designer must also decide where to place the text in space and time, especially in cinema and television which allow for motion graphics and kinetic text. In every frame with text, the position matters. If the position or positions of words and letters changes from frame to frame, this implied movement through time also implies meanings (Betancourt Betancourt *Semiotics* 29).

In typography, text is set along a baseline, upon which the letters appear to sit. What happens when the baseline is not a simple horizontal plane? Readers assume meaning from the implied shape of the baseline. In the 1920s and 30s, Gestalt theorists began to explore shapes and their emotional components (Braha and Byrne 49; Bernhardt). Not only does

the mind try to complete shapes and patterns, but people infer emotions from shapes and motions (Hyndman 67). This is how we can “read” emotions in panel cartoons or animations of geometric shapes.

Hyndman explains Poffenberger and Barrows (1933) asked study participants to look at various illustrations of lines and shapes and match these images to emotions. Using 18 images, the researchers discovered the following associations were consistent among viewers:

- Angry, agitated, furious: angles sloping up to the right
  - Harsh: angles in either slope
  - Playful, merry: tight curves, sloping up
  - Sad: gentle curves, sloping down to the right
  - Happy, friendly, calm: balanced gentle, horizontal curves
- (Hyndman 67, 71)

As animators and illustrators learn, shapes convey emotion... and letters are shapes. Illustrators and designers know when to use soft curved shapes and when to use sharp edges. They know, through instinct, cultural association, and learned knowledge which typefaces evoke these emotions (Hyndman 44–45). As scholars have established, the way shapes work is taught to designers as transmitted knowledge without theoretical grounding. Basic animation courses and texts address the possibility of telling a story with shapes. What is lacking are the semiotic theories to explain how the ability to tell emotional stories with shapes functions.

If static text angled up to the right suggests anger, animating that text in the same direction might enhance the anger and fury. If the typeface used is also sharp and angular, then these factors work together as symbols to enhance the emotional sign: they are signifiers amplifying the typographical intent. As this applies to “anger” it also applies to playful, sad, and happy emotions.

If filmmakers work with designers to embrace the value of position and movement, enhanced textual sequences result.

### 4.3 Text in Cinema

Having established the importance of good typography grounded in design traditions, semiotic theory to appreciate the meanings of typefaces, and positioning text to enhance meaning, filmmakers and film scholars might analyze textual sequences in cinema from a more complete perspective. By its nature, type in film intrudes on the diegetic reality of a film; most textual sequences are outside natural possibilities, as explored by Chion’s *Words on Screen*.

Film scholars have long debated what we might call the authenticity or naturalism of film. Today it seems naïve and idealistic, but early scholars including Barthes and Bazin suggested that cinema’s use of film and photographic technology resulting in “re-presentation” of captured events (Betancourt *Semiotics* 23–4). Viewers understand film is

staged, yet there is a real component to the images. Our understanding of what is natural and what is right visually does not change merely because we watch scripted action.

Titles and credits are unrealistic, apart from the filmic reality, even when they are integrated into the title sequence with physical qualities, as in *Zombieland* (2009). Lower-thirds, subtitles, and overlaid text in other forms are also outside diegetic reality. The text within the diegetic reality, text that characters can see and read, exists because the text serves a narrative purpose. Text in cinema advances the story of a film.

Betancourt and Chion describe text in cinema as diegetic (part of the filmic reality and narrative), non-diegetic (apart from the filmic reality), and extra-diegetic (outside the filmic reality) and uses these uses of text for semiotic analysis (Betancourt *History* 31-2). The semiotic analysis continues by determining how text on screen relates to any images (Betancourt *Semiotics*). The relationships of text::image in film are analyzed as a Figure-Ground, Calligram, or Rebus model. In figure-ground models, the text relates to the images and narrative loosely. The calligram model refers to text that labels an image, much like a “first words” book or flashcards for children might label the picture of an apple to teach the word-image connection. A rebus relationship relies on complex learned knowledge and familiarity with metaphors.

#### 4.3.1 *Typography as Storyteller*

Under the direction of a skilled designer and typographer, the letters composing words and their positioning tells a story. Design and typography scholars including Hillner, Hyndman, Loxely, and Spiekermann agree with film scholars Betancourt and Chion that typography conveys meaning and, therefore, audience infer stories from the letterforms they see and read. Hyndman writes,

Typography is storytelling. Typefaces set the scene and clue you in to what the words will reveal independently of what they actually say. This is something referred to by psychologists Clive Lewis and Peter Walker as “typographic allusion”. By doing this, fonts give words a back story and a personality, the establish meaning and somethings they subvert the meaning of the words. Your interpretation of a word can be brought to life by the typeface it is set in. (44)

#### 4.3.2 *Cinema Is Text*

Inherent in all discussion about text in cinema is the underlying fact that cinema begins with and is embodied by text. The screenplay is a written work, the reviews are written works, and the scholarship on cinema exists in writing. As impossible as it is to cleave cinema from photography—even in the digital age—it cannot be separated from words. The moment words are recorded, they exist as texts both locked in time and part of a continuing artistic discussion among creators, audiences, critics, and scholars. As Chion observes,

Cinema might be defined in essence as an art of figuratively, dramatically, and expressively combining sounds and images in motion. But it is much more complicated because language, too, plays a big part – even if cinema only adopted language in the beginning (and the silent era) is a kind of

foreign body and seemed to marginalize it by relegating it to the inter-titles (for that matter, silent films could get along passably without it).

The presence of language re-divides what we perceive in a film.

Writing has always existed in cinema; in silent film it was much more than a crutch or merely the way to make up for the absence of sound. Writing took on symbolic informal dimensions very early on. (1)

Film quickly transitioned from quick shots of actual events to short gags and scenes. Scenes became stories and the cinema as we know it was born. In that transition to cinema, a move beyond bits of filmed reality, the essential nature of the written work became clear. The title, the intertitles, and any credits became part of what audiences expected—part of the film language. Those expectations for on-screen text have evolved, but as we look back through history that evolution follows a clear path.

#### 4.4 Current Cinematic Approaches to Text

Early in the twenty-first century, patterns of typography and typographical sequences in cinema have emerged. These patterns evolved from the past practices of cinema, as part of the negotiations between creators and audiences. The typography exists as signs and symbols, part of the film language explored by Metz, yet also ignored by scholars. The contemporary viewer expects:

- Logotypes for the distribution studio, production studio, and production companies;
- Logo or logotype for the movie, as part of the branding;
- Opening credits with only the names of the actors, not their roles; and
- End credits in a bottom-up crawl, usually against a black background.

Quantitative analyses reveal how audiences and filmmakers have agreed on the meanings of certain typefaces within cinema:

Writer Yves Peters researches the typography of film posters and shows that some typefaces have come to signify particular film genres because they have been used so repetitively that they have created a graphic code. You cannot see a particular typeface without the genre coming to mind. (Hyndman 46)

Peters has established that extra-bold sans-serif types evoke comedy; the Didone faces (modern) with high contrast evoke romance; and Trajan is the typeface everyone seems to associate with the Academy Awards... including the Academy itself. The next chapter explores the evolution of type, concluding with these current standards. As Erik Spiekermann explains, the film or television screen challenges designers.

Typefaces have to work very hard under these conditions. There is no room here for leisure fonts, nor for scripts or some of the trendy faces that hide more than they reveal. The workhorses for 'old' media work well in the new.

Rugged construction, clear counter spaces, easily discernible figures and well-defined weights have all been mentioned before as prerequisites for anything which has to be read under less than ideal circumstances. And whatever progress technology brings in the future—staring into light coming from a screen is not what human eyes were made for. (75)

Working with text on a screen, directors and designers make compromises: readability and speed serve as constraints on creativity. With that in mind, we must analyse text in cinema within the cinematic space, not as we would analyse printed pages of text.

## Chapter 5. Evolution of Text Sequences in Cinema

To appreciate current cinematic practices related to textual sequences, a review of the historical uses of text on screen suggests the stages of evolution leading to contemporary typography. Christian Metz proposes that cinematic genres evolve through four stages, before disruption creates a new or revives a previous genre. The stages are 1) classical; 2) experimental; 3) parody; and 4) deconstruction. These genre stages apply to title sequences, intertitles, subtitles, and credits. There is a pre-classical period in arts, not mentioned by Metz: a period when the emerging art borrows from other arts until a new “classical” model takes hold.

Betancourt’s *The History of Motion Graphics* presents several eras of American feature titled design periods, from the experimental era to the contemporary era (198–9). From the beginning until 1915, titles were experimental. During the silent era, which lasted until 1927, titles served both copyright and inter-title purposes. The studio era lasted from 1927 until 1955 and saw the development of standard b-roll and optical printer titles. The era from 1955 through 1977 saw the rise of the named and credited designer. The struggles of cinema from 1977 until 1995 lead filmmakers to rely on logos over complex animations, with some notable exceptions during this period.

From 1995 until the present we have seen a mix of all former styles as filmmakers embrace affordable motion graphic technologies. Movies can now use static title cards by choice or embrace complex animation for titles and credits. In this contemporary context, the choices reflect the artistic decisions of directors and designers, not external limitations and constraints.

The following sections discuss the major milestones in feature film textual sequences. In each era, traditions are established or changed as the use of text on screen evolves.

### 5.1 Experimental and Silent Eras (1890s–1927)

The experimental era and the early silent era defined by Betancourt (*History*) reflect a pre-classical moment when filmmakers attempted to replicate the textual practices of live theater, books, and periodicals. Audiences and filmmakers always draw upon familiar experiences, and in this era the traditions of theatrical production were recreated for the camera and the cinema house. Not only were many of the early shorts and features plays for the lens (Cousins 31, 40; Stam 30, 34), but also the cinema houses either were theatrical houses or sought to recreate the theater-going experience at the turn of the century (Marks 185; Monaco 233, 244–5; Solana and Boneu 10). We forget that Radio City Music Hall was originally a movie palace (Monaco 245).

The first title card known to film historians appeared in Edison’s film *Dixon Greeting* (1891). This was a scientific experiment, not a narrative work, filmed 20 May 1891 at Edison’s New Jersey labs (Betancourt *History* 199). Solana and Boneu observe in *Uncredited* that title sequences appeared with the first narrative films. Marie Georges Jean Méliès, better known as Georges Méliès, opened his production studios for the Star Film Company in 1896, the second studio in history, after Edison (11). Like Edison, he was an inventor and

in 1897, Méliès received a patent for his camera. And like Edison, Méliès wanted to promote his brand. Solana and Boneu explain that Méliès'

...problem was commercial, and just as in every commercial problem, the first thing that must be sorted out is the brand. He needed to differentiate the films full of magic that he produced from the technical displays made by the scientific pioneers of the field. He resolved this problem by filming back pieces of cardboard with his brand name on them and mounting the brand at the beginning of his movies, adding the title of the story, and inserting the dialogue necessary for the public to understand the movie's plotline. This solution, in and of itself, led to narration and the need for a universal visual language not depending on specific languages. (11)

The earliest textual sequences were not a negotiation between audience and filmmaker; instead, they were efforts by studios, distributors, and filmmakers to protect their intellectual property from rampant theft and duplication. Copyright laws, unlike today, required a statement of ownership appear with any work—and a copy of the work had to be on file in the Copyright Office (Bailey online 2011). To comply with the laws of the time, the owners of films created the copyright title card. A “paper print” of a film resembles a flip-book with frames from each scene included in the book; the title card and any credits became the cover and front matter of this book created for legal purposes (Betancourt *Semiotics* 198). The Copyright Office understood how to treat books, and films were therefore turned into books. This practice lasted through 1912, when the office first permitted film deposits, but the order of information remained (Betancourt *History* 202).

With copyrights at the start of a film, they were easily removed, sometimes intentionally and sometimes accidentally. One infamous incident of accidental removal involves the cult-classic *Night of the Living Dead* (Bailey online 2011). When the distributor changed the title to *Night of the Flesh Eaters*, the title sequence recut omitted George Romero and the Pittsburgh film collective Image Ten from the copyright. A film that cost \$114,000 to make grossed \$42 million at the box office—and neither Romero nor his collaborators received significant income because the missing copyright placed the film in the public domain (Bailey 2011). This loss of valuable copyright protection led to changes within cinema production workflows and changes to the United States Copyright Act. However, the placement of copyrights, titles, and credits at the start of films was either dominant or prominent well into the early 1970s (Solana and Boneu 15).

Audiences came to expect the copyright and credits at the start of films. Theatre lacks copyrights and credits, except on billboards, marques, and programs. Cinema make use of billboards and marques, but the program booklet shifted to on-screen sequences at the start of the film roll. Some cinema houses even opted to project the copyright and title cards onto a curtain, which opened for any credits and the main narrative (King online; Solana and Boneu 32).

Today, the studio and production company logotypes have replaced the copyright card, which appears at the end of most films. Still, the “owners” of a film remain among the first text to appear on a screen. Logotypes reflect the branding of the studios, production companies, and filmmakers. The adoption of distinct logotypes began in the silent era, as

production companies sought to establish identities through typography and symbols (Solana and Boneu 11). Logotypes rely on thoughtful typeface selection and overall design. Major directors also understood branding and the value of logotypes during the silent era.

### 5.1.1 *Titles and Genres*

The title cards of D. W. Griffith films included “Griffith” in script at the top corners and within the border around the film titles (Braha and Byrne 45). Griffith also mixed fonts, too, for genre and film mood. He wanted a visual brand, created primarily with text. Griffith’s *Birth of a Nation* (1915) starts with text in multiple uses within the first 15 minutes (Betancourt *History* 205). The now-infamous work was one of the first films to include credits for cast, crew, and director. The film also ended with a text card, featuring an epigraph about freedom and then “The End” (Betancourt *History* 205). The order of text became part of the studio standard over time.

The titles of films, often appearing with the director’s name, signified to the audience the genre and tone of the film. The title card was, however, a cluttered jumble of text and typefaces (Chion 36). The audiences often ignored these cards, and cinema houses continued to project them onto closed curtains. It took time for filmmakers to realize what now seems obvious, the result of a negotiation, the evolution of a film grammar for text sequences.

The film industry emerged alongside the advertising profession and mass media design. The studios and directors quickly applied knowledge about type from advertising design to the title cards for cinema. Early advertising lacked subtlety, and so did early cinema title cards. As King notes, “Within the Hollywood-vernacular there was variation, though little subtlety” (King, “Introduction”).

Unlike Hollywood, and the United States’ film industry in general (many studios were originally on the East Coast), the European filmmakers integrated artistry into their titles and posters. The French, Russians, and German expressionists, in particular, brought avant-garde artistic styles into typographical designs (Hillner 22; Loxley *Beautiful* 154). Solana and Boneu remind us that one of the silent era innovators with textual sequences was a young woman who worked for the German expressionists before making her own films.

Born in Berlin-Charlottenburg in 1899, Charlotte Reiniger was amazed by the films of Méliès, and even as a little girl, she was fascinated with the ancient Chinese art of silhouette puppetry. Her first titles and intertitles are from 1915 for “Der Golem” by Paul Wegener and Henrik Galeen when she was 16 years old, and the first movie that she directed was “Das Ornament des verliebten Herzens” (1919) when she was 18. (78)

“Lotte” Reiniger possibly inspired the title sequences of men including Saul Bass and Maurice Binder, an assumption based on their knowledge of German art theory. In 1926 Reiniger directed the animated short feature *The Adventures of Prince Achmed* (*Die Geschichte des Prinzen Achmed*) and “its credit sequence is an unparalleled piece of work quite unlike anything else” (Solana and Boneu 78). The use of colors, silhouettes, multiple

typefaces and a musical score (played live) evoke the James Bond title sequences of Binder, and predate those by 36 years.

The United States' studios trailed other nations in artistic experimentation, but studios have demonstrated a willingness to borrow good ideas—and to import international talent. One of the great title sequences was created at the end of the silent era. *The Cat and the Canary*, directed by German émigré Paul Leni for Universal Pictures, begins with a gloved hand brushing aside dust and cobwebs to reveal the film's title. The title sequence sets a clear tone for the film, a dark comedy.

*The Cat and the Canary* (1927) has a title sequence designed by Walter Anthony (1876–1945); he receives on-screen credit for his design. Because the role of typography and title/intertitle design in silent films is an important part of the narrative form this crediting of a title designer is uncommon during the silent era; Anthony worked at Universal Pictures, a studio notable for producing elaborate title sequences, as screenwriter, intertitle writer and title sequence designer from 1926 to 1930. His roles as a screenwriter, intertitle writer and title sequence designer were recognized as being closely related—since all three were concerned with the organization of the story and its telling on screen. The integration of the title sequence into the design of the intertitles is a common feature of the silent era. (Betancourt *History* 204-5)

Within a short time of the appearance of fictional narrative cinema, credits began following the studio logo, copyright, and title cards (Betancourt *Semiotics* 55). The credits recognized only “the players” as they might on a theater marquee or poster: only the stars were named. Before the technology advanced, the players were listed with their roles on plain-text cards. With advances in technology, the images of the actors could appear with their credits. The character played and actor's name co-existed, as they would in theatrical program bills. Actor, role, and image would continue to co-exist into the studio era, before becoming parody, in both film and animated cartoons, notably in the Jay Ward *Dudley Do-Right* (1961–1970) shorts.

One of the last films of the silent era, which overlapped the beginning of the studio era, was *City Lights* (1931) by Charlie Chaplin. The film opens with traditional cards, but with the title of the film appearing after crew credits on a card. The title itself is superimposed over a shot of a street at night. Title letters are composed of white circles, to resemble lights on Broadway (Braha and Byrne. 46). Chaplin's great work marks the end of silent films, a bridge between two eras in film history and cinema typography.

### 5.1.2 *Silent Types*

Gutenberg and other early printers sought to recreate hand lettering (Garfield 28; Spiekermann 31; Trimbur 266). This progression from hand lettering to mechanized printing to more advanced technologies occurred on paper and on film, and continues today in digital form (Trimbur 269). The new adopts a form of the familiar, and only then can new refinements follow. The title cards of the silent era perfectly embody this semiotic negotiation. The lettering style of the silent era contains multiple layers of meaning, suggesting a time, a type of film, and even evoking emotional expectations. The type is a sign

and signifier, understood by audiences beyond what the words on screen might be. Technology created constraints on silent film typography because

...the fact that typefaces were in negative made it necessary to use bold and sans serif fonts to ensure that they were legible for those who knew how to read, given the level of illiteracy at the beginning of the 20th century. This practice has continued, at least in the case of the final credit rolls. (Solana and Boneu 19)

The lettering on most cards in the silent era was often created using Speedball calligraphy pens (Heller online 2014). It was lettering as craft (Spiekermann 189). A misconception today is that nib pens were and are only suited to uncial and blackletter forms. But, before the fountain pen or rollerball, the Speedball was used for basic lettering of all forms. Samuel Welo, a master letterer, crafted many of the forms used as models by film studios during the silent era (Horak 86). Welo published a handbook for designers in 1927, *Studio Handbook Letter & Design for Artists and Advertisers*, in which many of the types associated with the era appear. Revivals of many Welo designs are available from typographer Nick Curtis (fonts.com “ITC Photoplay: Typeface Story”).

Though calligraphers and sign painters rendered many of the title cards during the silent era, studios and producers soon discovered the value of metal type. The rise of the mechanized typesetting, with the emergence of the Linotype and Monotype machines, made it financially beneficial for studios to have some printing capabilities. Typesetting is faster and more economical than hand lettering, which could be reserved for movie titles and accents on title cards. Frederick Goudy’s National Old Style typeface (1916) was a popular type for title cards.

In addition to hiring lettering artists, the biggest film studios began to employ typesetters in the production of title cards. Among the fonts often adopted for titles and inter-title cards were Pastel (BB&S, 1892), National Old Style (ATF, 1916) and Photoplay (Samuel Welo’s Studio, 1927).

Regardless of the method followed, we see the emergence of typography that seeks to match letterforms with the subject matter and even the zeitgeist—including typefaces inspired by art movements such as art nouveau, art deco and expressionism—as well as the commercial vocabulary of packaging design and advertising. (Julia May, online 2010)

As studios in the United States standardized on the Speedball letter forms and evolved from hand-lettering to typesetting, the same occurred in other regions. British, French, Italian, and German silent films each adopted regional styles—using different lettering styles for the title cards integrated into export prints.

It might be argued that silent films had a uniformity of style, a tradition filmmakers later called upon as homage or parody. But, this uniformity had a purpose: readability. Whether it is the German blackletter forms or the Speedball lettering adopted in the United States, the lettering in the silent era had to be quickly read so cards would not linger on screen and ruin the viewing experience. Readability comes from familiarity as well as the optical traits of letters. Audiences were familiar with the Speedball letters and the letters do

maintain the traits of legibility and readability: distinct letter forms, moderate x-heights, and so on.

Type used to comply with legal requirements, to establish branding, and to serve audiences as a familiar and readable letterform became much more. And today, the use of a Speedball-like typeface encapsulates this past from cinema for an audience.

### 5.1.3 *Special Effects*

Special effects are almost as old as cinema, as photographic techniques such as double exposure were quickly adopted by filmmakers, starting with Méliès (Cousins 27). Betancourt observes that “complex mixtures of animation and optical effects were common by the end of the 1920s” (*Semiotics* 22) and these were applied to handful of titles and text sequences, such as the text-on-trees kinetic animations of *The Cabinet of Dr. Caligari* (1919). Betancourt explores *Caligari* and its experimental typography in *History of Motion Graphics*. The typography exists within the story, but like a voice heard only by one character, these letters appear to only one character:

Extra-Diegetic Typography functions within the (narrative) story space, giving information that is part of the story and expresses something a specific character experiences *internally*, but is not a visible part of the story space itself; the other characters are not aware of this typography and do not interact with it. (32)

The message “Du Musst Caligari Wede” (“You must Caligari become”) appears carefully mapped by way of a mask, created using animation and film negatives. The technique is “historically exceptional” (32) for what it suggests is possible. The technique came to be known as “A-Roll, B-Roll” and “B-Roll Title” superimposition (Betancourt *History* 32).

Because special effects were costly, time consuming, and technically demanding, most were reserved for the narrative of the film, not the text sequences. Plus, most films were distributed in multiple languages, so anything that complicated the title and intertitle cards was avoided.

The handful of text sequences with special effects would influence later filmmakers, but possibly more influential were the techniques of avant-garde cinema. The avant-garde films used projection printing, an advance from the technique used for *Caligari*. The projection printer was refined by inventor (and high school drop-out) Freeman H. Owens (1890-1979), who obtained more than 200 patents for various inventions (Betancourt *History* 35). The projection printer was patented in 1926, the last full year of the silent era.

Technology changes how we write, type, and reproduce words, and therefore technologies effect meaning (Bolter 40). Letterforms reflect the tastes of a time, but also the technical capabilities of that time, which is why the letters of Baskerville, Bodoni, and Didot were difficult to produce and revolutionary for their times (Loxley *Beautiful* 53, 59; Loxley *Secret* 62). Fine lines and high contrast required better metal alloys, better papers, and better inks. Screen images present even more challenges to letterforms than paper and ink—especially if special effects are desired.

Text effects in *Caligari* and other silent films before 1926 had to embrace the “glow” that B-Roll superimposition created. The difficulties aligning, also known as registering, two prints also inevitably created a softness and when filmmakers realized they had to create letters a bit larger than the prepared negative space more softness appeared. (Traditional printers had long before learned to “overprint” spot-color, since the overlap would disappear behind black and reduce the risk of unsightly gaps around colors.)

The use of white typefaces on a black (or sometimes simply dark) background seems like in opposition to the print press (black typeface on a white background), but it is more than likely that an imperfect negative in an imperfect camera resulted in the whites full of blocks and smudges, which are fully disguised by a black background. Furthermore, since there was no other way to do things, it was the safest alternative, and in the process, they discovered a way of clearly sending messages to members of the audience, a method that still works perfectly when working with light colors. (Solana and Boneu 16-7)

The projection printer and its prism-mirror based forerunners, allowed for better registration of two pieces of film onto a third negative. Special effects improved and the avant-garde filmmakers began producing better text and graphics, more closely resembling what was possible on paper with ink.

This ability to manipulate and combine photographs was an essential tool for the integration of photographic materials with animation and typography, bringing into the motion image many of the same combinatorial potentials available in graphic design. (Betancourt *History* 37)

The avant-garde filmmakers relied on experimentation beyond camera technologies. Marcel Duchamp (1887-1968) produced one film: *Anemic Cinema* (1926). The inventive use of basic technologies would influence designers of the later auteur-designer era. The film was directed and designed with artist Man Ray, working with cinematographer Marc Allegret. *Anemic* is an anagram for cinema, an indication of the games played throughout the film. Title design is credited to Rose Sélavy, who was Duchamp. The word on screen were animated using a surprisingly simple method. “The letters were pasted one by one on round black discs, which were then glued to phonograph records and changed after each shot” (Braha and Byrne 46).

In the 1950s and 60s, designers including Saul Bass and Maurice Binder would likewise use unexpected techniques to create titles and other sequences. This serves as a reminder that cinema magic often involves basic tricks of photography.

#### 5.1.4 *Intertitles, Not Subtitles*

Without synchronized sound, dialogue had to appear as text. This leads to the natural question: how much dialogue must a film have to convey the story? When filmmakers relied on intertitles for dialogue, the actors conveyed more of the story through melodramatic expressions and gestures—reducing the dialogue at the potential expense of naturalistic acting. This was another tradition carried into film from theatrical productions.

But, dialogue was needed. Words had to appear on screen for some stories to be understood. This was particularly the case as film moved from familiar stories to original narratives (Cousins 44). Though superimposition was possible, as *Caligari* demonstrated, the use of subtitles throughout a film would have required significant time and effort. Intertitle cards featuring dialogue and exposition were a necessary compromise.

The importance of these title cards—both for the main title and dispersed throughout the film as intertitles—gave their designer/writers a prominence during the so-called ‘silent-era’ before the dominance of synchronous sound productions they will lose once sync sound production begins after 1927. These designers who received on-screen credit for their work differed dramatically from the Modernist style introduced by Saul Bass in the 1950s—their work was highly limited technologically compared to those later titles which used an optical printer to combine live action and graphics. Unlike the titles/credits from the beginning of the ‘talkies’ in the later 1920s and 1930s, these ‘silent’ titles were an integral part of the narrative itself, providing not only the absent dialogue, but presenting editorial commentary and exposition. (Betancourt *Semiotics* 18)

Intertitles resemble book pages, in negative form, with their white text on black backgrounds. Chion writes, “The black screen with white writing is the negative of the printed page, just as the printed page... is the inverse of the star-filled night sky” (32–33). These cards interrupt the narrative and remind the audience that the film is artificial, an artistic representation of a story that cannot be realistic. Some early film critics wanted film to be obvious artifice, unmistakably conceptual and abstract. The audience might forget that characters could not be heard, but the intertitle would disrupt the viewing experience, bringing the real and cinematic into contrast. In the same way experimental art movements of the early twentieth century rejected realism, sometimes in response to photography, the leading theorists of cinema rejected realism.

We speak and we listen. We do not “read” conversations in reality. Yet, we read them in books and audiences read conversations in early cinema. In the silent era, intertitles were integrated within films. Minor lettering style changes and tinting might enhance meaning, but overall the cards remained apart from the film. Scholars focusing their analyses on the photographic images of actors and sets, not on the words that conveyed character names, exposition, and dialogue, devalue a significant part of silent cinema.

Intertitles gave way to spoken dialogue, lower-thirds, call-outs, and other methods of conveying the same information. Some of these methods remained textual, indicating that text remains an important visual aspect of filmmaking well beyond the silent era and beyond the titles or credits. Sometimes, a film must tell audiences information, and text remains a quick way to do so without significantly interrupting the filmic reality.

The typefaces, titles, and intertitles of the silent era have become part of popular culture. Later uses of intertitles exist as homages to the silent era; they are artistic choices. In some instances, such in the film *The Artist* (2011), the narrative techniques chosen and the aims of the filmmakers require the use of such signs and signifiers—though they are now generally recreated using new technologies.

### 5.1.5 Title and Credit Production Companies

By the middle of the silent era, the task of creating the title, credit, and text content for films was regarded as more craft than art, with a reliance on tradition and received knowledge over experimentation and creativity. This led to the creation of companies such as The Pacific Title & Art Studio, founded in 1919 and in business until 2007 (Solana and Boneu 44). With many titles and credits created by a handful of companies, the textual sequences in studio movies started to look more similar.

## 5.2 Studio Era (1927–1955)

The Hollywood studio era corresponds to Metz's genre framework as a classical period. The traditions established in the silent era continued through the studio era, with the most obvious exception being the lack of intertitle cards for dialogue. The studio era was a time of mass production that made the film industry more efficient. The studio era offers a rich set of textual elements for analysis; it set the standards still in use into the twenty-first century. Digital technologies replaced optical printing, but the basic text on opening narrative that developed by the end of the studio era remains the dominant form of title sequence.

Filmmakers, producers, and studios quickly embraced sound, a four-year transition from 1927–1931 (Cousins 118, 135; Monaco 125; Nowell-Smith 207; Usai 11). However, the transition to color film processing took much longer, as black and white films remained a significant number of feature releases during the studio era (Dick 97; Monaco 117–121). Sound altered the role of text because it replaced intertitles, exposition, and internal thoughts. Color allowed for more complex animations of text and the use of color to add meaning to text.

Title sequences, credits (which remained co-mingled with titles), and diegetic text settled into an understood film grammar, a system of signs and symbols in a pattern understood by the community of audiences and filmmakers. In 1950, an estimated half of all studio feature films were still in black and white; it wasn't until the end of the studio era that more than two-thirds of studio films were in color (Monaco 121). Economics explains one reason for the slow change, and artistic preferences are another, as some great filmmakers remained loyal to black and white into the 1960s (Dick 97). The rare black and white work remains, as well, for creative reasons, such as *Schindler's List* (1993), parts of *Natural Born Killers* (1994), and *The Artist* (2011).

The changes to titles, credits, and other textual elements reflected improving technology and a desire to have the title sequence, along with major credits, seen by audiences. The studio era featured changes to text sequences, which could be seen by audiences (Horak 87). The standard that emerged for title credits was:

- 1) Studio logos became brands, which continue to this day.
- 2) Star names preceded film titles, a practice that eventually faded.
- 3) Titles against a background image.
- 4) Director names appeared alone, as the last major credit in the opening.

- 5) Title sequence backgrounds evolved from black, to static images, to motion, and, towards the end of the studio era, were part of the narrative.

The order of title and credits remained consistent until the mid-1970s, when the title of the film began to follow the studio logo—making the film brand more prominent than the lead actors. The studio era was about stars, about their bigger-than-life personalities. The films were important, but generally the big names also received placement in the blockbuster films of the studio era.

It is the evolution of the title sequence background that merits the most attention, as filmmakers began to overlay the opening narrative with titles and credits for their feature films. This overlaying of action and text was possible in the past, but it was not easy, fast, or cost-effective for most productions. One invention changed the title sequence, and all textual content, forever: the optical printer.

### 5.2.1 *Optical Printer*

By the end of silent era, the Speedball lettering was fading from fashion. Studios employed designers who worked on posters and on the title sequences for films (Betancourt *History* 224). The calligraphers and sign painters gave way to print media designers who relied on metal type and press technologies. These men (and a few women) were largely uncredited assembly line workers (Solana and Boneu 53). Print technology aligned with the emergence of optical printing, a technology developed at the end of the silent era that was to dominate text-on-film processes for several decades.

Optical printers represented a major technical advancement compared to the projection printer, but the optical printer was not a sudden revolution—it evolved over nearly two decades. A long list of inventors and companies produced devices called “optical printers,” including A. B. Hitchins of Duplex Motion Picture Industries, who brought the Duplex Optical and Reduction Printer to Hollywood in 1927 (Edwards online 2015). Depue-Vance introduced a competing device in 1928, and the race was on to create the definitive optical printer. One device came to dominate Hollywood by the 1950s.

Linwood G. Dunn (1904–1998) constructed the first modern optical printer by combining a projector in a motion picture camera in 1929, used in the feature film *Ringside* (1929). Complex visual transitions from scene to scene, such as wipes, push-offs, and various kinds of image modifications and distortions that appear in films starting in the 1930s were enabled by this technology. He patented an optical printer design in 1946 that was the first mass-produced system, the Acme-Dunn printer, produced by Hollywood Film Enterprises in Los Angeles. (Betancourt *History* 36)

A sketch of the “ideal” optical printer published in 1940 shows two strips of positive film backlit; using prisms and mirrors the overlapping images are captured on a new negative (Edwards). This negative could be printed and yet more layers added to the image, until the quality of reproduction simply made more layers unrealistic. Each part of the device, both the backlit positives and the camera re-photographing the positives, could be moved and manipulated, so a skilled editor could recompose a shot (Betancourt *History* 36).

For text sequences, the optical printer offered precise focusing and placement of the two (or more) film positives being merged onto a negative. Combined with improved techniques for capturing cells of text developed for animation studios, the text and background frames were registered with relative ease. Assuming everything worked well, what had been a laborious frame-by-frame superimposition process could be automated.

Higher quality and precision meant typefaces and hand lettering with finer lines could be used for titles, credits, and other text sequences. Now, films could use the streamlined lettering being popularized by the art deco movement or the fine modern serifs of a Boudoni or Didot type. Curiously, a typeface we associate with the 1920s, Broadway, would have been difficult to transfer to film before the optical printer.

Film-Teknik AB, a Swiss firm founded in 1943, controls several patents for printing text directly on film, a process refined well into the 1980s (U.S. Patent 4746207, 1988). Today, both optical printing and phototypesetting processes have been replaced by digital editing software. Yet, the optical methods prevailed from the 1920s through the 1990s—nearly 70 years of photography technology shaping the text audiences read on screen.

### 5.2.2 *Titles as Brands*

By 1950, Hollywood studios adopted the practice of using the same typography for promotional media and title sequences (King), a practice that had started much earlier. The visual continuity created a branding mechanism for films. This practice emerged early in the studio era; it became standard practice towards the end of the era. But marketing trends were always part of the studio system's text element design approach.

Design of a master title card functioned as a graphic emblem for the title sequence design, and in cases such as *Dracula* (1931), for some of the poster designs used in advertising of the film. The master title cards visual style provided continuity throughout the title sequence (and) is the most common technique of title design, remaining the primary method used from the silent era into the 1940s.... (Betancourt *History* 200)

Typography in cinema cannot escape commercial advertising trends, and the trends during the studio era were influenced by events that include the Great Depression, World War II, and the Cold War. The Depression saw the downfall of the great type foundry syndicate American Type Founders (ATF), which was the result of 23 foundries merging to survive (Garfield 197; Loxley *History* 71–78). The ATF typefaces targeted advertising and were well-suited to the limitations of projection: shortened ascenders and descenders, tall x-heights, and thicker strokes. ATF style, enforced by Morris Fuller Benton, resulted in the syndicate dominating the “poster” typefaces (Loxley *History* 71). The Depression limited type supplier choices and all media reflected economic constraints. Yet, Hollywood also flourished as a form of escapism from the economic reality.

Typography also changed because some letterforms became associated with German during the World Wars and Soviet Russia during the Cold War. Blackletters in the German *textura* and *fraktur* styles became associated with National Socialism (Garfield 180–192; Hyndman 44). Universal Studios, known for his monster movies, avoided the blackletter forms, instead using simpler faces in more creative ways (Betancourt *History*

207). Likewise, the block-style geometric sans faces associated with Socialist Realism and Constructivism fell out of style. With the reality of Blacklisting in Hollywood, avoiding “Communist” looks, except to emphasize the perceived threats, was a wise design choice.

By 1950, industry the United States was recovering rapidly from the Depression and war. Innovations from before and during the Great War made their way into all industries, including the film industry. Photography, sound, and overall technology advanced rapidly and studios used these technologies with efficiency in mind, if not art.

Improvements in optical printing, lithography, and basic matte techniques allowed for title and credit designs with more typographical detail and flourish. Designers had more tools, yet they remained—for the most part—invisible parts of the film industry. The technology that improved on-screen typography paralleled advances in color, sound, and other aspects of cinema. The typography was basic, and often hand lettering was still required for complex title cards. Scholars notice the advances in technology, overall, but have often ignored how improved title sequences and credits changed the movie viewing experience.

Because audiences have typographical expectations, meanings and understandings they transfer from print media to screen media, filmmakers needed to negotiate meaning within the technical limits of photography for cinema. Semiotics suggests that if the sender and receiver drift apart, communication fails. The combination of animation cell techniques, optical printers, hot-metal type, and mass-produced typefaces permitted studios to meet audiences.

It should also be mentioned that the rise of title and graphic studios, particularly Pacific Title, during the rise of the studio system, allowed film studios to outsource the production of titles and credits to experts with the required equipment. Pacific Title and others could concentrate on their text and animation skills, while filmmakers and studios worried about the narrative content.

### 5.2.3 *Stars and Directors*

The “studio system,” as it came to be known, relied heavily on the images of stars and a handful of famous directors (Cousins 45–5; Monaco 238–9; Nowell-Smith 194). This star-driven model led to a change in the order of title cards: studio, stars, title, additional players, and, with a single card, the director. The old silent era tradition of placing the director’s name on the title card largely ended in the studio era. Further, the old cinema house tradition of projecting the studio and title cards onto the curtains ended. The curtains opened before the credits by the middle of the studio era, as ticket sales reflected the importance of stars.

It must be kept in mind that in the 1930s and 1940s, many movie theaters kept the curtain closed during credit sequences. Moviemakers had to do something about this, and the most logical alternative was to set titles into the movies themselves. (Solana and Boneu 32)

Typography was the foundation of these new title cards. The names of actors could be dominant in typefaces that looked better on screen because everything looked better, thanks to improvements in filmmaking technologies (Monaco 69). Typically, the first card

after the studio logo featured the star or starring “couple” and the third card featured the significant supporting cast (Solana and Boneu, 58–9). At the start of the studio era, these names appear as static text over an image; over time movement or implied movement of the text would become more common (see examples Solana and Boneu, 58–9).

That first name, or two, consumed most of the screen (Chion 37). The typeface chosen would immediately indicate something about the film, through shared typographic knowledge, a pattern set in the silent era (Betancourt *History* 198, 200; Betancourt *Semiotics* 18). Generally, by the mid 1940s it is difficult to find films with character names on the title cards, with the emphasis on the actors (Chion 21). Every bit of space is dedicated to the marquee names (see examples in Solana and Boneu, 58–9, 62–3).

The move of the director’s name to a single card, after the supporting roles and immediately before the narrative, means this name was the last thing read by audiences. Though screenwriters “write” the movie, it was clear by the mid-1940s that the completed film was attributed to another author (auteur): the director. Typographical choices reveal how the director evolved from the name alongside the movie title to the name audiences could not avoid. The director’s name was often as wide as possible, to again occupy as much space on screen as possible. Combined with bold or other effects, and sometimes stylized, ignoring the director’s name became impossible. And, again, the placement ensured the audience would see that name, even if other opening credits were missed while taking a seat.

#### 5.2.4 *Glimpses of the Designer Era*

Amidst the glare of large white sans-serif bold text on screen, there were flashes of brilliance and design finesse. The silent and studio eras both included narrative films that were outliers—works that experimented with textual sequences. They also included purely experimental films, which would influence latter title and credit designs. At the start of the 1950s, there were hints the static title card was about to be replaced by something new: the visual metaphor.

King cites the credits for *Sunset Boulevard* as a curiosity, an inside joke. Though this argument has some merit, the credits of *Sunset Boulevard* superimposed on the street point to the future inclusion of credits within the setting of a film. It is only a small conceptual step for a designer to connect *Sunset Boulevard* (1950) to *Zombieland* (2009), in which the credit text seems to be part of the scenery.

Earlier in the studio era, Orson Welles had used text throughout *Citizen Kane* (1941) to enhance the story. After the failed theatrical release of *Citizen Kane*, the genius of the textual ambiguities throughout the film would come to be admired by filmmakers and critics. The film, based loosely on newspaper publisher William Randolph Hearst, made use not only newspaper headlines, but also names on plate glass windows, engravings, carvings, and the painted brand “Rosebud” on a childhood sled.

### 5.3 Auteur and Designer Era (1955–1977)

The best opportunities to analyze titles and other textual elements via semiotic methods exist within the auteur films. The designs are intentional and layered with meaning. As Betancourt notes, the Hollywood “eras” are problematic at the same time they

identify dominant trends in cinema. Well before the auteur era, there were powerful and influential directors including Cecil B. DeMille, Sergei Eisenstein, D. W. Griffith, Fritz Lang, and F. W. Murnau. These directors, and many others from before the auteur era continue to influence filmmakers. Certainly Griffith, Lang, and Murnau contributed to audience expectations and understandings of text on screen—especially Lang (Dick 225). The auteur era coincided with the rise of auteur theory within cinema studies (Dick 224, 328).

One of the great producers to influence text within films was Orson Welles, yet during the auteur era his influence waned. The Welles film noir *Touch of Evil* (1958) has appeared with at least three opening sequences (and two soundtracks), and somehow the 1998 re-edit and the 1958 original have become iconic, with homages by a variety of filmmakers (Dick 93).

Before it was restored in 1998, *Touch of Evil* by Orson Welles (1958) contained the most memorable credit sequence embedded into action in the history of cinema: an enormous shot arranged in sequence, explosion right after crossing the US border and just after the appearance of the director's name. It was a sequence designed for the credits, and at the same time, it is a scene key to the movie. It is almost the paradigm for this type of credits, which later disappeared on account of the restoration. (Solana and Boneu 34–5)

Welles was certainly an auteur, though one with limited complete films. Unfortunately, many of his work and their title-credit sequences were re-edited by others at the request of studios. Welles had proven the value of text within narrative with *Citizen Kane* (1941), but never managed to have that much control over the text in his works later in his career.

What sets the auteur and designer era apart for Betancourt is the awareness the filmmakers working from 1955 through 1977 had for the potential cinematic value of creative typography in titles, credits, and elsewhere within films. Two things reflect this appreciation for the textual sequences: designers received credit and money was budgeted specifically for these sequences.

The return to giving on-screen credit to title designers, starting with Saul Bass in 1954 (for *Carmen Jones*) and more notably on *The Man with the Golden Arm* (1955), happened in context with graphic designers such as Alvin Lustig and Paul Rand actually including their *signature* as an essential compositional feature of their designs. Like the signature in graphic design, on-screen credit as a 'title designer' is a feature of how the important, serious Modern title designers such as Saul Bass, Maurice Binder, Robert Brownjohn or Pablo Ferro identified and distinguished their work as different from the (often uncredited) work of designers working in the studios, or at independent 'optical' companies such as *The Pacific Art and Title Company*, better known as 'Pacific Title.' (Betancourt *Semiotics* 18–20)

A dichotomy emerged during this period, as most films embraced simplicity and modernist design for textual elements while a handful of other works, the auteur-designer works, pursued text sequences that demanded audience attention. Television forced studios

and filmmakers to decide which films were potential blockbusters worthy of special sequence designs and typography.

The auteur and designer era in Hollywood cinema corresponds to parody in Metz's model, with directors and designers relying on audience familiarity with film language to present apparent contradictions. Just as the "good guy" might wear a black hat in a Western of the period, the titles might violate traditions from the classical period. A time of parody does not require that all works be parody; the audience simply knows the traditions well enough to appreciate twists on those traditions when employed skillfully by a filmmaker.

Experimentation on the fringes, where title sequences really thrive, have led to all kinds of innovation in what a title can be and how it can serve the story and the director's intent. Perceptive directors like Otto Preminger, Alfred Hitchcock, Blake Edwards and Stanley Donen embraced these innovators and gave them the reign to surprise audiences from the opening shots. The Bond films, the Pink Panther series, *Barbarella*: the sequences for such films became enticing and often sexy popular amusements. By the mid-1960s the top title designers were celebrities in their own right, people who could be relied on to deal with the messy business of credits with playful panache. (Julia May, 2010, online)

Limited deconstruction of text sequences was attempted during the auteur era, as well, but radical rethinking of titles was limited by envy as designers received attention directors believed they alone deserved (Horak 72). There was also the issue of the style being over used, a flashy gimmick without value.

By the start of the 1960s, the graphic animated titles that are so closely associated with Saul Bass had become a stylistic approach the designers and directors were specifically reacting against—these titles had become a model to be avoided, not because they were overdone, but because they were too clearly derivative of Bass' work. (Betancourt *History* 217)

The economic crises of the later part of the auteur era also cut into the budgets for extravagant titles, credits, and other text sequences. As Horak writes, Bass and other celebrity designers priced themselves out of a struggling market (73).

Studios retained tight control over most films during the auteur era, including aspects of title, credit, and text-based content. Furthermore, most of this work was outsourced to a handful of graphic design companies, such as Pacific Title. The more integrated textual elements the auteurs included in their films were the exception, one must not forget.

### 5.3.1 *Creative Collaborators*

The auteur directors often relied on a small set of trusted collaborators. The relationships with screenwriters, cinematographers, composers, and title designers allowed these directors to create bodies of works that represent identifiable styles. For title designs, the best-known collaborations are Saul Bass with Hitchcock, Kubrick, Preminger and Wilder; Maurice Binder with producer Albert Broccoli and director Stanley Donen; and

Iginio Lardani with Sergio Leone. These relationships will be explored following this historical overview.

Producers and studios accepted the collaborations that proved fruitful, though directors had to defend their desire for what was perceived as an extravagant expense. The rise of the credited title and credit sequence designer in the late 1950s helped establish the case for such collaborations (Bentancourt *Semiotics* 18).

### 5.3.2 *Television and Cinema*

The typography of cinema changed with the emergence of television. Television borrowed heavily from radio initially, before it began to recreate the look and feel of cinema for series programs. By the middle of the auteur and designer era of cinema, it became hard to tell which of the visual mediums was borrowing from which, and the language of cinema evolved to keep pace with television. The modernist aesthetic of television influenced a modernist typography in cinema (Betancourt *History* 213). Animated titles appeared on television, for example the title sequence of *Bewitched* (1964–72), and though film had used animation earlier, it returned for titles and credits thanks to television.

Studios and filmmakers never feared radio the way they feared television. The Golden Age of Radio ended in 1962, when the long running *Yours Truly, Johnny Dollar* ended its 12-year run on CBS radio stations. *Gunsmoke* ended its radio version in 1961 and *Dragnet* had transitioned to television in 1957. Soap operas, named for their sponsors, also followed to television. As television series replaced their radio forerunners, cinema found itself competing for attention, as well. Films had to offer a better product and more of an experience than television if the studios were to survive.

CBS led the way on television as it had on radio, as the Columbia Broadcasting System had to compete with General Electric's National Broadcasting Company (NBC) with more innovating programs (Archive of American Television online). The American Broadcasting Company had actually been one of the two NBC networks, until 1943 when GE was forced to split NBC into two independent companies (Archive of American Television online). NBC existed so GE's Radio Corporation of America (RCA) could sell radios and televisions. Lacking the resources of NBC and forced to make a profit via broadcast advertising, CBS had to attract listeners and viewers to its shows.

To compete with cinema and NBC, CBS created an in-house design division that created titles, credits, and promotional materials rivaling the output of film studios (Betancourt *History* 124). CBS wanted people to stay home and watch television, which meant creating "cinematic" sequences for the network programming. In 1951, CBS made William Golden the director of advertising and sales, responsible for branding of the network (Betancourt *History* 124). This was the first position of its kind and a role that Golden defined for Hollywood.

Television was, until 2010, a poor viewing experience in the United States and elsewhere. With poor resolution, especially compared to 35mm theatrical film, television required the use of textual elements that were large and simple (Ascher and Pincus 9, 63). The design team at CBS recognized that large sans-serif typefaces were perfect for television viewing. This also happened to be a design trend in print and other media, as the

“Swiss” types rose in popularity alongside the modern art influence on all media (Garfield 124–42). Did the text elements in cinema follow television’s lead or a general design trend? It seems likely both contributed to the shift from novelty types to more sans-serif faces in cinema. Also, most movies were now destined for eventual television broadcast. The titles, credits, and other elements *could* be redesigned for television, at some extra cost. A studio anticipating the small screen, however, might encourage title designers to adapt to the limits of the television screen.

Throughout the 1950s and 60s, cinema rapidly lost ground to television in the battle to maintain its audience. Shaping a product that would be able to compete with the small screen became the film-maker’s primary task. Professional graphic designers had been working for television companies since the 1950s, designing opening sequences and advertisements. By projecting graphics onto the big screen film-makers hoped to out-do television at its own game. (King, “Conclusion”)

The competition with television lead filmmakers, producers, and studios, to rediscover some of the earliest avant-garde and animation works from cinema. Studios were struggling, yet this was leading to a memorable title sequences and credits. The 1956 release of *Around the World in 80 Days* featured cartoon credits at the end of the film. So important was it to director Michael Todd, that a loan was taken out against the print—which was placed in escrow—to pay Saul Bass for the animations (Horak 120). The film cost an astronomical \$6 million at the time and “the credit sequence reportedly cost \$60,000, not including Bass’s fee” (Horak 120). Thankfully for both Todd and Bass, the film won several Academy Awards and grossed \$33 million.

The combination of pressure from television and the prominence of designers including Bass and Binder led filmmakers to copy the styles developed by Golden’s team at CBS and Bass for various studios. The rise of the credited designer led to a glut of gaudiness and poor imitations. Studios believed, wrongly, that titles were enough to resist the challenge from television.

This belief took hold to the extent that by the mid to late 1960s tricky title sequences in a range of graphic styles had become ubiquitous in films with fashionable pretensions, for example *Blow Up* (1966) which opens with cut-out type through which audiences can glimpse cat-walk models, or *Barbarella* (1967) in which the titles flutter around the film’s undressing protagonist. These were probably the kinds of sequences that Saul Bass would have dismissed as ‘pizazzy’, but, as he did not deny, they were part of a trend that he had played an important role in establishing. And although Bass, like his fellow designers in the 1950s, sought to uphold the universal values of good modern design by transcending fads, even his title sequences were sometimes dismissed as accessories. (King, “Conclusion”)

### 5.3.3 *Years of Decline*

The collapse of theaters and studios accelerated, especially as anticipated blockbusters failed to meet expectations. “The early 1950s were dire years for the American movie business,” Dick writes with some understatement (13). Cinema houses and studios

closed, one after another. Ticket sales fell from 90 million in 1946 to half that number, in the mid 1950s, as people decided to remain home and watch television (Dick 13). Studios had not planned for television, or even the later distribution of what book publishers call the back catalog. In fact, studios had often destroyed older films rather than store the works for later re-issue (Monaco 248).

Studios experimented with wider aspect ratios, moving from the 1.33:1 of “Academy” ratio, which was similar to television screens, to 1.85:1 and even 2.5:1 ratios of width to height. Three-dimensional films were the other gimmick of the time (Dick 13). Eventually, though, studios would need to offer better stories to compete against other media. From 1968 until 1977, the studios and filmmakers experienced further decline, financially and artistically. Even the famed Hollywood sign crumbled in the 1970s.

Urban crime, “Blaxploitation” films, and lots of horror occupied screens. Only Universal and Disney remained production and distribution studios as all the once-great systems collapsed. *Jaws* (Spielberg 1975) and *Star Wars* (Lucas 1977) would begin a pursuit for blockbusters, a trend that would weaken or bankrupt several studios (Monaco 225).

Original, creative text sequences that contributed to the narrative of film faded along with film budgets and the previous great directors. A new generation of directors was rising, and for a time they would rely on logotypes and simple sequences out of necessity. The “Film Geeks” we now admire worked through a desperate period of cinema history.

The auteur era ended with and overlapped what is often considered “New Hollywood,” a time when the “Film School” directors associated with New York University, the University of California Los Angeles, and the University of Southern California came to prominence (Gomery 475–482). Not all the directors associated with the movement graduated from the major film schools, including Stephen Spielberg, but they were influenced by the academic theorists and often attended campus events. In fact, Spielberg “tricked his way” into the industry (Cousins 381). In the face of declines, the studios started to chase blockbusters, following the dangerous model of high-risk, high-reward. “The reason for making a film became that the audience would want to see it, not that a director wanted to make it” (Cousins 378).

#### 5.4 The Lean Years (1977–1995)

The “lean years” of the studio system, which Betancourt considers from 1977 through 1995, do not fit neatly into Metz’s model of genre evolution. Instead, these were a static period when financial concerns, including the complete financial collapses of studios, forced filmmakers to work within strict budgetary and technical constraints. The methods of the classic era returned not because they were preferred but because they were cost-effective. Indicating how difficult the period was, only two U.S.-owned Hollywood studios remained in 1990.

By 1990 six of the eight organizations that could call themselves Hollywood studios were in foreign hands. Only Paramount and Disney remained wholly U.S.-owned. This state of affairs may be sobering to aging cultural critics who railed against American cultural imperialism back in the 1970s. (Monaco 255)

Without money, studios retreated from costly production methods, including the emerging but still costly computer-generated titles and effects. Superimposition of titles, using the reliable optical printer, continued to dominate title sequences and most credit rolls remained plain white text on black.

#### 5.4.1 *Logotypes and Branding*

During the lean years of the 1980s, Hollywood retreated from experimentation. Creative use of text also became rarer than it was during the auteur era. The result was an emphasis on logotypes: the fashioning of a text-based brand for a film. Often, the text used was nothing more than a standard typeface, too, with minor artistic alterations—if any customization at all was added (Betancourt *History* 201).

Textual analysis of the title becomes a challenge, because the titles of movies are, for the most part, generic during the lean years. Only a handful of designers were able to work within the constraints of the studios and produce logos that might be worthy of specific analyses, because the designs were intentional.

By 1984, designers Nina Saxon and Richard Morrison had transformed the opening titles so the title logo was placed apart from the rest of the credits, which then disappeared into the body of the narrative. The direct heritage of this approach is the dispersal of the credits into the opening scenes of the film, with only minimal apparent “design”. (Betancourt *History* Page 201)

The choices of typeface can be analyzed, along with basic positioning during the lean years. But, the use of animations and kinetic text was minimal during this period—with some notable exceptions.

#### 5.4.2 *Text Audiences Watch*

Moving text makes the words interesting. Despite the constraints on filmmakers, several managed to collaborate on text sequences that remain influential. The famous text crawl of what is now *Star Wars Episode IV: A New Hope* (1977) and the opening credits of *Superman* (1978) became iconic parts of the film language, so well-known they were quickly parodied elsewhere in popular culture.

### 5.5 Technological Rebirth (1995–)

Deconstruction, parody, and all manner of titles were made possible when technology reduced financial constraints on cinema production, and today texts such as *The Filmmaker's Handbook* (Ascher and Pincus) and *The Digital Filmmaking Handbook* (Brindle) extol the virtues of this affordability. With an affordable computer system and non-linear editing tools, filmmakers and designers were free to return to the past or to create entirely new titles, credits, subtitles, and other textual forms. Computers changed filmmaking by making the choices artistic instead of financial.

Betancourt (201) and Chion (42) suggest the film *Se7en* marked a return of the meaningful title sequence. The title sequence sets the mood and establishes a tone for *Se7en*. The sequence includes narrative elements, yet it does not merely overlay narrative action. Every appearance of text and numbers throughout the film refers back to the title sequence and adds meaning to the film.

The lengthy title sequence that stands apart from the main narrative, as and obviously design production, does not reappear until 1995 with the sequence designed by Kyle Cooper for *Se7en*, after which the designer title sequence becomes an increasingly common part of film production. The “return” of the title designer these titles signify comes during the transition from the physical manipulation of animation, optical printing and be role in the production of the title designs, to the use of a digital toolset's direct ancestors lie in with the various computer video combinations of the 1970s and 1980s. (Betancourt *History* 201)

Kyle Cooper set the bar for the return of the title sequence. With technology making titles, credits, subtitles, and other textual sequences easier to create and render, the decision to embrace simplicity becomes as important as a director selecting extravagance. Another change caused by technology was that the designer of film credits is as likely to design for other digital media (Betancourt *History* 232).

## Chapter 6. Analyzing Text Sequences in Cinema

This purpose of this project is to propose a semiotic approach to analyzing textual sequences in cinema. Having reviewed the semiotic nature of typography, the history of text in cinema, and influential individuals in cinema design, this chapter offers a detailed semiotic approach to specific categories of cinema text.

Text in cinema began with Georges Méliès and was possibly brought to its zenith by Alfred Hitchcock, who managed to include text and writing-reading communication as a plot device in many of his works. The title sequences and films by Lotte Reiniger led to the works of Saul Bass, Maurice Binder and many others. Likewise, Bass and Binder influenced future title and credit designs. Text on screen that adds to the information received by audiences has evolved, expanding from close-ups of newspaper headlines to computer screens and now “text messages” and “instant messages” sent to smartphones. The use of text within cinema is limited only by the creativity of filmmakers—a willingness to see beyond titles and simple rolling credits and to consider text as a narrative element.

Metz suggested film language evolves as any semiotic system does, and today’s filmmakers can trace their uses of text to these earliest filmmakers. Each new generation looks back and ahead, negotiating change with the audience.

Influential title and credit designs stand out because the designers themselves are credited on-screen. Studios, filmmakers, and designers adopt distinctive, signature styles for these sequences. Overall, analyzing the works of a Saul Bass or a Pacific Title or those for Eon Productions’ Bond films requires less effort than considering the moments when text appears within the narrative “main body” of feature films. Plus, the title and credit designs do influence overall text designs within cinema. Analyzing text as a narrative device and as part of the cinema experience offers a rich scholarly potential, only hinted at in this project.

### 6.1 Semiotic Modes of Analysis

James Monaco warns us that “Film has no grammar” (172) before offering a semiotic analysis model. Christian Metz admits that “The cinema is something else” (67). Gunther Kress and Theo van Leeuwen caution that Metz’s semiotics of cinema attempts to reproduce the grammar of reality (47). And yet, semiotic analyses influence film studies (Stam 107–119). This project seeks to draw attention to the fact that text on screen is artificial, just as letters themselves represent socially constructed—if naturally influenced—signs and symbols. Text on screen means what audiences interpret them to mean, ideally aligning with directorial intent.

Michael Betancourt offers three modes for analyzing on-screen text: text as label (calligram), text as composite (figure-ground), and/or metaphorical and complex (rebus) (*Semiotics* 29). Betancourt and Chion remind us that text can be apart from the narrative (non-diegetic), within the action (diegetic), or beyond the “normal” filmic reality or cinematic experience (extra-diegetic). Finally, text can appear stationary (fixed) or in motion (kinetic).

A complex semiotic analysis of any text on screen would therefore consider:

- What are the typographical choices, such as the typeface used?

- Where is the text located in relation to the image on screen?
- Is the text within the filmic reality, cinematic experience, or something else?
- Is the text moving with a purposeful direction and energy?
- How does the text enhance or disrupt the narrative experience?

The intended meaning of filmmakers and design teams relies, curiously, on their experiences as audience members. Transmitters of signs and symbols were first receivers of these same signifiers. As the transmitter, the filmmaker authoring a new cinematic text, prepares the movie and its textual sequences, the creator must anticipate potential readings and mis-readings of the typographical content.

Receivers depend on past compositions, the methods of encoding used in previous cinematic works that helped define and extend the film language. Receivers decode text on screen using past experiences with cinema in general, with specific genre conventions, and with specific filmmakers. When conventions are violated, receivers attempt to understand why a filmmaker has chosen to parody or deconstruct tradition, as Metz explained in his theories on genre.

#### 6.1.1 *Start with the Letters*

The meaning of letterforms begins with the words they spell. That meaning, however, can be enhanced or altered by the form of letters. Typefaces and handwritten letters convey meanings that are well-documented by both quantitative research, as documented by Hyndman, and a large body of traditional classification texts. The quantitative research on meanings of typefaces aligns with the design guides, suggesting that the semiotic theory of negotiated meaning holds within typography.

Analyses of movie posters and promotional art provides some guidance, as well, because title sequences within movies often use the same lettering styles as marketing materials (Horak 135). Studies of posters reveal patterns in typeface usage, suggesting the meaning of these faces has been agreed upon by designers and their audiences as part of film language.

Consistency of meaning allows researchers to assign eras, emotions, and character traits to the letters appearing on the cinema screen. The dominant assumed meanings of a typeface offer the best starting point for an analysis of cinema text.

As an adjunct to the forms, consider any unusual color choices. Anytime text on screen is not white or black, an analysis should assume the color choice reflects a filmmaker's narrative intentions. Color meanings are cultural and historical, and often conflicting across cultures. Any "reading" of color choices must appreciate the filmmaker and audience cultural expectations.

#### 6.1.2 *Determine Relationships to Images*

After the words and letterforms used to compose the words have been analyzed, an analysis should then determine how the words relate to any images co-existing on the screen—and if there are any images. If the text is on a solid background, that remains an

artistic choice as important as making the text part of the physical space portrayed in a movie.

Does the text label something or is the text disconnected from the image? For example, do the names of actors appear next to the actors on screen? Does the text take on a meaningful shape, related to a visual metaphor? These would be basic and complex calligram designs, clearly reminding audiences that actors are playing roles on the screen.

Lower-thirds, callouts, and subtitles suggest the words match the visuals on screen. But, do the words actually match or are they disconnected in some way? Do traits of the word designs change to complement meaning? In comedy, it is possible for the words on screen to violate assumed relationships, thereby becoming part of the satire. In “mockumentary” films, the standard identifying texts reflect fictional worlds, and audiences understand the satirical play on design. The “names” on screen are not the names of the actors, but the names of fictional characters. In the rare instance a contemporary film labels a character with the name, there is a reason for this choice.

When words are superimposed to indicate a setting, why were the words necessary? Landmarks often suggest a location, so any text reinforces assumptions that any action following the sequences occurs in the location and at the time named on screen. Do we need to see “Paris” on screen with the Eiffel Tower? Probably not, but many filmmakers use such combinations of text and landmarks.

### 6.1.3 Identify the ‘Reality’ of Words

Text on screen serves the cinema experience, the film’s narrative reality, or something beyond reality. An analysis should identify the reality or realities served by any text. Some purposes are for the audience, such as the film title. Characters rarely read the title of a film, much less “see” the title. Other text appearing is within the film’s reality, the diegetic text of a newspaper headline, computer screen, or phone message. Knowing who can “see” the text and how the text advances the narrative helps identify how the text functions.

When the conventions of “reality” are violated, with letters exiting within the film (*Zombieland*) or subtitles being visible to characters (*Austin Powers in Goldmember*), the analysis should evaluate how this advances the film narrative and tone. Violations of tradition rely on the audience knowing the tradition well enough that parody and deconstruction work as intended by the filmmaker.

Letters, notes, and other forms of written communication were featured in plays as plot devices long before film existed as an art form. Film, however, permits the display of text without a character reading the words aloud. The typography choices should reinforce the reality of a message within the narrative. A “handwritten” letter set in a typeface detracts from the filmic reality. The use of anachronistic typefaces also reduces the filmic reality, especially for those individuals in the audience who know the origins of the letterforms. When lettering styles and typefaces fail to match the desired reality, is this a conscious choice of the filmmaker or simply a lack of research and precision? Audiences would notice an automobile or computer or clothing item significantly out of place for a time period or location.

Do typefaces only need to suggest a period, without being from that same period or location? Westerns have used French Antique typefaces since the silent era, a suggestion that historical accuracy matters less than genre conventions in cinema. The Western genre has a deep association with the French Antique letters and slab-serif types. Complete accuracy might work against audience expectations for the genre.

#### 6.1.4 *Consider any Movement*

Lettering features an implied movement, often through the oblique or italicized form of the words. Implied movement is also possible with shading and lines that indicate a direction of motion, a device common in cartoons and comic books. Kinetic text moves on screen; the words are animated and change from frame to frame. Whether text has implied or perceived motion, that motion has emotional and narrative connotations (Hillner; Hyndman).

Sloping up to the right represents hope and happiness, while sloping down to the right suggests decline and sadness, according to research (Hyndman 67). Analyzing the motion of letters or the motion of images around the letters permits a semiotic estimate of emotional tone. The velocity of motion then conveys the intensity of the intended emotional meaning of the filmmaker. Animators have long understood that shapes convey emotions to viewers, even though a square or circle has no anthropomorphic qualities.

Some filmmakers add motion and animation to subtitles, lower-thirds, call-outs, and other textual elements. These movements and other traits of the letters are intended to enhance the narrative.

#### 6.1.5 *Judge Narrative Contributions*

With the exception of legally and contractually obligated text, every word appearing on screen should add to the cinematic quality of a movie. As mentioned in the above analysis steps, the final merit of textual elements is measured by how the text enhances or detracts from the narrative and the ambitions of the filmmaker. Text that does not enhance the viewing experience or the filmic reality is problematic. Creative directors even use the credit roll to add something of value to the viewing experience—and sometimes to the narrative experience.

Text could detract from the narrative unintentionally by being too obvious or too disruptive to the filmic reality. Incidental diegetic text adds to the realism of scenes, and so meets the ideal of advancing the narrative by enhancing settings. This problem occurs often in cities used as settings, such as New York or Tokyo with their many signs demanding attention.

Intentional subtitles, as opposed to captions or regional translations, also advance the narrative by allowing viewers to understand characters; this is particularly effective in science fiction. Subtitles pose a challenge, yet many directors have demonstrated narrative advancement through subtitles. This is explored below in more detail.

A complex art form, the narrative structure of cinema relies on avoiding disruptions to the viewing experience. Intertitles needed to be brief, so the moving image would return quickly to screen. Background text, not meant to be read, should not overshadow a setting.

Subtitles must also not demand too much attention compared to on-screen action. Overall, text in cinema requires judicial use and creative approaches to narrative.

Remember that mistakes, errors, deceptions, and lies all contribute to narrative. A note that leads a character into a trap can still be analyzed on the basis of if the note accomplished what the *sender* (transmitter, author) intended and if the *receiver* (reader) acted as the sender hoped. In terms of the cinematic value, did the words lead the audience as the director intended serves as the metric for analysis. This approach applies to misdirection via signage, confusing leads in books, and even unreliable subtitles. The dishonesty works if it accomplishes what the composing character and the filmmaker intended.

## 6.2 Logos and Brands

Most movies begin with a string of logos, some animated and some not. This began with the first studios of Edison and Méliès (Betancourt *History* 199; Solana and Boneu 11), and expanded as more and more producers, distributors, film studios, and others became involved in the financing of feature films. The major studios that exist today use logotypes and brands that originated in the 1930s, with minimal changes over time to reflect design trends (Chion 35, Dick 21; see examples Solana and Boneu 72–3).

Studios came to be associated with genres and quality, with the logotypes coming to represent the “value” of a studio. Republic would deliver serials, MGM would feature big productions of great visual quality. United Artists was by and for actors. Logos today remain associated with some films, even when the “studio” is nothing more than a brand, as is MGM today.

Some studios allow directors to experiment with the studio logotypes. The famed Fox searchlights appear from behind a curtain in *Moulin Rouge* (2001) and in a classic design in *Down with Love* (2003) because audiences understand there is a rich history behind the studio name and logo (Dick 22). These experimentations are worthy of semiotic analysis with their intentional designs.

Analyzing the changes to logos offers an opportunity to analyze subtle changes in typefaces, layouts, and movement. Because the logos have long and storied histories, they can be compared year to year and decade to decade, illustrating how design trends in cinema either trail or lead design trends in other media, including print media.

## 6.3 Title Sequences

Analyzing a title begins with the words and the letters or symbols constructing the title. For example, audiences readily understand *Se7en* to be *Seven*, but why did the director and title designer replace the “v” with a “7” in the design? The choice emphasizes the embedded numeral. Analyses should consider such choices as reversing letters, substituting symbols or numerals for letters, and omitting letters from the visible title. Any use of non-standard glyphs reflects intentional design.

What is the typeface, hand lettering style, or other rendering of letters on screen? Typefaces in titles tend to be conservative, as discussed earlier in this paper, but there are always exceptions. Is the title in an expected typeface, an ironic typeface, or an embellished face? Directors seem to favor the expected types, and often these choices do suffice. It is

when a title is set in a rarely used typeface or lettering style that audiences pay more attention. Title typography sets a mood, a tone, and prepared the audience for what is to come on the screen (Dick 24).

The negotiation between filmmakers (including the producers and studios) and the audiences that led to contemporary title sequences occurred over fifty years or more. Early films made clear the actors and their roles, the title of the film, and the director's name with signals—some more obvious than others. The actors were listed “as” their roles and “in...” preceded the title of a film, with the last card including “directed by” before the filmmaker's name (Chion 21). With signal words and phrases, the audiences became accustomed to the order of information and by the late studio era, the signals for actors and titles had faded from use. The identifiers “director,” “directed by,” or “a film by” have remained along with the labels for producers and cinematographers (Heidenry online 2015).

The title and its typographical features offer a focus for any analysis. The words of the title were chosen, probably for a mix of commercial and artistic purposes. The title reflects authorial intent, and no matter how it is adorned, the title words matter.

Some title designs are elaborately synchronized to their score, while others are silent. Both the soundtrack and the background images can be removed from the title sequence without fundamentally destroying what defines the title sequence as a *title*—but to remove the *type* transforms the title design into something else—an animated film, or perhaps a standard montage. (Betancourt *Semiotics 2*)

Analyzing title sequences, therefore, begins with the text. What are the words appearing on screen, and which words do not appear? Though many films featured minimal or no title sequences before George Lucas' *Star Wars Episode V: The Empire Strikes Back* (1980), the Director's Guild of America attempted to fine Lucas for not including a director credit at the start of the film (Engber online 2005). There are implied differences in ownership and authorship when a director chooses among “Directed by,” “A film by,” and “A Pat Smith Film.” These words matter to the guilds and to the writers, producers, and others collaborating with a director.

The text crediting writers also contains meanings that might escape the notice of some audience members. The ampersand versus “and” carries significant weight within the union credit systems. For the Writers Guild of America, the “Story by” credit suggests someone had the original idea and completed a first treatment or draft of a screenplay (Writers Guild of America Basic Agreement online). The ampersand indicates a team of writers sharing credit for their work on a script, while “and” suggests the script was passed from one writer or team to another. These distinctions matter to what individuals earn for their work, so they should matter to scholars, too.

Producers, cinematographers, and others involved in the process receive credit with specific terms. The unions and guilds carefully monitor the words appearing on screen with their members' names. The rules are complex and filmmakers must be aware of the rules when overseeing title and credit sequences. This complexity is one reason specialized title and credit companies have work: violating the contractual rules for crediting results in fines to the guilds or unions and other restitution.

For text that does (and does not) mean what it says in the title sequence, the 2016 Tim Miller superhero film *Deadpool* proves text does not have to comply with tradition. The opening sequence of *Deadpool* offers a perfect example of deconstruction and self-reference to other films, especially the earlier box office failure *Green Lantern* (2011), which also starred Ryan Reynolds.

Today, films routinely feature cold-opens, without any credits, and many more feature only the title of the film. The emphasis on the narrative is an important choice, and indicates the filmmaker assumed credit text did not add to the narrative. At the same time Lucas omitted credits, the *Star Wars* opening features a long textual prelude. Lucas found text useful, but not credits in the opening sequence.

When title sequences feature actor names, do these appear with the image of the actor, against a plain background, or any another arrangement? Long ago, filmmakers stopped including role names with actor names in feature films (Chion 21), but the tradition continues on television, especially with any “featured” roles. Likewise, the montage opening sequence survives on television, but is rare in feature films.

### 6.3.1 Branding Types

Types have indicated genre and tone since the first silent features, as explained in the historical overview earlier in this paper. By the early studio era, the typefaces associated with genres had been established—and those same typefaces or similar typefaces continue to convey the same implied meanings. We know a “western” from its type, as much as we know a “sci-fi” space adventure from its typography.

Credit sequences had to work clearly; they had to act like a musical key and set the tone for the film. At some point someone got the idea that the “blunted” lettering used in 19th-century circuses would automatically suggest Western, that “literary” backgrounds on the pages of books would give a movie a more serious tone, that silks and glamour would evoke romance, and that Gothic typefaces would transport people to Germany and to horror. And these are just some examples, since it is exceedingly difficult to remember all the movies that we have seen and make note of the practically infinite number of variations generated by this system and the origins of each of their styles. (Solana and Boneu 52)

The shift to minimal title sequences and credits at the opening of films reflects changes that began in the 1970s. This shift includes title logotypes becoming branding logos for franchises. Notably, *Star Wars*, *Superman*, and *The Godfather*. The customized “lightning bolt” lettering of *Harry Potter* represents a brand that Warner Bros. and other companies licensing the materials from J. K. Rowling consider more valuable than the names of actors or directors. The *Star Wars* franchise brand is likewise more marketable than the actors and directors involved in the films.

A semiotic analysis of the *Harry Potter* logotype would draw on the implications of lightning (anxiety, risk, adventure) and color (gray) to determine what the likely audience reactions are to the film titles. Designers likely considered these factors without a formal analysis because the traditional meanings are so well established.

Comparing the coherent design of the *Harry Potter* branding to the multitude of typefaces used by Lardani for Leone's Westerns might seem a stretch, but Lardani's choices are intentional and genre aware. The brand of the movies is the mix of typefaces and their resemblance to the poster art of the late nineteenth century. The titles reflect a deconstruction of classic Western lettering dating back to the classic films of John Ford. Lardani never parodies the past, he offers a deconstructed tribute to the traditions. Titles of contemporary movies must acknowledge audience familiarity with the signs and symbols of the past.

Neuland is a typeface associated with two major films from the mid-1990s, though the face was part of the Art Deco movement. The face was also used for films in the 1930s and 40s that were meant to be exotic. Unsurprisingly, it is a readily available, often "free" typeface included with software.

Neuland [Rudolf Koch, 1923] is a face that has received low-level criticism in the last few years, often appearing in online 'worst fonts of all time' lists. A lot of this ire is directed specifically at the later inline version, in which a line has been etched out of its heavy body. Largely because of its application, sometimes in a condensed form, and as an inline, in the graphic identities of the global cinematic and dramatic hits *Jurassic Park* [1993] and *The Lion King* [1994], Neuland has been described as a 'theme park font' and condemned as lazy graphic shorthand for 'Africa.' (Loxely *Beautiful* 144)

Another example of an often "free" typeface associated with a geographic place is Papyrus, often used to signal Mediterranean or Egyptian. James Cameron's *Avatar*, a film costing millions of dollars to produce, adopted what must be one of the least liked typefaces of all time for its logotype. In fact, Papyrus appears on most current "Worst Type" lists.

Cameron's choice was baffling. Papyrus is not a bad font on its own, but is so clichéd and overused that its prominent selection for a genre-busting movie seems perverse. It also seems geographically inappropriate: as everyone who has written a school project over the last decade will tell you, Papyrus is the font you use to spell out the word Egypt. (Garfield 307)

Branding via a standard typeface reached its zenith when Trajan emerged as the favored titling face for "serious" films. Trajan, like Papyrus, is included with Apple computers and devices, which are favored among designers. Any analysis must conclude that the use of Trajan seeks to imply serious, trustworthy, and artistic.

"In recent years Hollywood horror has frequently used the industry go-to font, Carol Twombly's Trajan, a sleek and imposing re-creation of Roman inscriptional lettering, to present both terror and romantic comedy, and all points in between. But that doesn't mean the films were better." (Loxely *Beautiful* 211)

When a lot of filmmakers and their designers select a handful of typefaces, an analysis might ask if these are also popular faces in other media. Popularity of typefaces is often grounded in a time period—the period of their use, not of their creation. Filmmakers

and designers generally follow trends. But, one filmmaker is notable for using a typeface year after year, no matter what the trends might be.

Nothing says Woody Allen's New York like the condensed Windsor typeface he employs for his screen credits, particularly when used white on black (and so what if it was originally manufactured at a foundry in Sheffield, England). (Garfield, p. 6)

By 2011, Allen had used Windsor for the titles of at least 36 of 46 films (Glancey online 2011) The Windsor face dates back to 1905, the work of a designer Eleisha Pechey ("Font Designers" on Linotype.com). The face reminds viewers of the Silent Era and the Jazz Age, and it is not often included with design software as of 2017.

Woody Allen, who expresses his admiration for Bergman, is famous for adopting a particular font, Windsor, and never straying from it starting with *Annie Hall* (1977). The credits are brief, on a black background, and accompanied by Jazz music. (Chion 38)

Hand lettering can also be a branding identity, as in the case of *Dr. Strangelove* (1964), with lettering by Pablo Ferro, a style the designer also used for *The Addams Family* (1991) and *Men in Black* (1997). Iginio Lardani also used hand lettering as branding logotype for *Il Compagno Don Camillo* (1965), a fun script typeface in black on gray film sequences.

Finally, there are films without an opening title sequence. *The Lives of Others* (2006) begins without a title sequence, yet it does begin with text. The prelude text, set in a typewriter face, sets the tone for the film as an exploration of East Germany's political system.

#### 6.4 Closing Credits

Can credits be analyzed for any additional meaning and contribution to the film viewing experience? This depends on the creativity of the filmmaker and what a production studio might permit. Generally, the credit typography is intentionally designed only through the major production positions. It is common for credits to change from designed to a standard sans-serif credit roll at some point in the sequence.

Credits migrated to the end of feature films in stages, with the first end credits including production crew members not featured on opening title cards. Famously, or infamously, the original copyright notice was accidentally removed from George Romero's 1968 cult classic zombie movie *Night of the Living Dead* when the title was changed from *Night of the Flesh Eaters* (Bailey online 2011). The movie grossed an estimated \$42 million; Romero received almost nothing except a sad place in the history of cinema. The copyright fiasco of *Night of the Living Dead* led to changes in copyright law by 1976, and a near-overnight move of copyright information to the end of films (Bailey online 2011).

As unions and guilds sought additional credits for their members, the end credits expanded (Solana and Boneu 15). Credits began including equipment and service providers, some of which had been credited during title cards earlier, notably Technicolor and Panavision. As of 2017, end credits often run more than ten minutes in theaters, with

complex superhero films crediting more than 2,500 cast, crew, and other individuals (Fellows online 2014).

With as many as 3,000 names to list in credits (*Iron Man 3*), the credits can add 15 to 20 minutes to the full running time of a feature. Union agreements set the required on-screen time for many positions and even the size of the lettering. The Marvel Studios standard format includes a “teaser” clip from an upcoming movie after the credit roll. This teaser ensures passionate audiences remain through the credits to see the teaser, though the teasers frequently appear online soon after the release of a Marvel movie. The inclusion of the teaser suggests that sitting through the credits and reading them has value.

The need to comply with complex union rules, content licensing requirements (particularly for music), tax credit mandates, and other obligations leads many filmmakers and studios to contract out the closing credits to specialized services, such as EndCrawl.com, a cloud-based service from Autoglyph. The cost of such services, from \$500 to \$1000 per film, purchases a high-resolution text rolling credit, which can then be used within another editing process. Such services arguably reduce the value of semiotic analysis of credits because these rather generic credits reflect the constraints on contemporary filmmakers. Of course, the prepared credits can be enhanced with content *around* or even *behind* the text.

Some filmmakers and studios are known for the creativity slipped into credit text. The text within credits might include humor, tributes to individuals, and other messages. Certainly *Deadpool* (2016) featured wit within its titles and its credits.

Animation is a common enhancement to credits, intended to maintain audience attention. Animation at the end of *My Super Ex-Girlfriend* (2006) offers a continuation of the story via animation during the credits, for example. The end animation credit of *Around the World in 80 Days* (1956) remains a defining moment in film credits. Even some animated features use a distinct, contrasting style of animation to attract attention to the major credits, particularly Disney and Pixar features, which use “simple” animation for titles and credits, contrasting with three-dimensional computer animation.

## 6.5 Lower-Thirds and Callouts

Before television, the labels appearing on screen with an actor, location, or other visual was a “callout” — the text on screen “called out” the information. After television, the area where text appeared became known as the “lower-third” because information appeared on the lower third of television news broadcasts (Ascher and Pincus 542–3). Other names include “CG” for “character generator” because the text was often created with a digital device by that name.

Most lower-third and callout text is set in white sans-serif type. Unexpected typefaces and colors draw attention to any on-screen labels. Likewise, anytime the callout does not appear horizontally in the lower-third of the screen, the placement attracts attention. The “pop-up” format popularized by MTV during the 1980s and 90s is another design that stands out from the traditional placement of text. The pop-up form of callouts implies comedy or parody, because of the association with music videos.

### 6.5.1 *Reality of Labels*

The analysis of lower-thirds should also address the reality in which the words exist: diegetic, non-diegetic, or extra-diegetic. Can any character see the text? Does the text reflect the thoughts and opinions of any character? Or, are the labels apart from the film's reality and instead part of the cinema reality?

Callouts that indicate to an audience the thoughts of a character advance the narrative as a voice-over might. A lower-third that offers the diegetic, fictional name and position of a character promotes a sense of documentary.

### 6.5.2 *Moving Lower-Thirds*

When text moves within the lower third or top of a screen, the name "chyron" has become generic, a reference to the Chyron Corp. Chiron Character Generator (Ascher and Pincus 594). Lots of other names are used, including "crawl" and "ticker"—a reference to stock tickertape strips and stock price updates on financial news broadcasts. The *Men in Black* films (1997–2012) have included crawls on screens within scenes as well as call-outs and lower-thirds. These, however, were diegetic elements and part of the video surveillance the headquarters of MIB maintained on any aliens living on Earth.

## 6.6 Diegetic Texts

Diegetic text, the words within the reality of the film and its characters, comes in two forms: foreground and background. The foreground texts are noticed by or important to the characters and events within the film. The audience might notice these, or at least later realize the value of these words and their typographic qualities. Background text enhances the realism of the film, but the words and their meaning do not directly advance the narrative. The typography of background text should reflect the time and place of the film, which contributes indirectly to the overall narrative. Likewise, any legible words should reflect the setting without distracting audiences.

Diegetic texts include everything with text appearing on screen in a naturalized manner; the text belongs in the camera frame. This could be a name badge, a street sign, the name on an office door, a business card, a poster, a newspaper, or a book. Nothing but the director's intent limits the forms of text that integrate into a feature film. This chapter explores only some of the forms of diegetic text might take in cinema.

### 6.6.1 *Direct Communication*

Letters, notes, emails, and text messages convey messages from one character to another. These direct communications naturally advance the narrative within the filmic reality. The type of communication and its typographic qualities might convey the intentions and emotional state of the sender (Dick 33).

Handwritten letters and notes appear more personal and potentially more passionate within the narrative. Audiences might interpret the handwriting, reading into the strokes of the implied pen or pencil. The pressure, the sharpness or smoothness, and other traits of handwriting convey meanings, the same meanings readers attribute to typefaces (Hyndman 69).

Text on screens has replaced the handwritten note in daily lives, so filmmakers have adapted to include images of email and super-imposed phone messages in movies. The typefaces, symbols, and other design choices attributed to the characters composing messages influence audience interpretations of the messages. In some instances, electronic messages, especially to phones, are “effects text” and not diegetic—creative superimposition is used instead.

*Almost Famous* (Cameron Crowe 2000) uses the handwritten “note” as the title sequence. The notes are to the audience, a personal connection established by the basic pencil on paper choice, unlike other hand lettered title sequences that place the writing beyond paper. Handwriting, as a personal creation, implies it was written by a character, not a prop master or designer.

### 6.6.2 Signage

Signs label things: cities, streets, buildings, offices, and so on. Signs have appeared in films since the silent era to indicate settings. They also identify people; the private eye always has his or her name on the glass pane of a door. The typography of signs tells us when action occurs, as much as where. It also sets the mood.

Street signs, especially for films filmed on location, offer an opportunity or pose a challenge. A specific setting, such as any French city, requires signs in French. Likewise, a generic American city requires the basic white letters on green or blue that appear throughout the nation. But, some filmmakers want no such clues to the setting. The 1923 Karl Grune film *The Street* featured street signs—but in an invented, pictogram language. The opening sequence of *Hollywood Homicide* (2003) uses signs from around Los Angeles to emphasize the “Hollywood” identity.

Any analysis of signs must ask if these are foreground or background and how essential the signs are to the narrative of the feature film. Some signs simply exist, as the signs in New York’s Times Square or Tokyo’s center exist in the background of any sequence set in those locations. Some signs are foreground, such as the infamous Bates Motel signs in the *Psycho* films and *Bates Motel* series.

### 6.6.3 Books in Film

Our culture, or at least a segment of it, has a bias in favor of the printed word over spoken or visual communications, a preference noted by typography scholars (see Hyndman, Spiekerman) and scholars of rhetoric (Bolter, Hill). Filmmakers have long attempted to associate books with films, and not merely through the adaptation of texts but by including books as elements within the films as narrative devices. Whether in the title sequence, closing credits, or within the narrative, books appear in many films. Chion explores the roles of books throughout *Words on Screen* and includes a chapter, “From Books Undone, Films” which explores the appearances of books within narrative cinema.

For example, book covers opening to reveal pages open many films, from children’s fantasies to war stories. Disney animated and live features have used the device including *Snow White* (1937), *Pinocchio* (1940), *Song of the South* (1946), *Cinderella* (1950), *20,000 Leagues Under the Sea* (Richard Fleischer 1954), *Jungle Book* (1967), *Robin Hood* (1973), and the Winnie the Pooh films before embracing the motif as satire within *Chicken Little*

(2005) and using it for the newer live-action films *Enchanted* (2007) and *Beauty and the Beast* (2017). A deconstructed version of the storybook opening appeared as early as 1952.

With *Forbidden Games* (*Jeux Interdits*, 1952) the first feature film made by René Clément, the history of title sequences took a turn.

In the original opening title sequence, each title card appears printed on pages of a book, which are masterfully turned one after another while being filmed in one take, giving the audience enough time to read the text. While the titles are on-screen, we hear a gentle and relaxing lute, setting the tone and atmosphere for a relaxing story about to be told. As soon as the last title card appears on-screen, the movie punches you in the stomach with a Nazi aerial attack on escaping Parisians.

“It’s the story of a little girl,” says Michel. “A little girl like who?” says Paulette. “A little girl like you, and a little boy like me.” (Braha and Byrne 48)

Within films, books often include important information. *The Mummy* (Stephen Sommers 1999) takes this further, as one of the two leads is a librarian and it is the *Book of the Dead* that contains clues to defeating the titular mummy. The audience sees the book, though not the words within. The credits and title sequence, also reflect “Egyptian” writing. *The Princess Bride* (1987) is a book, read aloud, serving as the frame for the main narrative.

#### 6.6.4 News Media in Film

Newspapers and magazines, like books, have long appeared in films. The newspaper headline announcing a major crime—or better, a crime wave—became so prominent in the mysteries of the 1930s and 40s that the motif is deconstructed in *Airplane!* (1980) and *Bill and Ted’s Bogus Journey* (1991). *The Incredibles* (2004) and several of the Harry Potter films feature newspapers as a narrative device. Even the end of the Disney classic *Dumbo* (1941) uses newspaper headlines to inform audiences that the flying elephant is a celebrity.

Possibly the most famous and influential use of newspapers within film appear in *Citizen Kane* (1941), since the film is the story of a newspaper publisher whose downfall is chronicled in the media—including the opening newsreel footage. At least a dozen unique headlines appear in the film. Newspapers worked well as a device in *Citizen Kane* and throughout the twentieth century because they were the dominant form of news delivery. A newspaper might seem anachronistic in a contemporary setting, with a website or 24-hour news channel ticker being more appropriate for characters to observe.

#### 6.6.5 Posters in Film

Posters appear in films often as background, especially in stories set in major metropolitan eras such as New York, London, or Paris. Generally, the poster in film is a minor visual object, something visible as characters consider a movie, play, or other performance. Movie posters appear in Vittorio De Sica’s *The Bicycle Thieves* (1948) in which the posters remind viewers that Hollywood culture invades nations, including post-war Italy. Political posters also appear in some films, primarily to establish the seriousness of a campaign.

The best-known posters are the “wanted: dead or alive” posters of the Westerns. The wanted poster represents a news bulletin within Westerns, though the typefaces used generally did not exist in the West or at the time of the Western Expansion in the United States (Solana and Boneu 54). Though wooden typefaces were common in the mid-to-late nineteenth century, there’s little evidence they were the dominant type of the Western frontiers of Canada, Mexico, or the United States. Serialized Westerns and character-driven Westerns in the Silent Era established the standard sign-signifier that French Antique types were somehow “Western” in style.

A graphic element in its intensely wrought physical landscape was the poster tacked to the wooden walls of buildings in frontier towns, headed by the single word ‘Wanted’, usually above a pictorial representation of an outlaw, a cold-blooded killer with a price on his head. Typographically the lettering would be in a style that has come to be known as ‘Wild West’; highly condensed with top and bottom serifs, strokes, and sections of curves within the upper and lower quarters of the cap height extremely fat. Strokes within the central two quarters were thin and monoline.

The style, although strongly associated with frontier America, was originally called French Antique, and more confusingly was produced first in England in the mid-1850s by the Fann Street Letter Foundry... (Loxley *Beautiful* 88–89)

The Sergio Leone films with titles by Iginio Lardani, discussed earlier in this project, epitomize the wood type and Western association. Accurate or not, audience came to understand that some styles of type signify a “Western” film or at least a Western influenced film. Most of the “Western” types we see in use today were created after the mid-1980s, and given names that continue the association, including the types Rosewood, Cottonwood, Ironwood, and Westside.

#### 6.6.6 *The Challenge of Accuracy*

Font fanatics know the histories of typefaces and type design eras, particularly typographers and designers but many amateur typophiles as well. When a typeface appears in a feature film, the typeface needs to be historically believable, if not perfectly accurate. Some inaccuracies are embraced within cinema—such as the French Antique faces dominating Westerns—but generally a film set in a specific era must be designed to match the trends of the time.

Matthew Carter, co-founder of the Bitstream Inc. type foundry (1981) and renowned for his revival typeface designs, finds it difficult to ignore typographical anachronism within feature films. Carter, like other typographers, notices when a typeface he sees in a film did not exist in the time depicted. Such mistakes are jarring for Carter, who find himself distracted by the type instead of watching the feature.

...often when Carter sees films he notices niggly things wrong with type. How could a story set in Peru in the nineteenth century possibly have a sign on a restaurant door that had been composed in Univers from 1957? How could the film *Ed Wood*, set in the 1950s, use Chicago, a font from the 1980s,

as the sign at the entrance of a studio? And how did the props team of a movie set at the start of the Second World War get the idea that it would be okay to print a document in Snell Roundhand Bold when Carter, watching in the multiplex, would recognize the face as something he himself created in 1972? (Garfield 65–6)

A typographer, especially one of the caliber of Carter, is going to notice typefaces out of place on a cinema screen. Designers and typographers, the people responsible to using typefaces effectively, notice the letters on screen. There are several website blogs and forums dedicated to the mistaken placement of type in films. Simon Garfield highlights a particularly popular forum for recording such errors.

On a section of his website called Typecasting, the designer Mark Simonson has set up a scoring system to denote just how badly filmmakers have got it wrong. He begins with *Chocolat*, the movie in which Juliette Binoche opens up a chocolaterie to bring joy to a sleepy 1950s French village. But the local mayor is no fan of type: pinning up a notice preventing the consumption of all but bread and tea during Lent, he has jumped forward a couple of decades to select a typeface (ITC Benguiat) not made until the late 1970s. (Garfield 66)

Though set and prop designers attempt to approximate the styles of eras, mistakes happen. Some of the most famous directors working with the best set designers, property masters, and historians, use typefaces in their features that did not exist or were not in common use. When designers award points for historical accuracy, some excellent films fare poorly.

Inevitably, this sort of thing happens all the time. The Steve Martin film *Dead Men Don't Wear Plaid*, set in the 1940s, gets three out of five stars for historical accuracy — shame about the use of Blippo from the 1970s for the cruise brochure. *The Hudsucker Proxy*, directed by the Coen Brothers, also gets three stars, despite its studied period feel (beatniks, hula hoops), being marred for type fans by a corporate logo set in Bodega Sans from 1991. *LA Confidential* (two stars) fares worse, not least because the nameplate of Danny DeVito's gossip rage *Hush Hush* looks suspiciously like Helvetica Compressed from 1974. (Garfield 66–7)

Were the choices to use anachronistic faces intentional or mistakes? That would be a question for analysis. Another question is if the error is significant to detract from the overall feature design. If the choice communicates clearly, as the Western types do, then an analysis might support the filmmaker selection.

## 6.7 The Complexity of Subtitles

Subtitles represent a creative choice when they are included within the original design and distribution of a feature film. When the subtitles appear for a domestic market, the words, their typography, and their connection to the narrative reflect directorial authority. When the director chooses to include subtitles for a domestic audience, this

means that the words spoken matter. Any recognizable conflict between the subtitles and the spoken words is also intentional.

Before subtitles, during the silent era, intertitles made translating a film a matter of replacing the frames that contained text. The pictures were silent and the intertitles were distinct. If there was an image of a book page, as in the Bible pages appearing in Fritz Lang's *Destiny* (1921), various languages could be depicted on "book" pages.

When subtitles became possible—and necessary—with the advent of both sound and optical printer, subtitles on prints of the film were provided by distributors to exhibitors in foreign market. Audio dubbing also removes the need for subtitles in various languages, especially for markets with lower literacy rates.

Betancourt's *Semiotics and Title Sequences* dedicates a chapter to the subtitles because when they are intentionally designed subtitles offer a powerful narrative device. Chion's *Words on Screen* also addresses subtitles in multiple sections of the text. Subtitles in war movies, exotic adventures, and science fiction are common, even if the subtitles slowly vanish and characters speak English once we understand they are not *really* (in the filmic reality) speaking our language.

As an example of how subtitles reflect intentional narrative choices by a director, Chion explores "The Case of *Avatar*" (168–72). Chion notes that "Cameron made the choice to convey what the Na'vis say in the language not by having them speak English... but by subtitling them" (169). Unfortunately, the typeface choice remains somewhat distracting—and not only to typophiles.

*Avatar* cost more to make than any other film in history but did its best to recoup whatever it spent on 3-D special effects and computer-generated blue people by using the cheapest and least original font it could find: Papyrus, a font available for free on every Mac and PC. They did tweak it a little for the posters, but they used the standard version for credits and the subtitling for the Na'vi conversations." (Garfield 306)

Scholarly studies rarely mention the satirical subtitles of "Jive talk" in *Airplane!* (1980) or the subtitles used in the *Austin Powers* film series. Chion discusses the *Austin Powers in Goldmember* (2002), pointing to the breaking of the fourth wall when the character of Austin Powers reads the subtitles to understand his Japanese foe, Mr. Roboto (2–3). The audience understands the reference, because they have been reading the same text as Austin Powers.

In *Austin Powers in Goldmember* (Jay Roach, 2002) a discussion occurs between the super secret agent Austin Powers (Mike Myers) and Mr. Roboto, who is Japanese, each character speaking his own language. The Japanese is subtitled in English. We read incongruence or offensive phrases in the subtitles – these weird statements being created by various white objects that happen to be in the set that mask parts of the subtitle.

The gag lies in the fact that the viewer is supposed to have located what he or she saw in two different, superimposed worlds: the diegetic world and the other one, the world not belonging to what the characters could be

perceiving, the viewer can thus enjoy seeing the character straddling this borderline and being conscious of everything on the screen. As I have noted elsewhere, more and more films are basing entire screenplays on crossing this boundary and not merely making the occasional gag out of it. (Chion 2-3)

The subtitles in *The Man from U.N.C.L.E.* (2015) are visual satire and a clear example of typography with meaning. *Monty Python and the Holy Grail* (1975) features faux subtitles during opening credits as part of the humor. Yet, these integral subtitles are mentioned only by mainstream movie critics and people posting comments to online forums.

#### 6.7.1 Closed Captioning

Closed captioning refers to specialized sub-titles that are only displayed when requested by a viewer. Captions cannot be included readily within any textual analysis of cinema because filmmakers control neither the design of text nor the delivery of the text. Some theaters provide captioning devices, such as CaptiView, or captioning data to smartphones and tablets. Captioning services fall within federal regulations for the Americans with Disabilities Act, the Rehab Act, and the Telecommunications Act, with the final requirements monitored by the U.S. Access Board.

#### 6.8 Effects Texts

Effects texts are those on-screen words that don't fit neatly into other categories. Often, effects-based text exists as extra-diegetic information—unreal, yet within the narrative. The earliest effects date back to the silent era, with the superimposed text in *Caligari* serving to indicate the descent into insanity of a character.

David Fincher uses effects text that goes beyond lower-thirds in his films *Fight Club* (1999) and *Panic Room* (2002). Fincher understands the power of text, especially text presented in non-traditional ways to further narrative. *Panic Room* relies on three faces—Copperplate, Requiem, and Meyer—for its Roman-style lettering. The extensive 3D animations used for the title sequence make the title a meaningful part of the story introduction, even as the words are integrated into a cityscape.

The title sequence for *Fight Club* was notoriously expensive, yet the effects look incredibly simplistic only 20 years later. Relying on technology runs the risk of setting a textual sequence into a fixed time. Several science fiction films have the same problem, as both the typefaces chosen and effects used look dated, as is the case with *The Black Hole* (1979) and *Tron* (1982).

#### 6.8.1 Kinetic Sequences

True kinetic type rarely appears within feature films. What separates kinetic text from mere animation is that the motion is synchronized to some sound or music, in particular spoken words, and the movement is designed to convey emotions and extra-textual meaning.

Though more basic animation than kinetic text, the titles of Saul Bass and Maurice Binder do feature moving text. Fincher's *Se7en* (1995) arguably works as kinetic text because the text and title design reflect emotions and narrative. By comparison, the

subtitles for *The Man from U.N.C.L.E.* (2015) are definitely kinetic, animated in ways beyond a simple crawl. The words expand or move to indicate the mood of the speaker.

Analyzing kinetic text requires the basic analysis framework offered at the start of this chapter. Primarily, in the case of kinetic typography, how does motion enhance meaning? Moving the text suggests there was a directorial and designer intention at work. Using the direction, flow, colors, and typeface, an analysis should be able to suggest likely interpretations (Hyndman).

### 6.8.2 *Texts on Screens*

Sometimes, text messages to phones and other information is displayed for audiences as an overlay, superimposed on the scene. When the text is rendered using special effects clearly apart from the screen, the text is extra-diegetic; the text is not as it appears on the device. This effect is increasingly common on television, as characters use phones and tablets as people do in real life.

Electronic text ends this paper because the use of such texts, though common since the mid-1980s, has changed since the advent of the smartphone and social media. Many people text from their phones more frequently than they use phones for spoken conversation. This trend will change how filmmakers present conversations. Curiously, we might be moving back towards the intertitles of the silent era for the words exchanged between actors on screen. The past has returned, a century later.

## Chapter 7. Conclusion

This project presents an overview of how scholars analyze typography, establishes the important role of semiotic theory within cinema studies, and explores the use of text within cinema. By bringing typography scholarship into cinema, the project seeks to promote an appreciation for and future studies of on-screen text within movies. With a handful of notable exceptions, the scholarship on text in cinema focuses on title-credit sequences and the technical aspects of those sequences. There is much more to text on film, and more to those sequences that are analyzed.

Though history and technical capabilities inform the choices of filmmakers, semiotic theories suggest a deeper analysis is possible. Evolutionary timelines provide valuable information, but we should ask how these stages of development were negotiated with audiences and how meanings have been transformed. We should also admit that sometimes artistry and creativity fall victim to legal and contractual mandates, yet some filmmakers find ways to work within such constraints.

Titles and credits have come a long way from painted cards and optical printing, but overall textual expression in cinema has not exceeded the masterful use found in *The Cabinet of Dr. Caligari* or *The Lodger*. Why is experimentation with text rare? Do filmmakers limit themselves out of fear that audiences might not understand or accept a textual device? Do such devices violate the diegetic reality too much for the purposes of filmmakers? It seems possible that the overlay of “instant messages” might be an opportunity to revisit text and graphics on-screen, within movies, but such devices might also fade quickly, as it seems text on computer screens faded from cinema.

Since meaning is negotiated, filmmakers cannot tell audiences what to accept. Filmmakers must attempt new uses of text, repeatedly, and determine what audiences accept and, in time, embrace as part of the grammar of film language. Curiously, satire more readily embraces testing new approaches and the unexpected, as seen in the subtitles of *Austin Powers in Goldmember* and *The Man from U.N.C.L.E.* The lower-thirds of the television show *Burn Notice*, with sarcastic descriptions of characters under their names and titles, demonstrates that labels do not need to be literal on a screen, though films have avoided this device.

Exploring why audiences and filmmakers agree on some textual devices and not others offers us an opportunity to test yet more theories on the social construction of meaning within fictional narrative. In the end, cinema is about stories. Effective text within movies, therefore, is text that advances the narrative interpretation by audiences. If the text detracts from the storytelling technique of a filmmaker, the text has failed in its cinematic performance.

Overall, a semiotic approach to text on screen allows for change, an admission that all symbolic systems are fluid and experience both evolution and disruption. A semiotic approach to the typography of cinema requires knowing that what text means at a given moment reflects the audience, the reader-created meaning that is not locked at the time an image is captured. Directors might have intentions, yet they cannot control interpretations

of their works. Semiotics offers frameworks for scholarship that are well-suited to the nature of cinema as a complex social form of communication.

## Chapter 8. Works Cited

### 8.1 Textual Sources

- Arnheim, Rudolph. *Film as Art*. Berkeley, CA: University of California Press, 1957. Print.
- Art of the Title, LLC. *Art of the Title*. Web. June 2017. <<http://www.artofthetitle.com>>
- Ascher, Steven and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. Fourth edition. New York: Penguin, 2012. Print.
- Bass, Jennifer, and Pat Kirkham. *Saul Bass: A Life in Film and Design*. Reprint ed., Laurence King Publishing, 2011. Print.
- Bailey, Jonathan. "How a Copyright Mistake Created the Modern Zombie." *Plagiarism Today*. 2011. Web. 2 Feb 2017.
- Barthes, Roland. "Rhetoric of the Image." *Visual Rhetoric in a Digital World*. Ed. Carolyn Handa. Boston: Bedford St Martin's, 2004. 152-163. Print.
- Bazin, André. *What is Cinema? Vol 1 and 2*. Berkeley, CA: California Press, 2004. Print
- Belton, John. "New Technologies." *Oxford History of World Cinema*. Ed. Geoffrey Nowell-Smith. Oxford: Oxford University Press, 1996. 483-490. Print.
- Belton, John. "Technology and Innovation." *Oxford History of World Cinema*. Ed. Geoffrey Nowell-Smith. Oxford: Oxford University Press, 1996. 259-267. Print.
- Bernhardt, Stephen A. "Shape of Text to Come, The." *Visual Rhetoric in a Digital World*. Edited by Carolyn Handa. New York: Bedford St. Martins, 2004. pp. 94-106. Print.
- Betancourt, Michael. *The History of Motion Graphics: From Avant Garde to Industry in the United States*. Rockville, MD: Wildside Press, 2013. Print.
- . *Semiotics and Title Sequences: Compositing Text and Image in Motion Graphics*. New York: Routledge, 2017. Print.
- . *Synchronization and Title Sequences: Audio-Visual Semiosis in Motion Graphics*. New York: Routledge, Taylor & Francis Group, 2018. Print.
- Bolter, J. David. *Writing Space: The Computer, Hypertext, and the History of Writing*. Hillsdale, New Jersey: Lawrence Erlbaum Associates, Inc., 1991. Print.
- Braha, Yael., and Bill Byrne. *Creative Motion Graphic Titling for Film, Video, and the Web*. Oxford; Burlington, MA: Focal Press, 2011. Print.
- Brindle, Mark. *The Digital Filmmaking Handbook*. New York: Quercus, Random House, 2014. Print.
- Chion, Michel. *Words on Screen*. Trans: Claudia Gorbman. New York: Columbia University Press, 2017. Print.
- Corrigan, Timothy. *A Short Guide to Writing About Film*. 9<sup>th</sup> ed., 2015. Print.

- Cousins, Mark. *The Story of Film*. 2000. New York: Pavilion, Thunder's Mouth Press, 2011. Print.
- Crichton, Kathleen. "The Man from U.N.C.L.E.: A Retrospective," *The Fans from U.N.C.L.E.* Jan 1994. Web. 2 May 2017 <<http://www.manfromuncle.org/kcretro2.htm>>
- Deleuze, Gilles. *Cinema I: The Movement-Image*. New York: Bloomsbury Academic, Translated 1986. Print.
- Deleuze, Gilles. *Cinema II: The Time-Image*. New York: Bloomsbury Academic, Translated 1989. Print.
- DeVoss, Danielle and Christopher S. Wyatt, eds. *Type Matters: The Rhetoricity of Letterforms*. Anderson, S.C.: Parlor Press, 2017. Print.
- Dick, Bernard F. *Anatomy of Film*. 5<sup>th</sup> ed., New York, NY: Bedford/St. Martins, 2004. Print.
- Dymek, Anne. "Cinema and Semiotics." *New Semiotics: Between Tradition and Innovation*. International Association for Semiotic Studies (IASS/AIS). Sep 2014. Web. 22 May 2017. <<http://semio2014.org/en/cinema-and-semiotics>>
- Eco, Umberto, Marco Santambrogio, and Patrizia Violi. *Meaning and Mental Representations. Vol. Advances in semiotics*. Bloomington: Indiana University Press, 1988. Print.
- Edwards, Graham. "O is for Optical Printer." *Cineflex*. 8 Dec 2015. Web. 2 Feb 2017.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*. New York: Harcourt, 1969. Print.
- Engber, Daniel. "Why Not Quit the Directors Guild?" *Slate*. 13 Apr 2005. Web. Feb 2017
- Faigley, Lester, Diana George, Anna Palchik, and Cynthia Selfe. *Picturing Texts*. New York: W.W. Norton, 2004. Print.
- Garfield, Simon. *Just My Type: A Book About Fonts*. New York: Gotham Books, 2011. Print.
- Gomery, Douglas. "The New Hollywood." *Oxford History of World Cinema*. Ed. Geoffrey Nowell-Smith. Oxford: Oxford University Press, 1996. 475-482. Print.
- Handa, Carolyn. ed. *Visual Rhetoric in a Digital World*. Boston: Bedford St. Martins, 2004. Print.
- Heller, Steven. *The Education of a Typographer*. New York: Allworth Press, 2004. Print.
- Heller, Steven., and Louise Fili. *Deco Type: Stylish Alphabets of the '20s & '30s*. San Francisco: Chronicle Books, 1997. Print.
- Heller, Steven., and Philip B. Meggs. *Texts on Type: Critical Writings on Typography*. New York: Allworth Press, 2001. Print.
- Heller, Steven. "A Font that Speaks for Silent Film." *The Atlantic*. 10 Jul 2014. Web. Feb 2017
- Hill, Charles A. "Reading the Visual in College Writing Classes" *Visual Rhetoric in a Digital World*. Ed. Carolyn Handa. Boston: Bedford St Martin's, 2004. 107-130. Print.
- Hilner, Matthias. *Basics Typography: Virtual Typography*. Ava Publishing, 2009. Print.

- Horak, Jan-Christopher. *Saul Bass: Anatomy of Film Design*. Lexington, Kentucky: University Press of Kentucky, 2014. Print.
- Hunt, Darnell, and A. C. Ramón. *Hollywood Diversity Report: Flipping the Script*. UCLA, Ralph J. Bunche Center for African-American Studies, University of California, 2015. Print.
- Hyndman, Sarah. *The Type Taster: How Fonts Influence You*. Type Tasting, 2015. Print.
- Keegan, Rebecca, Sandra Poindexter, and Glenn Whipp, G. *91% white. 76% male. Changing who votes on the Oscars won't be easy*. Los Angeles Times. 26 Feb 2016. Web. 9 Mar 2016 from The Times: Oscars 2016: <http://graphics.latimes.com/oscars-2016-voters/>
- King, Emily. "Taking Credit: Film Title Sequences, 1955-1965." Victoria & Albert Royal College of Art, 2004. Print.
- Kress, Gunther R., and Theo Van Leeuwen. *Reading Images: The Grammar of Visual Design*. London: New York: Routledge, 1996. Print.
- Kress, Gunther R. *Literacy in the New Media Age*. New York: Routledge, 2003. Print.
- Loxley, Simon. *Type is Beautiful: The Story of Fifty Remarkable Fonts*. Oxford, UK: Bodleian Library, 2016. Print.
- Loxley, Simon. *Type: The Secret History of Letters*. London ; New York: I.B. Tauris, 2004. Print.
- Man, John. *Alpha Beta: How 26 Letters Shaped the Western World*. New York: Wiley, 2000. Print.
- Marks, Martin. "The Sound of Music." *Oxford History of World Cinema*. Ed. Geoffrey Nowell-Smith. Oxford: Oxford University Press, 1996. 248-259. Print.
- May, Julia. "The Art of Film Title Design Throughout Cinema History." *Smashing Magazine*. 4 Oct 2010. Web. Sep 2016
- McWhorter, John H. *The Power of Babel: A Natural History of Language*. New York: Times Books, 2001. Print.
- Metz, Christian. *Film Language: A Semiotics of the Cinema*. University of Chicago Press ed., Chicago: University of Chicago Press, 1991. Print.
- Metz, Christian. *Language and Cinema*. New York: Praeger, 1975. Print
- Monaco, James. *How to Read a Film: The World of Movies, Media, and Multimedia: Language, History, Theory*. 3<sup>rd</sup> ed., New York: Oxford University Press, 2000. Print.
- Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. Oxford: Oxford University Press, 1996. Print.
- Rogers, Henry. *Writing Systems: A Linguistic Approach*. London: Blackwell Publishing, 2005. Print.

- Samara, Timothy. *Type Style Finder: The Busy Designer's Guide to Choosing Type*. Gloucester, Mass.: Rockport Publishers, 2006. Print.
- Seddon, Tony. *How to Choose & Use Typefaces & Faces*. Flame Tree, 2016. Print.
- Solana, Gemma and Antonio Boneu. *Uncredited: Graphic Design & Opening Titles in Movies*. Berkeley, CA: Gingko Press, 2013. Print.
- Spiekermann, Erik. *Stop Stealing Sheep & Find Out How Type Works*. Third edition. San Jose, CA: AdobePress, 2014. Print.
- Spoto, Donald. *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures*. 2<sup>nd</sup> ed., New York: Doubleday, 1992. Print.
- Stam, Robert. *Film Theory: An Introduction*. Malden, Mass: Blackwell, 2000. Print.
- Stöckl, Hartmut. "Typography: Body and Dress of a Text." *Visual Communications* Vol. 4, No. 2 (2005): 78. Print.
- Tschichold, Jan. *The New Typography*. Berlin: Benno Schwabe & Co, 1928. Print.
- Trimbur, John. "Delivering the Message: Typography and the Materiality of Writing." *Visual Rhetoric in a Digital World*. Ed. Carolyn Handa. Boston: Bedford St Martin's, 2004. 260-271. Print.
- Usai, Paolo Cherchi. "Origins and Survival." *Oxford History of World Cinema*. Ed. Geoffrey Nowell-Smith. Oxford: Oxford University Press, 1996. 6-13. Print.
- Warde, Beatrice. *The Crystal Goblet: Sixteen Essays on Typography*. Cleveland: The World Publishing Company, 1956. Print
- Welo, Samuel. *Studio Handbook, Letter & Design*. Chicago: F. J. Drake & Co., 1927. Print.
- White, Alex. *Thinking in Type: The Practical Philosophy of Typography*. New York, NY: Allworth Press, 2005. Print.
- Wollen, Peter. *Signs and Meaning in the Cinema*. 5<sup>th</sup> ed. London: British Film Institute, 2013. Print.
- Writer's Guild of America. *Writer's Guild of America Theatrical and Television Basic Agreement*. Los Angeles, CA: WGA, 2 May 2015. Print.

## 8.2 Movies and Television

- 101 Dalmatians*. Directed by Clyde Geronimi, Hamilton Luske, and Wolfgang Reitherman, Walt Disney Productions, 1961.
- 20,000 Leagues Under the Sea*. Directed by Richard Fleischer, Walt Disney Productions, 1954.
- The Addams Family*. Directed by Barry Sonnenfeld, Metro-Goldwyn-Mayer (MGM), Orion Pictures, Paramount Pictures, 1991.

- The Adventures of Prince Achmed (Die Geschichte des Prinzen Achmed)*. Directed by Lotte Reiniger, Comenius-Film GmbH, 1926.
- Airplane!* Directed by Jim Abrahams, David Zucker and Jerry Zucker, Paramount Pictures, 1980.
- Almost Famous*. Directed by Cameron Crowe, Columbia Pictures, DreamWorks, Vinyl Films, 2000.
- Anémic Cinéma*. Directed by Marcel Duchamp, 1926.
- Around the World in 80 Days*. Directed by Michael Anderson, Michael Todd Company, 1958.
- The Artist*. Directed by Michel Hazanavicius, Studio 37, La Petite Reine, La Classe Américaine, 2011.
- Avatar*. Directed by James Cameron, Twentieth Century Fox Film Corporation, Dune Entertainment, Ingenious Film Partners, 2009.
- Austin Powers in Goldmember*. Directed by Jay Roach, New Line Cinema, Gratitude International, Team Todd, 2002.
- Beauty and the Beast*. Directed by Bill Condon, Mandeville Films, Walt Disney Pictures, 2017.
- Ben-Hur*. Directed by William Wyler, Metro-Goldwyn-Mayer (MGM), 1959.
- The Bicycle Thieves*. Directed by Vittorio De Sica, Produzioni De Sica, 1948.
- Bill and Ted's Bogus Journey*. Directed by Peter Hewitt, Interscope Communications, Nelson Entertainment, 1991.
- The Birth of a Nation*. Directed by D. W. Griffith, David W. Griffith Corp., 1915.
- The Black Hole*. Directed by Gary Nelson, Walt Disney Productions, 1979.
- Burn Notice*. Created by Matt Nix. USA Networks. June 28, 2007.
- The Cabinet of Dr. Caligari (Das Cabinet des Dr. Caligari)*. Directed by Robert Wiene, Decla-Bioscop AG 1919, U.S. 1920.
- Casino Royale*. Directed by Martin Campbell, Columbia Pictures, Eon Productions, 2006.
- The Cat and the Canary*. Directed by Paul Leni, Universal Pictures, 1927.
- Catch Me If You Can*. Directed by Steven Spielberg, DreamWorks, 2002.
- Charade*. Directed by Stanley Donen, Stanley Donen Films, 1963.
- Chicken Little*. Directed by Mark Dindal, Walt Disney Pictures, 2005.
- Cinderella*. Directed by Clyde Geronimi, Wilfred Jackson, Hamilton Luske, Walt Disney Productions, 1950.
- Citizen Kane*. Directed by Orson Welles, RKO Radio Pictures, Mercury Productions, 1941.
- City Lights*, Directed by Charles Chaplin, Charles Chaplin Productions, 1931.

*Deadpool*. Directed by Tim Miller, Twentieth Century Fox Film Corporation, Marvel Entertainment, Kinberg Genre, The Donners' Company, TSG Entertainment, 2016.

*Destiny (Der müde Tod)*. Directed by Fritz Lang, Decla-Bioscop AG, 1921.

*Dixon Greeting*. Directed by Thomas Edison, Black Maria Studios, 1891.

*Don Camillo in Moscow (Il Compagno Don Camillo)*. Directed by Luigi Comencini, Francoriz Production, Omnia-Film, Rizzoli Film, 1965.

*Down with Love*. Directed by Peyton Reed, Fox 2000 Pictures, Regency Enterprises, Jinks/Cohen Company, 2003.

*Dragnet*. Created by Jack Webb. NBC Radio. 3 Jun 1949.

*Dragnet*. Created by Jack Webb. NBC Television. 16 Dec 1951.

*Dr. No*. Directed by Terence Young, Eon Productions, 1962.

*Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. Directed by Stanley Kubrick, Columbia Pictures Corporation, Hawk Films, 1964.

*Dudley Do-Right*. Created by Alex Anderson with Chris Hayward and Allan Burns. Jay Ward Productions. Sep 1961.

*Dumbo*. Directed by Samuel Armstrong, Norman Ferguson, Wilfred Jackson, Jack Kinney, Bill Roberts, Ben Sharpsteen, Walt Disney Productions, 1941.

*Enchanted*. Directed by Kevin Lima, Walt Disney Pictures, Josephson Entertainment, Andalusia Productions, 2007.

*Fight Club*. Directed by David Fincher, Fox 2000 Pictures, Regency Enterprises, Linson Films, 1999.

*Green Lantern*. Directed by Martin Campbell, Warner Bros., De Line Pictures, DC Entertainment, 2011.

*The Godfather*. Directed by Francis Ford Coppola, Paramount Pictures, Alfran Productions, 1972.

*Gunsmoke*. Created by Norman MacDonnell and John Meston. CBS Radio. 26 Apr 1952

*Gunsmoke*. Created by Norman MacDonnell and John Meston. CBS Television. 10 Sep 1955.

*Harry Potter (franchise)*. Created by J. K. Rowling. First publication *Harry Potter and the Philosopher's Stone*. Bloomsbury. 26 Jun 1997.

*Hollywood Homicide*. Directed by Ron Shelton, Revolution Studios, Pitt-Shelton Productions, Pitt Group, 2003.

*The Incredibles*. Directed by Brad Bird, Pixar Animation Studios, Walt Disney Pictures, 2004.

*Iron Man 3*. Directed by Shane Black, Marvel Studios, Paramount Pictures, DMG Entertainment, 2013.

- Jaws*. Directed by Steven Spielberg, Zanuck/Brown Productions, Universal Pictures, 1975.
- Jungle Book*. Directed by Wolfgang Reitherman, Walt Disney Productions, 1967.
- Jurassic Park*. Directed by Steven Spielberg, Universal Pictures, Amblin Entertainment, 1993.
- The Lion King*. Directed by Roger Allers, Rob Minkoff, Walt Disney Pictures, 1994.
- The Lives of Others (Das Leben der Anderen)*. Directed by Florian Henckel von Donnersmarck, Wiedemann & Berg Filmproduktion, Bayerischer Rundfunk, Arte, Creado Film, 2006.
- The Lodger: A Story of the London Fog*. Directed by Alfred Hitchcock, Gainsborough Pictures, Carlyle Blackwell Productions, 1927.
- M*. Directed by Fritz Lang, Nero-Film AG, 1931.
- The Man with the Golden Arm*. Directed by Otto Preminger, Otto Preminger Films, 1955.
- The Man from U.N.C.L.E.* Directed by Guy Ritchie, Warner Bros., RatPac-Dune Entertainment, Wigram Productions, 2015.
- Men in Black*. Directed by Barry Sonnenfeld, Columbia Pictures Corporation, Amblin Entertainment, Parkes+MacDonald Image Nation, 1997.
- Monsters, Inc.* Directed by Pete Docter, David Silverman, and Lee Unkrich, Pixar Animation Studios, 2001.
- Monty Python and the Holy Grail*. Directed by Terry Gilliam and Terry Jones, Michael White Productions, National Film Trustee Company, Python Pictures, 1975.
- Moulin Rouge*. Directed by Baz Luhrmann, Twentieth Century Fox Film Corporation, Bazmark Films, 2001.
- The Mummy*. Directed by Stephen Sommers, Universal Pictures, Alphaville Films, 1999.
- My Super Ex-Girlfriend*. Directed by Ivan Reitman, New Regency Pictures, 2006.
- Natural Born Killers*. Directed by Oliver Stone, Warner Bros., Regency Enterprises, Alcor Films, 1994.
- Night of the Living Dead*. Directed by George A. Romero, Image Ten, Laurel Group, Market Square Productions, 1968.
- North by Northwest*. Directed by Alfred Hitchcock, Metro-Goldwyn-Mayer, 1959.
- Panic Room*. Directed by David Fincher, Columbia Pictures Corporation, Hofflund/Polone, Indelible Pictures, 2002.
- Pinocchio*. Directed by Norman Ferguson, T. Hee, Wilfred Jackson, Jack Kinney, Hamilton Luske, Bill Roberts, and Ben Sharpsteen, Walt Disney Productions, 1940.
- The Princess Bride*. Directed by Rob Reiner, Act III Communications, Buttercup Films Ltd., The Princess Bride Ltd., 1987.

- Psycho*. Directed by Alfred Hitchcock, Shamley Productions, 1960.
- Robin Hood*. Directed by Wolfgang Reitherman, Walt Disney Productions, 1973.
- Schindler's List*. Directed by Steven Spielberg, Universal Pictures, Amblin Entertainment, 1993.
- Se7en*. Directed by David Fincher, Cecchi Gori Pictures, Juno Pix, and New Line Cinema, 1995.
- Sherlock Holmes*. Directed by Guy Ritchie, Warner Bros., Village Roadshow Pictures, 2009.
- Sherlock Holmes: A Game of Shadows*. Directed by Guy Ritchie, Warner Bros., Village Roadshow Pictures, 2011.
- Snow White and the Seven Dwarfs*. Directed by William Cottrell, David Hand, Wilfred Jackson, Larry Morey, Perce Pearce, and Ben Sharpsteen, Walt Disney Productions, 1937.
- Song of the South*. Directed by Wilfred Jackson and Harve Foster, Walt Disney Productions, 1946.
- Star Wars Episode IV: A New Hope (Star Wars)*. Directed by George Lucas, Lucasfilm, Twentieth Century Fox Film Corporation, 1977. Renamed and revised 1981, 1997.
- The Street (La Rue, La Strada, and Die Stasse)*. Directed by Karl Grune, Stern-Film, 1923.
- Sunset Boulevard (Sunset Blvd.)*. Directed by Billy Wilder, Paramount Pictures, 1950.
- Superman*. Directed by Richard Donner, Dovemead Films, Film Export A.G., and International Film Production, 1978.
- Touch of Evil*. Directed by Orson Welles, Universal International Pictures, 1958.
- TRON*. Directed by Steven Lisberger, Walt Disney Productions, Lisberger/Kushner, 1982.
- Vertigo*. Directed by Alfred Hitchcock, Alfred J. Hitchcock Productions, 1958.
- Visions of Light*. Directed by Arnold Glassman, Todd McCarthy and Stuart Samuels, American Film Institute (AFI), 1992.
- Winnie the Pooh (Franchise)*. Created by Walt Disney, based on stories by A. A. Milne. Walt Disney Productions. 17 Jan 1964.
- Yours Truly, Johnny Dollar*. Creator Unknown. CBS Radio. 18 Feb 1949.
- Zombieland*. Directed by Ruben Fleischer, Columbia Pictures, Relativity Media, Pariah, 2009.

## Chapter 9. Appendices

## **AV SCRIPT**

**MOVIE TYPES:  
THE ROLE OF TYPOGRAPHY IN CINEMA**

By

Christopher Scott Wyatt

MFA in Film and Digital Technology  
Thesis Project for Chatham University

SEQ	TIME	VIDEO	AUDIO
1	0:00	Black	
2	0:02	SMPTE leader	
3	0:05	Black	
4	0:06	Clip "M - Eine Stadt sucht einen Mörder"	Narrator: Movies are often remembered for their characters.
5	0:12	Clip "Little Shop of Horrors"	The bold characters.
6	0:17	Clip "Bully"	The anxious characters.
7	0:21	Clip "Le Voyage dans la Lune"	The larger than life characters.
8	0:24	Clip "The Incredible Cases of Zara Gordon"	The exotic characters.
9	0:28	Clip "Breathe"	The alien characters of science fiction.
10	0:34	Clip "Night of the Living Dead"	The shady characters.
11	0:39	Clip "Scarlet Street"	Movies types is a film about the...
12	0:41	Clip "Charade"	...characters we take for granted. The letters...
13	0:43	Clip "The Three Chocalatiers: A Cotton Tale of Revenge"	...numbers, and symbols...
14	0:44	Clip "Scarlet Street"	...that appear on the screen in...
15	0:46	Clip "Transience"	...the beginning...
16	0:47	Clip "Dementia 13"	...the end...
17	0:48	Clip "The Stranger"	...and throughout a movie.
18	0:50	Title sequence	
19	1:35	Title card "Prologue: The Filmmaking Panel"	
20	1:40	Shot of Jordan Taylor	Jordan: Clearly, it's low hanging fruit, but all the James Bond films are always classic openings. Because it's that good. Right?

SEQ	TIME	VIDEO	AUDIO
21	1:51	Shot of Dave Onomastico	Dave: From a typography strict standpoint, "King Kong" that type of font, that type of layout really was popular and started to be replicated.
22	2:02	Shot of Ian Altenbaugh	Ian: James Bond is very much in my DNA growing up. For as long as I was a filmgoer, I was very much familiar with cool opening title credit sequences via the James Bond films.
23	2:14	Shot of PJ Gaynard	PJ: "Catch Me If You Can" has got an incredible opening sequence and it's always at the tip of my mind when I think about credit sequences because they put so much effort on it.
24	2:25	Shot of Joseph G. Bucci	Joe: I think the best textual elements I've ever seen in a film is "Scott Pilgrim vs. the World." That or "Deadpool," but I think "Scott Pilgrim vs. the World" definitely uses the best textual elements.
25	2:37	Shot of Ted E. Haynes	Ted: I like the visual aspect of the title sequence and the credits, and I look at something like "Napoleon Dynamite," where they used food. To provide your title sequence, that absolutely set me up for the remainder of the movie.
26	2:54	Shot of Kevin Hejna	Kevin: My favorite is "Superman." I first saw "Superman" when I was seven and I had seen "Star Wars" and "Star Trek" so I had seen space credits but what I found that was unique about those is the fact they played with the z-axis. They used similar techniques to "2001." They would cut the letters out and it's similar to the technique you use when you keep your shutter open on a highway and there is a streak of light.

SEQ	TIME	VIDEO	AUDIO
27	3:19	Shot of Edwin Huang	Ed: I liked Spike Lee's "Do the Right Thing." That becomes...The typography was animated. You started animating the typography. And it gave you sort of, at least in the opening credit sequence, that sense of something...it was a different way of stylizing the rest of the movie based on the opening credits.
28	3:50	Clip "Picture Perfect"	Mary: I don't know about this.
29	4:02	Title Card "Chapter One: Silent Films"	
30	4:06	Still Georges Méliès	Narrator: "Georges Méliès, opened the first European film studio in 1896 outside of...
31	4:11	Clip "Le Puits fantastique"	...Paris. Within months he realized movies had to be branded...
32	4:15	Clip "Le Voyage Dans La Lune" in English	...just like any other product.
33	4:17	Clip "Le Voyage Dans La Lune" in French	
34	4:19	Clip "Le Monstre"	Méliès grabbed some cardboard, painted it black...
35	4:21	Clip "La Tentation de Saint Antoine; Star Film Catalogue no. 169"	...and added in white lettering.
36	4:23	Clip "Cendrillon"	Méliès would produce...
37	4:24	Clip "Barbe-bleue"	...500 trick films...
38	4:26	Clip "Les Trésors de Satan"	...and they would predominantly feature his brand at the start.
39	4:29	Still Thomas Edison	In the United States, Thomas Edison...
40	4:32	Clip "The Dinosaur and the Missing Link: A Prehistoric Tragedy"	...created title cards with copyright information to protect the...
41	4:35	Still Black Maria Studios	...films of his Black Maria Studios.

SEQ	TIME	VIDEO	AUDIO
42	4:38	Clip "Das Cabinet des Dr. Caligari"	Copyright office rules required a paper print of all films.
43	4:41	Clip "The Pawnshop"	Frames of the film, assembled as a book...
44	4:44	Clip "Das Cabinet des Dr. Caligari"	...with the title and copyright at the beginning.
45	4:47	Clip from "The Front Page"	Even after the copyright office ended the paper print requirement, films had to include copyright notices.
46	4:53	Clip "Night of the Living Dead"	Famously, or infamously, the copyright notice was accidentally removed from George Romero's 1968 classic, Night of the Living Dead, when it was changed to "Night of the Flesh Eaters." The movie grossed an estimated 42 million dollars, and Romero received almost nothing except for a sad place in the history of cinema.
47	5:15	Clip "The Incredible Cases of Zara Gordon"	It's easy to overlook how often text appears in films, between the title sequence and the closing credits.
48	5:32	Clip "Das Cabinet des Dr. Caligari"	In the silent era, it was impossible to ignore the intertitles. Those cards with dialog, exposition, and essential information about the setting. By 1927 filmmakers of the silent era demonstrated every form of text within cinema that we see today. Robert Weine's 1920 silent classic "The Cabinet of Dr. Caligari" features stylized credits, text within the film, and superimposed kinetic text.
49	6:05	Clip "Metropolis"	Technology has changed but the text...
50	6:06	Clip "Das Cabinet des Dr. Caligari"	...audiences see and read on screen...
51	6:08	Clip "The Knockout"	...was set by these silent film era traditions.
52	6:17	Title Card "Chapter 2: Classic Hollywood"	

SEQ	TIME	VIDEO	AUDIO
53	6:22	Clip "The Stranger"	Plain title cards gave way to titles and credits superimposed over static images.
54	6:30	Mockup, title card "King Kong"	Titles appearing before the story started...
55	6:33	Shot of Movie Theater	...allowed audiences more...
56	6:34	Shot of popcorn	...times at the concession...
57	6:35	Shot of soda	...stand.
58	6:36	Clip "The Stranger"	But directors and stars wanted their names to be seen.
59	6:41	Clip "The Deadly Companions"	By the late 1950s it became standard to superimpose titles and credits over establishing shots at the start of the narrative.  Ed: The idea...
60	7:01	Shot of Edwin Huang	... of what I saw as a child is that when sometimes you have...let's take a Jerry Lewis and Dean Martin movie, the coupling of them, or Abbot and Costello, is a brand. So you'd have caricatures of them moving text around in a standard movie theme. If it was animated, they would be pushing the text around, if it wasn't animated, if it was just cards...
61	7:26	Title card "Edwin Huang meets the movie that never ends"	...there would be caricatures of them, like "Abbott and Costello..."
62	7:30	Title card "Edwin Huang meets Ian Altenbaugh"	...meets Frankenstein."
63	7:34	Shot of Edwin Huang	Or Bo Jest meets whatever.
64	7:39	Clip "Bela Lugosi Meets a Brooklyn Gorilla"	So in there it was part of the branding of a...
65	7:43	Clip of Edwin Huang	...franchise. So it was a franchise thing. There was that common element that would bring, much like a TV show opening credits, they actually did that for movies.

SEQ	TIME	VIDEO	AUDIO
66	7:53	Title card "Then one sequence editor changed everything"	Dave: So yeah...
67	7:58	Shot of Dave Onomastico	...talking about typography in cinema, the first thing that comes to mind is Saul Bass.
68	8:03	Shot of Ian Altenbaugh	Ian: Yeah, I wasn't really familiar. I didn't think I knew who Saul Bass was, then studying and researching for this project I ended up finding out that I'd seen all of Saul Bass's opening title sequences.
69	8:19	Shot of Dave Onomastico	Dave: Some of the early stuff he did in the 50s and 60s has been replicated and used and inspired by a lot of directors and other sequence designers throughout.
70	8:28	Clip "Breathe"	First thing that comes to mind when I...
71	8:34	Shot of Dave Onomastico	...think of Saul Bass from the movies that I've seen is "Psycho."
72	8:37	Mockup "Psycho"	And how that intro using the jittery text...
73	8:40	Shot of Dave Onomastico	...and the use of those lines and how Saul and Alfred really used music to really bring about a theme...
74	8:48	Animated Title Card, "Saul Bass has influenced Filmmakers of multiple generations"	...of the movie before you even saw it. The title alone "Psycho..."
75	8:52	Animated Title card "Including Steven Spielberg, George Lucas, David Fincher"	...you can kind of get a sense of what the film is going to be like. But using the text and having that music really kind of...
76	8:58	Shot of Dave Onomastico	...put things in motion before you saw any footage. When you look at the title sequence, it's just black screen, white standard looking Helvetica text, and some grey tones with some lines. It's very simple, but the way they did it back in the day really invoked the kind of movie you were about to see.

SEQ	TIME	VIDEO	AUDIO
77	9:17	Mockup "The Man with the Golden Arm"	"Man with the Golden Arm," really good title sequence.
78	9:21	Shot of Dave Onomastico	The use of lines, negative space, filling negative space without having the text there and the text being very small, especially when the title sequence comes up. You have all of those lines coming together with the title in the middle.
79	9:32	Clip "Friendstat"	Robot: We can fix the glitch, I just need a little more time.
80	9:44	Title card "New Hollywood"	
81	9:49	Clip "Little Shop of Horrors"	Ian: For about 20-30 years...
82	10:00	Clip of Ian Altenbaugh	...maybe even longer than that, your opening title and your opening credits were just fade into a...
83	10:06	Clip "The Stranger"	...card, fade into your credits, fade into another credit card, fade into a wide shot. And then your movie begins.
84	10:15	Clip "Charade"	Kevin: You got into the sixties, the early...
85	11:27	Shot of Kevin Hejna	...seventies you saw a very experimental phase in film. Filmmakers were allowed...
86	11:32	Clip "Dementia 13"	...to experiment and do what they want and you saw it in the title sequences.
87	11:43	Clip of Edwin Huang	Ed: For movies of the 60s and 70s...
88	11:45	Clip "Carnival of Souls"	<p>...it wasn't title card after title card, they actually found it fun.</p> <p>Jordan: Pretty much most movies from the seventies, you know, like during that drive-in grindhouse era. A lot of the intros were really dynamic and interesting. But the...</p>

SEQ	TIME	VIDEO	AUDIO
89	12:06	Clip of Jordan Taylor	...movie is very long and dragged out. Any cool thing they ruined it for you in the trailers.
90	12:14	Star Wars mock up animated title card:  "The New Hollywood film school brats took the studio system by storm.  Filmmakers such as Francis Ford Coppola, George Lucas, Steven Spielberg, and Martin Scorsese change the game creatively.  But then Hollywood went bankrupt...  ...at first literally...  ...then creatively."	
91	12:38	Title card "Chapter IV: Big Hollywood and the Rise of Logo Type"	
92	12:40	Clip "Hobo Hunters"	Hobo: Ah!
93	12:43	Clip "The Fast and the Furious"	Narrator: By the mid-1970s, studios were in financial chaos. Budgets forced directors to forgo complicated title sequences. Instead the logo type emerged.
94	12:54	Clip "Hobo Hunters"	The movie title designed as a brand.  Joe: So "Hobo..."
95	12:59	Shot of Joseph Bucci	...Hunters," it was actually, as soon as we knew we were doing a reality show. The text came right up. We knew we had to do something that was bold but simple at the same time and Ian ended...
96	13:10	Clip "Hobo Hunters"	...up finding hobo font. We wanted...
97	13:16	Shot of Joseph Bucci	...there to be textual elements in...

SEQ	TIME	VIDEO	AUDIO
98	13:17	Clip "Hobo Hunters"	...there. And they had to serve a purpose.
99	13:21	Shot of Joseph Bucci	The one that had to do with subtitles when Paul...
100	13:24	Clip "Hobo Hunters"	...is speaking in Russian.
101	13:29	Clip of Joseph Bucci	And I really think that the hobo font really sold everything.
102	13:32	Clip "Hobo Hunters"	Hobo: I am not...uh, hobo.
103	13:34	Clip "Night of the Living Dead"	<p>Clip "Night of the Living Dead"</p> <p>Reporter: Dr. Grimes, your entire staff, I know, has been working very hard to find some kind of solution to these things that are happening. Do you have any answers yet?</p> <p>Dr. Grimes: Yes, we have some answers.</p> <p>Ed: There's two ways of doing typography...</p>
104	13:49	Clip of Edwin Huang	...in an opening credit. There's one where it is branding, like "Indiana Jones," you have the font of Indiana Jones. When you see the font you think "Indiana Jones!" Or "Tron," a lot of the 80s stuff, it was part of the branding of the movie. When they tried to sell you merch, when they tried to do a sequel, that typography, that font that they chose, the colors that they chose, move on through the franchise.
105	14:19	Shot of Kevin Hejna	Kevin: You look at big Hollywood of the 80s and 90s is very much like Classic Coca-Cola. This is what works we're going to print it, we're going to print it, and we're going to print it over and over again.

SEQ	TIME	VIDEO	AUDIO
106	14:33	Shot of Jordan Taylor	I remember being a kid the first time I saw the 80s "Transformers" movie and it comes up "Transformers" you go in through and it's warped out like "Space Odyssey." That's just beautiful.
107	14:47	Shot of Ted E. Haynes	Ted: The first title sequence that first jumped out of me, "E.T."
108	14:51	Mockup "E.T. the Extra-Terrestrial"	It starts with that great graphic. You're getting the foreshadowing, you're getting a look into..
109	14:58	Shot of Ted E. Haynes	...some of the whimsy that is going to come along in the story. And just the font that they chose feels so unusual yet organic. I remember seeing that in the theater and it just jumped off the screen for me.
110	15:11	Clip "Being Frank"	Psychiatrist: It's important to remember that we're all in this together.
111	15:17	Clip "Reckless"	Narrator: With the move to end of films, the list of credited individuals expanded, and expanded, and expanded.
112	15:24	Clip "Picture Perfect"	Unions and guilds require that their members receive on-screen credit. Some creative filmmakers have found ways to keep audiences watching the screen during the closing credits.
113	15:35	Clip "Reckless"	Joe: As...
114	15:38	Clip Joseph Bucci	...I started getting into plotting my film "Reckless,"
115	15:42	Clip "Reckless"	I came up with this idea a character would pop out and the background would go black and white and their name...
116	15:46	Clip Joseph Bucci	...would come up really big and bold.
117	15:48	Clip "Reckless"	And then I chose a font that called "you murderer." It gives the feeling of horror, really bloody. It looks like someone painted in blood.

SEQ	TIME	VIDEO	AUDIO
118	15:56	Clip of Joseph Bucci	The whole movie is a really dark tone. It's a dark comedy. So I really wanted that idea...
119	16:03	Clip "Reckless"	...of painting their names in blood.
129	16:09	Clip "Zombie Woman"	Kevin: "Zombie Woman..."
130	16:32	Shot of Kevin Hejna	...was outside of film school, my second film. My first film was "God Is Laughing."
131	16:37	Clip "God Is Laughing"	We did on a black screen...
132	16:41	Shot of Kevin Hejna	...with scrolling credits.
133	16:42	Clip "God Is Laughing"	We picked a font we liked. It was very disappointing when we showed it on screens, you know you get that shudder effect when...
134	16:51	Shot of Kevin Hejna	...credits roll. So one of the first rule with "Zombie Woman" was no more scrolling credits. I hate that jitter.
135	16:58	Clip "Zombie Woman"	So, we did it old fashioned with blocks of text on screen.
136	17:03	Shot of Kevin Hejna	There are two schools of thought, a utilitarian put-the-text-on-the-screen, or you try to stun people.
137	17:11	Clip "Zombie Woman"	We were trying to stun people. The whole design of it, we had to create a PowerPoint presentation. We laid the text out, figured out how many panels, and I as a writer had to write a script.
138	17:23	Shot of Kevin Hejna	You can think of it as, part two of "Zombie Woman." There is a whole story in which we had to do panels. George Broderick was the comic book artist.
139	17:35	Clip "Zombie Woman"	He gave us the art. And then it went to Erika Knox who then did the animation.
149	17:42	Shot of Kevin Hejna	The end, which we stole from the James Bond movies, we had...
150	17:47	Clip "Zombie Woman"	"Zombie Woman" will return.

SEQ	TIME	VIDEO	AUDIO
151	17:55	Title card "Chapter 5: Contemporary Hollywood"	
152	17:59	Clip "Pit Viper"	Narrator: In...
153	18:09	Drawing of Kyle Cooper	...1995, title sequences returned to cinema with the visually and typographically stunning work of Kyle Cooper, for the David Fincher film "Se7en."
154	18:17	Shot of Ted E. Haynes	Ted: I think when you look at the people who have the most impact when it comes to typography and title sequences and beginning credit sequences, you have to look at Fincher as being the master.
155	18:28	Shot of Franklin Carpio	Franklin: If you have seen "Se7en," you start watching it and the title sequence starts. And you see "Se7en," and right off the bat, the word is...
156	18:35	Mockup "Se7en"	...s-e-7-e-n so...
157	18:40	Shot of Franklin Carpio	...it doesn't say 7, but it works.
158	18:44	Shot of Dave Onomastico	Dave: It was actually hand etched. That font onto black scratch board then to get that distressed jittery look, what they did they went to do the film transfer. They used that scratch board and smudged it and things like that. And manipulated it to get that effect.
159	19:02	Clip "Hobo Hunters"	Hunter: Hey, are you excited for the amusement park.  Harper: Did you read my tweet.
160	19:12	Clip "The Perfect Friend Request"	Narrator: With the rise of social media, textual elements have made a roaring comeback to the movie screen.  Tara: Kristen, it's been so long.
161	19:23	Shot of PJ Gaynard	PJ: In our world right now, text is everywhere.

SEQ	TIME	VIDEO	AUDIO
162	19:27	Clip "The Perfect Friend Request"	Social media is so prevalent in our society. And because it's prevalent in our society...
163	19:33	Shot of PJ Gaynard	...it's prevalent in our filmmaking. It can't not be there. Because as you start to eliminate its use from film itself it...
164	19:44	Clip "The Perfect Friend Request"	...starts to become less realistic.
165	19:46	Shot of PJ Gaynard	So because textual elements are so prevalent in our life, and our phone is such a mainstay, even my mom has a cellphone, even my mom has a Facebook and she's 71. So because she has it, I know that everybody has it. And it's part of your life. So I have to make it part of my film. And if it's part of my film then that means I have to find visual ways to include textual elements.
166	20:18	Clip "Transience"	Kit: Leave the mind, take the body.  Robert: Alright gentlemen, let's do this while I still have a healthy glow.
167	20:37	Shot of Joseph Bucci	Joe: The textual elements of cinema can go anywhere. It's really a matter of how the directors of the future want to use them and how they think about them. After working on this documentary and talking to people more and really watching movies and watching the textual elements, I know that's something that's really popping through my head and my mind anytime I'm writing, anytime I'm reading a script.
168	20:58	Clip "Transience"	Now it's all up to how other directors perceive it and I think if they go into it with the same mindset I do...

SEQ	TIME	VIDEO	AUDIO
169	21:04	Shot of Joseph Bucci	...it plays an integral part. Like when you're watching "Se7en" and you're seeing the killer's pre-ritual routine. If you are taking that into consideration...
170	21:11	Clip "The Stranger"	...I think the textual elements of film can go a long way. But at the same time...
171	21:16	Shot of Joseph Bucci	...I don't know where it's going. I don't want to know where it's going. I want it to be a surprise. Because that means someone is being...
172	21:22	Clip "The Perfect Friend Request"	...original.
173	21:29	Clip "The Front Page"	Narrator: Even with technology and social media influencing how we see text on screen...
174	21:32	Clip from "Das Cabinet des Dr. Caligari"	...the purpose for on-screen type remains the same, as it has since the silent era. And as long...
175	21:37	Clip "Charade"	...as there is cinema, filmmakers will be finding creative ways to bring these characters to the screen.
176	22:00	End credits	
177	22:27	Credited works.	

## TREATMENT

# Movie Types

## *The Role of Typography in Cinema*

---

The ‘film’ leader counts down, a textual relic of the past we cannot surrender. For the insider and cinephile, it reminds us that film and video use technology to create the illusion of motion pictures. The leader, designed by the Society of Motion Picture and Television Engineers in the 1960s, remains in use today with Digital Cinema Packages. The numbers and words have technical meaning, but they also signify “motion picture” to audience.

***Movie Types: The Role of Typography in Cinema*** guides viewers through the history of alphanumeric glyphs in cinema and the power of those symbols to convey meaning. This documentary tells the story of characters on screen, from the earliest experimental films to the blockbuster films of the twenty-first century. As we look to the past, we also hear from contemporary independent filmmakers discussing the challenge they face when trying to create distinctive text sequences.

As our narrator, JENNIE BUSHNELL, states, “Movies are often remembered for their characters.” With clips from various famous films, *Movie Types* establishes that title sequences, captions, closing credits, and the text appearing within films influence what audiences experience. Aspiring filmmakers wanting to stand out seek to create memorable text sequences, without seeming to copy or parody the famous designs of Saul Bass, Maurice Binder, Kyle Cooper, and others.

During the 2017 Pittsburgh 48 Hour Film Project, ten independent filmmakers discuss the text sequences that influence their works. JORDAN TAYLOR speaks for many filmmakers when he declares the Maurice Binder titles for the James Bond franchise set the standard for many designers, a sentiment echoed by *Movie Types* director IAN ALTENBAUGH. By contrast, TED HAYNES and NICK LAMANTIA mention simple text-based titles.

Titles and text have been part of cinema since the first movie studios of Georges Méliès and Thomas Edison at the end of the nineteenth century. Within two decades, examples of all the uses of text within cinema existed in silent movies. *Movie Types* explores the competitive and creative reasons text became intertwined with the cinema. The early innovators sought to protect their property and to create interesting movies.

The filmmakers participating in the 48 Hour Film Project seek to use text in ways that enhances their films. Because most short films end with titles and credits, unlike most longer feature films, text is the last thing audiences see. That text has to be good or even great. PJ GAYNARD led a team that won four major awards for their 2017 film. He tells aspiring filmmakers that every image is part of the film, until the screen goes to black. A film technology instructor at Community College of Allegheny County, Gaynard tells viewers of *Movie Types*, “In our world right now, text is everywhere.” For Gaynard, this means the texts of daily life need to appear in films.

“Social media is so prevalent in our society. And because it’s prevalent in our society it’s prevalent in our filmmaking. It can’t not be there. Because as you start to eliminate its use

from film itself it starts to become less realistic.” Gaynard wants aspiring filmmakers to use text within the narrative, because text compels our actions in daily life. Just as we might respond to the alert of an incoming text message, so should our characters.

*Movie Types* director Altenbaugh and camera operator JOSEPH G. BUCCI also won an Audience Choice award for their 48 Hour film *Hobo Hunters*. Their dark comedy on class assumes the form of a “mockumentary,” a style enhanced with text throughout the film. The text familiar to reality television and documentary viewers appears in *Hobo Hunters*: the lower-thirds identifying speakers, text callouts offering trivia, and so on. Text serves the narrative throughout.

Award-winning director KEVIN HEJNA also uses text in unexpected ways, especially in the comic book inspired credits for *Zombie Woman*. Hejna, a graduate of the University of Pittsburgh’s film program, admires the look of films from the 1960s. It was Hejna who suggested that the opening and close of *Movie Types* honor Saul Bass, the famed designer and collaborator with Alfred Hitchcock. Though the credits for *Zombie Woman* required a full storyline and their own script, Hejna argues such efforts make a film memorable. He wants to “stun” audiences with something amazing: a film within a film.

As we conclude the history of text in cinema, Bucci reflects on the future. As Gaynard noted, real life is text-driven today. For Bucci, the challenge for directors will be how to incorporate those textual moments in life into the medium of cinema. He points to Kyle Cooper’s work on the David Fincher film *Se7en*. The credits hint at the film’s mystery and the damaged nature of a serial killer’s mind. A static image of a note or book lacks the movement we associate with cinema, so filmmakers need to consider how text becomes active on screen.

We’ve come a long way from the silent era intertitles and double-exposure techniques of Georges Méliès. Yet, text remains as important to storytelling in cinema as it was before synchronized sound. The letters and numbers audiences see and to which actors respond on screen are characters playing a role in cinema.

## ORIGINAL PROPOSAL

# Movie Types

## *The Role of Typography in Cinema*

---

### **Summary / Synopsis**

Title and credit sequences, along with any on-screen text, should be integrated within the complete film, with the lettering aligning with the vision of the director and complementing the themes and motifs of the narrative. *Movie Types: The Role of Typography in Cinema* explores the role of type in cinema while following independent film directors through the title and credit development process. Do the independent filmmakers turn to graphic artists and special effects experts? Do they create their own title sequences and textual elements? In the finished work, is the vision of the director realized and enhanced through effective text or is the text simply “present” in the film, providing information without adding to the identity of the complete work? Ideally, *Movie Types* reveals that independent filmmakers appreciate the power of thoughtfully employed typography and audiences respond to the text on screen. As the film follows a few independent filmmakers developing titles and credits for their films, *Movie Types* explores how typography evolved in the film industry.

### **Artist’s Statement**

As a research project, *Movie Types: The Role of Typography in Cinema* brings together my interests in media production and typography. The inspiration for the topic came from our foster children, who were watching me work with type for a website design. They kept referring to the animated text layers as a movie. Though it was a Javascript and HTML5 project, it was animated and did resemble film credits.

Later, watching *101 Dalmatians* with our children, I was reminded of a time when credits stood apart from, yet complemented, the feature. *Pixar* has played with this approach, particularly with the opening credits for *Monster’s Inc.*, which has a Saul Bass-inspired look. The opening credits of several films epitomize graphic design trends of their eras, or they look back to the past. Typography’s role in these designs stands out, as we associate letters with times, places, and moods. I own several matching guides for graphic designers that recommend specific typestyles based on the desired effect. These texts include Timothy Samara’s *Type Style Finder* (2006) and Sarah Hyndman’s *The Type Taster: How Fonts Influence You* (2015). Linotype’s FontExplorer Pro type management system classifies type by style, use, theme, and mood: Western and Grunge are as important to a thoughtful designer as serif or sans-serif.

I decided to develop the short film *Movie Types: The Role of Typography in Cinema* to explore letterforms and their contributions to films. The first impression we often have of a film is its poster. Today, that poster layout might be adapted to a web advertisement linked to a dedicated website. The interplay of text and graphics should communicate the genre, the setting, and the mood of the film. And when we sit down in a theater or at home to

watch the film, we expect the opening credits to complement and build on those first impressions from the poster art. Letterforms are part of the essential art of cinema, added to films by Georges Méliès in the 1890s.

Too often, independent filmmakers and television producers accept the “default font” for titles and credits. We see one sans-serif typeface after another, the Helvetica-Futura-Arial trio that works well on screen and offers a safe choice. When a director selects something distinctive, we notice. When type is modified for effect, we notice. As a typophile, I notice all text on screen, and judge its effectiveness. Better to use Arial than Comic Sans.

Lettering and typography have been a passion of mine since the fifth grade when I tried to teach myself Uncial-style calligraphy. In high school, I helped install and configure the first desktop publishing systems for student and faculty use. Previously, we had used the local newspaper offices to set type and compose pages using a CompuGraphic phototypesetting system. I would operate that same system during summers in college as one of my part-time jobs. The newspaper purchased Macintosh 512K systems, rigging them to send output to the CompuGraphic. For the high school, we connected IBM XT PCs to an early Apple LaserWriter via a serial cable. We pasted strips of text to layout boards, before making photo plates. For special needs, which were frequent since the LaserWriter and PostScript 1 had only four typefaces, we would use Letraset dry-transfer letters.

As a research project, *Movie Types: The Role of Typography in Cinema* brings together my interests in media production and typography. The intention is not a general film about typefaces or typography, but a film about how type adds to the film viewing experience. The film or video frame is not a printed page, and the text on screen has evolved as directors and title artists have pushed the limits of how text can be manipulated and moved. From simple exposure techniques and stop motion to today’s advanced special effects, the text of titles, credits, and other filmic elements goes beyond graphic design.

## ***Overview of the Subject***

Carefully selected typography becomes iconic, appearing not only in title sequences but also on posters and in other media. Consider the popular culture appropriation of title sequences from Alfred Hitchcock’s films, the Star Wars franchise, classic Disney animations, and television series such as *Stranger Things* and *The Walking Dead*.

The scrolling text introduced in *Star Wars, Episode IV: A New Hope* and the three-dimensional locations of *Fringe* became iconic, as well. These uses of text demonstrate that integrating text into film or video effectively enhances audience engagement. The text becomes something anticipated and appreciated for its own role within the work.

Searching Google Scholar and the Carnegie Mellon and University of Minnesota libraries, I found few scholarly studies on the rhetorical nature of type and titles in cinema. The few papers I located were from within the field of graphic design, not from within cinema or rhetoric. Emily King’s 2004 unpublished dissertation, *Taking Credit: Film title sequences, 1955-1965*, argues that credit sequences have rarely been studied as part of the overall film experience, more often analyzed within the graphic arts. King writes,

While those engaged in film studies have for the most part ignored title sequences, historians of graphic design tend to treat them purely as graphics which through cinema

technology have taken on a temporal dimension. (King, online)

Titles should be more than graphic design with some time-keyed motion and any study should explore how titles situate the film for audiences. Title sequences can be deceptively simple designs, while accomplishing a great deal rhetorically and narratively. Unfortunately, many titles are non-descript and created through software presets instead of being the result of careful deliberation and experimentation. The best example of thoughtful and purposeful title sequence design might be Saul Bass, cited in several of the scholarly and general audience texts for his work with Hitchcock. Bass was an innovator, willing to experiment with letterforms, animation, video, and sound to create title sequences that were as valuable as establishing shots.

Graphic designer Saul Bass pioneered modern kinetic typography. Bass began mixing moving letters with modern film in Alfred Hitchcock's titles *Vertigo* (1958), *North by Northwest* (1959), and *Psycho* (1960). Instead of the standard static titles typical of the day, Bass saw the emotional potential of motion type and used it as a complement for cinematic mood. Other notable artists include Maurice Bender, famous for his James Bond credits, and modern titles designer, Kyle Cooper. (Seahorn, et al, in progress)

Georg Méliès included text in his films and studios quickly realized they needed good typography for legible title and intertitle cards. Today, we recognize most silent era types as art deco with a few art nouveau designs as well. These faces were chosen because the letterforms were distinct and quickly discerned. (This is also why Fraktur faces remained popular in Germany for a long time: the letters were easy to read on screen for German audiences.) Soon, some of the best designers were at studios, including Hitchcock, who had studied design before creating English intertitles for Ufa Studio in Germany. Studios sought distinct branding in their lettering, but not so distinct as to reduce legibility or readability.

In addition to hiring lettering artists, the biggest film studios began to employ typesetters in the production of title cards. Among the fonts often adopted for titles and inter-title cards were Pastel (BB&S, 1892), National Old Style (ATF, 1916) and Photoplay (Samuel Welo's Studio, 1927).

Regardless of the method followed, we see the emergence of typography that seeks to match letterforms with the subject matter and even the zeitgeist — including typefaces inspired by art movements such as art nouveau, art deco and expressionism — as well as the commercial vocabulary of packaging design and advertising. (Julia May, 2010, online)

As Julia May notes, the title cards were designed to help brand the films and to communicate information about the film. A horror movie needed scary lettering. A science-fiction film needed something modern or related to electricity. Romances needed scripts. Lettering artists and typographers designed based on input from directors and producers, sometimes changing styles for different markets and different languages.

By the 1950s, you had to search for interesting title sequences, often in the film noir genre. Then, as the 1960s approached, experimentation took flight. Directors considered *auteurs* sought new ways to use the title sequences for more than information. The title sequences integrated into the stories. The titles became something to watch, something of independent merit, yet part of a whole work.

Experimentation on the fringes, where title sequences really thrive, have led to all kinds of innovation in what a title can be and how it can serve the story and the director's intent. Perceptive directors like Otto Preminger, Alfred Hitchcock, Blake Edwards and Stanley Donen embraced these innovators and gave them the reign to surprise audiences from the opening shots. The Bond films, the Pink Panther series, *Barbarella*: the sequences for such films became enticing and often sexy popular amusements. By the mid-1960s the top title designers were celebrities in their own right, people who could be relied on to deal with the messy business of credits with playful panache. (Julia May, 2010, online)

Great films deserve great title sequences, credits, and other textual elements worth watching. For independent filmmakers, creating something compelling is often a factor in attracting festival attention and potential distribution. Media kits, posters, and the opening credits of an independent film must form a coherent identity. The text on screen must support the film, never detracting from the story.

*Movie Types* should reveal how different independent filmmakers approach textual content in their film. Instead of focusing on a single direct, I intend to feature two or three filmmakers and their differing approaches to typographical choices for titles, credits, and other elements.

## ***Medium and Technique***

The final project will be a basic HD-TV format video short, in 1920-by-1080 resolution and 24 frames per second for a cinematic look that is also TV-ready. The delivery format will be a 30-minute HD video file. It is important that the effort to emulate famous film title and credit sequences look cinematic. Also, the HD resolution allows for the integration of sequences contributed to this project in a common and visually consistent format. Interviews and on-site sequences will be shot at the same HD 1080/24p standard.

## ***Audience and Concept***

Conceptually, this is an educational video for aspiring filmmakers and students of cinema. The finished project will be appropriate for classroom use and as a companion to any text on filmmaking that includes a discussion of titles, credits, and other textual elements. Too often texts discuss titles and credits as an afterthought, if they address the overall value of these elements at all. As with other elements of film, it also helps to see samples in action, on a screen.

When designers discuss titles and credits, they discuss these as almost static design elements, despite the prevalence of motion and effects within title sequences throughout the history of cinema. Though static shots of text or plain white letters on black can be

effective, those are choices that still should contribute to the cinematic experience of audiences. Reducing discussions of titles and credits to good font choices fails to contribute to the study of titles, credits, and on-screen text as cinematic elements.

## **Structure**

To frame the discussion of titles and credits as cinematic choices made by directors, the film will follow two or three directors as they consider title and credit sequences for their short films. The film will use the planning, development, and final inclusion of textual elements within the finished films to segment discussions of type in cinema. The teams interviewed for this film will demonstrate, ideally, that text elements should not be an afterthought or something rushed at the end of production. I compare this to the problem with teaching students that music should not be an afterthought or rushed in post-production. A director should be considering text early in the process and working with any effects and title sequence experts. Viewers should conclude that titles, credits, and other textual elements should be planned and developed throughout the process.

The two or three production teams featured will be shown in parallel, regardless of when filmed, so that viewers can compare the creative processes of these teams and the final results. It is hoped that the directors and teams will have different, and maybe contrasting, approaches to title and credit development.

Between interview segments, samples of the film's title will be rendered in various styles, both homages to classic title sequences and in new ways. Ideally, these title sequences will be contributed by experts and independent filmmakers. This sequence will demonstrate how the same words can be depicted in ways that foster different audience expectations. The lower-thirds and closing credits will also be in a variety of styles. Discussions of the choices made and the cinematic traditions will also be framed by textual sequences.

## **Form and Style**

Following two of three teams and cutting between their efforts to create effective title sequences requires some markers for the audience. For this film, text bumpers and other visual concepts will be used for both demonstrative value and documentary technique.

The interviews need to be documentary in nature and appearance. Interviews and actualities lend themselves to simple filming strategies: interview lighting, single camera, and basic sound with some lavalier microphones. There are no complex sets and no need for extravagant camera arrangements. There are great title sequences with text and action, but I wish to produce a film that will inspire new filmmakers and not imply that expensive and elaborate opening titles are necessary for an effective audience experience.

## **Narrative Structure**

*Movie Types: The Role of Typography in Cinema* follows filmmakers as they develop title and credit sequences for their independent films. These stories help frame the argument made that titles and sequences are an integral part of the cinema experience for audiences. Ideally, the film captures the struggles filmmakers experience when trying to plan and design effective opening title sequences and closing credits.

## Sequences

The segments in *Movie Types: The Role of Typography in Cinema* include:

- Opening title for *Movie Types* in various styles of homage;
- Interviews with title experts, ideally from local special effects houses;
- Historical notes and narration;
- Titles (bumpers) in various styles;
- Segments introducing our two or three filmmakers and their films;
- Discussions of what titles should do for each filmmaker followed;
- Titles (bumpers) in various styles;
- Narration on the nature of title creation and how technology has altered title creation (and sometimes the value of simple solutions);
- Clips of the filmmakers and their teams designing titles and trying various approaches for their films;
- Titles (bumpers) in yet more styles;
- Discussions with editors putting the titles into the rough cuts of the films;
- Examples from the credits of the films followed for this project;
- Closing credits in a mix of styles.

## Conflict and Resolution

The conflict is with the anticipated audiences and the expectations set by cinema traditions. How will the filmmakers featured in this documentary situate their titles and credits? How will they work around technical, financial, and time limitations? Do they need title and credit experts? Animation experts? How do editors integrate the titles and credits into the final film? What role, if any, does sound and music play alongside the textual elements? In the end, does the audience receive the titles and credits in a way that enhances the cinema experience?

### Goal of the Film

*Movie Types: The Role of Typography in Cinema* offers the story of textual elements in film. The pursuit of effective typography is a race against time, technology, and limited resources. With the primary filming, effects, and animation consuming most of the energy of a filmmaker, it is easy to overlook that element audiences see first: the credits. Too often, filmmakers rush the opening title sequences and closing credits, accepting defaults in software or mimicking past ideas out of desperation to complete projects. We risk diminishing a great movie bookended between a hastily designed opening sequences and generic closing credits.

*Movie Types* argues through narrative and visuals that we should teach students the value of carefully planned, designed, and executed title sequences, credits, and textual elements within their future films. We should also dedicate more scholarship to the history of title sequences and their places within the history of cinema. What are the iconic title sequences and why? What should a filmmaker consider if he or she wants to create a great title sequence that audiences remember? I want *Movie Types* to start discussions and debates, leading to more effective use of text in student and independent film productions.

Overall, *Movie Types* is a tribute to the great title sequence designers of the past and future. Designers and filmmakers might know some of the names, such as Saul Bass, but

such (limited) fame is rare for title designers. This work should draw attention to the title designers and remind students that this is a specialty within the film industry.

C. Scott Wyatt

Media Project V

Thesis Proposal

February 20, 2017

## SCHEDULE

Table 9-1. Production Schedule for Film

<i>Event</i>	<i>Category</i>	<i>Description</i>	<i>Target</i>
<i>Proposal</i>	Pre-Production	Submit original proposal	2016-Sep-06
<i>Draft Paper</i>	Research / Ed	Submit paper draft	2017-Apr-09
<i>Script Draft</i>	Pre-Production	Submit AV Script	2017-May-05
<i>Meet with K.H.</i>	Pre-Production	Organizing production schedule.	2017-Jun-27
<i>Meet with Ian and Joe</i>	Pre-Production	Planning film sequences	2017-Jun-28
<i>Joe, Ian, and Kevin</i>	Pre-Production	Interview locations, subjects	2017-Jul-03
<i>Electronic Press Kit</i>	Marketing	Prepare draft press kit	2017-Jul-07
<i>Paper Draft</i>	Pre-Production	Research paper, basis for film	2017-Jul-07
<i>Images for EPK</i>	Marketing	Images created or received	2017-Jul-08
<i>Interviews</i>	Production	Filming interviews at Steeltown	2017-Jul-11
<i>Interviews</i>	Production	Filming interviews at Steeltown	2017-Jul-13
<i>Editing</i>	Production	Initial sub-clips of interviews	2017-Jul-17
<i>Editing</i>	Production	Initial sub-clips of interviews	2017-Jul-18
<i>Rough Cut One</i>	Post-Production	Extreme rough cut with gaps	2017-Jul-19
<i>Editing</i>	Post-Production	Public domain clips organized	2017-Jul-22
<i>Meeting</i>	Production	Planning additional interviews	2017-Jul-23
<i>Rough Cut Two</i>	Post-Production	Additional interviews inserted	2017-Jul-26
<i>Storyboard</i>	Post-Production	Storyboard completed	2017-Jul-30
<i>Director's Statement</i>	Marketing	Finished director's statement	2017-Aug-01
<i>Assembly Cut</i>	Post-Production	Film sequenced, script refined	2017-Aug-02
<i>Thesis Paper</i>	Research	Paper in MLA format, submitted	2017-Aug-02
<i>Fine Cut</i>	Post-Production	Picture lock	2017-Aug-04
<i>Artist Statement</i>	Marketing / Ed	Artist Statement completed	2017-Aug-10
<i>Color and Sound</i>	Post-Production	Color grading and sound lock	2017-Aug-11

<i>Editing</i>	Post-Production	Public domain clips adjusted	2017-Aug-13
<i>Transcription</i>	Post-Production	Script transcription completed	2017-Aug-16
<i>Submission</i>	Post-Production	Finished film submitted	2017-Aug-16
<i>Editing</i>	Post-Production	Corrections and adjustments	2017-Aug-20
<i>Term Ends</i>	Education	Officially, last day, grades due	2017-Aug-23
<i>Degree Conferrals</i>	Education	Degree on Transcripts	2017-Aug-30
<i>Degree Issued</i>	Education	Degree mailed by Chatham	2017-Sep-11

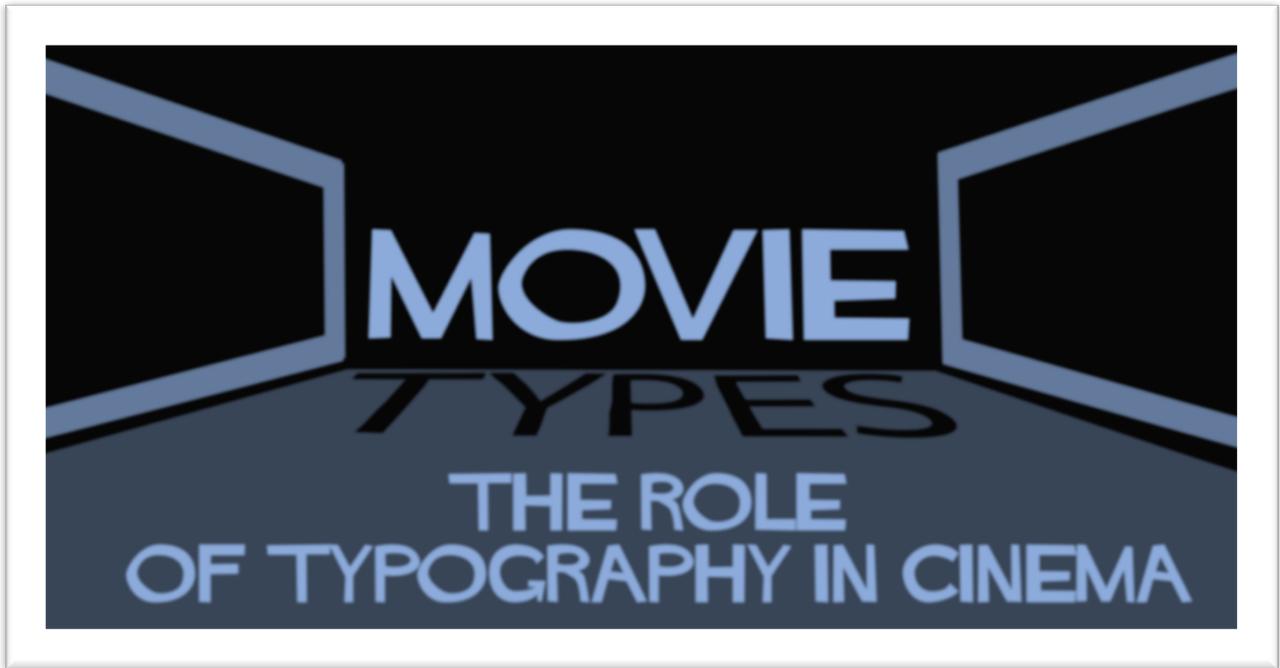
## BUDGET

Table 9-2. Expense Summary, Top Sheet

<i>Category</i>	<i>Description</i>	<i>Totals</i>
Pre-Production	Books for research	\$ 650.00
Pre-Production	Kevin Hejna, line production tasks	500.00
Production Services	Ian Altenbaugh, Reckless Amnesiac Studios	1500.00
Production	Camera and audio gear (self rental)	2500.00
Post-Production	Software (Adobe, Apple, other)	300.00
Post-Production	Joseph Bucci, color grading and sound mix	1500.00
Post-Production	Kevin Hejna, transcription and proofreading	500.00
Craft Services	Lunches, dinners for crew	380.00
Travel	Gas, Parking	200.00
		\$8,030.00

Detailed breakdown available upon request.

## **PRESS KIT AND RELEASE FORMS**



---

a documentary produced by

**Christopher Scott Wyatt**

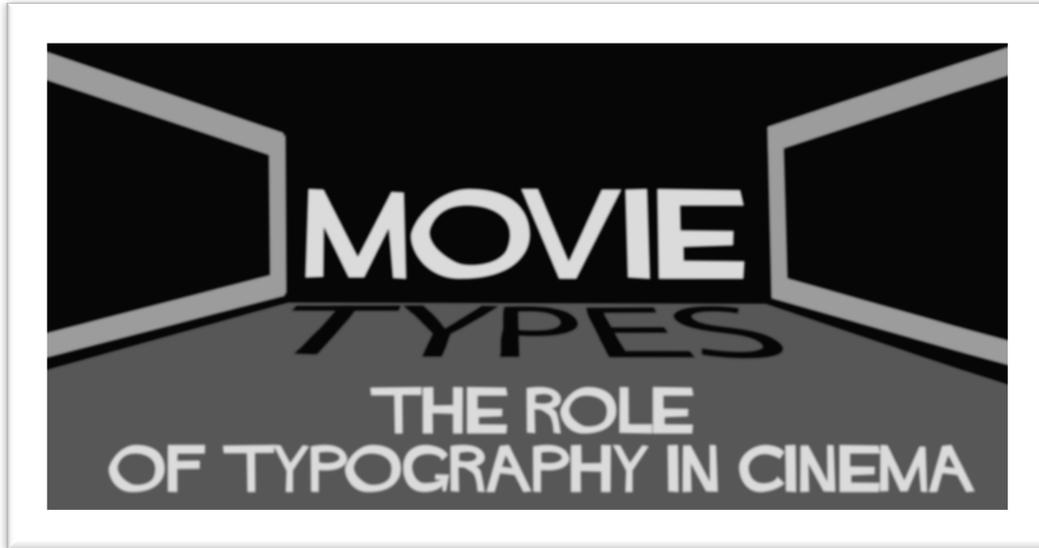
## **PRESS KIT**

### **Contact Information**

116 Maple Dr  
Beaver Falls, PA 15010

724-581-4483  
cswyatt@tameri.com

[www.tameri.com](http://www.tameri.com)



## FILM OVERVIEW

Writer/Producer	Christopher Scott Wyatt
Director	Ian Altenbaugh
Cinematographer	Joseph G. Bucci
Supervising Producer	Kevin Hejna
Narrator	Jennie Bushnell
Camera	Blackmagic Cinema
Format	Broadcast HD 1080p, 24fps, 16:9 (1.77:1)
Running Time	22:00 (mm:ss)
Completion	August 2017

## LOGLINE

Film titles have become brands, with their logotypes recognizable parts of pop culture. In the competitive and saturated indie festival circuit, how can directors working with severe constraints create title and credit sequences that audiences and judges remember? **Movie Types** follows several directors as they try to meet this challenge.

## SYNOPSIS

**Movie Types** weaves the history of typography in cinema with interviews and footage of independent filmmakers competing in the Pittsburgh 48 Hour Film Project and other film festivals. The documentary explores what titles, credits, and other sequences inspire the designs of these filmmakers. With computer technology, it is now possible for individuals to create sequences that once required specialized equipment, large teams, and significant budgets. At the same time, some of the best-known text sequences from cinema history relied on simple techniques and creative solutions. What approaches will the profiled independent directors and their teams take to create memorable “brands” for their films?

# ARTIST STATEMENT

## CHRISTOPHER SCOTT WYATT (WRITER-PRODUCER)

**Movie Types: *The Role of Typography in Cinema*** seeks to remind aspiring filmmakers and students of film that text can be an incredibly effective tool within a film. A movie does not start when the credit ends... the movie begins with the first frame, whatever that frame might include. Every frame should count toward the cinema experience, especially the opening moments of a movie.

The narrative of **Movie Types** emphasizes the text sequence challenges (and choices) facing independent filmmakers, who must compete for attention within a saturated streaming distribution channel and film festival circuit. What can we, the independent and small-budget (no budget) filmmakers do with text that will enhance our films and help them succeed? Text sequences must be more than template-based computer graphics.

Looney Tunes animated shorts were the first titles I noticed. The lettering styles and names of the shorts parodied the films my grandparents would watch. Bugs, Daffy, and the gang offered homage to film noir, swashbucklers, comedies, science fiction, and even romance. Decades later, when my wife and I were watching Disney and Pixar features with our children, I again noticed how the opening and closing credits of animated works reflected the history of cinema. There is a cinematic tradition of borrowing from and paying tribute to the past. Titles and credits embrace this tradition, particularly in animation and satirical feature comedy.



Cinema has always featured text on screen, starting with the short films produced at Thomas Edison's Black Maria Studio beginning in 1893. Always protective of his inventions and products, Edison made sure his films opened with a copyright notice. When the world's second film studio began production in 1896, Georges Méliès' Star Film Company of Paris distributed films with elaborate title cards, creating a marketable brand. The movie industry started with branding efforts in a highly competitive entertainment market.

**Caligari** Robert Wiene, 1920

**The Cabinet of Dr. Caligari**  
**THE CABINET OF DR. CALIGARI**

Title card lettering styles for German and United States releases of *Caligari* demonstrate the more daring approach accepted by German audiences (and producers).

Many films feature iconic titles and credits. Countless filmmakers have been inspired by the titles and credits of Alfred Hitchcock (designers included Saul Bass), Stanley Kubrick (notably Pablo Ferro's *Dr. Strangelove* credits), the James Bond films of Eon Productions (designers Maurice Binder, Robert Brownjohn, and Daniel Kleinman), and the Westerns of Sergio Leone (designed by Iginio Lardani, whose best work is for the comedy *Il compagno Don Camillo*, 1965).

Films including *Sunset Blvd.* and *Touch of Evil* also influence titles and credits today. The use of superimposed titles and credits over narrative pioneered by these film noir classics became the de facto practice of filmmakers. The majority of films released now overlap narrative with opening titles and credits.

Directors David Fincher and Quentin Tarantino have defined contemporary titles and credits, working with Kyle Cooper and other talented artists. These filmmakers know cinema history and use that history. Likewise, embracing the past gives us the simple text-only credits of Woody Allen, who could do anything yet favors a style from the Jazz Age.

It's not only title and credits that demonstrate creative uses of text. Subtitles and intertitles appear in *Airplane!* (1980), *Austin Powers in Goldmember* (2002), *The Artist* (2011) and *The Man from U.N.C.L.E.* (2015). There are "Klingon" subtitles included on special editions of the *Star Trek* movies from Paramount, demonstrating both humor and loyalty to the franchise's fans.

**Movie Types** serves as a reminder that directors and their films are brands. Even when we create works with no commercial intention, we must compete for viewers and seek to be remembered. We should strive to give our films striking logotypes and title sequences. When we use text on screen, it should enhance the visual storytelling. The role of typography in cinema: to be part of the movie viewing experience.

**Windsor** Woody Allen

## Director Woody Allen favors Windsor, a typeface from 1905.

Known for his love of the Jazz Age and classic cinema, director Woody Allen has used the Windsor typeface within at least three dozen of his feature films.

## BIOGRAPHIES

### IAN ALTENBAUGH

#### DIRECTOR

Ian Altenbaugh is a Pittsburgh area writer, cinematographer, director, and producer. Ian has worked on a variety of shorts, features, documentaries, and commercials. The most recent film he wrote and directed, *Pit Viper* will be making the festival circuit this fall. When not on a shoot, Ian teaches filmmaking to high school and middle school students through a program with Steeltown Entertainment Project.





## JOSEPH G. BUCCI

### DIRECTOR OF PHOTOGRAPHY

Joseph G. Bucci is a director, cinematographer, and editor based out of southwestern PA. Joseph (Joe) has a rather diverse background working on everything from episodic television to feature films. He is best known for his work as the director of *Reckless* and the cinematographer of *Madison: Last Riot*.

## KEVIN HEJNA

### SUPERVISING PRODUCER / LINE PRODUCER

Kevin Hejna has worked on multiple shorts, several web series, and a feature film shot in the Pittsburgh area. Originally from Connecticut, he graduated from the University of Pittsburgh with a degree in Film Studies. Kevin has written and directed five shorts and two plays. His most recent film, *The Angel and the Stockbroker*, was shot in fall of 2016. Along with Jerry Pietrala, he wrote the feature comedy *Retail Purgatory*, which won Third Place for Best Feature Comedy Script at the 2014 Indie Gathering Awards.



## CHRISTOPHER SCOTT WYATT

### WRITER/PRODUCER

C. S. Wyatt is a playwright, screenwriter, and media consultant. Wyatt's plays have won several regional awards. Since 1992, Wyatt has consulted on media projects, with an emphasis on how effective designs complement narrative structure. With Dànielle Nicole deVoss, he is co-editor of the upcoming text, *Type Matters: The Rhetoricity of Letterforms*, published by Parlor Press. Wyatt earned his doctorate from the University of Minnesota in 2010 and is completing his MFA in Film and Digital Technology at Chatham University.

## JENNIE BUSHNELL

### NARRATOR

Jennie Bushnell was born in Pittsburgh, Pennsylvania and studied at Rochester Institute of Technology and Xavier University where she received her bachelor's and master's degrees. She has starred in several award-winning independent films such as *Co-Workers* (2009), *White* (2013) and *Army from Hell* (2014) and is a series regular on the web series *Jack & Emma* and *New America*.



# DIRECTOR'S NOTES

What drew me to this project as a filmmaker was the idea of just how important logo-type has become today. As someone who teaches filmmaking to high school students, I'm amazed at the number of kids who have never seen a **Star Wars** film, but are familiar with the brand and the logo because it's put on everything from clothing, toys, to lunchboxes, and cartoons. The **Star Wars** movie type actually transcends the films themselves, especially the originals. So, it was time to set out and find out how it got to this point. I wanted to explore the history of type in cinema, from the logo type at the opening of the movie, to the text displayed throughout the film, to the opening and closing credit sequences.



As I discovered while making this documentary, the idea of a brand and logo was evident in the classic Hollywood era of cinema, as different



series of films would use the same types in all of their movies, but it wasn't until the end of the New Hollywood era, in the late 70s and early 80s, that the movie type gained money making power on its own.

I also gained a greater appreciation for contemporary filmmakers and the different ways they deal

with a world that is constantly texting more and more, and how those filmmakers creatively incorporate the text into their work.

In making *Movie Types*, I wanted to document the history of typography in cinema and how it has evolved within the medium. How the opening and closing credits went from legal formality to a venue for artistic expression. How some filmmakers elevate on-screen text within a film, from a simple device to inform the viewer, to something that is more closely interwoven into the fabric of the film.



Like the frame around a painting or the cover of a book, text went from serving a utilitarian purpose in cinema to being a part of the interwoven fabric of the movie. And in some cases, the logo text used for some movies has gone on to surpass the movies themselves.

— Ian Altenbaugh



## PRODUCTION NOTES

**Movie Types** challenged us technically and logistically. Work on *Movie Types* began in September, 2016, with C. S. Wyatt preparing a straightforward concept and proposal: interweave the history of text in cinema with stories of independent filmmakers working on short films. The original concept was to follow teams during the 48 Hour Film Project and capture the struggles

involved, particular when a film relied heavily on textual elements. Originally, the film was going to follow the “Horror” 48 Hour Film Project in October, 2016, but the writer/producer was involved in a car accident... because life is like that.

Changing to a summer 2017 production schedule required seeking out new filmmakers to interview and a new production team. Kevin Hejna joined the effort during the spring and helped organize a strategy to complete the thesis research, script, and film by May. Reaching out to the Pittsburgh film community, we were able to add Ian Altenbaugh and Joseph G. Bucci to the production team and as interview subjects. This brought four experienced local filmmakers together and enabled us to move forward quickly with pre-production and a tight shooting schedule.

Interviews were conducted around the Pittsburgh 48 Hour Film Project, which was held July 14–16, 2017.

Interviews were conducted the week before, during, and for the two weeks following the 48 Hour weekend, leading up to the awards ceremony on August 11, 2017. This gave **Movie Types** a narrative structure within the history. Even better, two of the teams we followed earned awards for their films.



### EQUIPMENT AND TECHNOLOGY

Principal photography was filmed by Joseph G. Bucci using a Black Magic Production Camera. Supplemental footage was shot using a Nikon D7000 and a Panasonic GH4. The lenses used were Rokinon cinema primes, along with Nikkor and Panasonic zoom lenses. Audio was captured using Rode digital wireless microphones and a Tascam DR 40 digital recorder.

Title effects were created using Adobe After Effects, Adobe Photoshop, and Adobe Illustrator. Typefaces were managed using Linotype FontExplorer Pro and the Adobe TypeKit service. Ian Altenbaugh and Bucci edited the film using Adobe Premiere Pro. Original music was prepared using Apple’s Logic Pro and a Casio MIDI keyboard by C. S. Wyatt.

Transcription was prepared by Kevin Hejna and Altenbaugh. The narration was recorded by Jennie Bushnell and adjusted in Adobe Audition. After interviews were conducted, new liners and segues were prepared and recorded by Bushnell to complement the content.

## FULL CREW AND INTERVIEW CREDITS

Writer/Producer  
Director  
Cinematographer  
Supervising Producer  
Narrator

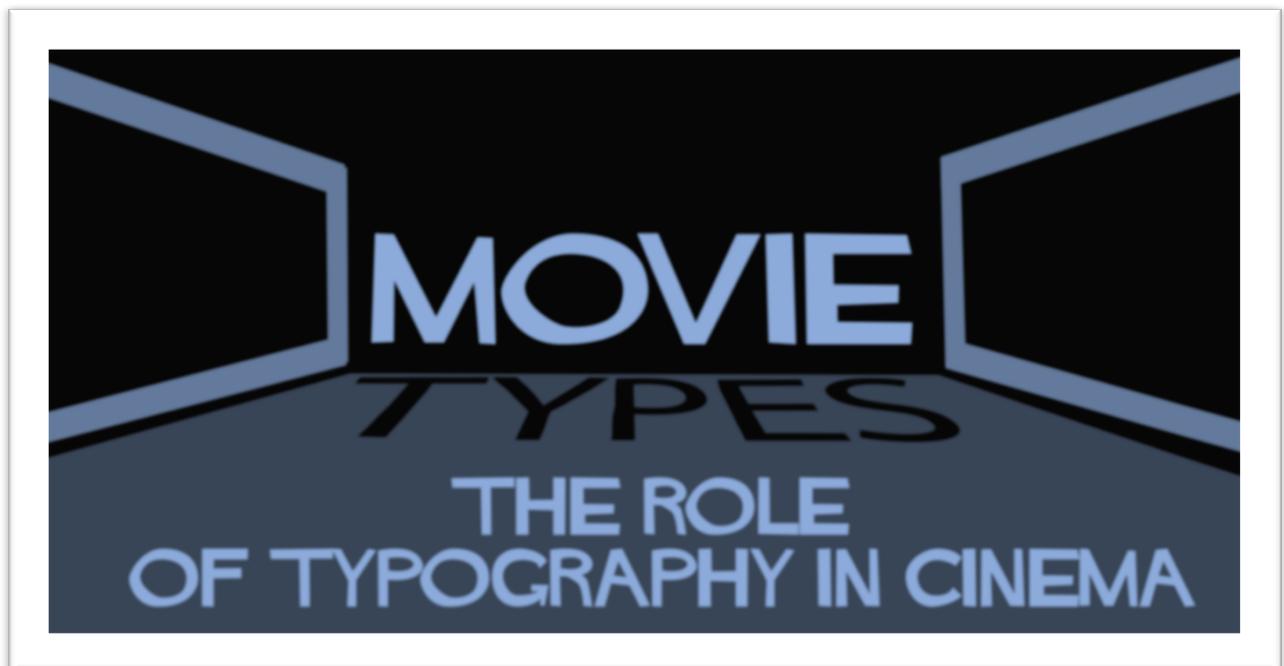
Christopher Scott Wyatt  
Ian Altenbaugh  
Joseph G. Bucci  
Kevin Hejna  
Jennie Bushnell

### Also Appearing

Franklin Carpio  
Edwin Huang

PJ Gaynard  
Nick LaMantia  
Dave Onomastico

Ted Haynes  
Jordan Taylor



# Student Film Production Talent Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: ***Movie Types: The Role of Typography in Cinema***

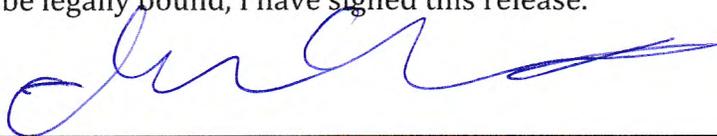
I, the undersigned, hereby grant permission to **Christopher Scott Wyatt**, a student at **Chatham University**, and his film production team to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the **non-profit student film** production tentatively entitled ***Movie Types*** (hereby known as the "Film") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Film by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited **for educational purposes**.

All talent associated with this student production shall also have the right to duplicate copies of the completed work, without modification, for personal use. Segments may be used for professional portfolios. No talent working on this production may sell or market the film for personal profit. The filmmaker agrees to amend this agreement if the Film or a future work derived from the Film receives commercial, for-profit, distribution, and such agreements shall reflect industry practices.

I agree that I will not assert or maintain against the student, the student's successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with the authorized use of my physical likeness and sound in the Film as herein provided. I hereby release the student, successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, shall or hereafter have, by reason, matter, cause or thing arising out of use of my likeness as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to the student nor any employees or any representative the university or of any television station, network or production entity for arranging my appearance in the Film. **My participation is voluntary** and with the understanding that this is an educational project, not a commercial film production.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  Date: 7-29-17

Printed Name: Earl Altenbach

Union Affiliation(s): \_\_\_\_\_

Professional Name: Earl

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 7/30/17

Printed Name: Joseph G. Bucci

Union Affiliation(s): \_\_\_\_\_

Professional Name: Joseph G. Bucci

**participation is voluntary and with the understanding that this is an educational project, not a commercial film production.**

**I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.**

**Signature:** 

**Date:** 8/15/2017

**Printed Name:** Jennifer Bushnell

**Union Affiliation(s):** SAG-AFTRA

**Professional Name:** Jennie Bushnell

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

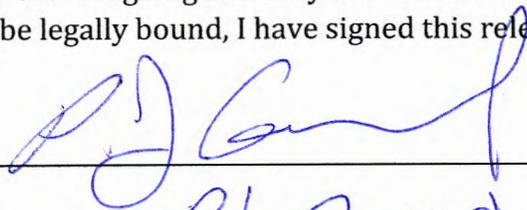
Signature: Franklin Carpio Date: 7-13-17

Printed Name: Franklin Carpio

Union Affiliation(s): \_\_\_\_\_

Professional Name: Franklin Carpio

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  Date: 7/12/17

Printed Name: P.J. GAYNARD

Union Affiliation(s): \_\_\_\_\_

Professional Name: P.J. GAYNARD

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  Date: 7.11.17

Printed Name: TEO E HAYNES

Union Affiliation(s): NON

Professional Name: TEO E HAYNES

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature: Kevin Hejra Date: 07/30/17

Printed Name: Kevin Hejra

Union Affiliation(s): N/A

Professional Name: Kevin Hejra

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  Date: 7/11/17

Printed Name: Edwin Huang

Union Affiliation(s): \_\_\_\_\_  
\_\_\_\_\_

Professional Name: \_\_\_\_\_

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  Date: 7/13/17

Printed Name: Nicholas LAMANTIA

Union Affiliation(s): \_\_\_\_\_

Professional Name: Nicholas LAMANTIA

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  Date: 7/27/17

Printed Name: Dave Onomastico

Union Affiliation(s): \_\_\_\_\_

Professional Name: \_\_\_\_\_

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 7-13-07

Printed Name: Jordan Taylor \_\_\_\_\_

Union Affiliation(s): \_\_\_\_\_

\_\_\_\_\_

Professional Name: \_\_\_\_\_

# Student Film Location Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: ***Movie Types: The Role of Typography in Cinema***

I, Don Altunbasch ("Grantor"), hereby grants permission to **Christopher Scott Wyatt** ("Producer"), a student of **Chatham University**, and his employees, agents, independent contractors and suppliers to enter the property located at 2100 Wharton Street, Pittsburgh, PA 15213  
Office 620

---

(the "Property") for the purpose of photographing and recording certain scenes of a **student film**, currently entitled **Movie Types**. Accordingly, Grantor hereby agrees to the following terms regarding the use of the Property:

1. Producer, its employees, agents, independent contractors and suppliers may enter the Property and use the exterior and the interior of the Property for the purpose of photographing and recording scenes for the film / video production. Producer may bring to and utilize on the Premises personnel, personal property, materials and equipment for the purpose of photographing and recording scenes for the film / video production.
2. Producer, its employees, agents, independent contractors and suppliers may photograph, film, videotape, record sound and reproduce (either accurately or with such liberties as Producer may deem necessary) the Property and use the resulting materials (the "Footage") in any way Producer chooses without limitation. Grantor waives any and all right to inspect or approve the Footage of the Property
3. All copyright and any other rights from or in the Footage are assigned to and shall be the exclusive property of Producer in perpetuity throughout the entire universe. Producer may use the Footage in any and all promotional materials associated with the film / video production. Grantor also acknowledges that Producer may reproduce, distribute and exhibit the Footage throughout the universe by any means and in any format or media now known or later developed in conjunction with the film / video production or its promotion.

4. Grantor acknowledges that any identification of the Property which Producer may furnish shall be at Producer's sole discretion. Producer shall have the right to use the actual name connected with the Property in connection with the film / video production. Producer shall not be obliged to use the Footage in any form or to provide a credit or acknowledgement to the Property or Grantor. Grantor acknowledges that Producer has no financial commitment or obligations to it as a result of this agreement or Producer's use of the Property in the film / video production.
5. Grantor hereby expressly indemnifies, releases, discharges and holds harmless Producer, its legal representatives and assigns from any and all claims and liability relating to the film / video production , the Footage, and the Property, including, but not limited to, any liability for violations of rights of privacy, publicity, defamation or any similar right, as well as any liability which may result from an accident, injury, and/or mishap, in connection with the recording or photographing of the Property.

I hereby warrant that I am 18 years of age or older and that I have the authority to sign this agreement on behalf of Grantor. I acknowledge that I have read and understand this agreement prior to signing it and agree to the terms herein.

Signature:  Date: 7-26-17

Printed Name: Dan Altenbaugh

Union Affiliation(s): \_\_\_\_\_

Professional Name: Dan Altenbaugh

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: ***Movie Types: The Role of Typography in Cinema***

Description of Material: \_\_\_\_\_ The Three Chocolatiers \_\_\_\_\_

\_\_\_\_\_ (the "Licensed Material")

Licensor of Copyright: \_\_\_\_\_ Ian Altenbaugh \_\_\_\_\_ ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 8-22-2017

Printed Name: Ian Altenbaugh

Representing (Copyright Holder): Ian Altenbaugh

Union Affiliation(s): \_\_\_\_\_

Professional Name: Ian Altenbaugh

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: ***Movie Types: The Role of Typography in Cinema***

Description of Material: \_

"Being Frank" Short film

(the "Licensed Material")

—

Licensor of Copyright: Franklin Carpio

("Licensor")

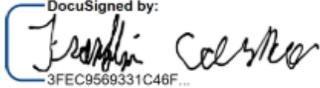
Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature: 3FEC9569331C46F...

Date: 8/14/2017

Printed Name: Franklin Carpio

Representing (Copyright Holder):

Carpio Pictures

Union Affiliation(s):

Professional Name: Franklin Carpio

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: ***Movie Types: The Role of Typography in Cinema***

Description of Material: \_

\_ "Breathe" - Short film (the "Licensed Material")

Licensor of Copyright: Franklin Carpio ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature: 3FEC9569331C46F...

Date: 8/22/2017

Printed Name: Franklin Carpio

Representing (Copyright Holder):

Carpio Pictures

Union Affiliation(s):

Professional Name:

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: *Movie Types: The Role of Typography in Cinema*

Description of Material: \_\_\_\_\_ Bully \_\_\_\_\_

\_\_\_\_\_ (the "Licensed Material")

Licensor of Copyright: \_\_\_\_\_ Ian Altenbaugh \_\_\_\_\_ ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 8-22-2017

Printed Name: Ian Altenbaugh

Representing (Copyright Holder): Joseph G Bucci

Union Affiliation(s): \_\_\_\_\_

Professional Name: Ian Altenbaugh

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: ***Movie Types: The Role of Typography in Cinema***

Description of Material: \_ The Perfect Friend Request and The Incredible Cases of Zara Gordon  
\_ (the “Licensed Material”)

Licensor of Copyright: PJ Gaynard / Goat Milk Fudge (“Licensor”)

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the “Recording”), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys’ fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature: *Patrick Gaynard*

Date: 8/9/17

Printed Name: Patrick Gaynard

Representing (Copyright Holder): Patrick Gaynard, Director Goat Milk Fudge Productions

Union Affiliation(s):

Professional Name:

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: *Movie Types: The Role of Typography in Cinema*

Description of Material: \_ “Friendstat” and “Picture Perfect”  
\_ (the “Licensed Material”)

Licensor of Copyright: (“Licensor”)

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the “Recording”), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys’ fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:

Date: Aug. 13, 2017

Printed Name: Edwin Huang

Representing (Copyright Holder): Everything But the Name

Union Affiliation(s):

Professional Name:

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: *Movie Types: The Role of Typography in Cinema*

Description of Material: Hobo Hunters

\_\_\_\_\_ (the "Licensed Material")

Licensor of Copyright: Ian Altenbaugh ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 8-22-2017

Printed Name: Ian Altenbaugh

Representing (Copyright Holder): Ian Altenbaugh

Union Affiliation(s): \_\_\_\_\_

Professional Name: Ian Altenbaugh

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: **Movie Types: The Role of Typography in Cinema**

Description of Material: Pit Viper

\_\_\_\_\_ (the "Licensed Material")

Licensor of Copyright: Ian Altenbaugh ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 8-23-2017

Printed Name: Ian Altenbaugh

Representing (Copyright Holder): Ian Altenbaugh

Union Affiliation(s): \_\_\_\_\_

Professional Name: Ian Altenbaugh

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: *Movie Types: The Role of Typography in Cinema*

Description of Material: \_\_\_\_\_ Reckless \_\_\_\_\_

\_\_\_\_\_ (the "Licensed Material")

Licensor of Copyright: \_\_\_\_\_ Ian Altenbaugh \_\_\_\_\_ ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 8-22-2017

Printed Name: Ian Altenbaugh

Representing (Copyright Holder): Joseph G Bucci

Union Affiliation(s): \_\_\_\_\_

Professional Name: Ian Altenbaugh

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: *Movie Types: The Role of Typography in Cinema*

Description of Material: \_\_\_\_\_ Transience \_\_\_\_\_

\_\_\_\_\_ (the "Licensed Material")

Licensor of Copyright: \_\_\_\_\_ Ian Altenbaugh \_\_\_\_\_ ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature:  \_\_\_\_\_ Date: 8-22-2017

Printed Name: Ian Altenbaugh

Representing (Copyright Holder): Ian Altenbaugh

Union Affiliation(s): \_\_\_\_\_

Professional Name: Ian Altenbaugh

# Student Film Production Materials Release

---

University: Chatham University, Pittsburgh Pennsylvania  
Student: Christopher Scott Wyatt (aka C. S. Wyatt, C. Scott Wyatt)  
Semester: Summer 2017  
Film Name: **Movie Types: The Role of Typography in Cinema**

Description of Material: *"Zombie Woman" and "God Is Laughing"*

— (the "Licensed Material")

Licensor of Copyright: *Kevin Hejna* ("Licensor")

Licensor hereby grants to **Christopher Scott Wyatt**, a student of Chatham University, Pittsburgh, Pennsylvania, the non-exclusive right to reproduce the Licensed Material, to record and edit the Licensed Material **not to exceed any excerpt longer than two minutes** for an educational non-fiction documentary project as desired on film, video, or otherwise (the "Recording"), and to use the Licensed Material, in whole or in part, in and in connection with the Video and all versions thereof and all materials relating thereto, including advertising and promotion.

Producer, and its successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in its sole discretion, including without limitation to distribute the Video in all manner, format and media, whether now known or hereinafter developed.

Licensor represents and warrants that Licensor possesses or has obtained all rights to the Licensed Material necessary for the grant of this license and that the rights granted hereunder will not conflict with or violate any commitment, agreement, or understanding Licensor has or will have to or with, nor infringe upon any rights of, any person or entity. Licensor shall pay and indemnify and hold Producer and its grantors, officers, directors, assignees, agents, licensees, and employees harmless from and against all claims, losses, costs, expenses, settlements, demands, and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Licensed

Material set forth herein or the inaccuracy, alleged breach, or actual breach of any representation, warranty, covenant, agreement, or undertaking Licensor has made herein.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Signature: *Kevin Hejra*

Date: *08/22/17*

Printed Name: *Kevin Hejra*

Representing (Copyright Holder): *Kevin Hejra*

Union Affiliation(s): *N/A*

Professional Name: *Kevin Hejra*