



Framing graphics

Graphic design inside the movies

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 Category
 Support
 Typography

 Category + Support
 Support + Typography
 Category + Typography

01	02	03	04	05
06	07	08	09	10

01	Title	Application	Bodonian
02	Figure of speech	Digital	Fantasy
03	Herald	Post-production	Slab
04	Hero prop	Print	Lapidary
05	Link		Linear
06	Point of view		Medieval
07	Support		Ornate
08	Context		Script
09			Transitional
10			Venetian

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36 Films

3633 Frames

278898 ''

4648,3 '

77,4716667h

3,227986 Days

47 Designers

1 Project

Framing graphics Graphic design inside the movies

EN **Introduction** IT Introduzione

Tg6
Sj5
AFj7
Iz2
Fd5



EN

Graphic design walks the many paths of visual arts.

Its language, made up of figurative elements, communicates particularly well with cinema, so as to generate a truly shared dialectic, with the research and inclusion of creative professionals at the service of the production process.

That of the graphic designer is a little known contribution, and is often confused with the production of graphic works for the promotion of the film. Instead, it must be taken as an elaboration that harmonizes the scenography of the film itself.

We noted that the graphic contribution is only mentioned in a few cases in the credits of the movies. Yet it is one of the most sought after and meticulous works and its results are fully within the scope of the scenography, being approved and coordinated by the production designer.

Cinema is the factory of dreams, an imaginative place where the immaterial acquires density, reproduced through a perspective of apparent fidelity. A film allows us to relive what we want and what we choose, it is an act of incorporeal freedom.

The secret of a film is the strength of its narration: it is an act of distance from temporal and physical constraints, it is a lucky gateway to free emotion, it is the ubiquitous form possible today, it is prediction. For this to happen, and to happen simultaneously, the narrative prism must converge in amazement, in the compelling, in the balance between its emotional and cognitive gripping elements, up to the suspension of disbelief.

This consists, through an unspoken but binding pact between the author and the viewer, in the abandonment of the skepticism of the viewer for the entire duration of the story, accepting to participate emotionally in the narrative.

However, the viewer must not only perceive the similarity of the imitation with what is being imitated, but must remain partially aware of the fiction. It is essential to be aware of being in front of an imitation of reality, and not its exact replica. Over the years, to obtain the suspension of disbelief, to bring the artifice to success, cinema has created a visual grammar, what we call the cinematographic language. The cinematographic language uses five main tools: variable distance (shots and camera movements), editing (assembly of the filmed material), sound (dialogues, music, sound effects), photography (creation of atmospheres through light), the scenography (location and scenographic creations). The graphics, at the service of the scenography, participate in the process of suspending disbelief in the context of the narrative.

During the first half of the twentieth century, the graphic designers' contribution to Hollywood productions was associated with great art directors such as Cedric Gibbons who headed the art department of MGM from 1924 to 1956 or, just as often, the graphic material that appeared in the films was recovered outside the studios. The trend towards massification, implicit in the growing number of users and the progressive standardization of the contents presented by television, conveys a process of gradual leveling. Individuals belonging to social strata, cultures, very different background from each other, "consume" the same cultural products and recognize themselves in the same images and symbols, reducing the world to a global village. In traditional mass visual communication, graphic elements aim to promote services or products by inviting consumers to purchase. At this time major film productions begin to understand what a graphic prop really is and to classify the professional figure of the graphic designer as necessary for the creation of a scenography.

IT

La progettazione grafica percorre le tante vie delle arti visive.

Il suo linguaggio, costituito da elementi figurativi, comunica con particolare felicità con il cinema, sì da generare una dialettica davvero comparticipativa, con la ricerca e l'inserimento di figure professionali creative al servizio del processo produttivo.

Quello del progettista grafico è un contributo poco conosciuto, e, spesso, viene confuso con la produzione di lavori grafici per la promozione della pellicola. *Au contraire*, esso deve essere compreso quale elaborazione armonizzante la scenografia del film stesso.

Abbiamo annotato, che l'apporto grafico solo in pochi casi è citato nei titoli di testa o di coda della pellicola. Eppure è uno dei lavori maggiormente ricercati e minuziosi ed i suoi esiti rientrano pienamente nell'ambito della scenografia, essendo approvato e coordinato dal production designer.

Il cinema è la fabbrica dei sogni, luogo immaginifico dove l'immateriale acquista densità, riprodotto attraverso una prospettiva di fedeltà apparente. Un film ci permette di rivivere quello che vogliamo e quello che scegliamo, è un atto di libertà incorporea.

Il segreto di un film è la forza della sua narrazione: è un atto di distanza da vincoli temporali e fisici, è un fortunato varco alla libera emozione, è la forma ubiquitaria possibile dell'oggi, è predizione. Perché questo avvenga, ed avvenga simultaneamente, bisogna che il prisma narrativo converga nello stupore, nell'avvincente, nell'equilibrio tra i suoi elementi di presa emozionale e cognitiva, fino alla sospensione della incredulità.

Questa consiste, attraverso un patto non detto, ma vincolante, tra l'autore e lo spettatore, nell'abbandono dal proprio scetticismo da parte dello spettatore per tutta la durata del racconto, accettando di partecipare emozionalmente al divenire narrativo.

Lo spettatore però non deve solo percepire la somiglianza dell'imitazione con ciò che viene imitato, ma deve rimanere parzialmente cosciente della finzione. È fondamentale essere coscienti di essere

di fronte ad un'imitazione della realtà, e non alla sua esatta replica.

Per ottenere la sospensione dell'incredulità, per portare a successo l'artificio, il cinema nel corso degli anni ha creato una vera e propria grammatica visiva, quello che chiamiamo il linguaggio cinematografico. Il linguaggio cinematografico utilizza cinque principali strumenti: la distanza variabile (inquadrature e movimenti di macchina), il montaggio (assemblato del materiale girato), il sonoro (dialoghi, musiche, effetti sonori), la fotografia (creazione di atmosfere attraverso la luce), la scenografia (location e creazioni scenografiche). La grafica, al servizio della scenografia, partecipa al processo di sospensione dell'incredulità nel contesto della narrazione.

Durante la prima metà del novecento, il contributo del grafico all'interno delle produzioni hollywoodiane, era associato a grandi art director come Cedric Gibbons che fu a capo del dipartimento artistico della MGM dal 1924 al 1956 o, altrettanto spesso, il materiale grafico che appariva nelle pellicole veniva recuperato all'esterno degli studios. La tendenza alla massificazione, implicita nel numero crescente dei fruttori e alla progressiva standardizzazione dei contenuti presentati dalla televisione, veicola un processo di graduale livellamento. Individui appartenenti a strati sociali, culture, storie molto diverse le une dalle altre, "consumano" gli stessi prodotti culturali e si riconoscono nelle stesse immagini e simboli facendo sì che il mondo si riduca ad un villaggio globale. Nella comunicazione visiva tradizionale di massa, gli elementi grafici mirano a promuovere servizi o prodotti invitando all'acquisto i consumatori. Anche le grandi produzioni cinematografiche iniziano ad intuire cos'è realmente un graphic prop e a classificare la figura professionale del grafico come necessaria per la creazione di una scenografia.

EN When we talk about a graphic element, we mean all the material resulting from a graphic design that intervenes within a film being part of the scenography, costumes and/or post-production.

The graphic prop can be of various design nature, with visual or textual content at the base, but, unlike the graphic product made for the mass, it must necessarily speak the same visual *koinè* of the film director. The graphic work must convey consistency in order not to break the "tacit narrative pact". Its realization must be realistic and credible.

We identify different kinds of graphic elaborations.

Some contribute to the development of the narrative of a film. These are those elements that intervene in different ways to alter the rhythm and perception of the story.

Others contribute to the identity of the movie and aim to make it memorable.

Yet others are context props and they contribute to making the viewer participate, immersed in the world to which the film belongs. Obviously, they must be suitable according to whether it is a real context or an unreal one.

The real-context props want to make the viewer identify with a story of exact likelihood.

The unreal-context props, on the other hand, aim to immerse the viewer in a story of "real fiction", and by enriching the scenography, they help to characterize a new imaginary world corresponding to the idea of the director.

A further difficulty for the designer is to take care that each graphic element is designed in such a way that camera movements do not hinder the correct use of the element itself. The product is often out of focus, in the background or not adequately lit; moreover, the whole is filmed by a camera that transmits a much smaller image on the screen than it actually is. For this reason, designers are often forced to produce road signs, posters, signs or newspaper headlines that do not conform to the real dimensions or hierarchies of standard graphic products. It is also a task of the graphic designer to model the aesthetics of these elements according to the narrative needs of the script, and to homologate them to the scenography that characterizes the imprint of the different directors. It is clear that the figure of the graphic designer becomes indispensable within a production and that the hand of a professional is able to make iconic a text, a sign, a business card, a t-shirt that, extrapolated from the context, brings back directly to the film itself, creating a characterization of strong identity value.

To draw attention to the value that designers bring to the world of cinema, we analyze the graphic elements of 36 films, 3 for each of the 12 genres examined. The films, chosen starting from the 1980s, a period from which the figure of the graphic designer gained greater recognition in the art department of productions, were carefully selected on the qualitative and quantitative criteria of the material represented in the movie.

The analysis is supported by statistical and informative data based on a categorisation that sees the elements assigned according to 3 classification orders:

Category. Narrative category to which the element belongs, its role in the film.

Support. The physical medium on which the graphic element was developed.

Typography. Analysis of typefaces according to Aldo Novarese's classification, dated 1957 and based on the styles and terminations of the serifs.

IT Quando parliamo di elemento grafico intendiamo con esso tutto il materiale frutto di una progettazione grafica che interviene all'interno di una pellicola facendo parte della scenografia, dei

costumi e della post-produzione.

Il graphic prop può essere di varia natura progettuale, con alla base contenuti visuali o testuali, ma, a differenza del prodotto grafico destinato alla massa, deve necessariamente parlare la stessa *koinè* visiva del regista. I lavori devono trasmettere coerenza per non rompere il "tacito patto di narrazione", la loro realizzazione deve essere realistica e credibile.

Individuiamo elaborazioni grafiche di diverse tipologie.

Alcune concorrono allo sviluppo della narrazione di un film. Si tratta di quegli elementi che intervengono con diverse modalità ad alterare ritmo e percezione del racconto.

Altri contribuiscono alla matrice identitaria ed hanno lo scopo di rendere il film memorabile.

Altri ancora sono prop di contesto ed il loro contributo è finalizzato a rendere lo spettatore partecipe, immerso nel mondo di appartenenza del film. Ovviamente, devono corrispondere a seconda che si tratti di contesto reale e di contesto irreale.

I prop di contesto reale hanno come obiettivo quello di far immedesimare lo spettatore in una storia di esatta verosimiglianza.

I prop di contesto irreale hanno invece come scopo quello di far immergere lo spettatore in una storia di "reale finzione", ed arricchendo la scenografia, aiutano a caratterizzare un nuovo mondo immaginario corrispondente all'ideazione del regista.

Un'ulteriore difficoltà per il designer è aver cura che ogni elemento grafico sia progettato in maniera tale che i movimenti di camera non ostacolino la giusta fruizione dell'elemento stesso. Il prodotto è spesso fuori fuoco, in secondo piano o non è adeguatamente illuminato; inoltre l'intero è ripreso da una camera che trasmette sullo schermo un'immagine molto più ridotta di quello che in realtà non sia. Per tal ragione, spesso, i progettisti sono costretti a produrre cartelli stradali, manifesti, insegne o titoli di giornale non conformi alle reali dimensioni o gerarchie dei prodotti grafici standard.

È anche compito di un progettista grafico modellare l'estetica di questi elementi in base alle esigenze narrative del copione, e ad omologarle alla scenografia che caratterizza l'impronta dei diversi registi.

È evidente che la figura del graphic designer diventa indispensabile all'interno di una produzione e che la mano di un professionista è in grado di rendere iconica una scritta, un'insegna, un biglietto da visita, una t-shirt che estrapola dal contesto riconduce direttamente al film stesso, creando una caratterizzazione di forte valenza identitaria.

Per far emergere l'elemento di valore che i designer apportano al mondo del cinema analizziamo gli elementi grafici di 36 film, 3 per ciascuno dei 12 generi presi in esame. I film, scelti a partire dagli anni 80', periodo dal quale la figura del progettista grafico ha acquisito maggior riconoscimento nel dipartimento artistico delle produzioni, sono stati accuratamente selezionati su criteri qualitativi e quantitativi del materiale presente.

L'analisi è supportata da dati statistici e informativi sulla base di una catalogazione che vede gli elementi assegnati secondo 3 ordini di classificazione:

Categoria. Categoria narrativa a cui l'elemento appartiene, il suo ruolo nella pellicola.

Supporto. Il mezzo fisico sul quale l'elemento grafico è stato sviluppato.

Tipografia. Analisi dei caratteri tipografici secondo la classificazione di Aldo Novarese, datata 1957 e basata sugli stili e sulle terminazioni delle grazie.

EN In this scene from The Stuff, there is a clear example of product placement. Throughout the film, there are several real commercial products that give the viewer the feeling of seeing something familiar.

Promoting products and brands on the big screen is as old a practice as cinema itself.

IT In questa scena di The Stuff, c'è un chiaro esempio di product placement. In tutta la pellicola, sono presenti svariati prodotti commerciali reali che danno allo spettatore la sensazione di vedere qualcosa di familiare.

La promozione di prodotti e marchi nelle pellicole cinematografiche è una pratica vecchia quanto il cinema stesso.

EN In this case, the chosen product placement communicates in the same language used by the director, Quentin Tarantino. According to the data, this is one of the cases in which Big Red's marketing move was particularly effective.

IT In questo caso, il product placement scelto, comunica nella stessa lingua del regista, Tarantino. Secondo i dati, questo, è uno dei casi in cui la mossa di marketing di Big Red, è risultata particolarmente efficace.

Tg6



Sj5



EN For the Spielberg's film Empire of the Sun, set in Shanghai, it was important to document the thriving lifestyle of Chinese citizens through brightly printed billboards. The yellowing of the billboards tells of the Japanese invasion of 1941 in the suburbs inhabited by Westerners.

IT Per il film di Spielberg, L'impero del sole, ambientato a Shanghai, era importante documentare il fiorente stile di vita dei cittadini cinesi attraverso cartelloni pubblicitari stampati con colori vivaci. L'ingiallimento dei cartelloni racconta l'invasione giapponese del 1941 nelle periferie abitate dagli occidentali.

EN While not living in an era with the Nazi censorship, Wes Anderson, in his film, decides to tell the dictatorship of that period in his own style.

The banners hanging on the Grand Budapest Hotel are a clear reference to what used to be the coat of arms of the SS.

IT Pur non vivendo in un'epoca in cui l'occupazione e il regime nazista è motivo di censura, Wes Anderson, nel suo film, decide di raccontare la dittatura di quel periodo secondo il suo stile.

Gli standardi appesi sul Grand Budapest Hotel sono un chiaro rimando a quello che era lo stemma delle SS.

AFj7



Iz2



EN The film tells the birth of the most famous fast food chain in the world. All reproductions of graphic elements are extremely faithful to what the originals were like.

IT Il film racconta la nascita della catena di fast food più famosa del mondo. Tutte le riproduzioni di elementi grafici sono estremamente fedeli a quelli che erano gli originali.

Fd5



^{EN} Categories of graphic elements ^{IT} Categorie di elementi grafici



EN

The research shows that the graphics present in the films are not always active in the narrative.

Many of the present elements do not have a real role in the story, most of the time they only serve to enrich the context in which the actions take place.

The designer has the task of being immersed in the film, trying to design coherent props and context elements that evoke the same world, imaginary or real that is. The work must convey realism in order not to break the "tacit narrative pact", their realization must be perceived with a high degree of verisimilitude. The context graphics props must therefore be discreet, trying to blend in with the context of the film, they must not stand out among the props but they must help the scenography in the process of creating the world that has to be reproduced.

The graphic designers must be temporally oriented, they have to design objects consistent with the reference period, always considering that the viewer's previous experience would unconsciously point out an anachronistic or in any case inappropriate element, producing a judgment of neglect on the film, as poorly designed or even incorrect. For this order of reasons, careful research and analysis of any graphic design characteristic of that time and place is essential, trying to circumscribe a well-defined style. The context graphics in a film are of particular importance and must be weighed even in cases where the context is fictional. In this case, the designs must adapt perfectly to imaginary worlds, supernatural elements and alien planets. Fantasy films can present a singularity, in fact they have such imaginative settings but sometimes they evoke past historical periods, consequently the style and the world of appearance in these cases is clear and well defined. If there were printed books in *The Lord of the Rings*, rather than handwritten, the viewer would be surprised despite the fact that Tolkien's world has been completely imagined and described by the author. The context, even if imaginative, is still known, and must respect established canons, any type of eccentric or unlikely intervention would be a stretch, if not for a well-defined stylistic choice by the director.

IT La ricerca evidenzia che la grafica presente nelle pellicole non è sempre attiva nella narrazione.

Tanti degli elementi presenti non hanno un vero e proprio ruolo nel racconto, la maggior parte delle volte servono solo a rendere più ricco il contesto in cui le azioni hanno luogo. Il designer ha il compito di appartenere alla pellicola, cercando di progettare prop ed elementi di contesto coerenti che evochino lo stesso mondo, immaginario o reale che sia. I lavori devono trasmettere realismo per non rompere il "tacito patto di narrazione", la loro realizzazione deve essere percepita ad alto grado di verosimiglianza. I prop grafici di contesto quindi devono essere discreti, cercando di mimetizzarsi al contesto del film, non devono risaltare tra gli oggetti di scena ma devono aiutare la scenografia a creare il mondo da riprodurre.

Il graphic designer deve essere temporalmente orientato, ideando oggetti coerenti al periodo di riferimento, considerando sempre che l'esperienza pregressa dello spettatore farebbe notare inconsciamente un elemento anacronistico o comunque inopportuno, producendo un giudizio di trascuratezza sul film, quale poco curato o persino errato. Pertalordine di ragioni, è fondamentale un'accurata ricerca e un'analisi di qualsiasi elaborato grafico caratteristico di quel tempo e luogo, cercando di circoscrivere uno stile ben definito. La grafica di contesto in un film è di particolare importanza e va pesata anche nei casi in cui il contesto è di finzione. Gli elaborati in questo caso devono sapersi ambientare perfettamente con mondi immaginari, elementi soprannaturali e pianeti alieni. I film fantasy possono presentare una singolarità, difatti hanno ambientazioni sì fantasiose ma a volte rievocano periodi storici passati, di conseguenza lo stile e il mondo di apparenza in questi casi è chiaro e ben definito. Se nel Signore degli Anelli ci fossero dei libri stampati, piuttosto che scritti a mano, lo spettatore rimarrebbe sorpreso nonostante il mondo di Tolkien sia stato completamente immaginato e descritto dall'autore. Il contesto anche se fantasioso è comunque noto, e deve rispettare dei canoni ormai assodati, qualsiasi



AJf6
Background prop representing the sign of typical western barber shop from *The Unforgiven*.



Db2
"Come to Rome, I have a job for you.". The perfect example of an herald in the shape of a graphic prop. A call to action for the character to start a journey.

tipo di intervento eccentrico o non verosimile risulterebbe una forzatura, se non per una scelta stilistica ben definita del regista.

Herald Araldo

EN

The concept of narrative archetypes is a fundamental tool for understanding the purposes and functions of the characters in a story. From this theory it is easy to understand, analyzing the role of a given character, if it is fully expressing its value. The protagonist is called Hero by Christopher Vogler, a well-known American screenwriter, who, in his great contribution to the world of storytelling, takes up the theories on narrative patterns in the myths by Joseph Campbell, in turn inspired by the archetypes of the psychologist Carl Gustav Jung, and adapts them to a narrative scheme in which most of the characters, but not only, can be traced back to an archetype.

Archetypes can be considered as personified symbols of various human qualities, and stories can be read as metaphors of the general human situation, with characters embodying universal archetypal qualities, understandable to both the group and the individual. If each archetype is responsible for embodying a certain function, within the narrative, the role of the herald, or messenger, becomes clear and explicit from its nomenclature.

Sticking to the literal definition of the term, the messenger can be defined as a narrative start of the whole story, as a concrete stimulus for the beginning of the journey that interrupts the state of rest. Without the intervention of the herald, the story would not take hold and the film would have no sense of existing.

The herald in cinema can manifest itself in many forms, physical and otherwise. Often it is a flesh and blood character who announces his task to the hero. A very famous example is the robots C3PO and R2D2 in *Star Wars*, which by delivering the message of Leia in *A New Hope* trigger the adventure of Luke Skywalker.

What interests the graphic designer, however, is the "inanimate" version of the herald. It is interesting to note how often in the cinema the herald is actually not a character but an object that carries the message to the hero and sets off his mission. Many will remember the dazzling brightness of the golden ticket that opened the doors of the Chocolate Factory to little Charlie Bucket or the myriad of magical letters flying out of Harry Potter's chimney to announce his admission to Hogwarts. In these cases the object is the product of a graphic designer and its usability and particular quality make it a structural element of the narrative.

IT Il concetto degli archetipi narrativi è uno strumento fondamentale per capire gli scopi e le funzioni dei personaggi di una storia. Da questa teoria si può facilmente comprendere, analizzando il ruolo di un dato personaggio, se questo stia esprimendo appieno il suo valore. Il protagonista viene chiamato Eroe da Christopher Vogler, noto sceneggiatore statunitense, che nel suo grande contributo al mondo dello storytelling, riprende le teorie sui patterns narrativi nei miti di Joseph Campbell, a loro volta ispirati agli archetipi dello psicologo Carl Gustav Jung, e le adatta a uno schema narrativo in cui la maggior parte dei personaggi, ma non solo, è riconducibile ad un archetipo.

Gli archetipi possono essere considerati come simboli personificati di varie qualità umane, e le storie possono essere lette come metafore della situazione umana generale, con personaggi che incarnano qualità archetipiche universali, comprensibili sia al gruppo che all'individuo. Se ogni archetipo è caricato di incarnare una determinata funzione, all'interno della narrazione, il ruolo dell'araldo, o messaggero, diventa chiaro ed esplicito già dalla sua nomenclatura.

Attenendosi alla definizione letterale del termine, il messaggero può essere definito come sblocco narrativo dell'intera vicenda, come concreto stimolo per l'inizio del viaggio che va ad interrompere lo stato di quiete. Senza l'intervento dell'araldo la storia non prenderebbe piede e il film non avrebbe senso di esistere.

L'araldo nel cinema può manifestarsi sotto molte forme, fisiche e non. Spesso si tratta di un personaggio in carne ed ossa che annuncia all'eroe il suo compito. Un famosissimo

esempio ne sono i robot C3PO e R2D2 in *Star Wars*, che consegnando il messaggio di Leila in *Una Nuova Speranza* innescano l'avventura di Luke Skywalker. Quello che interessa il graphic designer però è la versione "inanimata" dell'araldo. È interessante notare quanto spesso nel cinema l'araldo in realtà non sia un personaggio bensì un oggetto che porta il messaggio all'eroe e dà il via alla sua missione. In molti ricorderanno la luminosità abbagliante del biglietto dorato che apriva le porte della Fabbrica di cioccolato al piccolo Charlie Bucket o la miriade di lettere magiche che volano fuori dal cammino di Harry Potter per annunciare la sua ammissione ad Hogwarts. In questi casi l'oggetto è il prodotto di un graphic designer e la sua fruibilità e particolare fattura lo rendono elemento strutturale della narrazione.

Link Collegamento

EN

A graphic scene object can take on a narrative function that we call a link. That is, it allows the director to move from one scene to another, to avoid explicitly filming an event by summarizing it graphically or to introduce a new situation. The medium par excellence that allows this passage is the newspaper headline. Countless films make use of this device which, in addition to significantly reducing production costs, can also make the narration of the film more interesting, rhythmic and alternating. *L.A. Confidential* accelerates the pace on more than one occasion by recounting a series of events with alternating short scenes and cuts in a variety of Los Angeles newspapers, all different and with attention to the smallest details.

The Ballad of Buster Scruggs is a "peeled" physical book that introduces a different story each time.

A plane ticket can represent the departure of a character without the need to film a possible take-off or the entire journey.

IT

Un oggetto grafico di scena può assumere una funzione narrativa che chiamiamo di collegamento. Consente, cioè, al regista, di passare da una scena all'altra, di evitare di filmare esplicitamente un avvenimento sintetizzandolo graficamente oppure di introdurre una nuova situazione.

Il mezzo per eccellenza che permette questo passaggio è il titolo di giornale. Innumerevoli pellicole si avvalgono di questo stratagemma che oltre a ridurre significativamente i costi di produzione, può anche rendere più interessante, ritmata e alternata la narrazione del film. *L.A. Confidential* accelera il ritmo in più di un'occasione raccontando una serie di eventi con l'alternanza di brevi scene e tagli su una varietà di testate giornalistiche di Los Angeles, tutte diverse e curate nei minimi particolari.

La Ballata di Buster Scruggs è un libro fisico "sfogliato" che introduce ogni volta una storia diversa.

Un biglietto aereo può rappresentare la partenza di un personaggio senza il bisogno di filmare un eventuale decollo o l'intero viaggio.

Figure of speech Figura retorica

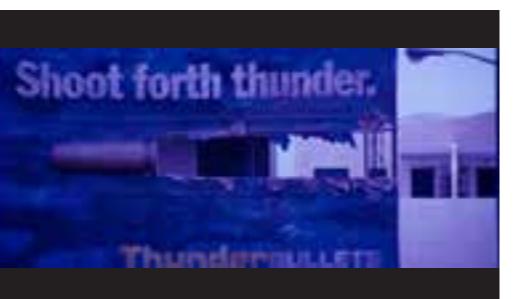
EN

In some cases the graphic elements that contribute to enrich the background scenography can support a metaphorical reading of the represented situation. An example of this is in the branding of the Dixie Doug Pie Shop in *The Shape of Water* by Guillermo Del Toro. Co-star Giles, a longtime and



Ve2
A link
between two
scenes with
a newspaper
portraiture
Roxie as the
new Chicago
star.

Ve2
Un collega-
mento tra
due scene
che ritrae
Roxie come
la nuova
star di
Chicago.



Le5
Advertising
in Romeo +
Juliet is an
hyperbo-
le of the
situation

ongoing.
The graphic
is there to
enhance the
percep-
tion of the
viewer.

declining advertising designer, finds himself sentimentally rejected by the shop owner. The shop, with its captivating and modern brand identity for the 60s standards, emphasizes rejection, representing in itself the overcoming of that aesthetic to which Giles was accustomed, as well as a change in habits and customs that was taking place in America that was making room for fast food.

To this category of graphic objects that help to give meaning belongs the very famous stack of pages of the keeper Jack Torrance in *The Shining*. The delusional repetition of a single typewritten phrase "All work and no play makes Jack a dull boy.", with more than a few errors, and its obsessive layout, are the perfect mirror of the alienation and loss of reason of our protagonist and foreshadow the imminent disaster. In this case, the object is not only part of the scenographic context, but is actively handled and framed in the foreground.

This type of graphic prop have the task of visually communicating moods, feelings and personalities of the characters in the film, and are particularly effective precisely because, being mute, they leave the viewer a judgment, an evaluation that makes him more involved in the situation that goes on stage. More in-depth readings on the social situation of the characters' provenance can also come from graphic objects worn or shown during the film. In *Harry Potter and The Order of the Phoenix*, the graphic representation of the family tree of Sirius Black's family reflects the personalities and social background of the character and his entire family, allowing an analysis that has helped to deepen the film, undeniably contributing to its success.

In *Escape from New York* it is the tattoos, with their typical style that recalls that of the New York gangs, to characterize the characters of the infamous neighborhood and to propose without mediation the social context from which they come.

IT

In alcuni casi gli elementi grafici che contribuiscono ad arricchire la scenografia di sfondo possono essere di supporto a una lettura metaforica della situazione rappresentata. Un esempio di questo tipo sta nel branding del negozio Dixie Doug Pie Shop in *La forma dell'acqua* di Guillermo Del Toro. Il co-protagonista Giles, grafico pubblicitario di vecchia data e ormai in declino, si ritrova ad essere rifiutato sentimentalmente da parte del proprietario del negozio. Lo shop, con la sua brand identity accattivante e moderna per gli anni '60, sta ad enfatizzare il rifiuto, rappresentando in sé il superamento di quell'estetica a cui Giles era abituato, nonché una mutazione degli usi e costumi che stava avvenendo nell'America che iniziava a dare spazio ai fast food.

A questa categoria di oggetti grafici che contribuiscono a dare un significato appartiene la famosissima catasta di pagine del custode Jack Torrance in *The Shining*. La ripetizione delirante di una singola frase "All work and no play makes Jack a dull boy." battuta a macchina da scrivere, con più di qualche errore, e la sua impaginazione ossessiva, sono lo specchio perfetto dell'alienazione e della perdita della ragione del nostro protagonista e preannunciano l'imminente disastro. In questo caso poi l'oggetto non fa solamente parte del contesto scenografico, ma viene attivamente maneggiato e inquadrato in primo piano. Questo tipo di graphic prop hanno il compito di comunicare visivamente stati d'animo, sentimenti e personalità dei personaggi nella pellicola, e sono particolarmente efficaci proprio perché, essendo muti, lasciano allo spettatore un giudizio, una valutazione che lo rende più partecipe della situazione che va in scena.

Letture più approfondite sulla situazione sociale di provenienza dei personaggi possono venire anche da oggetti grafici indossati o mostrati durante il film. In *Harry Potter e L'Ordine della Fenice* la rappresentazione grafica dell'albero genealogico della famiglia di Sirius Black rispecchia le personalità e l'estrazione sociale del personaggio e di tutta la sua famiglia, permettendo un'analisi che ha contribuito a rendere più profondo il film, contribuendo ineguagliabilmente al suo successo.

In *Fuga da New York* sono i tatuaggi, con il loro stile tipico che riprende quello delle gangs newyorkesi, a caratterizzare i personaggi del quartiere malfamato e a proporre senza mediazione il contesto sociale dal quale provengono.

Hero prop Hero prop

EN

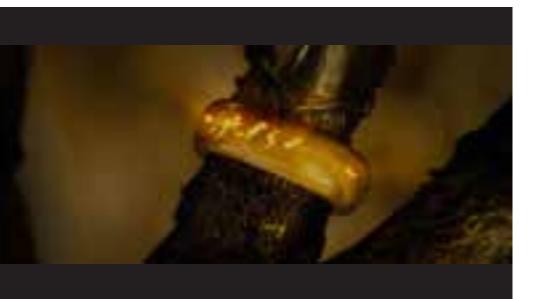
Sometimes the graphic prop is so important to the story that it is considered a hero prop, which is a significant element for our hero, one that passes through his hands frequently or is often framed. This is the case, for example, of the famous ring from *The Lord of the Rings*: certainly the most important prop of the saga, the object of desire of the forces of evil and those of good, one of those rings that give the film its own name. The object is interesting because it is not a simple ring, what differentiates it from other rings is precisely a graphic detail. The writing in "black speech" that surrounds it is a perfect example of how to give prominence and importance to this type of object. In this case, the genius of John Ronald Reuel Tolkien since from the writing of his books had given the idea and form of a particular alphabet, the only "pure" application of which would have been that on the one ring. It was then the hand of the talented designer Daniel Reeve to transform Tolkien's alphabet into the mythical calligraphic inscription on the ring: perhaps the most famous calligraphic lettering in the history of cinema made that object unforgettable, made it special and iconic, so much that reproductions of that writing have been used in many pieces of merchandise, artwork that have depopulated all over the world. The authorial hand of the designer Daniel Reeve also translated into fonts all the other alphabets of the saga of the middle earth, like elven texts and personal calligraphy of each important character.

IT
Qualche volta il prop grafico è talmente importante per il racconto da essere considerato un hero prop, ovvero un elemento significativo per il nostro eroe, uno di quelli che passa fra le sue mani frequentemente o che viene inquadrato spesso. È il caso ad esempio del famoso anello de *Il Signore degli Anelli*: sicuramente l'oggetto di scena più importante della saga, l'oggetto del desiderio delle forze del male e di quelle del bene, uno di quegli anelli che danno il nome al film stesso. L'oggetto è interessante perché non è un semplice anello, quello che lo differenzia dagli altri anelli è proprio un dettaglio grafico. La scritta in "black speech" che lo circonda è un perfetto esempio di come dare risalto e importanza a questa tipologia questa tipologia di oggetti. In questo caso, il genio di John Ronald Reuel Tolkien sin dai suoi libri aveva dato idea e forma di un alfabeto particolare, la cui sola applicazione "pura" sarebbe stata quella sull'unico anello. È stata poi la mano del talentuoso designer Daniel Reeve a trasformare l'alfabeto di Tolkien nella mitica iscrizione calligrafica sull'anello: il forse lettering calligrafico più famoso della storia del cinema ha reso indimenticabile quell'oggetto, lo ha reso speciale e iconico, tanto che riproduzioni di quella scritta sono state utilizzate in moltissimi pezzi di merchandise, artwork che hanno spopolato in tutto il mondo. La mano autoriale del designer Daniel Reeve ha poi tradotto in veri e propri font tutti gli altri alfabeti della saga della terra di mezzo, scritte in elfico e calligrafie personali di ogni personaggio importante.

Supporto Supporto

EN

We have seen how a graphic element can be useful to tell something himself, take part in a story or act as an intermediary. Instead, it is supportive when it is needed to add something to the situation or action that is taking place. It is a support element when without reading the words "No fire arms in Big Whiskey", we would not know of the



Nd1
The One
Ring. Its
inscrip-
tion is
what gives
value to the
prop, the
lettering
from Daniel
Reeve makes
it special
and iconic,
different
from any
other kind
of ring.

AGc3
Falso doc-
umento di
Shosanna.
Da' un
indizio
sull'abil-
ità nel
nascondere
la sua vera
identità

ordinance in *The Unforgiven* which prohibits cowboys from holding firearms during their stop in the town of Big Whiskey.

The supporting graphics are therefore all the graphics thanks to which the viewer is able to better read a scene, to understand something not pronounced by the actors or directly explained.

The protagonist Shosanna of *Inglourious Basterds* shows her documents to the Nazi soldier and, from the scene in which we see that her identity bears a false name, we are relieved to realize that probably nothing bad will happen to her.

IT
Abbiamo visto come un elemento grafico può rendersi utile per raccontare qualcosa egli stesso, prendere parte ad una vicenda o fare da tramite.

È di supporto, invece, quando serve per aggiungere qualcosa alla situazione o all'azione che si sta svolgendo. È di supporto quando senza leggere la scritta "No fire arms in Big Whiskey", non sapremmo dell'ordinanza ne *Gli spietati* che vieta ai cowboy di passaggio di detenere armi da fuoco durante la loro sosta nella città di Big Whiskey.

La grafica di supporto è quindi tutta quella grafica grazie alla quale lo spettatore riesce a leggere meglio una scena, riesce a capire qualcosa di non pronunciato dagli attori o di non spiegato direttamente.

La protagonista Shosanna di *Bastardi senza Gloria* mostra i suoi documenti al soldato nazista e, dalla scena in cui noi vediamo che la sua identità riporta un nome falso, siamo sollevati nell'intuire che probabilmente non le succederà niente.

Point of view Punto di vista



Nd1
L'unico
anello.
La sua
iscrizione
da valore
al prop, il
lettering di
Daniel Reeve
lo rende
speciale ed
iconico,
diverso da
qualsiasi
altro tipo
di anello.

A13
Iron Man's
visor graph-
ical user
interface
displayed
to its full
potential.

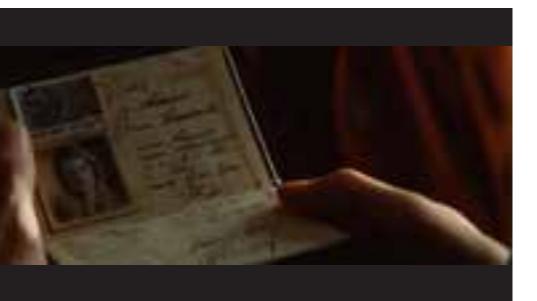
An interesting use of graphics for narrative purposes is often present in science fiction films. For the first time, in *Westworld* (1973), the graphic treatment helps to take the point of view of a machine, a character with artificial intelligence. Michael Crichton uses a pixelated, blurry vision that simulates the recognition of heat, to make us understand that we are watching the film from the perspective of the robot gunslinger. This same technique is then repeatedly taken up in many sci-fi movies that often reinterpret it in their own way, adapting it to the style of the film, with the graphic interfaces that are best suited to the type of robot / character-machine.

When Tony Stark activates his final version of the Iron Man armor for the first time, he sees through a graphical interface that makes us understand the potential of what he has built: the information appears before his and our eyes clearly. Designer Jayse Hansen makes sure that crosshairs, maps and gauges populate the screen.

The most interesting thing about graphical interfaces in movies is that they tend to have almost the opposite functionality to the real ones. The Graphic User Interface in the real world arises from the need to simplify usability compared to what could be obtained through codes and commands; on the contrary, the narrative need for the interface in films makes it more populated, more complicated as there is a necessity to get the viewer the exact sense of what is happening behind the computer.

In *Iron Man* himself, in his first flight attempts, our superhero picks himself up to have a video log of his progress on the project. To do this, he asks his little assistant-machine controlled by artificial intelligence J.A.R.V.I.S. to hold the camera: in this scene, on several occasions, the director offers us the view of the camera held by the mechanical arm, and to make us understand it is precisely the graphic interface that presents itself with a clear, recognizable and universal red REC overpressed on the screen.

This choice of graphic use of the interfaces can give a completely different meaning and cut to a film. Neill Blomkamp uses it to render his film *District 9* in a documentary style: the protagonist turns to the camera several times explaining what the MNU is about to do in the operations against the prawns. In *Avatar* the protagonist Jake shoots himself in a video log, periodically informing "posterity" of his progress in integrating with the Na'vi,



AGc3
Fake doc-
ument of
Shosanna. It
gives a hint
on her abil-
ity to hide
her real
identity.

when in reality what he is really doing is telling the viewer about events that the director can avoid to film.

IT Un utilizzo interessante della grafica a fini narrativi è spesso presente nei film di fantascienza. Per la prima volta, in *Westworld* (1973), il trattamento grafico aiuta a prendere il punto di vista di una macchina, un personaggio con intelligenza artificiale. Michael Crichton si avvale di una visione pixelata, sfocata e che simula il riconoscimento del calore, per farci capire che ci troviamo a guardare il film dalla prospettiva del pistolero robot. Questa stessa tecnica viene poi più volte ripresa in moltissimi film fantascientifici che spesso la reinterpretano a modo loro, adattandola allo stile del film, con le interfacce grafiche che meglio si addicono al tipo di robot/personaggio-macchina.

Tony Stark quando attiva per la prima volta la sua versione definitiva dell'armatura da Iron Man vede attraverso un'interfaccia grafica che ci fa capire le potenzialità di quello che ha costruito: le informazioni appaiono davanti ai suoi e ai nostri occhi in modo chiaro. Il designer Jayse Hansen fa in modo che mirini, mappe e indicatori popolino lo schermo. La cosa più interessante delle interfacce grafiche nei film è che tendono ad avere funzionalità quasi opposta rispetto a quelle reali. La Graphic User Interface nel mondo reale nasce da bisogni di semplificazione dell'usabilità rispetto a quello che potrebbe essere ottenuto tramite codici e comandi; al contrario, questa necessità narrativa dell'interfaccia nei film, la rendono più popolata, più complicata in quanto c'è bisogno di far arrivare allo spettatore il senso esatto di cosa stia succedendo dietro al computer.

Nello stesso *Iron Man*, nei suoi primi tentativi di volo, il nostro supereroe si riprende per avere un video log dei suoi progressi sul progetto. Per fare ciò chiede al suo piccolo aiutante-macchina comandato dall'intelligenza artificiale J.A.R.V.I.S. di tenere la telecamera: in questa scena, in più occasioni, il regista ci offre la visuale della telecamera tenuta dal braccio meccanico, e a farcelo capire è proprio l'interfaccia grafica che si presenta con un chiaro, riconoscibile e universale REC rosso in sovrappressione sullo schermo. Questa scelta di utilizzo grafico delle interfacce può dare un significato e un taglio completamente diverso ad un film. Neill Blomkamp lo usa per rendere in uno stile documentaristico il suo film *District 9*: il protagonista si rivolge a più riprese alla telecamera spiegando quello che la MNU sta per fare nelle operazioni nei confronti dei gamberoni. In *Avatar* il protagonista Jake si riprende in un video log, periodicamente informando "posteri" dei suoi progressi nell'integrazione con i Na'vi, quando in realtà quello che sta facendo è raccontare allo spettatore del film cose che il regista può evitare di mostrare in camera.

Title Titolo



Ub1
Physical im-
plementation
of the movie
title from
They Live.

EN Not all films have a graphic representation of the title just as not all make it memorable or consistent with the style of the film. In some cases the name of the film is simply applied in post-production in the same font as the opening credits.

It is interesting when the title is physically present within the scenography of a film. It often happens that the post-produced graphics of the title transition to a real application of the title of the film. This is the case of *They Live*, when the opening credits lead us to a graffiti with the words "They Live" which matches perfectly with the graphics of the title.

Present or not, at the beginning of the film or at the end, it is important to analyse it as a representative graphic element of the entire film.

IT Non tutti i film hanno una rappresentazione grafica del titolo così come non tutti la rendono memorabile o coerente con lo stile della pellicola. In alcuni casi il nome del film è semplicemente applicato in post-produzione nello stesso carattere dei titoli di testa. È interessante quando la titolazione è presente fisicamente all'interno della scenografia di un film. Capita spesso che dalla grafica post-prodotta della titolazione si passi in transizione ad un'applicazione reale del titolo del film. È il caso di *Essi vivono*, quando i titoli di testa ci portano ad un graffito con la scritta "They Live" che combacia perfettamente con la grafica del titolo.

Presente o meno, a inizio film o alla fine, è importante che sia analizzato come elemento grafico rappresentativo dell'intera pellicola.

^{EN} Supports of graphic elements ^{IT} Supporti degli elementi grafici



Application Applicazione

EN

The graphics are considered applied when its design results in it being affixed on other props and therefore must take into account the finish and production of the object, the support material that will host the graphics and the fact that representation techniques other than ordinary printing might be required, such as make-up, modeling, sewing, 3D printing or painting.

IT

La grafica viene considerata applicata quando la sua progettazione prevede e risulta in una apposizione su di altri oggetti di scena e quindi deve tener conto della finitura e della produzione dell'oggetto, del materiale di supporto che dovrà ospitare la grafica e del fatto che potrebbe richiedere tecniche di rappresentazioni diverse dalla comune stampa, come ad esempio il trucco, la modellazione, la cucitura, la stampa 3D o la verniciatura.

Digital Digitale

EN

A graphic can be reproduced within a film through digital means. By digital we mean all those cases in which it is a display within the film that shows the graphic element. Video walls, televisions, computer screens, telephones or any output that reproduces a static or moving image are to be considered digital media supports.

IT

Una grafica può essere riportata all'interno di un film attraverso mezzi digitali. Per digitale intendiamo tutti quei casi in cui è un display all'interno del film a mostrare l'elemento grafico. Videowall, televisori, schermi di computer, telefoni o qualsiasi output che riproduca un'immagine statica o in movimento sono da considerarsi supporto digitale.

Post production Post-produzione

EN

We are talking about post-production when the graphic element is applied to the video, during the editing of the film itself. This is the case of interfaces that denote the point of view of a machine, a camera or a viewer. It all started with the red dot of the superimposed recording, the famous "rec". Other cases are special graphic effects through which concepts, sensations, spells or noises are expressed as in the case of *Scott Pilgrim vs. the World*, in which the style of comics is rendered through onomatopoeias.

IT

Parlamo di post-produzione quando l'elemento grafico è applicato sul video, in fase di montaggio del film stesso.



Qa3
The Royal Cypher, an ER monogram standing for Elizabeth Regina applied on a carriage.

Qa3
Il Royal Cypher, monogramma ER che sta per Elizabeth Regina applicato su una carrozza.



che riceve un pugno in faccia rappresentato con l'aiuto di un omatopea aggiunta con tecniche di compositing.

È il caso delle interfacce che denotano il punto di vista di una macchina, di una telecamera o di un visore. Tutto è iniziato con il pallino rosso della registrazione in sovrapposizione, il famoso "rec". Altri casi sono effetti speciali grafici attraverso i quali vengono espressi dei concetti, delle sensazioni, delle magie o dei rumori come nel caso di *Scott Pilgrim vs. the World*, in cui viene reso lo stile del fumetto attraverso le onomatopee integrate dal montaggio video.

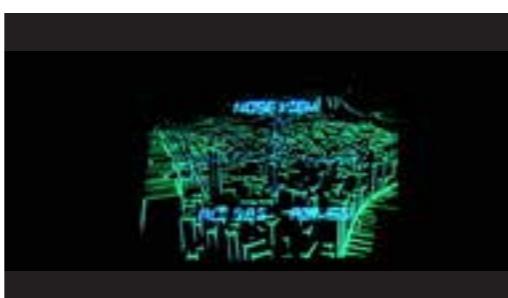
Print Stampa

EN

The most classic type of support, the most traditional of the graphic designer's profession. By print support we mean everything that is produced on paper: Posters, brochures, books, flyers, newspapers are the basis of the work required from a graphic designer in the film industry.

IT

La tipologia più classica di supporto, quella più tradizionale del mestiere del progettista grafico. Per supporto stampa intendiamo tutto ciò che viene prodotto su carta: Manifesti, brochure, libri, flyer, giornali sono alla base delle lavorazioni richieste a un designer in ambito cinematografico.



AAa8
Outline view of Manhattan on screen in Escape from New York.

AAa8
Visuale outline di Manhattan su schermo in 1997: Fuga da New York

Kj1
Printed collection of the best protagonist's letters.

Kj1
Collezione stampata delle migliori lettere del protagonista.



Ho5
SMAK, Scott Pilgrim receiving a punch in the face with the aid of the graphic element applied with compositing techniques.

Ho5
SMAK, Scott Pilgrim



EN The diversity of the shapes of the characters affects the aesthetics, the legibility of the text and, in the case of cinema, in the definition of a style which represents the context for a film. There are thousands of different fonts with the most disparate shapes, to recognize them several attempts have been made to classify them. Among these, one of the most accredited and recognized is that of Aldo Novarese, here taken as a system for assigning a class to the characters present in the films.

According to the Novarese classification, all the characters can be divided into 10 families assigned on the basis of the historical characterization and the design of their stem and their terminal section.

IT La diversità delle forme dei caratteri influisce sull'estetica, la leggibilità del testo e, nel caso del cinema, nella connotazione di uno stile che definisce un contesto di appartenenza di un film. Esistono migliaia di font diversi con le forme più disparate, per riconoscerli sono stati fatti diversi tentativi di classificazione. Tra questi uno dei più accreditati e riconosciuti è quello di Aldo Novarese, qui preso come sistema per assegnare una classe ai caratteri presenti nei film analizzati.

Secondo la classificazione di Novarese, tutti i caratteri si possono dividere in 10 famiglie assegnate in base alla caratterizzazione storica e al disegno delle loro aste e del loro tratto terminale.

Bodonian Bodoniano

EN They have an exaggerated thickness ratio between very thin stems and thick ones. The serifs join with the vertical shaft of the letter forming an obvious right angle.

IT Hanno un rapporto di spessore esasperato tra aste sottilissime e aste spesse. Le grazie si uniscono con l'asta verticale della lettera formando un evidente angolo retto.

Fantasy Fantasia

EN The category "Fantasy" includes all those characters that do not fall within the other classifications and that have been invented without any constructive rule. They are often characterized by a great deal of detail and are used only in capital letters as they are difficult to read.

IT Nella categoria "Fantasia" rientrano tutti quei caratteri che non rientrano nelle altre classificazioni e che sono stati inventati senza nessuna regola costruttiva. Spesso sono caratterizzati da una grande quantità di dettagli e sono utilizzati soltanto in lettere maiuscole poiché di difficile lettura.

Slab Egizi

EN They are recognizable by the very accentuated and thick graces, and at right angles.

IT Sono riconoscibili per le grazie molto accentuate e spesse, e ad angolo retto.

Lapidary Lapidario

EN They refer to the ancient Roman characters, when they were used for epigraphs and for inscriptions on monuments. They have triangular serifs that form an acute angle with the base line, typical of chisel carvings on stone.

IT Si rifanno agli antichi caratteri romani, quando venivano usati per le epigrafi e per le iscrizioni sui monumenti. Hanno grazie triangolari che formano un angolo acuto con la linea di base, tipica delle incisioni a scalpello sulla pietra.

Linear Lineare

EN They are the most modern fonts, without graces and mostly uniform thick-

nesses of the temples.

IT Si rifanno agli antichi caratteri romani, quando venivano usati per le epigrafi e per le iscrizioni sui monumenti. Hanno grazie triangolari che formano un angolo acuto con la linea di base, tipica delle incisioni a scalpello sulla pietra.

Medieval Medievali

EN Also called gothic. They were the typical characters of the Gutenberg period, but they are difficult to read, today. They have elongated ends characterized by accentuated angles. The serifs are defined as "spearheads pointing down" and are the result of the use of the calligraphic nib with a flat tip at 45 degrees.

IT Chiamati anche gotici. Erano i caratteri tipici del periodo di Gutenberg, ma oggi di difficile lettura. Hanno estremità allungate caratterizzate da angoli accentuati. Le grazie sono definite "a punta di lancia rivolta verso il basso" e sono il risultato dell'uso del pennino calligrafico a punta piatta e posizionato a 45 gradi.

Ornate Ornati



EN They are those characters that have very accentuated decorations and shading, have flourishes, human and floral figures and are hard to read. They are usually used as drop caps.

IT Gli Ornati sono detti anche amanuensi. Sono quei caratteri che hanno decorazioni e ombreggiature molto accentuate, presentano svolazzi, figure umane e floreali e sono poco leggibili. Solitamente sono utilizzati come capiletteria.

Script Scritti



EN Also called calligraphic. They imitate handwriting. They therefore assume very heterogeneous characteristics in relation to the type of writing instrument that they are imitating.

IT Detti anche calligrafici. Imitano la scrittura a mano. Assumono pertanto caratteristiche assai eterogenee in relazione al tipo di strumento di scrittura che si imita.

Transitional Transizionali



EN So called transitional because they indicate the transition between the Ancient Roman and the Modern Roman, and were born around the 1700s. The stems almost never have an inclination, they have horizontal and thin serifs, they end with a stem whose base has a linear profile.

IT Chiamati così perché indicano la transizione tra il Romano Antico e il Romano Moderno, e nascono intorno al '700. Le aste non hanno quasi mai inclinazione, hanno grazie orizzontali e sottili, terminano con un'asta la cui base ha andamento lineare.

Venetian Veneziani



EN They derive from ancient Roman characters, such as the Lapidaries, but differ from these for the rounded end of the serifs, the more contrasting lines and the slightly concave foot of the shaft. They spread around the second half of the 15th century in Venice, home of the first Italian printers.

IT Derivano dai caratteri romani antichi, come i Lapidari, ma da questi si differenziano per l'estremità arrotondata delle grazie, le linee più contrastate e per il piede dell'asta appena concavo. Si diffusero intorno alla seconda metà del '400 a Venezia, patria dei primi stampatori italiani.



^{EN} Adventure ^{IT} Avventura



Cd7



Bk1



B16



Ak7



Bd3



Ca6



Cd6



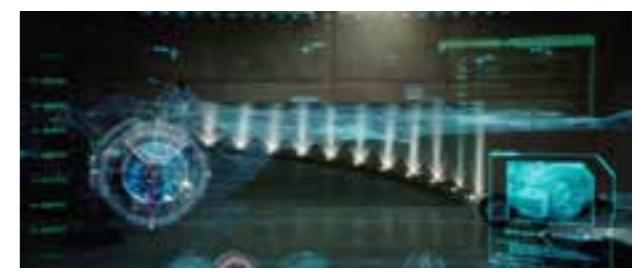
Cd3



B17

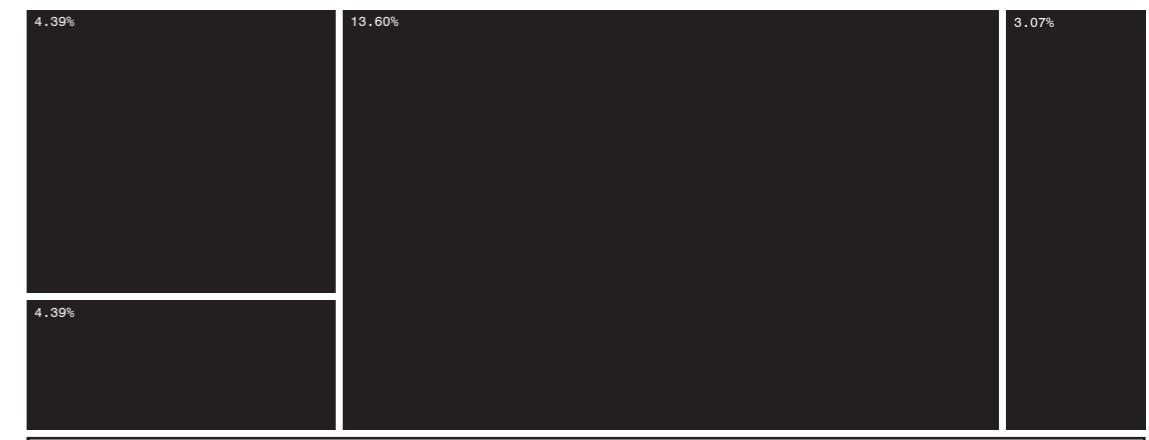


Ak3



Typography in the genre Tipografia nel genere

Bodonian Bodoniano 4.39% 10	Fantasy Fantasia 13.60% 31	Lapidary Lapidare 3.07% 7
<hr/>		
Slab Egizio 2.19% 5		



Medieval Medievale 1.32% 3	Script Scritto 10.09% 23	Transitional Transizionale 3.95% 9	Venetian Veneziano 3.95% 9
<hr/>			
Ornate Ornato 0.88% 2			



^{EN} Iron Man ^{IT} Iron Man

^{EN} Jurassic Park ^{IT} Jurassic Park

^{EN} Pirates of the Caribbean: Dead Man's Chest

^{IT} Pirati dei Caraibi: La maledizione del forziere fantasma

Iron Man

Iron Man

Year
Anno

2008

Jon Favreau
Direction
Regia

Aspect Ratio
Formato

2.39 :1

Lenght
Durata

2h06'01"

Context
Contesto

New York City, 2008
Città di New York 2008

Plot
Trama

EN A billionaire industrialist and genius inventor, Tony Stark, is conducting weapons tests overseas, but terrorists kidnap him to force him to build a devastating weapon. Instead, he builds an armored suit and upends his captors. Returning to America, Stark refines the suit and uses it to combat crime and terrorism.

IT Un industriale miliardario e geniale inventore, Tony Stark, sta conducendo test sulle armi all'estero, ma i terroristi lo rapiscono per costringerlo a costruire un'arma devastante. Invece, costruisce un'armatura grazie alla quale sfugge ai suoi rapitori. Tornato in America, Stark perfeziona l'armatura e la usa per combattere il crimine e il terrorismo.

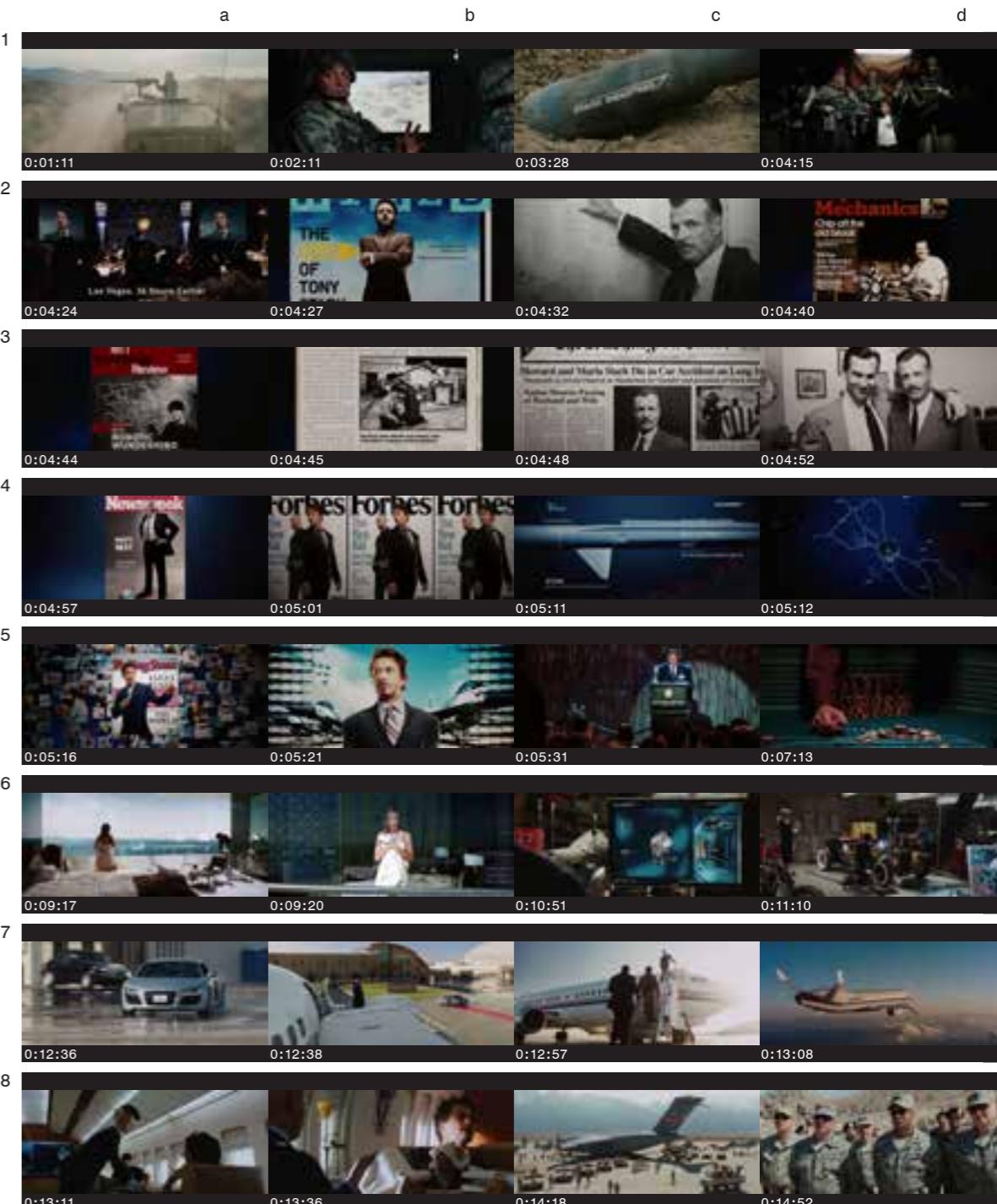
Dianne Chadwick
Graphic Designer
Progettista grafico

Alex Bradford
Graphic Designer
Progettista grafico

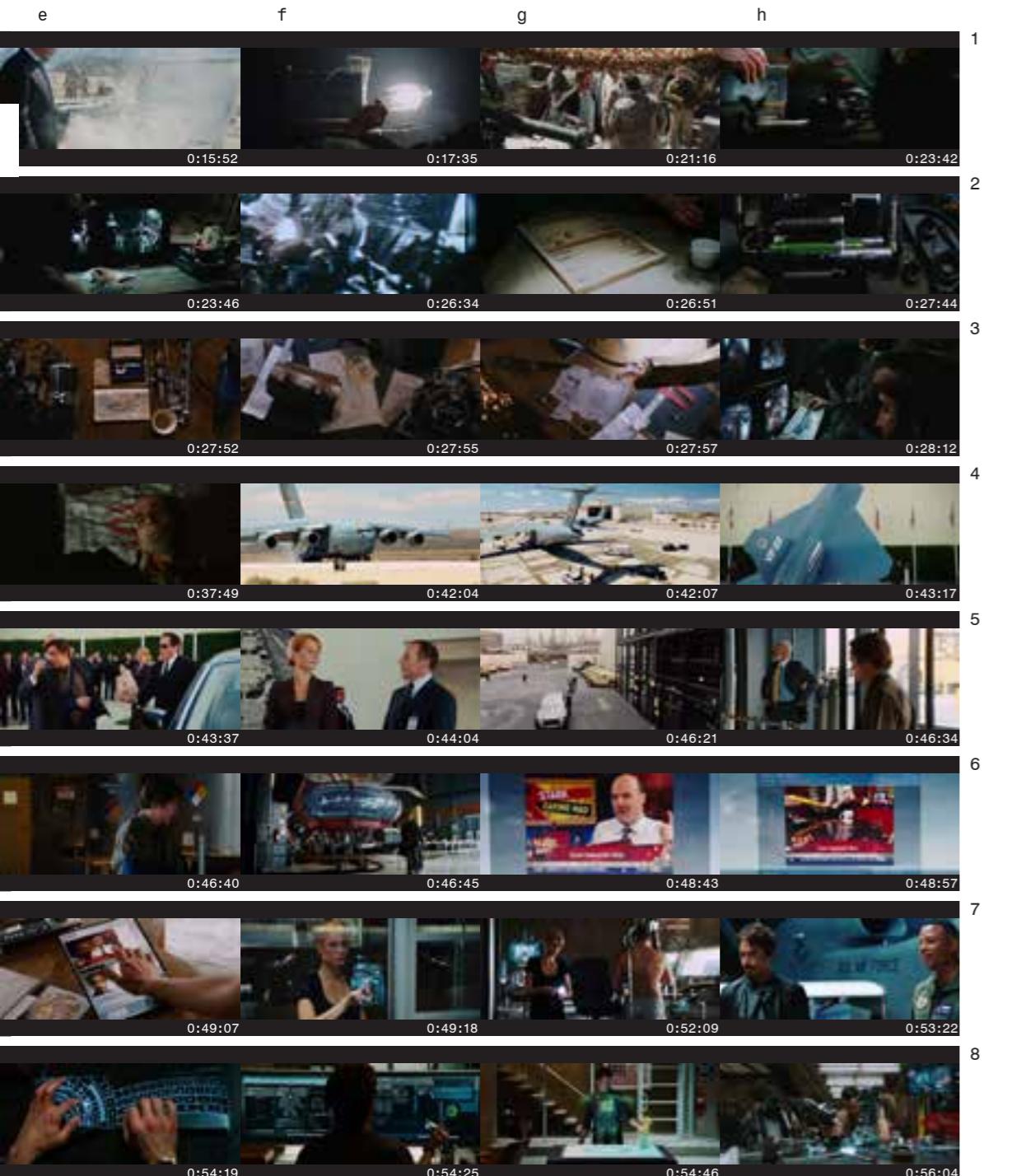
Jayse Hansen
Graphic Designer
Progettista grafico

Hilary DeWaay
Graphic Designer
Progettista grafico

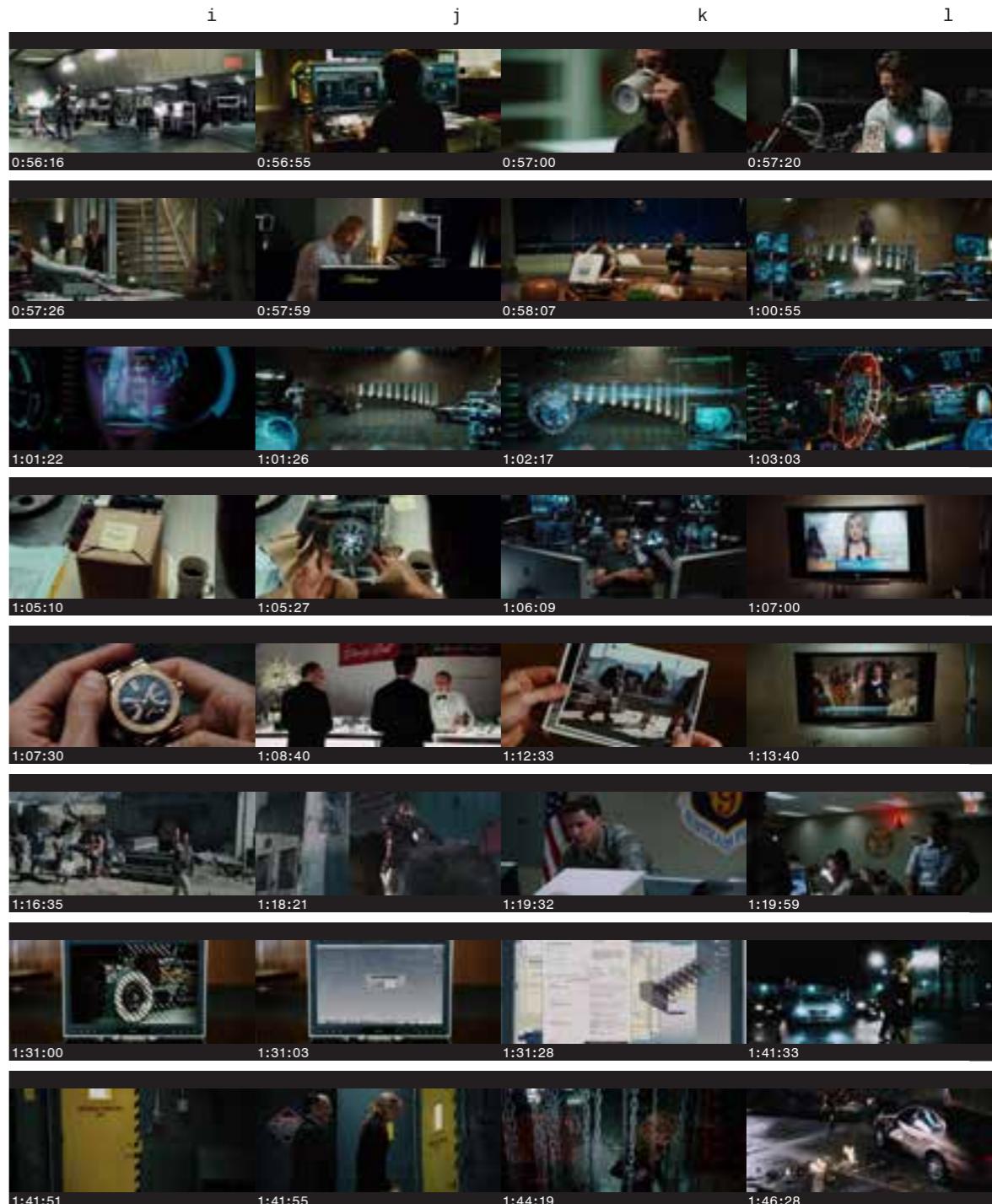
A



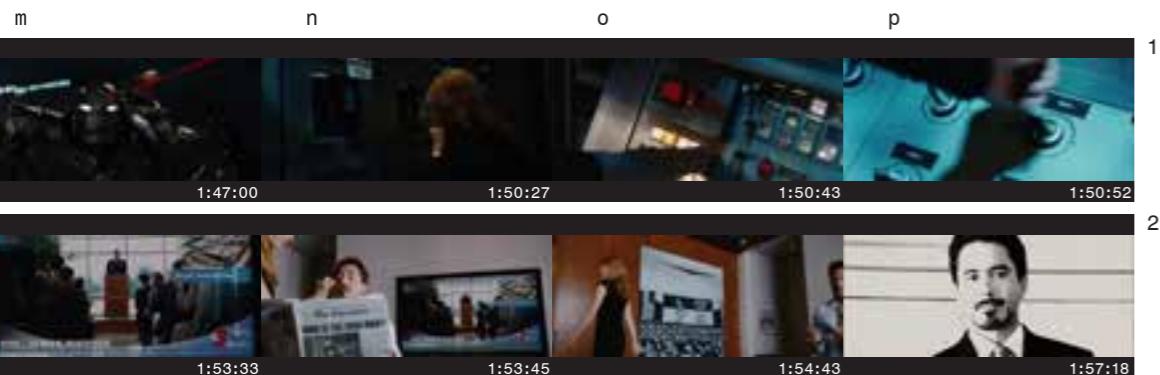
Aa1 ◊ Context ◊ Application ◊ Linear | Ab1 ◊ Context ◊ Application | Ac1 ◊ Support ◊ Application ◊ Linear | Ad1 ◊ Support ◊ Application | Aa2 ◊ Support ◊ Digital Print | ◊ Slab Linear Ab2 ◊ Support ◊ Print ◊ Linear Transitional Ac2 ◊ Support ◊ Print ◊ Linear | Ad2 ◊ Support ◊ Print ◊ Slab Linear Aa3 ◊ Support ◊ Print ◊ Linear | Ab3 ◊ Support ◊ Print ◊ Linear Transitional Ac3 ◊ Support ◊ Print ◊ Medieval Transitional Ad3 ◊ Support ◊ Print ◊ Linear | Aa4 ◊ Support ◊ Print ◊ Slab Linear Ab4 ◊ Support ◊ Print ◊ Lapidary Linear Ac4 ◊ Context ◊ Post-production ◊ Linear | Ad4 ◊ Context ◊ Post-production ◊ Linear | Aa5 ◊ Support ◊ Post-production ◊ Bodonian Lapidary Ab5 ◊ Context ◊ Post-production ◊ Linear | Ac5 ◊ Context ◊ Application ◊ Linear Transitional Ad5 ◊ Context ◊ Application ◊ Bodonian Linear Aa6 ◊ Context ◊ Digital ◊ Linear | Ab6 ◊ Context ◊ Digital ◊ Linear | Ac6 ◊ Context ◊ Digital ◊ Linear | Ad6 ◊ Context ◊ Application Digital | ◊ Lapidary Linear Aa7 ◊ Context ◊ Application ◊ Linear | Ab7 ◊ Context ◊ Application ◊ Linear | Ac7 ◊ Context ◊ Application ◊ Linear | Ad7 ◊ Context ◊ Application ◊ Linear | Aa8 ◊ Context ◊ Digital ◊ Linear | Ab8 ◊ Context ◊ Application ◊ Lapidary | Ac8 ◊ Context ◊ Application ◊ Linear | Ad8 ◊ Context ◊ Application ◊ Linear



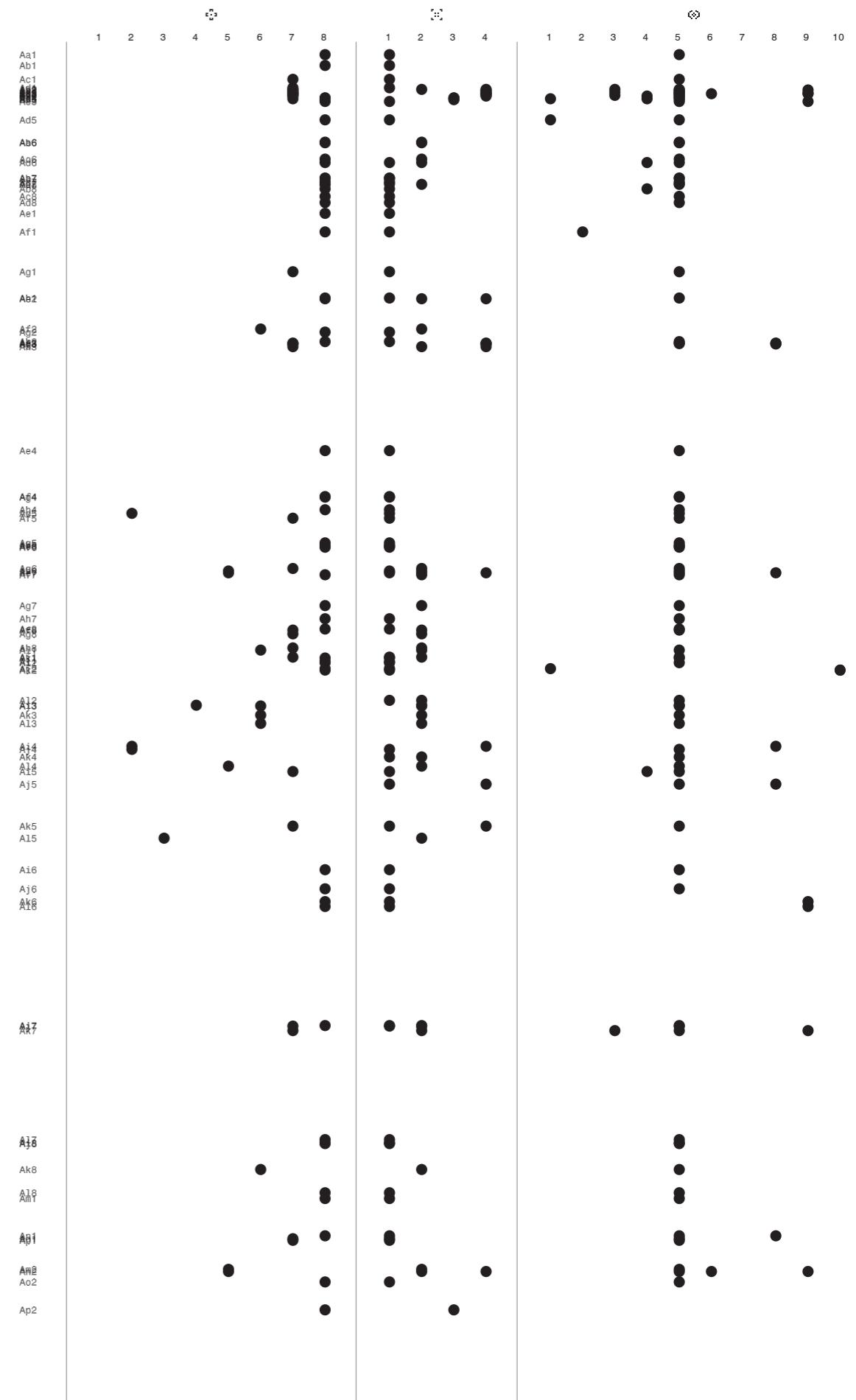
Ae1 ☺ Context ☹ Application | Af1 ☺ Context ☹ Application ☺ Fantasy | Ag1 ☺ Support ☹ Application ☺ Linear | Ah1 ☺ Context ☹ Application ☺ Linear | Ae2 ☺ Context ☹ Digital Print | Af2 ☺ Point of view ☺ Digital | Ag2 ☺ Context ☹ Application | Ah2 ☺ Context ☹ Application ☺ Linear | Ae3 ☺ Support ☹ Print ☺ Linear Script | Af3 ☺ Support ☹ Print ☺ Linear Script | Ag3 ☺ Support ☹ Print ☺ Script | Ah3 ☺ Support ☹ Digital Print | Ae4 ☺ Context ☹ Application ☺ Linear | Af4 ☺ Context ☹ Application ☺ Linear | Ag4 ☺ Context ☹ Application ☺ Linear | Ah4 ☺ Context ☹ Application ☺ Linear | Ae5 ☺ Figure of speech ☺ Application ☺ Linear | Af5 ☺ Support ☹ Application ☺ Linear | Ag5 ☺ Context ☹ Application ☺ Linear | Ah5 ☺ Context ☹ Application ☺ Linear | Ae6 ☺ Context ☹ Application ☺ Linear | Af6 ☺ Context ☹ Application ☺ Linear | Ag6 ☺ Support ☹ Digital ☺ Linear | Ah6 ☺ Link ☹ Application Digital | ☺ Linear | Ae7 ☺ Link ☹ Application Digital Print ☺ Linear Script | Af7 ☺ Context ☹ Digital ☺ Linear | Ag7 ☺ Context ☹ Digital ☺ Linear | Ah7 ☺ Context ☹ Application ☺ Linear | Ae8 ☺ Context ☹ Application ☺ Linear | Af8 ☺ Support ☹ Digital ☺ Linear | Ag8 ☺ Support ☹ Digital | Ah8 ☺ Support ☹ Digital



Ai1 ☺ Point of view ☺ Digital ☺ Linear | Aj1 ☺ Support ☹ Application Digital | ☺ Linear | Ak1 ☺ Context ☹ Application ☹ Linear | A11 ☺ Context ☹ Application | A12 ☺ Context ☹ Application ☺ Linear | Aj2 ☺ Context ☹ Application ☹ Bodonian | Ak2 ☺ Context ☹ Application ☺ Venetian | A12 ☺ Context,Support ☺ Application Digital | ☺ Linear | A13 ☺ Hero prop ☹ Digital ☺ Linear | Aj3 ☺ Point of view ☺ Digital ☺ Linear | Ak3 ☺ Point of view ☺ Digital ☺ Linear | A13 ☺ Point of view ☺ Digital ☺ Linear | Ai4 ☺ Figure of speech ☺ Print ☺ Script | Aj4 ☺ Figure of speech ☺ Application ☺ Linear | Ak4 ☺ Context,Support ☺ Application Digital | ☺ Linear | A14 ☺ Link ☹ Digital ☺ Linear | A15 ☺ Support ☹ Application ☺ Lapidary Linear | Aj5 ☺ Context,Support ☹ Application Print | ☺ Linear Script | Ak5 ☺ Support ☹ Application Print | ☺ Linear | A15 ☺ Herald ☺ Digital | A16 ☺ Context ☹ Application ☺ Linear | Aj6 ☺ Context ☹ Application ☺ Linear | Ak6 ☺ Context ☹ Application ☺ Transitional | A16 ☺ Context ☹ Application ☺ Transitional | Aj7 ☺ Context ☹ Application Digital | ☺ Linear | Aj7 ☺ Support ☹ Application Digital | ☺ Linear | Ak7 ☺ Support ☹ Digital ☺ Slab Linear Transitional | A17 ☺ Context ☹ Application ☺ Linear | Aj8 ☺ Context ☹ Application ☺ Linear | Ak8 ☺ Point of view ☺ Digital ☺ Linear | A18 ☺ Context ☹ Application ☺ Linear



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Am1 ☰ Context ☱ Application ☱ Linear | An1 ☰ Context ☱ Application ☱ Linear Script Ao1 ☰ Support ☱ Application ☱ Linear | Ap1 ☰ Support ☱ Application ☱ Linear | Am2 ☰ Link ☱ Digital ☱ Linear | An2 ☰ Link ☱ Digital Print | ☱ Linear Medieval Transitional | Ao2 ☰ Context ☱ Application ☱ Linear | Ap2 ☰ Context ☱ Post-production

Jurassic Park

Jurassic Park

Year
Anno

1993

Steven Spielberg

Direction
Regia

Aspect Ratio
Formato

1.85:1

Lenght
Durata

2h06'36"

Context
Contesto

Isla Nublar, 1993
Isola di Nublar 1993

Plot
Trama

EN Paleontologists Alan Grant and Ellie Sattler and mathematician Ian Malcolm are among a select group chosen to tour an island theme park populated by dinosaurs created from prehistoric DNA. While the park's mastermind, billionaire John Hammond, assures everyone that the facility is safe, they find out otherwise when various ferocious predators break free and go on the hunt.

IT I paleontologi Alan Grant ed Ellie Sattler ed il matematico Ian Malcolm fanno parte di un gruppo selezionato e scelto per visitare un parco a tema su un'isola, popolato da dinosauri creati dal DNA preistorico. Mentre la mente del parco, il miliardario John Hammond, assicura a tutti che la struttura è sicura, si scopre invece il contrario, quando feroci predatori si liberano e terrorizzano i visitatori.

B



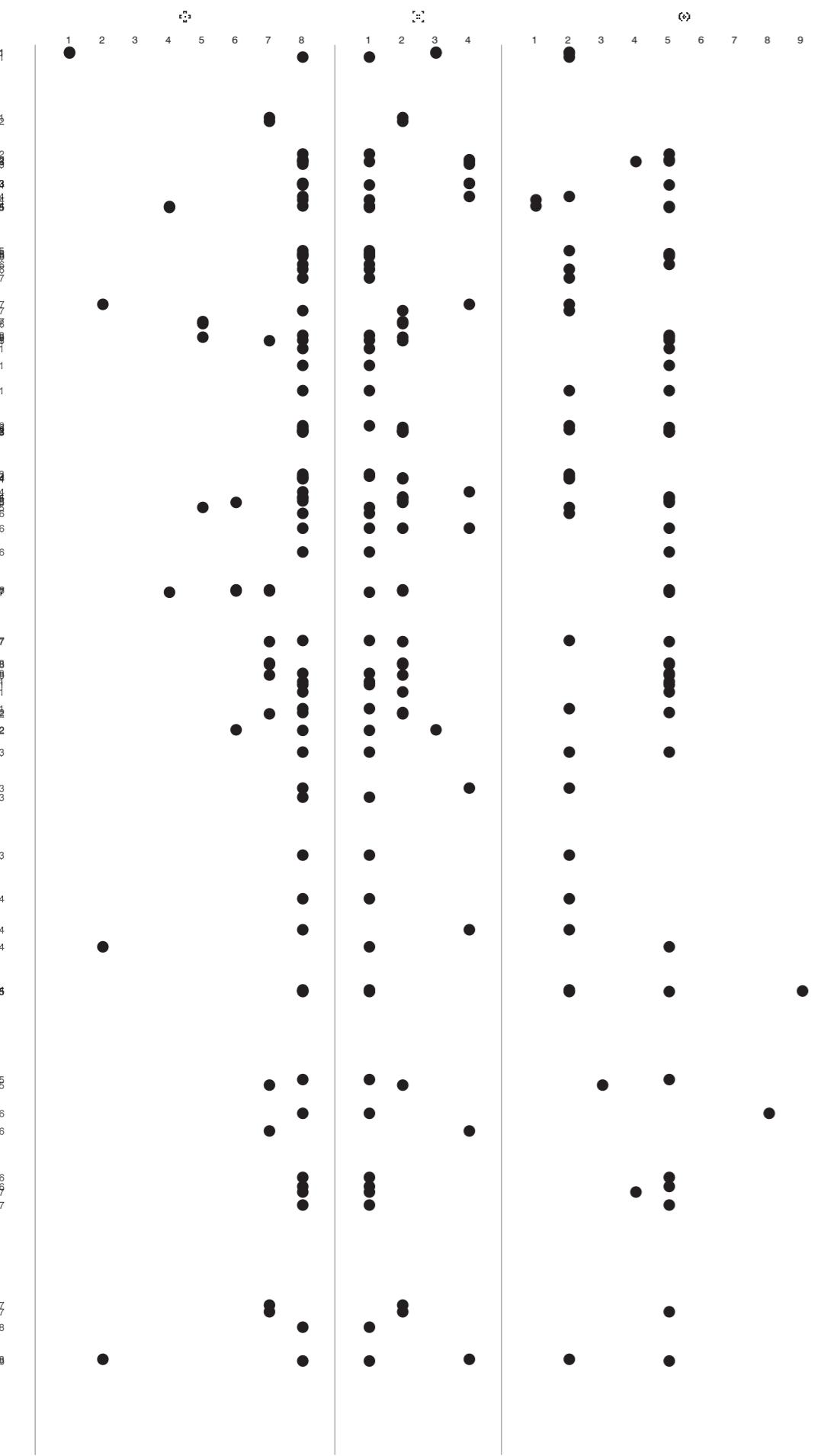
Ba1 ☐ Title ☐ Post-production ☐ Fantasy | Bb1 ☐ Title ☐ Post-production ☐ Fantasy | Bc1 ☐ Context ☐ Application ☐ Fantasy | Bd1 ☐ Support ☐ Digital | Ba2 ☐ Support ☐ Digital | Bb2 ☐ Context ☐ Application ☐ Linear | Bc2 ☐ Context ☐ Print ☐ Linear | Bd2 ☐ Context ☐ Print ☐ Linear | Ba3 ☐ Context ☐ Application ☐ Lapidary | Bb3 ☐ Context ☐ Print | Bc3 ☐ Context ☐ Print | Bd3 ☐ Context ☐ Print | Ba4 ☐ Context ☐ Application ☐ Linear | Bb4 ☐ Context ☐ Print ☐ Fantasy | Bc4 ☐ Context ☐ Application ☐ Bodonian | Bd4 ☐ Context ☐ Application ☐ Bodonian | Ba5 ☐ Hero prop ☐ Application ☐ Linear | Bb5 ☐ Hero prop ☐ Application ☐ Linear | Bc5 ☐ Context ☐ Application ☐ Fantasy | Bd5 ☐ Context ☐ Application ☐ Linear | Ba6 ☐ Context ☐ Application ☐ Linear | Bb6 ☐ Context ☐ Application ☐ Linear | Bc6 ☐ Context ☐ Application ☐ Linear | Bd6 ☐ Context ☐ Application ☐ Fantasy | Ba7 ☐ Context ☐ Application ☐ Fantasy | Bb7 ☐ Figure of speech ☐ Print ☐ Fantasy | Bc7 ☐ Context ☐ Digital ☐ Fantasy | Bd7 ☐ Link ☐ Digital | Ba8 ☐ Link ☐ Digital | Bb8 ☐ Context ☐ Application ☐ Linear | Bc8 ☐ Link ☐ Digital ☐ Linear | Bd8 ☐ Context ☐ Application ☐ Linear



Be1 ☰ Support ☱ Digital | Bf1 ☰ Context ☱ Application ☱ Linear | Bg1 ☰ Context ☱ Application ☱ Linear
 | Bh1 ☰ Context ☱ Application ☱ Fantasy Linear Be2 ☰ Context ☱ Application ☱ Fantasy | Bf2 ☰ Context
 ☱ Digital ☱ Linear | Bg2 ☰ Context ☱ Digital ☱ Fantasy | Bh2 ☰ Context ☱ Digital ☱ Linear | Be3 ☰ Context
 ☱ Digital ☱ Linear | Bf3 ☰ Context ☱ Digital ☱ Linear | Bg3 ☰ Context ☱ Application ☱ Fantasy | Bh3 ☰ Context
 ☱ Application ☱ Fantasy | Be4 ☰ Context ☱ Digital ☱ Fantasy | Bf4 ☰ Context ☱ Digital ☱ Fantasy
 | Bg4 ☰ Context ☱ Print | Bh4 ☰ Context ☱ Digital ☱ Linear | Be5 ☰ Context ☱ Digital ☱ Linear | Bf5 ☰ Con-
 text ☱ Digital ☱ Linear | Bg5 ☰ Point of view ☱ Digital ☱ Linear | Bh5 ☰ Link ☱ Application ☱ Fantasy | Be6
 ☰ Context ☱ Application ☱ Fantasy | Bf6 ☰ Context ☱ Application Digital Print ☱ Linear | Bg6 ☰ Context
 ☱ Application ☱ Linear | Bh6 ☰ Point of view Support | ☱ Digital ☱ Linear | Be7 ☰ Point of view Support | ☱
 Digital ☱ Linear | Bf7 ☰ Hero prop ☱ Application ☱ Linear | Bg7 ☰ Context ☱ Application ☱ Fantasy | Bh7
 ☰ Support ☱ Digital ☱ Linear | Be8 ☰ Support ☱ Digital ☱ Linear | Bf8 ☰ Support ☱ Digital ☱ Linear | Bg8
 ☰ Context ☱ Application ☱ Linear | Bh8 ☰ Support ☱ Digital ☱ Linear



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Pirates of
the Caribbean:
Dead Man's Chest
Pirati dei Caraibi:
La maledizione
del forziere fantasma

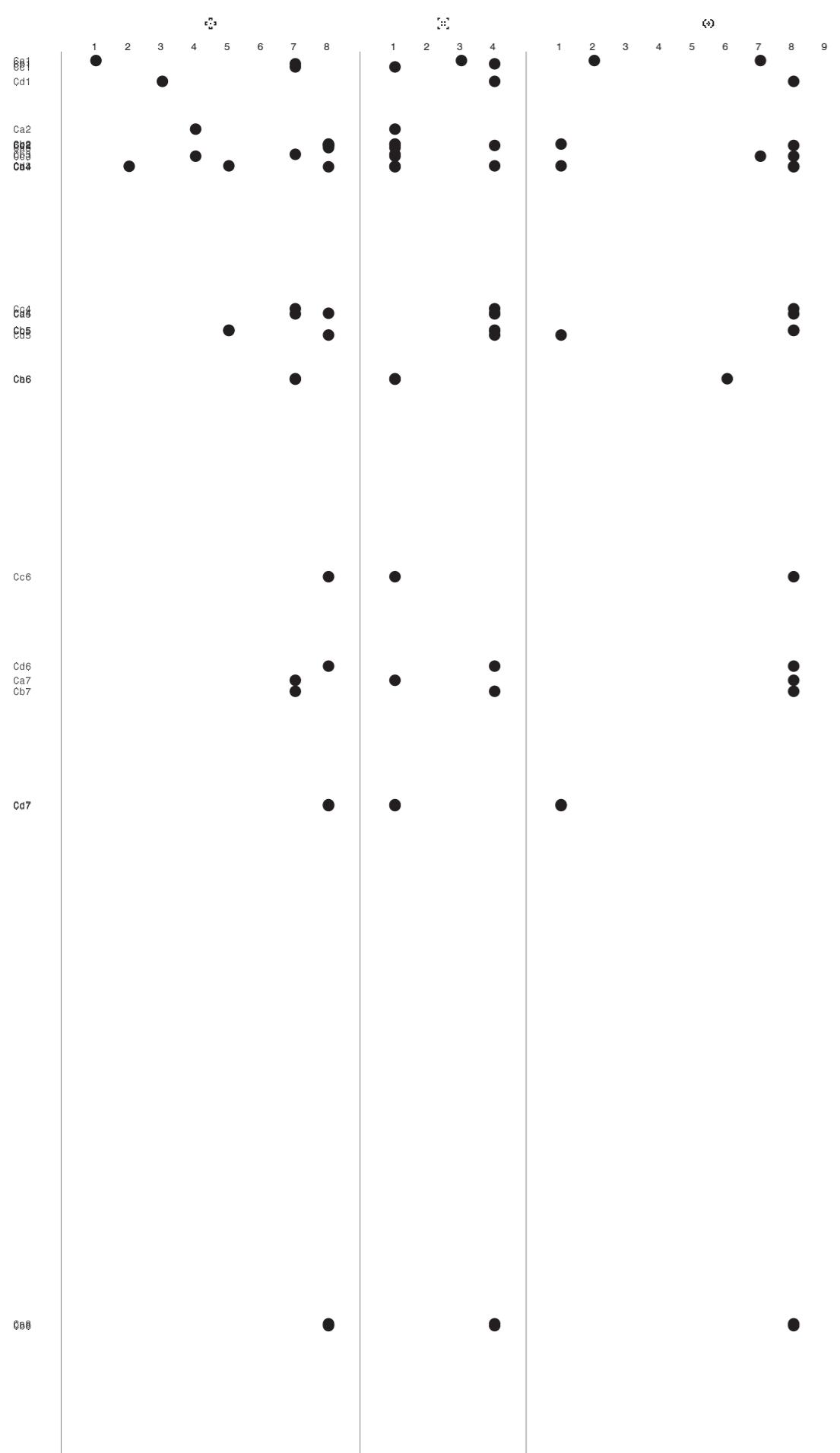
	Year Anno	2003
Gore Verbinski	Direction Regia	
	Aspect Ratio Formato	2.39 : 1
	Lenght Durata	2h30'39"
	Context Contesto	Caribbean, 17th Century Caraibi XVII secolo
	Plot Trama	<p>EN Capt. Jack Sparrow arrives at Port Royal in the Caribbean without a ship or crew. His timing is inopportune, however, because later that evening the town is besieged by a pirate ship. The pirates kidnap the governor's daughter, Elizabeth, who's in possession of a valuable coin that is linked to a curse that has transformed the pirates into the undead. A gallant blacksmith in love with Elizabeth allies with Sparrow in pursuit of the pirates.</p> <p>IT Il capitano Jack Sparrow arriva a Port Royal nei Caraibi senza una nave o un equipaggio. Il suo tempismo è inopportuno, poiché più tardi, quella sera stessa, la città viene assediata da una nave pirata. I pirati rapiscono la figlia del governatore, Elizabeth, che è in possesso di una moneta preziosa legata ad una maledizione che ha trasformato i pirati in non morti. Un valoroso fabbro innamorato di Elizabeth si allea con Sparrow nell'inseguimento dei pirati.</p>
Trey Shaffer	Graphic Designer Progettista grafico	
Dianne Chadwick	Graphic Designer Progettista grafico	
Jane Fitts	Graphic Designer Progettista grafico	

C



Ca1 ☺ Title ☹ Post-production ☺ Fantasy ☺ Ornate ☺ Support ☹ Print | Cc1 ☺ Support ☹ Application ☺ Venetian | Cd1 ☺ Herald ☹ Print ☹ Script | Ca2 ☺ Hero prop ☹ Application | Cb2 ☺ Context ☹ Application ☺ Bodonian | Cc2 ☺ Context ☹ Application | Cd2 ☺ Context ☹ Print ☹ Script | Ca3 ☺ Context ☹ Application | Cb3 ☺ Support ☹ Application ☺ Venetian | Cc3 ☺ Hero prop ☹ Application ☺ Ornate Script | Cd3 ☺ Link ☹ Print ☹ Bodonian | Ca4 ☺ Figure of speech ☹ Application ☹ Script | Cb4 ☺ Context ☹ Application ☹ Script | Cc4 ☺ Support ☹ Print ☹ Script | Cd4 ☺ Context ☹ Print | Ca5 ☺ Support ☹ Print ☹ Script Venetian | Cb5 ☺ Link ☹ Print ☹ Script | Cc5 ☺ Link ☹ Print ☹ Script | Cd5 ☺ Context ☹ Print ☹ Bodonian Venetian | Ca6 ☺ Support ☹ Application ☺ Medieval | Cb6 ☺ Support ☹ Application ☺ Venetian | Cc6 ☺ Context ☹ Application ☹ Script | Cd6 ☺ Context ☹ Print ☹ Script Venetian | Ca7 ☺ Support ☹ Application ☺ Script | Cb7 ☺ Support ☹ Print ☹ Script | Cc7 ☺ Context ☹ Application ☺ Bodonian | Cd7 ☺ Context ☹ Application ☺ Bodonian | Ca8 ☺ Context ☹ Print ☹ Script | Cb8 ☺ Context ☹ Print ☹ Script

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



EN **Biography** IT **Biografia**

Eq3



Ey5



Db5



Ee4



Dh3



Ff4



Dg4



Dd5



Fc6



El2



Fa6



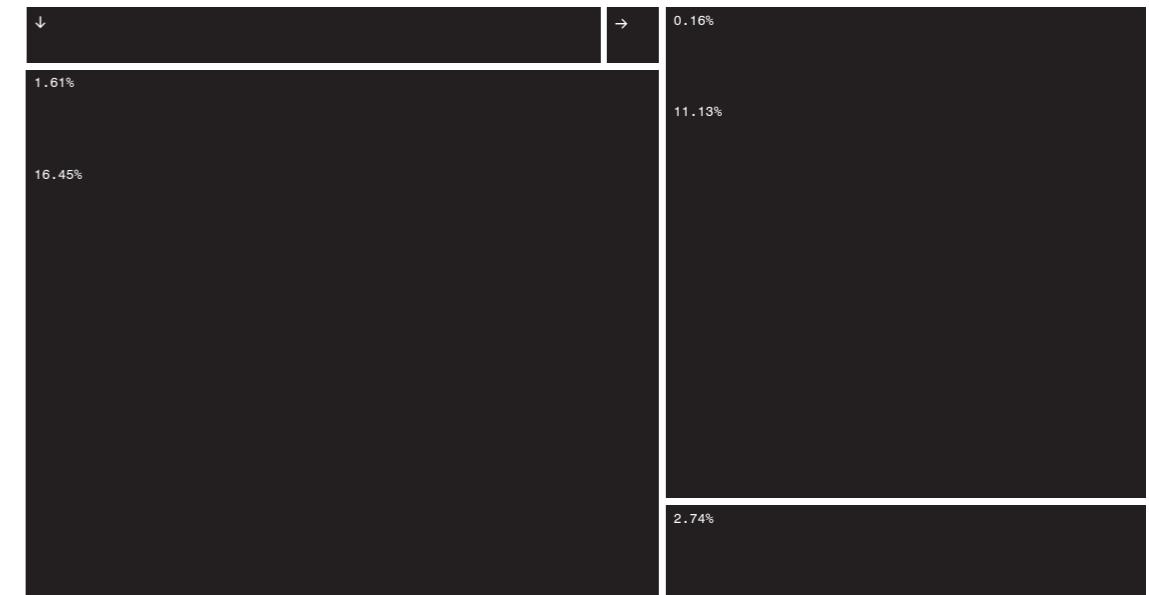
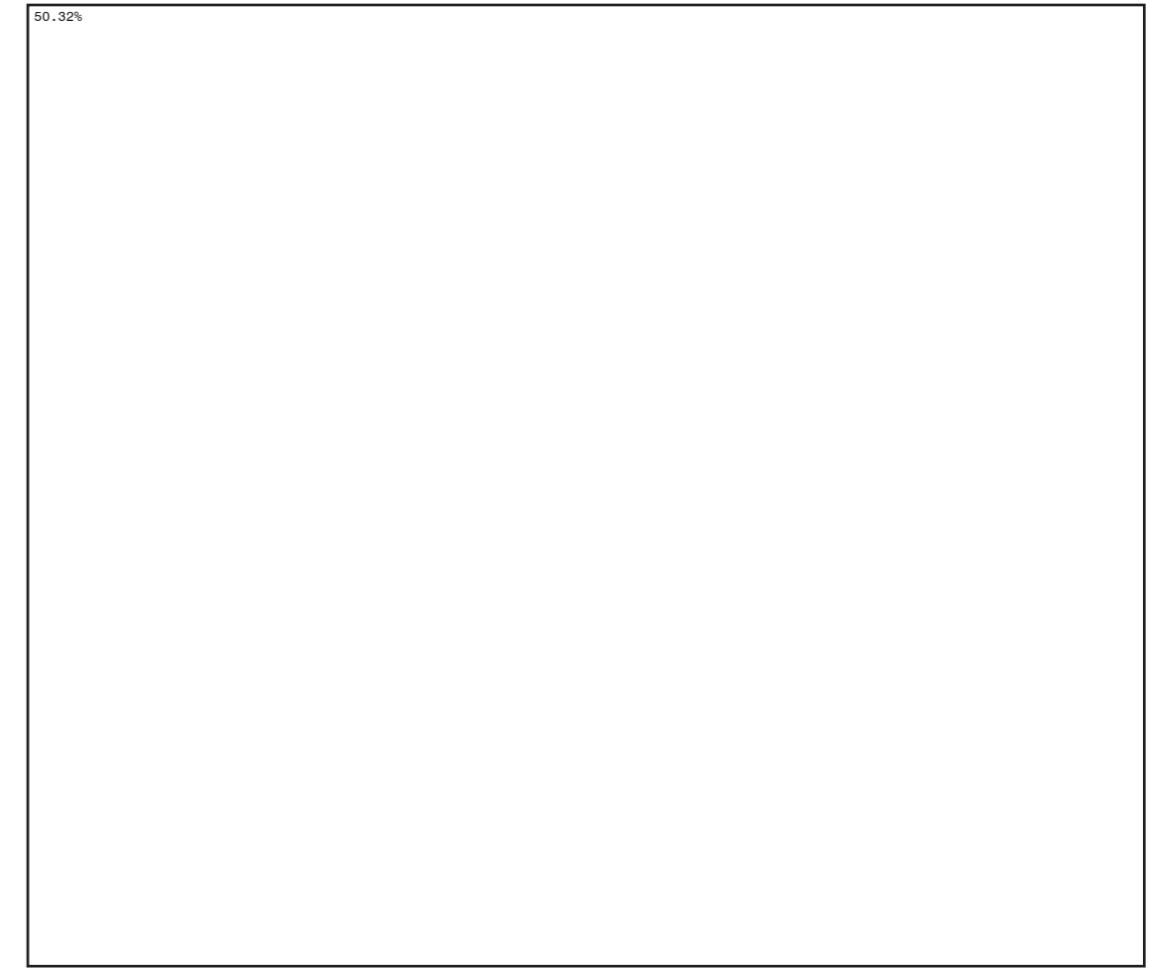
Typography in the genre Tipografia nel genere

Bodonian Bodoniano 4.35% 27	Slab Egizio 8.55% 53	Fantasy Fantasia 1.13% 7
		Lapidary Lapidare 3.55% 22

Linear Lineare 50.32% 312

↓	→	Ornate Ornato 0.16% 1
Medieval Medievale 1.61% 10		Transitional Transizionale 11.13% 69
Script Scritto 16.45% 102		

Venetian Veneziano 2.74% 17

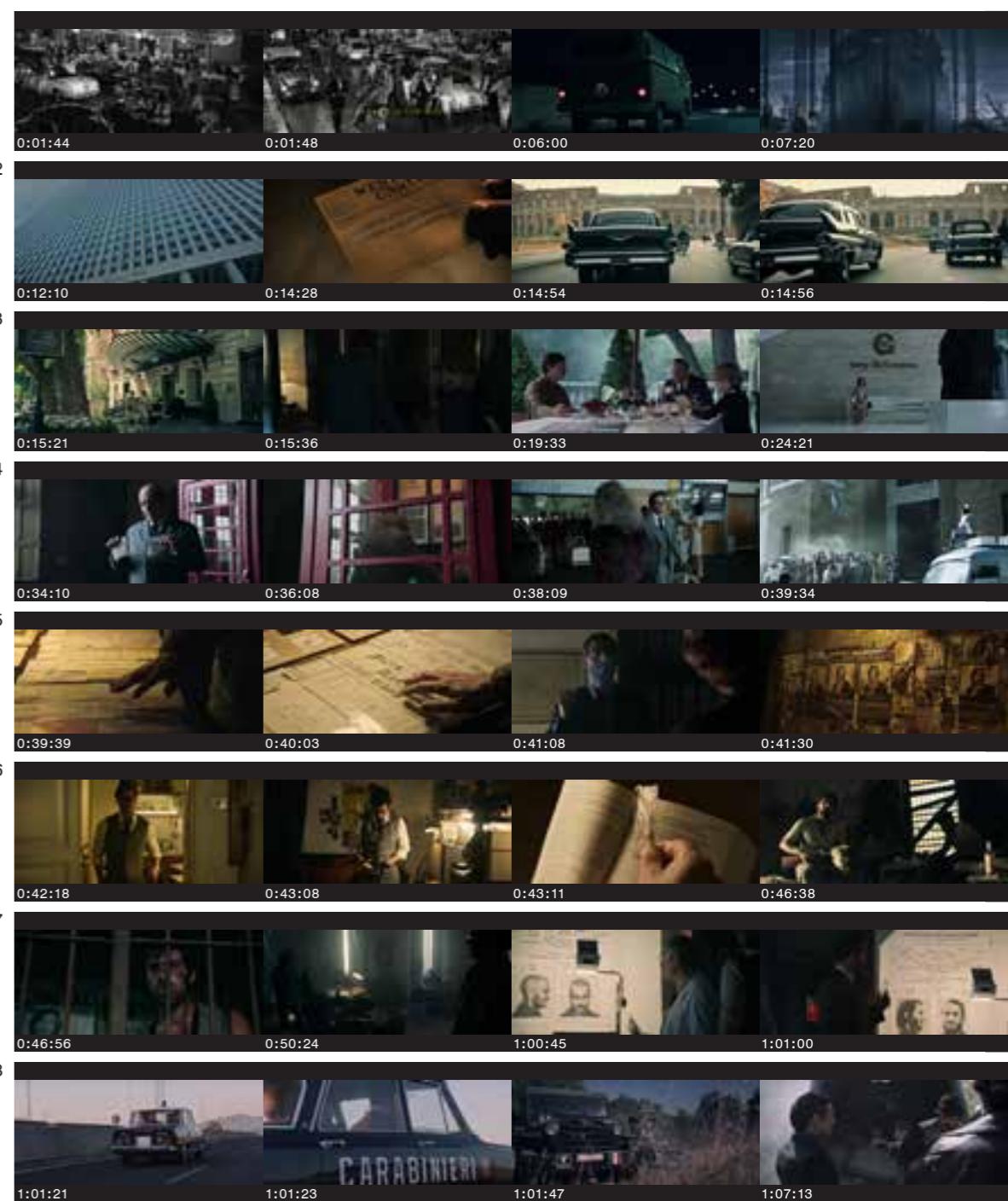


- ^{EN} All the Money in the World ^{IT} Tutti i soldi del
mondo
- ^{EN} Ford v Ferrari ^{IT} Le Mans '66 - La grande sfida
- ^{EN} The Founder ^{IT} The Founder

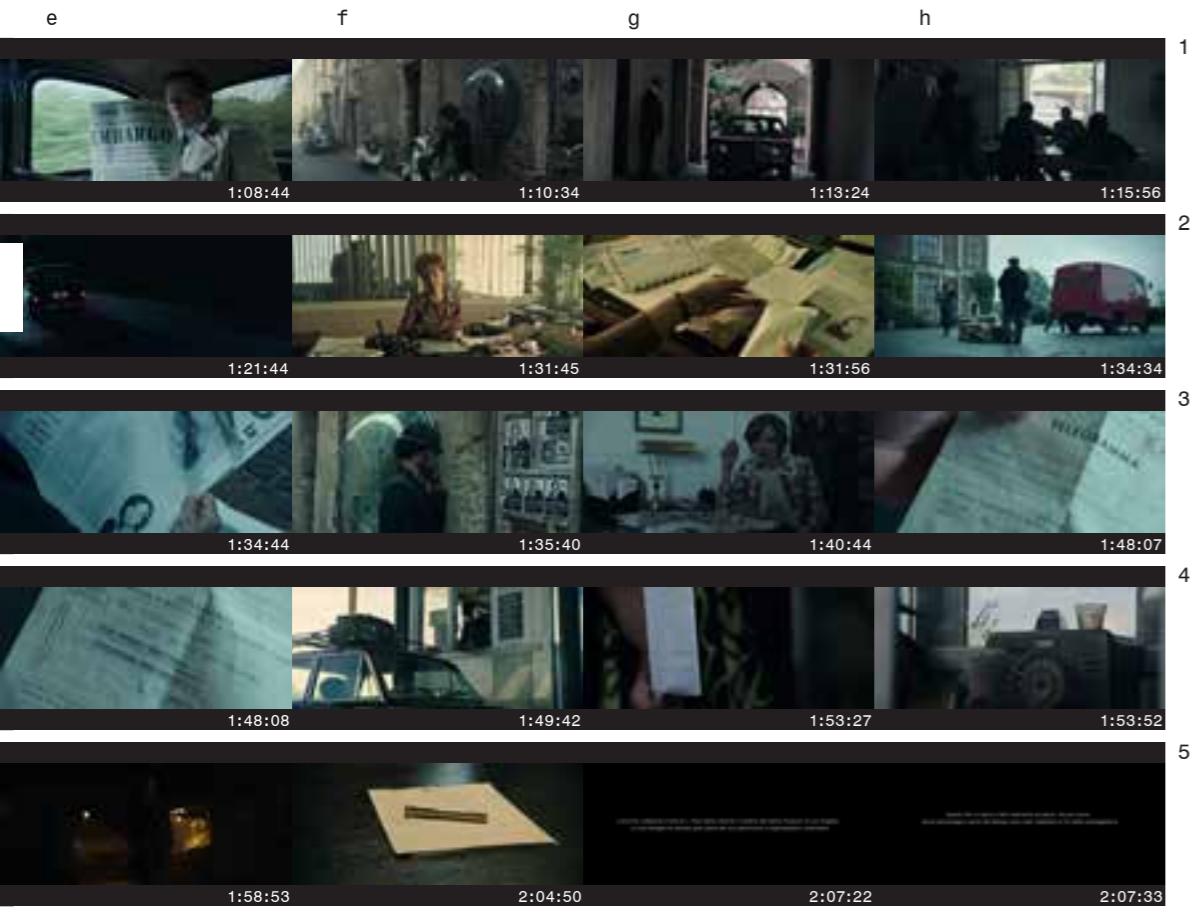
All the Money
in the World
Tutti i soldi del mondo

	Year Anno	2017
Ridley Scott	Direction Regia	
	Aspect Ratio Formato	2.39:1
	Lenght Durata	2h13'09"
	Context Contesto	Italia, 1973 Italia 1973
	Plot Trama	<p>EN In 1973, kidnappers demand \$17 million from billionaire J. Paul Getty in exchange for his grandson's release. Getty refuses to pay the perpetrators a single penny despite the desperate pleas from his former daughter-in-law Gail and adviser Fletcher Chase. With nowhere else to turn, Gail and Fletcher soon become unlikely allies in a race against time to save the teen's life.</p> <p>IT Nel 1973, i rapitori chiedono 17 milioni di dollari al miliardario J. Paul Getty in cambio del rilascio di suo nipote. Getty si rifiuta di pagare un solo centesimo ai colpevoli nonostante le disperate suppliche della sua ex nuora Gail e del consigliere Fletcher Chase. Senza nessun altro a cui rivolgersi, Gail e Fletcher diventano presto improbabili alleati in una corsa contro il tempo per salvare la vita dell'adolescente.</p>
Tommaso Borrelli	Graphic Designer Progettista grafico	
Alberto Brunelli	Graphic Designer Progettista grafico	
Marco De Matteo	Graphic Designer Progettista grafico	
Dario D'Introno	Graphic Designer Progettista grafico	
Alicia Grace Martin	Graphic Designer Progettista grafico	

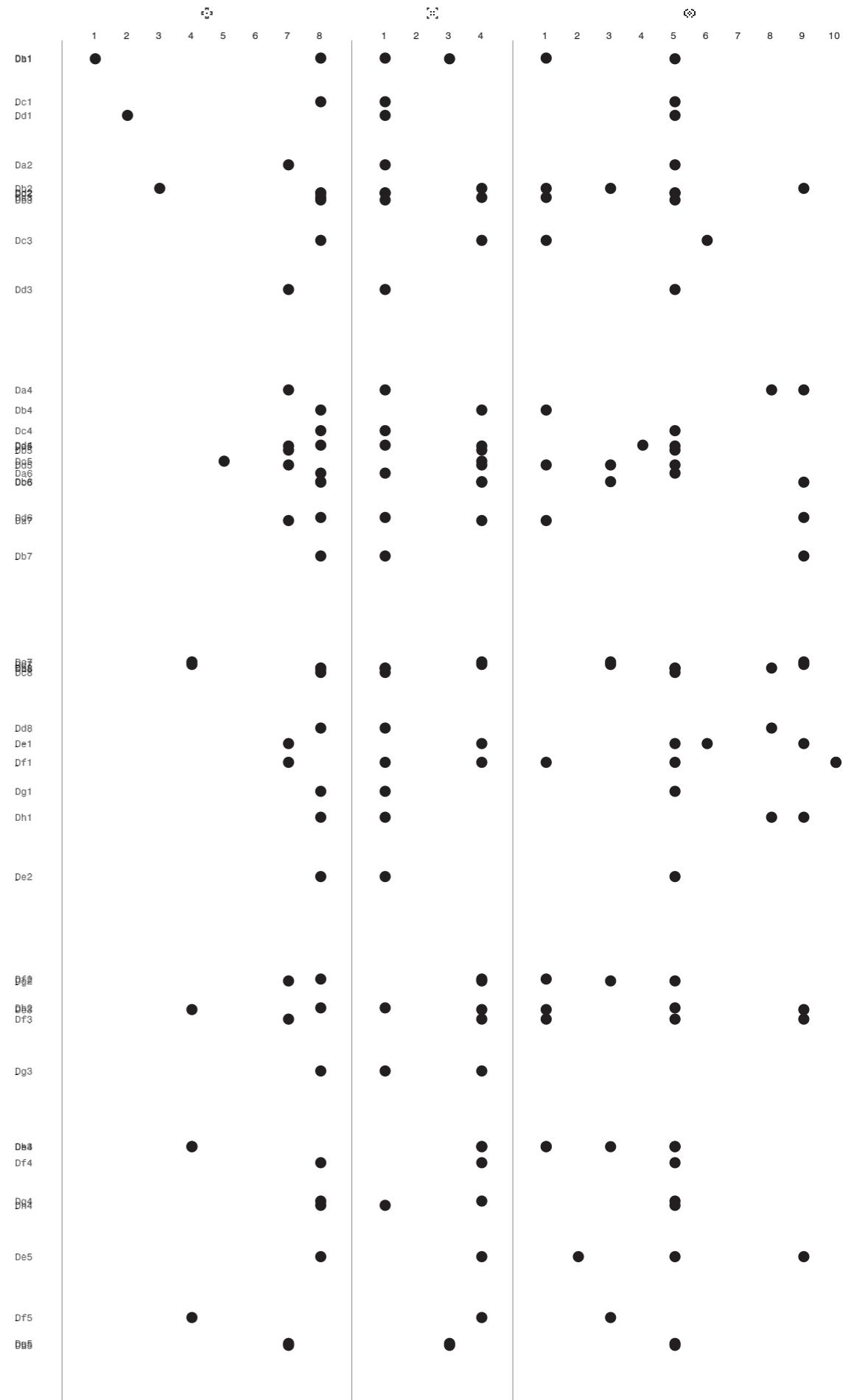
D



Da1 ♦ Context ☐ Application ◊ Bodonian | Db1 ♦ Title ☐ Post-production ◊ Linear | Dc1 ♦ Context ☐ Application ◊ Linear | Dd1 ♦ Figure of speech ☐ Application ◊ Linear | Da2 ♦ Support ☐ Application ◊ Linear | Db2 ♦ Herald ☐ Print ◊ Bodonian Slab Transitional | Dc2 ♦ Context ☐ Application ◊ Linear | Dd2 ♦ Context ☐ Application ◊ Linear | Da3 ♦ Context ☐ Print ◊ Bodonian | Db3 ♦ Context ☐ Application ◊ Linear | Dc3 ♦ Context ☐ Print ◊ Bodonian Medieval | Dd3 ♦ Support ☐ Application ◊ Linear | Da4 ♦ Support ☐ Application ◊ Script Transitional | Db4 ♦ Context ☐ Print ◊ Bodonian | Dc4 ♦ Context ☐ Application ◊ Linear | Dd4 ♦ Context ☐ Application ◊ Lapidary | Da5 ♦ Support ☐ Print ◊ Linear | Db5 ♦ Support ☐ Print ◊ Linear | Dc5 ♦ Link ☐ Print | Dd5 ♦ Support ☐ Print ◊ Bodonian Slab Linear | Da6 ♦ Context ☐ Application ◊ Linear | Db6 ♦ Context ☐ Print ◊ Slab | Dc6 ♦ Context ☐ Print ◊ Transitional | Dd6 ♦ Context ☐ Application ◊ Transitional | Da7 ♦ Support ☐ Print ◊ Bodonian | Db7 ♦ Context ☐ Application ◊ Transitional | Dc7 ♦ Hero prop ☐ Print ◊ Slab Transitional | Dd7 ♦ Hero prop ☐ Print ◊ Slab Transitional | Da8 ♦ Context ☐ Application ◊ Linear Script | Db8 ♦ Context ☐ Application ◊ Linear | Dc8 ♦ Context ☐ Application ◊ Linear | Dd8 ♦ Context ☐ Application ◊ Script



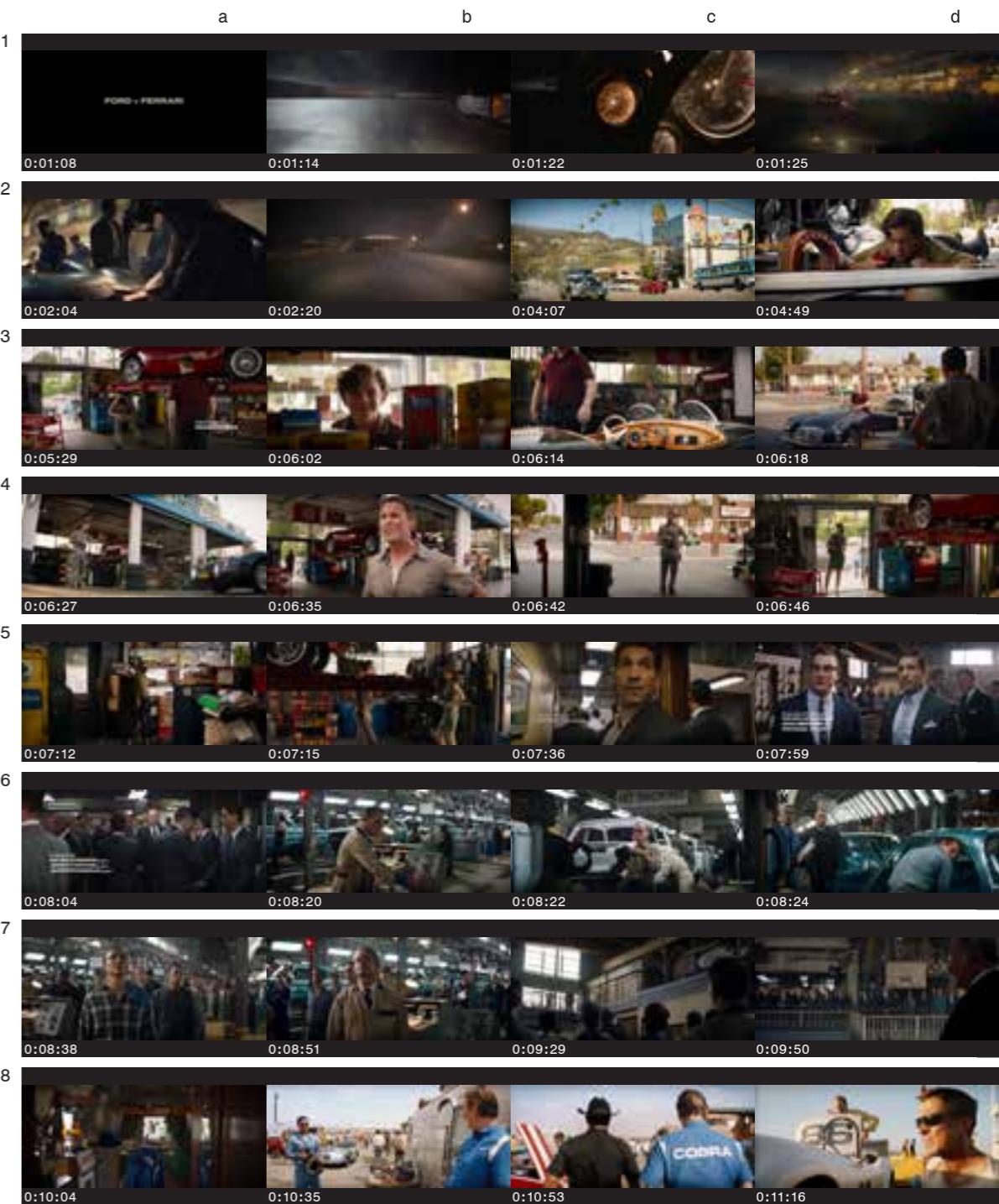
Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



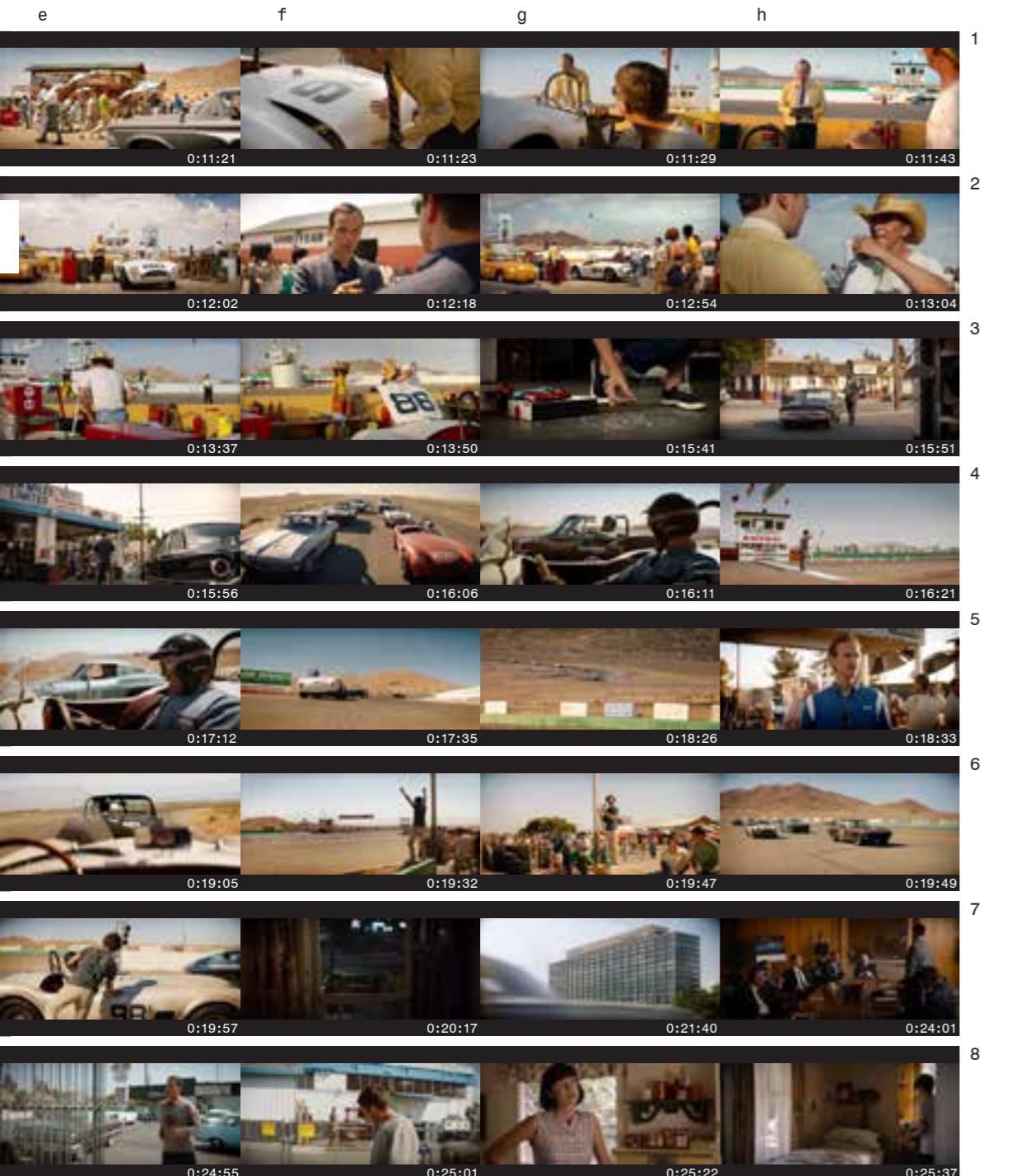
De1 Ⓛ Support Ⓜ Print Ⓝ Linear Medieval Transitional | Df1 Ⓛ Support Ⓜ Application Print | Ⓞ Bodonian Linear Venetian | Dg1 Ⓛ Context Ⓜ Application Ⓝ Linear | Dh1 Ⓛ Context Ⓜ Application Ⓝ Script Transitional | De2 Ⓛ Context Ⓜ Application Ⓝ Linear | Df2 Ⓛ Context Ⓜ Print Ⓝ Bodonian | Dg2 Ⓛ Support Ⓜ Print Ⓝ Slab Linear | Dh2 Ⓛ Context Ⓜ Application Ⓝ Linear | De3 Ⓛ Hero prop Ⓜ Print Ⓝ Bodonian Transitional | Df3 Ⓛ Support Ⓜ Print Ⓝ Bodonian Linear Transitional | Dg3 Ⓛ Context Ⓜ Application Print | Dh3 Ⓛ Hero prop Ⓛ Print Ⓝ Bodonian Linear | De4 Ⓛ Hero prop Ⓜ Print Ⓝ Bodonian Slab Linear | Df4 Ⓛ Context Ⓜ Print Ⓝ Linear | Dg4 Ⓛ Context Ⓜ Print Ⓝ Linear | Dh4 Ⓛ Context Ⓜ Application Ⓝ Linear | Df5 Ⓛ Context Ⓜ Print Ⓝ Fantasy Linear Transitional | Df6 Ⓛ Hero prop Ⓜ Print Ⓝ Slab | Dg5 Ⓛ Support Ⓜ Post-production Ⓝ Linear | Dh5 Ⓛ Support Ⓜ Post-production Ⓝ Linear

Ford v Ferrari
Le Mans '66
- La grande sfida

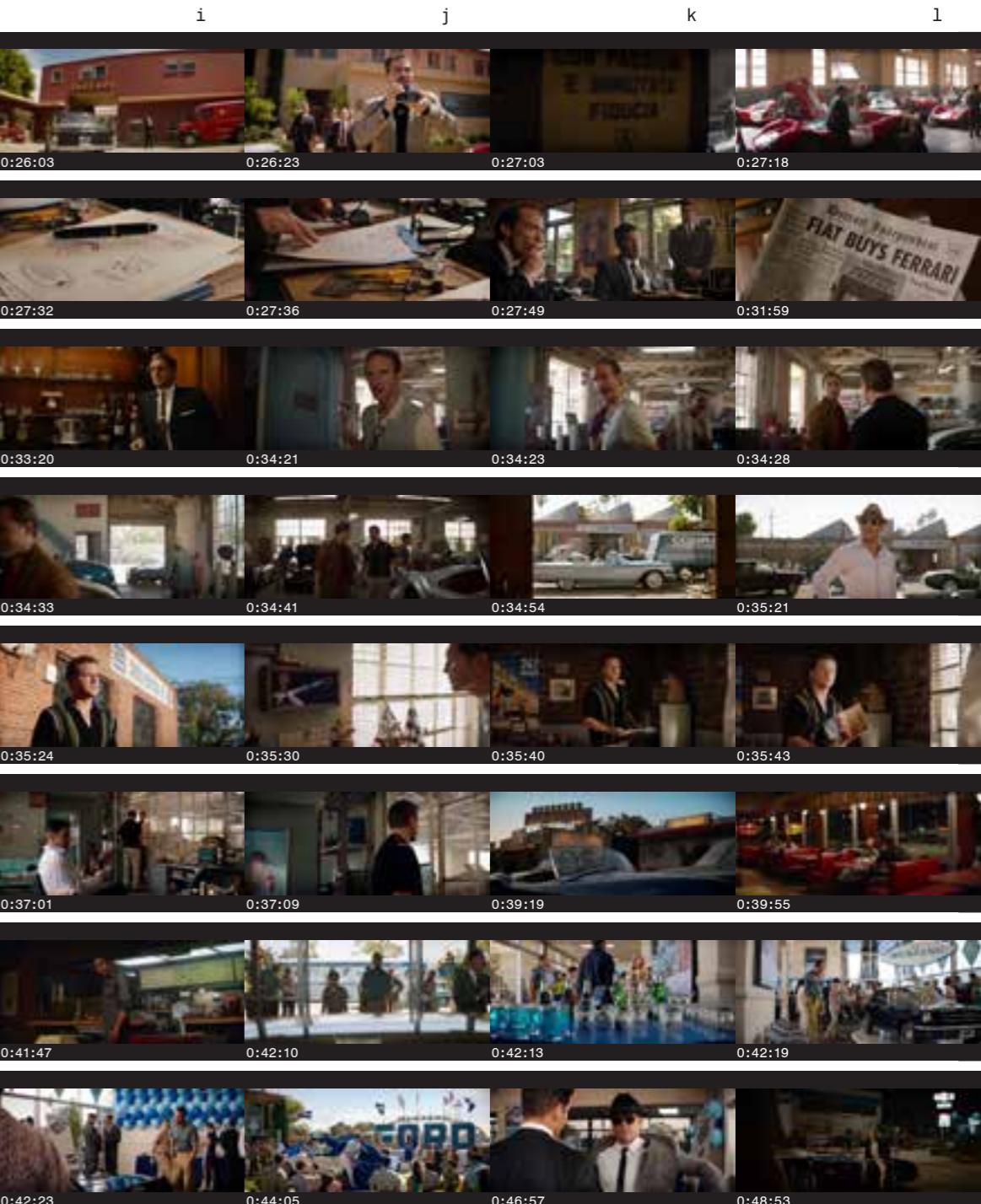
	Year Anno	2019
James Mangold	Direction Regia	
	Aspect Ratio Formato	2.39:1
	Lenght Durata	2h32'35"
	Context Contesto	Le Mans, 1966 Le Mans 1966
	Plot Trama	<p>EN American automotive designer Carroll Shelby and fearless British race car driver Ken Miles battle corporate interference, the laws of physics and their own personal demons to build a revolutionary vehicle for the Ford Motor Co. Together, they plan to compete against the race cars of Enzo Ferrari at the 24 Hours of Le Mans in France in 1966.</p> <p>IT Il designer automobilistico americano Carroll Shelby e l'impavido pilota automobilistico britannico Ken Miles combattono contro le interferenze aziendali, le leggi della fisica e i loro demoni personali per costruire un veicolo rivoluzionario per la Ford Motor Co. Insieme, progettano di competere contro le auto da corsa di Enzo Ferrari alla 24 Ore di Le Mans in Francia nel 1966.</p>
Dianne Chadwick	Graphic Designer Progettista grafico	
Jason Perrine	Graphic Designer Progettista grafico	
Hilary DeWaay	Graphic Designer Progettista grafico	



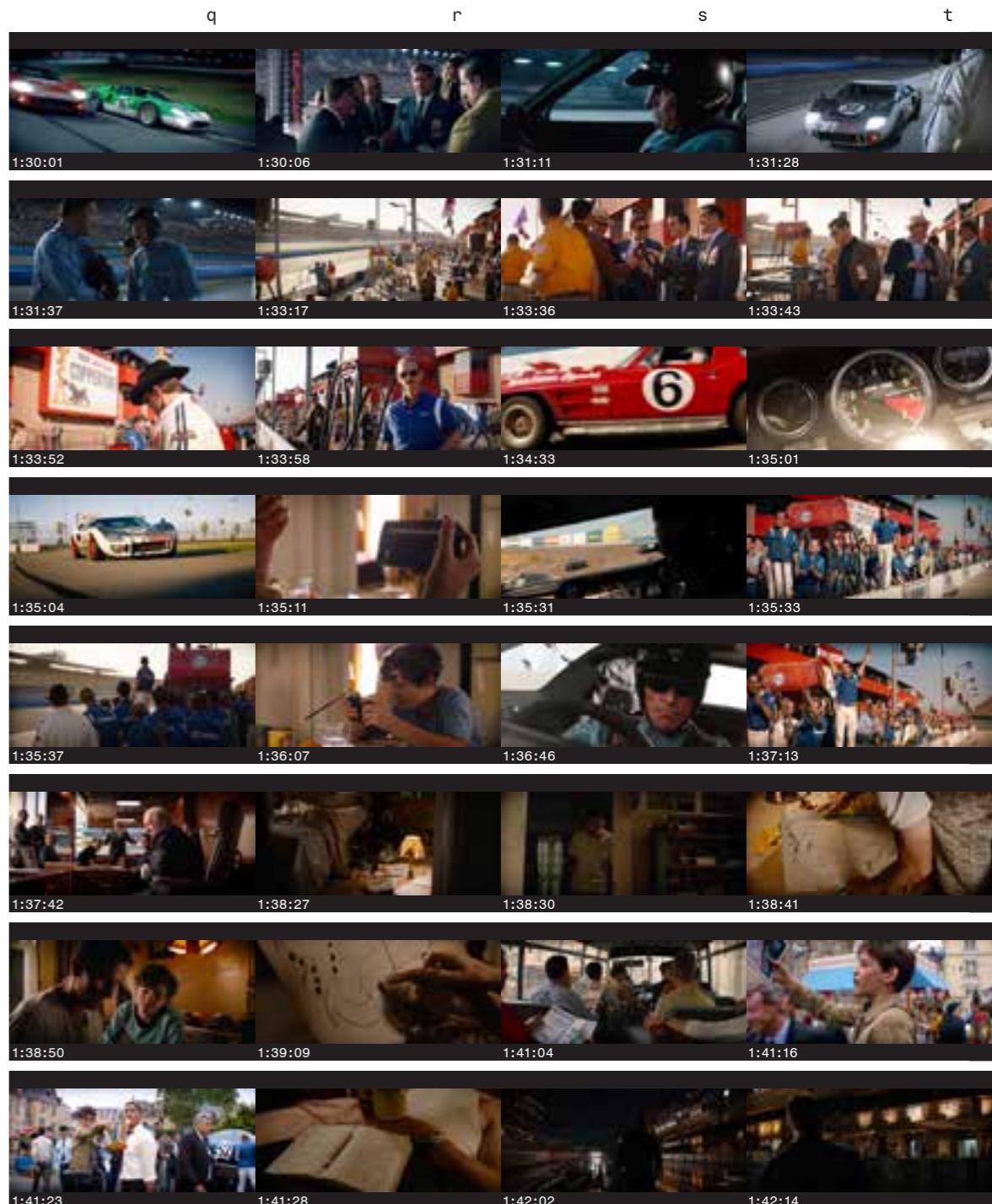
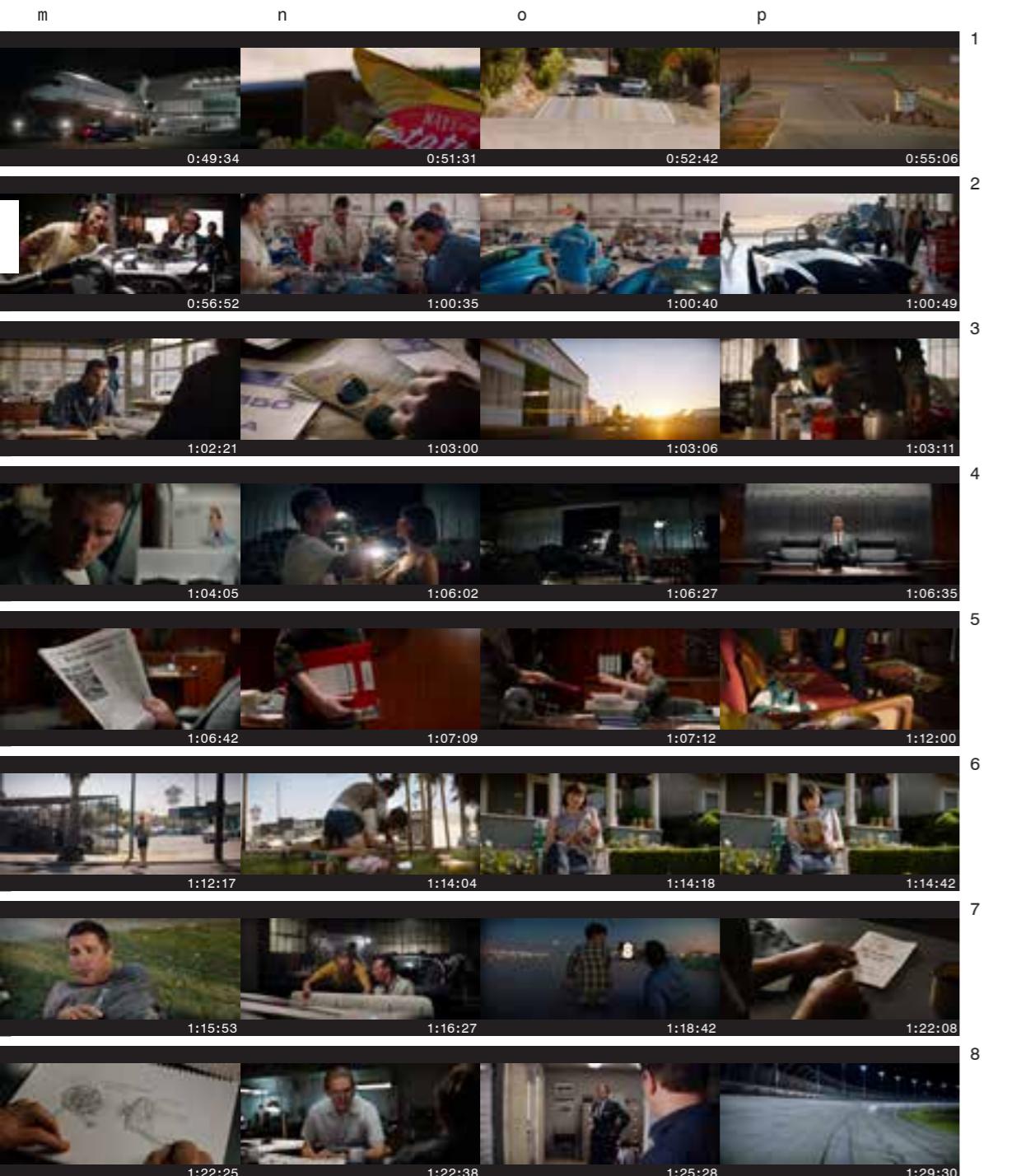
Ea1 ◊ Title ◊ Application ◊ Linear | Eb1 ◊ Context ◊ Application ◊ Linear | Ec1 ◊ Context ◊ Application ◊ Linear | Ed1 ◊ Context ◊ Application ◊ Linear Transitional | Ea2 ◊ Context ◊ Application ◊ Linear | Eb2 ◊ Context ◊ Application ◊ Slab Linear | Ec2 ◊ Context ◊ Application ◊ Linear | Ed2 ◊ Context ◊ Application ◊ Slab Script | Ea3 ◊ Context ◊ Application ◊ Slab Linear Script | Eb3 ◊ Context ◊ Application ◊ Linear Transitional | Ec3 ◊ Context ◊ Application ◊ Linear | Ed3 ◊ Context ◊ Application ◊ Linear | Ea4 ◊ Context ◊ Application ◊ Slab Linear Script | Eb4 ◊ Context ◊ Application ◊ Slab Linear Script | Ec4 ◊ Context ◊ Application ◊ Linear | Ed4 ◊ Context ◊ Application ◊ Linear | Ea5 ◊ Context ◊ Application ◊ Linear | Eb5 ◊ Context ◊ Application ◊ Linear | Ec5 ◊ Context ◊ Application ◊ Linear | Ed5 ◊ Context ◊ Application ◊ Linear | Ea6 ◊ Context ◊ Application ◊ Linear Script | Eb6 ◊ Context ◊ Application ◊ Linear | Ec6 ◊ Context ◊ Application ◊ Linear | Ed6 ◊ Context ◊ Application ◊ Linear | Ea7 ◊ Context ◊ Application ◊ Linear | Eb7 ◊ Context ◊ Application ◊ Linear | Ec7 ◊ Context ◊ Application ◊ Linear Script | Ed7 ◊ Support ◊ Application ◊ Linear Script | Ea8 ◊ Context ◊ Application ◊ Linear | Eb8 ◊ Context ◊ Application ◊ Linear | Ec8 ◊ Context ◊ Application ◊ Linear | Ed8 ◊ Context ◊ Application ◊ Linear



Ee1 ☺ Context ☺ Application ☺ Linear Script | Ef1 ☺ Context ☺ Application ☺ Linear | Eg1 ☺ Context ☺ Application ☺ Linear Transitional | Eh1 ☺ Context ☺ Application ☺ Linear Script Transitional Ee2 ☺ Context ☺ Application ☺ Linear Script Transitional Ef2 ☺ Context ☺ Application ☺ Linear Transitional | Eg2 ☺ Context ☺ Application ☺ Linear Script Transitional Eh2 ☺ Support ☺ Application ☺ Linear | Ee3 ☺ Context ☺ Application ☺ Linear Script Transitional Ef3 ☺ Context ☺ Application ☺ Linear Script | Eg3 ☺ Context ☺ Application ☺ Linear | Eh3 ☺ Context ☺ Application ☺ Linear | Ee4 ☺ Context ☺ Application ☺ Slab Linear Script Ef4 ☺ Context ☺ Application ☺ Linear | Eg4 ☺ Context ☺ Application ☺ Linear Script | Ee5 ☺ Context ☺ Application ☺ Linear Transitional | Ee6 ☺ Context ☺ Application ☺ Linear Script Support | Ee7 ☺ Application ☺ Linear Script | Ef5 ☺ Context ☺ Application ☺ Slab Linear | Eg5 ☺ Context ☺ Application ☺ Linear Script | Eh5 ☺ Context ☺ Application ☺ Linear | Ee6 ☺ Context ☺ Application ☺ Linear | Ef6 ☺ Support ☺ Application ☺ Linear Transitional | Eg6 ☺ Context ☺ Application ☺ Linear | Eh6 ☺ Context ☺ Application ☺ Linear | Ee7 ☺ Context ☺ Application ☺ Linear | Ef7 ☺ Context ☺ Application ☺ Linear | Eg7 ☺ Support ☺ Application ☺ Linear | Eh7 ☺ Context ☺ Print ☺ Linear | Ee8 ☺ Context ☺ Application ☺ Linear Script | Ef8 ☺ Context ☺ Application ☺ Linear | Eg8 ☺ Context ☺ Application ☺ Bodonian Linear Transitional Eh8 ☺ Context ☺ Print ☺ Linear

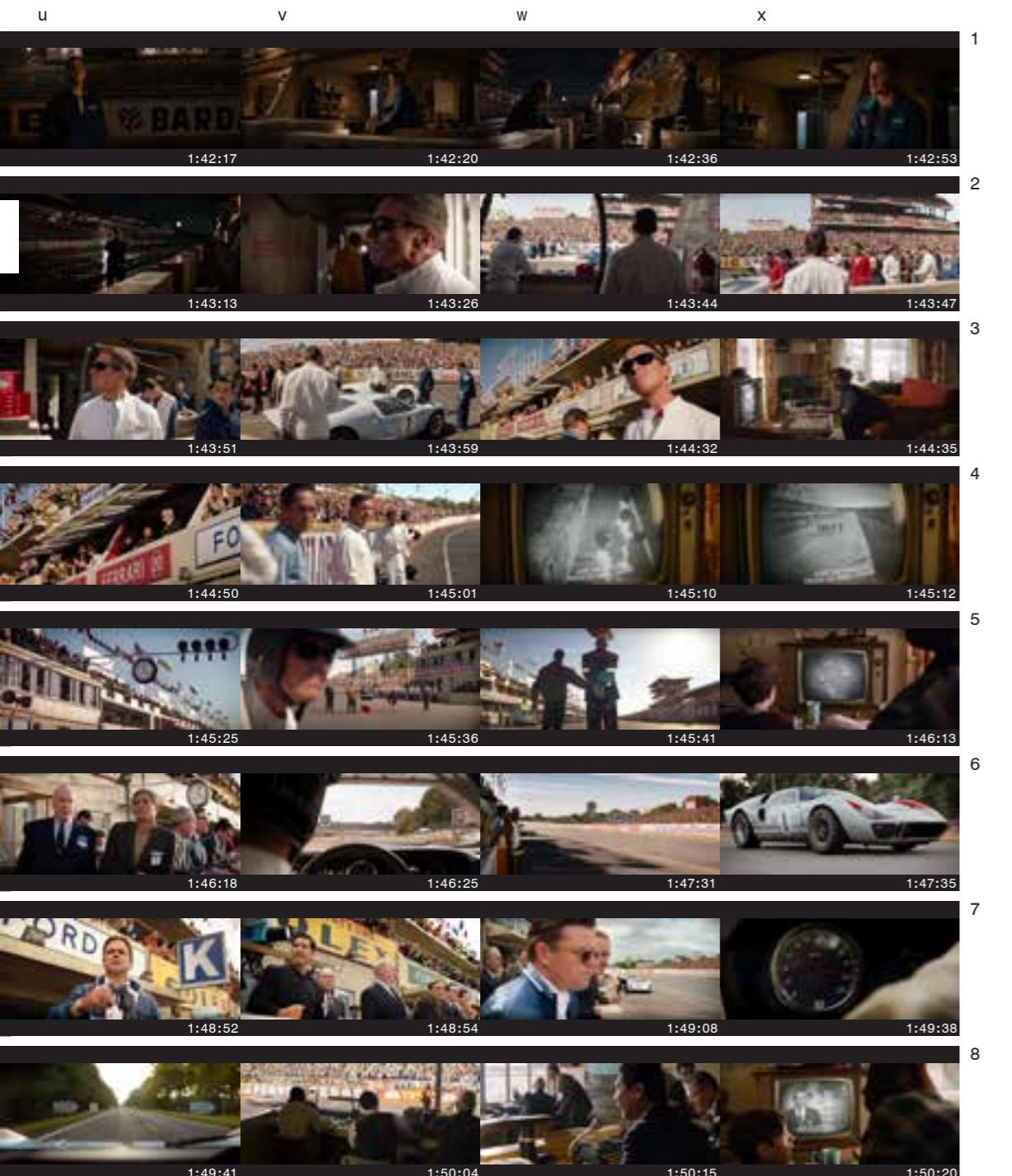


Ei1 ☺ Support ☺ Application ☺ Bodonian | Ej1 ☺ Context ☺ Application ☺ Linear | Ek1 ☺ Context ☺ Application ☺ Linear Transitional | Ei2 ☺ Support ☺ Application ☺ Script | Ej2 ☺ Context ☺ Print ☺ Slab Linear Script Ek2 ☺ Context ☺ Application ☺ Linear | Ei2 ☺ Link ☺ Application ☺ Bodonian Linear Medieval Ei3 ☺ Context ☺ Application ☺ Linear Script Venetian Ej3 ☺ Context ☺ Application ☺ Slab Linear | Ek3 ☺ Context ☺ Application ☺ Linear | Ei3 ☺ Context ☺ Application ☺ Linear | Ei4 ☺ Context ☺ Application ☺ Linear Script | Ej4 ☺ Context ☺ Application Support | Ei5 ☺ Application ☺ Linear | Ek4 ☺ Context ☺ Application ☺ Linear Script | Ei4 ☺ Context ☺ Application ☺ Linear Script | Ei5 ☺ Context ☺ Print ☺ Linear | Ek5 ☺ Context ☺ Print ☺ Linear | Ei5 ☺ Context ☺ Print ☺ Linear Transitional | Ei6 ☺ Context ☺ Application Ej6 ☺ Context ☺ Application ☺ Linear | Ek6 ☺ Context ☺ Application ☺ Fantasy Linear Script Ei6 ☺ Context ☺ Application ☺ Linear | Ei7 ☺ Context ☺ Application ☺ Script | Ej7 ☺ Context ☺ Application ☺ Linear | Ek7 ☺ Context ☺ Application Print | Ei7 ☺ Context ☺ Application Print | Ej7 ☺ Context ☺ Application Print | Ei8 ☺ Context ☺ Print ☺ Linear | Ej8 ☺ Context ☺ Application ☺ Bodonian Linear Script Transitional | Ei8 ☺ Context ☺ Print ☺ Linear | Ej8 ☺ Context ☺ Application ☺ Bodonian Linear | Ek8 ☺ Context ☺ Print ☺ Linear Transitional | Ei8 ☺ Context ☺ Application ☺ Linear Venetian

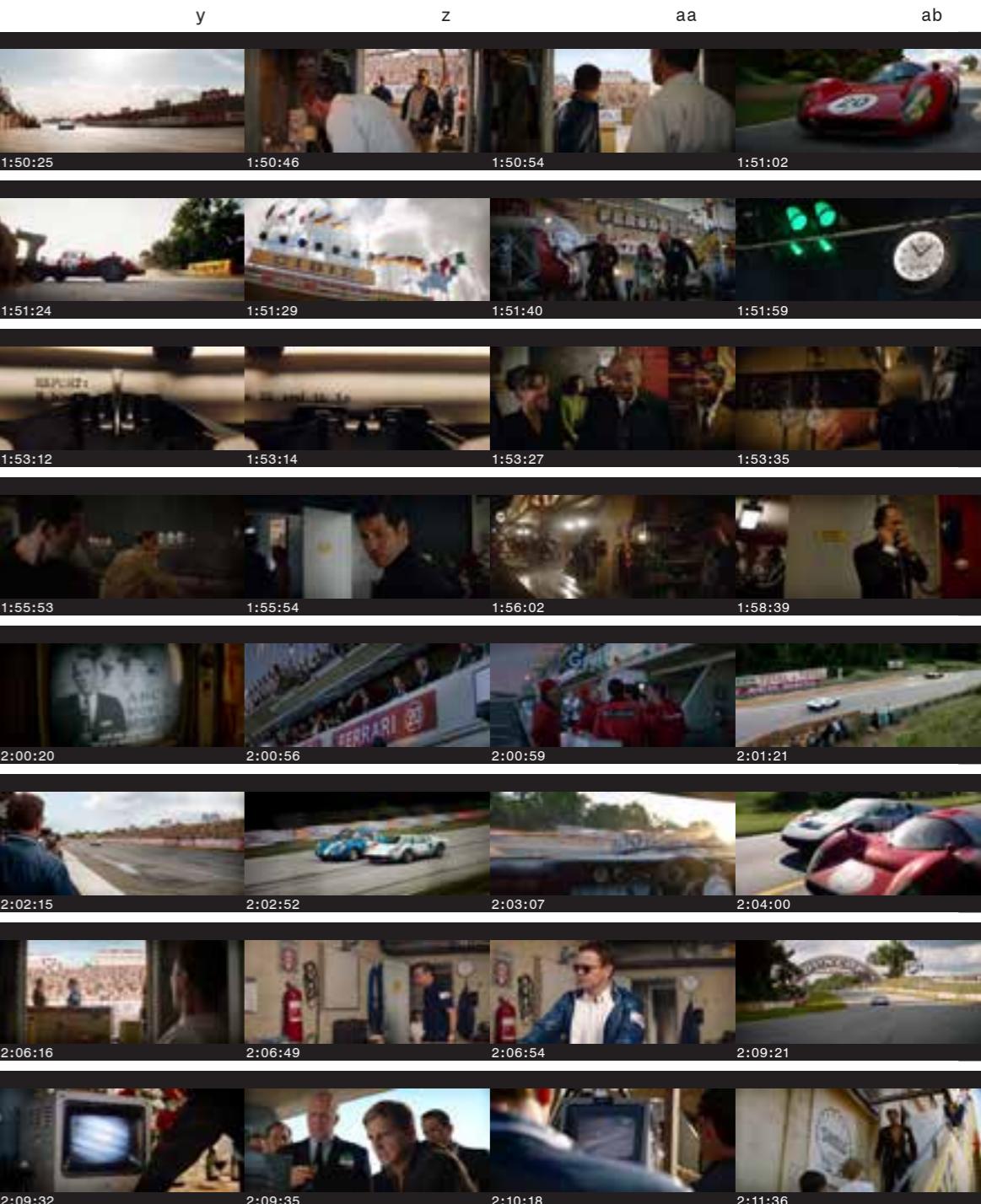


Em1 ◊ Context ◊ Application ◊ Linear | En1 ◊ Context ◊ Application ◊ Script | Eo1 ◊ Context ◊ Application ◊ Linear | Ep1 ◊ Context ◊ Application ◊ Linear Script | Em2 ◊ Context ◊ Application ◊ Linear Script | En2 ◊ Context ◊ Application ◊ Linear | Eo2 ◊ Context ◊ Application ◊ Linear | Ep2 ◊ Context ◊ Application ◊ Linear Script | Em3 ◊ Context ◊ Print ◊ Linear | En3 ◊ Link ◊ Print ◊ Linear Script | Eo3 ◊ Context ◊ Application ◊ Linear | Ep3 ◊ Context ◊ Application ◊ Linear Script | Em4 ◊ Context ◊ Application ◊ Script | En4 ◊ Context ◊ Application Ep4 ◊ Support ◊ Application ◊ Linear | Em5 ◊ Link ◊ Print ◊ Linear Medieval Transitional En5 ◊ Support ◊ Application ◊ Linear Script | Eo5 ◊ Support ◊ Application Print | ◊ Linear | Ep5 ◊ Context ◊ Print ◊ Bodonian Linear Script Venetian | Em6 ◊ Context ◊ Application ◊ Linear Script Venetian En6 ◊ Context ◊ Application ◊ Linear Script Venetian Eo6 ◊ Context ◊ Print ◊ Linear Script | Ep6 ◊ Context ◊ Print Em7 ◊ Context ◊ Application ◊ Transitional | En7 ◊ Context ◊ Application ◊ Script | Eo7 ◊ Context ◊ Application ◊ Linear | Ep7 ◊ Support ◊ Print ◊ Linear | Em8 ◊ Support ◊ Print ◊ Linear Script | En8 ◊ Context ◊ Application Print | ◊ Linear | Eo8 ◊ Context ◊ Print ◊ Linear | Ep8 ◊ Context ◊ Application ◊ Linear

Eq1 ◊ Context ◊ Application ◊ Linear | Er1 ◊ Context ◊ Application Digital Print ◊ Linear Transitional | Es1 ◊ Context ◊ Application ◊ Script | Et1 ◊ Context ◊ Application ◊ Linear Script | Eq2 ◊ Context ◊ Application ◊ Script Transitional | Er2 ◊ Context ◊ Application ◊ Linear | Es2 ◊ Context ◊ Application Print | ◊ Linear Script Transitional Et2 ◊ Context ◊ Application Print | ◊ Linear Script Transitional Eq3 ◊ Context ◊ Application ◊ Linear Script | Er3 ◊ Context ◊ Application ◊ Linear | Es3 ◊ Context ◊ Application ◊ Linear Script | Et3 ◊ Support ◊ Application ◊ Linear | Eq4 ◊ Context ◊ Application ◊ Linear | Es4 ◊ Context ◊ Application ◊ Linear | Et4 ◊ Context ◊ Application ◊ Linear Script | Eq5 ◊ Context ◊ Application ◊ Linear | Er5 ◊ Context ◊ Application ◊ Lapidary Linear | Es5 ◊ Context ◊ Application ◊ Linear | Et5 ◊ Context ◊ Application ◊ Linear Transitional | Eq6 ◊ Support ◊ Application Print | ◊ Linear Transitional | Er6 ◊ Context ◊ Application Print | ◊ Linear Script | Es6 ◊ Context ◊ Application Print | ◊ Linear | Et6 ◊ Support ◊ Print ◊ Script | Eq7 ◊ Context ◊ Print ◊ Script | Er7 ◊ Support ◊ Print ◊ Script | Es7 ◊ Context ◊ Print ◊ Bodonian Linear Ornate Et7 ◊ Support ◊ Application Print | ◊ Linear | Eq8 ◊ Support ◊ Application Print | ◊ Linear | Er8 ◊ Support ◊ Print ◊ Script | Es8 ◊ Context ◊ Application ◊ Slab Linear | Et8 ◊ Support ◊ Application ◊ Lapidary Linear



Eu1 Ⓛ Context Ⓜ Application Ⓝ Linear Script | Ev1 Ⓛ Context Ⓜ Application Ⓝ Linear | Ew1 Ⓛ Context Ⓜ Application Ⓝ Linear Script | Ev2 Ⓛ Context Ⓜ Application Ⓝ Bodonian Linear Script | Ew2 Ⓛ Context Ⓜ Application Print | Ⓝ Lapidary Linear | Ex1 Ⓛ Context Ⓜ Application Ⓝ Linear | Eu2 Ⓛ Context Ⓜ Application Ⓝ Linear | Ev3 Ⓛ Context Ⓜ Application Ⓝ Support Ⓜ Application Ⓝ Script | Ev4 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Ew3 Ⓛ Context Ⓜ Application Ⓝ Linear | Ex5 Ⓛ Context Ⓜ Application Ⓝ Support | Ⓝ Application Ⓝ Linear Script | Eu6 Ⓛ Context Ⓜ Application Ⓝ Lapidary Linear | Ev6 Ⓛ Context Ⓜ Application Ⓝ Linear | Ew4 Ⓛ Context Ⓜ Digital Ⓝ Linear | Ex4 Ⓛ Context Ⓜ Digital Ⓝ Linear | Eu5 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Ev5 Ⓛ Context Ⓜ Application Ⓝ Slab Fantasy Linear | Ew5 Ⓛ Context Ⓜ Application Digital | Ex6 Ⓛ Context Ⓜ Application Ⓝ Linear Script | Eu7 Ⓛ Context Ⓜ Application Ⓝ Linear | Ev7 Ⓛ Context Ⓜ Application Ⓝ Linear | Ew6 Ⓛ Context Ⓜ Application Ⓝ Linear | Ex8 Ⓛ Context Ⓜ Application Digital | Ⓝ Linear Transitional



Ey1 Ⓛ Context Ⓜ Application Ⓝ Linear | Ez1 Ⓛ Context Ⓜ Application Print | Ⓝ Lapidary Linear Venetian Eaa1 Ⓛ Context Ⓜ Application Ⓝ Lapidary Linear | Eab1 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Ey2 Ⓛ Context Ⓜ Application Ⓝ Linear | Ez2 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eaa2 Ⓛ Context Ⓜ Application Ⓝ Slab Fantasy Linear Medieval | Eab2 Ⓛ Context Ⓜ Application Ⓝ Linear | Ey3 Ⓛ Context Ⓜ Print Ⓝ Slab | Ez3 Ⓛ Context Ⓜ Print Ⓝ Slab | Eaa3 Ⓛ Context Ⓜ Application Ⓝ Script Transitional | Eab3 Ⓛ Context Ⓜ Application Ⓝ Bodonian Linear | Ey4 Ⓛ Context Ⓜ Application Ⓝ Linear | Ez4 Ⓛ Context Ⓜ Application Print Ⓝ Slab Linear | Eaa4 Ⓛ Context Ⓜ Application Ⓝ Linear | Eab4 Ⓛ Context Ⓜ Application Ⓝ Script | Eyz5 Ⓛ Support Ⓝ Digital Ⓝ Linear Transitional | Ez5 Ⓛ Context Ⓜ Application Ⓝ Linear | Eaa5 Ⓛ Context Ⓜ Application Print Ⓝ Linear Medieval | Eab5 Ⓛ Context Ⓜ Application Ⓝ Linear | Ey6 Ⓛ Context Ⓜ Application Ⓝ Linear | Ez6 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eaa6 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eab6 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Ez7 Ⓛ Context Ⓜ Application Ⓝ Lapidary Linear | Eyz8 Ⓛ Context Ⓜ Application Print Ⓝ Linear Script | Eaa7 Ⓛ Context Ⓜ Application Print Ⓝ Linear | Eab7 Ⓛ Context Ⓜ Application Ⓝ Slab Lapidary Linear | Ey8 Ⓛ Context Ⓜ Application Ⓝ Lapidary | Eyz8 Ⓛ Context Ⓜ Application Ⓝ Linear | Eaa8 Ⓛ Context Ⓜ Application Ⓝ Linear | Eab8 Ⓛ Context Ⓜ Application Ⓝ Slab Linear

ac

ad

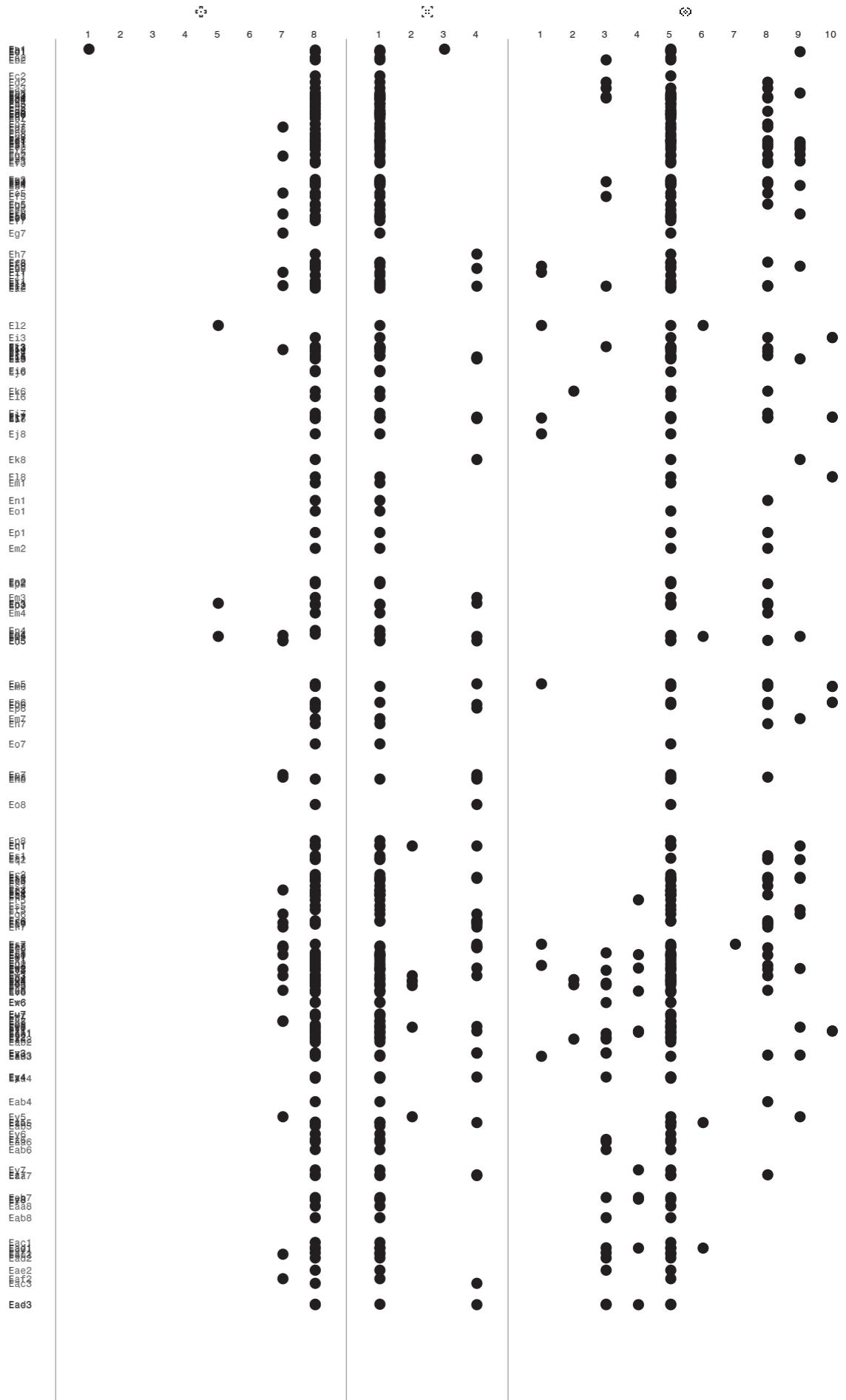
ae

af



Eac1 Ⓛ Context Ⓜ Application Ⓝ Linear | Ead1 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eae1 Ⓛ Context Ⓜ Application Ⓝ Lapidary Linear Medieval Eaf1 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eac2 Ⓛ Support Ⓜ Application Ⓝ Linear | Ead2 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eae2 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eaf2 Ⓛ Support Ⓜ Application Ⓝ Linear | Eac3 Ⓛ Context Ⓜ Print | Ead3 Ⓛ Context Ⓜ Application Ⓝ Slab Linear | Eae3 Ⓛ Context Ⓜ Print Ⓝ Slab Lapidary Linear

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo

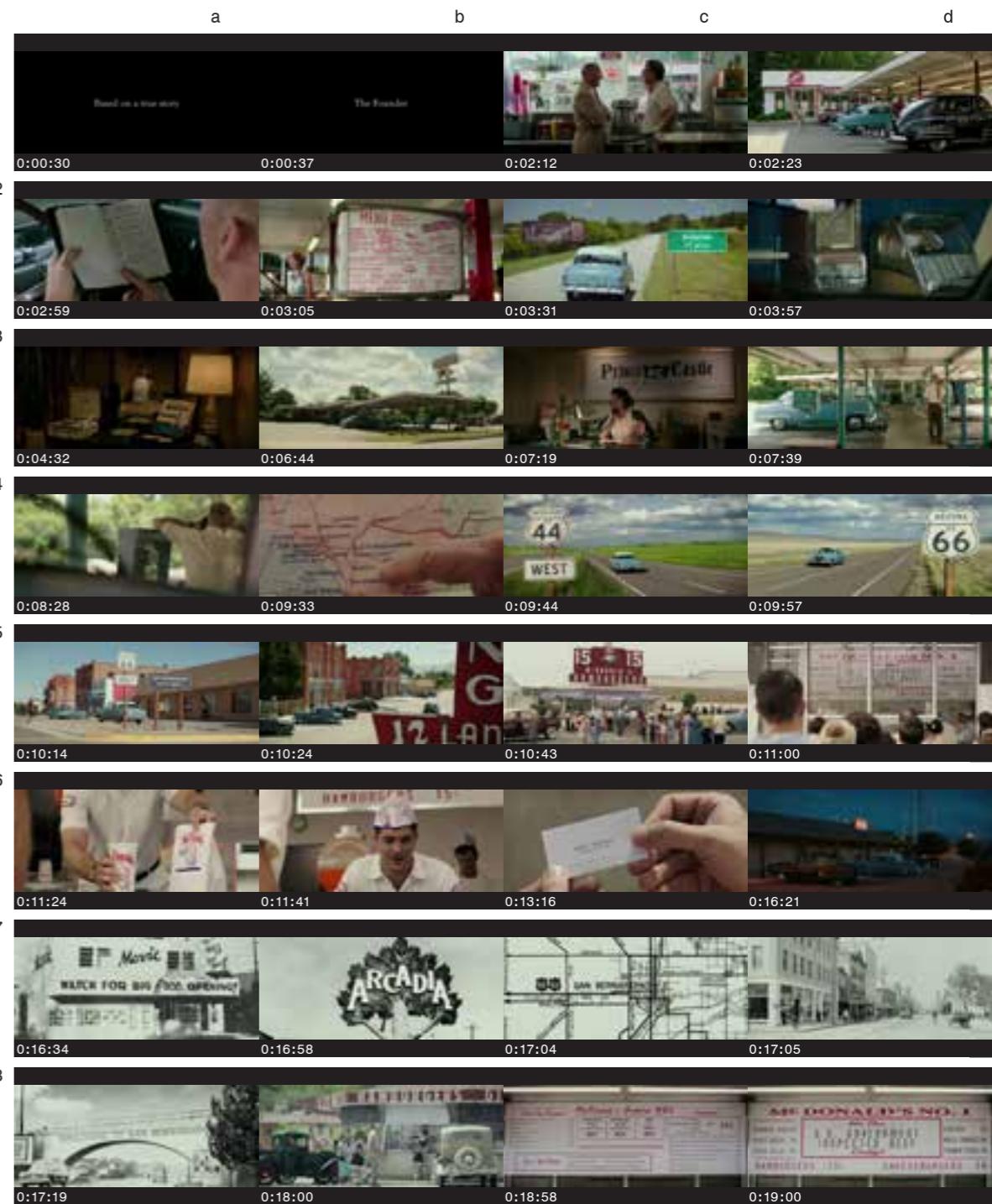


The Founder
The Founder

	Year Anno	2016
John Lee Hancock	Direction Regia	
	Aspect Ratio Formato	2.35 :1
	Lenght Durata	1h55'12"
	Context Contesto	California, 50s California anni 50
	Plot Trama	<p>EN The true story of how Ray Kroc, a struggling salesman from Illinois, met Mac and Dick McDonald, who were running a burger operation in 1950s Southern California. Kroc was impressed by the brothers' speedy system of making the food and saw franchise potential. Kroc soon maneuvers himself into a position to be able to pull the company from the brothers and create a multi-billion dollar empire.</p> <p>IT La vera storia di come Ray Kroc, un venditore in difficoltà dell'Illinois, ha incontrato Mac e Dick McDonald, che gestivano un'attività di hamburger nella California meridionale degli anni '50. Kroc è rimasto impressionato dal sistema veloce dei fratelli di preparare il cibo e ha visto il potenziale del franchising. Kroc si mette presto in condizione di poter strappare l'azienda ai fratelli e creare un impero multimiliardario.</p>

Chris Hunter
Graphic Designer
Progettista grafico

F

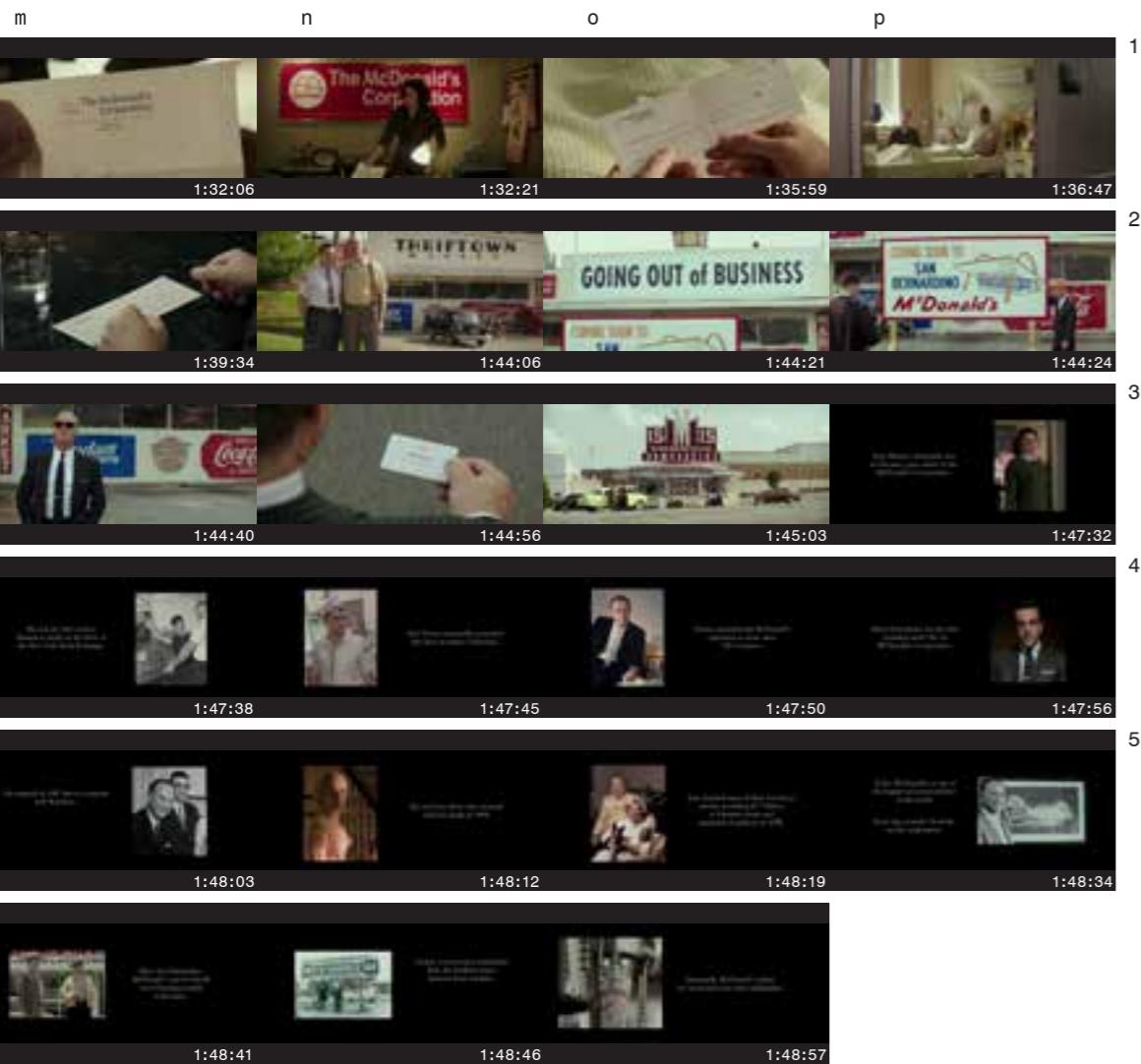


Fa1 ☦ Title ☐ Post-production ☐ Transitional | Fb1 ☦ Title ☐ Post-production ☐ Transitional | Fc1 ☦ Context ☐ Application Print | ☐ Fantasy Script Fd1 ☦ Context ☐ Application Post-production | ☐ Linear Transitional Fa2 ☦ Support ☐ Print ☐ Linear Venetian Fb2 ☦ Support ☐ Print ☐ Linear | Fc2 ☦ Context ☐ Print ☐ Linear | Fd2 ☦ Context ☐ Application ☐ Script | Fa3 ☦ Support ☐ Print ☐ Linear | Fb3 ☦ Support ☐ Application ☐ Linear Script Fc3 ☦ Support ☐ Print ☐ Linear Medieval Fd3 ☦ Context ☐ Print ☐ Linear | Fa4 ☦ Context ☐ Application ☐ Linear | Fb4 ☦ Link ☐ Print ☐ Transitional | Fc4 ☦ Context ☐ Application ☐ Linear | Fd4 ☦ Context ☐ Application ☐ Linear | Fa5 ☦ Context ☐ Application ☐ Linear | Fb5 ☦ Context ☐ Application ☐ Fantasy Linear Fc5 ☦ Hero prop ☐ Application ☐ Linear | Fd5 ☦ Hero prop ☐ Print ☐ Bodonian Linear Script | Fa6 ☦ Hero prop ☐ Application ☐ Script | Fb6 ☦ Hero prop ☐ Application Print | ☐ Linear Script Fc6 ☦ Support ☐ Print ☐ Linear | Fd6 ☦ Context ☐ Application ☐ Slab | Fa7 ☦ Support ☐ Application ☐ Linear Script Fb7 ☦ Support ☐ Application ☐ Slab | Fc7 ☦ Link ☐ Print ☐ Linear | Fd7 ☦ Context ☐ Application ☐ Transitional | Fa8 ☦ Context ☐ Application ☐ Transitional | Fb8 ☦ Link ☐ Application Print | ☐ Linear Script Fc8 ☦ Link ☐ Print ☐ Linear Script Fd8 ☦ Link ☐ Print ☐ Bodonian Linear Script

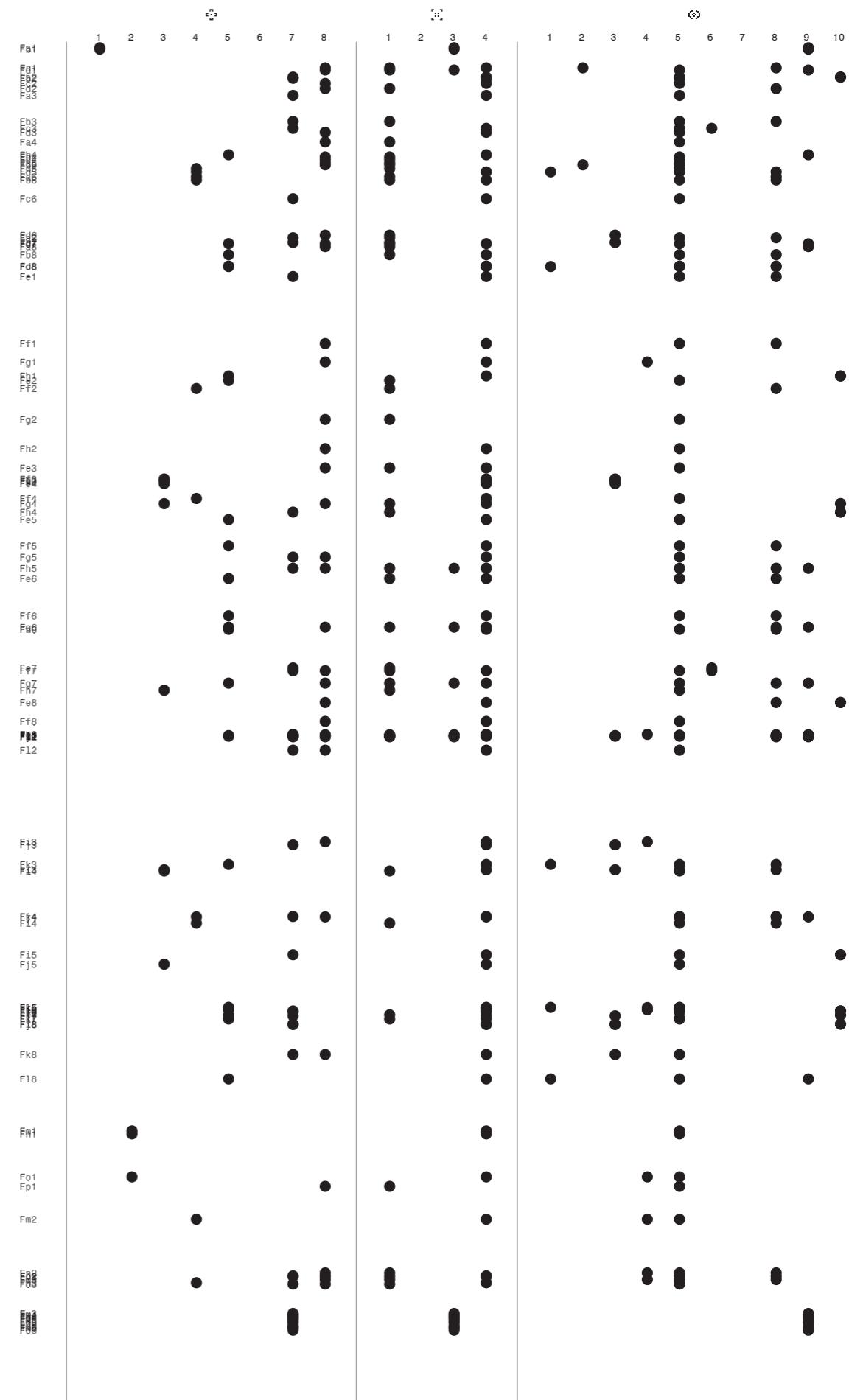


Fe1 ◊ Support ☐ Print ◊ Linear Script Ff1 ◊ Context ☐ Print ◊ Linear Script Fg1 ◊ Context ☐ Print ◊ Lapidary | Fh1 ◊ Link ☐ Print ◊ Venetian | Fe2 ◊ Link ☐ Application ◊ Linear | Ff2 ◊ Hero prop ☐ Application ◊ Script | Fg2 ◊ Context ☐ Application ◊ Linear | Fh2 ◊ Context ☐ Print ◊ Linear | Fe3 ◊ Context ☐ Application Print | ◊ Linear | Ff3 ◊ Herald ☐ Print ◊ Slab | Fg3 ◊ Herald ☐ Print ◊ Slab | Fh3 ◊ Herald ☐ Print ◊ Slab | Fe4 ◊ Herald ☐ Print ◊ Slab | Ff4 ◊ Hero prop ☐ Print ◊ Linear | Fg4 ◊ Context Herald | ◊ Application Print | ◊ Venetian | Fh4 ◊ Support ☐ Application ◊ Venetian | Fe5 ◊ Link ☐ Print ◊ Linear | Ff5 ◊ Link ☐ Print ◊ Linear Script Fg5 ◊ Context Support | ☐ Print ◊ Linear | Fh5 ◊ Context Support | ☐ Application Post-production Print ◊ Linear Script Transitional | Fe6 ◊ Link ☐ Application Print | ◊ Linear Script Ff6 ◊ Link ☐ Print ◊ Linear Script Fg6 ◊ Context Link | ☐ Application Post-production Print ◊ Script Transitional Fh6 ◊ Link ☐ Print ◊ Linear Script Fe7 ◊ Support ☐ Application ◊ Medieval | Ff7 ◊ Context Support | ☐ Application Print | ◊ Linear Medieval Fg7 ◊ Context Link | ☐ Application Post-production Print ◊ Linear Script Transitional | Fh7 ◊ Herald ☐ Application ◊ Linear | Fe8 ◊ Context ☐ Print ◊ Script Venetian Ff8 ◊ Context ☐ Print ◊ Linear | Fg8 ◊ Support ☐ Print ◊ Lapidary | Fh8 ◊ Context Support | ☐ Application Post-production Print ◊ Script Transitional

Fi1 ◊ Context Support | ☐ Application Post-production Print ◊ Linear Script Transitional | Fj1 ◊ Context Link | ☐ Print ◊ Slab Linear Transitional | Fk1 ◊ Context Support | ☐ Application Post-production Print ◊ Script Transitional F11 ◊ Context Support | ☐ Application Post-production Print ◊ Script Transitional F12 ◊ Link ☐ Print ◊ Slab Linear Transitional | Fj2 ◊ Context Support | ☐ Application Post-production | ◊ Script Transitional Fk2 ◊ Context Support | ☐ Application Post-production | ◊ Script Transitional F12 ◊ Context Support | ☐ Print ◊ Linear | Fj3 ◊ Context ☐ Print ◊ Lapidary | Fj3 ◊ Support ☐ Print ◊ Slab | Fk3 ◊ Link ☐ Print ◊ Bodonian Linear Script | Fj3 ◊ Herald ☐ Print ◊ Slab Linear Script | Fj4 ◊ Herald ☐ Application ◊ Linear | Fj4 ◊ Support ☐ Print ◊ Linear Script Fk4 ◊ Context Hero prop | ☐ Print ◊ Linear Script Transitional | Fj4 ◊ Hero prop ☐ Application ◊ Linear Script Fj5 ◊ Support ☐ Print ◊ Linear Venetian Fj5 ◊ Herald ☐ Print ◊ Linear | Fk5 ◊ Link ☐ Print ◊ Bodonian Linear Fj5 ◊ Link ☐ Print ◊ Lapidary Linear Fj6 ◊ Link ☐ Print ◊ Lapidary Linear Fj6 ◊ Link ☐ Print ◊ Lapidary Linear Fk6 ◊ Support ☐ Print ◊ Venetian | Fj6 ◊ Support ☐ Print ◊ Linear | Fj7 ◊ Link ☐ Application ◊ Venetian | Fj7 ◊ Support ☐ Print ◊ Slab | Fk7 ◊ Link ☐ Print ◊ Linear | Fj7 ◊ Link ☐ Application ◊ Linear | Fj8 ◊ Support ☐ Print ◊ Slab | Fk8 ◊ Context Support | ☐ Print ◊ Slab Linear Fj8 ◊ Link ☐ Print ◊ Bodonian Linear Transitional



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo

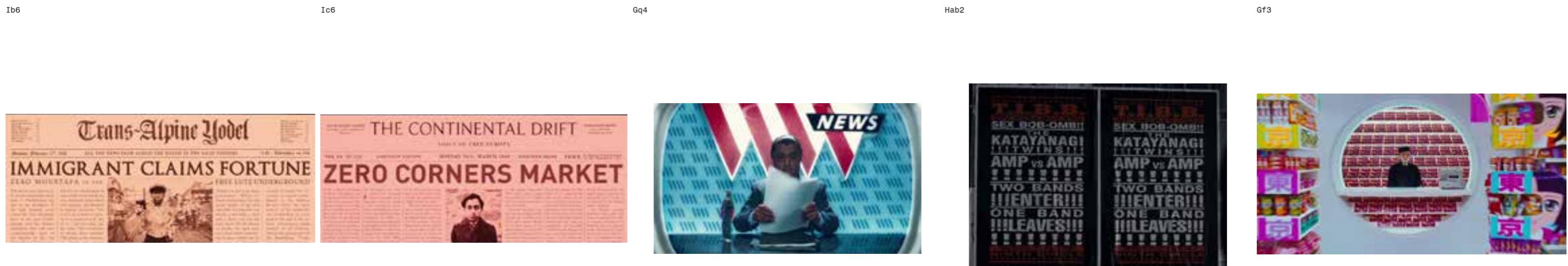


Fm1 ☰ Figure of speech ☱ Print ☱ Linear | Fn1 ☰ Figure of speech ☱ Print ☱ Linear | Fo1 ☰ Figure of speech ☱ Print ☱ Lapidary Linear Fp1 ☰ Context ☱ Application ☱ Linear | Fm2 ☰ Hero prop ☱ Print ☱ Lapidary Linear Fn2 ☰ Context ☱ Application ☱ Lapidary Linear Script | Fo2 ☰ Context Support | ☱ Print ☱ Linear | Fp2 ☰ Context Support | ☱ Application Print | ☱ Linear Script Fm3 ☰ Context ☱ Application ☱ Lapidary Linear Script | Fn3 ☰ Hero prop ☱ Print ☱ Linear | Fo3 ☰ Context Support | ☱ Application ☱ Linear | Fp3 ☰ Support ☱ Post-production ☱ Transitional | Fm4 ☰ Support ☱ Post-production ☱ Transitional | Fn4 ☰ Support ☱ Post-production ☱ Transitional | Fo4 ☰ Support ☱ Post-production ☱ Transitional | Fp4 ☰ Support ☱ Post-production ☱ Transitional | Fm5 ☰ Support ☱ Post-production ☱ Transitional | Fn5 ☰ Support ☱ Post-production ☱ Transitional | Fo5 ☰ Support ☱ Post-production ☱ Transitional | Fp5 ☰ Support ☱ Post-production ☱ Transitional | Fn6 ☰ Support ☱ Post-production ☱ Transitional | Fo6 ☰ Support ☱ Post-production ☱ Transitional

^{EN} Comedy ^{IT} Commedia



Ib6



Hh1

Hd5

Id6

Gg2

Hp7



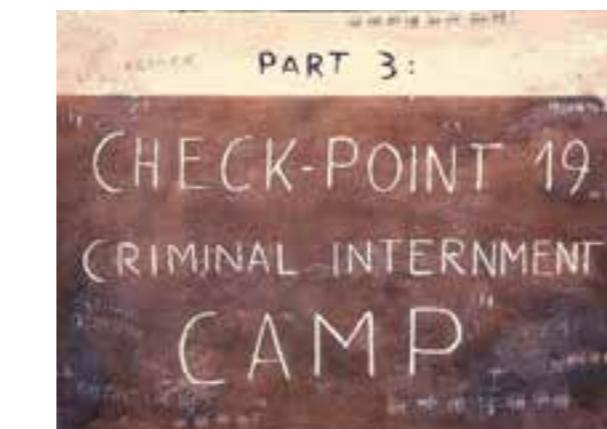
Gg4

Gt1

Ii6

Hw1

H11



NOT SO LONG AGO...
IN THE MYSTERIOUS LAND...
OF TORONTO, CANADA...



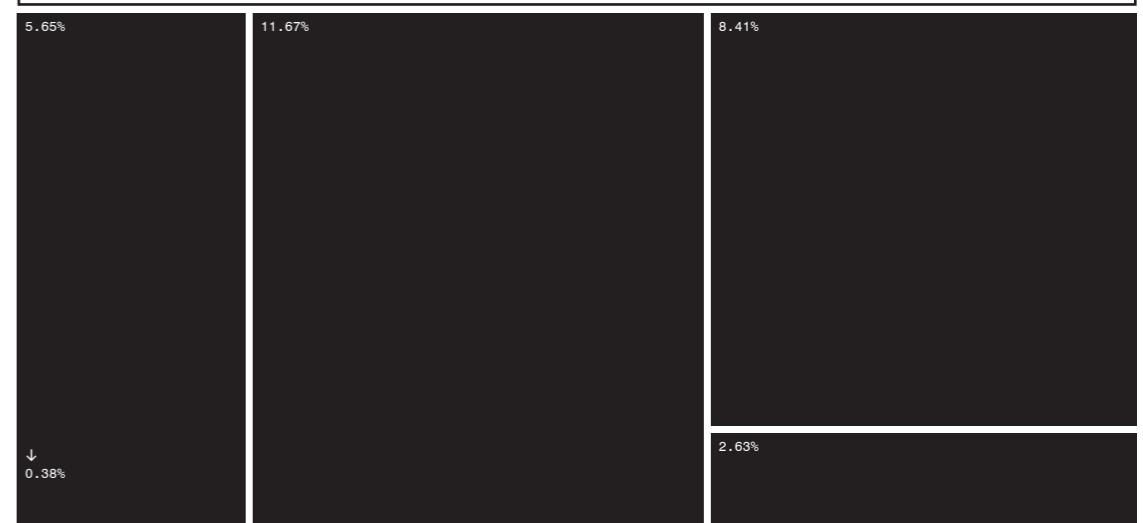
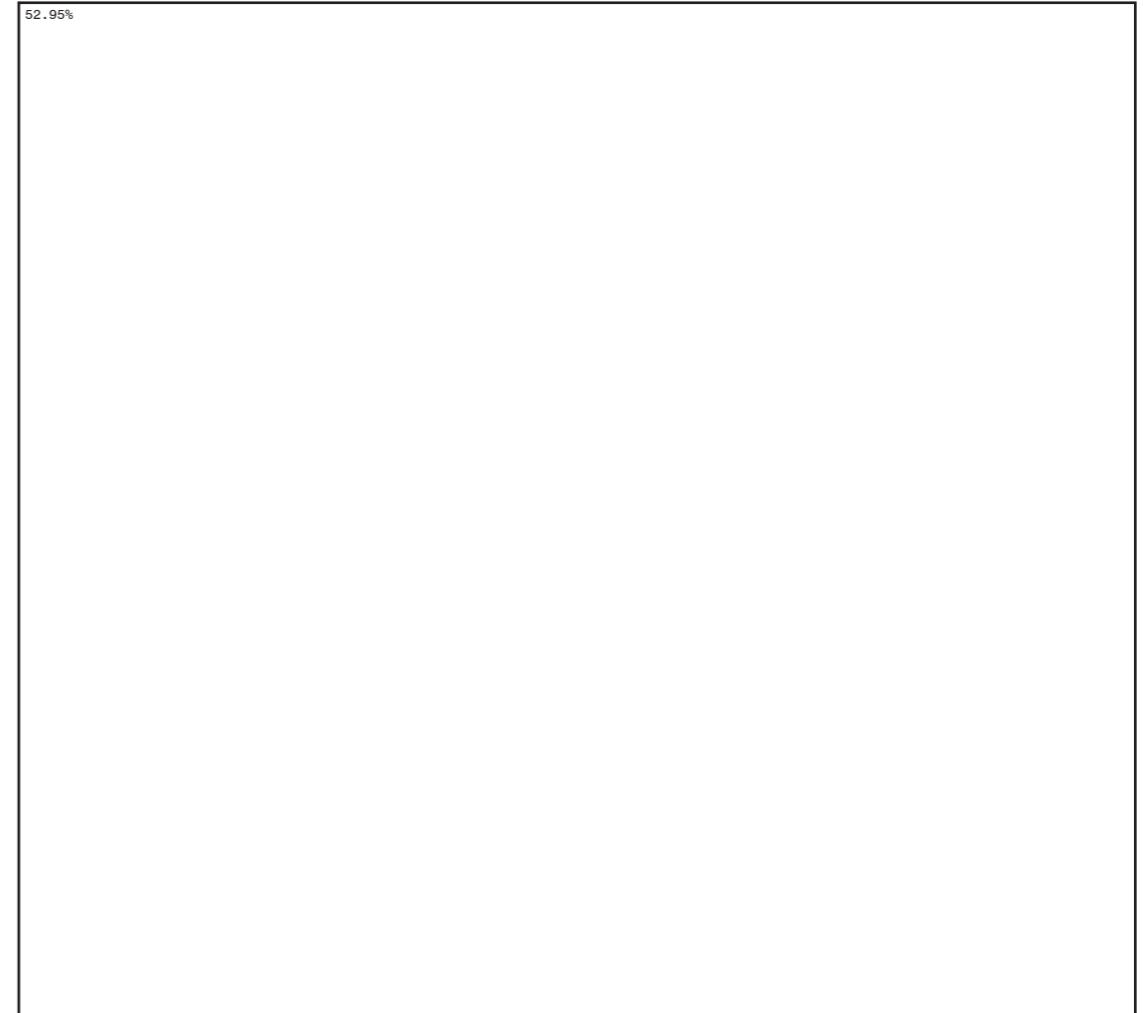
Typography in the genre Tipografia nel genere

Bodonian Bodoniano 2.38% 19	Slab Egizio 3.64% 29	Fantasy Fantasia 7.90% 63	Lapidary Lapidare 4.39% 35
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Linear Lineare 52.95% 422

Medieval Medievale 5.65% 45	Script Scritto 11.67% 93	Transitional Transizionale 8.41% 67
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↓ Ornate Ornato 0.38%	Venetian Veneziano 2.63% 21
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- ^{EN} Charlie and the Chocolate Factory ^{IT} La fabbrica di cioccolato
^{EN} Scott Pilgrim vs. the World ^{IT} Scott Pilgrim vs. the World
^{EN} The Grand Budapest Hotel ^{IT} Grand Budapest Hotel

Charlie and the
Chocolate Factory
La fabbrica di
cioccolato

Year
Anno
2005

Tim Burton
Direction
Regia

Aspect Ratio
Formato
1.85:1

Lenght
Durata
1h55'23"

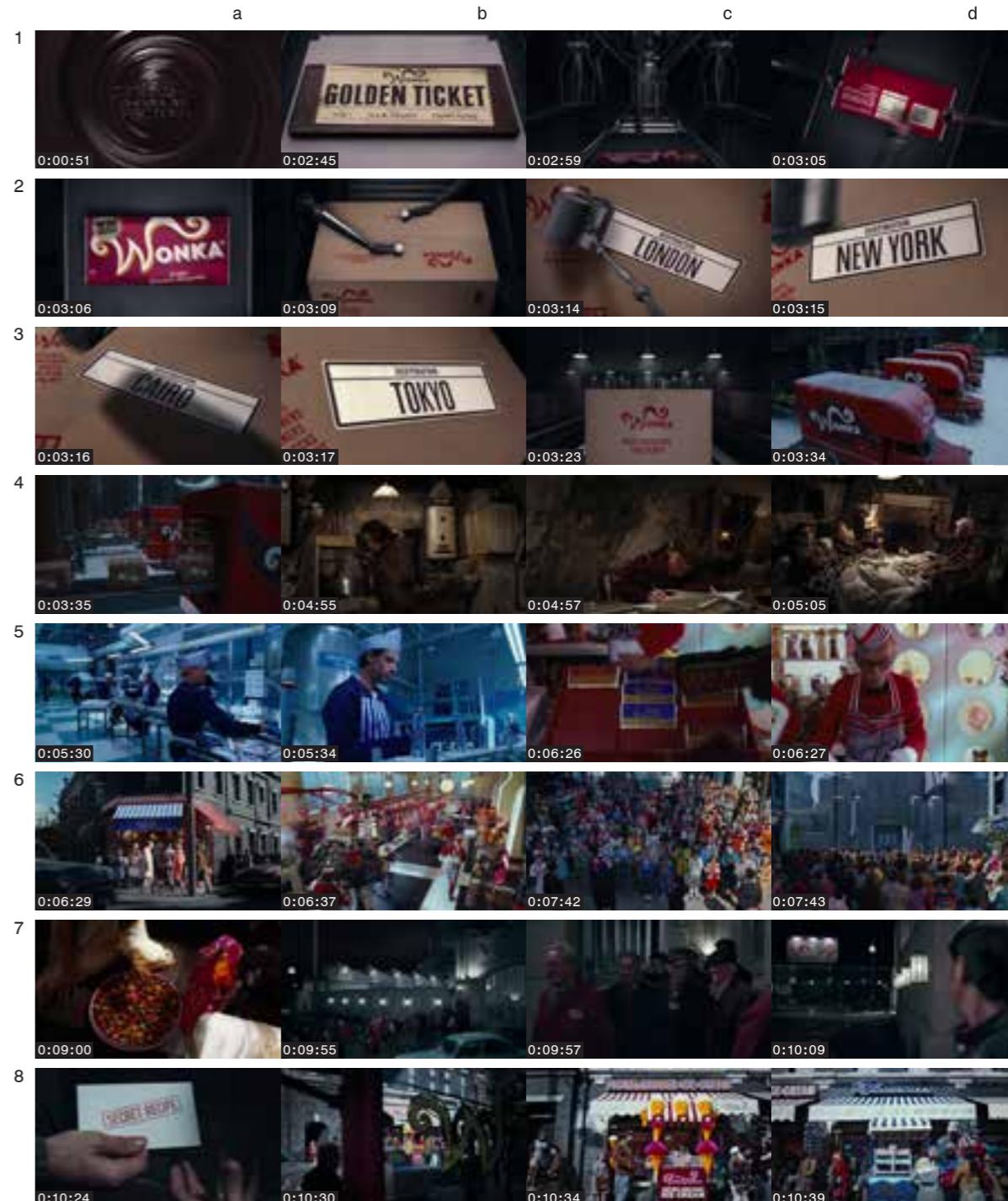
Context
Contesto
Fantastic chocolate factory
Fantastica fabbrica di cioccolato

Plot
Trama
EN Based on the beloved Roald Dahl tale, this comedic and fantastical film follows young Charlie Bucket and his Grandpa Joe as they join a small group of contest winners who get to tour the magical and mysterious factory of eccentric candy maker Willy Wonka. Aided by his diminutive Oompa Loompa workers, Wonka has a hidden motivation for the tour, one that he will reveal only after the children in the group show their true colors.

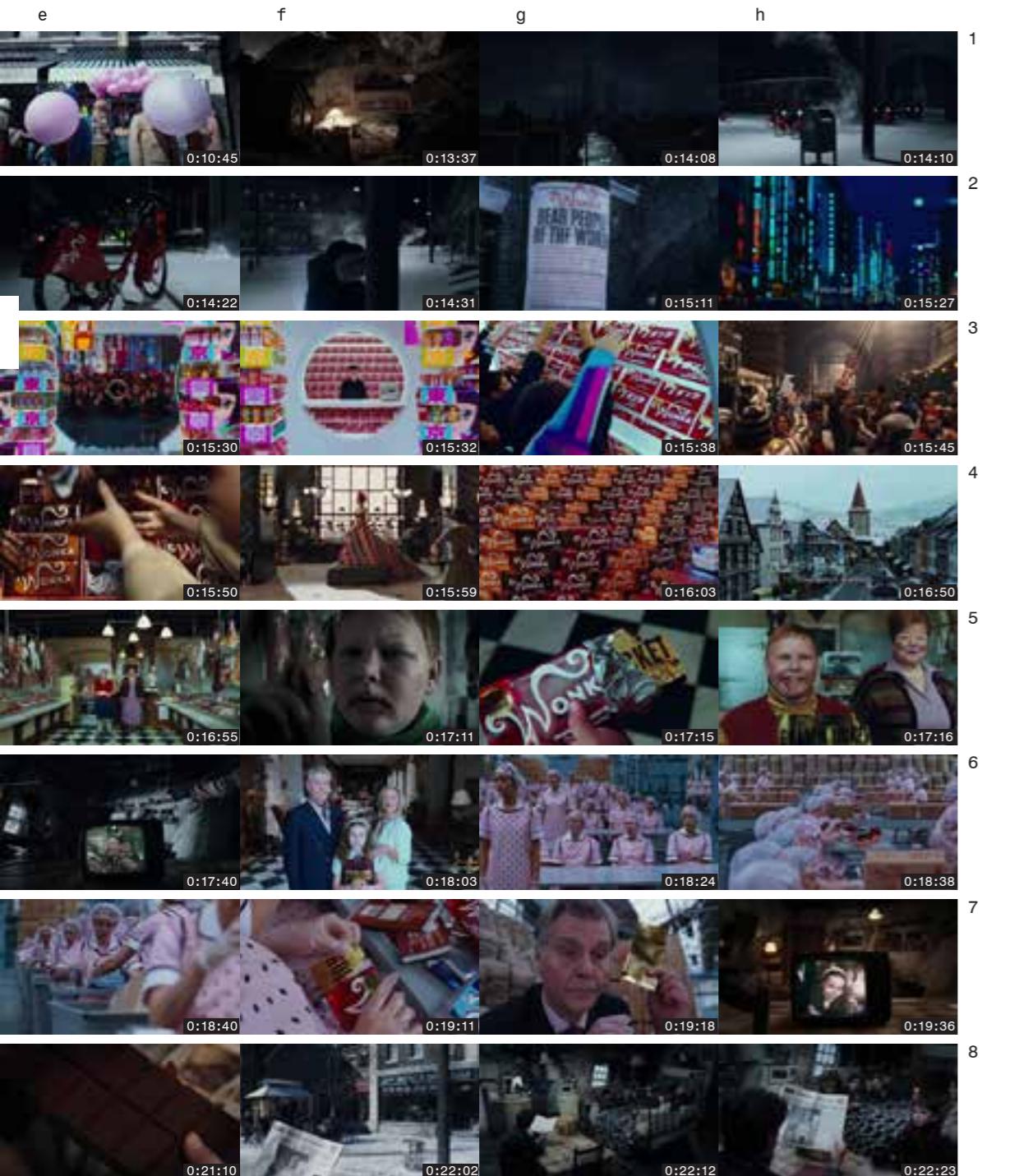
IT Basato sulla famosa storia di Roald Dahl, questo film comico e fantastico segue il giovane Charlie Bucket e suo nonno Joe mentre si uniscono ad un piccolo gruppo, di vincitori del concorso, che visitano la fabbrica magica e misteriosa dell'eccentrico produttore di caramelle Willy Wonka. Aiutato dai suoi piccoli operai Oompa Loompa, Wonka ha una motivazione nascosta per il tour, che rivelerà solo dopo che i bambini del gruppo avranno mostrato i loro veri interessi.

Kathy Heaser
Graphic Designer
Progettista grafico

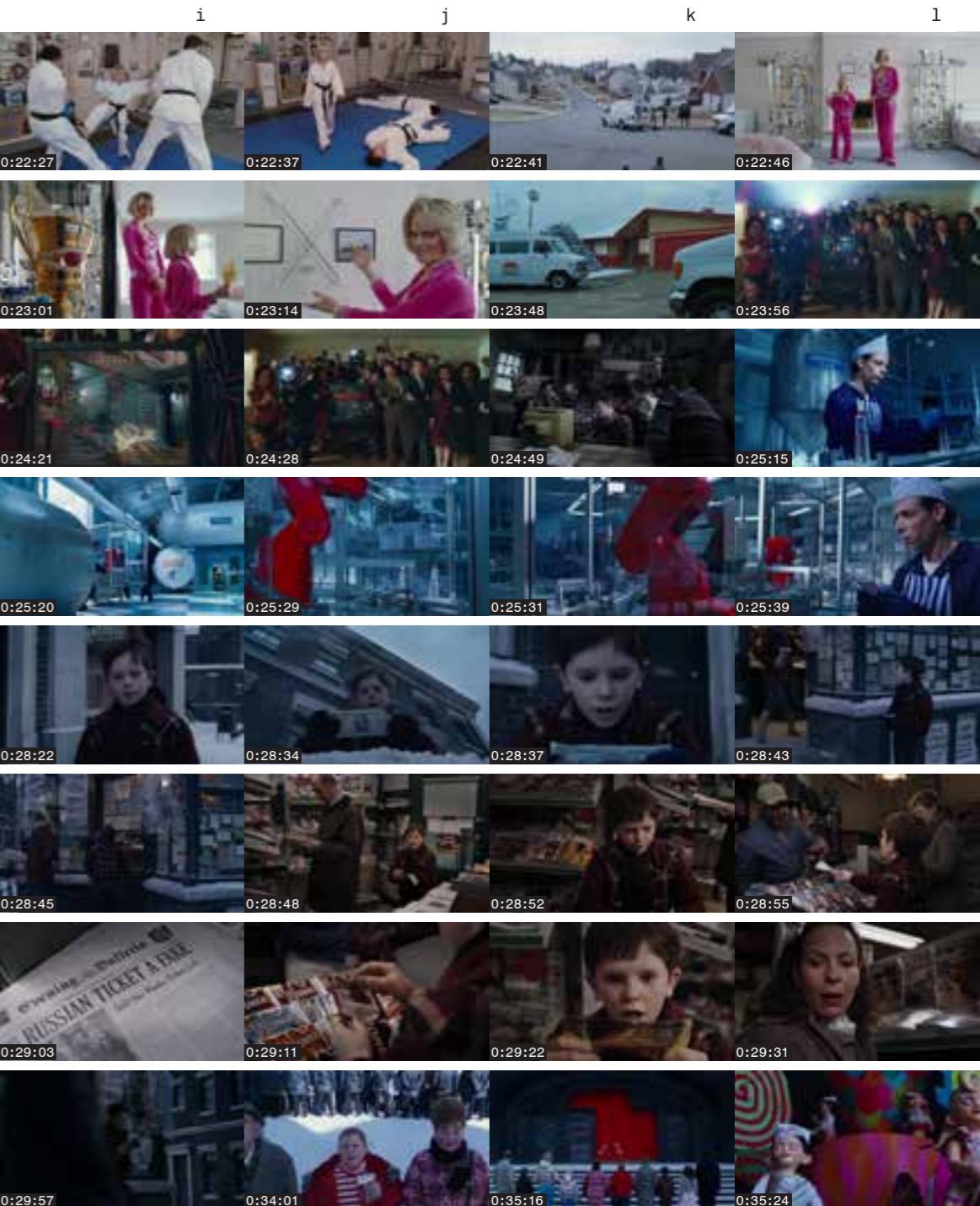
G

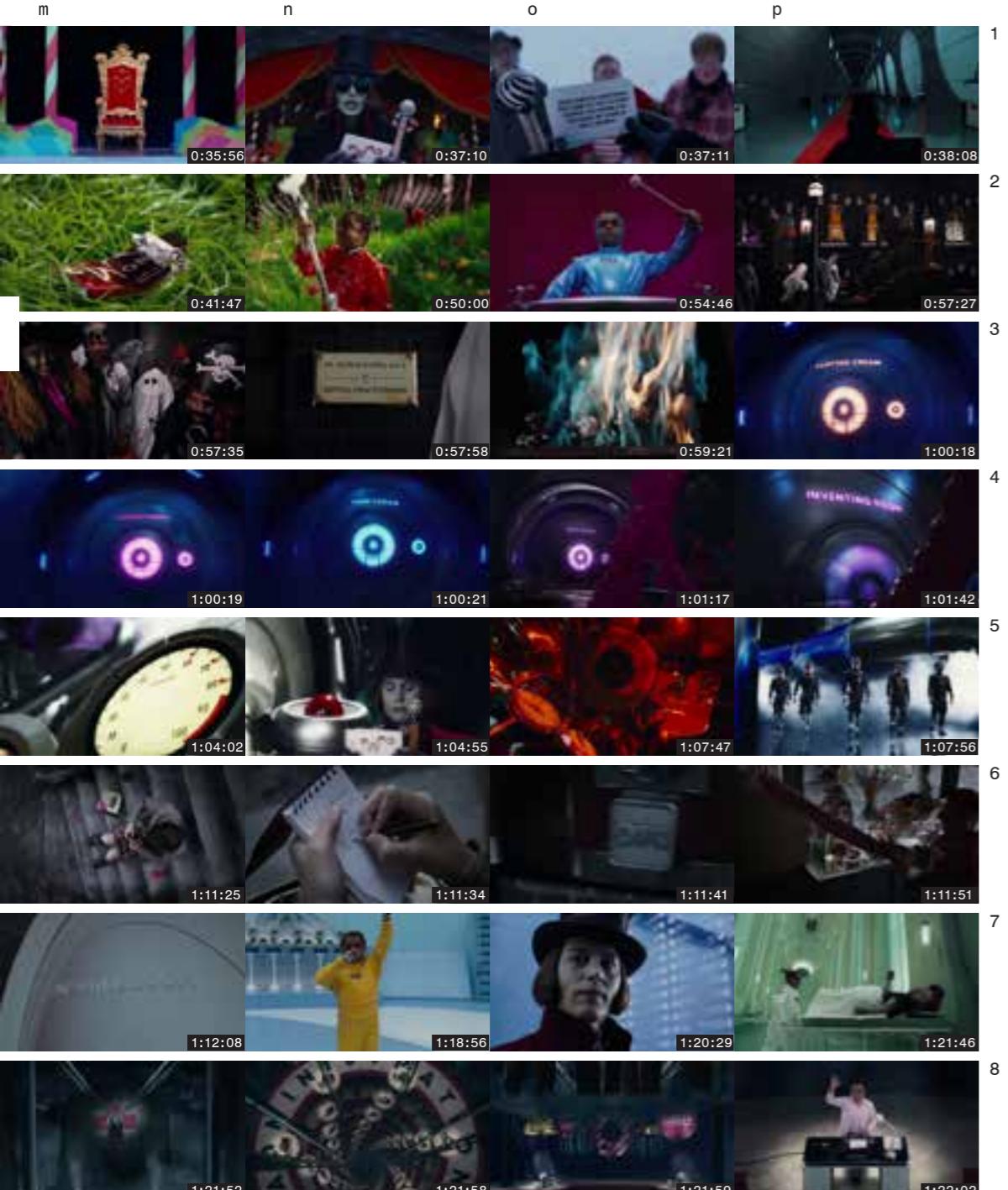


Ga1 ◊ Title ↳ Post-production ◊ Lapidary | Gb1 ◊ Herald ↳ Print ◊ Fantasy Linear Transitional Gc1 ◊ Link
 ↳ Application ◊ Fantasy Linear | Gd1 ◊ Link ↳ Application ◊ Fantasy Linear | Ga2 ◊ Hero prop ↳ Application
 ◊ Fantasy Linear | Gb2 ◊ Link ↳ Application ◊ Fantasy Linear | Gc2 ◊ Figure of speech ↳ Application
 ◊ Lapidary Linear Transitional Gd2 ◊ Figure of speech ↳ Application ◊ Lapidary Linear Transitional Ga3
 ◊ Figure of speech ↳ Application ◊ Lapidary Linear Transitional Gb3 ◊ Figure of speech ↳ Application
 ◊ Lapidary Linear Transitional Gc3 ◊ Link ↳ Application ◊ Fantasy Linear | Gd3 ◊ Link ↳ Application ◊
 Fantasy Linear | Ga4 ◊ Link ↳ Application ◊ Fantasy Linear Transitional Gb4 ◊ Context ↳ Application ◊ Linear
 | Gc4 ◊ Context ↳ Print ◊ Script | Gd4 ◊ Context ↳ Print Ga5 ◊ Context ↳ Application ◊ Linear |
 Gb5 ◊ Context ↳ Application ◊ Linear | Gc5 ◊ Support ↳ Application ◊ Fantasy Linear | Gd5 ◊ Context
 ↳ Application Ga6 ◊ Context ↳ Application ◊ Fantasy Linear | Gb6 ◊ Context ↳ Application ◊ Fantasy |
 Gc6 ◊ Context ↳ Application ◊ Linear | Gd6 ◊ Context Support ↳ Application ◊ Fantasy Linear Script
 Ga7 ◊ Support ↳ Application ◊ Fantasy Linear | Gb7 ◊ Context ↳ Application ◊ Linear | Gc7 ◊ Support
 ↳ Application ◊ Fantasy Linear | Gd7 ◊ Context ↳ Application ◊ Linear Script | Ga8 ◊ Hero prop ↳ Print
 ◊ Linear | Gb8 ◊ Context ↳ Application ◊ Fantasy Linear Script Gc8 ◊ Context Support ↳ Application
 ◊ Linear Script Venetian Gd8 ◊ Context Support ↳ Application ◊ Fantasy Linear

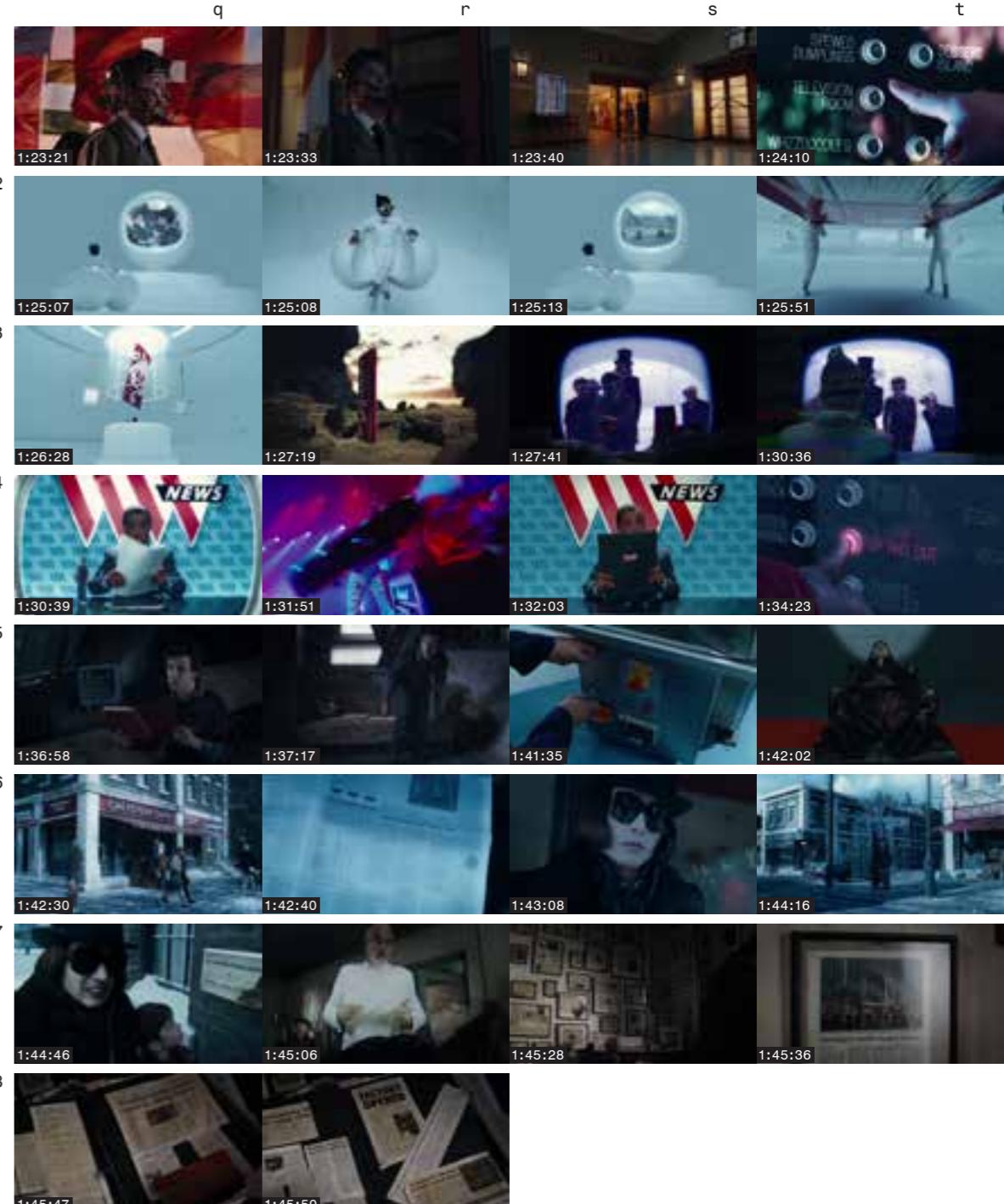


Ge1 ◊ Context Support | ◊ Application ◊ Linear Script | Gf1 ◊ Context ◊ Print ◊ Fantasy Linear | Gg1 ◊ Context ◊ Application ◊ Linear | Gh1 ◊ Support ◊ Application ◊ Linear | Ge2 ◊ Support ◊ Application ◊ Fantasy | Gf2 ◊ Link ◊ Print | Gg2 ◊ Link ◊ Print ◊ Fantasy Lapidary Linear | Gh2 ◊ Context ◊ Application Digital | ◊ Linear | Ge3 ◊ Context ◊ Application | Gf3 ◊ Support ◊ Application ◊ Fantasy Linear | Gg3 ◊ Support ◊ Application ◊ Fantasy Linear | Gh3 ◊ Support ◊ Application ◊ Fantasy Linear | Ge4 ◊ Support ◊ Application ◊ Fantasy Linear | Gf4 ◊ Support ◊ Application ◊ Fantasy Linear | Gg4 ◊ Support ◊ Application ◊ Fantasy Linear | Gh4 ◊ Context ◊ Application | Ge5 ◊ Context ◊ Application ◊ Medieval Script | Gf5 ◊ Hero prop ◊ Print ◊ Transitional | Gg5 ◊ Hero prop ◊ Print ◊ Fantasy Linear Transitional | Gh5 ◊ Context Hero prop | ◊ Application Print | ◊ Fantasy Linear Transitional | Ge6 ◊ Link ◊ Digital | Gf6 ◊ Hero prop ◊ Print ◊ Fantasy Linear Transitional | Gg6 ◊ Context Support | ◊ Application ◊ Linear | Gh6 ◊ Context ◊ Application ◊ Fantasy Linear | Ge7 ◊ Context ◊ Application ◊ Fantasy Linear | Gf7 ◊ Hero prop ◊ Print ◊ Fantasy Linear Transitional | Gg7 ◊ Hero prop ◊ Print ◊ Fantasy Linear Transitional | Gh7 ◊ Link ◊ Digital | Ge8 ◊ Context ◊ Application ◊ Fantasy Linear | Gf8 ◊ Link ◊ Application Print | ◊ Linear Medieval Script | Gg8 ◊ Context ◊ Print ◊ Script | Gh8 ◊ Link ◊ Print ◊ Linear Medieval Script



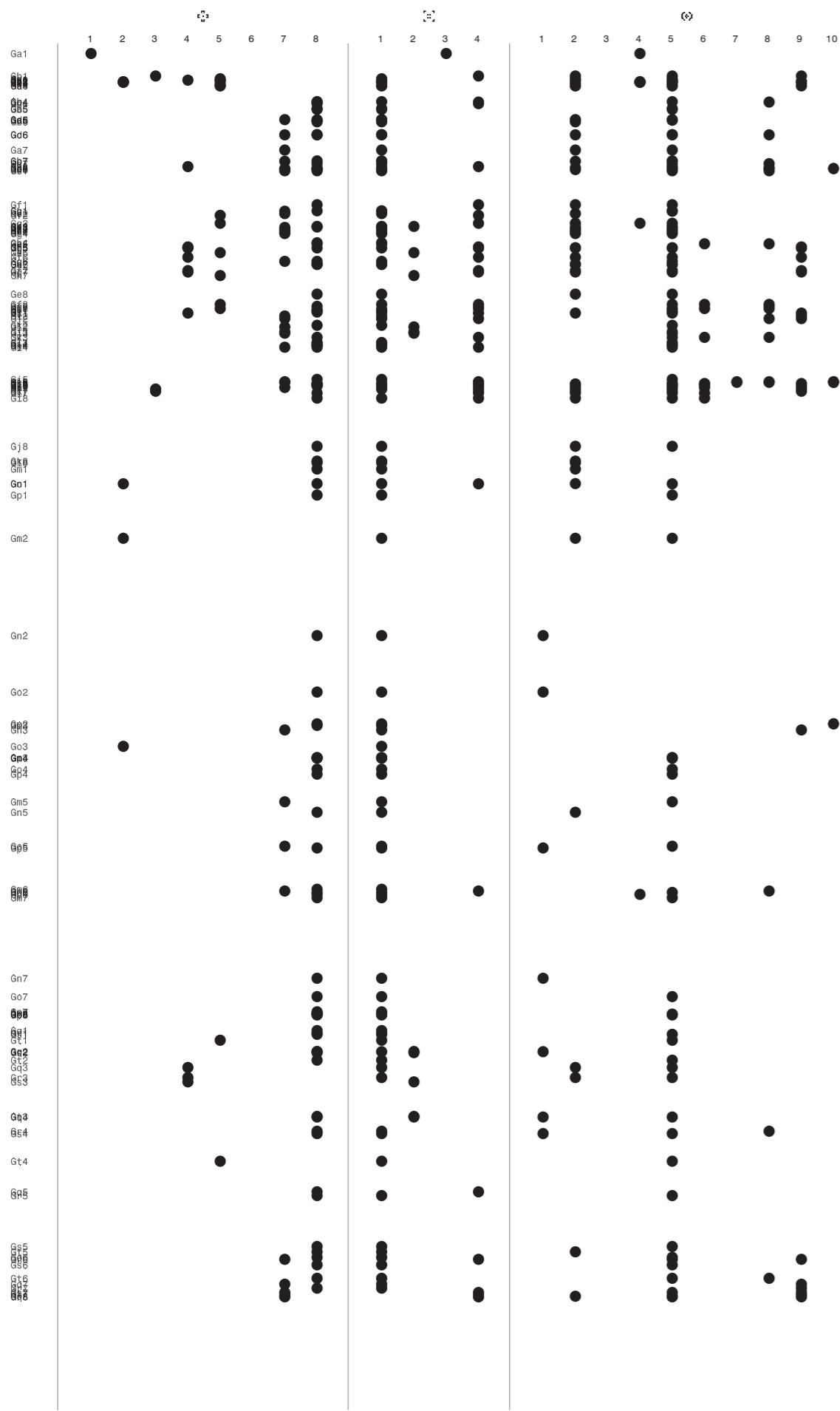


Gm1 ◊ Context ☐ Application ◊ Fantasy | Gn1 ◊ Context ☐ Application ◊ Fantasy | Go1 ◊ Figure of speech ☐ Application ◊ Linear | Gp1 ◊ Context ☐ Application ◊ Linear | Gm2 ◊ Figure of speech ☐ Application ◊ Fantasy Linear | Gn2 ◊ Context ☐ Application ◊ Bodonian | Go2 ◊ Context ☐ Application ◊ Bodonian | Gp2 ◊ Context ☐ Application ◊ Venetian | Gm3 ◊ Context ☐ Application | Gn3 ◊ Support ☐ Application ◊ Transitional | Go3 ◊ Figure of speech ☐ Application | Gp3 ◊ Context ☐ Application ◊ Linear | Gm4 ◊ Context ☐ Application ◊ Linear | Gn4 ◊ Context ☐ Application ◊ Linear | Go4 ◊ Context ☐ Application ◊ Linear | Gp4 ◊ Context ☐ Application ◊ Linear | Gm5 ◊ Support ☐ Application ◊ Linear | Gn5 ◊ Context ☐ Application ◊ Fantasy | Go5 ◊ Support ☐ Application ◊ Linear | Gp5 ◊ Context ☐ Application ◊ Bodonian | Gm6 ◊ Context ☐ Application | Gn6 ◊ Support ☐ Print ◊ Script | Go6 ◊ Context ☐ Application ◊ Linear | Gp6 ◊ Context ☐ Application ◊ Lapidary | Gm7 ◊ Context ☐ Application ◊ Linear | Gn7 ◊ Context ☐ Application ◊ Bodonian | Go7 ◊ Context ☐ Application ◊ Linear | Gp7 ◊ Context ☐ Application | Gm8 ◊ Context ☐ Application ◊ Linear | Go8 ◊ Context ☐ Application ◊ Linear | Gp8 ◊ Context ☐ Application ◊ Linear



Gq1 ◊ Context ☐ Application | Gr1 ◊ Context ☐ Application | Gs1 ◊ Context ☐ Application ◊ Linear | Gt1 ◊ Link ☐ Application ◊ Linear | Gq2 ◊ Context ☐ Digital | Gr2 ◊ Context ☐ Application ◊ Bodonian | Gs2 ◊ Context ☐ Digital | Gt2 ◊ Context ☐ Application ◊ Linear | Gq3 ◊ Hero prop ☐ Application ◊ Fantasy Linear | Gr3 ◊ Hero prop ☐ Application ◊ Fantasy Linear | Gs3 ◊ Hero prop ☐ Digital | Gt3 ◊ Context ☐ Digital | Gq4 ◊ Context ☐ Digital ◊ Bodonian Linear | Gr4 ◊ Context ☐ Application ◊ Script | Gs4 ◊ Context ☐ Application ◊ Bodonian Linear | Gt4 ◊ Link ☐ Application ◊ Linear | Gq5 ◊ Context ☐ Print | Gr5 ◊ Context ☐ Application ◊ Linear | Gs5 ◊ Context ☐ Application ◊ Linear | Gt5 ◊ Context ☐ Application ◊ Fantasy | Gq6 ◊ Context ☐ Application ◊ Linear | Gr6 ◊ Support ☐ Print ◊ Linear Transitional | Gs6 ◊ Context ☐ Application ◊ Linear | Gt6 ◊ Context ☐ Application ◊ Linear Script | Gq7 ◊ Support ☐ Application ◊ Transitional | Gr7 ◊ Context ☐ Application ◊ Transitional | Gs7 ◊ Support ☐ Print ◊ Linear Transitional | Gt7 ◊ Support ☐ Print ◊ Transitional | Gq8 ◊ Support ☐ Print ◊ Fantasy Linear Transitional | Gr8 ◊ Support ☐ Print ◊ Linear Transitional

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo





Frames in which it appears Frame in cui appare

Ga2, Gd2, Gc1, Gf3, Gg3, Ge4, Gf4, Gh3, Gg4, Gg5, Gh6, Ge7, Gf7, Gi6, Gj7, Gj8, Gm2

Description Description

EN The most recurring prop of the film. This packaging has made the "Wonka chocolate" brand iconic. The fantasy font designed for the writing of this wrapper perfectly describes the eccentric and unique personality of the character. The red color makes the packaging stand out on the shelves all over the world.

IT Il prop più ricorrente della pellicola. Questo packaging ha reso iconico il brand del "cioccolato Wonka". Il font fantasia pensato per la scrittura di questo involucro, descrive perfettamente il carattere eccentrico e singolare del personaggio. Il colore rosso permette alla confezione di risaltare tra gli scaffali di tutto il mondo.

Color palette Tavola cromatica

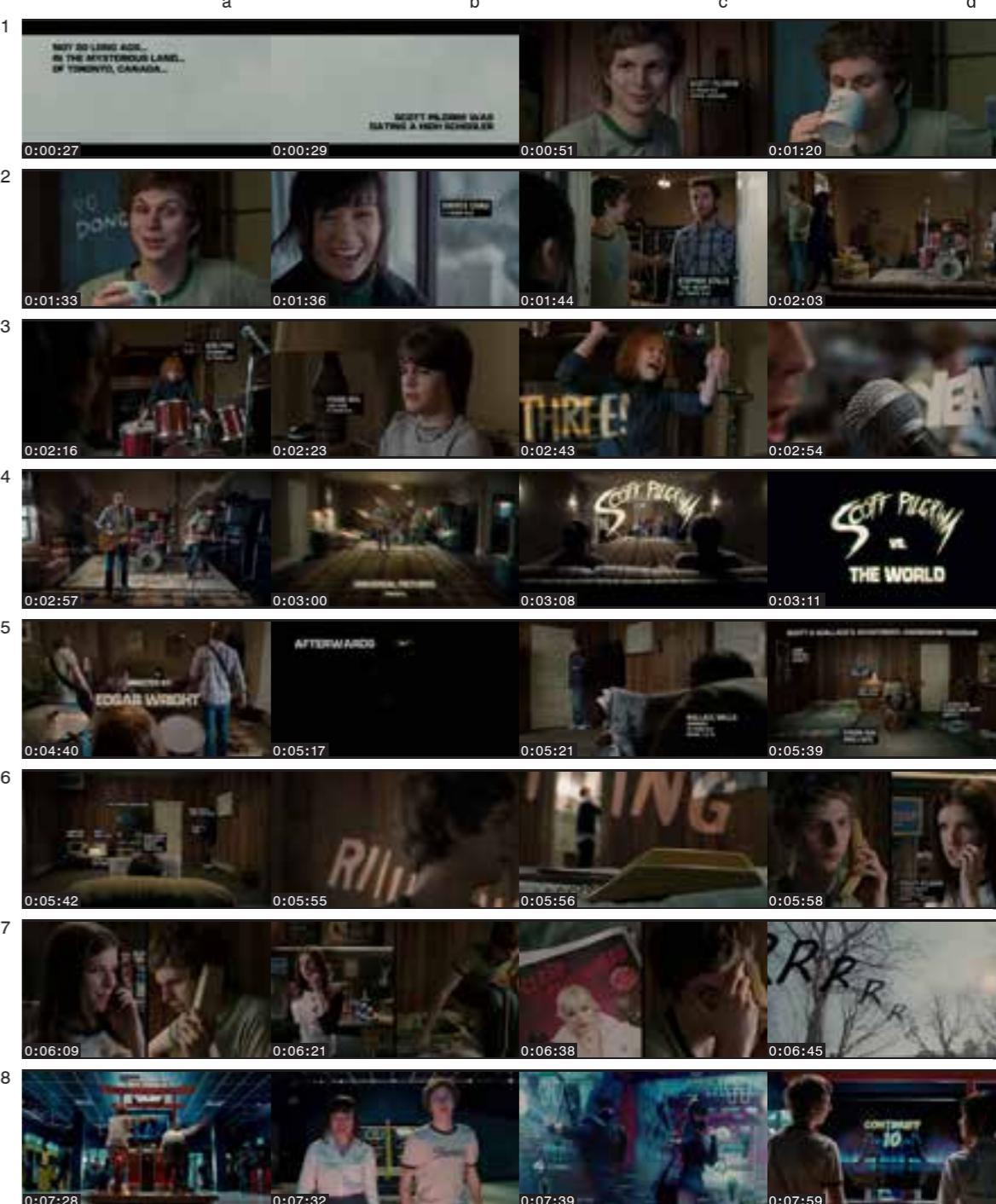




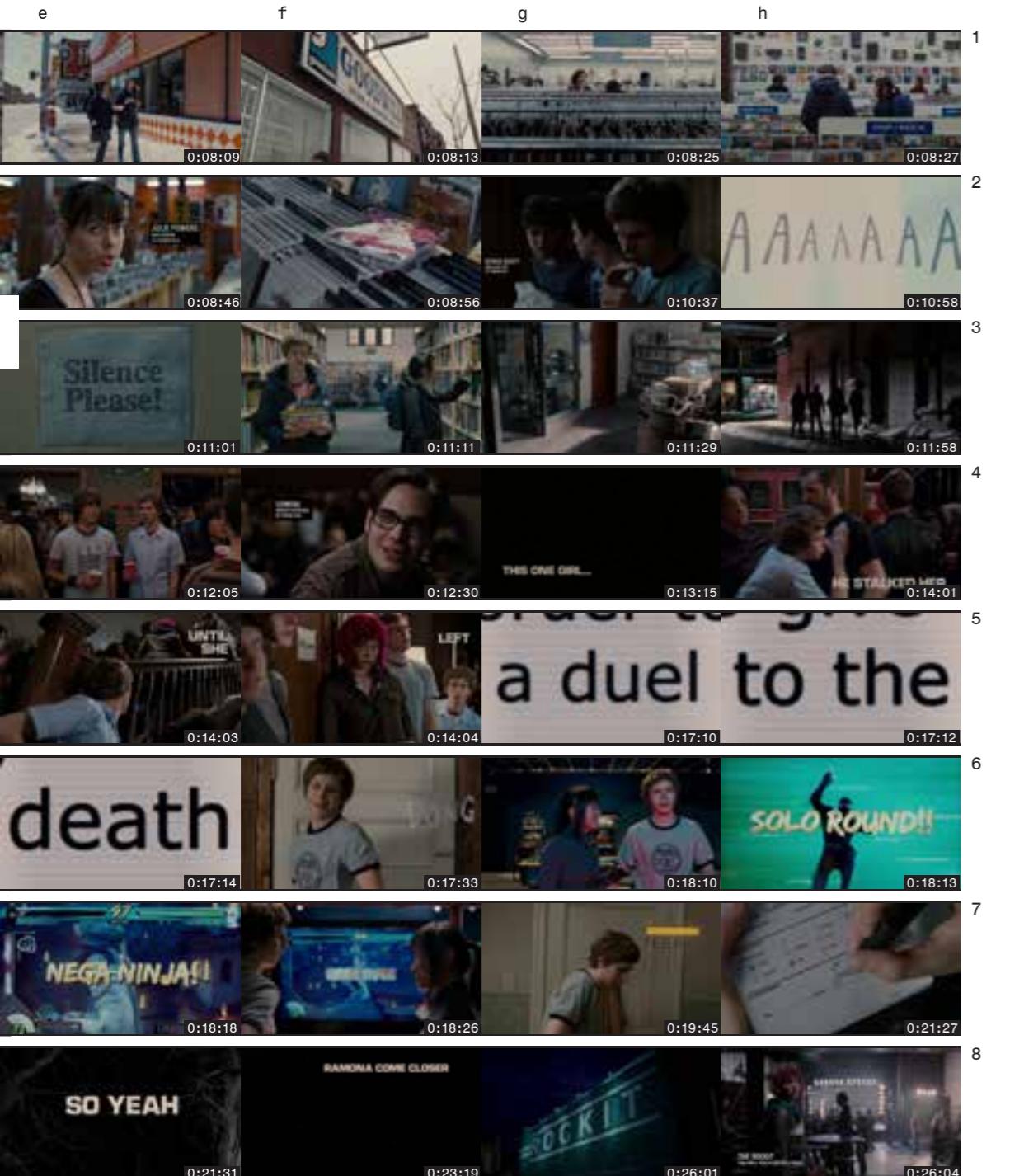
Scott Pilgrim vs. the World

Year Anno	2010
Edgar Wright Direction Regia	
Aspect Ratio Formato	1.85:1 
	2.39 :1 
Length Durata	1h52'23"
Context Contesto	Toronto, 2010 Toronto, 2010
Plot Trama	<p>EN As bass guitarist for a garage-rock band, Scott Pilgrim has never had trouble getting a girlfriend; usually, the problem is getting rid of them. But when Ramona Flowers skates into his heart, he finds she has the most troublesome baggage of all: an army of ex-boyfriends who will stop at nothing to eliminate him from her list of suitors.</p> <p>IT Come bassista di una band garage-rock, Scott Pilgrim non ha mai avuto problemi a trovare una ragazza; di solito, il problema è liberarsene. Ma quando Ramona Flowers entra nel suo cuore, scopre che lei possiede un bagaglio problematico: un esercito di ex fidanzati che non si fermeranno davanti a nulla per eliminarlo dalla sua lista di corteggiatori.</p>
David Best	Graphic Designer Progettista grafico
Lucy Newman	Graphic Designer Progettista grafico
Dave Gibbons	Graphic Designer Progettista grafico

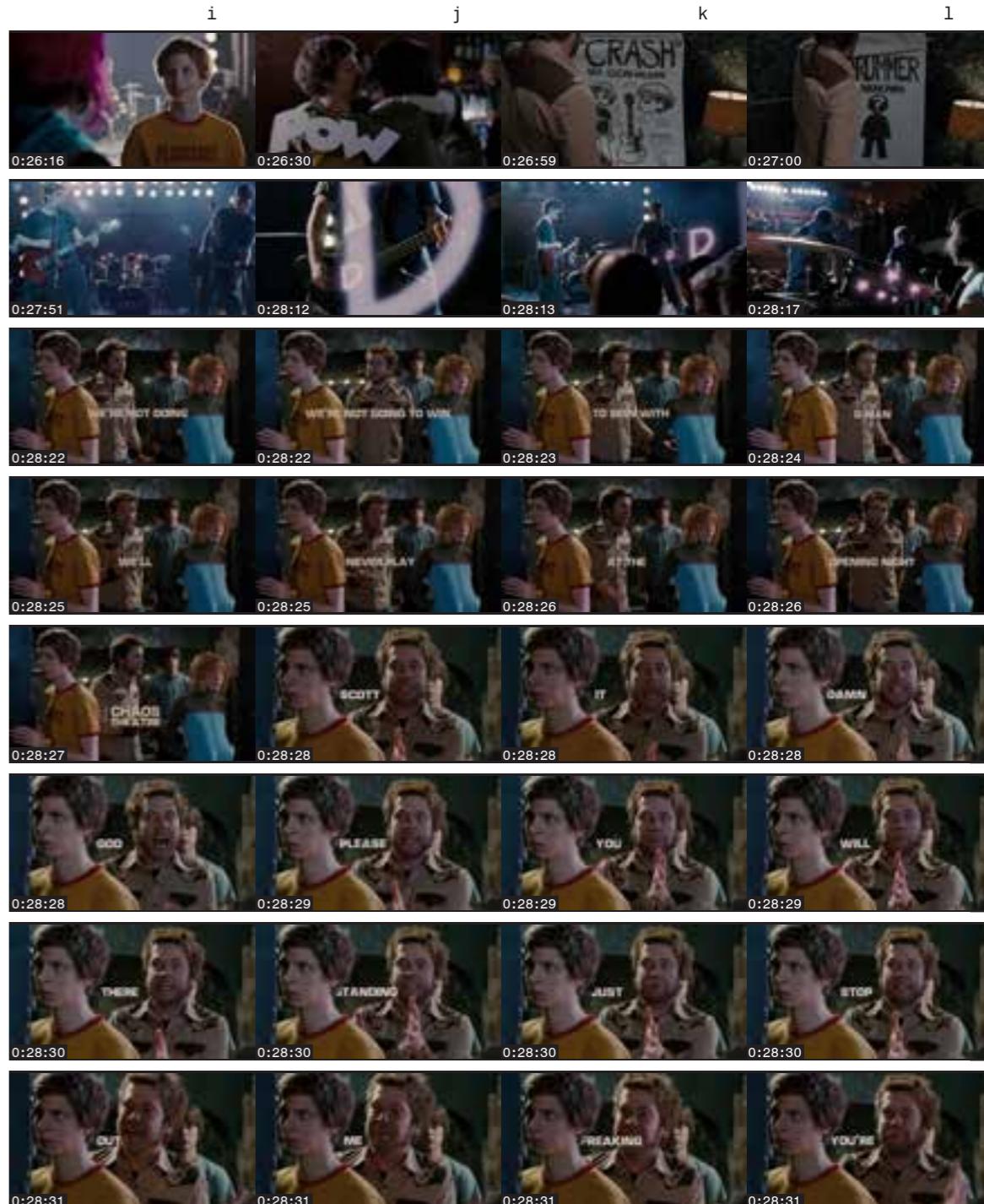
H



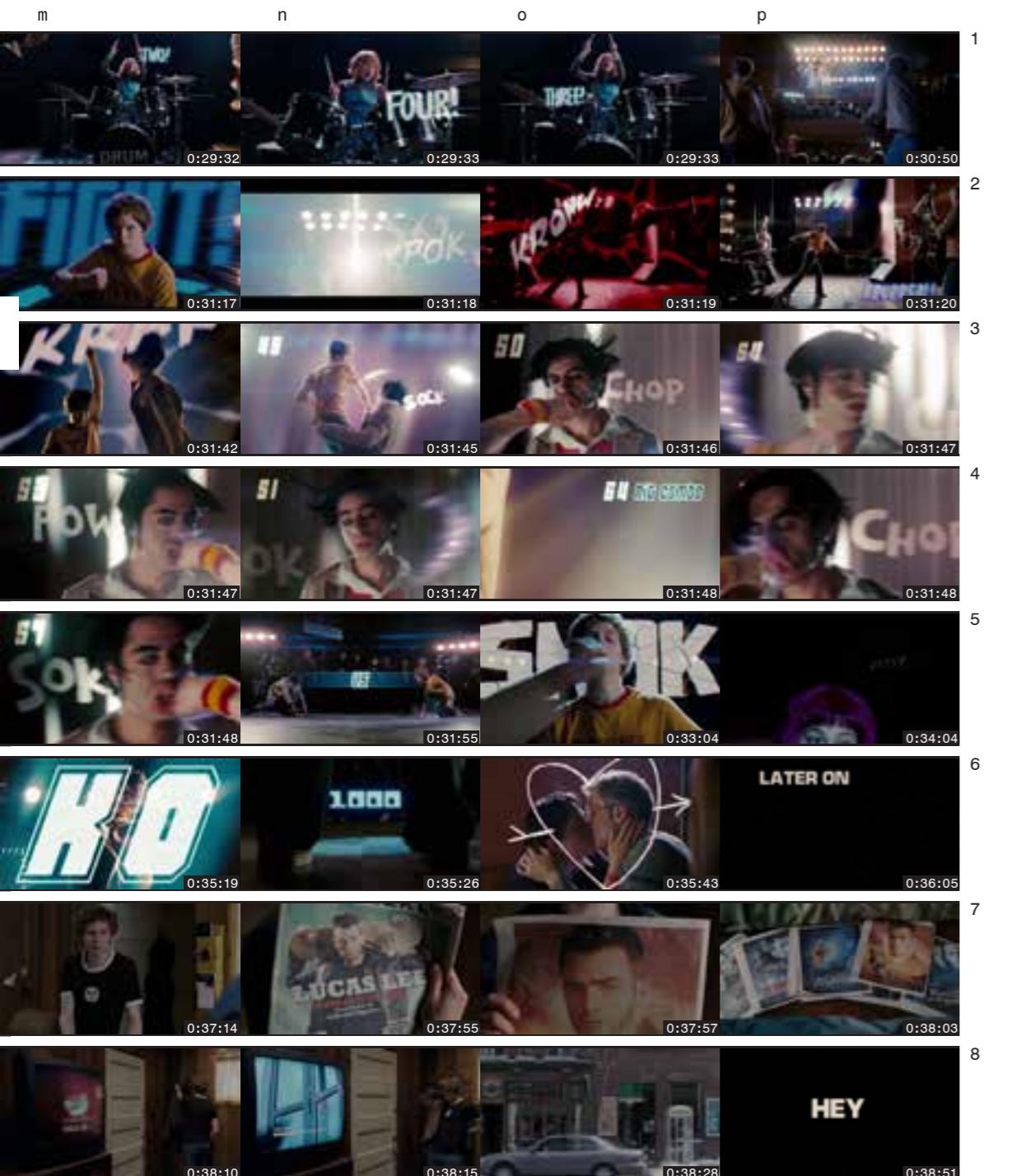
Ha1 ☺ Support ☺ Post-production ☺ Linear | Hb1 ☺ Support ☺ Post-production ☺ Linear | Hc1 ☺ Support
 ☺ Post-production ☺ Linear | Hd1 ☺ Context ☺ Application | Ha2 ☺ Support ☺ Post-production ☺ Linear |
 Hb2 ☺ Support ☺ Post-production ☺ Linear | Hc2 ☺ Support ☺ Post-production ☺ Linear | Hd2 ☺ Context
 ☺ Application ☺ Linear | Ha3 ☺ Support ☺ Post-production ☺ Linear | Hb3 ☺ Support ☺ Post-production
 ☺ Linear | Hc3 ☺ Support ☺ Post-production ☺ Linear | Hd3 ☺ Support ☺ Post-production ☺ Linear | Ha4
 ☺ Support ☺ Post-production | Hb4 ☺ Title ☺ Post-production ☺ Linear | Hc4 ☺ Title ☺ Post-production
 ☺ Script | Hd4 ☺ Title ☺ Post-production ☺ Linear Script Ha5 ☺ Title ☺ Post-production ☺ Linear | Hb5
 ☺ Support ☺ Post-production ☺ Linear | Hc5 ☺ Support ☺ Post-production ☺ Linear | Hd5 ☺ Support
 ☺ Post-production ☺ Linear | Ha6 ☺ Support ☺ Post-production ☺ Linear | Hb6 ☺ Support ☺ Post-produc-
 tion ☺ Linear | Hc6 ☺ Support ☺ Post-production ☺ Linear | Hd6 ☺ Context Support | ☺ Application
 Post-production | ☺ Linear Script Ha7 ☺ Context ☺ Print ☺ Linear | Hb7 ☺ Context ☺ Application ☺ Linear
 Script Hc7 ☺ Support ☺ Print ☺ Slab Linear Hd7 ☺ Support ☺ Post-production ☺ Script | Ha8 ☺ Context
 ☺ Application ☺ Linear | Hb8 ☺ Context ☺ Application ☺ Linear | Hc8 ☺ Context ☺ Digital ☺ Linear Script
 Hd8 ☺ Context ☺ Digital ☺ Script



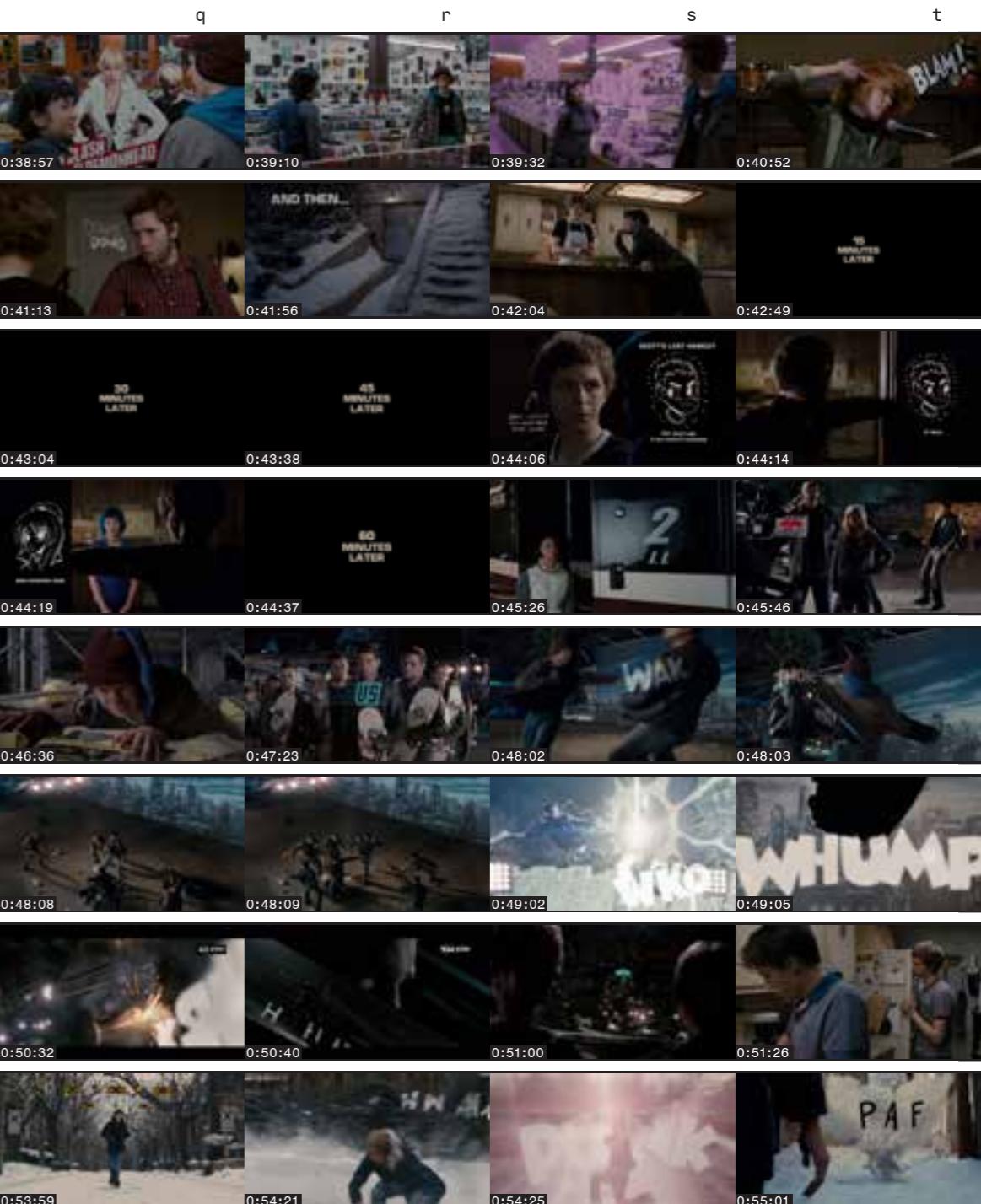
He1 ☺ Context ☺ Application ☺ Linear Transitional Hf1 ☺ Context ☺ Application ☺ Slab Linear Hg1 ☺ Context ☺ Application ☺ Lapidary | Hh1 ☺ Context ☺ Application ☺ Linear | He2 ☺ Support ☺ Post-production ☺ Linear | Hf2 ☺ Context Support | ☺ Application ☺ Slab Linear Script | Hg2 ☺ Support ☺ Post-production ☺ Linear | Hh2 ☺ Support ☺ Post-production ☺ Script | He3 ☺ Context ☺ Print ☺ Transitional | Hf3 ☺ Context ☺ Print ☺ Linear Transitional Hg3 ☺ Context ☺ Application ☺ Linear | Hh3 ☺ Context ☺ Application ☺ Linear | He4 ☺ Context ☺ Application ☺ Linear | Hf4 ☺ Support ☺ Post-production ☺ Linear | Hg4 ☺ Support ☺ Post-production ☺ Linear | Hh4 ☺ Support ☺ Post-production ☺ Linear | He5 ☺ Support ☺ Post-production ☺ Linear | Hf5 ☺ Support ☺ Post-production ☺ Linear | Hg5 ☺ Support ☺ Digital ☺ Linear | Hh5 ☺ Support ☺ Digital ☺ Linear | He6 ☺ Support ☺ Digital ☺ Linear | Hf6 ☺ Context Support | ☺ Application Post-production | ☺ Linear Script Hg6 ☺ Context ☺ Application ☺ Linear | Hh6 ☺ Context ☺ Digital ☺ Script | He7 ☺ Context ☺ Digital ☺ Linear Script Hf7 ☺ Context ☺ Digital ☺ Script | Hg7 ☺ Support ☺ Post-production ☺ Linear | Hh7 ☺ Context ☺ Print ☺ Linear | He8 ☺ Support ☺ Post-production ☺ Linear | Hf8 ☺ Support ☺ Post-production ☺ Linear | Hg8 ☺ Context ☺ Application ☺ Linear | Hh8 ☺ Support ☺ Post-production ☺ Linear



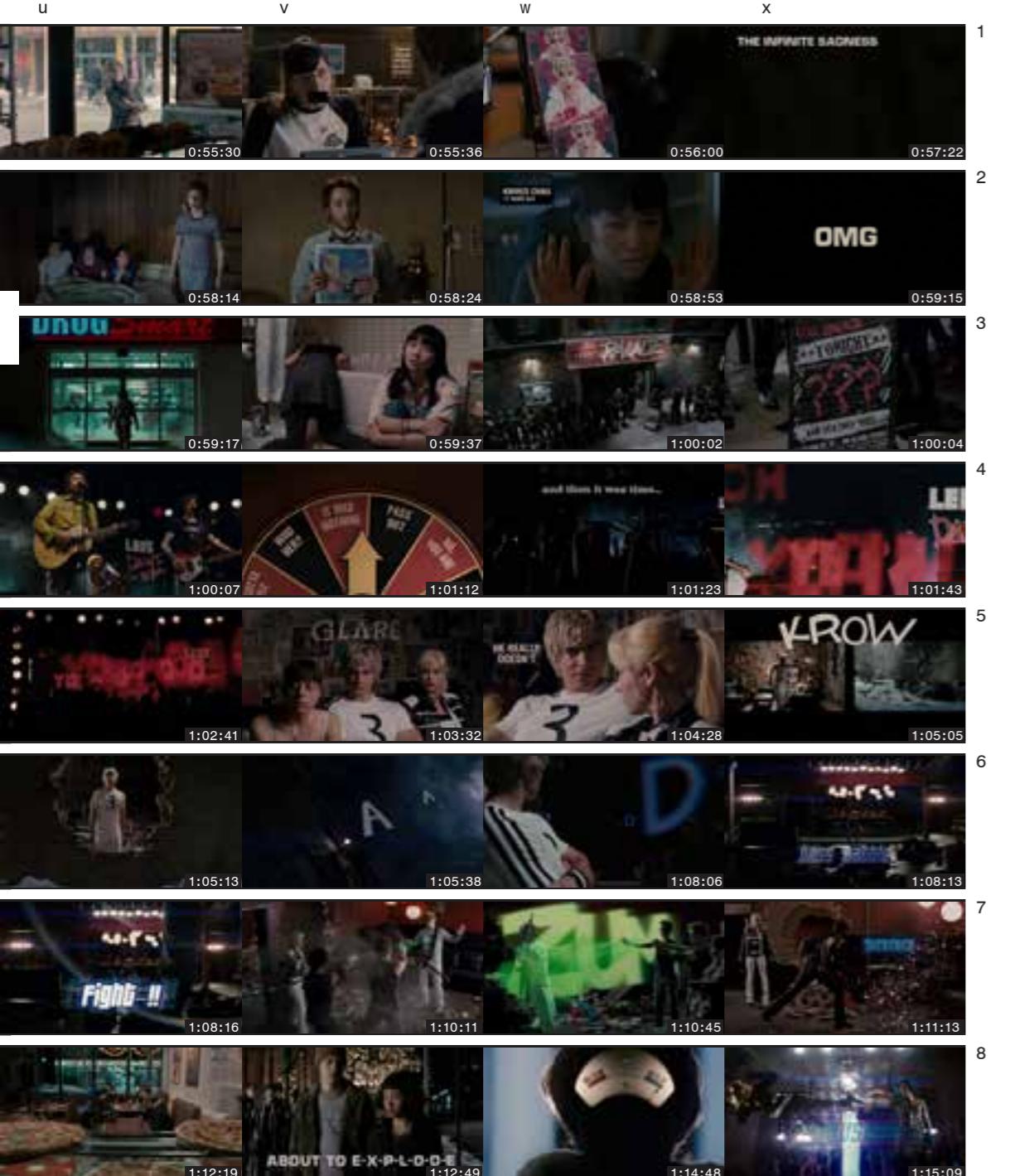
Hi1 ☺ Context ☺ Application ☺ Linear | Hj1 ☺ Support ☺ Post-production ☺ Linear | Hk1 ☺ Support ☺ Application | Hl1 ☺ Support ☺ Application | Hm1 ☺ Context ☺ Application ☺ Linear | Hj2 ☺ Support ☺ Post-production ☺ Linear | Hk2 ☺ Support ☺ Post-production ☺ Linear | Hl2 ☺ Support ☺ Post-production | Hm2 ☺ Support ☺ Post-production ☺ Linear | Hj3 ☺ Support ☺ Post-production ☺ Linear | Hk3 ☺ Support ☺ Post-production ☺ Linear | Hl3 ☺ Support ☺ Post-production ☺ Linear | Hm3 ☺ Support ☺ Post-production ☺ Linear | Hk4 ☺ Support ☺ Post-production ☺ Linear | Hj4 ☺ Support ☺ Post-production ☺ Linear | Hk4 ☺ Support ☺ Post-production ☺ Linear | Hl4 ☺ Support ☺ Post-production ☺ Linear | Hm4 ☺ Support ☺ Post-production ☺ Linear | Hk5 ☺ Support ☺ Post-production ☺ Linear | Hl5 ☺ Support ☺ Post-production ☺ Linear | Hm5 ☺ Support ☺ Post-production ☺ Linear | Hk5 ☺ Support ☺ Post-production ☺ Linear | Hl6 ☺ Support ☺ Post-production ☺ Linear | Hm6 ☺ Support ☺ Post-production ☺ Linear | Hk6 ☺ Support ☺ Post-production ☺ Linear | Hl7 ☺ Support ☺ Post-production ☺ Linear | Hm7 ☺ Support ☺ Post-production ☺ Linear | Hk7 ☺ Support ☺ Post-production ☺ Linear | Hl8 ☺ Support ☺ Post-production ☺ Linear | Hm8 ☺ Support ☺ Post-production ☺ Linear | Hk8 ☺ Support ☺ Post-production ☺ Linear | Hl8 ☺ Support ☺ Post-production ☺ Linear



Hm1 ☺ Support ☺ Post-production ☺ Script | Hn1 ☺ Support ☺ Post-production ☺ Script | Ho1 ☺ Support ☺ Post-production ☺ Script | Hp1 ☺ Support ☺ Post-production ☺ Linear | Hm2 ☺ Support ☺ Post-production ☺ Linear | Hn2 ☺ Support ☺ Post-production ☺ Linear | Ho2 ☺ Support ☺ Post-production ☺ Linear | Hp2 ☺ Support ☺ Post-production ☺ Linear | Hm3 ☺ Support ☺ Post-production ☺ Linear | Hn3 ☺ Support ☺ Post-production ☺ Linear | Ho3 ☺ Support ☺ Post-production ☺ Linear | Hp3 ☺ Support ☺ Post-production ☺ Linear | Hm4 ☺ Support ☺ Post-production ☺ Linear | Hn4 ☺ Support ☺ Post-production ☺ Linear | Ho4 ☺ Support ☺ Post-production ☺ Linear | Hp4 ☺ Support ☺ Post-production ☺ Linear | Hm5 ☺ Support ☺ Post-production ☺ Linear | Hn5 ☺ Support ☺ Post-production ☺ Linear | Ho5 ☺ Support ☺ Post-production ☺ Linear | Hp5 ☺ Support ☺ Post-production ☺ Script | Hm6 ☺ Support ☺ Post-production ☺ Linear | Hn6 ☺ Support ☺ Post-production ☺ Linear | Ho6 ☺ Support ☺ Post-production | Hp6 ☺ Support ☺ Post-production ☺ Linear | Hm7 ☺ Context ☺ Application | Hn7 ☺ Hero prop ☺ Print ☺ Slab Linear | Ho7 ☺ Support ☺ Print ☺ Bodonian | Hp7 ☺ Support ☺ Print ☺ Bodonian Linear | Hm8 ☺ Context ☺ Digital ☺ Linear | Hn8 ☺ Context ☺ Digital ☺ Linear | Ho8 ☺ Context ☺ Application ☺ Linear Transitional | Hp8 ☺ Support ☺ Post-production ☺ Linear



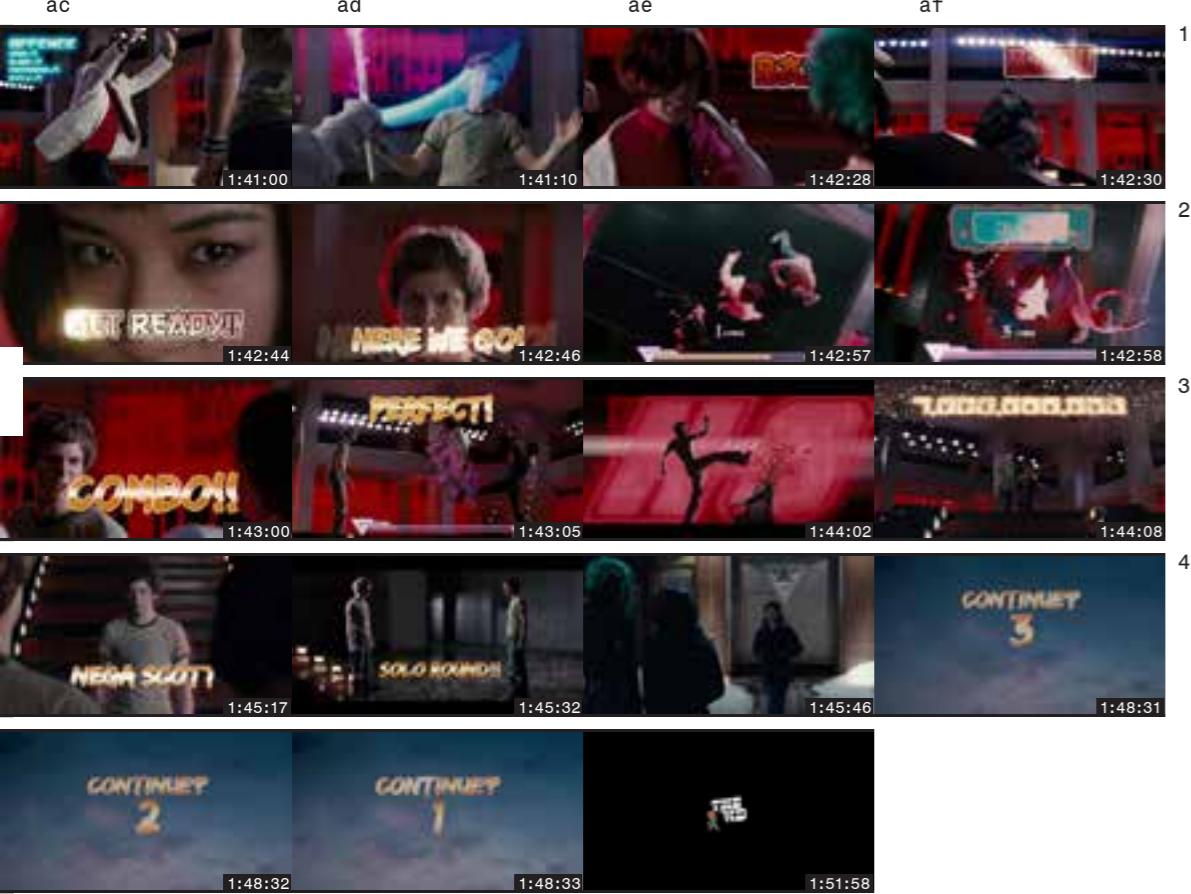
Hq1 ☺ Support ☺ Application ☺ Linear | Hr1 ☺ Support ☺ Application ☺ Linear | Hs1 ☺ Support ☺ Post-production ☺ Fantasy | Ht1 ☺ Support ☺ Post-production ☺ Linear | Hq2 ☺ Support ☺ Post-production ☺ Linear | Hr2 ☺ Support ☺ Post-production ☺ Linear | Hs2 ☺ Context ☺ Application ☺ Linear | Ht2 ☺ Support ☺ Post-production ☺ Linear | Hq3 ☺ Support ☺ Post-production ☺ Linear | Hr3 ☺ Support ☺ Post-production ☺ Linear | Hs3 ☺ Support ☺ Post-production ☺ Slab Linear Script | Ht3 ☺ Support ☺ Post-production ☺ Slab | Hq4 ☺ Support ☺ Post-production ☺ Slab | Hr4 ☺ Support ☺ Post-production ☺ Linear | Hs4 ☺ Context ☺ Application ☺ Linear | Ht4 ☺ Context ☺ Application ☺ Linear | Hq5 ☺ Context ☺ Application ☺ Bodonian Linear | Hr5 ☺ Support ☺ Post-production ☺ Linear | Hs5 ☺ Support ☺ Post-production ☺ Script | Ht5 ☺ Support ☺ Post-production ☺ Linear | Hq6 ☺ Support ☺ Post-production ☺ Linear | Hr6 ☺ Support ☺ Post-production ☺ Linear | Hs6 ☺ Support ☺ Post-production ☺ Linear | Ht6 ☺ Support ☺ Post-production ☺ Linear | Hq7 ☺ Support ☺ Post-production ☺ Linear | Hr7 ☺ Support ☺ Post-production ☺ Linear | Hs7 ☺ Support ☺ Post-production ☺ Linear | Ht7 ☺ Support ☺ Post-production ☺ Linear | Hq8 ☺ Support ☺ Application ☺ Linear | Hr8 ☺ Support ☺ Post-production ☺ Linear | Hs8 ☺ Support ☺ Post-production ☺ Linear



Hu1 ♦ Context ☐ Application ☐ Linear | Hv1 ♦ Context ☐ Application ☐ Lapidary Linear Script | Hw1 ♦ Support ☐ Application ☐ Linear | Hx1 ♦ Support ☐ Post-production ☐ Linear | Hu2 ♦ Context ☐ Application ☐ Slab | Hv2 ♦ Support ☐ Print ☐ Slab Linear Transitional | Hw2 ♦ Support ☐ Post-production ☐ Linear | Hx2 ♦ Support ☐ Post-production ☐ Linear | Hu3 ♦ Context ☐ Application ☐ Linear Script Hv3 ♦ Support ☐ Post-production ☐ Script | Hw3 ♦ Context ☐ Application ☐ Linear Script Hx3 ♦ Support ☐ Print ☐ Linear Script Hv4 ♦ Context ☐ Application ☐ Linear Script Hv4 ♦ Support ☐ Application ☐ Linear | Hw4 ♦ Support ☐ Post-production ☐ Slab | Hx4 ♦ Support ☐ Post-production ☐ Linear | Hu5 ♦ Support ☐ Post-production ☐ Linear | Hv5 ♦ Support ☐ Post-production ☐ Linear | Hw5 ♦ Support ☐ Post-production ☐ Linear | Hx5 ♦ Support ☐ Post-production ☐ Linear | Hu6 ♦ Support ☐ Application ☐ Linear | Hv6 ♦ Support ☐ Post-production ☐ Linear | Hw6 ♦ Support ☐ Post-production ☐ Linear | Hx6 ♦ Support ☐ Post-production ☐ Linear | Hu7 ♦ Support ☐ Post-production ☐ Linear | Hv7 ♦ Support ☐ Application ☐ Linear | Hw7 ♦ Support ☐ Post-production ☐ Linear | Hx7 ♦ Support ☐ Post-production ☐ Linear | Hu8 ♦ Context ☐ Application ☐ Linear | Hv8 ♦ Support ☐ Post-production ☐ Linear | Hw8 ♦ Support ☐ Post-production ☐ Linear | Hx8 ♦ Support ☐ Post-production ☐ Linear

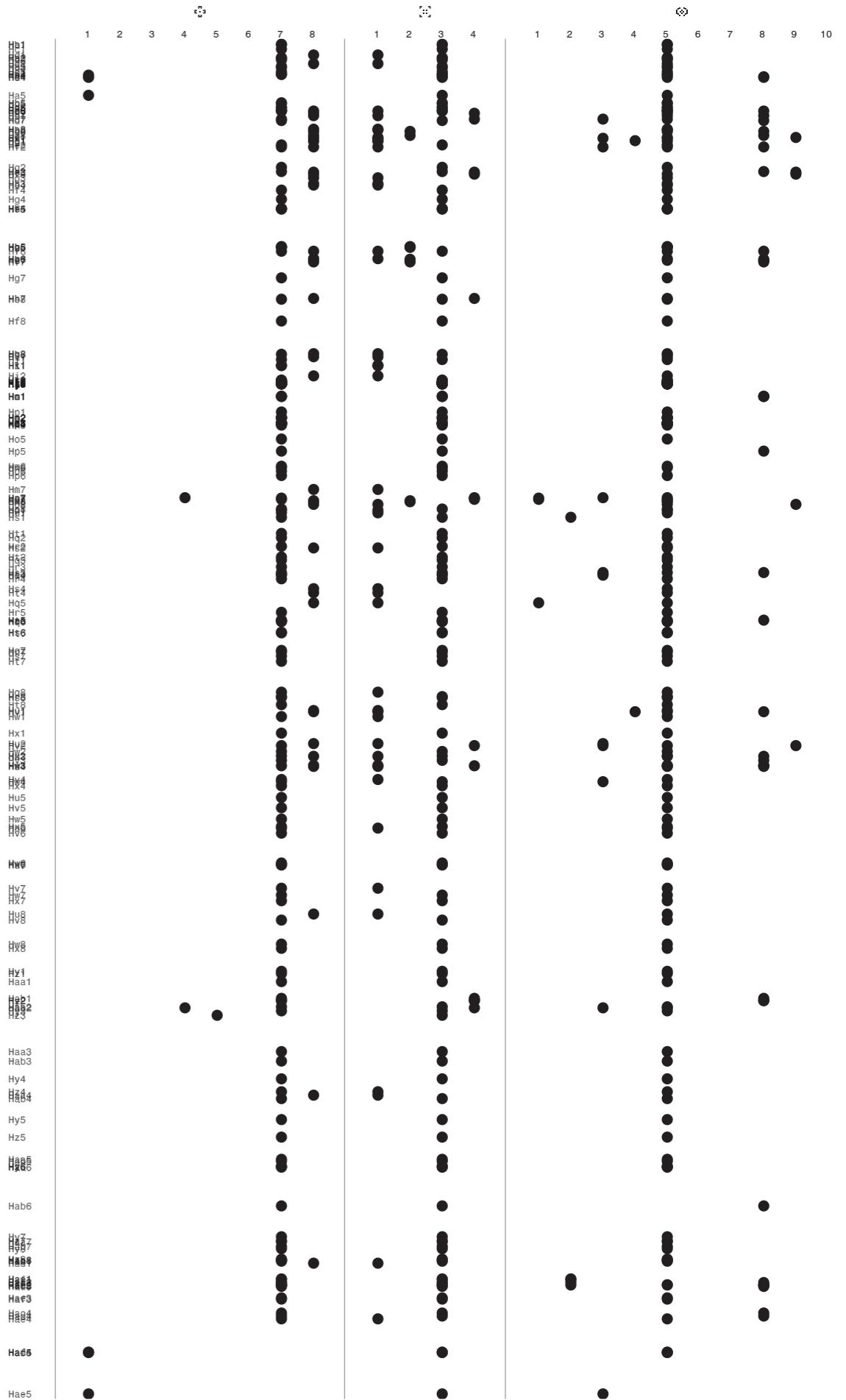


Hy1 ♦ Support ☐ Post-production ☐ Linear | Hz1 ♦ Support ☐ Post-production ☐ Linear | Haa1 ♦ Support ☐ Post-production ☐ Linear | Hab1 ♦ Support ☐ Print ☐ Script | Hy2 ♦ Support ☐ Print ☐ Script | Hz2 ♦ Support ☐ Print ☐ Script | Haa2 ♦ Support ☐ Post-production ☐ Linear | Hab2 ♦ Hero prop ☐ Print ☐ Slab Linear Hy3 ♦ Support ☐ Post-production ☐ Linear | Hz3 ☐ Link ☐ Post-production | Haa3 ♦ Support ☐ Post-production ☐ Linear | Hab3 ♦ Support ☐ Post-production ☐ Linear | Hy4 ♦ Support ☐ Post-production ☐ Linear | Hz4 ♦ Support ☐ Application ☐ Linear | Haa4 ♦ Context ☐ Application | Hab4 ♦ Support ☐ Post-production ☐ Linear | Hx5 ♦ Support ☐ Post-production ☐ Linear | Haa5 ♦ Support ☐ Post-production ☐ Linear | Hab5 ♦ Support ☐ Post-production ☐ Linear | Hy6 ♦ Support ☐ Post-production ☐ Linear | Hz6 ♦ Support ☐ Post-production ☐ Linear | Haa6 ♦ Support ☐ Post-production ☐ Linear | Hab6 ♦ Support ☐ Post-production ☐ Script | Hy7 ♦ Support ☐ Post-production ☐ Linear | Hz7 ♦ Support ☐ Post-production ☐ Linear | Haa7 ♦ Support ☐ Post-production ☐ Linear | Hab7 ♦ Support ☐ Post-production ☐ Linear | Hy8 ♦ Support ☐ Post-production ☐ Linear | Haa8 ♦ Support ☐ Post-production ☐ Linear | Hab8 ♦ Support ☐ Post-production ☐ Linear



Hac1 ♀ Support ☐ Post-production ☐ Linear | Had1 ♀ Context ☐ Application | Hae1 ♀ Support ☐ Post-production ☐ Fantasy | Haf1 ♀ Support ☐ Post-production ☐ Fantasy | Hac2 ♀ Support ☐ Post-production ☐ Fantasy | Had2 ♀ Support ☐ Post-production ☐ Script | Hae2 ♀ Support ☐ Post-production ☐ Linear Script Haf2 ♀ Support ☐ Post-production ☐ Fantasy Linear Script | Hac3 ♀ Support ☐ Post-production ☐ Script | Had3 ♀ Support ☐ Post-production ☐ Script | Hae3 ♀ Support ☐ Post-production ☐ Linear | Haf3 ♀ Support ☐ Post-production ☐ Linear | Hac4 ♀ Support ☐ Post-production ☐ Script | Had4 ♀ Support ☐ Post-production ☐ Script | Hae4 ♀ Support ☐ Application ☐ Linear | Haf4 ♀ Title ☐ Post-production ☐ Linear | Hac5 ♀ Title ☐ Post-production ☐ Linear | Had5 ♀ Title ☐ Post-production ☐ Linear | Hae5 ♀ Title ☐ Post-production ☐ Slab

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



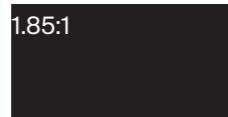
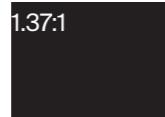
The Grand
Budapest Hotel
Grand Budapest
Hotel

Year
Anno

2014

Wes Anderson
Regia

Aspect Ratio
Formato



Lenght
Durata

1h39'54"

Context
Contesto

In the mountains of Eastern Europe, 1968
Tra le montagne dell'Europa orientale, 1968

Plot
Trama

EN In the 1930s, the Grand Budapest Hotel is a popular European ski resort, presided over by concierge Gustave H. Zero, a junior lobby boy, becomes Gustave's friend and protege. Gustave prides himself on providing first-class service to the hotel's guests, including satisfying the sexual needs of the many elderly women who stay there. When one of Gustave's lovers dies mysteriously, Gustave finds himself the recipient of a priceless painting and the chief suspect in her murder.

IT Negli anni '30, il Grand Budapest Hotel è una famosa località sciistica europea, presieduta dal portiere Gustave H. Zero, un giovane ragazzo della hall, diventa amico e protetto di Gustave. Gustave è orgoglioso di fornire un servizio di prima classe agli ospiti dell'hotel, compresa la soddisfazione dei bisogni sessuali delle molte donne anziane che vi soggiornano. Quando uno degli amanti di Gustave muore misteriosamente, Gustave si ritrova ad essere il destinatario di un dipinto inestimabile ed il principale sospettato dell'omicidio dell'anziana signora.

Annie Atkins

Graphic Designer
Progettista grafico

Liliana Lambriev

Graphic Designer
Progettista grafico

Marc Boden-Buga

Graphic Designer
Progettista grafico

Jan Jericho

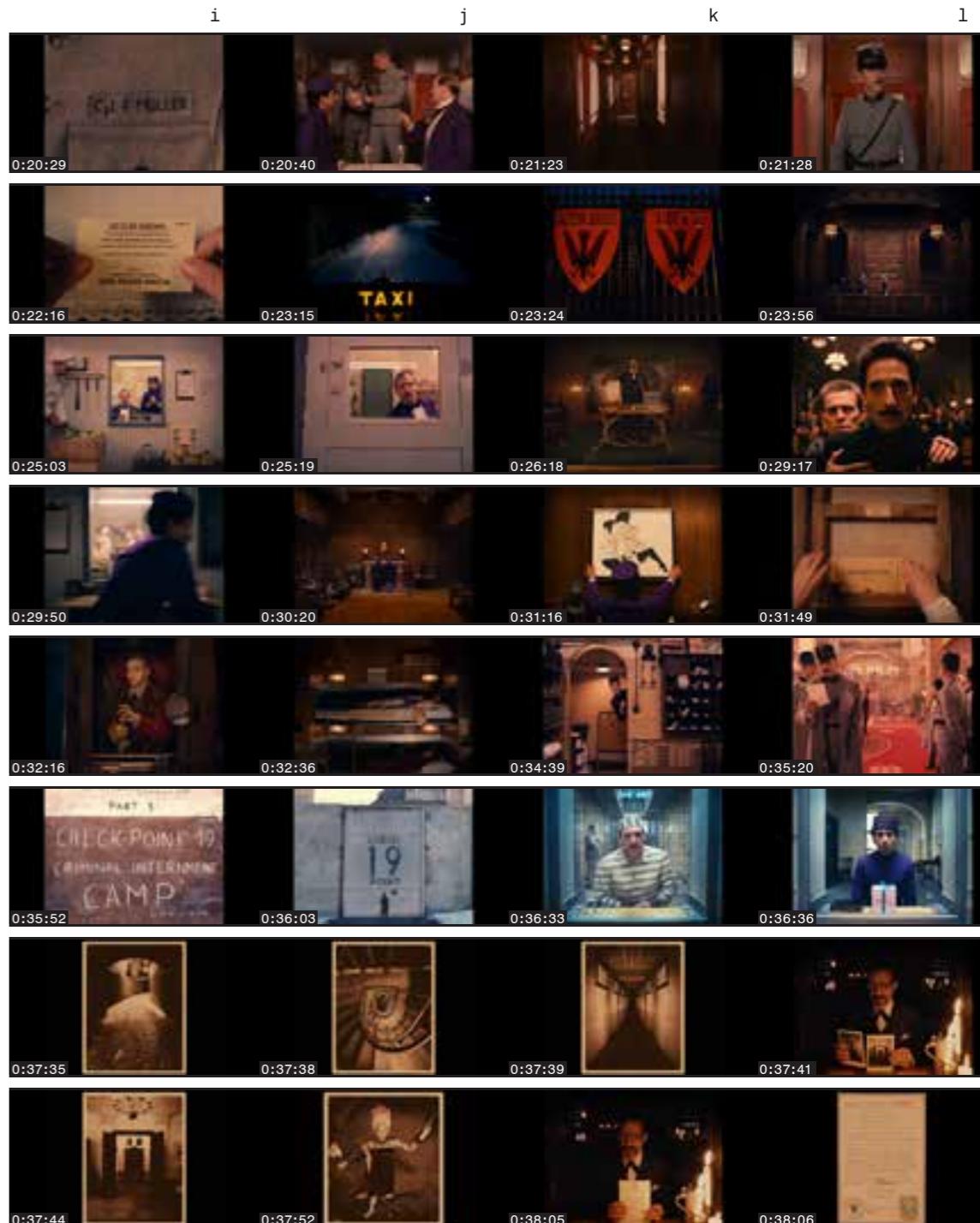
Graphic Designer
Progettista grafico



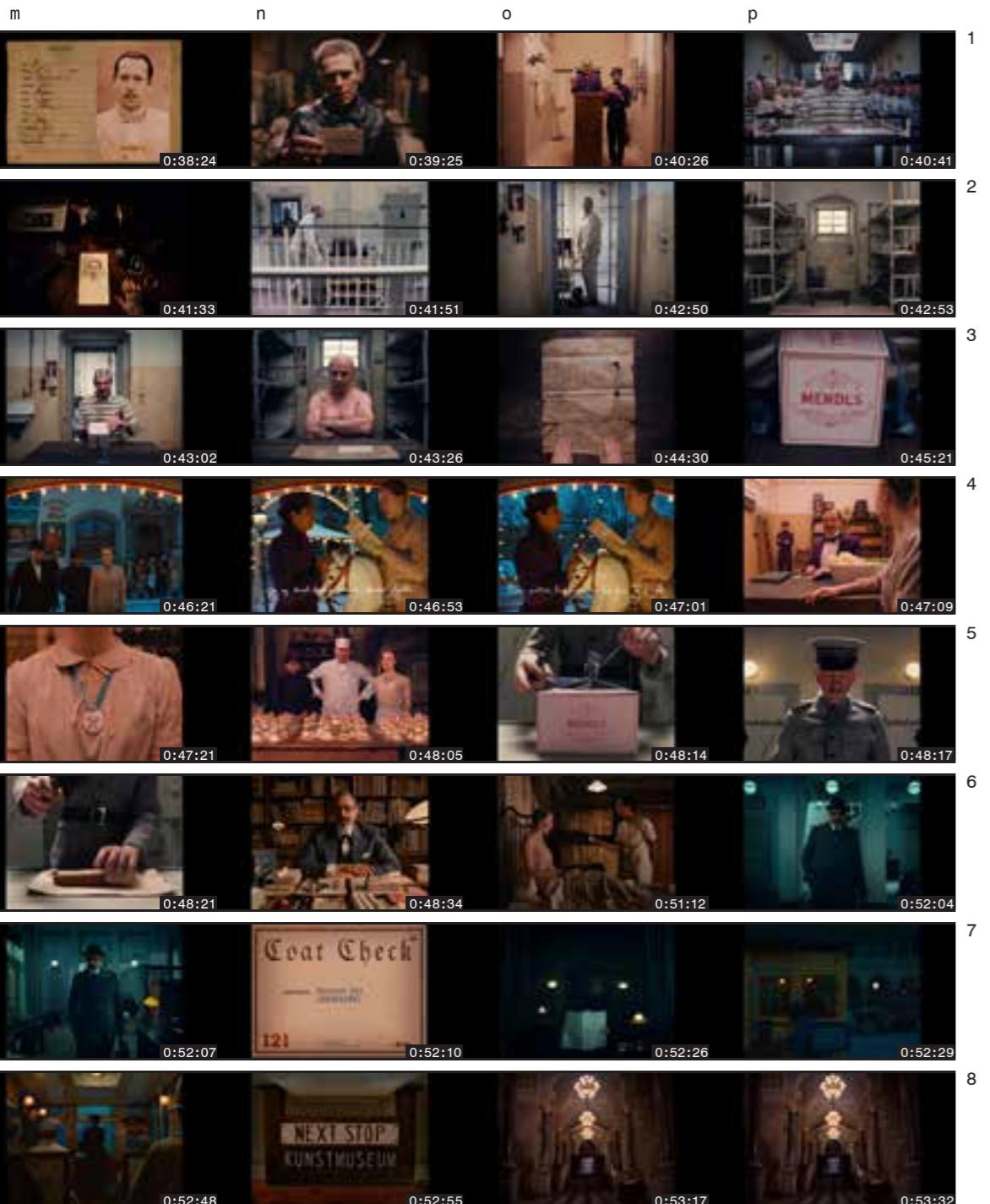
Ia1 Ⓛ Support Ⓜ Application Ⓝ Linear | Ib1 Ⓛ Context Ⓜ Application Ⓝ Bodonian Linear Transitional | Ic1 Ⓛ Support Ⓜ Application Ⓝ Script | Id1 Ⓛ Support Ⓜ Application Ⓝ Bodonian Linear Script Transitional | Ia2 Ⓛ Context Ⓜ Application Print Ⓝ Script | Ib2 Ⓛ Link Title Ⓜ Print Ⓝ Linear | Ic2 Ⓛ Link Ⓜ Print | Id2 Ⓛ Support Ⓜ Application Ⓝ Fantasy Linear | Ia3 Ⓛ Link Ⓜ Application Ⓝ Linear | Ib3 Ⓛ Context Ⓜ Application Ⓝ Linear | Ic3 Ⓛ Context Ⓜ Application Ⓝ Linear | Id3 Ⓛ Context Ⓜ Application Ⓝ Linear | Ia4 Ⓛ Context Ⓜ Application Print Ⓝ Fantasy Linear | Ib4 Ⓛ Context Ⓜ Application Ⓝ Linear | Ic4 Ⓛ Context Ⓜ Application Ⓝ Linear | Id4 Ⓛ Context Ⓜ Application Ⓝ Lapidary Linear | Ia5 Ⓛ Context Ⓜ Application Ⓝ Linear | Ib5 Ⓛ Support Ⓜ Application Ⓝ Linear | Ic5 Ⓛ Context Ⓜ Application Ⓝ Linear | Id5 Ⓛ Context Ⓜ Application Ⓝ Linear | Ia6 Ⓛ Context Ⓜ Application Print Ⓝ Linear Script | Ib6 Ⓛ Support Ⓜ Print Ⓝ Medieval Venetian | Ic6 Ⓛ Support Ⓜ Print Ⓝ Lapidary Linear Venetian | Id6 Ⓛ Support Ⓜ Print Ⓝ Linear Venetian | Ia7 Ⓛ Context Ⓜ Application Ⓝ Linear | Ib7 Ⓛ Context Ⓜ Application Ⓝ Linear | Ic7 Ⓛ Context Ⓜ Print Ⓝ Linear Script | Id7 Ⓛ Context Ⓜ Print Ⓝ Script Transitional | Ia8 Ⓛ Context Ⓜ Application Ⓝ Linear | Ib8 Ⓛ Link Ⓜ Application Ⓝ Transitional | Ic8 Ⓛ Context Ⓜ Application Ⓝ Transitional | Id8 Ⓛ Context Ⓜ Application



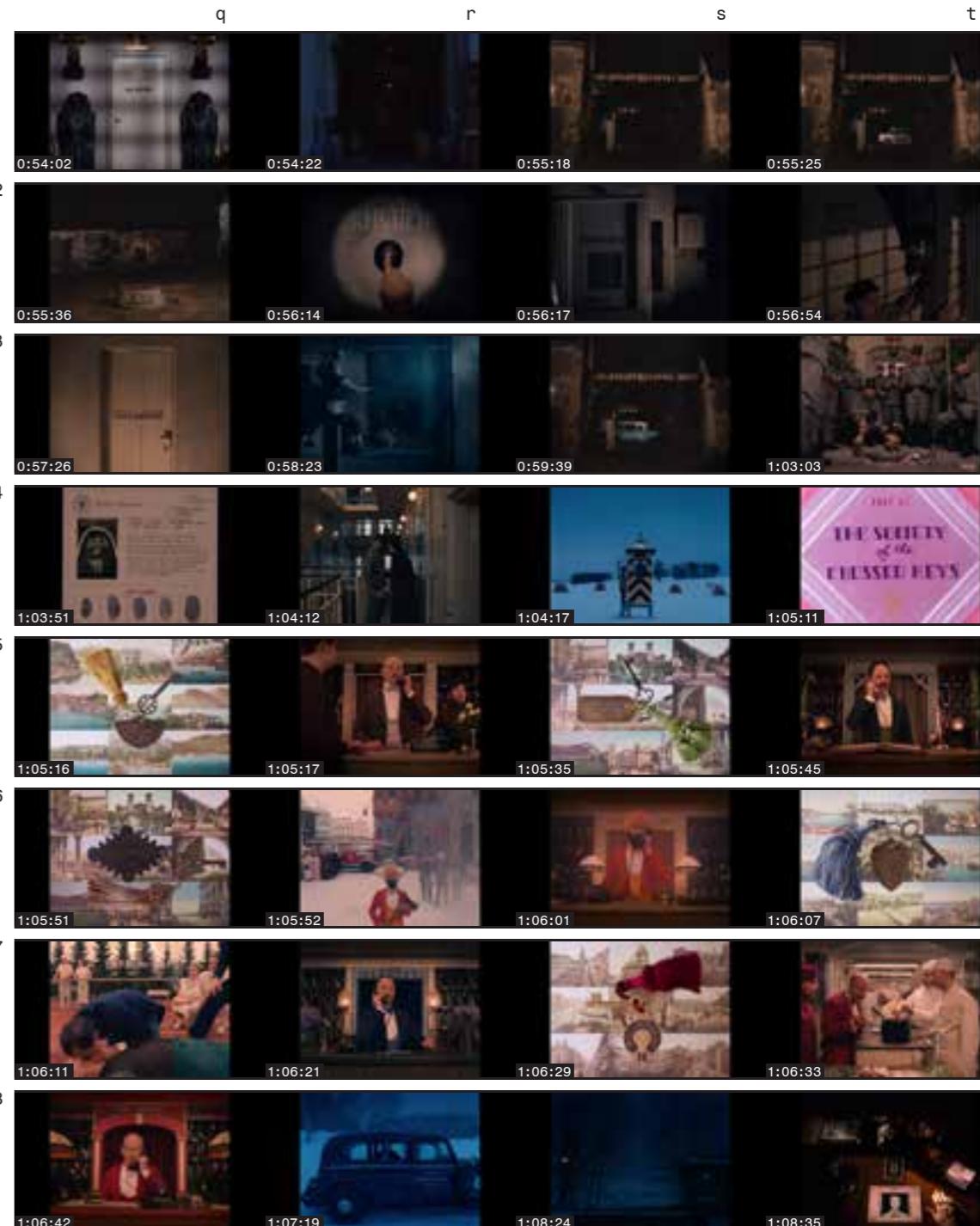
Ie1 ♦ Context ☐ Application ◊ Linear | If1 ♦ Context ☐ Application ◊ Fantasy | Ig1 ♦ Context ☐ Application Print | ♦ Linear Medieval Venetian Ih1 ♦ Context ☐ Application ◊ Linear | Ie2 ♦ Context ☐ Application ◊ Bodonian | If2 ♦ Context ☐ Print ◊ Linear | Ig2 ♦ Support ☐ Print ◊ Script | Ih2 ♦ Support ☐ Print | Ie3 ♦ Context ☐ Application If3 ♦ Support ☐ Print ◊ Linear | Ig3 ♦ Support ☐ Application ◊ Lapidary | Ih3 ♦ Context ☐ Application ◊ Linear | Ie4 ♦ Context ☐ Print ◊ Lapidary | If4 ♦ Support ☐ Application ◊ Transitional | Ig4 ♦ Context ☐ Application ◊ Linear | Ih4 ♦ Support ☐ Application ◊ Linear | Ie5 ♦ Context ☐ Print ◊ Linear | If5 ♦ Context ☐ Print Ig5 ♦ Context ☐ Application ◊ Lapidary | Ih5 ♦ Context ☐ Application ◊ Lapidary Script | Ie6 ♦ Context ☐ Application ◊ Lapidary Transitional | If6 ♦ Context ☐ Application ◊ Lapidary | Ig6 ♦ Context ☐ Application ◊ Fantasy Linear | Ih6 ♦ Link ☐ Application ◊ Medieval | Ie7 ♦ Context ☐ Application ◊ Linear Medieval Venetian | Ih7 ♦ Herald ☐ Print ◊ Venetian | Ig7 ♦ Support ☐ Application Print | ♦ Linear Medieval Venetian Ih8 ♦ Herald ☐ Print ◊ Medieval Transitional Venetian | If8 ♦ Herald ☐ Print ◊ Medieval Transitional Venetian | Ig8 ♦ Context ☐ Application ◊ Linear | Ih8 ♦ Support ☐ Print ◊ Transitional



Ii1 ♦ Support ☐ Application ◊ Linear | Ij1 ♦ Support ☐ Print ◊ Transitional | Ik1 ♦ Context ☐ Application ◊ Linear Transitional | Ii1 ♦ Context ☐ Application Ii2 ♦ Hero prop ☐ Print ◊ Linear Script Venetian | Ij2 ♦ Link ☐ Application ◊ Linear | Ik2 ♦ Support ☐ Application ◊ Medieval | Ii2 ♦ Support ☐ Application ◊ Medieval | Ii3 ♦ Context ☐ Print ◊ Transitional | Ij3 ♦ Context ☐ Application ◊ Script | Ik3 ♦ Support ☐ Print ◊ Linear | Ii3 ♦ Context ☐ Application Ii4 ♦ Context ☐ Print ◊ Script Venetian | Ij4 ♦ Context ☐ Print | Ik4 ♦ Context ☐ Application Print | ♦ Linear | Ii4 ♦ Hero prop ☐ Application Print | ♦ Slab Script Transitional | Ii5 ♦ Support ☐ Application ◊ Lapidary | Ij5 ♦ Context ☐ Print ◊ Medieval | Ik5 ♦ Context ☐ Application ◊ Linear Transitional | Ii5 ♦ Support ☐ Application Print | ♦ Linear Script | Ii6 ♦ Link ☐ Application ◊ Linear | Ij6 ♦ Support ☐ Application ◊ Linear | Ik6 ♦ Support ☐ Application ◊ Linear | Ii6 ♦ Context ☐ Application Print | ♦ Lapidary | Ii7 ♦ Link ☐ Print Ij7 ♦ Link ☐ Print | Ii7 ♦ Print Ii7 ♦ Link ☐ Print | Ii8 ♦ Link ☐ Print Ig8 ♦ Support ☐ Print ◊ Slab Medieval Script Venetian | Ii8 ♦ Support ☐ Print ◊ Slab Medieval Script Venetian



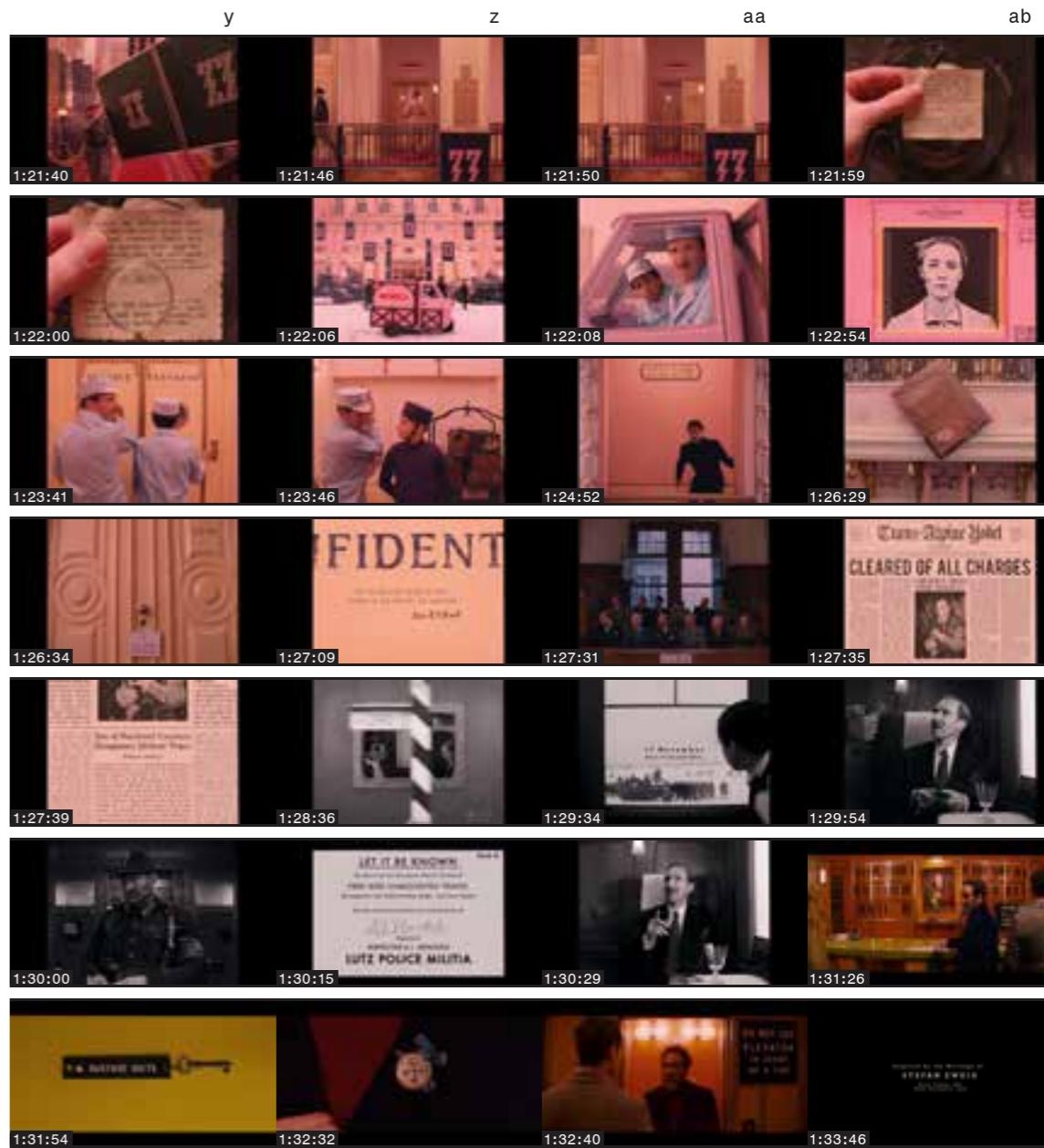
Im1 Ⓛ Support Ⓜ Print Ⓝ Linear Medieval Script Venetian | In1 Ⓛ Support Ⓜ Print Ⓝ Linear Medieval | Io1 Ⓛ Context Ⓜ Application Print | Ⓞ Linear Script | Ip1 Ⓛ Context Ⓜ Application Ⓝ Linear | Im2 Ⓛ Support Ⓜ Print Ⓝ Linear Script Venetian In2 Ⓛ Context Ⓜ Application Ⓝ Linear | Io2 Ⓛ Context Ⓜ Application Ⓝ Linear | Ip2 Ⓛ Context Ⓜ Application Im3 Ⓛ Hero prop Ⓜ Application Ⓝ Lapidary | In3 Ⓛ Context Ⓜ Application Ⓝ Script | Io3 Ⓛ Hero prop Ⓜ Print Ⓝ Transitional | Ip3 Ⓛ Hero prop Ⓜ Application Ⓝ Fantasy Lapidary | Im4 Ⓛ Context Ⓜ Application Ⓝ Medieval Ornate | In4 Ⓛ Support Ⓜ Post-production Print | Ⓞ Medieval Script | Io4 Ⓛ Support Ⓜ Post-production Print Ⓝ Medieval Script | Ip4 Ⓛ Context Ⓜ Application Ⓝ Script | Im5 Ⓛ Context Ⓜ Application Ⓝ Script | In5 Ⓛ Context Ⓜ Application Ⓝ Script | Io5 Ⓛ Context Ⓜ Application Ⓝ Lapidary | Ip5 Ⓛ Support Ⓜ Application Ⓝ Linear | Im6 Ⓛ Context Ⓜ Application Ⓝ Script | Io6 Ⓛ Support Ⓜ Print Ⓝ Script | Ip6 Ⓛ Context Ⓜ Application Ⓝ Linear | Im7 Ⓛ Context Ⓜ Application Ⓝ Linear | In7 Ⓛ Support Ⓜ Print Ⓝ Bodonian Slab Linear Medieval | Io7 Ⓛ Support Ⓜ Print Ⓝ Medieval | Ip7 Ⓛ Context Ⓜ Application Ⓝ Linear | Im8 Ⓛ Context Ⓜ Application Ⓝ Medieval Venetian | In8 Ⓛ Support Ⓜ Application Ⓝ Linear | Io8 Ⓛ Support Ⓜ Application Ⓝ Lapidary | Ip8 Ⓛ Support Ⓜ Application Ⓝ Lapidary



Iq1 Ⓛ Support Ⓜ Application Ⓝ Linear | Ir1 Ⓛ Support Ⓜ Application Print | Ⓞ Linear Transitional | Is1 Ⓛ Support Ⓜ Application | It1 Ⓛ Support Ⓜ Application Ⓝ Linear | Iq2 Ⓛ Support Ⓜ Application Ⓝ Linear | Ir2 Ⓛ Support Ⓜ Application Ⓝ Lapidary | Is2 Ⓛ Support Ⓜ Application Ⓝ Slab | It2 Ⓛ Support Ⓜ Application Ⓝ Slab Linear | Iq3 Ⓛ Support Ⓜ Application Ⓝ Slab | Ir3 Ⓛ Support Ⓜ Application Ⓝ Slab | Is3 Ⓛ Support Ⓜ Application Ⓝ Linear | It3 Ⓛ Support Ⓜ Application Ⓝ Lapidary Linear | Iq4 Ⓛ Support Ⓜ Print Ⓝ Slab Linear Medieval Transitional | Ir4 Ⓛ Support Ⓜ Application Ⓝ Lapidary | Is4 Ⓛ Support Ⓜ Application Ⓝ Linear | It4 Ⓛ Link Ⓜ Application Ⓝ Slab Linear Script Iq5 Ⓛ Link Ⓜ Application Ⓝ Linear | Ir5 Ⓛ Context Ⓜ Application Ⓝ Linear | Is5 Ⓛ Link Ⓜ Application Ⓝ Linear | It5 Ⓛ Context Ⓜ Application Ⓝ Lapidary | Iq6 Ⓛ Context Ⓜ Application Ⓝ Linear | Ir6 Ⓛ Context Ⓜ Application Ⓝ Linear | Is6 Ⓛ Context Ⓜ Application Ⓝ Linear | It6 Ⓛ Link Ⓜ Application Ⓝ Transitional | Iq7 Ⓛ Context Ⓜ Application Ⓝ Slab | Ir7 Ⓛ Context Ⓜ Application Ⓝ Slab | Is7 Ⓛ Link Ⓜ Application Ⓝ Linear | It7 Ⓛ Context Ⓜ Application Ⓝ Linear | Iq8 Ⓛ Context Ⓜ Application Print | Ⓞ Linear | Ir8 Ⓛ Context Ⓜ Application Ⓝ Lapidary | Is8 Ⓛ Context Ⓜ Application Ⓝ Medieval | It8 Ⓛ Support Ⓜ Print Ⓝ Bodonian Lapidary Script Transitional

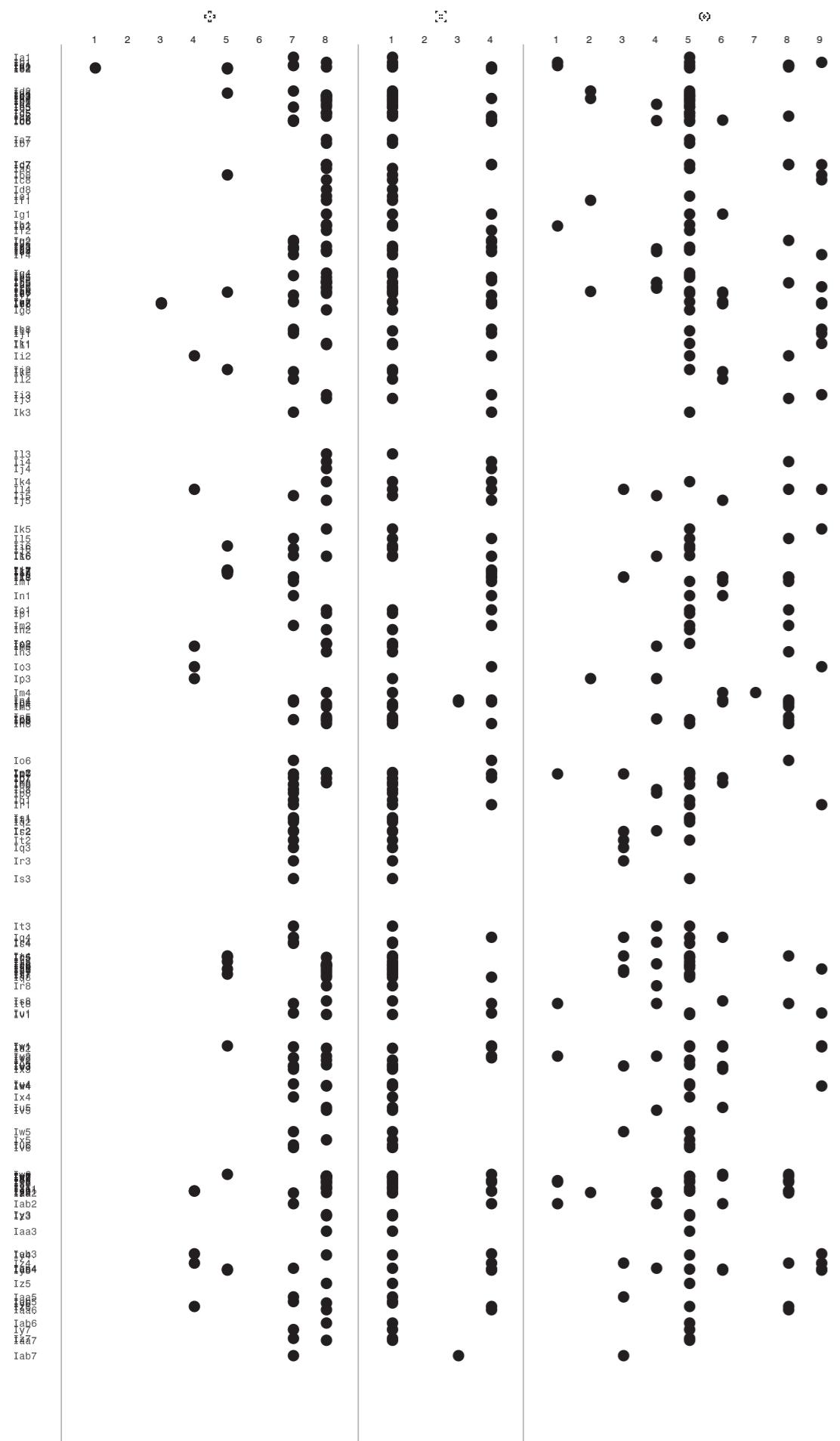


Iu1 ♦ Support ☐ Print ☐ Linear Transitional | Iv1 ☐ Context ☐ Application ☐ Linear | Iw1 ☐ Link ☐ Print ☐ Print ☐ Linear Medieval Transitional | Ix1 ☐ Support ☐ Print ☐ Linear Medieval Transitional | Iu2 ☐ Context ☐ Application | Iv2 ☐ Context ☐ Print ☐ Bodonian Lapidary | Iw2 ☐ Support ☐ Print | Ix2 ☐ Context ☐ Application ☐ Linear | Iu3 ☐ Context ☐ Application ☐ Linear | Iv3 ☐ Support ☐ Application ☐ Slab | Iw3 ☐ Support ☐ Application ☐ Medieval | Ix3 ☐ Support ☐ Application ☐ Medieval | Iu4 ☐ Support ☐ Application ☐ Linear | Iv4 ☐ Context ☐ Application ☐ Linear | Iw4 ☐ Context ☐ Application ☐ Transitional | Ix4 ☐ Support ☐ Application ☐ Linear | Iu5 ☐ Context ☐ Application ☐ Medieval | Iv5 ☐ Context ☐ Application ☐ Lapidary | Iw5 ☐ Support ☐ Application ☐ Slab | Ix5 ☐ Context ☐ Application ☐ Linear | Iu6 ☐ Support ☐ Application ☐ Linear | Iv6 ☐ Support ☐ Application ☐ Linear | Iw6 ☐ Link ☐ Print ☐ Medieval Script | Ix6 ☐ Context ☐ Application ☐ Medieval | Iu7 ☐ Context ☐ Application ☐ Linear Script | Iv7 ☐ Context ☐ Application ☐ Linear | Iw7 ☐ Context ☐ Application | Ix7 ☐ Context ☐ Application | Iu8 ☐ Context ☐ Application | Iv8 ☐ Context ☐ Application | Iw8 ☐ Context ☐ Application | Ix8 ☐ Context ☐ Application | Iu9 ☐ Support ☐ Application | Ix9 ☐ Application | Iw9 ☐ Print ☐ Bodonian Linear Script | Ix10 ☐ Context ☐ Application



Iy1 ☐ Context ☐ Application | Iz1 ☐ Context ☐ Application ☐ Linear | Iaa1 ☐ Context ☐ Application ☐ Linear | Iab1 ☐ Hero prop ☐ Print ☐ Linear Script | Iy2 ☐ Hero prop ☐ Print ☐ Linear Script | Iz2 ☐ Context ☐ Application ☐ Fantasy Lapidary | Iaa2 ☐ Support ☐ Application ☐ Script | Iab2 ☐ Support ☐ Print ☐ Bodonian Lapidary | Medieval Script | Iy3 ☐ Context ☐ Application ☐ Linear | Iz3 ☐ Context ☐ Application ☐ Linear | Iaa3 ☐ Context ☐ Application ☐ Linear | Iab3 ☐ Hero prop ☐ Print ☐ Transitional | Iy4 ☐ Context ☐ Application ☐ Linear | Iz4 ☐ Hero prop ☐ Print ☐ Slab Script Transitional | Iaa4 ☐ Support ☐ Application ☐ Lapidary | Iab4 ☐ Link ☐ Print ☐ Linear Medieval Transitional | Iy5 ☐ Link ☐ Print ☐ Medieval Transitional | Iz5 ☐ Context ☐ Application ☐ Linear | Iaa5 ☐ Support ☐ Application ☐ Slab | Iab5 ☐ Support ☐ Application | Iy6 ☐ Context ☐ Application | Iz6 ☐ Hero prop ☐ Print ☐ Linear Script | Venetian | Iaa6 ☐ Context ☐ Print ☐ Script | Iab6 ☐ Context ☐ Application ☐ Linear | Iy7 ☐ Support ☐ Application ☐ Linear | Iz7 ☐ Support ☐ Application ☐ Linear | Iaa7 ☐ Context ☐ Application ☐ Linear | Iab7 ☐ Support ☐ Post-production ☐ Slab

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Annie makes the unreal seem hyperreal, and the real more supremely alive and utterly magical.

Jeff Goldblum
about Annie Atkins

^{EN} Drama ^{IT} Drammatico

Kg3

Jb1

Kh8

Jd4

Lf4



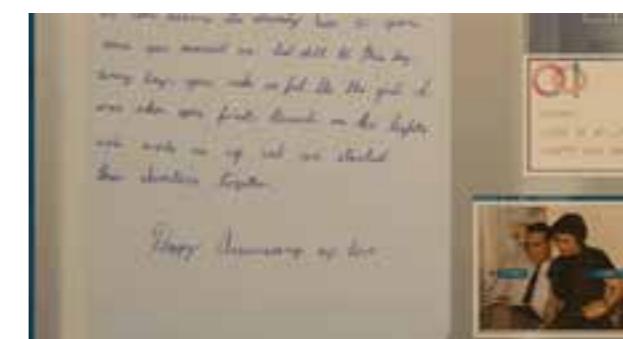
Jb5

Kc7

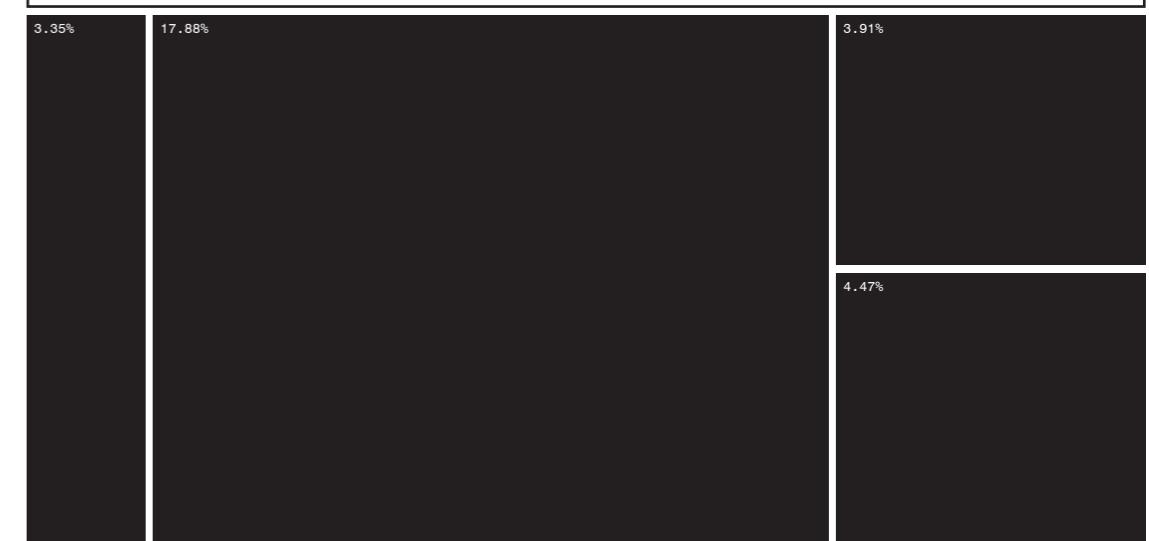
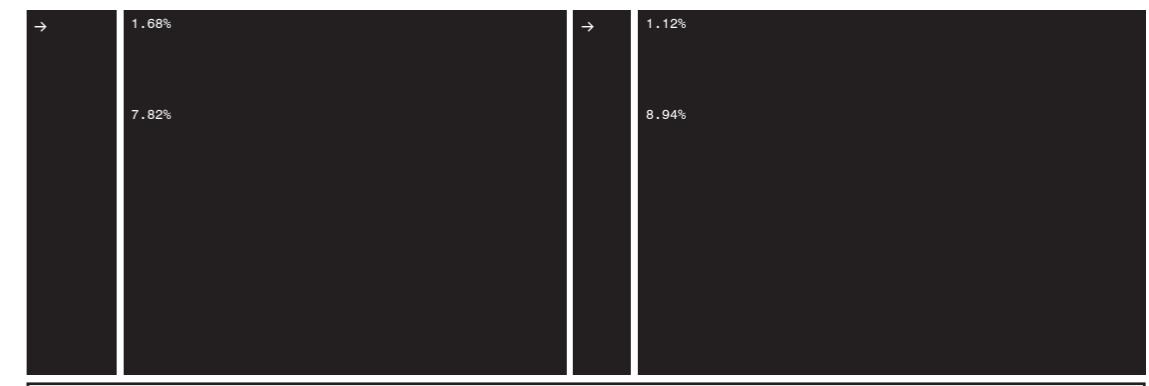
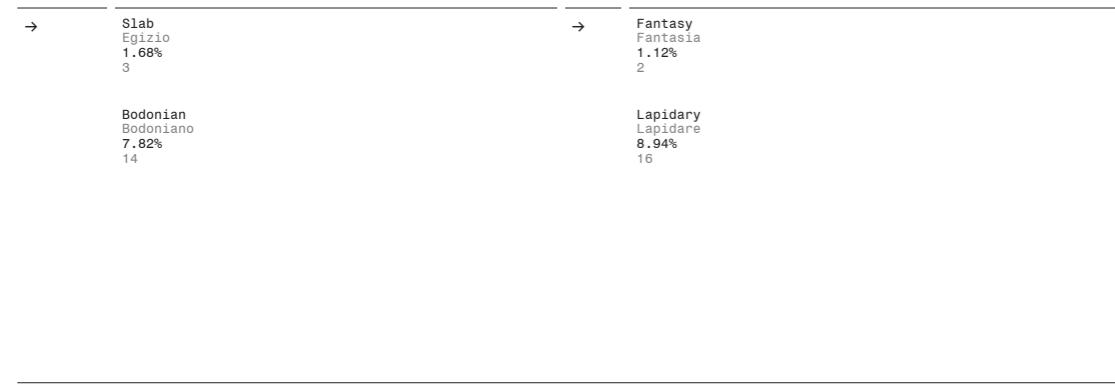
Lc8

Kc1

Lf3



Typography in the genre Tipografia nel genere



EN Dogman IT Dogman

EN Her IT Lei

EN William Shakespeare's Romeo + Juliet IT Ro-
meo + Giulietta di William Shakespeare

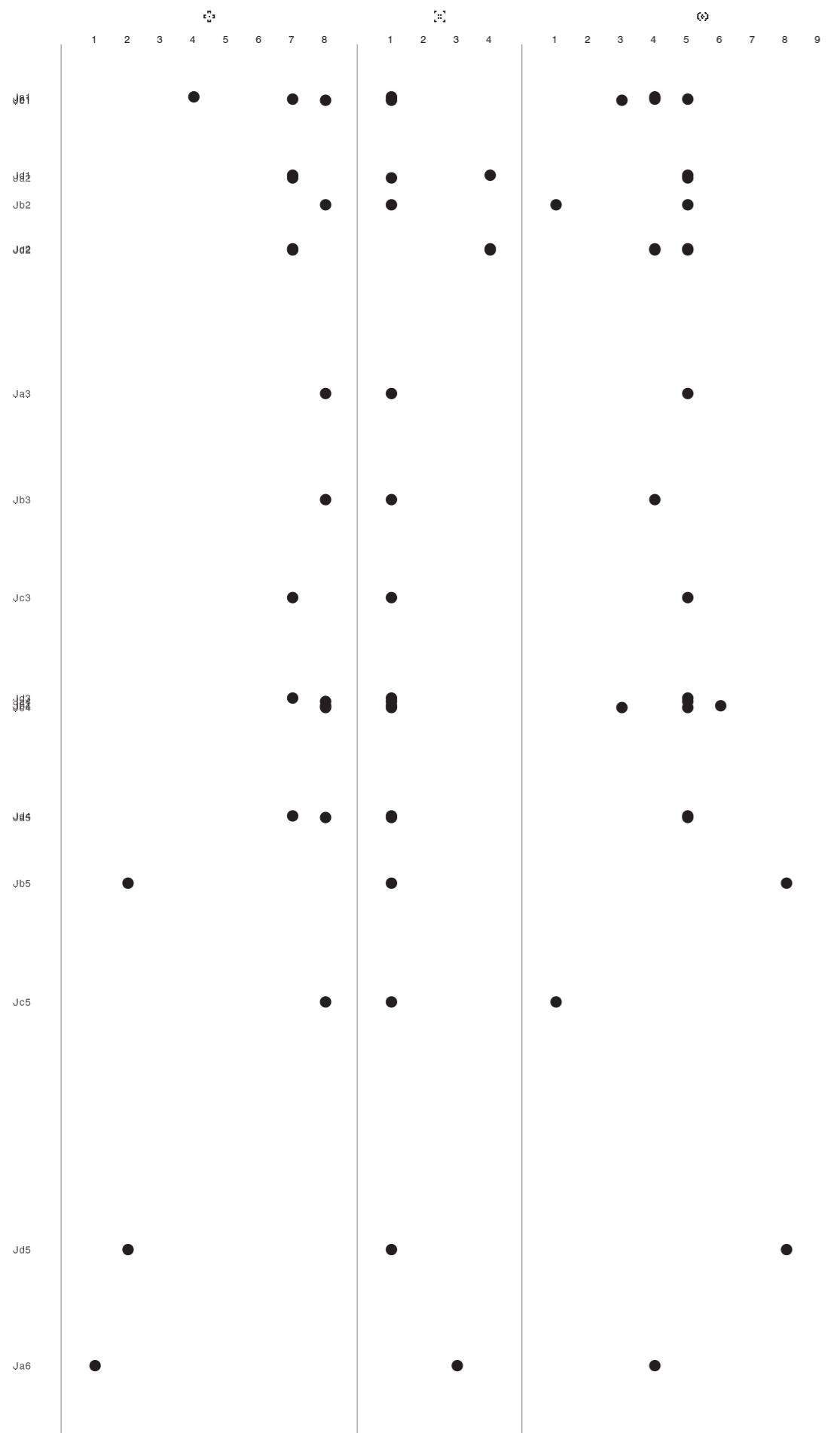
	Year Anno	2018
Matteo Garrone	Direction Regia	
	Aspect Ratio Formato	2.39 :1
	Lenght Durata	1h42'50"
	Context Contesto	Roman suburbs Periferia romana
	Plot Trama	<p>EN Marcello is a mild-mannered dog groomer who commits petty crimes for Simoncino, a former boxer who terrorizes the neighborhood. When Simoncino's abuse brings Marcello to the breaking point, he finally decides to take matters into his own hands.</p> <p>IT Marcello è un mite toelettatore di cani che commette piccoli crimini per Simoncino, un ex pugile che terrorizza il quartiere. Quando l'abuso di Simoncino porta Marcello al punto di rottura, quest'ultimo decide finalmente di prendere in mano la situazione.</p>
Marco De Matteo	Graphic Designer Progettista grafico	
Dimitri Capuani	Graphic Designer Progettista grafico	

J



Ja1 ♦ Hero prop ☐ Application ☐ Lapidary | Jb1 ♦ Support ☐ Application ☐ Lapidary Linear Jc1 ♦ Context ☐ Application ☐ Slab | Jd1 ♦ Support ☐ Print ☐ Linear | Ja2 ♦ Support ☐ Application ☐ Linear | Jb2 ♦ Context ☐ Application ☐ Bodonian Linear Jc2 ♦ Support ☐ Print ☐ Lapidary Linear Jd2 ♦ Support ☐ Print ☐ Lapidary Linear Ja3 ♦ Context ☐ Application ☐ Linear | Jb3 ♦ Context ☐ Application ☐ Lapidary | Jc3 ♦ Support ☐ Application ☐ Linear | Jd3 ♦ Support ☐ Application ☐ Linear | Ja4 ♦ Context ☐ Application ☐ Linear | Jb4 ♦ Context ☐ Application ☐ Medieval | Jc4 ♦ Context ☐ Application ☐ Slab Linear Jd4 ♦ Support ☐ Application ☐ Linear | Ja5 ♦ Context ☐ Application ☐ Linear | Jb5 ♦ Figure of speech ☐ Application ☐ Script | Jc5 ♦ Context ☐ Application ☐ Bodonian | Jd5 ♦ Figure of speech ☐ Application ☐ Script | Ja6 ♦ Title ☐ Post-production ☐ Lapidary

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Nostro compito è quello di accompagnare l'immersione dello spettatore, descrivere il personaggio anche in base ai quadri da lui appesi nella sua stanza, o a cosa ha poggiato sul tavolo.

Marco De Matteo

	Year Anno	2013
Spike Jonze	Direction Regia	
	Aspect Ratio Formato	1.85:1
	Lenght Durata	2h01'02"
	Context Contesto	Los Angeles, In the near future Los Angeles, in un futuro prossimo
	Plot Trama	<p>EN A sensitive and soulful man earns a living by writing personal letters for other people. Left heartbroken after his marriage ends, Theodore becomes fascinated with a new operating system which reportedly develops into an intuitive and unique entity in its own right. He starts the program and meets "Samantha", whose bright voice reveals a sensitive, playful personality. Though "friends" initially, the relationship soon deepens into love.</p> <p>IT Un uomo sensibile e pieno di sentimento si guadagna da vivere scrivendo lettere personali per altre persone. Con il cuore spezzato dopo la fine del suo matrimonio, Theodore rimane affascinato da un nuovo sistema operativo che, secondo quanto riferito, si sviluppa in un'entità intuitiva e unica a sé stante. Inizia il programma e incontra "Samantha", la cui voce brillante rivela una personalità sensibile e giocosa. Sebbene inizialmente "amici", la relazione tra i due si tramuta presto nell'amore.</p>
Jane Fitts	Graphic Designer Progettista grafico	
Geoff McFetridge	Graphic Designer Progettista grafico	
Jason Perrine	Graphic Designer Progettista grafico	
William Eliscu	Graphic Designer Progettista grafico	

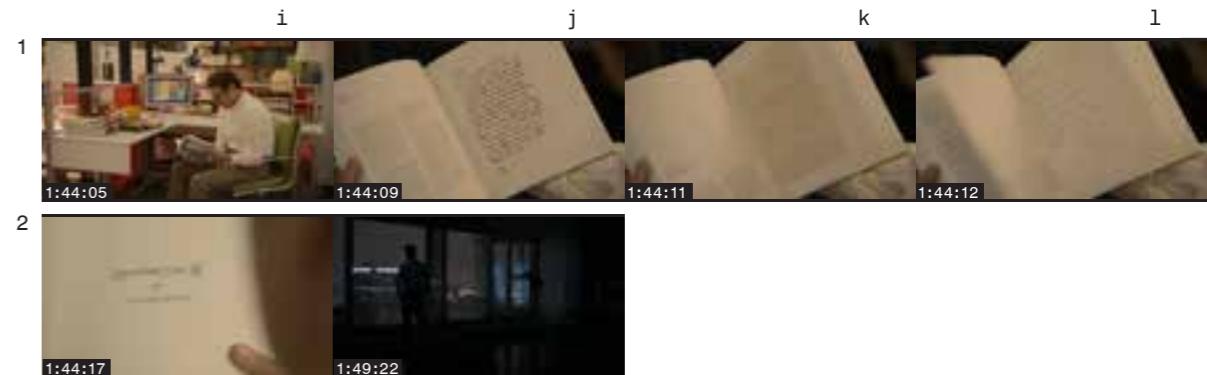
K



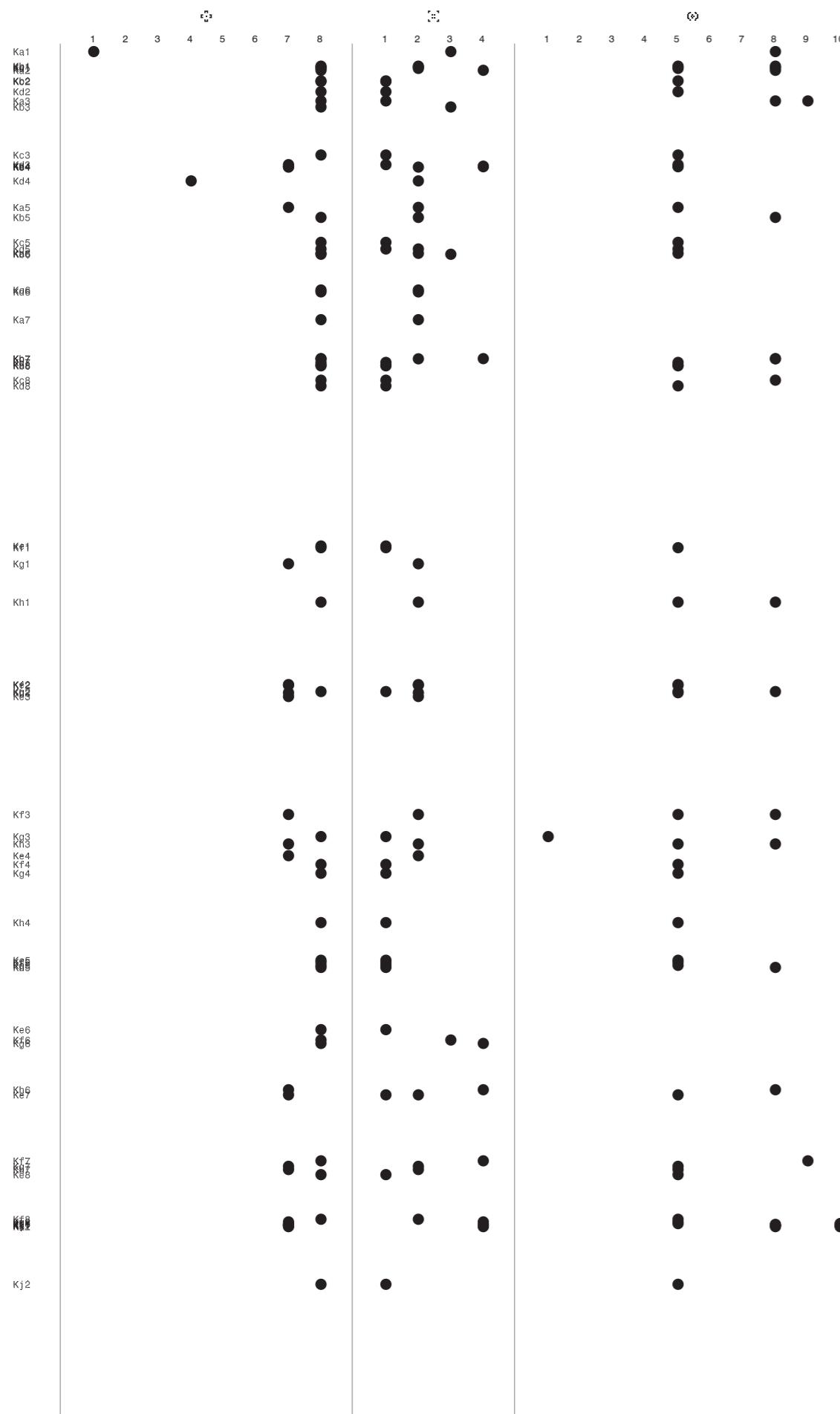
Ka1 ◊ Title ☐ Post-production ◊ Script | Kb1 ◊ Context ☐ Digital ◊ Linear Script Kc1 ◊ Context ☐ Digital ◊ Linear Script Kd1 ◊ Context ☐ Digital ◊ Linear Script Ka2 ◊ Context ☐ Print ◊ Script | Kb2 ◊ Context ☐ Application ◊ Linear | Kc2 ◊ Context ☐ Application | Kb2 ◊ Context ☐ Application ◊ Linear | Ka3 ◊ Context ☐ Application ◊ Script Transitional Kb3 ◊ Context ☐ Post-production | Kc3 ◊ Context ☐ Application ◊ Linear | Kd3 ◊ Support ☐ Application ◊ Linear | Ka4 ◊ Support ☐ Print ◊ Linear | Kb4 ◊ Support ☐ Print ◊ Linear | Kc4 ◊ Support ☐ Digital | Kb4 ◊ Hero prop ☐ Digital | Ka5 ◊ Support ☐ Digital ◊ Linear | Kb5 ◊ Context ☐ Digital ◊ Script | Kc5 ◊ Context ☐ Application ◊ Linear | Kd5 ◊ Context ☐ Application Digital | ☐ Linear | Ka6 ◊ Context ☐ Digital ◊ Linear | Kb6 ◊ Context ☐ Post-production | Kc6 ◊ Context ☐ Digital | Kd6 ◊ Context ☐ Digital | Ka7 ◊ Context ☐ Digital | Kb7 ◊ Context ☐ Print ◊ Script | Kc7 ◊ Context ☐ Digital ◊ Script | Kd7 ◊ Context ☐ Application ◊ Linear | Ka8 ◊ Context ☐ Application ◊ Linear | Kb8 ◊ Context ☐ Application ◊ Linear | Kc8 ◊ Context ☐ Application ◊ Script | Kb8 ◊ Context ☐ Application ◊ Linear



Ke1 ♦ Context ☐ Application | Kf1 ♦ Context ☐ Application ☐ Linear | Kg1 ☐ Support ☐ Digital | Kh1 ☐ Context
 ☐ Digital ☐ Linear Script Ke2 ♦ Support ☐ Digital ☐ Linear | Kf2 ♦ Support ☐ Digital ☐ Linear |
 Kg2 ♦ Context ☐ Application ☐ Linear Script Kh2 ♦ Support ☐ Digital ☐ Linear | Ke3 ☐ Support ☐ Digital
 | Kf3 ☐ Support ☐ Digital ☐ Linear Script Kg3 ♦ Context ☐ Application ☐ Bodonian | Kh3 ☐ Support ☐
 Digital ☐ Linear Script Ke4 ☐ Support ☐ Digital | Kf4 ♦ Context ☐ Application ☐ Linear | Kg4 ☐ Context
 ☐ Application ☐ Linear | Kh4 ☐ Context ☐ Application ☐ Linear | Ke5 ☐ Context ☐ Application ☐ Linear |
 Kf5 ☐ Context ☐ Application ☐ Linear | Kg5 ☐ Context ☐ Application ☐ Linear | Kh5 ☐ Context ☐ Appli-
 cation ☐ Script | Ke6 ☐ Context ☐ Application | Kf6 ☐ Context ☐ Post-production | Kg6 ☐ Context ☐ Print
 | Kh6 ☐ Support ☐ Print ☐ Script | Ke7 ☐ Support ☐ Application Digital | ☐ Linear | Kf7 ☐ Context ☐ Print
 ☐ Transitional | Kg7 ☐ Support ☐ Digital ☐ Linear | Kh7 ☐ Support ☐ Digital ☐ Linear | Ke8 ☐ Context ☐
 Application ☐ Linear | Kf8 ☐ Context ☐ Digital ☐ Linear | Kg8 ☐ Support ☐ Print ☐ Linear | Kh8 ☐ Support
 ☐ Print ☐ Linear Venetian

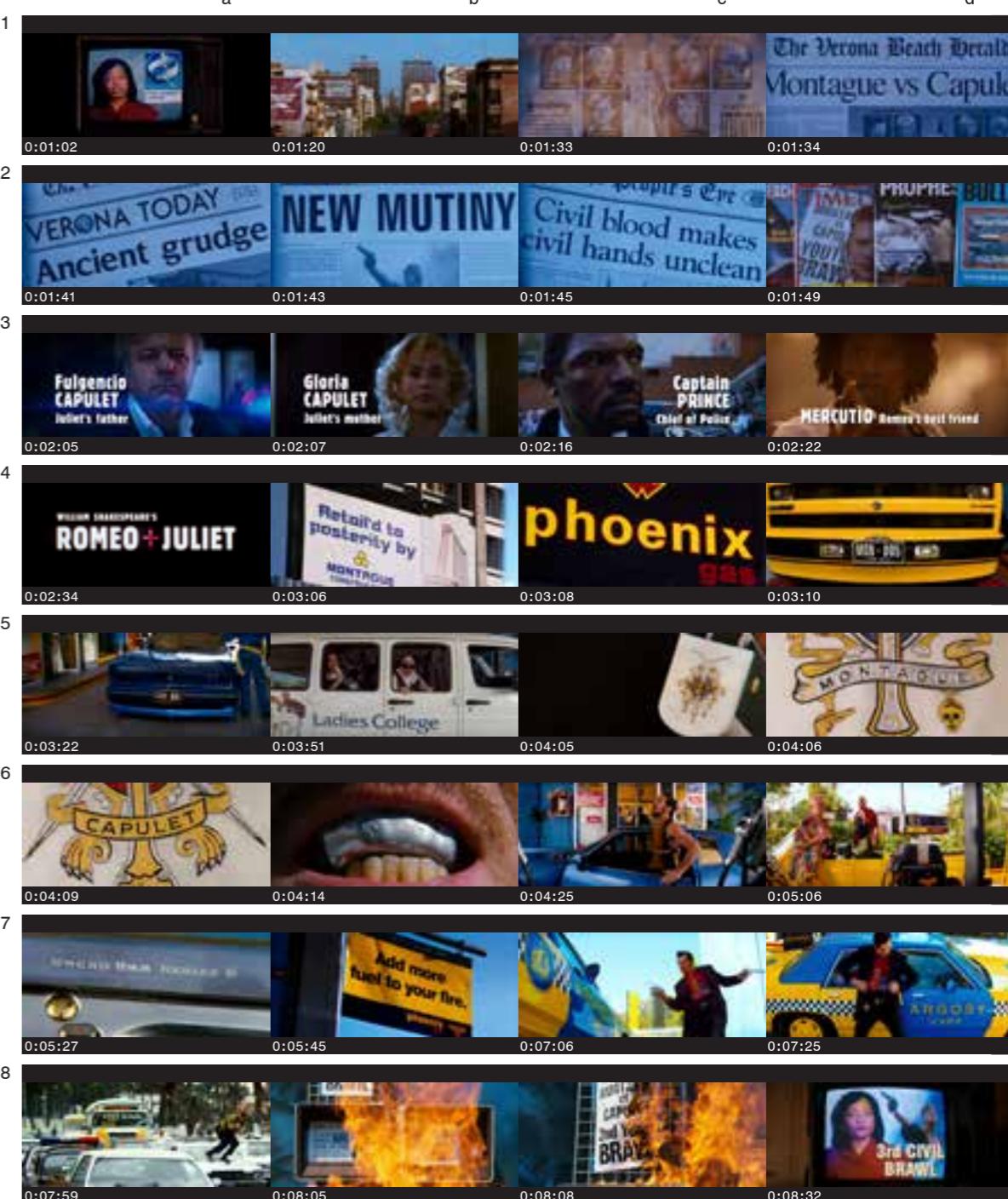


Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo

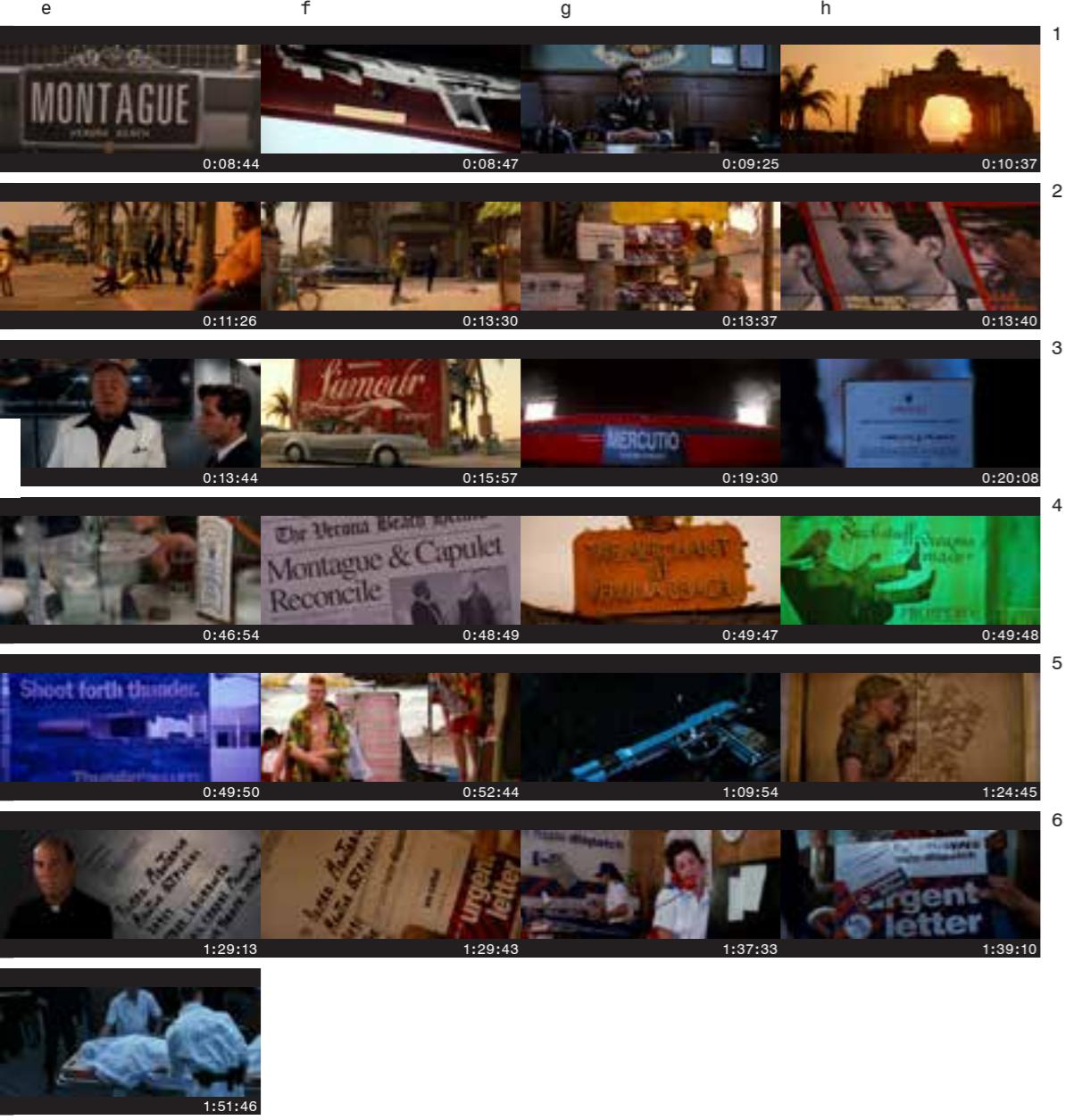


William Shakespeare's
Romeo + Juliet
Romeo + Giulietta di
William Shakespeare

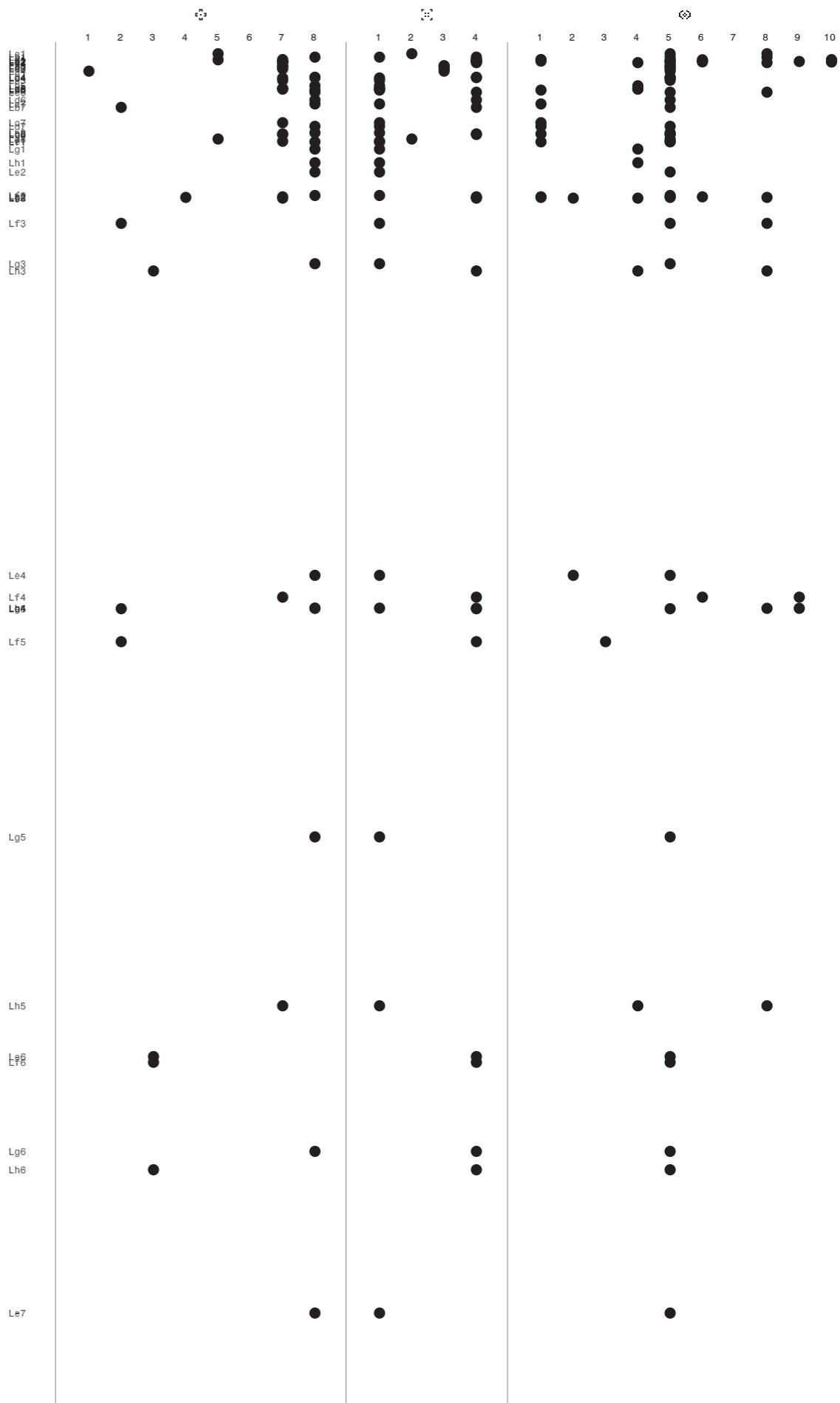
	Year Anno	1996
Baz Luhrmann	Direction Regia	
	Aspect Ratio Formato	2.39:1
	Lenght Durata	2h00'10"
	Context Contesto	Verona Beach, 1990s Verona Beach anni 90
	Plot Trama	<p>EN Baz Luhrmann helped adapt this classic Shakespearean romantic tragedy for the screen, updating the setting to a post-modern city named Verona Beach. In this version, the Capulets and the Montagues are two rival gangs. Juliet is attending a costume ball thrown by her parents. Her father Fulgencio Capulet has arranged her marriage to the boorish Paris as part of a strategic investment plan. Romeo attends the masked ball and he and Juliet fall in love.</p> <p>IT Baz Luhrmann ha contribuito ad adattare questa classica tragedia romantica shakespeariana allo schermo, aggiornando l'ambientazione in una città postmoderna chiamata Verona Beach. In questa versione, i Capuleti e i Montecchi sono due bande rivali. Giulietta sta partecipando a un ballo in maschera organizzato dai suoi genitori. Suo padre Fulgencio Capuleti ha organizzato il suo matrimonio con la rossa Parigi come parte di un piano strategico di investimenti. Romeo partecipa al ballo in maschera e lui e Giulietta si innamorano.</p>
Nikki DiFalco	Graphic Designer Progettista grafico	
Francisco Ramos	Graphic Designer Progettista grafico	



La1 ◊ Link ◊ Digital ◊ Linear Script | Lb1 ◊ Context ◊ Application Print | ◊ Linear Script | Lc1 ◊ Support ◊ Print ◊ Bodonian Linear | Ld1 ◊ Link ◊ Print ◊ Bodonian Medieval Venetian | La2 ◊ Support ◊ Print ◊ Bodonian Linear Medieval Venetian | Lb2 ◊ Support ◊ Print ◊ Linear Transitional | Lc2 ◊ Support ◊ Print ◊ Medieval Venetian | Ld2 ◊ Support ◊ Print ◊ Lapidary Linear Script Transitional | La3 ◊ Support ◊ Post-production ◊ Linear | Lb3 ◊ Support ◊ Post-production ◊ Linear | Lc3 ◊ Support ◊ Post-production ◊ Linear | Ld3 ◊ Support ◊ Post-production ◊ Linear | La4 ◊ Title ◊ Post-production ◊ Linear | Lb4 ◊ Context ◊ Print ◊ Linear | Lc4 ◊ Context ◊ Print ◊ Linear | Ld4 ◊ Support ◊ Application ◊ Linear | La5 ◊ Support ◊ Application ◊ Linear | Lb5 ◊ Context ◊ Application ◊ Lapidary | Lc5 ◊ Support ◊ Application ◊ Lapidary | Ld5 ◊ Support ◊ Application ◊ Lapidary | La6 ◊ Support ◊ Application ◊ Lapidary | Lb6 ◊ Context ◊ Application ◊ Bodonian | Lc6 ◊ Context ◊ Print ◊ Linear Script | Ld6 ◊ Context ◊ Print ◊ Linear | La7 ◊ Context ◊ Application ◊ Bodonian | Lb7 ◊ Figure of speech ◊ Print ◊ Linear | Lc7 ◊ Support ◊ Application ◊ Bodonian | Ld7 ◊ Context ◊ Application ◊ Bodonian Linear | La8 ◊ Context ◊ Application ◊ Linear | Lb8 ◊ Support ◊ Print ◊ Bodonian Linear | Lc8 ◊ Support ◊ Print ◊ Linear | Ld8 ◊ Link ◊ Digital ◊ Linear



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Le1 Ⓛ Support Ⓜ Application Ⓝ Linear | Lf1 Ⓛ Context Ⓜ Application Ⓝ Bodonian Linear | Lg1 Ⓛ Context Ⓜ Application Ⓝ Lapidary | Lh1 Ⓛ Context Ⓜ Application Ⓝ Lapidary | Le2 Ⓛ Context Ⓜ Application Ⓝ Linear | Lf2 Ⓛ Context Ⓜ Application Ⓝ Linear | Lg2 Ⓛ Support Ⓜ Print Ⓝ Bodonian Linear Medieval Transitional | Lh2 Ⓛ Hero prop Ⓜ Print Ⓝ Bodonian Linear Script | Le3 Ⓛ Support Ⓜ Print Ⓝ Fantasy Lapidary | Lf3 Ⓛ Figure of speech Ⓜ Application Ⓝ Linear Script | Lg3 Ⓛ Context Ⓜ Application Ⓝ Linear | Lh3 Ⓛ Herald Ⓜ Print Ⓝ Lapidary Script | Le4 Ⓛ Context Ⓜ Application Ⓝ Fantasy Linear | Lf4 Ⓛ Support Ⓜ Print Ⓝ Medieval Transitional | Lg4 Ⓛ Context Ⓜ Application | Lh4 Ⓛ Context Ⓜ Print Ⓝ Script Transitional | Le5 Ⓛ Figure of speech Ⓜ Print Ⓝ Linear | Lf5 Ⓛ Figure of speech Ⓜ Print Ⓝ Slab | Lg5 Ⓛ Context Ⓜ Application Ⓝ Linear | Lh5 Ⓛ Support Ⓜ Application Ⓝ Lapidary Script | Le6 Ⓛ Herald Ⓜ Print Ⓝ Linear | Lf6 Ⓛ Herald Ⓜ Print Ⓝ Linear | Lg6 Ⓛ Context Ⓜ Print Ⓝ Linear | Lh6 Ⓛ Herald Ⓜ Print Ⓝ Linear | Le7 Ⓛ Context Ⓜ Application Ⓝ Linear

^{EN} Fantasy ^{IT} Fantasy



Na7

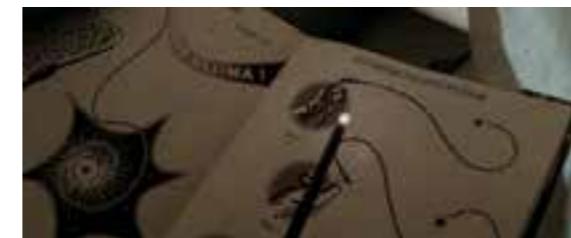
0g7



Mb1

Mk3

Nd1



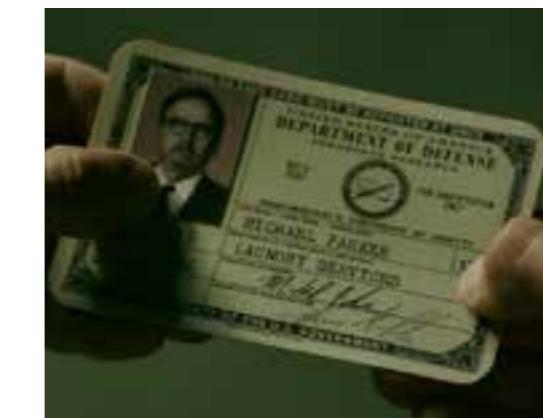
Mc8

0e7

Na3

0e6

0g6



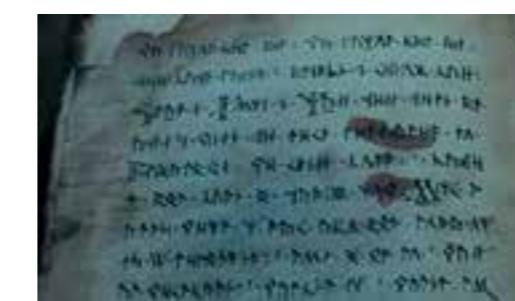
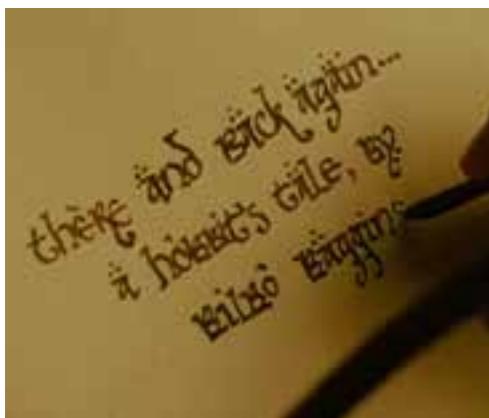
Na4

Ne5

Ng6

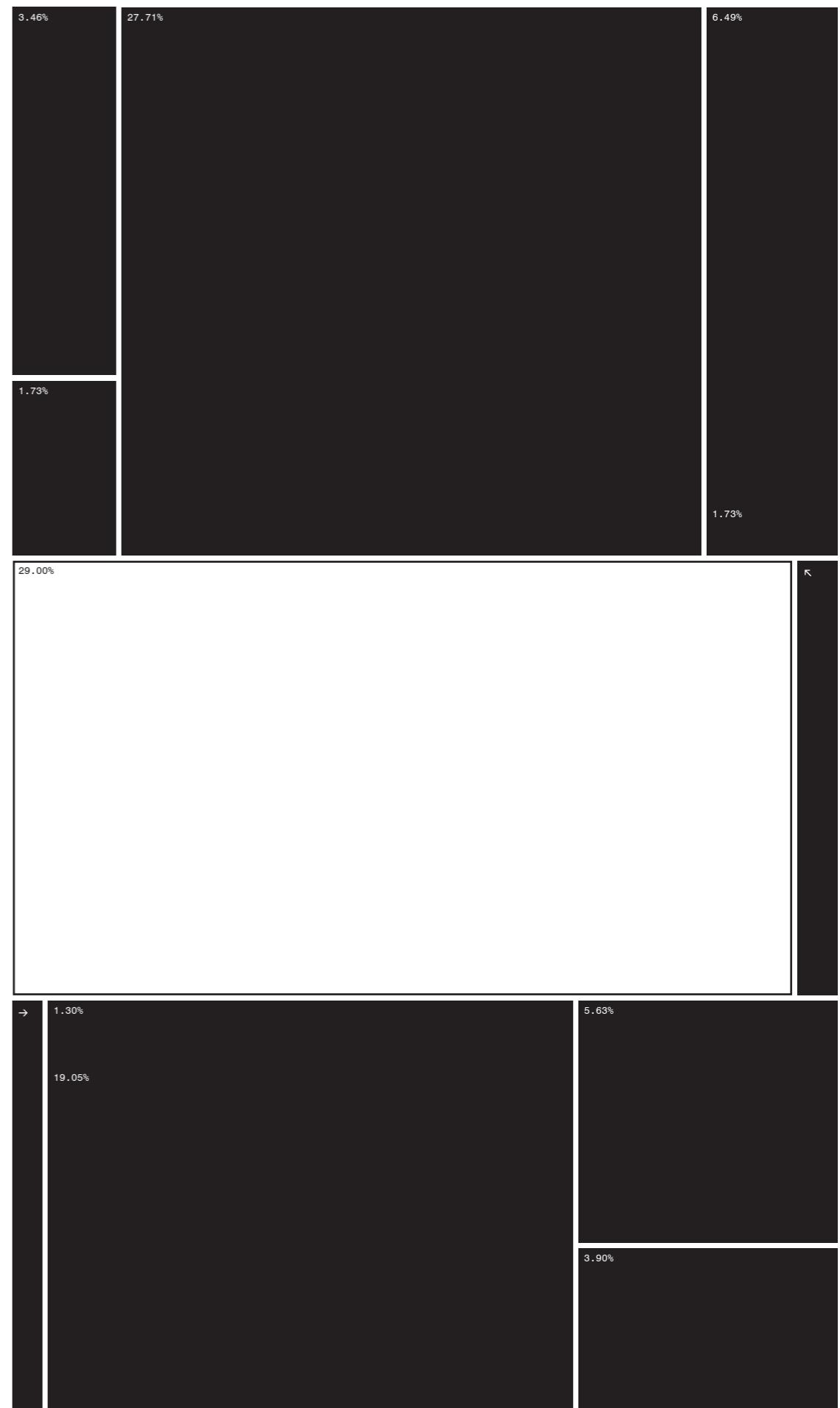
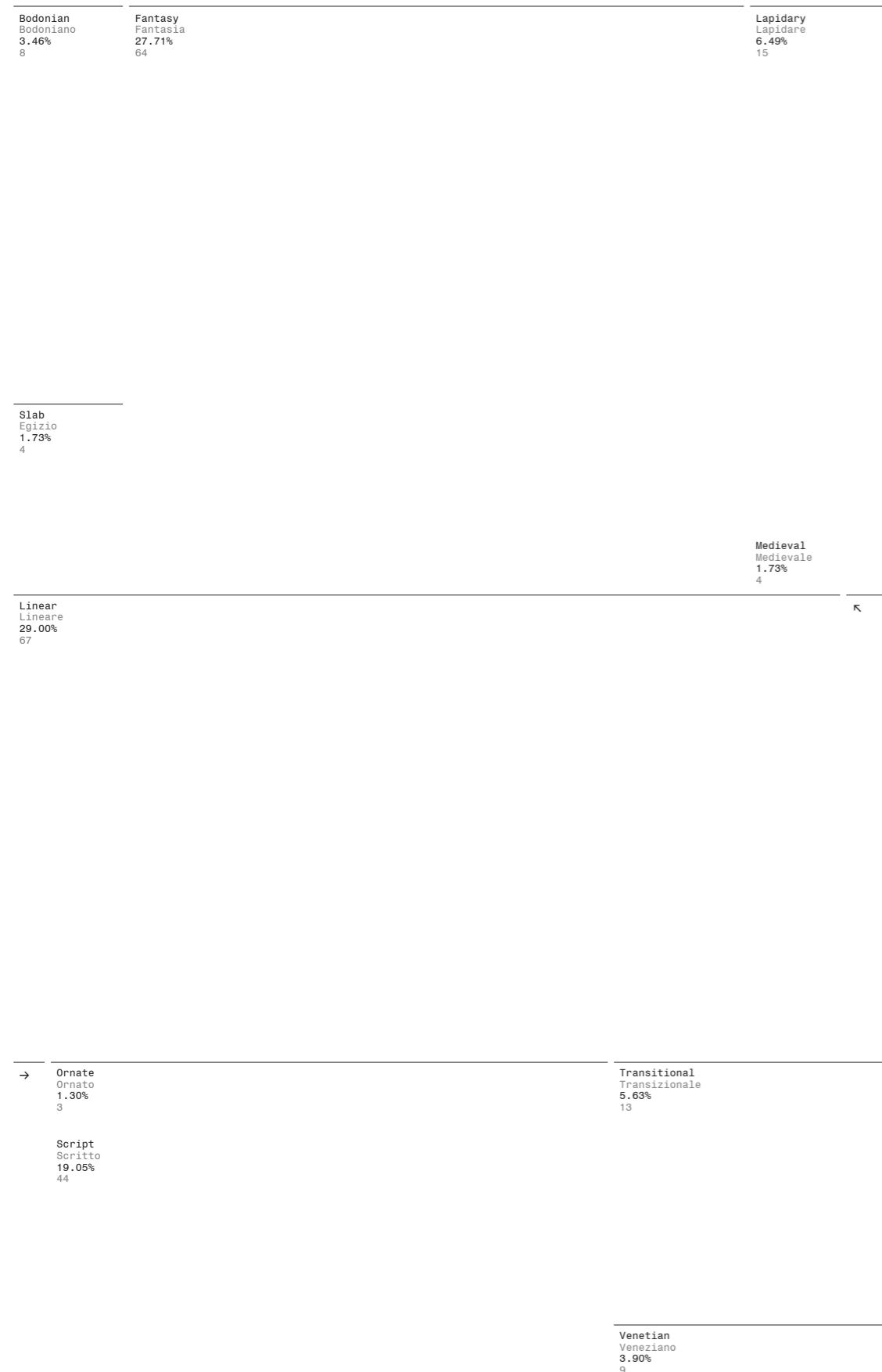
M16

Mf1





Typography in the genre Tipografia nel genere



^{EN} Harry Potter and the Prisoner of Azkaban
^{IT} Harry Potter e il prigioniero di Azkaban
^{EN} The Lord of the Rings: The Fellowship of the Ring ^{IT} Il Signore degli Anelli - La Compagnia dell'Anello
^{EN} The Shape of Water ^{IT} La forma dell'acqua

Harry Potter and the
Prisoner of Azkaban
Harry Potter
e il prigioniero
di Azkaban

Year
Anno

2001

Alfonso Cuarón

Direction
Regia

Aspect Ratio
Formato

2.39 :1

Lenght
Durata

2h21'42"

Context
Contesto

Hogwarts School of Witchcraft and Wizardry
Scuola di magia e di stregoneria di Hogwarts

Plot
Trama

EN Harry Potter's third year at Hogwarts starts off badly when he learns deranged killer Sirius Black has escaped from Azkaban prison and is bent on murdering the teenage wizard. While Hermione's cat torments Ron's sickly rat, causing a rift among the trio, a swarm of nasty Dementors is sent to protect the school from Black. A mysterious new teacher helps Harry learn to defend himself, but what is his secret tie to Sirius Black?

IT Il terzo anno di Harry Potter a Hogwarts inizia male quando scopre che l'assassino squilibrato Sirius Black è fuggito dalla prigione di Azkaban ed è deciso a uccidere il mago adolescente. Mentre il gatto di Hermione tormenta il topo malaticcio di Ron, provocando una spaccatura tra il trio, uno sciame di cattivi Dissennatori viene inviato per proteggere la scuola da Black. Un misterioso nuovo insegnante aiuta Harry a imparare a difendersi, ma qual è il suo legame segreto con Sirius Black?

Miraphora Mina

Graphic Designer
Progettista grafico

Ruth Winick

Graphic Designer
Progettista grafico

Eduardo Lima

Graphic Designer
Progettista grafico

Heather Pollington

Graphic Designer
Progettista grafico

M



Ma1 ☺ Context ☺ Print | Mb1 ☺ Support ☺ Print ☺ Fantasy | Mc1 ☺ Title ☺ Post-production ☺ Fantasy | Md1 ☺ Context ☺ Print | Ma2 ☺ Context ☺ Print | Mb2 ☺ Context ☺ Application | Mc2 ☺ Context ☺ Application ☺ Script | Md2 ☺ Context ☺ Digital | Ma3 ☺ Context ☺ Print | Mb3 ☺ Context ☺ Print ☺ Venetian | Mc3 ☺ Support ☺ Post-production | Md3 ☺ Context ☺ Application ☺ Script Transitional | Ma4 ☺ Support ☺ Print | Mb4 ☺ Support ☺ Application | Mc4 ☺ Context ☺ Application ☺ Linear | Md4 ☺ Context ☺ Application ☺ Linear | Ma5 ☺ Context ☺ Application ☺ Transitional | Mb5 ☺ Context ☺ Application ☺ Linear | Mc5 ☺ Support ☺ Digital ☺ Linear | Md5 ☺ Support ☺ Post-production Print | ☺ Medieval Ornate Venetian | Ma6 ☺ Context Support | ☺ Digital Print | ☺ Linear Venetian | Mb6 ☺ Context ☺ Application ☺ Lapidary | Mc6 ☺ Context Support | ☺ Application Print | ☺ Linear Medieval Venetian | Md6 ☺ Context ☺ Application ☺ Linear | Ma7 ☺ Support ☺ Application | Mb7 ☺ Context ☺ Application ☺ Linear Script | Mc7 ☺ Context ☺ Application ☺ Transitional | Md7 ☺ Context ☺ Print ☺ Linear | Ma8 ☺ Context ☺ Print ☺ Script | Mb8 ☺ Support ☺ Application Print | ☺ Fantasy Script | Mc8 ☺ Support ☺ Application Print | ☺ Fantasy Script | Md8 ☺ Context ☺ Print ☺ Fantasy

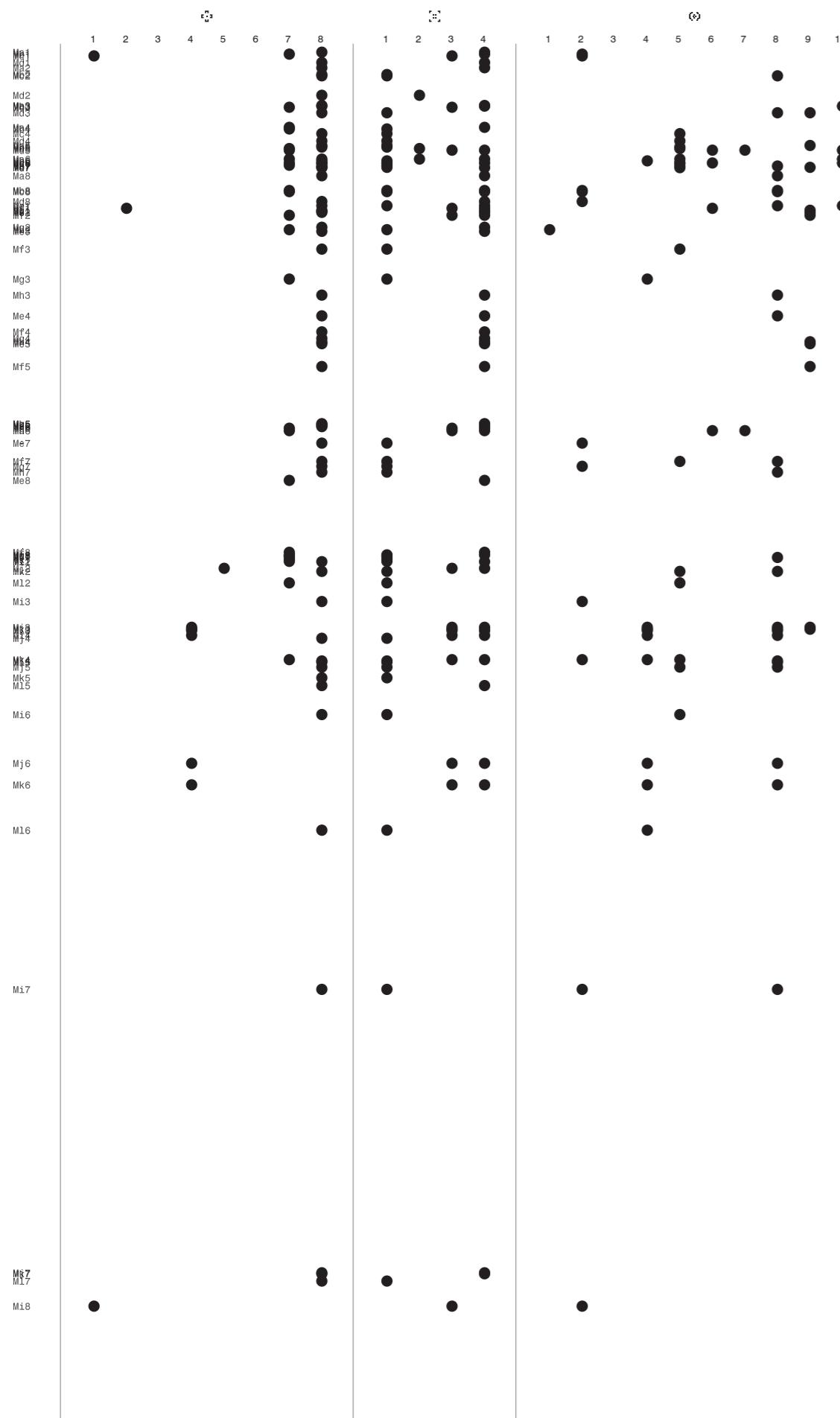


Me1 ♦ Context ☐ Application Print | ◊ Script Venetian | Mf1 ♦ Figure of speech ☐ Post-production Print | ◊ Medieval | Mg1 ♦ Context ☐ Print ☐ Transitional | Mh1 ♦ Context ☐ Print | Me2 ♦ Context ☐ Print ☐ Transitional | Mf2 ♦ Support ☐ Post-production Print | ◊ Transitional | Mg2 ♦ Context ☐ Print | Mh2 ♦ Support ☐ Application ◊ Bodonian | Me3 ♦ Context ☐ Print | Mf3 ♦ Context ☐ Application ◊ Linear | Mg3 ♦ Support ☐ Application ◊ Lapidary | Mh3 ♦ Context ☐ Print ◊ Script | Me4 ♦ Context ☐ Print ◊ Script | Mf4 ♦ Context ☐ Print | Mg4 ♦ Context ☐ Print | Mh4 ♦ Context ☐ Print ◊ Transitional | Me5 ♦ Context ☐ Print ◊ Transitional | Mf5 ♦ Context ☐ Print ◊ Transitional | Mg5 ♦ Context ☐ Print | Mh5 ♦ Context ☐ Print | Me6 ♦ Context ☐ Print | Mf6 ♦ Context ☐ Print | Mg6 ♦ Support ☐ Post-production Print | Mh6 ♦ Support ☐ Post-production Print | ◊ Medieval Ornate | Me7 ♦ Context ☐ Application ◊ Fantasy | Mf7 ♦ Context ☐ Application ◊ Application ◊ Linear Script | Mg7 ♦ Context ☐ Application ◊ Fantasy | Mh7 ♦ Context ☐ Application ◊ Script | Me8 ♦ Support ☐ Print | Mf8 ♦ Support ☐ Print | Mg8 ♦ Support ☐ Application Print | Mh8 ♦ Support ☐ Application



Mi1 ♦ Support ☐ Application | Mj1 ♦ Support ☐ Application ◊ Script | Mk1 ♦ Support ☐ Application | M11 ♦ Support ☐ Application | Mj2 ♦ Context ☐ Print | Mj2 ♦ Link ☐ Post-production Print | Mk2 ♦ Context ☐ Application ◊ Linear Script | M12 ♦ Support ☐ Application ◊ Linear | Mi3 ♦ Context ☐ Application ◊ Fantasy | Mj3 ♦ Hero prop ☐ Post-production Print | ◊ Lapidary Script Transitional | Mk3 ♦ Hero prop ☐ Post-production Print | ◊ Lapidary Script Transitional | M13 ♦ Hero prop ☐ Post-production Print | ◊ Lapidary Script | Mi4 ♦ Hero prop ☐ Post-production Print | ◊ Lapidary Script | Mj4 ♦ Context ☐ Application | Mk4 ♦ Support ☐ Post-production Print | ◊ Fantasy Lapidary Linear Script Venetian | M14 ♦ Context ☐ Application ◊ Script | Mj5 ♦ Context ☐ Application ◊ Script | Mj5 ♦ Context ☐ Application ◊ Linear Script | Mk5 ♦ Context ☐ Application | M15 ♦ Context ☐ Print | Mi6 ♦ Context ☐ Application ◊ Linear | Mj6 ♦ Hero prop ☐ Post-production Print | ◊ Lapidary Script | Mk6 ♦ Hero prop ☐ Post-production Print | ◊ Lapidary Script | M16 ♦ Context ☐ Application ◊ Lapidary | Mj7 ♦ Context ☐ Print | Mj7 ♦ Context ☐ Print | M17 ♦ Context ☐ Application ◊ Fantasy Script | Mj7 ♦ Context ☐ Print | Mj7 ♦ Context ☐ Print | M17 ♦ Context ☐ Application | Mj8 ♦ Title ☐ Post-production ◊ Fantasy

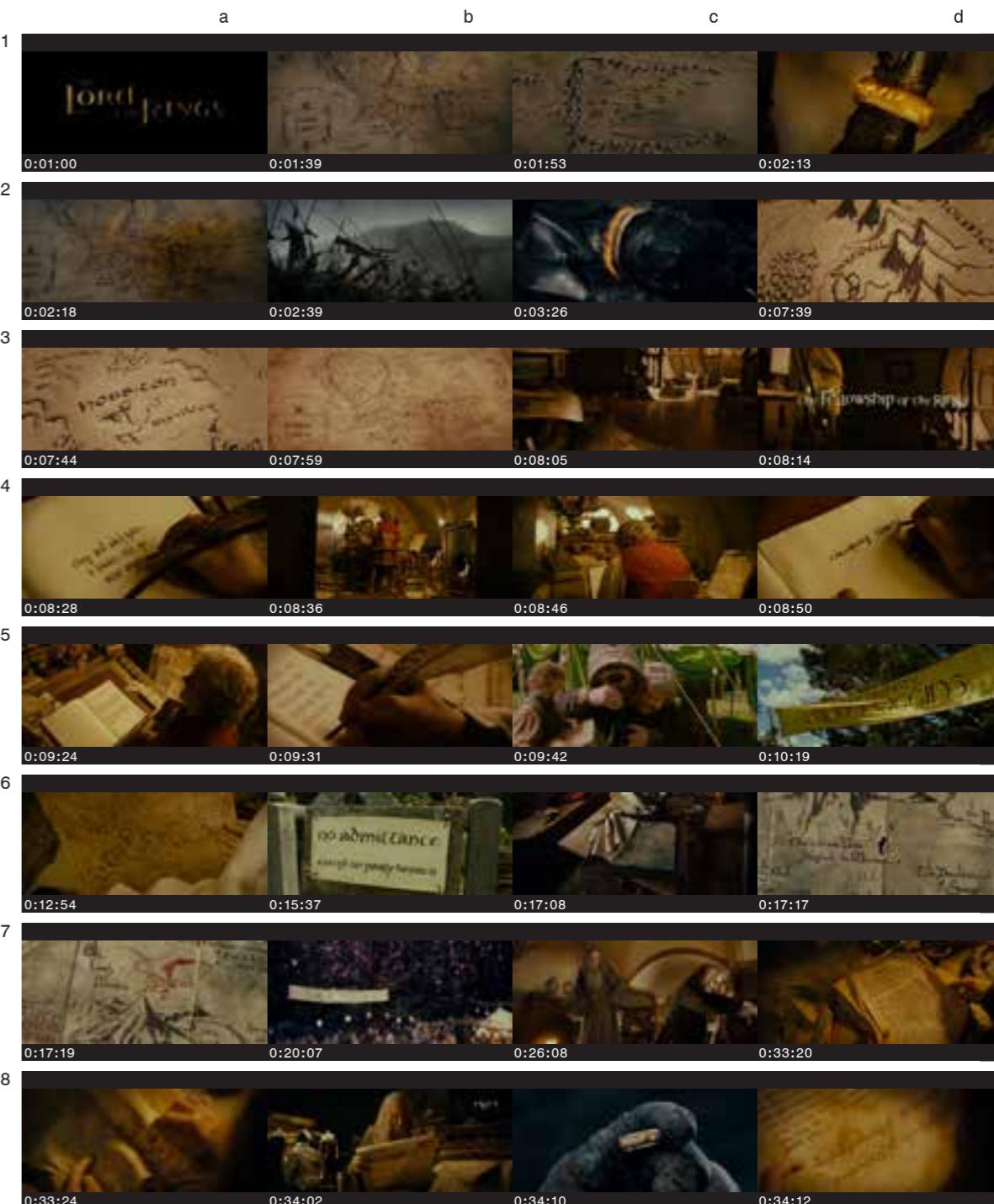
Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



The Lord of the Rings:
The Fellowship
of the Ring
Il Signore degli Anelli
- La Compagnia
dell'Anello

	Year Anno	2001
Peter Jackson	Direction Regia	
	Aspect Ratio Formato	2.39 :1
	Lenght Durata	3h48'17"
	Context Contesto	Middle Earth, medieval setting Terra di mezzo e ambientazione medievale
	Plot Trama	<p>EN The future of civilization rests in the fate of the One Ring, which has been lost for centuries. Powerful forces are unrelenting in their search for it. But fate has placed it in the hands of a young Hobbit named Frodo Baggins, who inherits the Ring and steps into legend. A daunting task lies ahead for Frodo when he becomes the Ringbearer - to destroy the One Ring in the fires of Mount Doom where it was forged.</p> <p>IT Il futuro della civiltà riposa nel destino dell'Unico Anello, che è stato perso per secoli. Forze potenti sono inesorabili nella loro ricerca. Ma il destino lo ha messo nelle mani di un giovane Hobbit di nome Frodo Baggins, che eredita l'Anello ed entra nella leggenda. Un compito arduo attende Frodo quando diventa il Portatore dell'Anello: distruggere l'Unico Anello nelle fiamme del Monte Fato dove è stato forgiato.</p>
Daniel Reeve	Graphic Designer Progettista grafico	

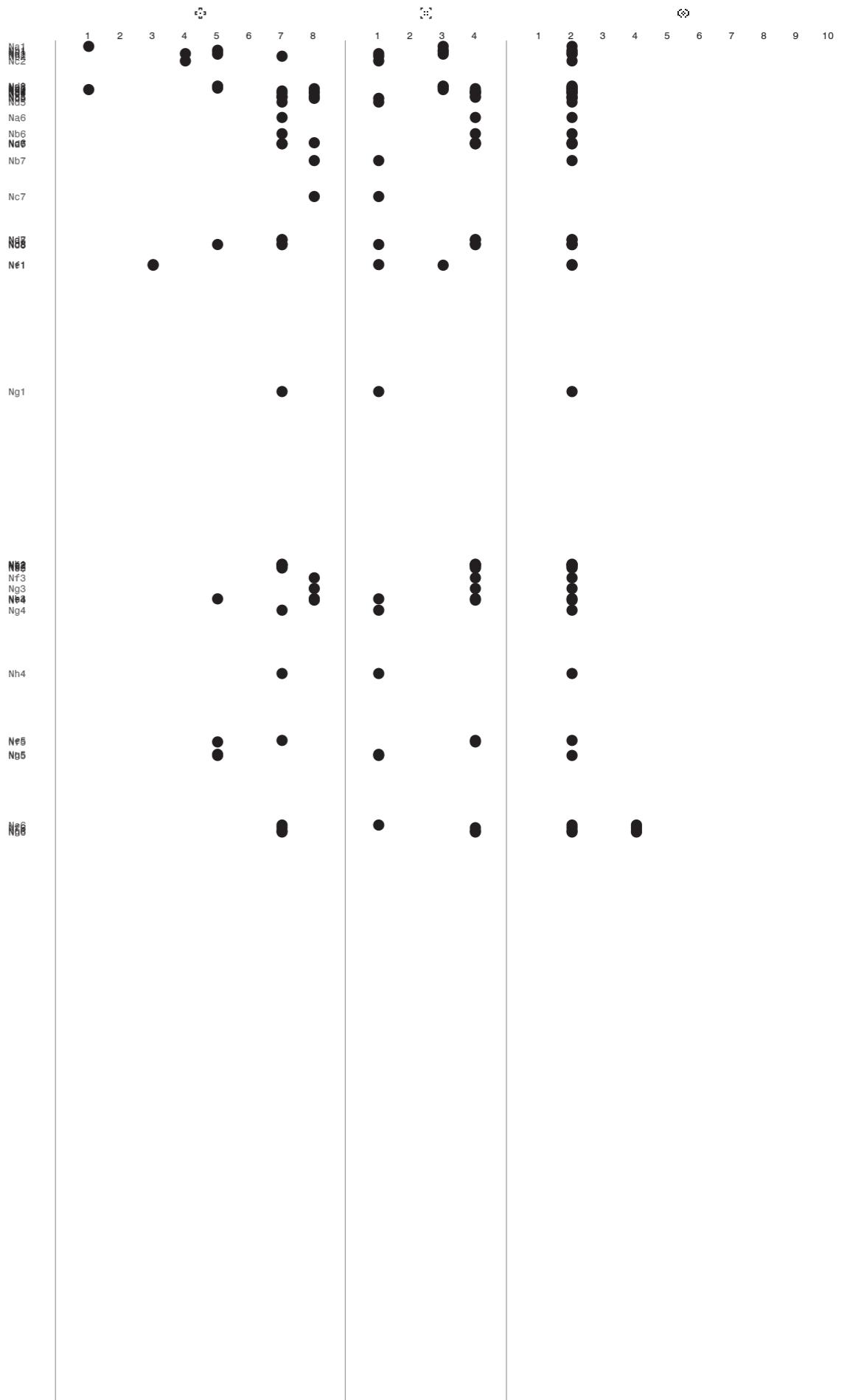
N



Na1 ⚡ Title ↗ Post-production ◉ Fantasy | Nb1 ⚡ Link ↗ Post-production ◉ Fantasy | Nc1 ⚡ Link ↗ Post-production ◉ Fantasy | Nd1 ⚡ Hero prop ↗ Application ◉ Fantasy | Na2 ⚡ Link ↗ Post-production ◉ Fantasy | Nb2 ⚡ Support ↗ Application | Nc2 ⚡ Hero prop ↗ Application ◉ Fantasy | Nd2 ⚡ Link ↗ Post-production ◉ Fantasy | Na3 ⚡ Link ↗ Post-production ◉ Fantasy | Nb3 ⚡ Link ↗ Post-production ◉ Fantasy | Nc3 ⚡ Context ↗ Print ◉ Fantasy | Nd3 ⚡ Title ↗ Post-production ◉ Fantasy | Na4 ⚡ Support ↗ Print ◉ Fantasy | Nb4 ⚡ Context ↗ Print ◉ Fantasy | Nc4 ⚡ Context ↗ Print ◉ Fantasy | Nd4 ⚡ Support ↗ Print ◉ Fantasy | Na5 ⚡ Context Support ↗ Print ◉ Fantasy | Nb5 ⚡ Support ↗ Print ◉ Fantasy | Nc5 ⚡ Context ↗ Application ◉ Fantasy | Nd5 ⚡ Support ↗ Application ◉ Fantasy | Na6 ⚡ Support ↗ Print ◉ Fantasy | Nb6 ⚡ Support ↗ Print ◉ Fantasy | Nc6 ⚡ Context ↗ Print ◉ Fantasy | Nd6 ⚡ Support ↗ Print ◉ Fantasy | Na7 ⚡ Support ↗ Print ◉ Fantasy | Nb7 ⚡ Context ↗ Application ◉ Fantasy | Nc7 ⚡ Context ↗ Application | Nd7 ⚡ Support ↗ Print ◉ Fantasy | Na8 ⚡ Support ↗ Print ◉ Fantasy | Nb8 ⚡ Support ↗ Print ◉ Fantasy | Nc8 ⚡ Link ↗ Application ◉ Fantasy | Nd8 ⚡ Support ↗ Print ◉ Fantasy



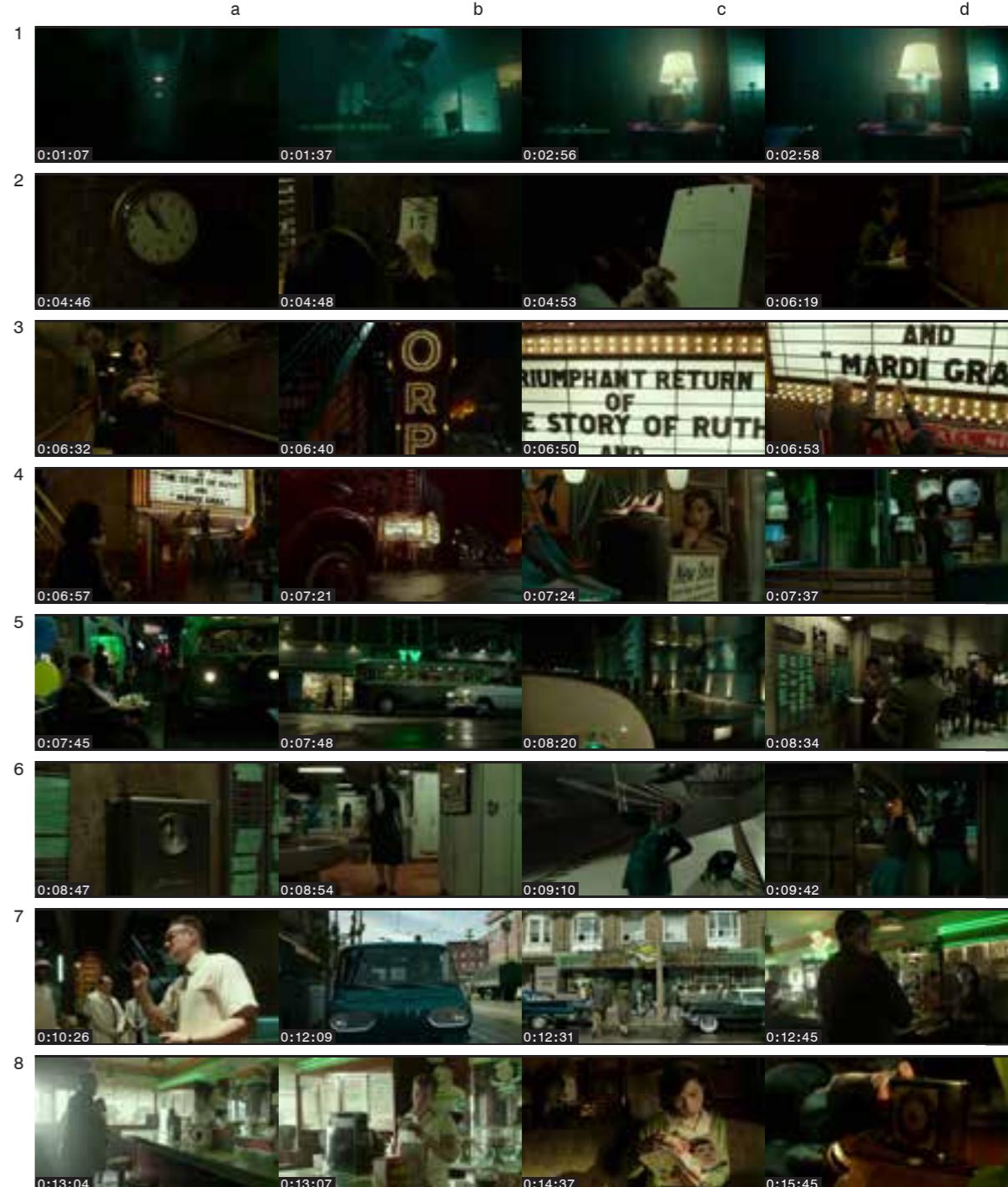
Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Ne1 ⚡ Herald ☀ Application ☀ Fantasy | Nf1 ⚡ Herald ☀ Post-production ☀ Fantasy | Ng1 ⚡ Support ☀ Application ☀ Fantasy | Nh1 ⚡ Support ☀ Print ☀ Fantasy | Ne2 ⚡ Support ☀ Print ☀ Fantasy | Nf2 ⚡ Support ☀ Print ☀ Fantasy | Ng2 ⚡ Support ☀ Print ☀ Fantasy | Nh2 ⚡ Support ☀ Print ☀ Fantasy | Ne3 ⚡ Support ☀ Print ☀ Fantasy | Nf3 ⚡ Context ☀ Print ☀ Fantasy | Ng3 ⚡ Context ☀ Print ☀ Fantasy | Nh3 ⚡ Context ☀ Print ☀ Fantasy | Ne4 ⚡ Link ☀ Application | Nf4 ⚡ Context ☀ Print ☀ Fantasy | Ng4 ⚡ Support ☀ Application ☀ Fantasy | Nh4 ⚡ Support ☀ Application ☀ Fantasy | Ne5 ⚡ Support ☀ Print ☀ Fantasy | Nf5 ⚡ Link ☀ Print | Ng5 ⚡ Link ☀ Application | Nh5 ⚡ Link ☀ Application ☀ Fantasy | Ne6 ⚡ Support ☀ Application ☀ Fantasy Lapidary | Nf6 ⚡ Support ☀ Print ☀ Fantasy Lapidary | Ng6 ⚡ Support ☀ Print ☀ Fantasy Lapidary | Nh6 ⚡ Support ☀ Print ☀ Fantasy Lapidary

The Shape of Water
La forma dell'acqua

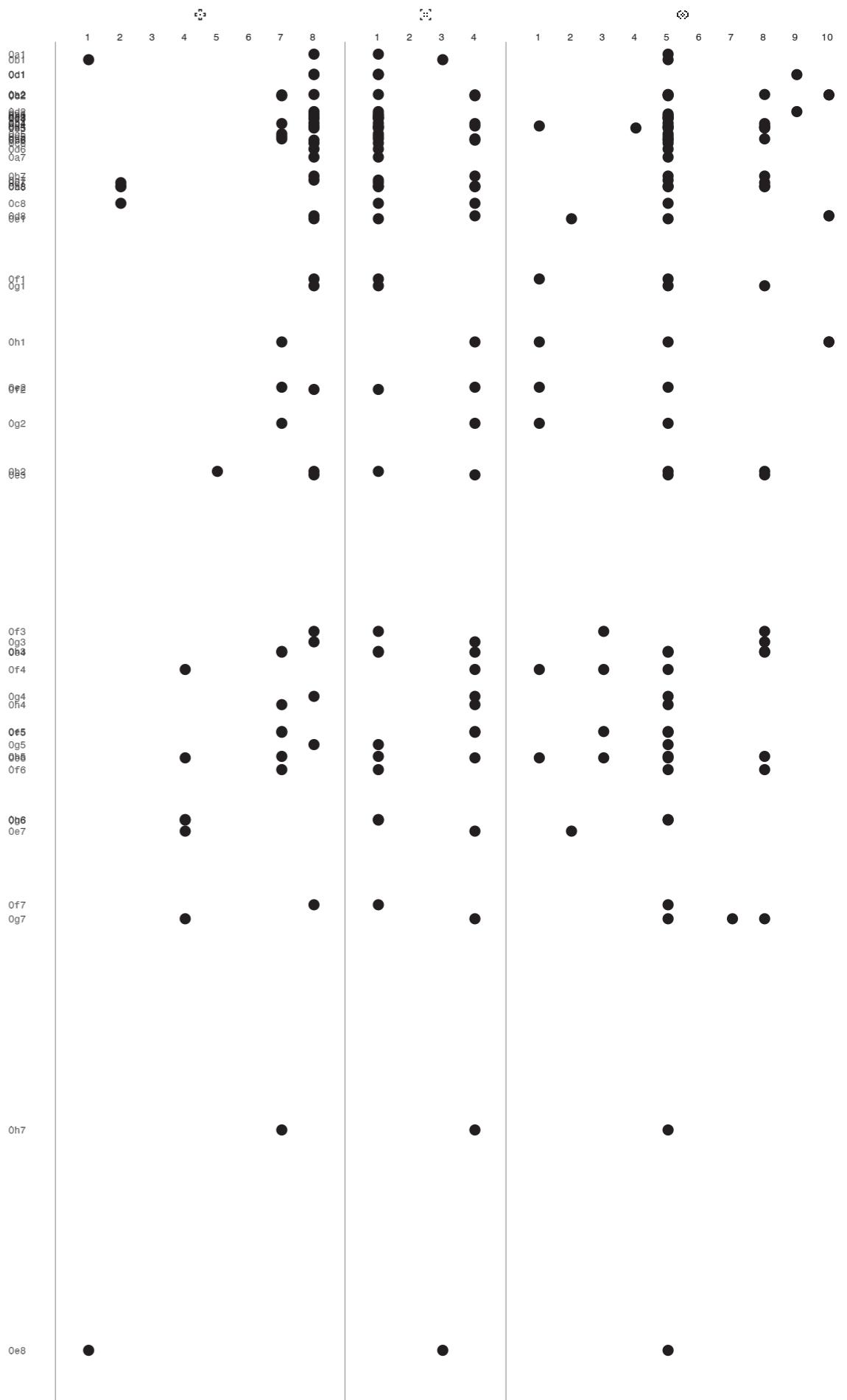
	Year Anno	2017
Guillermo del Toro	Direction Regia	
	Aspect Ratio Formato	1.85:1
	Lenght Durata	2h03'19"
	Context Contesto	Baltimore, 1962 Baltimora 1962
	Plot Trama	<p>EN Elisa is a mute, isolated woman who works as a cleaning lady in a hidden, high-security government laboratory in 1962 Baltimore. Her life changes forever when she discovers the lab's classified secret - a mysterious, scaled creature from South America that lives in a water tank. As Elisa develops a unique bond with her new friend, she soon learns that its fate and very survival lies in the hands of a hostile government agent and a marine biologist.</p> <p>IT Elisa è una donna muta e isolata che lavora come donna delle pulizie in un laboratorio governativo nascosto e ad alta sicurezza nel 1962 a Baltimora. La sua vita cambia per sempre quando scopre il segreto riservato del laboratorio: una misteriosa creatura squamosa proveniente dal Sud America che vive in una cisterna d'acqua. Mentre Elisa sviluppa un legame unico con il suo nuovo amico, scopre presto che il suo destino e la sua stessa sopravvivenza sono nelle mani di un agente governativo ostile e di un biologo marino.</p>
Timothy Peel	Graphic Designer Progettista grafico	



0a1 ♦ Context ☐ Application ◊ Linear | 0b1 ☐ Title ☐ Post-production ◊ Linear | 0c1 ♦ Context ☐ Application | 0d1 ♦ Context ☐ Application ◊ Transitional | 0a2 ♦ Context ☐ Application ◊ Linear Script 0b2 ♦ Support ☐ Print ◊ Linear Venetian 0c2 ♦ Support ☐ Print ◊ Linear | 0d2 ♦ Context ☐ Application ◊ Transitional | 0a3 ♦ Context ☐ Application ◊ Linear | 0b3 ♦ Context ☐ Application ◊ Linear | 0c3 ♦ Context ☐ Application ◊ Linear | 0d3 ♦ Context ☐ Application ◊ Linear | 0a4 ♦ Context ☐ Application ◊ Linear | 0b4 ♦ Context ☐ Application ◊ Linear | 0c4 ♦ Support ☐ Print ◊ Script | 0d4 ♦ Context ☐ Application Print | ◊ Bodonian Linear Script | 0a5 ♦ Context ☐ Application ◊ Linear Script 0b5 ♦ Context ☐ Application ◊ Lapidary Linear Script | 0c5 ♦ Support ☐ Application ◊ Linear | 0d5 ♦ Support ☐ Application ◊ Linear | 0a6 ♦ Support ☐ Application Print | ◊ Linear Script 0b6 ♦ Context ☐ Print ◊ Linear | 0c6 ♦ Context ☐ Application ◊ Linear | 0d6 ♦ Context ☐ Application ◊ Linear | 0a7 ♦ Context ☐ Application ◊ Linear | 0b7 ♦ Context ☐ Print ◊ Linear Script 0c7 ♦ Context ☐ Application ◊ Linear | 0d7 ♦ Figure of speech ☐ Application ◊ Script | 0a8 ♦ Figure of speech ☐ Application Print | ◊ Linear Script 0b8 ♦ Figure of speech ☐ Application Print | ◊ Linear Script 0c8 ♦ Figure of speech ☐ Application Print | ◊ Linear | 0d8 ♦ Context ☐ Print ◊ Venetian



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



0e1 ☈ Context ☈ Application ☈ Fantasy Linear 0f1 ☈ Context ☈ Application ☈ Bodonian Linear 0g1 ☈ Context ☈ Application ☈ Linear Script 0h1 ☈ Support ☈ Print ☈ Bodonian Linear Venetian | 0e2 ☈ Support ☈ Print ☈ Bodonian Linear 0f2 ☈ Context ☈ Application | 0g2 ☈ Support ☈ Print ☈ Bodonian Linear 0h2 ☈ Context Link | ☈ Application ☈ Linear Script 0e3 ☈ Context ☈ Print ☈ Linear Script 0f3 ☈ Context ☈ Application ☈ Slab Script 0g3 ☈ Context ☈ Print ☈ Script | 0h3 ☈ Support ☈ Application ☈ Linear Script 0e4 ☈ Support ☈ Application Print | ☈ Linear Script 0f4 ☈ Hero prop ☈ Print ☈ Bodonian Slab Linear | 0g4 ☈ Context ☈ Print ☈ Linear | 0h4 ☈ Support ☈ Print ☈ Linear | 0e5 ☈ Support ☈ Print ☈ Slab Linear 0f5 ☈ Support ☈ Print ☈ Linear | 0g5 ☈ Context ☈ Application ☈ Linear | 0h5 ☈ Support ☈ Application ☈ Linear Script 0e6 ☈ Hero prop ☈ Print ☈ Bodonian Slab Linear | 0f6 ☈ Support ☈ Application ☈ Linear Script 0g6 ☈ Hero prop ☈ Application ☈ Linear | 0h6 ☈ Hero prop ☈ Application ☈ Linear | 0e7 ☈ Hero prop ☈ Print ☈ Fantasy | 0f7 ☈ Context ☈ Application ☈ Linear | 0g7 ☈ Hero prop ☈ Print ☈ Linear Ornate Script | 0h7 ☈ Support ☈ Print ☈ Linear | 0e8 ☈ Title ☈ Post-production ☈ Linear

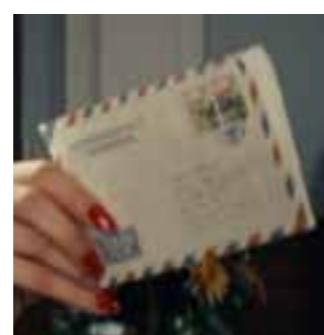
^{EN} History ^{IT} Storico



Paa3



Po5



Rf2



Rg7



Rp6

...
miff, Co. C, 6th Maine—killed.
wyce, Co. G, 31st New-York—killed.
sey, Co. G, 31st New-York—killed.
nners, Co. G, 31st New-York—dead.
Brady, Co. I, 31st New-York—dead.
ian Hanson, Co. I, 31st New-York—dead.
cNamara, Co. L, 31st New-York—dead.
Phillmy, Co. B, 31st New-York—dead.
ion, Co. D, 31st New-York—dead.
aste, Co. C, 31st New York—dead.

Rn1

Pb7



Qj1



Ro4



Rd8



Qc2

Pe4



Ri8



Ra2

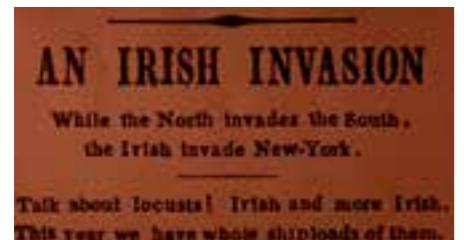


Rd7



Ra6

Qa3



Pa3



Ro2



Pc5



Pj4

Re7

Rd5

Pn3

Pv5



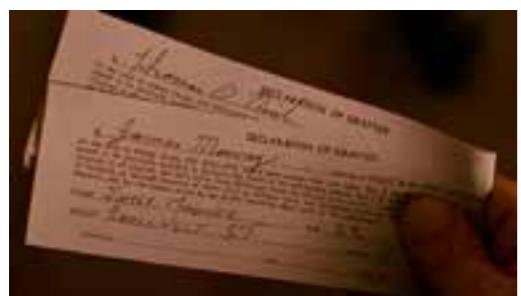
Ro8

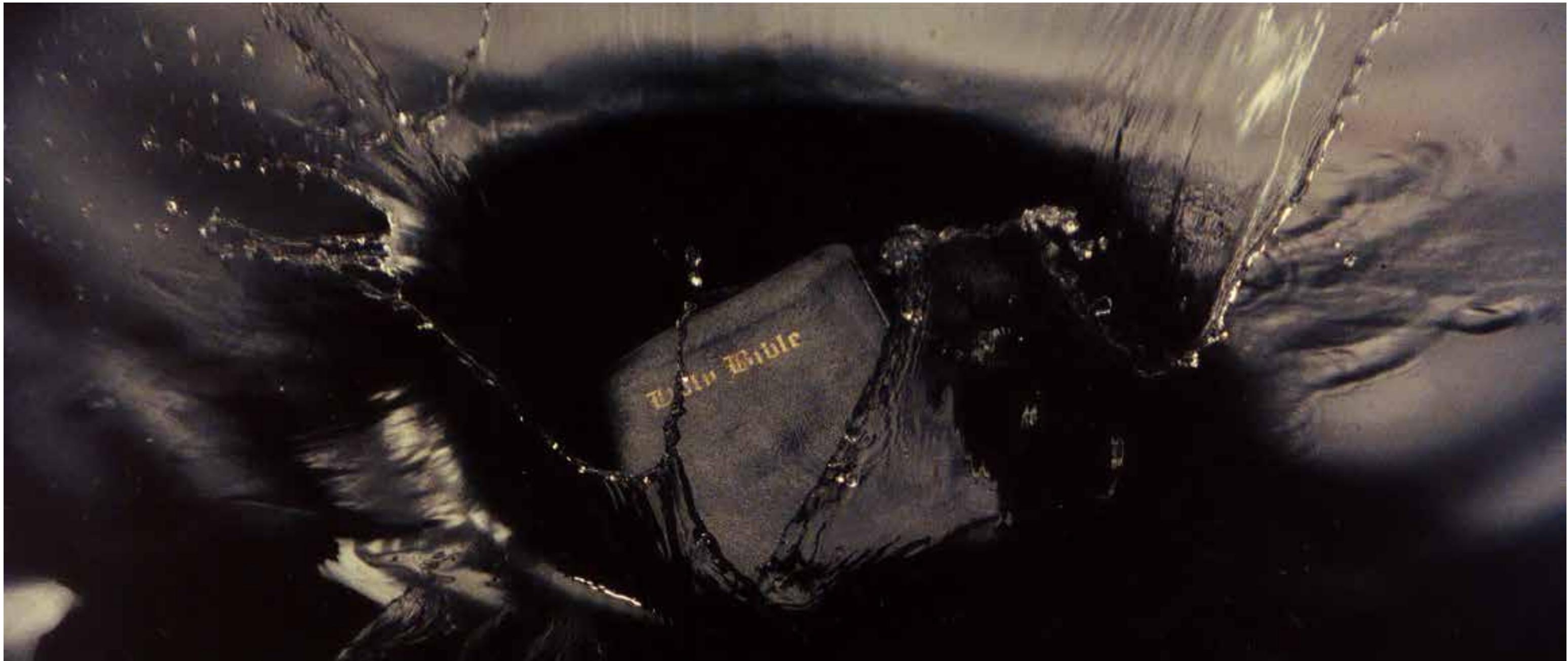
Pt1

Rh7

Rc4

Qf7





Typography in the genre Tipografia nel genere

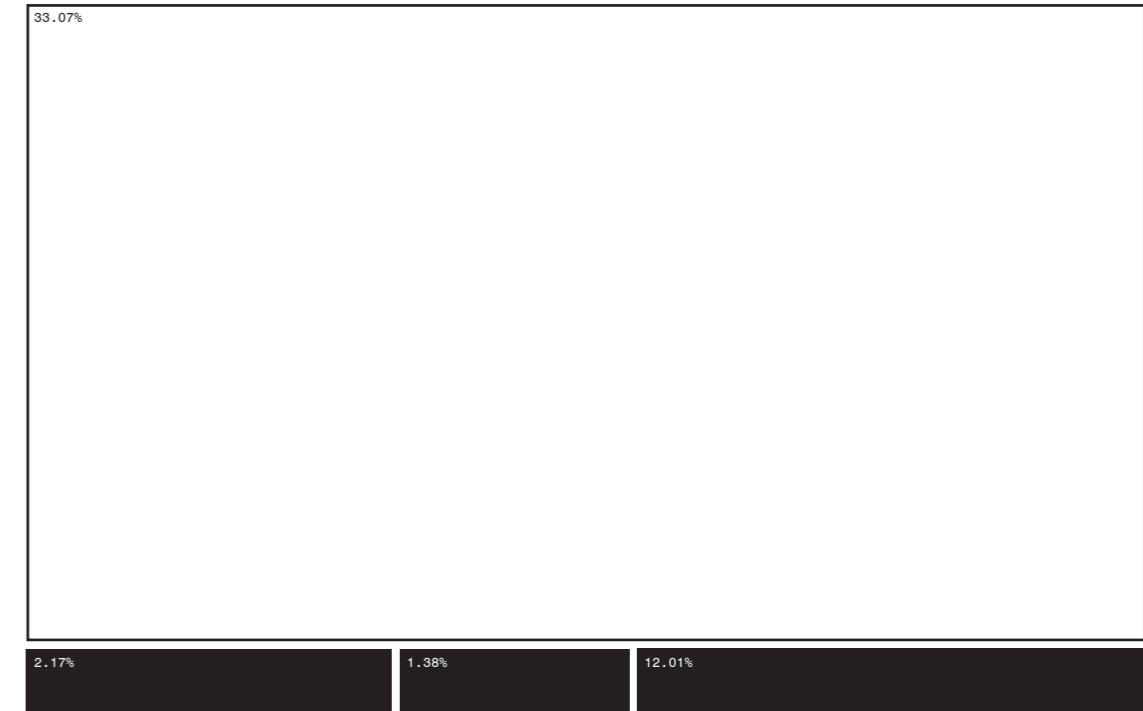
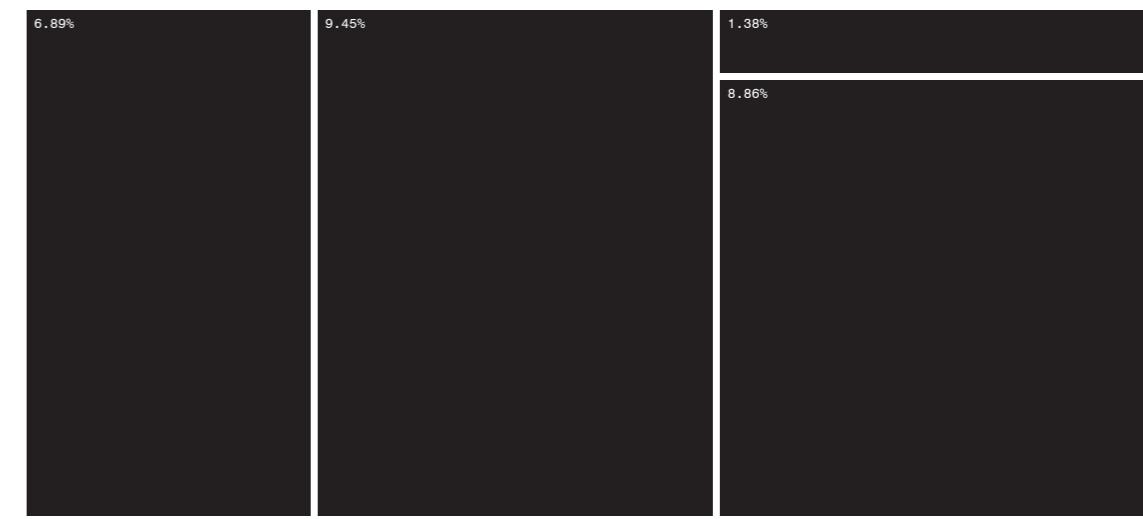
Bodonian Bodoniano 6.89% 35	Slab Egizio 9.45% 48	Fantasy Fantasia 1.38% 7
		Lapidary Lapidare 8.86% 45

Linear Lineare 33.07% 168

Medieval Medievale 2.17% 11	Ornate Ornato 1.38% 7	Transitional Transizionale 12.01% 61
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Script Scritto 18.31% 93

Venetian Veneziano 6.50% 33



EN **Bridge of Spies** IT Il ponte delle spie
EN **Elizabeth: The Golden Age** IT Elizabeth: The
Golden Age
EN **Gangs of New York** IT Gangs of New York

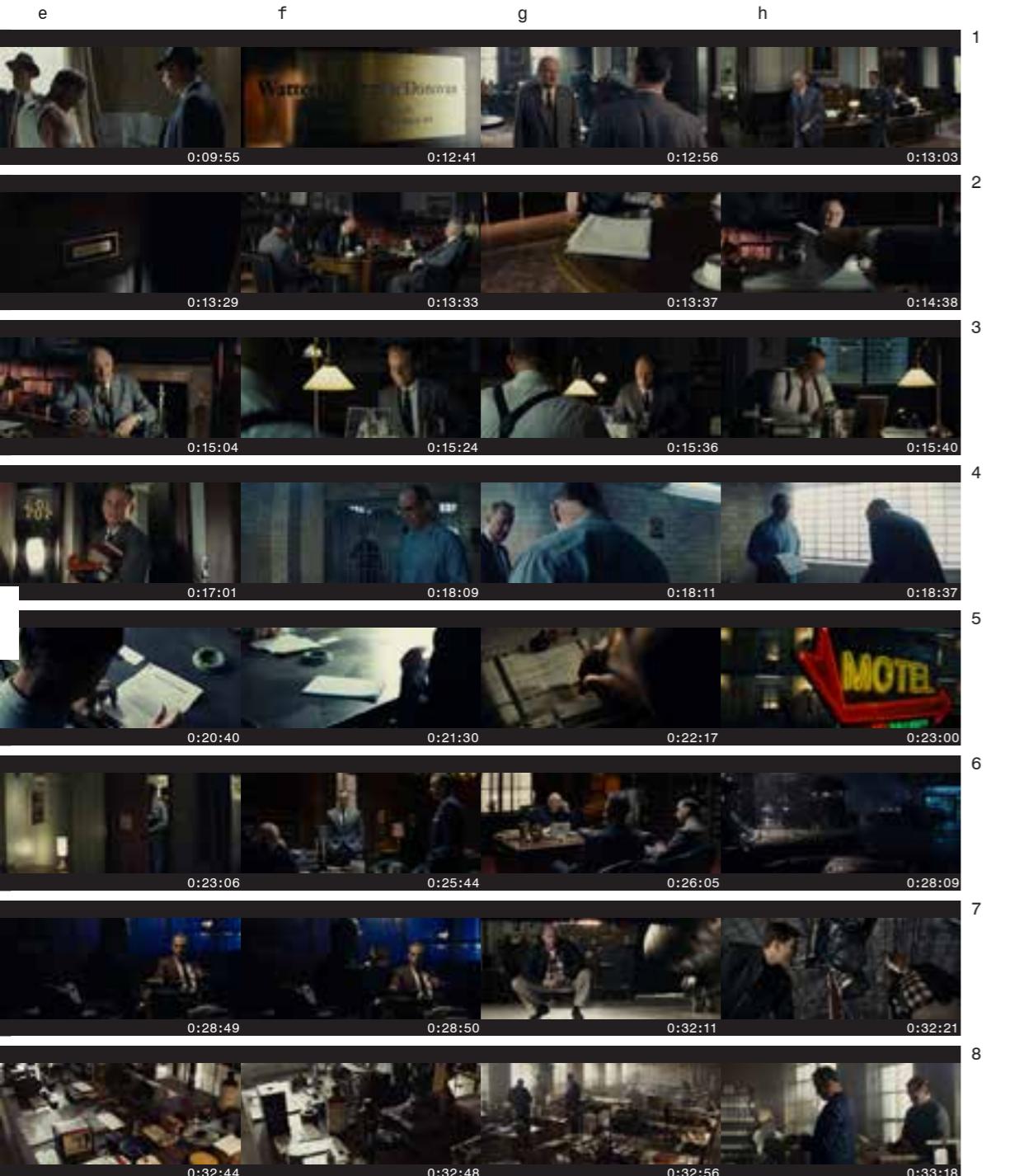
Bridge of Spies
Il ponte delle spie

	Year Anno	2015
Steven Spielberg	Direction Regia	
	Aspect Ratio Formato	2.39 :1
	Lenght Durata	2h21'19"
	Context Contesto	United States of America, 60s Stati Uniti d'America anni 60
	Plot Trama	<p>EN During the Cold War, the Soviet Union captures U.S. pilot Francis Gary Powers after shooting down his U-2 spy plane. Sentenced to 10 years in prison, Powers' only hope is New York lawyer James Donovan, recruited by a CIA operative to negotiate his release. Donovan boards a plane to Berlin, hoping to win the young man's freedom through a prisoner exchange. If all goes well, the Russians would get Rudolf Abel, the convicted spy who Donovan defended in court.</p> <p>IT Durante la Guerra Fredda, l'Unione Sovietica cattura il pilota statunitense Francis Gary Powers dopo aver abbattuto il suo aereo spia U-2. Condannato a 10 anni di carcere, l'unica speranza di Powers è l'avvocato di New York James Donovan, reclutato da un agente della CIA per negoziare il suo rilascio. Donovan si imbarca su un aereo per Berlino, sperando di ottenere la libertà del giovane attraverso uno scambio di prigionieri. Se tutto va bene, i russi avrebbero Rudolf Abel, la spia condannata che Donovan ha difeso in tribunale.</p>
Annie Atkins	Graphic Designer Progettista grafico	
Liliana Lambriev	Graphic Designer Progettista grafico	
Emma Grattan	Graphic Designer Progettista grafico	

P



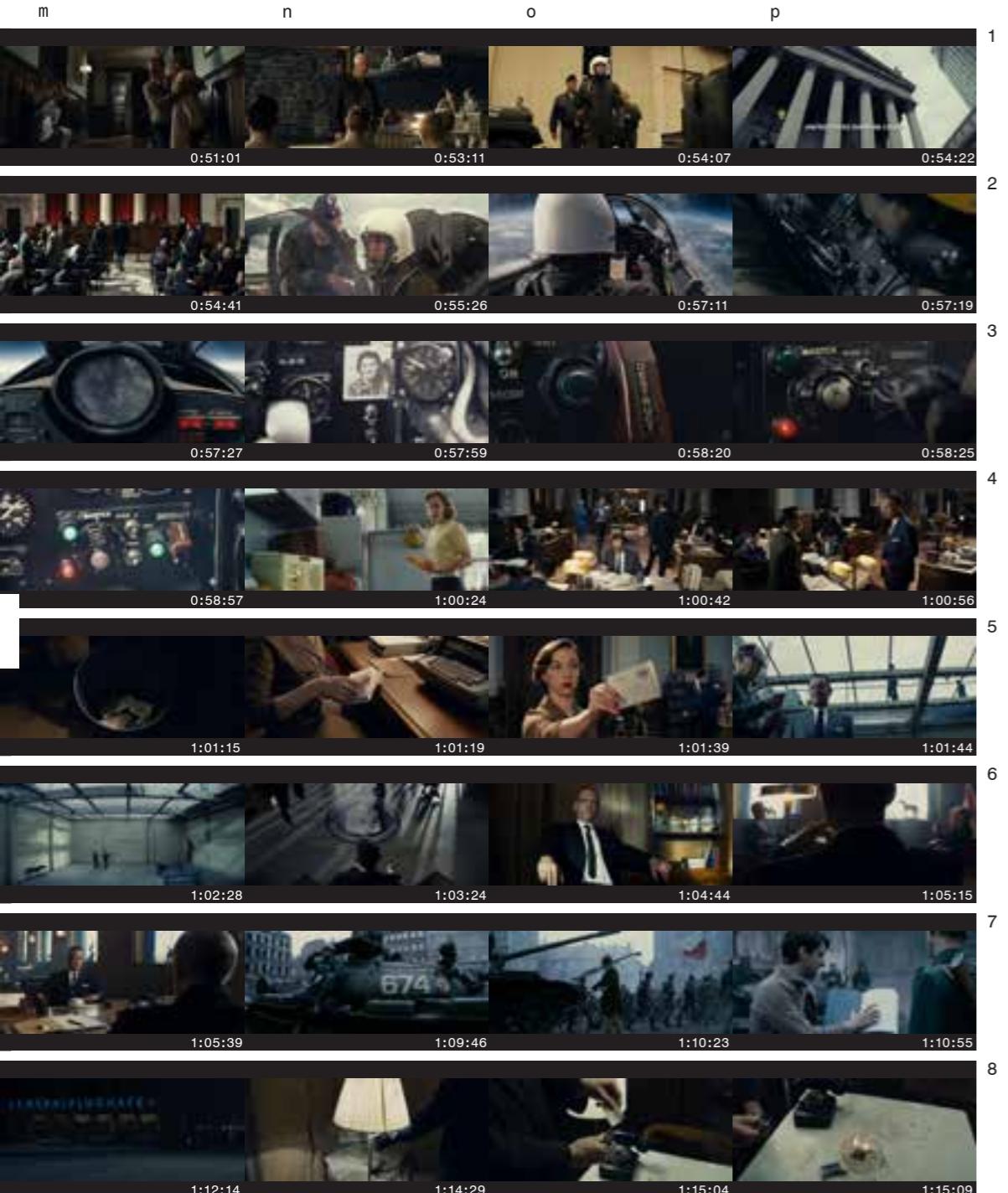
Pa1 ◊ Title ☐ Application | Pb1 ◊ Support ☐ Application | Pd1 ◊ Context ☐ Application
 ☐ Script | Pd1 ◊ Support ☐ Application | Pa2 ◊ Context ☐ Application | Pb2 ◊ Context ☐ Application
 ☐ Application | Linear Script Transitional | Pd2 ◊ Context ☐ Application | Linear Script Transitional | Pb2 ◊ Context ☐ Application
 ☐ Application | Linear | Pa3 ◊ Context ☐ Application | Slab Linear Script | Pb3 ◊ Context ☐ Application
 ☐ Application | Slab Lapidary Linear Script | Pa3 ◊ Context ☐ Application | Slab Lapidary Linear Script | Pb3 ◊ Context ☐ Application
 | Pd3 ◊ Context ☐ Application | Slab Lapidary Linear Script | Pa4 ◊ Support ☐ Print | Linear Transitional
 | Pb4 ◊ Context ☐ Application | Pd4 ◊ Context ☐ Application | Print | Linear | Pd4 ◊ Context ☐ Application
 | Print | Linear | Pa5 ◊ Context ☐ Application | Print | Linear | Pb5 ◊ Context ☐ Application | Print
 | Linear | Pd5 ◊ Context ☐ Application | Linear Transitional | Pd5 ◊ Context ☐ Application | Linear
 | Pa6 ◊ Context ☐ Application | Linear | Pb6 ◊ Context ☐ Application | Linear Script Transitional | Pd6 ◊ Context ☐ Application
 | Application | Transitional Venetian | Pb6 ◊ Support ☐ Application | Linear Script | Pa7 ◊ Context ☐ Application
 | Application | Linear | Pb7 ◊ Support ☐ Application | Linear | Pa7 ◊ Hero prop ☐ Print
 | Linear | Pd7 ◊ Hero prop ☐ Print | Linear | Pa8 ◊ Support ☐ Application | Linear | Pb8 ◊ Context ☐ Application
 | Application | Linear | Pd8 ◊ Context ☐ Application | Linear Transitional Venetian | Pd8 ◊ Context ☐ Application
 | Application | Linear Script



Pe1 ♦ Context ☐ Application ☐ Venetian | Pg1 ♦ Context ☐ Application Ph1 ♦ Context ☐ Application
 Pe2 ♦ Support ☐ Application ☐ Venetian | Pf2 ♦ Context ☐ Print Pg2 ♦ Herald
 ♦ Print ☐ Transitional | Ph2 ♦ Herald ☐ Print ☐ Transitional | Pe3 ♦ Context ☐ Print ☐ Transitional | Pf3
 ♦ Support ☐ Application Pg3 ♦ Context ☐ Print ☐ Script Transitional | Ph3 ♦ Context ☐ Print ☐ Script
 Transitional | Pe4 ♦ Context ☐ Application Print | ☐ Fantasy Transitional Venetian Pf4 ♦ Context ☐ Ap-
 plication ☐ Linear | Pg4 ♦ Support ☐ Application ☐ Linear | Ph4 ♦ Support ☐ Print ☐ Slab Medieval | Pe5
 ♦ Support ☐ Print ☐ Slab Medieval | Pf5 ♦ Context ☐ Print ☐ Slab | Pg5 ♦ Context ☐ Print Ph5 ♦ Context
 ☐ Application ☐ Linear Script | Pe6 ♦ Context ☐ Application ☐ Script | Pf6 ♦ Context ☐ Application Print
 | Pg6 ♦ Support ☐ Application ☐ Transitional | Ph6 ♦ Context ☐ Application ☐ Lapidary | Pe7 ♦ Support
 ☐ Print ☐ Medieval | Pf7 ♦ Support ☐ Print ☐ Medieval | Pg7 ♦ Context ☐ Application ☐ Linear | Ph7 ♦
 Context ☐ Application ☐ Linear | Pe8 ♦ Support ☐ Application ☐ Linear Script Transitional Pg8 ♦ Support
 ☐ Application Print | ☐ Linear Script Transitional Pg8 ♦ Context ☐ Application Print | ☐ Linear Script
 Transitional Pg8 ♦ Context ☐ Print



Pi1 ♦ Context ☐ Application Print | ☐ Linear Script | Pj1 ♦ Context ☐ Application Pk1 ♦ Context ☐ Print
 P11 ♦ Support ☐ Print Pg1 ♦ Context ☐ Application Pj2 ♦ Context ☐ Print Pk2 ♦ Context ☐ Application
 Print | P12 ♦ Context Support | ☐ Application Print | Pi3 ♦ Support ☐ Digital Pg3 ♦ Support ☐ Application
 Print | ☐ Slab Linear Script Pk3 ♦ Support ☐ Application Print | ☐ Slab Linear Script Pg3 ♦ Support
 ☐ Application Print | ☐ Slab Linear Script Pg4 ♦ Context ☐ Application ☐ Slab Script | Pj4 ♦ Link ☐ Print
 ☐ Venetian | Pk4 ♦ Support ☐ Application Print | ☐ Linear Venetian | P14 ♦ Support ☐ Application Print
 | ☐ Linear Venetian | Pi5 ♦ Support ☐ Print ☐ Linear Venetian | Pg5 ♦ Support ☐ Print ☐ Venetian | Pk5
 ♦ Context Support | ☐ Application Print | ☐ Linear Script | Pg5 ♦ Context ☐ Application ☐ Linear | Pi6
 ♦ Support ☐ Print Pg6 ♦ Context ☐ Application ☐ Fantasy | Pg6 ♦ Context ☐ Application P16 ♦ Support
 ☐ Print ☐ Transitional | P17 ♦ Context ☐ Print Pg7 ♦ Support ☐ Application ☐ Lapidary Linear | Pg7 ♦
 Support ☐ Application ☐ Linear | Pg7 ♦ Context ☐ Application ☐ Linear | Pi8 ♦ Context ☐ Application
 ☐ Linear | Pg8 ♦ Context ☐ Application ☐ Linear | Pg8 ♦ Context ☐ Application P18 ♦ Context ☐ Appli-
 cation ☐ Linear



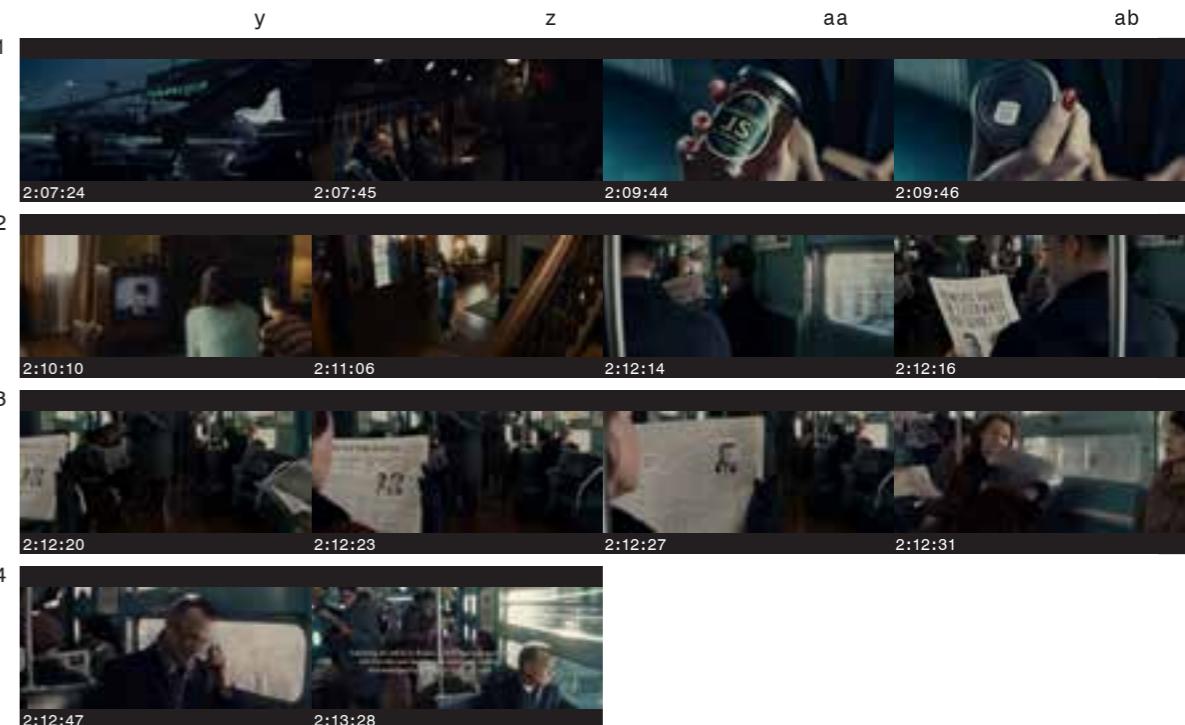
Pm1 ♦ Context ☐ Print Pn1 ☐ Context ☐ Application ☐ Script | Po1 ♦ Context ☐ Application ☐ Linear | Pp1 ♦ Support ☐ Application ☐ Lapidary | Pm2 ♦ Context ☐ Application Pn2 ☐ Context ☐ Application ☐ Script | Po2 ♦ Support ☐ Application Digital | ☐ Linear Transitional | Pp2 ♦ Context ☐ Application ☐ Linear | Pm3 ♦ Context ☐ Application Digital | ☐ Linear | Pn3 ♦ Support ☐ Application ☐ Linear | Po3 ♦ Support ☐ Application ☐ Linear | Pp3 ♦ Support ☐ Application ☐ Linear | Pm4 ♦ Support ☐ Application ☐ Linear | Pn4 ♦ Context ☐ Application ☐ Script Transitional | Po4 ♦ Context ☐ Application Print | Pp4 ♦ Context ☐ Print Pn5 ♦ Support ☐ Print ☐ Script | Pn5 ♦ Support ☐ Print ☐ Script | Po5 ♦ Support ☐ Print ☐ Slab Script | Pp5 ♦ Support ☐ Print ☐ Slab Script | Pm6 ♦ Context ☐ Application ☐ Slab | Pn6 ♦ Support ☐ Application ☐ Linear | Po6 ♦ Context ☐ Print ☐ Script Venetian | Pp6 ♦ Context ☐ Print Pm7 ♦ Context ☐ Application Print | ☐ Slab | Pn7 ♦ Support ☐ Application ☐ Linear | Po7 ♦ Support ☐ Application ☐ Linear | Pp7 ♦ Support ☐ Print ☐ Slab | Pm8 ♦ Context ☐ Application ☐ Linear | Pn8 ♦ Context ☐ Print ☐ Venetian | Po8 ♦ Hero prop ☐ Print ☐ Script | Pp8 ♦ Context Support | ☐ Print ☐ Linear



Pq1 ♦ Support ☐ Print ☐ Slab Linear Script Pr1 ♦ Support ☐ Print ☐ Linear | Ps1 ♦ Support ☐ Application Pt1 ♦ Support ☐ Print ☐ Venetian | Pq2 ♦ Support ☐ Print ☐ Linear Venetian | Pr2 ♦ Context ☐ Application Ps2 ♦ Context ☐ Application ☐ Linear | Pt2 ♦ Context ☐ Application ☐ Medieval | Pq3 ♦ Context ☐ Application ☐ Linear Medieval | Pr3 ♦ Context ☐ Application ☐ Linear | Ps3 ♦ Support ☐ Print ☐ Script Transitional | Pt3 ♦ Support ☐ Print ☐ Script Transitional | Pq4 ♦ Context ☐ Application ☐ Linear | Pr4 ♦ Context ☐ Application ☐ Linear Script | Ps4 ♦ Context ☐ Print Pt4 ♦ Context ☐ Application Pq5 ♦ Support ☐ Print ☐ Script | Pr5 ♦ Support ☐ Print ☐ Script | Ps5 ♦ Support ☐ Print ☐ Script | Pt5 ♦ Context ☐ Application Print | Pq6 ♦ Context ☐ Print ☐ Linear Script | Pr6 ♦ Context ☐ Application Ps6 ♦ Support ☐ Print ☐ Linear Script Venetian Pt6 ♦ Support ☐ Print ☐ Linear | Pq7 ♦ Context ☐ Application Print | ☐ Linear Venetian | Pr7 ♦ Context ☐ Application Print | ☐ Linear Venetian | Ps7 ♦ Context ☐ Application Pt7 ♦ Context ☐ Application ☐ Medieval | Pq8 ♦ Support ☐ Print Pr8 ♦ Context ☐ Application Ps8 ♦ Context ☐ Application Pt8 ♦ Context ☐ Application ☐ Linear

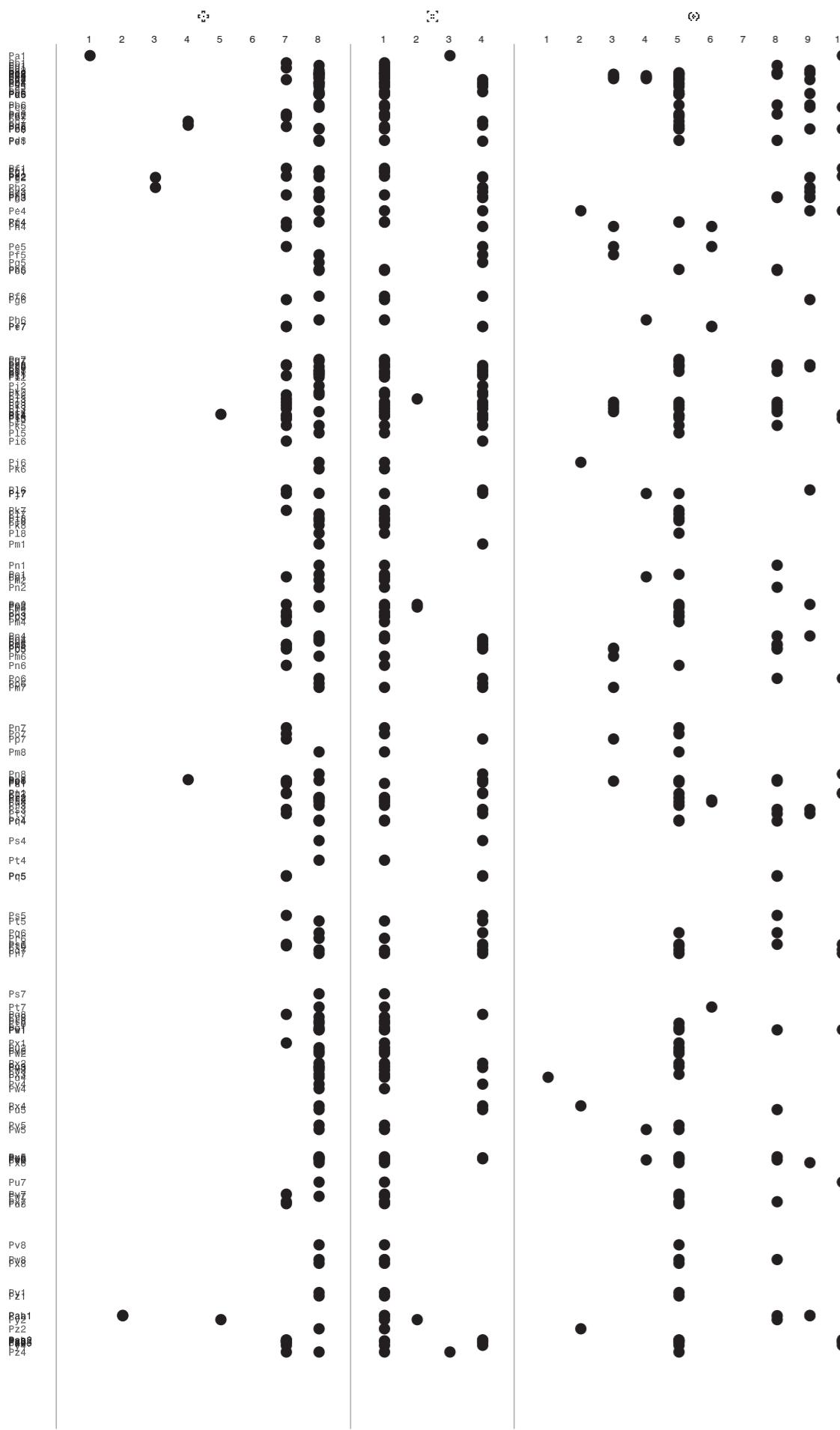


Pu1 ◊ Context ◊ Application ◊ Linear | Pv1 ◊ Context ◊ Application ◊ Venetian | Pw1 ◊ Context ◊ Application ◊ Linear Script | Px1 ◊ Support ◊ Application ◊ Linear | Pu2 ◊ Context ◊ Application ◊ Linear | Pv2 ◊ Context ◊ Application ◊ Linear | Pw2 ◊ Context ◊ Application ◊ Linear | Px2 ◊ Context ◊ Application Print | Pv3 ◊ Context ◊ Print | Pw3 ◊ Context ◊ Application | Px3 ◊ Context ◊ Application ◊ Linear | Pu4 ◊ Context ◊ Application ◊ Bodonian | Pv4 ◊ Context ◊ Print | Pw4 ◊ Context ◊ Application | Px4 ◊ Context ◊ Print ◊ Fantasy | Pu5 ◊ Context ◊ Print ◊ Script | Pv5 ◊ Context ◊ Application ◊ Linear | Pw5 ◊ Context ◊ Application ◊ Lapidary Linear | Px5 ◊ Context ◊ Application ◊ Linear Script | Pu6 ◊ Context ◊ Application Print | Pv6 ◊ Context ◊ Application Print | Pw6 ◊ Context ◊ Application ◊ Lapidary Linear Script | Px6 ◊ Context ◊ Application ◊ Linear Transitional | Pu7 ◊ Context ◊ Application ◊ Venetian | Pv7 ◊ Support ◊ Application ◊ Linear | Pw7 ◊ Context ◊ Application ◊ Linear | Px7 ◊ Support ◊ Application ◊ Linear Script | Pu8 ◊ Support ◊ Application ◊ Linear | Pv8 ◊ Context ◊ Application ◊ Linear | Pw8 ◊ Context ◊ Application ◊ Linear Script | Px8 ◊ Context ◊ Application ◊ Linear



Py1 ◊ Context ◊ Application ◊ Linear | Pz1 ◊ Context ◊ Application ◊ Linear | Paa1 ◊ Figure of speech ◊ Application ◊ Transitional | Pab1 ◊ Figure of speech ◊ Application ◊ Script Transitional | Py2 ◊ Link ◊ Application Digital | Pv2 ◊ Context ◊ Application ◊ Fantasy | Paa2 ◊ Support ◊ Print ◊ Linear Venetian | Pab2 ◊ Support ◊ Print ◊ Linear Venetian | Py3 ◊ Support ◊ Application Print | Pv3 ◊ Support ◊ Application Print | Pz3 ◊ Support ◊ Application Print | Pv4 ◊ Support ◊ Application Print | Paa3 ◊ Support ◊ Print ◊ Venetian | Pab3 ◊ Support ◊ Print ◊ Linear Venetian | Py4 ◊ Support ◊ Application Print | Pv4 ◊ Support ◊ Application Print | Pz4 ◊ Context Support | Pv5 ◊ Application Post-production | Pv5 ◊ Application Post-production

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo

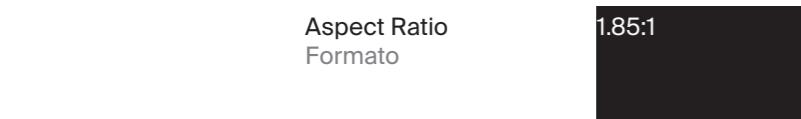


Q

Elizabeth:
The Golden Age
Elizabeth:
The Golden Age

Year
Anno 2007

Shekhar Kapur
Direction
Regia



Lenght
Durata 1h54'51"

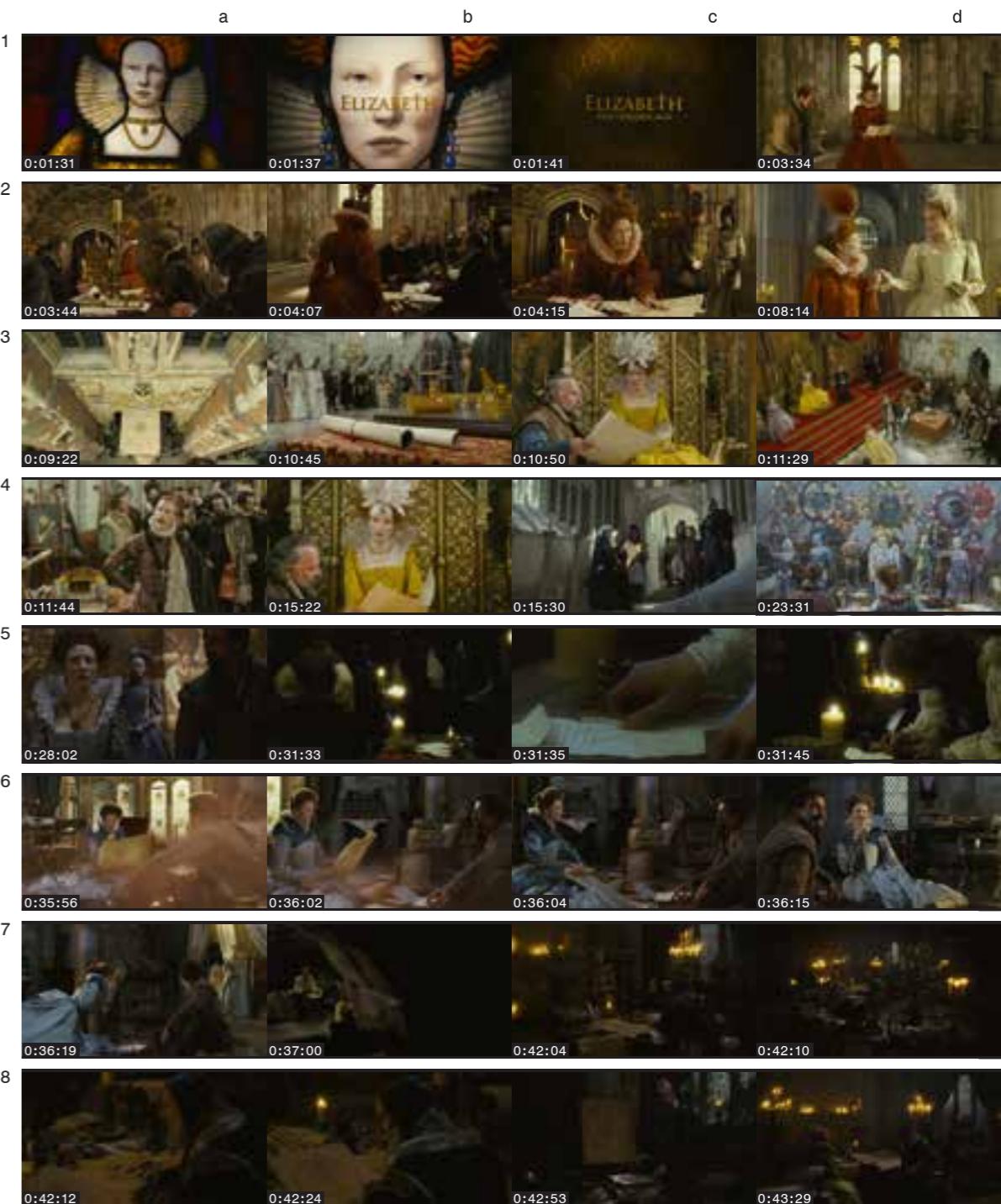
Context
Contesto England, 1585
Inghilterra 1585

Plot
Trama

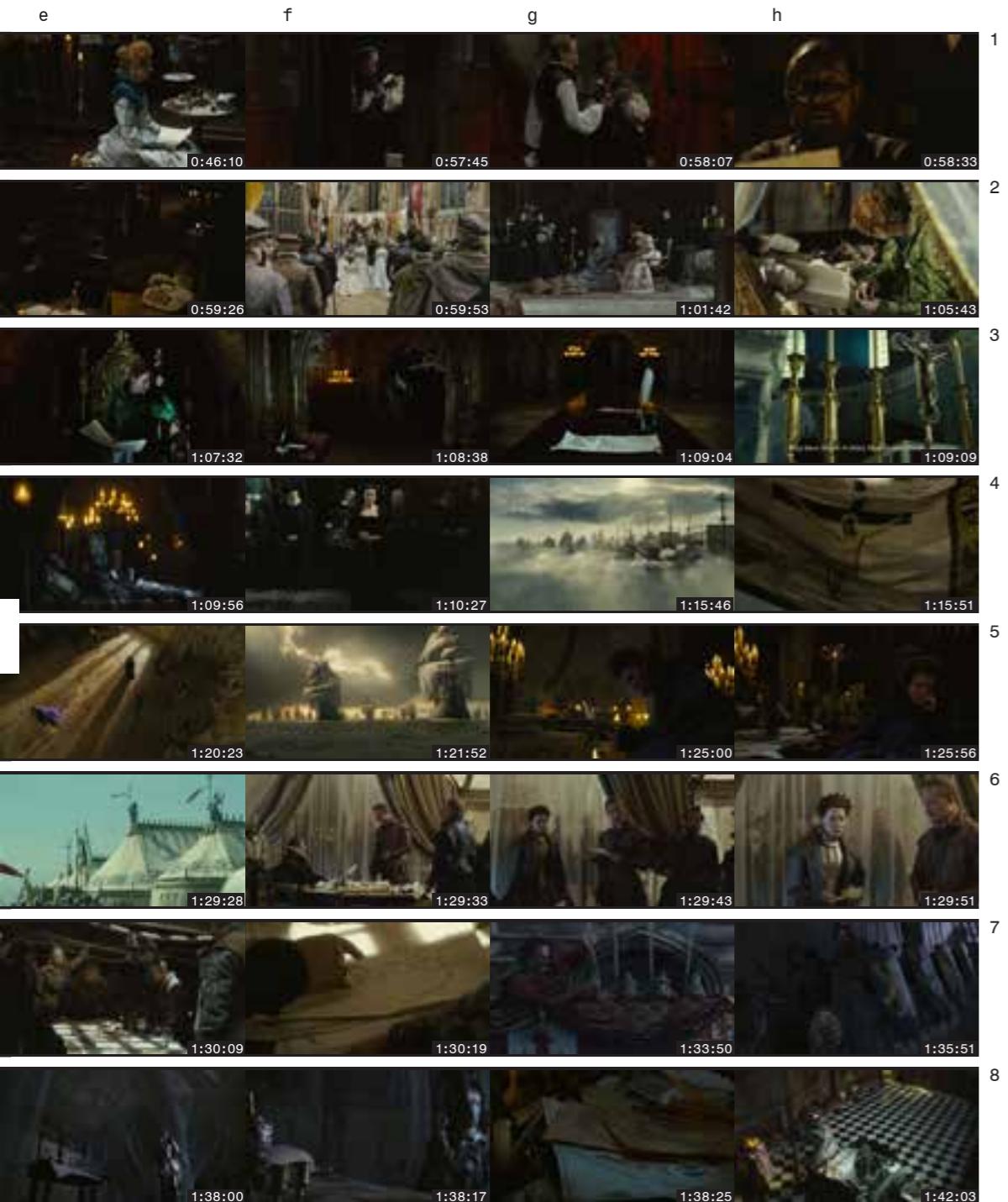
EN Queen Elizabeth I faces threats to her rule from abroad and at home. Determined to restore England to Roman Catholicism, Spain's King Philip II dispatches his armada. Sworn to her country body and soul, Elizabeth must resist her love for charismatic seafarer Sir Walter Raleigh and watch as he and her handmaiden grow closer. Finally, trusted adviser Walsingham uncovers a plot involving her cousin Mary Stuart.
 IT La regina Elisabetta I affronta minacce al suo governo dall'estero e in patria. Determinato a riportare l'Inghilterra al cattolicesimo romano, il re di Spagna Filippo II invia la sua armata. Fedele al corpo e all'anima del suo paese, Elizabeth deve resistere al suo amore per il carismatico marinaio Sir Walter Raleigh e rimanere a guardare mentre lui e la sua ancilla si avvicinano. Infine, il fidato consigliere Walsingham scopre un complotto che coinvolge sua cugina Mary Stuart.

Helen Koutas
Graphic Designer
Progettista grafico

Alan Payne
Graphic Designer
Progettista grafico



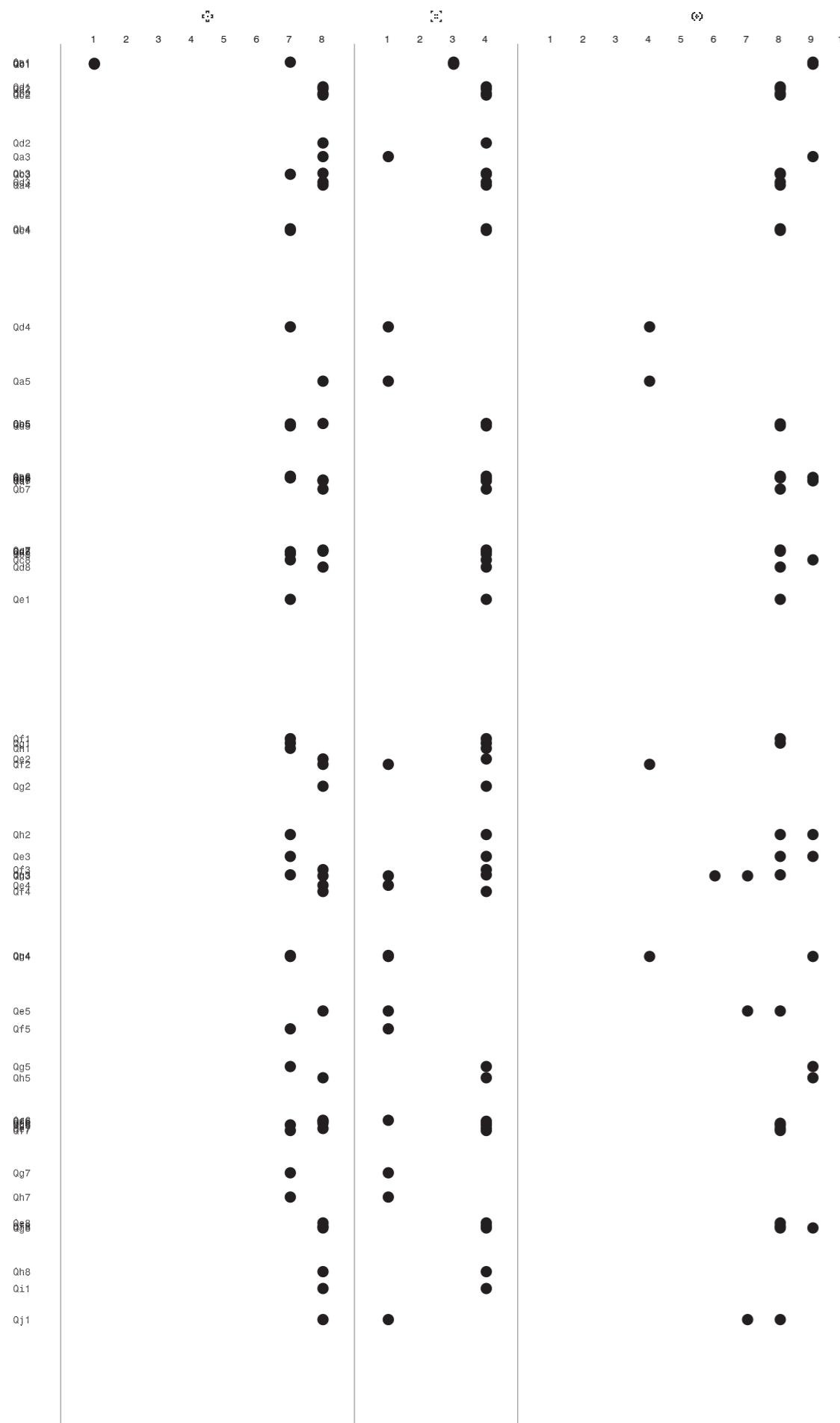
Qa1 ☦ Support ☦ Post-production ☦ Transitional | Qb1 ☦ Title ☦ Post-production ☦ Transitional | Qc1 ☦ Title ☦ Post-production ☦ Transitional | Qd1 ☦ Context ☦ Print ☦ Script | Qa2 ☦ Context ☦ Print ☦ Script | Qb2 ☦ Context ☦ Print ☦ Script | Qc2 ☦ Context ☦ Print ☦ Script | Qd2 ☦ Context ☦ Print | Qa3 ☦ Context ☦ Application ☦ Transitional | Qb3 ☦ Context ☦ Print ☦ Script | Qc3 ☦ Support ☦ Print ☦ Script | Qd3 ☦ Context ☦ Print ☦ Script | Qa4 ☦ Context ☦ Print ☦ Script | Qb4 ☦ Support ☦ Print ☦ Script | Qc4 ☦ Support ☦ Print ☦ Script | Qd4 ☦ Support ☦ Application ☦ Lapidary | Qa5 ☦ Context ☦ Application ☦ Lapidary | Qb5 ☦ Context ☦ Print | Qc5 ☦ Support ☦ Print ☦ Script | Qd5 ☦ Support ☦ Print ☦ Script | Qa6 ☦ Support ☦ Print ☦ Script | Qb6 ☦ Support ☦ Print ☦ Script Transitional | Qc6 ☦ Support ☦ Print ☦ Script Transitional | Qd6 ☦ Context ☦ Print ☦ Transitional | Qa7 ☦ Context ☦ Print ☦ Transitional | Qb7 ☦ Context ☦ Print ☦ Script | Qc7 ☦ Context ☦ Print ☦ Script | Qd7 ☦ Context ☦ Print ☦ Script | Qa8 ☦ Support ☦ Print | Qb8 ☦ Support ☦ Print | Qc8 ☦ Support ☦ Print ☦ Transitional | Qd8 ☦ Context ☦ Print ☦ Script



Qe1 ☺ Support ☺ Print ☺ Script | qf1 ☺ Support ☺ Print ☺ Script | Qg1 ☺ Support ☺ Print ☺ Script | Qh1 ☺ Support ☺ Print | Qe2 ☺ Context ☺ Print | Qf2 ☺ Context ☺ Application ☺ Lapidary | Qg2 ☺ Context ☺ Print | Qh2 ☺ Support ☺ Print ☺ Script Transitional | Qe3 ☺ Support ☺ Print ☺ Script Transitional | Qf3 ☺ Context ☺ Print | Qg3 ☺ Support ☺ Print ☺ Script | Qh3 ☺ Context ☺ Application ☺ Medieval Ornate | Qe4 ☺ Context ☺ Application | Qf4 ☺ Context ☺ Print | Qg4 ☺ Support ☺ Application | Qh4 ☺ Support ☺ Application ☺ Lapidary Transitional | Qe5 ☺ Context ☺ Application ☺ Ornate Script | Qf5 ☺ Support ☺ Application | Qg5 ☺ Support ☺ Print ☺ Transitional | Qh5 ☺ Context ☺ Print ☺ Transitional | Qe6 ☺ Context ☺ Application | Qf6 ☺ Context ☺ Print | Qg6 ☺ Context ☺ Print ☺ Script | Qh6 ☺ Support ☺ Print ☺ Script | Qe7 ☺ Context ☺ Print ☺ Script | Qf7 ☺ Support ☺ Print ☺ Script | Qg7 ☺ Support ☺ Application | Qh7 ☺ Support ☺ Application | Qe8 ☺ Context ☺ Print ☺ Script | Qf8 ☺ Context ☺ Print ☺ Script | Qg8 ☺ Context ☺ Print ☺ Script | Qh8 ☺ Context ☺ Print

Qi1 ☺ Context ☺ Print | qj1 ☺ Context ☺ Application ☺ Ornate Script

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Gangs of New York
Gangs of New York

Year
Anno

2003

Martin Scorsese
Direction
Regia

Aspect Ratio
Formato

2.35 :1

Lenght
Durata

2h46'35"

Context
Contesto

New York City, 1846

Città di New York 1846

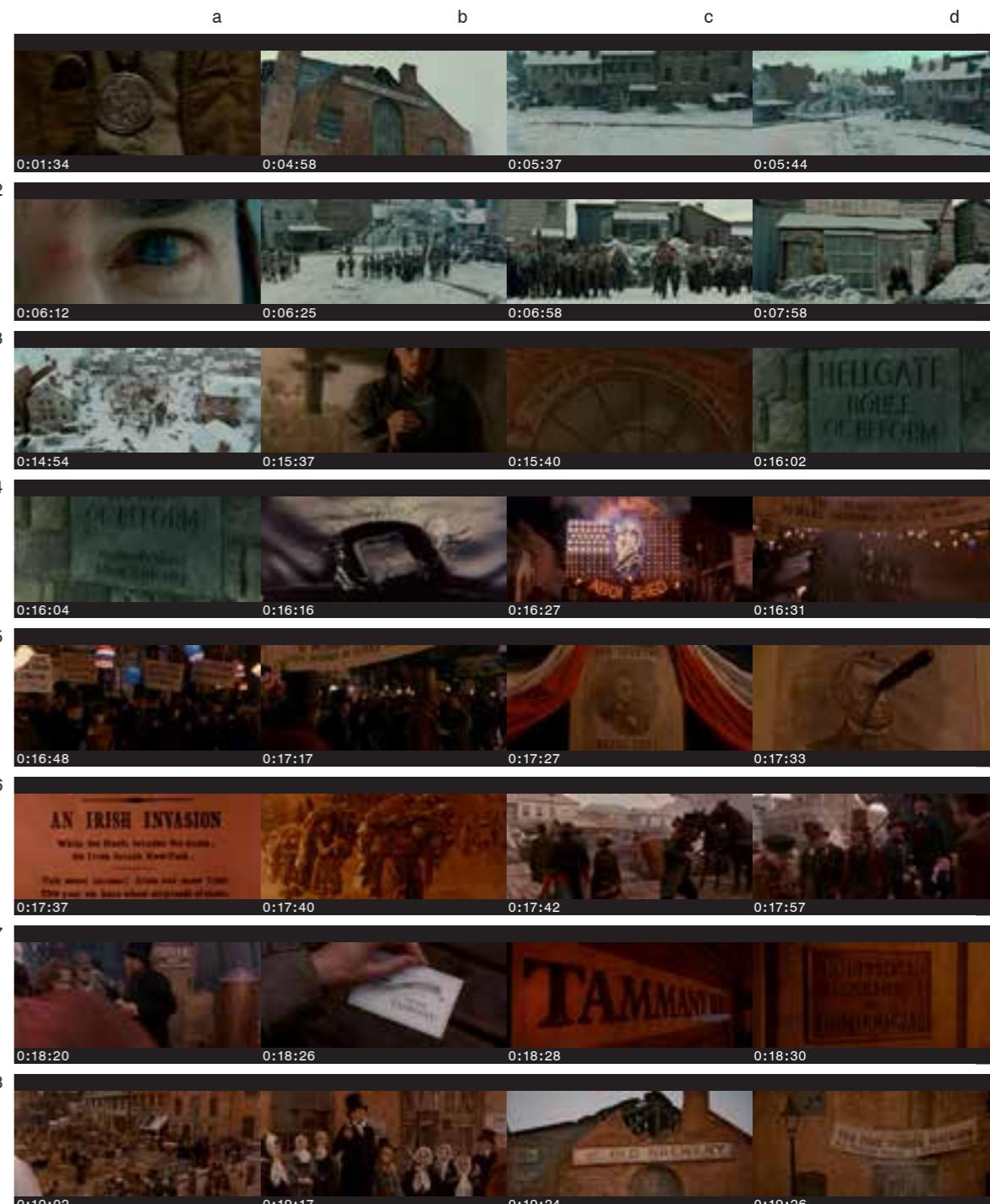
Plot
Trama

EN Amsterdam Vallon is a young Irish immigrant released from prison. He returns to the Five Points seeking revenge against his father's killer, William Cutting, a powerful anti-immigrant gang leader. He knows that revenge can only be attained by infiltrating Cutting's inner circle. Amsterdam's journey becomes a fight for personal survival and to find a place for the Irish people in 1860's New York.

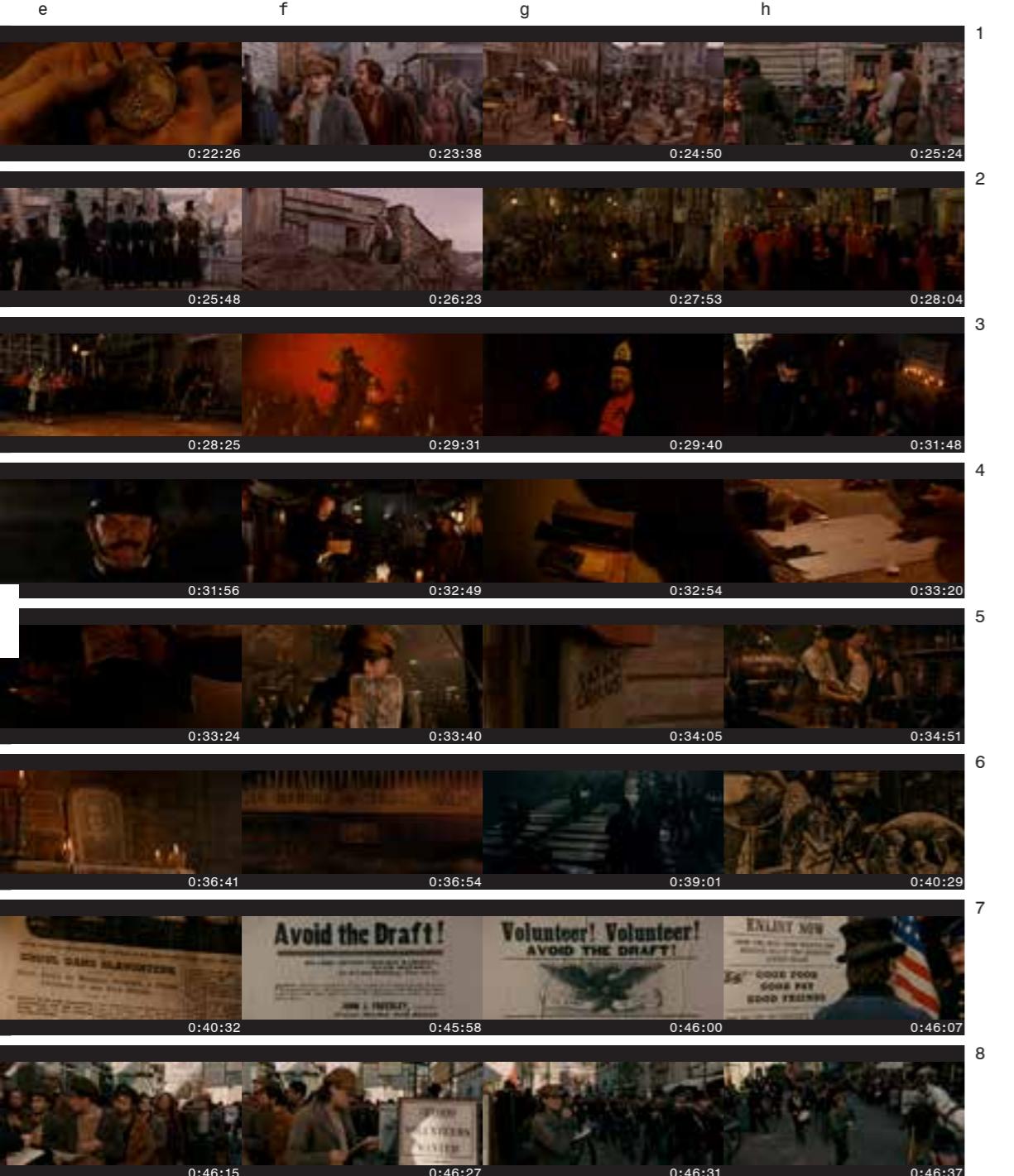
IT Amsterdam Vallon è un giovane immigrato irlandese rilasciato dal carcere. Torna ai Five Points in cerca di vendetta contro l'assassino di suo padre, William Cutting, un potente capo banda anti-immigrati. Sa che la vendetta può essere ottenuta solo infiltrandosi nella cerchia ristretta di Cutting. Il viaggio di Amsterdam diventa una lotta per la sopravvivenza personale e per trovare un posto per il popolo irlandese nella New York del 1860.

Joan Winters
Graphic Designer
Progettista grafico

R



Ra1 ♦ Hero prop ☐ Application Rb1 ♦ Context ☐ Application ◊ Bodonian | Rc1 ♦ Context ☐ Application
◊ Linear | Rd1 ♦ Context ☐ Application ◊ Slab Linear | Ra2 ♦ Support ☐ Application Rb2 ♦ Context ☐ Application
◊ Linear | Rc2 ♦ Context ☐ Application ◊ Bodonian Linear | Rd2 ♦ Context ☐ Application
◊ Bodonian Linear | Ra3 ♦ Context ☐ Application ◊ Linear | Rb3 ♦ Support ☐ Print ◊ Medieval | Rc3 ♦
Support ☐ Application ◊ Linear | Rd3 ♦ Support ☐ Application ◊ Linear | Ra4 ♦ Support ☐ Application
◊ Linear | Rb4 ♦ Figure of speech ☐ Print ◊ Medieval | Rc4 ♦ Support ☐ Application ◊ Linear | Rd4 ♦
Support ☐ Print ◊ Bodonian | Ra5 ♦ Context ☐ Application Print | ◊ Lapidary Linear | Rb5 ♦ Context ☐ Application
Print | ◊ Lapidary | Rc5 ♦ Context ☐ Print ◊ Ornate | Rd5 ♦ Figure of speech ☐ Print Ra6 ♦
Link ☐ Print ◊ Transitional | Rb6 ♦ Link ☐ Print Rc6 ♦ Context ☐ Application ◊ Linear | Rd6 ♦ Context ☐ Application
◊ Linear | Ra7 ♦ Context ☐ Application ◊ Lapidary | Rb7 ♦ Support ☐ Print ◊ Lapidary | Rc7 ♦
Support ☐ Application ◊ Transitional | Rd7 ♦ Support ☐ Application ◊ Transitional | Ra8 ♦ Context ☐ Application
◊ Bodonian Linear | Rb8 ♦ Context ☐ Print Rc8 ♦ Context ☐ Application ◊ Bodonian | Rd8 ♦
Support ☐ Application ◊ Linear



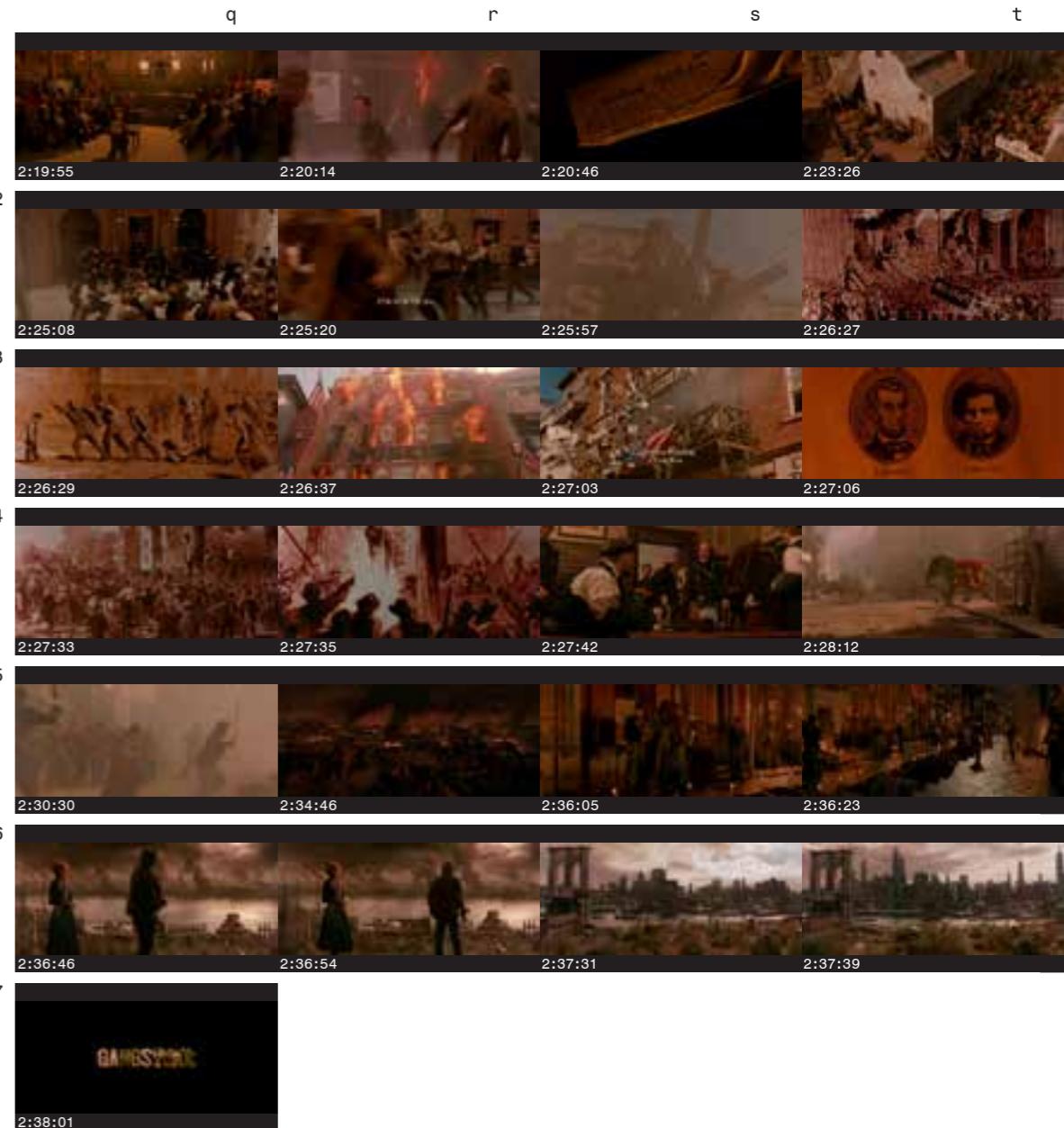
Re1 ◊ Herald ◊ Application Rf1 ◊ Context ◊ Application ◊ Lapidary Script | Rg1 ◊ Context ◊ Application ◊ Bodonian Linear | Rh1 ◊ Context ◊ Application ◊ Slab Linear | Re2 ◊ Context ◊ Application ◊ Bodonian Linear | Rf2 ◊ Context ◊ Application ◊ Bodonian Linear | Rg2 ◊ Context ◊ Application ◊ Bodonian Linear Ornate Rh2 ◊ Context ◊ Application ◊ Linear Venetian | Re3 ◊ Context ◊ Application ◊ Lapidary Linear | Rf3 ◊ Context ◊ Application ◊ Transitional | Rg3 ◊ Context ◊ Application ◊ Linear Venetian | Rh3 ◊ Context ◊ Application ◊ Transitional | Re4 ◊ Context ◊ Application ◊ Lapidary | Rf4 ◊ Context ◊ Application Rg4 ◊ Context ◊ Print ◊ Script | Rh4 ◊ Context ◊ Print ◊ Bodonian | Re5 ◊ Support ◊ Print Rf5 ◊ Support ◊ Print Rg5 ◊ Context ◊ Application ◊ Script | Rh5 ◊ Context ◊ Application ◊ Lapidary | Re6 ◊ Figure of speech ◊ Print Rf6 ◊ Figure of speech ◊ Print ◊ Venetian | Rg6 ◊ Context ◊ Application Rh6 ◊ Support ◊ Print Re7 ◊ Link ◊ Print ◊ Bodonian Slab Transitional Rf7 ◊ Support ◊ Print ◊ Bodonian Linear | Rg7 ◊ Support ◊ Print ◊ Bodonian Slab Linear Rh7 ◊ Support ◊ Print ◊ Bodonian Slab Ornate Re8 ◊ Context ◊ Print ◊ Bodonian Slab Linear Rf8 ◊ Context ◊ Print ◊ Bodonian Slab Linear Rg8 ◊ Context ◊ Application Print | ◊ Slab Linear | Rh8 ◊ Context ◊ Application Print | ◊ Linear



Ri1 ◊ Context ◊ Application ◊ Bodonian Linear | Rj1 ◊ Context ◊ Application ◊ Transitional | Rk1 ◊ Context ◊ Application ◊ Bodonian Lapidary | Rl1 ◊ Context ◊ Application ◊ Linear | Rj2 ◊ Context ◊ Application ◊ Lapidary | Rj2 ◊ Context ◊ Application ◊ Bodonian Lapidary | Rk2 ◊ Context ◊ Application ◊ Lapidary | Rj2 ◊ Context ◊ Application ◊ Slab Linear | Rj3 ◊ Context ◊ Print ◊ Venetian | Rj3 ◊ Context ◊ Application ◊ Linear | Rk3 ◊ Context ◊ Application ◊ Linear Transitional | Rj3 ◊ Context ◊ Print Rj4 ◊ Context ◊ Application ◊ Bodonian | Rj4 ◊ Context ◊ Application ◊ Slab | Rk4 ◊ Context ◊ Application ◊ Lapidary Linear | Rj4 ◊ Context ◊ Application Print | ◊ Lapidary Linear | Rj5 ◊ Support ◊ Print ◊ Bodonian Slab Lapidary Rj5 ◊ Figure of speech ◊ Print ◊ Bodonian Slab Lapidary Linear | Rk5 ◊ Support ◊ Application ◊ Lapidary Linear | Rj5 ◊ Figure of speech ◊ Print ◊ Bodonian Slab Lapidary Linear | Rk5 ◊ Support ◊ Application ◊ Slab | Rk6 ◊ Context ◊ Application ◊ Slab | Rj6 ◊ Context ◊ Application ◊ Slab | Rk6 ◊ Context ◊ Application ◊ Slab Fantasy Lapidary Rj7 ◊ Support ◊ Print ◊ Slab Lapidary | Rk7 ◊ Support ◊ Print ◊ Slab Transitional | Rj7 ◊ Support ◊ Print ◊ Bodonian Ornate | Rj8 ◊ Context ◊ Application ◊ Lapidary | Rj8 ◊ Context ◊ Application ◊ Bodonian Linear | Rk8 ◊ Context ◊ Application ◊ Linear | Rj8 ◊ Context ◊ Application ◊ Lapidary

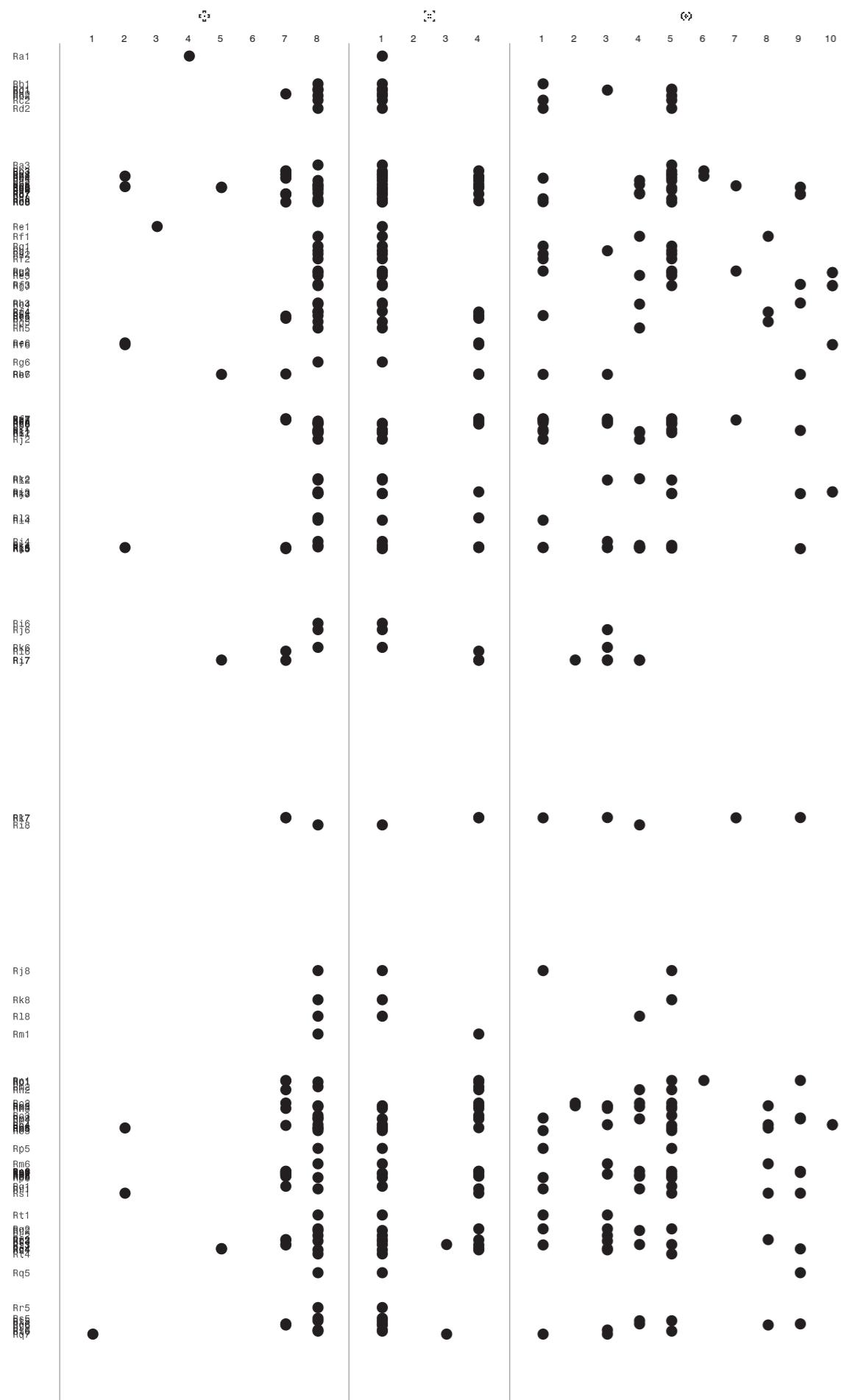


Rm1 ☺ Context ☺ Print Rn1 ☺ Support ☺ Print ☺ Linear Medieval Transitional Ro1 ☺ Support ☺ Print Rp1 ☺ Context ☺ Print Rm2 ☺ Context ☺ Print Rn2 ☺ Support ☺ Print ☺ Lapidary Linear | Ro2 ☺ Support ☺ Print ☺ Fantasy Lapidary Linear Rp2 ☺ Context ☺ Application Print | ☺ Slab Fantasy Script Venetian | Rm3 ☺ Context ☺ Application ☺ Slab Lapidary Linear Rn3 ☺ Support ☺ Application Print | ☺ Slab Linear | Ro3 ☺ Context ☺ Print ☺ Linear | Rp3 ☺ Context ☺ Print ☺ Bodonian Transitional | Rm4 ☺ Context ☺ Application Print | ☺ Lapidary Transitional | Rn4 ☺ Context ☺ Application ☺ Slab Script Venetian Ro4 ☺ Support ☺ Application ☺ Linear | Rp4 ☺ Context ☺ Print Rm5 ☺ Figure of speech ☺ Application ☺ Script | Rn5 ☺ Context ☺ Application ☺ Linear | Ro5 ☺ Context ☺ Application ☺ Bodonian Linear | Rp5 ☺ Context ☺ Application ☺ Bodonian Linear | Rm6 ☺ Context ☺ Application ☺ Slab Script | Rn6 ☺ Support ☺ Print ☺ Lapidary | Ro6 ☺ Support ☺ Print ☺ Linear Transitional | Rp6 ☺ Support ☺ Print ☺ Transitional | Rm7 ☺ Support ☺ Print ☺ Transitional | Rn7 ☺ Support ☺ Application Ro7 ☺ Support ☺ Application Rp7 ☺ Support ☺ Print ☺ Slab Linear | Rm8 ☺ Support ☺ Print ☺ Lapidary | Rn8 ☺ Support ☺ Print Rn8 ☺ Support ☺ Print ☺ Lapidary Linear | Rp8 ☺ Context ☺ Application ☺ Bodonian Linear



Rq1 ☺ Support ☺ Application ☺ Linear | Rr1 ☺ Context ☺ Print ☺ Bodonian Lapidary | Rs1 ☺ Figure of speech ☺ Print ☺ Linear Script Transitional Rt1 ☺ Context ☺ Application ☺ Bodonian Slab | Rq2 ☺ Context ☺ Print ☺ Bodonian Slab Linear Rr2 ☺ Context ☺ Application ☺ Lapidary | Rs2 ☺ Context ☺ Application ☺ Slab | Rt2 ☺ Support ☺ Application ☺ Script | Rq3 ☺ Support ☺ Print Rr3 ☺ Context ☺ Application ☺ Slab | Rs3 ☺ Support ☺ Application Post-production | ☺ Lapidary Linear | Rt3 ☺ Support ☺ Print ☺ Bodonian | Rq4 ☺ Link ☺ Print ☺ Slab | Rr4 ☺ Link ☺ Print ☺ Transitional | Rs4 ☺ Context ☺ Application Print | ☺ Slab | Rt4 ☺ Context ☺ Application ☺ Linear | Rq5 ☺ Context ☺ Application ☺ Transitional | Rr5 ☺ Context ☺ Application Rs5 ☺ Context ☺ Application Rt5 ☺ Context ☺ Application ☺ Lapidary Linear | Rq6 ☺ Support ☺ Application ☺ Lapidary Transitional | Rr6 ☺ Support ☺ Application ☺ Script | Rs6 ☺ Context ☺ Application ☺ Slab | Rt6 ☺ Context ☺ Application ☺ Linear | Rq7 ☺ Title ☺ Post-production ☺ Bodonian Slab

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



EN Horror IT Horror



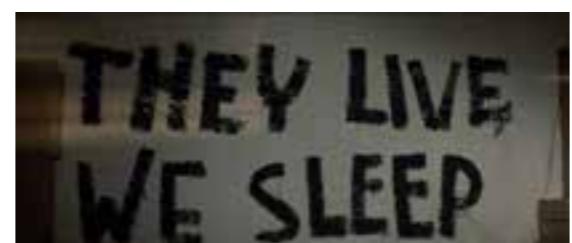
Ud4



Sd3



Ub5



Tc4



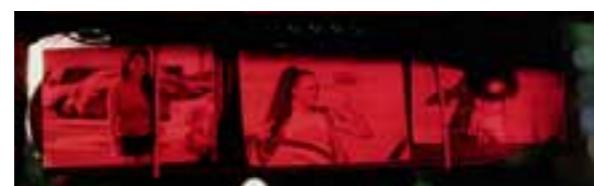
Ti6



Sb2



Sc6



Uh5



Sg7



Tn4



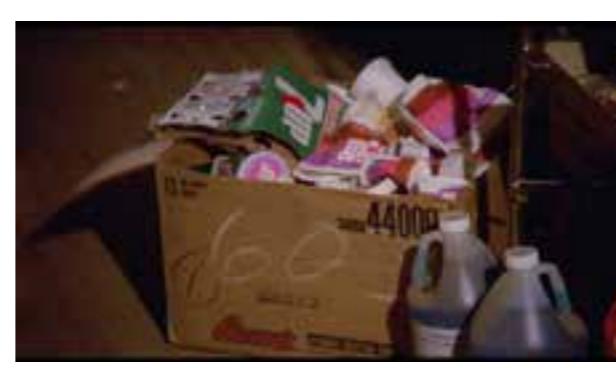
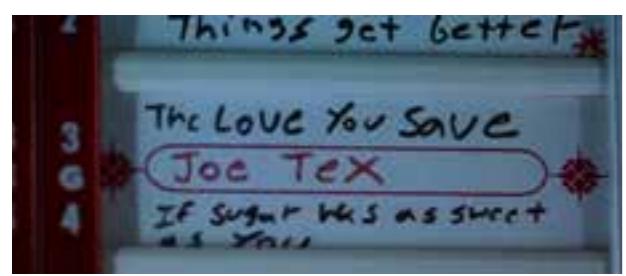
Sf6

Uj3

Th5

Sd5

Tf7

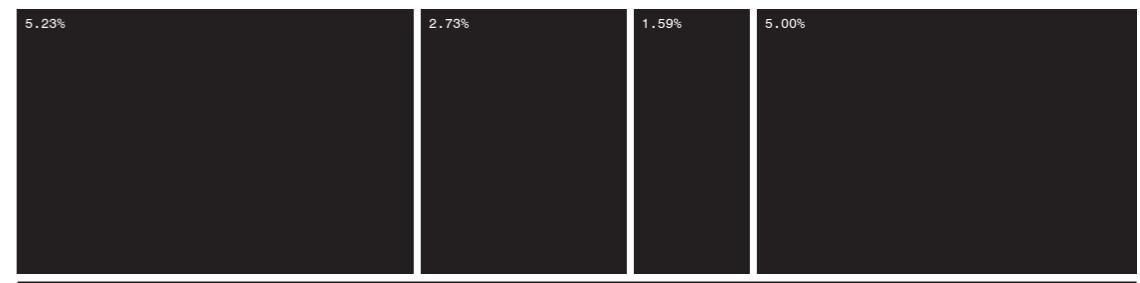




Typography in the genre Tipografia nel genere

Bodonian Bodoniano 5.23% 23	Slab Egizio 2.73% 12	Fantasy Fantasia 1.59% 7	Lapidary Lapidare 5.00% 22
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Linear Lineare 55.68% 245



→ Medieval Medievale 2.05% 9	Transitional Transizionale 6.36% 28
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Script Scritto 19.55% 86

Venetian Veneziano 1.82% 8

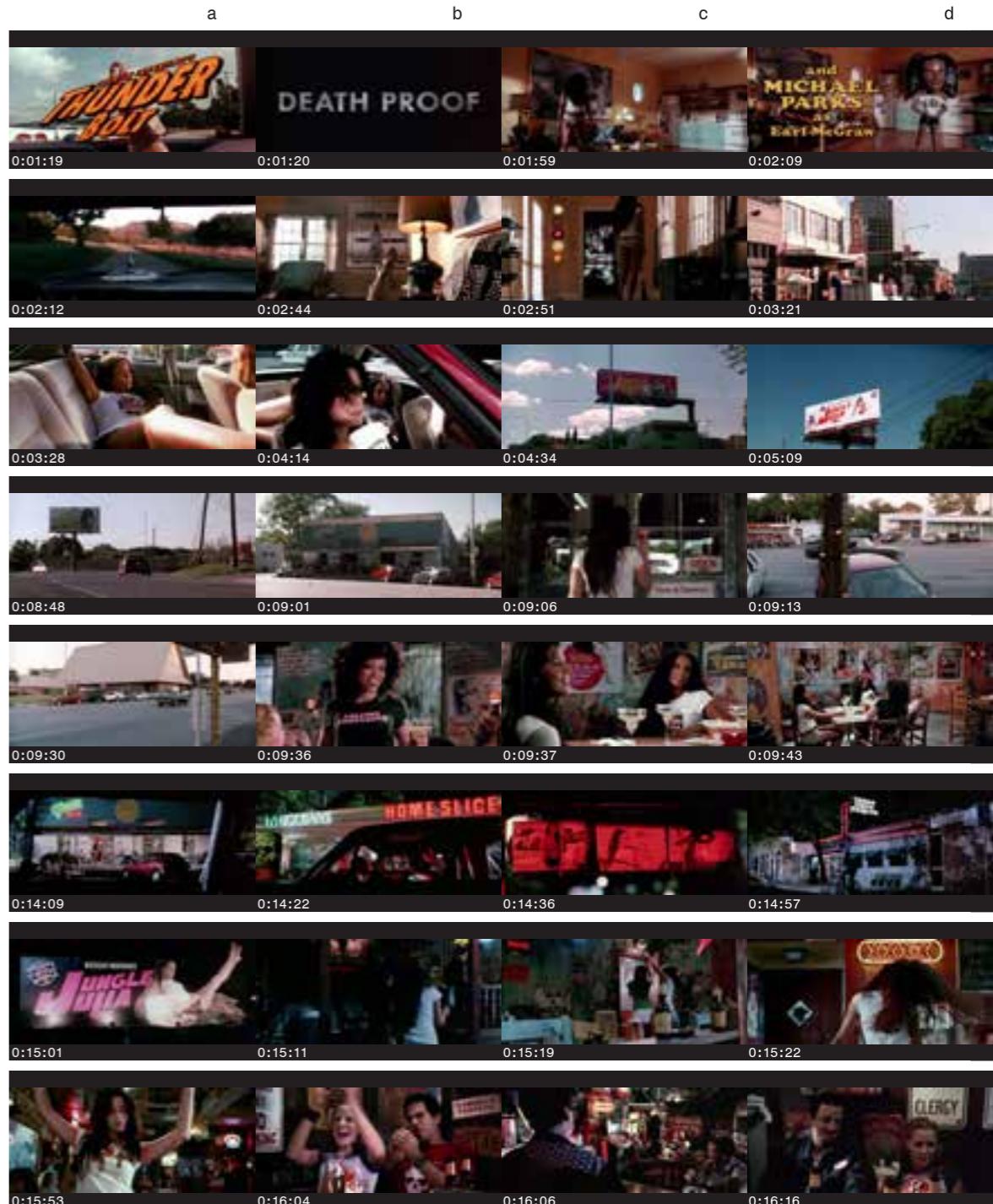


EN **Death Proof** IT Grindhouse - A prova di morte
EN **The Stuff** IT Stuff - Il gelato che uccide
EN **They Live** IT Essi vivono

Death Proof
Grindhouse
- A prova di morte

	Year Anno	2007
Quentin Tarantino	Direction Regia	
	Aspect Ratio Formato	2.39:1
	Lenght Durata	1h53'36"
	Context Contesto	Austin Texas, 2007 Austin Texas 2007
	Plot Trama	<p>EN Stuntman Mike is a professional body double who likes to take unsuspecting women for deadly drives in his free time. He has doctored his car for maximum impact; when Mike purposely causes wrecks, the bodies pile up while he walks away with barely a scratch. The insane Mike may be in over his head, though, when he targets a tough group of female friends, including real-life stuntwoman Zoe Bell, who plays herself.</p> <p>IT Lo stuntman Mike è un sosia professionista a cui piace portare donne ignare per corse mortali nel suo tempo libero. Ha modificato la sua auto per ottenere il massimo impatto; quando Mike provoca intenzionalmente relitti, i corpi si accumulano mentre si allontana con appena un graffio. Il folle Mike potrebbe essere sopra le sue teste, però, quando prende di mira un duro gruppo di amiche, tra cui la stuntman della vita reale Zoe Bell, che interpreta se stessa.</p>
Ellen Lampl	Graphic Designer Progettista grafico	

S



Sa1 ◊ Title ☐ Post-production ◊ Linear | Sb1 ◊ Title ☐ Post-production ◊ Linear | Sc1 ◊ Context ☐ Application | Sd1 ◊ Context ☐ Application ◊ Script | Sa2 ◊ Support ☐ Application | Sb2 ◊ Context ☐ Application ◊ Linear | Sc2 ◊ Context ☐ Application ◊ Linear | Sd2 ◊ Context ☐ Application ◊ Linear Script | Sa3 ◊ Context ☐ Application ◊ Linear Script | Sb3 ◊ Context ☐ Application ◊ Transitional | Sc3 ◊ Support ☐ Application ◊ Fantasy Linear | Sd3 ◊ Support ☐ Application ◊ Linear | Sa4 ◊ Support ☐ Application ◊ Fantasy Linear | Sb4 ◊ Context ☐ Application ◊ Linear Script | Sc4 ◊ Context ☐ Application ◊ Linear Script | Sd4 ◊ Context ☐ Application ◊ Linear | Sa5 ◊ Context ☐ Application ◊ Linear | Sb5 ◊ Context ☐ Application ◊ Linear | Sc5 ◊ Context ☐ Application ◊ Bodonian Linear | Sd5 ◊ Context ☐ Application ◊ Linear | Sa6 ◊ Context ☐ Application ◊ Linear Script | Sb6 ◊ Context ☐ Application ◊ Linear | Sc6 ◊ Support ☐ Application | Sd6 ◊ Context ☐ Application ◊ Slab Lapidary | Sa7 ◊ Support ☐ Application ◊ Linear Script | Sb7 ◊ Context ☐ Application ◊ Venetian | Sc7 ◊ Context ☐ Application ◊ Slab Linear Medieval Script Transitional | Sd7 ◊ Context ☐ Application ◊ Linear | Sa8 ◊ Context ☐ Application ◊ Transitional | Sb8 ◊ Context ☐ Application ◊ Linear | Sc8 ◊ Context ☐ Application ◊ Lapidary Linear Script Transitional Sd8 ◊ Context ☐ Application ◊ Linear



Se1 ◊ Context ☐ Application ◊ Linear Script | Sf1 ◊ Context ☐ Application ◊ Linear Transitional | Sg1 ◊ Context ☐ Application ◊ Linear Script | Sh1 ◊ Support ☐ Digital ◊ Linear | Se2 ◊ Context ☐ Application ◊ Slab Linear | Sf2 ◊ Context ☐ Application ◊ Linear Script | Sg2 ◊ Context ☐ Application ◊ Bodonian Linear Script | Sh2 ◊ Context ☐ Application ◊ Linear | Se3 ◊ Context ☐ Application ◊ Linear Transitional | Sf3 ◊ Context ☐ Application ◊ Linear Script | Sg3 ◊ Context Support | ☐ Application ◊ Linear Script Transitional | Sh3 ◊ Context ☐ Application ◊ Lapidary Linear Medieval Script | Se4 ◊ Context ☐ Application ◊ Linear Script | Sf4 ◊ Support ☐ Application ◊ Linear | Sg4 ◊ Context ☐ Application ◊ Linear Script Venetian | Sh4 ◊ Context Support | ☐ Application ◊ Linear Medieval Transitional | Se5 ◊ Support ☐ Application ◊ Linear | Sf5 ◊ Context ☐ Application ◊ Linear Transitional | Sg5 ◊ Context ☐ Application ◊ Linear Transitional | Sh5 ◊ Context ☐ Application ◊ Bodonian Linear Medieval Script Transitional | Se6 ◊ Support ☐ Application ◊ Linear Script | Sf6 ◊ Support ☐ Application ◊ Linear Script | Sg6 ◊ Context ☐ Application ◊ Script | Sh6 ◊ Context ☐ Application | Se7 ◊ Context ☐ Application ◊ Medieval Transitional | Sf7 ◊ Context ☐ Application ◊ Medieval Script Transitional | Sg7 ◊ Support ☐ Application ◊ Linear | Sh7 ◊ Context ☐ Application ◊ Linear | Se8 ◊ Context ☐ Application ◊ Linear | Sf8 ◊ Context ☐ Application ◊ Linear | Sg8 ◊ Context ☐ Application ◊ Bodonian Linear | Sh8 ◊ Support ☐ Application ◊ Linear



Si1 ◊ Support ☐ Application | Sj1 ◊ Support ☐ Application ◊ Linear | Sk1 ◊ Context ☐ Application ◊ Linear Script | S11 ◊ Context ☐ Application ◊ Linear | Si2 ◊ Context ☐ Application ◊ Linear | Sj2 ◊ Context ☐ Application ◊ Transitional | Sk2 ◊ Context ☐ Application ◊ Linear | Si2 ◊ Context ☐ Application ◊ Linear | Si3 ◊ Context ☐ Application ◊ Linear | Sj3 ◊ Context ☐ Application ◊ Linear Script Transitional | Sk3 ◊ Context ☐ Application ◊ Lapidary Script | Si3 ◊ Context ☐ Application ◊ Linear | Si4 ◊ Context ☐ Application ◊ Slab Lapidary Linear Venetian | Sj4 ◊ Context ☐ Application ◊ Linear Venetian | Sk4 ◊ Context ☐ Application ◊ Lapidary Linear Medieval | Si4 ◊ Context ☐ Application ◊ Linear | Si5 ◊ Context ☐ Application ◊ Lapidary Linear Script | Sj5 ◊ Context ☐ Application ◊ Bodonian Slab Lapidary Linear Script | Sk5 ◊ Context ☐ Application ◊ Linear Script | Si5 ◊ Context ☐ Application ◊ Lapidary Linear | Si6 ◊ Context ☐ Application ◊ Linear Script | Sj6 ◊ Context ☐ Print ◊ Linear Script Transitional | Sk6 ◊ Context ☐ Print ◊ Bodonian Linear Script | Si6 ◊ Context ☐ Print ◊ Bodonian Slab Linear Script | Si7 ◊ Support ☐ Application Print | ◊ Linear | Sj7 ◊ Context ☐ Application Print | ◊ Bodonian Slab Lapidary Linear Script | Sk7 ◊ Context ☐ Application Print | ◊ Linear Script | Si7 ◊ Context Point of view | ◊ Application Digital | Si8 ◊ Context ☐ Application ◊ Lapidary | Sj8 ◊ Context ☐ Application | Sk8 ◊ Context ☐ Print ◊ Bodonian Linear Medieval | Si8 ◊ Context ☐ Application ◊ Linear



1



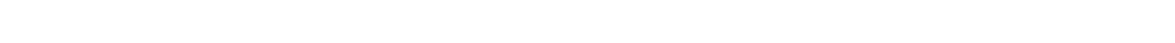
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3

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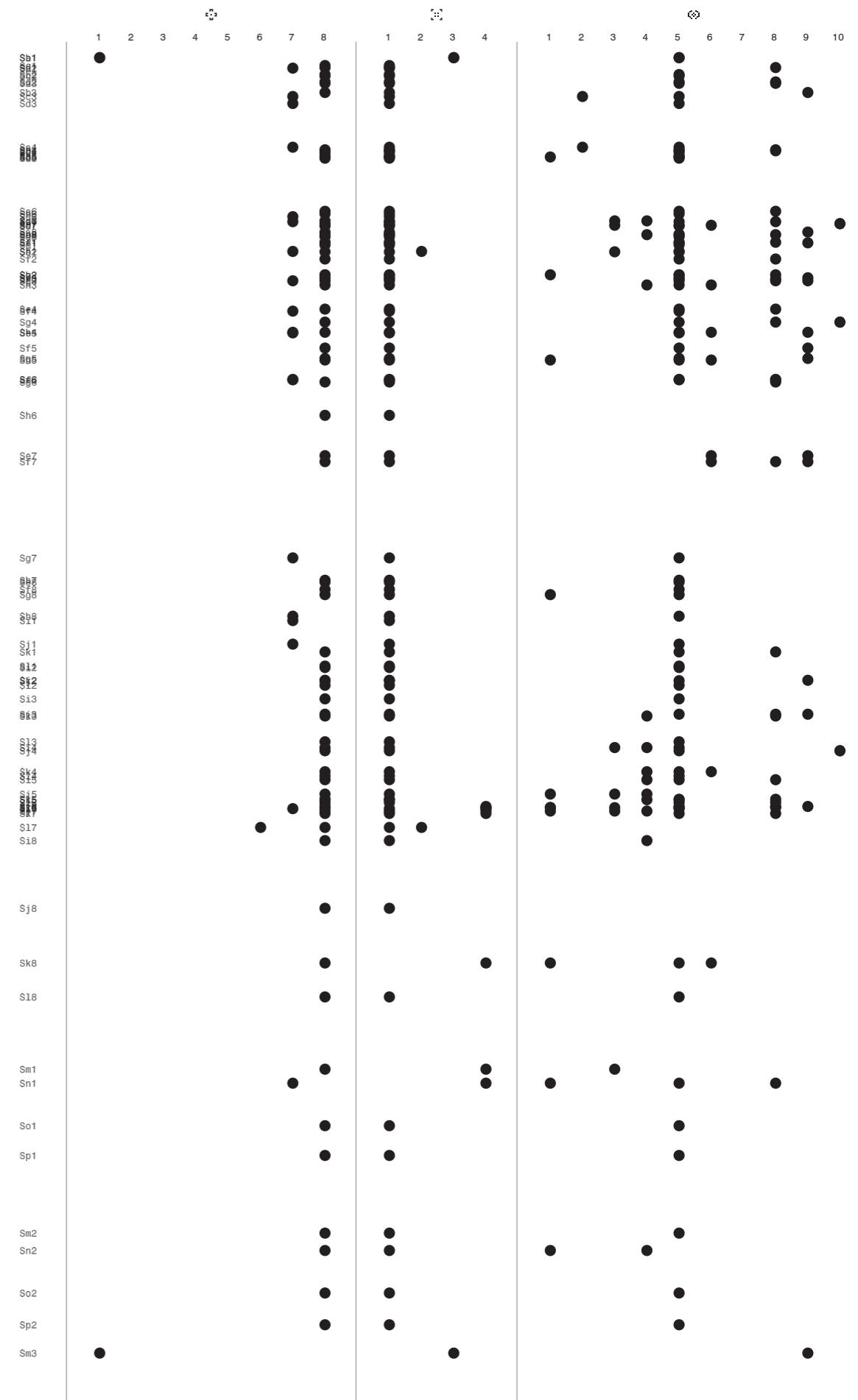
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6



7

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Sm1 ◊ Context ◊ Print ◊ Slab | Sn1 ◊ Support ◊ Print ◊ Bodonian Linear Script | So1 ◊ Context ◊ Application ◊ Linear | Sp1 ◊ Context ◊ Application ◊ Linear | Sm2 ◊ Context ◊ Application ◊ Linear | Sn2 ◊ Context ◊ Application ◊ Bodonian Lapidary | So2 ◊ Context ◊ Application ◊ Linear | Sp2 ◊ Context ◊ Application ◊ Linear | Sm3 ◊ Title ◊ Post-production ◊ Transitional

The Stuff
Stuff
- Il gelato che uccide

Year Anno	1985
Direction Regia	Larry Cohen
Aspect Ratio Formato	1.85:1
Length Durata	1h26'33"
Context Contesto	Midland, 80s Midland anni 80
Plot Trama	<p>EN Amalgamated Dairies hires David Rutherford, an FBI man turned industrial saboteur, to investigate a popular new product called "the Stuff," a new dessert product that is blowing ice cream sales out of the water. Nobody knows how it's made or what's in it, but people are lining up to buy it. It's got a delicious flavor to die for!</p> <p>IT Amalgamated Dairies assume David Rutherford, un uomo dell'FBI diventato sabotatore industriale, per indagare su un nuovo prodotto popolare chiamato "The Stuff", un nuovo prodotto per dessert che sta facendo esplodere le vendite di gelati. Nessuno sa come sia fatto o cosa ci sia dentro, ma la gente fa la fila per comprarlo. Ha un sapore delizioso da morire!</p>

T



Ta1 ◊ Context ☐ Print | Tb1 ◊ Context ☐ Post-production ◇ Linear | Tc1 ◊ Title ☐ Post-production ◇ Linear | Td1 ◊ Hero prop ☐ Application ◇ Slab Lapidary Linear Ornate Script Venetian | Ta2 ◊ Context ☐ Print | Tb2 ◊ Support ☐ Application ◇ Script | Tc2 ◊ Context ☐ Application ◇ Script | Td2 ◊ Context ☐ Print | Ta3 ◊ Support ☐ Application Print | Tb3 ◊ Context ☐ Application Print | ◇ Linear Transitional | Tc3 ◊ Support ☐ Print ◇ Linear | Td3 ◊ Context ☐ Print | Ta4 ◊ Context ☐ Application Print | ◇ Linear | Tb4 ◊ Context ☐ Application Print | ◇ Linear Script | Tc4 ◊ Support ☐ Application | Td4 ◊ Context ☐ Application ◇ Linear | Ta5 ◊ Context ☐ Application ◇ Script | Tb5 ◊ Context ☐ Application ◇ Application ◇ Linear | Tc5 ◊ Context ☐ Application Print | ◇ Linear | Td5 ◊ Context ☐ Application | Ta6 ◊ Context ☐ Print | Tb6 ◊ Support ☐ Application ◇ Linear | Tc6 ◊ Context ☐ Application | Td6 ◊ Context ☐ Application | Ta7 ◊ Figure of speech ☐ Application Print | ◇ Linear Transitional | Tb7 ◊ Context ☐ Print ◇ Bodonian Linear Script Venetian | Tc7 ◊ Context ☐ Print | Td7 ◊ Context ☐ Application ◇ Linear | Ta8 ◊ Context ☐ Application ◇ Transitional | Tb8 ◊ Support ☐ Application ◇ Linear | Tc8 ◊ Support ☐ Application ◇ Linear | Td8 ◊ Support ☐ Application ◇ Linear Script



Te1 ◊ Support ☐ Application | Tf1 ◊ Support ☐ Application Print | ◊ Linear Script | Tg1 ◊ Support ☐ Application
 Application | Th1 ◊ Context ☐ Application Print | ◊ Linear | Te2 ◊ Context ☐ Application Print | ◊ Linear Script | Tf2 ◊ Context ☐ Print | Tg2 ◊ Context ☐ Print ◊ Lapidary Linear | Th2
 ◊ Figure of speech ☐ Print ◊ Lapidary Linear Script | Te3 ◊ Context ☐ Application ◊ Bodonian Linear |
 Tf3 ◊ Context ☐ Application ◊ Linear | Tg3 ◊ Context ☐ Application ◊ Linear Script | Th3 ◊ Context ☐ Application Print | ◊ Linear Script | Te4 ◊ Context ☐ Application Print | ◊ Linear | Tf4 ◊ Context ☐ Application ◊ Linear | Tg4 ◊ Context ☐ Application ◊ Linear | Th4 ◊ Context ☐ Application ◊ Linear | Te5
 ◊ Context ☐ Application ◊ Linear Script | Tf5 ◊ Context ☐ Application ◊ Linear Script | Tg5 ◊ Context ☐ Application Print | ◊ Linear Transitional | Th5 ◊ Support ☐ Application ◊ Linear Script | Te6 ◊ Context ☐ Application ◊ Bodonian Linear Transitional | Tf6 ◊ Context ☐ Application Print | ◊ Linear Script | Tg6 ◊ Context ☐ Application Print | ◊ Linear Script | Th6 ◊ Context ☐ Application Print | | Te7 ◊ Support ☐ Application Print | ◊ Linear Script | Tf7 ◊ Context ☐ Application ◊ Script | Tg7 ◊ Context ☐ Application ◊ Linear | Th7 ◊ Context ☐ Application ◊ Linear | Te8 ◊ Context ☐ Application ◊ Linear | Tf8 ◊ Context ☐ Application | Tg8 ◊ Context ☐ Print ◊ Bodonian Slab Medieval | Th8 ◊ Context ☐ Application ◊ Linear



Ti1 ◊ Context ☐ Application Print | ◊ Linear Script | Tj1 ◊ Context ☐ Application Print | | Tk1 ◊ Context
 Application | Tl1 ◊ Context ☐ Application ◊ Linear | Ti2 ◊ Context ☐ Print | Tj2 ◊ Support ☐ Application
 Print | ◊ Linear Script | Tk2 ◊ Support ☐ Application Print | ◊ Bodonian Slab Linear Script | Tl2
 ◊ Context ☐ Application ◊ Linear | Ti3 ◊ Support ☐ Application Print | ◊ Linear Script | Tj3 ◊ Context
 ☐ Application ◊ Bodonian Linear Script | Tk3 ◊ Support ☐ Application Print | ◊ Linear Script | Tl3
 ◊ Support ☐ Print | Ti4 ◊ Context ☐ Application Print | ◊ Linear Transitional | Tj4 ◊ Context ☐ Application
 Print | ◊ Linear Transitional | Tk4 ◊ Context ☐ Print ◊ Linear | Ti4 ◊ Context ☐ Print | Ti5 ◊ Context
 ☐ Application | Tj5 ◊ Context ☐ Print ◊ Bodonian Linear | Tk5 ◊ Support ☐ Print ◊ Linear | Tl5 ◊ Context
 ☐ Application Digital Print ◊ Linear | Ti6 ◊ Context ☐ Digital ◊ Script | Tj6 ◊ Context ☐ Digital ◊ Script |
 Tk6 ◊ Context ☐ Print | Tl6 ◊ Context ☐ Application ◊ Script | Ti7 ◊ Support ☐ Application ◊ Bodonian
 Linear | Tj7 ◊ Context ☐ Application Digital | ◊ Linear Script | Tk7 ◊ Context ☐ Application Digital Print
 ◊ Bodonian Linear Script | Tl7 ◊ Context ☐ Print ◊ Linear | Ti8 ◊ Hero prop ☐ Application ◊ Linear |
 Tj8 ◊ Context ☐ Print ◊ Linear | Tk8 ◊ Context ☐ Application ◊ Linear | Tl8 ◊ Context ☐ Application
 Print | ◊ Linear

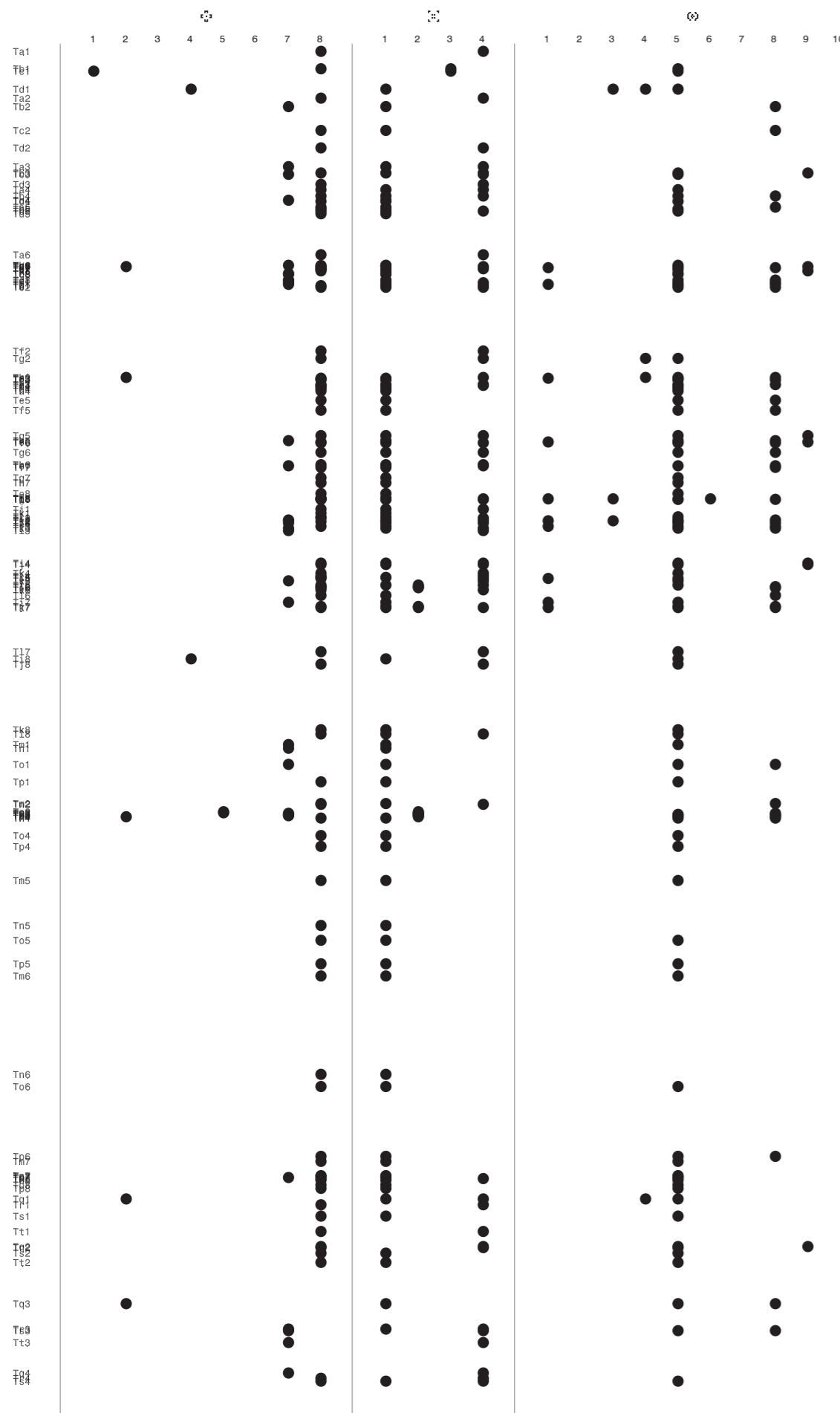


Tm1 ♦ Support ☐ Application ◊ Linear | Tn1 ♦ Support ☐ Application | To1 ♦ Support ☐ Application ◊ Linear Script | Tp1 ♦ Context ☐ Application ◊ Linear | Tm2 ♦ Context ☐ Application ◊ Script | Tn2 ♦ Context ☐ Print | To2 ♦ Link ☐ Digital | Tp2 ♦ Link ☐ Digital | Tm3 ♦ Support ☐ Digital ◊ Script | Tn3 ♦ Support ☐ Digital ◊ Linear Script | To3 ♦ Support ☐ Digital ◊ Linear Script | Tp3 ♦ Support ☐ Digital ◊ Linear Script | Tm4 ♦ Figure of speech ☐ Digital ◊ Linear Script | Tn4 ♦ Context ☐ Application ◊ Linear Script | To4 ♦ Context ☐ Application ◊ Linear | Tp4 ♦ Context ☐ Application ◊ Linear | Tm5 ♦ Context ☐ Application ◊ Linear | Tn5 ♦ Context ☐ Application | To5 ♦ Context ☐ Application ◊ Linear | Tp5 ♦ Context ☐ Application ◊ Linear | Tm6 ♦ Context ☐ Application ◊ Linear | Tn6 ♦ Context ☐ Application | To6 ♦ Context ☐ Application ◊ Linear | Tp6 ♦ Context ☐ Application ◊ Linear Script | Tm7 ♦ Context ☐ Application ◊ Linear | Tn7 ♦ Context ☐ Application ◊ Linear | To7 ♦ Context ☐ Application ◊ Linear | Tp7 ♦ Support ☐ Application ◊ Linear | Tm8 ♦ Context ☐ Application Print | ☐ Linear | Tn8 ♦ Context ☐ Application ◊ Linear | To8 ♦ Context ☐ Application ◊ Linear | Tp8 ♦ Context ☐ Application ◊ Linear



Tq1 ♦ Figure of speech ☐ Application Print | ☐ Lapidary Linear | Tr1 ♦ Context ☐ Print | Ts1 ♦ Context ☐ Application ◊ Linear | Tt1 ♦ Context ☐ Print | Tq2 ♦ Context ☐ Print ◊ Linear Transitional | Tr2 ♦ Context ☐ Print ◊ Linear | Ts2 ♦ Context ☐ Application ◊ Linear | Tt2 ♦ Context ☐ Application ◊ Linear | Tq3 ♦ Figure of speech ☐ Application ◊ Linear Script | Tr3 ♦ Support ☐ Application Print | Ts3 ♦ Support ☐ Print ◊ Linear Script | Tt3 ♦ Support ☐ Print | Tq4 ♦ Support ☐ Print | Tr4 ♦ Context ☐ Print | Ts4 ♦ Context ☐ Application Print | ☐ Linear

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo





Frames in which it appears Frame in cui appare

Td2, Tb6, Ta7, Tc8, Td8, Te1, Tf1, Tg1, Th1, Te2, Th2, Th5, Tg6, Te7, Tf7, Tj2, Tk2, Ti3, Tm3, Tn3, To3, Tp3, Tm4, Tq4

Description Descrizione

EN The famous box of ice cream that appeared on the screens in 1985 was auctioned for the modest sum of £ 1,845.00. The colors with childish and playful tones and the brand that recalls the curves of a tuft of ice cream, have made this tub a cult, which has also become a model of inspiration for various brands.

IT La famosa scatoletta di gelato che apparve sugli schermi nell'85 è stata battuta all'asta per la modica cifra di £1,845.00. I colori dai toni fanciulleschi e giocosi ed il marchio che ricorda le curve di un ciuffo di gelato, hanno reso cult questa vaschetta che è anche diventata modello d'ispirazione per svariati brand.

Color palette Tavola cromatica

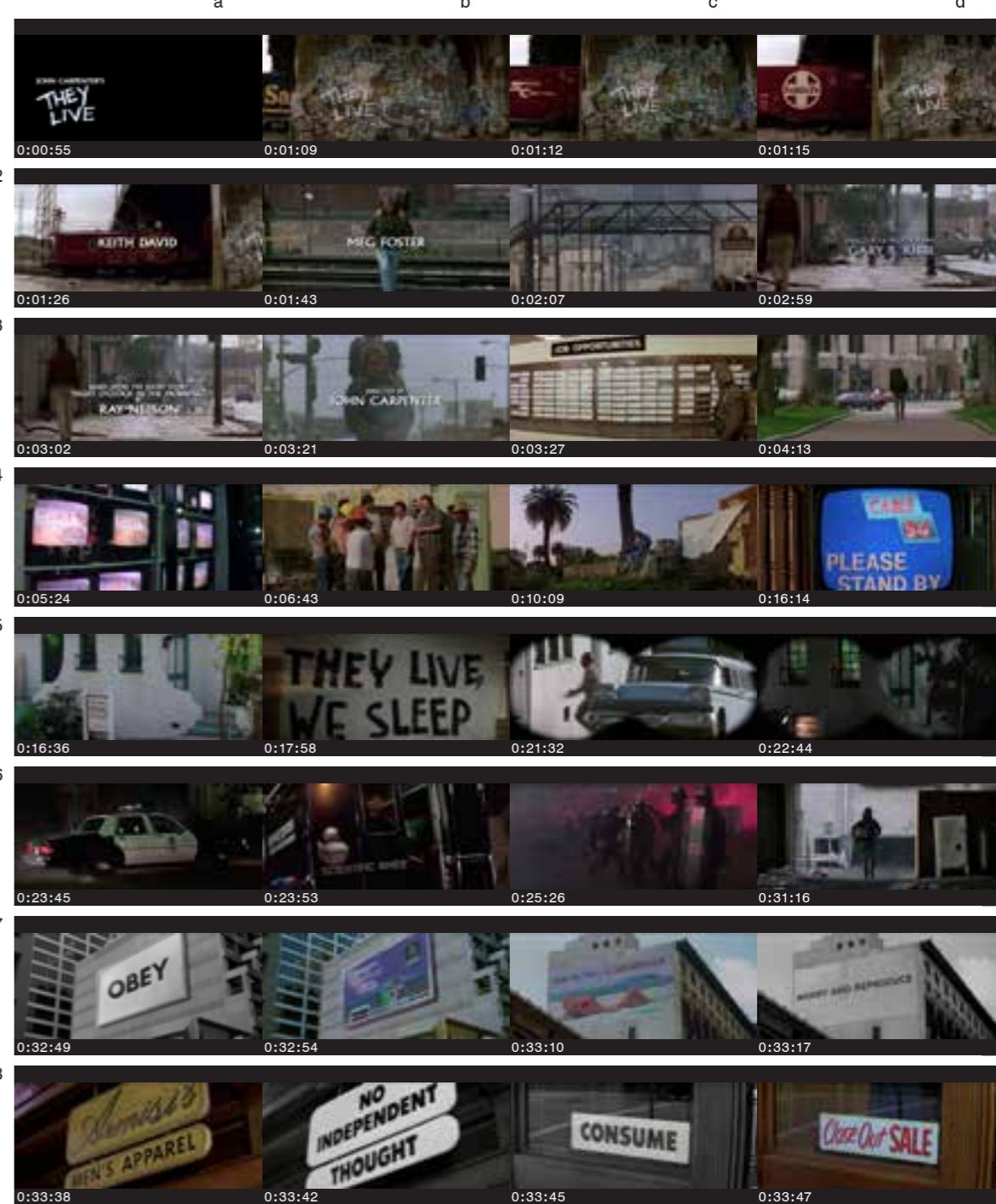


They Live

Essi vivono

Year Anno	1988
John Carpenter	Direction Regia
Aspect Ratio Formato	2.39 :1
Lenght Durata	1h34'17"
Context Contesto	Los Angeles, 80s Los Angeles anni 80
Plot Trama	<p>EN Nada, a wanderer without meaning in his life, discovers a pair of sunglasses capable of showing the world the way it truly is. As he walks the streets of Los Angeles, Nada notices that both the media and the government are comprised of subliminal messages meant to keep the population subdued, and that most of the social elite are skull-faced aliens bent on world domination. With this shocking discovery, Nada fights to free humanity from the mind-controlling aliens.</p> <p>IT Nada, un vagabondo senza scopi nella sua vita, scopre un paio di occhiali da sole capaci di mostrare al mondo com'è veramente. Mentre cammina per le strade di Los Angeles, Nada nota che sia i media che il governo sono composti da messaggi subliminali destinati a mantenere sottomessa la popolazione e che la maggior parte dell'élite sociale sono alieni con la faccia da teschio decisi a dominare il mondo. Con questa scioccante scoperta, Nada combatte per liberare l'umanità dagli alieni che controllano la mente.</p>

U



Ua1 ◊ Title ◊ Post-production ◊ Lapidary Script Ub1 ◊ Title Support | ◊ Application ◊ Slab Script Uc1 ◊ Context ◊ Application ◊ Linear Script Ud1 ◊ Context ◊ Application ◊ Script Transitional Ua2 ◊ Context ◊ Application ◊ Lapidary | Ub2 ◊ Context ◊ Application ◊ Lapidary | Uc2 ◊ Context ◊ Application ◊ Linear Script Ud2 ◊ Context ◊ Application ◊ Lapidary | Ua3 ◊ Context ◊ Application ◊ Lapidary | Ub3 ◊ Context ◊ Application ◊ Lapidary | Uc3 ◊ Link ◊ Print ◊ Linear | Ud3 ◊ Context ◊ Application ◊ Linear | Ua4 ◊ Link ◊ Digital ◊ Linear | Ub4 ◊ Context ◊ Print ◊ Linear | Uc4 ◊ Context ◊ Print ◊ Venetian | Ud4 ◊ Link ◊ Digital ◊ Linear | Ua5 ◊ Support ◊ Application ◊ Linear | Ub5 ◊ Figure of speech ◊ Application ◊ Script | Uc5 ◊ Context ◊ Application ◊ Linear | Ud5 ◊ Support ◊ Application ◊ Linear | Ua6 ◊ Context ◊ Application ◊ Linear | Ub6 ◊ Context ◊ Application ◊ Linear | Uc6 ◊ Context ◊ Application ◊ Linear | Ud6 ◊ Context ◊ Application ◊ Linear | Ua7 ◊ Support ◊ Print ◊ Linear | Ub7 ◊ Support ◊ Print ◊ Linear Venetian Uc7 ◊ Support ◊ Application ◊ Linear Transitional Ud7 ◊ Support ◊ Application ◊ Linear | Ua8 ◊ Support ◊ Application ◊ Linear Script Ub8 ◊ Support ◊ Application ◊ Linear | Uc8 ◊ Support ◊ Print ◊ Linear | Ud8 ◊ Support ◊ Print ◊ Linear Script

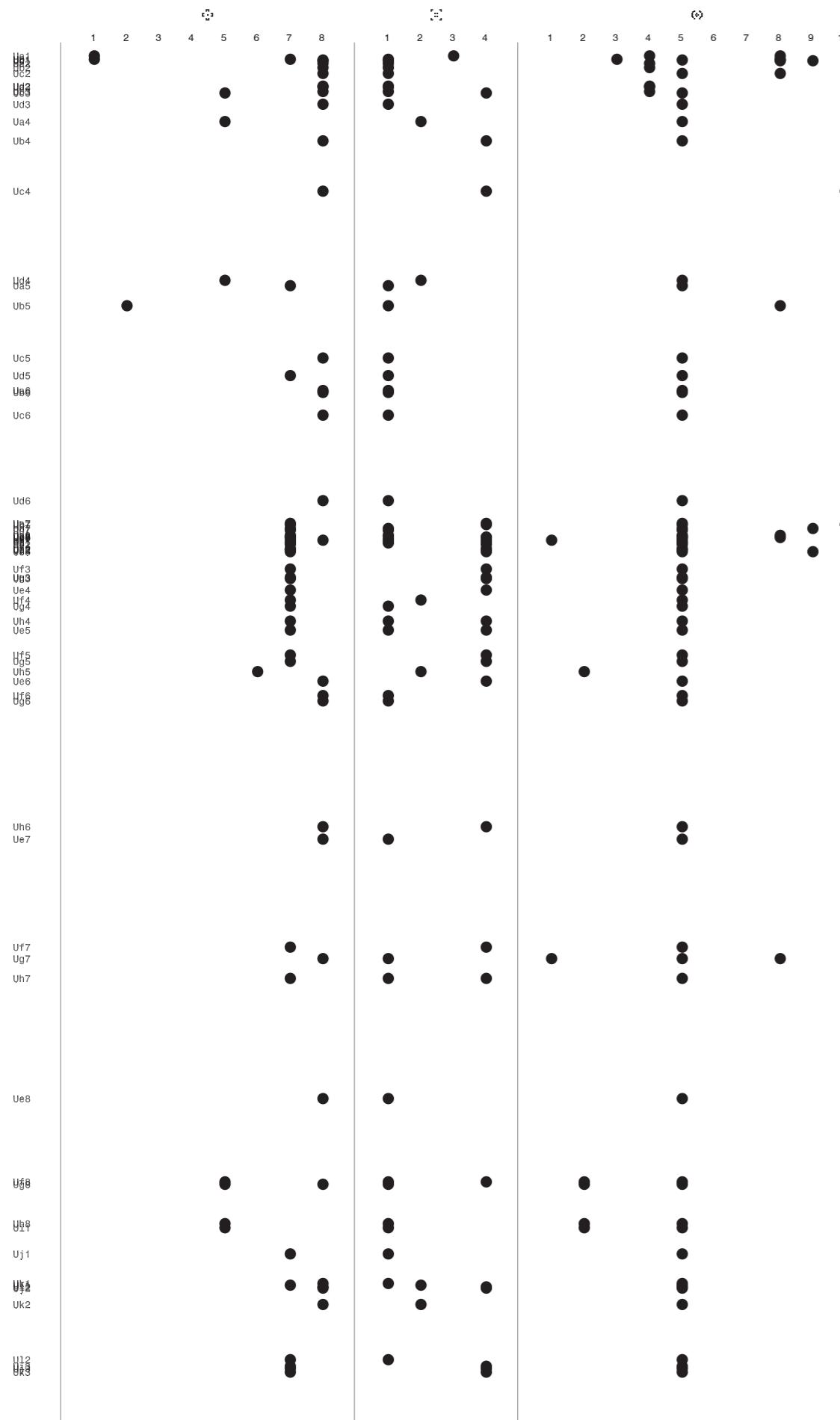


Ue1 ◊ Support ☐ Application Print | ◊ Linear | Uf1 ◊ Context ☐ Application ◊ Bodonian | Ug1 ◊ Support
 ☐ Application Print | ◊ Linear | Uh1 ◊ Support ☐ Application Print | ◊ Linear | Ue2 ◊ Support ☐ Print ◊
 Linear | Uf2 ◊ Support ☐ Print ◊ Linear | Ug2 ◊ Support ☐ Print ◊ Linear | Uh2 ◊ Support ☐ Print ◊ Lin-
 ear | Ue3 ◊ Support ☐ Print ◊ Linear Transitional Uf3 ◊ Support ☐ Print ◊ Linear | Ug3 ◊ Support ☐ Print
 ◊ Linear | Uh3 ◊ Support ☐ Print ◊ Linear | Ue4 ◊ Support ☐ Print ◊ Linear | Uf4 ◊ Support ☐ Digital ◊
 Linear | Ug4 ◊ Support ☐ Application ◊ Linear | Uh4 ◊ Support ☐ Application Print | ◊ Linear | Ue5 ◊
 Support ☐ Application Print | ◊ Linear | Uf5 ◊ Support ☐ Print ◊ Linear | Ug5 ◊ Support ☐ Print ◊ Linear
 | Uh5 ◊ Point of view ☐ Digital ◊ Fantasy | Ue6 ◊ Context ☐ Print ◊ Linear | Uf6 ◊ Context ☐ Application
 ◊ Linear | Ug6 ◊ Context ☐ Application ◊ Linear | Uh6 ◊ Context ☐ Print ◊ Linear | Ue7 ◊ Context ☐
 Application ◊ Linear | Uh7 ◊ Support ☐ Print ◊ Linear | Ug7 ◊ Context ☐ Application ◊ Bodonian Linear
 Script | Uh7 ◊ Support ☐ Application Print | ◊ Linear | Ue8 ◊ Context ☐ Application ◊ Linear | Uf8 ◊ Link
 ☐ Application Print | ◊ Fantasy Linear Ug8 ◊ Context Link | ☐ Application ◊ Fantasy Linear Uh8 ◊ Link
 ☐ Application ◊ Fantasy Linear



Ui1 ◊ Link ☐ Application ◊ Fantasy Linear Uj1 ◊ Support ☐ Application ◊ Linear | Uk1 ◊ Context ☐ Ap-
 plication ◊ Linear | Uj1 ◊ Support ☐ Digital ◊ Linear | Uj2 ◊ Context ☐ Print ◊ Linear | Uj2 ◊ Context ☐
 Print ◊ Linear | Uk2 ◊ Context ☐ Digital ◊ Linear | Uj2 ◊ Support ☐ Application ◊ Linear |Ui3 ◊ Support
 ☐ Print ◊ Linear | Uj3 ◊ Support ☐ Print ◊ Linear | Uk3 ◊ Support ☐ Print ◊ Linear

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



^{EN} Musical ^{IT} Musical



Wf8

MOULIN ROUGE
MOULIN ROUGE



Vg3

Wd6

... off as a famous English writer
my poetry she would be amazed
but I write Spectacular Spectaculars
and I am the King of the Moulin Rouge.

Xb6

Mrs LOVETT'S
WORLD FAMOUS
MEAT PIES
GRAND RE-OPENING
TONIGHT
ON

Vc1



Vf4

ROXIE
ROXIE



Wg6

Wa7



We2

CAN CAN

Xa4



Vj2

FRED CASEY
EXHIBIT B



Vj1



Xa3

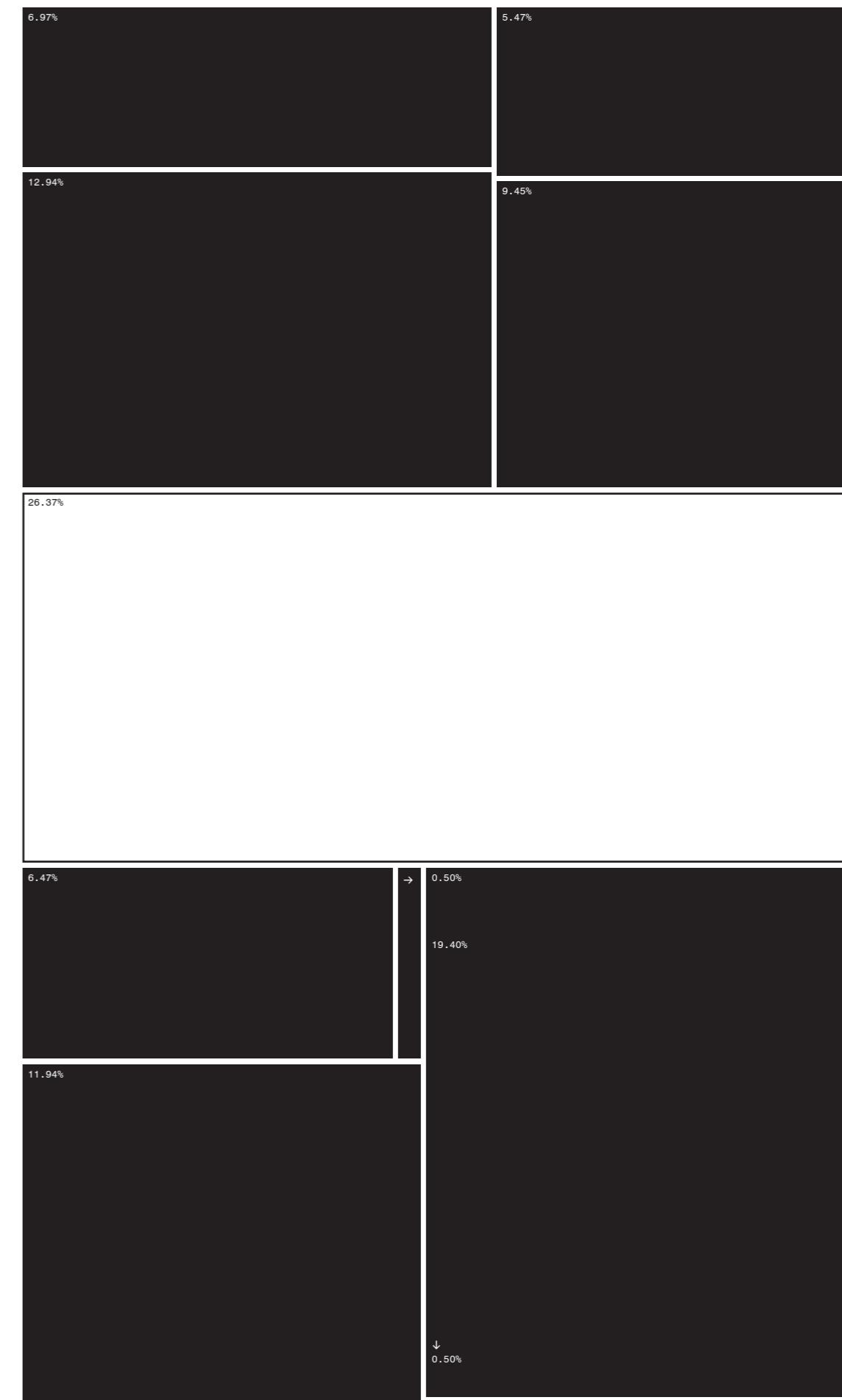
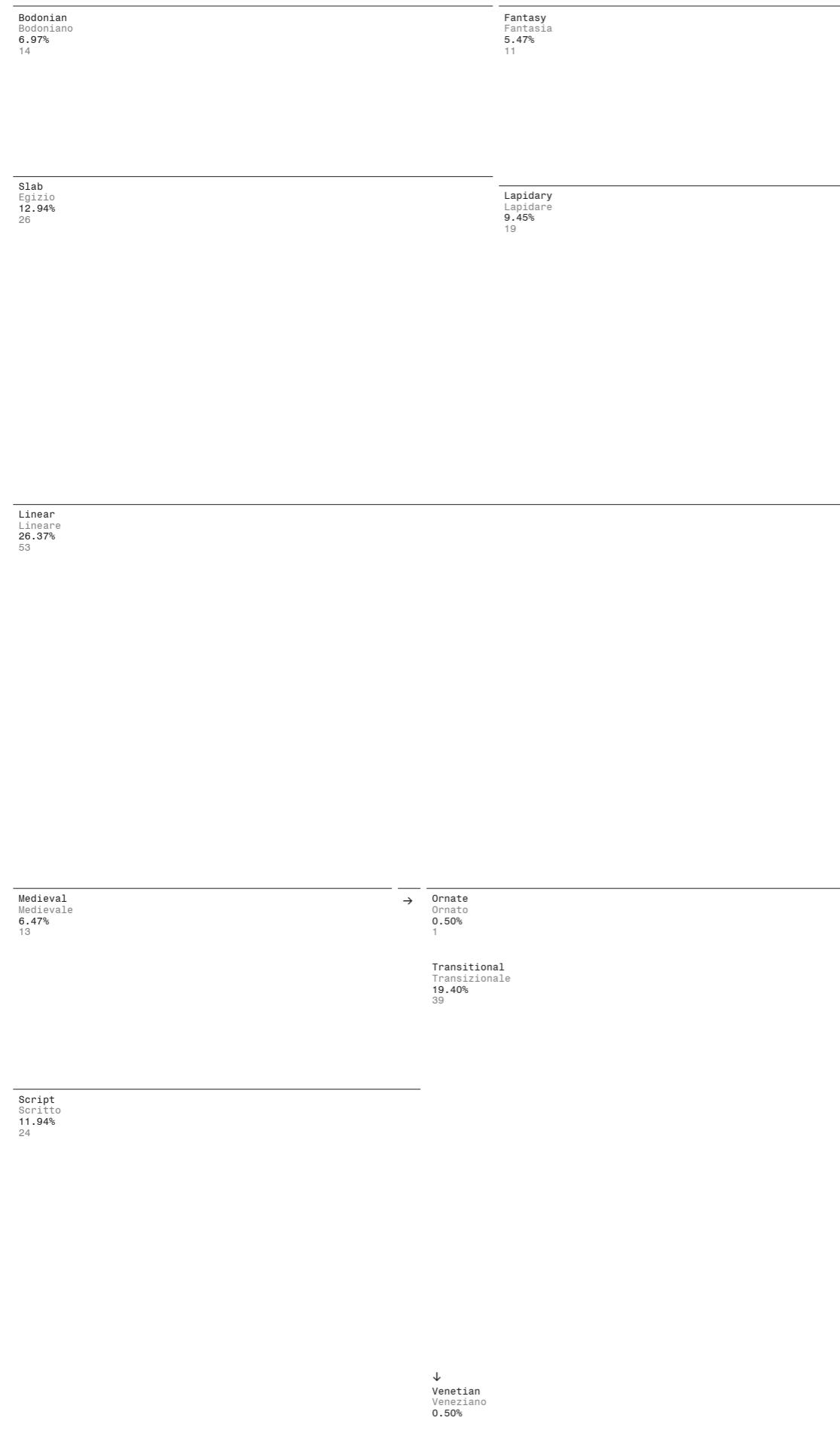


Ve2





Typography in the genre Tipografia nel genere



EN Chicago IT Chicago
EN Moulin Rouge! IT Moulin Rouge!
EN Sweeney Todd: The Demon Barber of Fleet Street IT Sweeney Todd - Il diabolico barbiere di Fleet Street

Chicago
Chicago

Year
Anno

2002

Rob Marshall
Direction
Regia

Aspect Ratio
Formato

1.85:1

Lenght
Durata

1h13'19"

Context
Contesto

Chicago, 1924
Chicago 1924

Plot
Trama

EN Nightclub sensation Velma murders her philandering husband, and Chicago's slickest lawyer, Billy Flynn, is set to defend her. But when Roxie also winds up in prison, Billy takes on her case as well - turning her into a media circus of headlines. Neither woman will be outdone in their fight against each other and the public for fame and celebrity.

IT La sensazionale discoteca Velma uccide il marito donnaiolo e l'avvocato più scalcro di Chicago, Billy Flynn, è pronto a difenderla. Ma quando anche Roxie finisce in prigione, Billy si occupa anche del suo caso, trasformandola in un circo mediatico di titoli. Nessuna delle due donne sarà da meno nella loro lotta l'una contro l'altra e il pubblico per fama e celebrità.



Jason Graham

Graphic Designer
Progettista grafico

V



Va1 ☺ Title ☺ Application ☺ Linear | Vb1 ☺ Context ☺ Application ☺ Linear | Vc1 ☺ Support ☺ Print ☺ Linear | Vd1 ☺ Context ☺ Print | Va2 ☺ Context ☺ Print ☺ Linear | Vb2 ☺ Context ☺ Print | Vc2 ☺ Context ☺ Application ☺ Linear | Vd2 ☺ Support ☺ Print | Va3 ☺ Context ☺ Application ☺ Script | Vb3 ☺ Context ☺ Application Print | ☺ Linear Script | Vc3 ☺ Context ☺ Print | Vd3 ☺ Support ☺ Print | Va4 ☺ Context ☺ Application ☺ Linear | Vb4 ☺ Support ☺ Application ☺ Linear | Vc4 ☺ Context ☺ Application ☺ Linear | Vd4 ☺ Figure of speech ☺ Application | Va5 ☺ Context ☺ Print ☺ Lapidary | Vb5 ☺ Support ☺ Print ☺ Fantasy | Vc5 ☺ Support ☺ Print ☺ Fantasy | Vd5 ☺ Context ☺ Application ☺ Linear | Va6 ☺ Support ☺ Print | Vb6 ☺ Context ☺ Application Print | ☺ Linear | Vc6 ☺ Context ☺ Application ☺ Linear | Vd6 ☺ Context ☺ Print | Va7 ☺ Context ☺ Print | Vb7 ☺ Context ☺ Print | Vc7 ☺ Support ☺ Print | Vd7 ☺ Context ☺ Print | Va8 ☺ Context ☺ Application ☺ Lapidary | Vb8 ☺ Context ☺ Application | Vc8 ☺ Support ☺ Print | Vd8 ☺ Support ☺ Print ☺ Linear

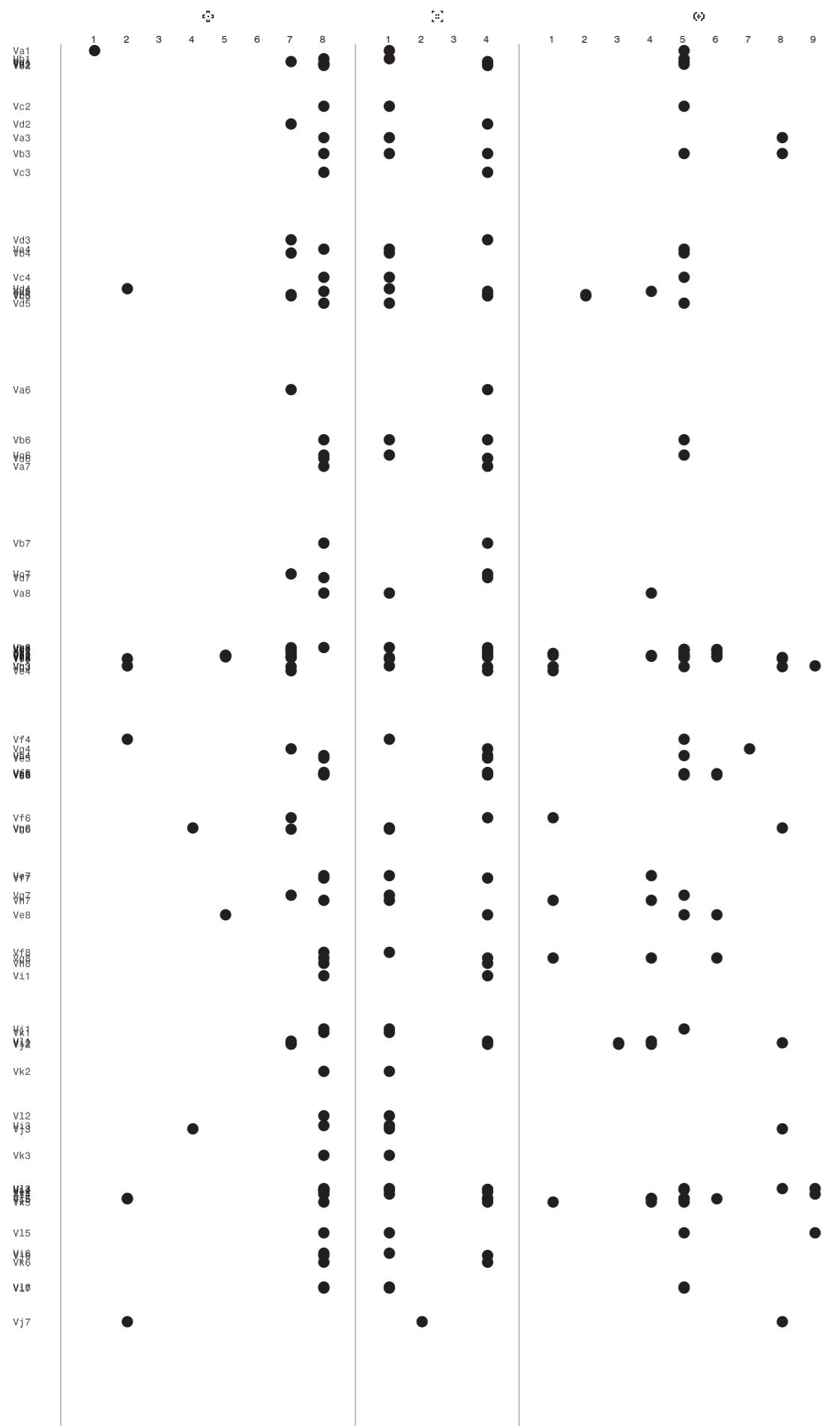


Ve1 ♦ Support ☐ Print ☐ Linear Medieval | Vf1 ♦ Support ☐ Print ☐ Linear Medieval | Vg1 ♦ Support
 ☐ Print ☐ Linear Medieval | Vh1 ♦ Support ☐ Print ☐ Bodonian Linear Medieval | ve2 ♦ Link ☐ Print
 ☐ Linear | vf2 ♦ Link ☐ Print ☐ Bodonian Lapidary Linear Medieval | vg2 ♦ Link Support |
 ☐ Print ☐ Lapidary Linear Medieval Script Transitional | vh2 ♦ Link Support |
 ☐ Print ☐ Linear Medieval | ve3 ♦ Support ☐ Application
 ☐ Application ☐ Linear Script | Vf3 ♦ Figure of speech ☐ Application ☐ Script | Vg3 ♦ Figure of speech
 ☐ Application ☐ Transitional | Vh3 ♦ Support ☐ Print ☐ Bodonian Linear Script | ve4 ♦ Support ☐ Print
 ☐ Bodonian | vf4 ♦ Figure of speech ☐ Application ☐ Linear | Vg4 ♦ Support ☐ Print ☐ Ornate | Vh4 ♦
 Context ☐ Print ☐ Linear | ve5 ♦ Context ☐ Print | vf5 ♦ Context ☐ Print | Vg5 ♦ Context ☐ Print
 ☐ Linear Medieval | Vh5 ♦ Context ☐ Print | ve6 ♦ Context ☐ Print ☐ Linear Medieval | Vf6 ♦ Support ☐ Print
 ☐ Bodonian | Vg6 ♦ Hero prop ☐ Application ☐ Script | Vh6 ♦ Support ☐ Application | ve7 ♦ Context ☐
 Application ☐ Lapidary | Vf7 ♦ Context ☐ Print | Vg7 ♦ Support ☐ Application ☐ Linear | Vh7 ♦ Context ☐
 Application ☐ Bodonian Lapidary | ve8 ♦ Link ☐ Print ☐ Linear Medieval | Vf8 ♦ Context ☐ Application
 | Vg8 ♦ Context ☐ Print ☐ Bodonian Lapidary Medieval | Vh8 ♦ Context ☐ Print



Vi1 ♦ Context ☐ Print | Vj1 ♦ Context ☐ Application ☐ Linear | Vk1 ♦ Context ☐ Application | Vl1 ♦ Sup-
 port ☐ Print ☐ Lapidary | Vm2 ♦ Support ☐ Print ☐ Slab Script | Vn2 ♦ Support ☐ Print ☐ Slab Lapidary |
 Vp2 ♦ Context ☐ Application | Vl2 ♦ Context ☐ Application | Vm3 ♦ Context ☐ Application | Vn3 ♦ Hero
 prop ☐ Application ☐ Script | Vp3 ♦ Context ☐ Application | Vl3 ♦ Context ☐ Application ☐ Linear Script
 Transitional | Vm4 ♦ Context ☐ Application Print |
 ☐ Linear | Vn4 ♦ Context ☐ Application Print |
 ☐ Linear | Vp4 ♦ Context ☐ Print | Vl4 ♦ Context ☐ Application ☐ Transitional | Vm5 ♦ Figure of speech ☐ Print
 ☐ Lapidary Linear | Vn5 ♦ Figure of speech ☐ Print ☐ Lapidary Linear Medieval | Vp5 ♦ Context ☐ Print
 ☐ Bodonian Lapidary Linear Medieval Transitional | Vl5 ♦ Context ☐ Application ☐ Linear Transitional |
 Vm6 ♦ Context ☐ Application | Vn6 ♦ Context ☐ Print | Vp6 ♦ Context ☐ Print | Vl6 ♦ Context ☐ Application
 ☐ Linear | Vm7 ♦ Context ☐ Application ☐ Linear | Vn7 ♦ Figure of speech ☐ Digital ☐ Script

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Moulin Rouge!

Moulin Rouge!

	Year Anno	2001
Baz Luhrmann	Direction Regia	
	Aspect Ratio Formato	2.39 :1
	Lenght Durata	2h07'47"
	Context Contesto	Paris, 1899 Parigi 1899
	Plot Trama	<p>EN A celebration of love and creative inspiration takes place in the infamous, gaudy and glamorous Parisian nightclub, at the cusp of the 20th century. A young poet, who is plunged into the heady world of Moulin Rouge, begins a passionate affair with the club's most notorious and beautiful star.</p> <p>IT Una celebrazione dell'amore e dell'ispirazione creativa si svolge nel famigerato, sfarzoso e glamour nightclub parigino, all'apice del XX secolo. Un giovane poeta, immerso nel mondo inebriante del Moulin Rouge, inizia una relazione appassionata con la stella più famosa e bella del club.</p>
Silvana Azzi Heras	Graphic Designer Progettista grafico	
Nikki DiFalco	Graphic Designer Progettista grafico	

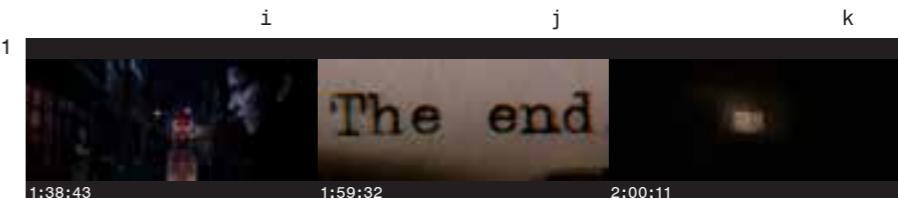
W



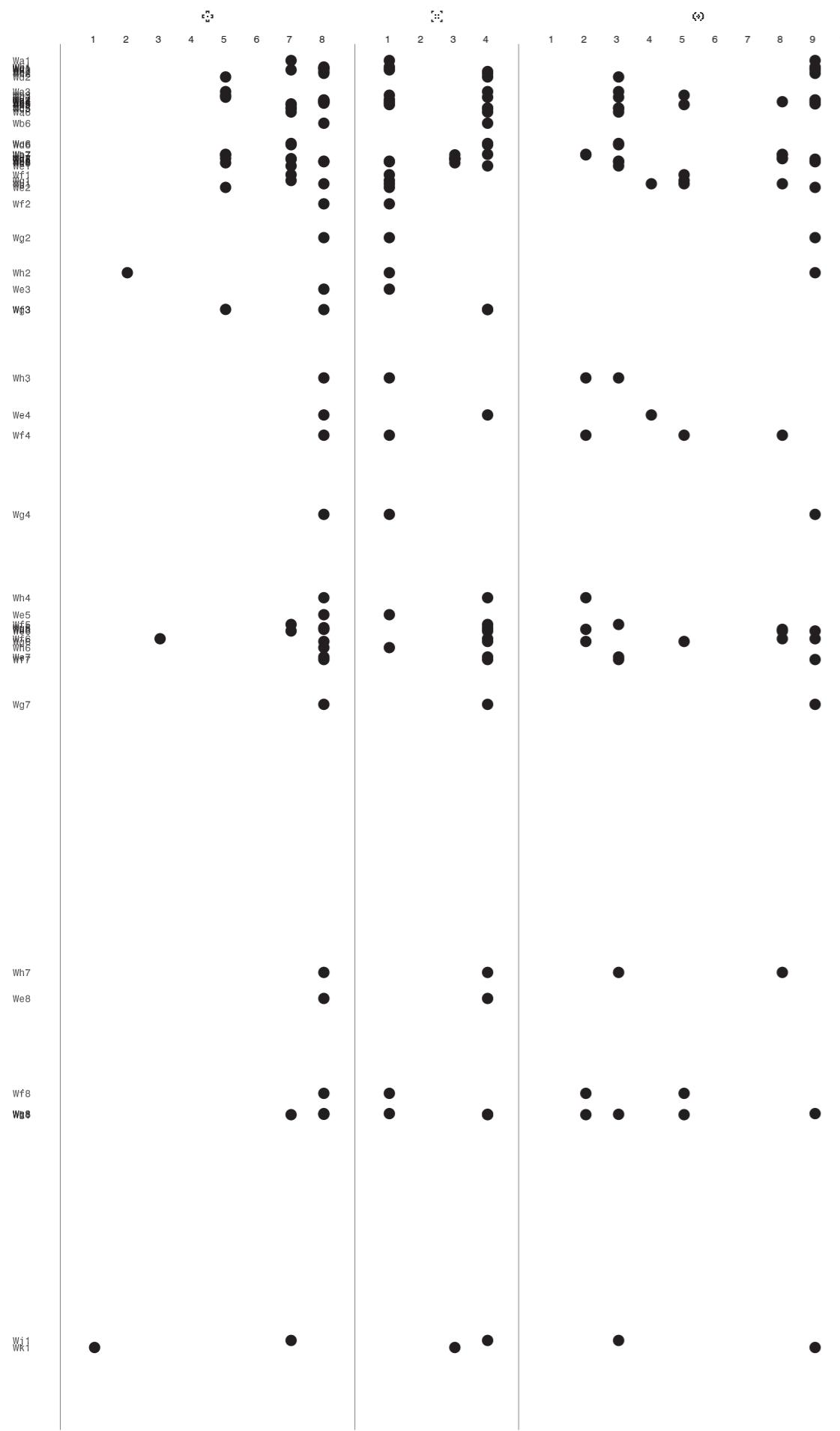
Wa1 Ⓛ Application Ⓜ Transitional | Wb1 Ⓛ Context Ⓜ Application Ⓜ Transitional | Wc1 Ⓛ Context Ⓜ Application Ⓜ Transitional | Wd1 Ⓛ Context Ⓜ Application Ⓜ Transitional | Wa2 Ⓛ Support Ⓜ Application Ⓜ Transitional | Wb2 Ⓛ Context Ⓜ Print | Wc2 Ⓛ Context Ⓜ Print Ⓜ Transitional | Wd2 Ⓛ Link Ⓜ Print Ⓜ Slab | Wa3 Ⓛ Link Ⓜ Print Ⓜ Slab | Wb3 Ⓛ Link Ⓜ Application Ⓜ Linear | Wc3 Ⓛ Link Ⓜ Print Ⓜ Slab | Wd3 Ⓛ Context Ⓜ Application Ⓜ Transitional | Wa4 Ⓛ Context Ⓜ Application Ⓜ Transitional | Wb4 Ⓛ Context Ⓜ Application Ⓜ Script Transitional | Wc4 Ⓛ Context Ⓜ Application Ⓜ Transitional | Wd4 Ⓛ Context Ⓜ Application Ⓜ Transitional | Wa5 Ⓛ Support Ⓜ Application Ⓜ Transitional | Wb5 Ⓛ Support Ⓜ Application Ⓜ Linear | Wc5 Ⓛ Support Ⓜ Print Ⓜ Slab | Wd5 Ⓛ Support Ⓜ Print Ⓜ Slab | Wa6 Ⓛ Support Ⓜ Print Ⓜ Slab | Wb6 Ⓛ Context Ⓜ Print | Wc6 Ⓛ Support Ⓜ Print Ⓜ Slab | Wd6 Ⓛ Support Ⓜ Print Ⓜ Slab | W7 Ⓛ Link Ⓜ Print Ⓜ Fantasy Script | Wb7 Ⓛ Link Ⓜ Post-production Ⓜ Fantasy Script | Wc7 Ⓛ Link Ⓜ Post-production Ⓜ Script | Wd7 Ⓛ Support Ⓜ Post-production Ⓜ Script | Wa8 Ⓛ Support Ⓜ Post-production Ⓜ Transitional | Wb8 Ⓛ Context Ⓜ Application Ⓜ Slab Transitional | Wc8 Ⓛ Context Ⓜ Application Ⓜ Slab Transitional | Wd8 Ⓛ Link Ⓜ Post-production



We1 ♦ Support ☐ Print ☐ Slab | Wf1 ♦ Support ☐ Application ☐ Linear | Wg1 ♦ Support ☐ Application ☐ Linear | Wh1 ♦ Context ☐ Application ☐ Lapidary Linear Script | We2 ♦ Link ☐ Application ☐ Transitional | Wf2 ♦ Context ☐ Application | Wg2 ♦ Context ☐ Application ☐ Transitional | Wh2 ♦ Figure of speech ☐ Application ☐ Transitional | We3 ♦ Context ☐ Application | Wf3 ♦ Link ☐ Print | Wg3 ♦ Context ☐ Print | Wh3 ♦ Context ☐ Application ☐ Slab Fantasy | Wf4 ♦ Context ☐ Print ☐ Lapidary | Wf4 ♦ Context ☐ Application ☐ Fantasy Linear Script | Wg4 ♦ Context ☐ Application ☐ Transitional | Wh4 ♦ Context ☐ Print ☐ Fantasy | We5 ♦ Context ☐ Application | Wf5 ♦ Support ☐ Print ☐ Slab | Wg5 ♦ Context ☐ Print | Wh5 ♦ Context ☐ Print ☐ Fantasy Script | Wf6 ♦ Support ☐ Print ☐ Script Transitional | Wf6 ♦ Herald ☐ Print ☐ Script Transitional | Wg6 ♦ Context ☐ Print ☐ Fantasy Linear | Wh6 ♦ Context ☐ Application | We7 ♦ Context ☐ Print ☐ Slab | Wf7 ♦ Context ☐ Print ☐ Slab Transitional | Wg7 ♦ Context ☐ Print ☐ Transitional | Wh7 ♦ Context ☐ Print ☐ Slab Script | Wf8 ♦ Context ☐ Print | Wf8 ♦ Context ☐ Application ☐ Fantasy Linear | Wg8 ♦ Context ☐ Application ☐ Transitional | Wh8 ♦ Context ☐ Print ☐ Slab



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



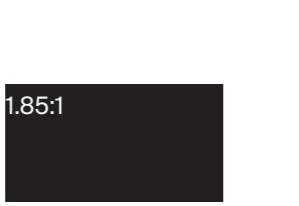
Sweeney Todd:
The Demon Barber
of Fleet Street
Sweeney Todd
- Il diabolico barbiere
di Fleet Street

Year
Anno

Tim Burton
Direction
Regia

Aspect Ratio
Formato

2008



Lenght
Durata

1h56'22"

Context
Contesto

London, 19th Century
Londra XIX secolo

Plot
Trama

EN Evil Judge Turpin lusts for the beautiful wife of a London barber and transports him to Australia for a crime he did not commit. Returning after 15 years and calling himself Sweeney Todd, the now-mad man vows revenge, applying his razor to unlucky customers and shuttling the bodies down to Mrs. Lovett, who uses them in her meat-pie shop. Though many fall to his blade, he will not be satisfied until he slits Turpin's throat.
IT Il malvagio giudice Turpin desidera la bella moglie di un barbiere londinese e lo trasporta in Australia per un crimine che non ha commesso. Tornato dopo 15 anni e facendosi chiamare Sweeney Todd, l'uomo ormai pazzo giura vendetta, applicando il suo rasoio a clienti sfortunati e portando i corpi alla signora Lovett, che li usa nel suo negozio di pasticci di carne. Sebbene molti cadano sotto la sua lama, non sarà soddisfatto finché non taglierà la gola di Turpin.

Iulian Bostanaru

Graphic Designer
Progettista grafico

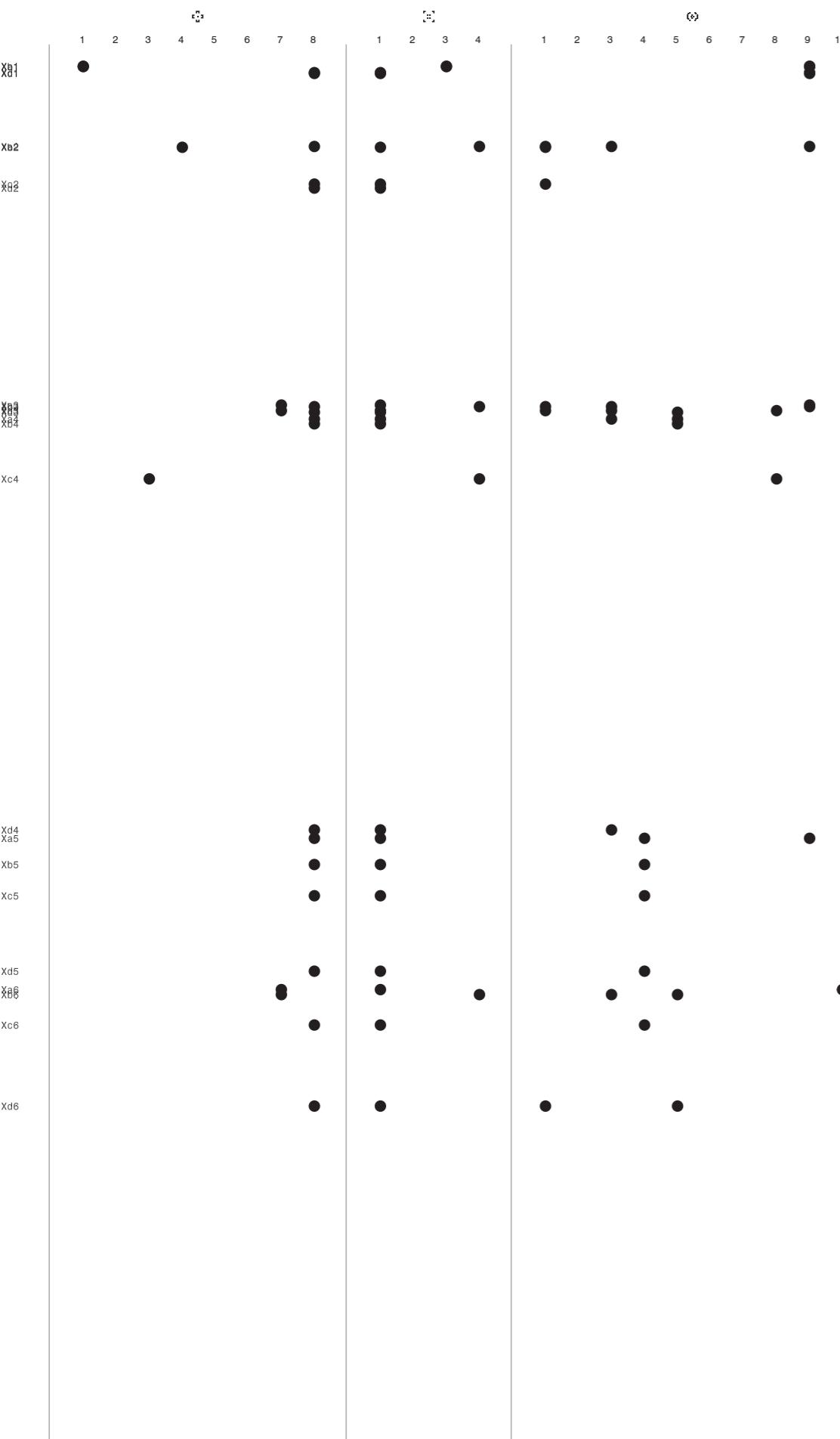
Miraphora Mina

Graphic Designer
Progettista grafico



Xa1 ☺ Title ☺ Post-production ☺ Transitional | Xb1 ☺ Title ☺ Post-production ☺ Transitional | Xc1 ☺ Context ☺ Application ☺ Transitional | Xd1 ☺ Context ☺ Application ☺ Transitional | Xa2 ☺ Context ☺ Print ☺ Bodonian Slab Transitional | Xb2 ☺ Hero prop ☺ Application ☺ Bodonian | Xc2 ☺ Context ☺ Application ☺ Bodonian | Xd2 ☺ Context ☺ Application | Xa3 ☺ Support ☺ Application ☺ Transitional | Xb3 ☺ Context ☺ Print ☺ Bodonian Slab Transitional | Xc3 ☺ Support ☺ Application ☺ Bodonian Slab Script | Xd3 ☺ Context ☺ Application ☺ Bodonian Slab Transitional | Xa4 ☺ Context ☺ Application ☺ Slab Linear | Xb4 ☺ Context ☺ Application ☺ Linear | Xc4 ☺ Herald ☺ Print ☺ Script | Xd4 ☺ Context ☺ Application ☺ Slab | Xa5 ☺ Context ☺ Application ☺ Lapidary Transitional | Xb5 ☺ Context ☺ Application ☺ Lapidary | Xc5 ☺ Context ☺ Application ☺ Lapidary | Xd5 ☺ Context ☺ Application ☺ Lapidary | Xa6 ☺ Support ☺ Application ☺ Venetian | Xb6 ☺ Support ☺ Print ☺ Slab Linear | Xc6 ☺ Context ☺ Application ☺ Lapidary | Xd6 ☺ Context ☺ Application ☺ Bodonian Linear

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



^{EN} Science fiction ^{IT} Fantascienza

AAg5

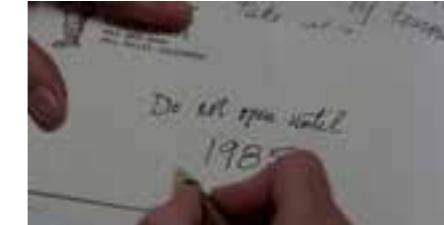
Z11



AAc1

Yn3

AAa5



Yd3

AAa7

Za8

Zd7

Za7



Yn1

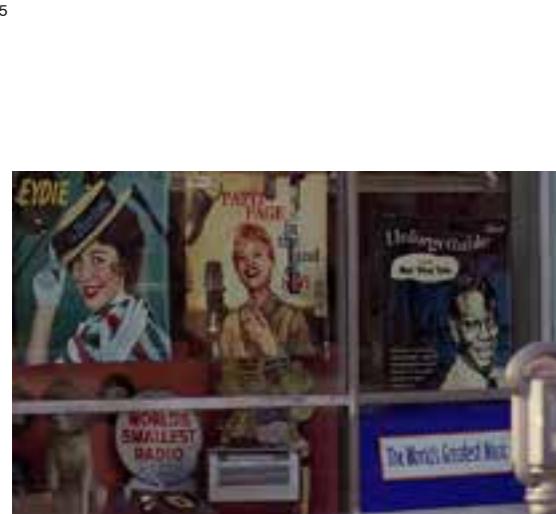
AAc5

AAc6

Yj2

Yg2





Yj5

AAa8



Za4



Za2



Ys1



Zb4

Zc2



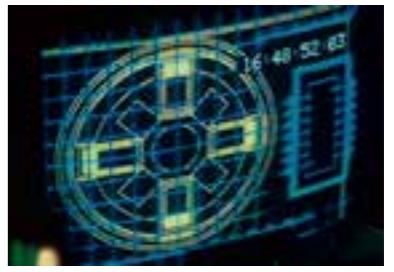
Zg1



Ye5

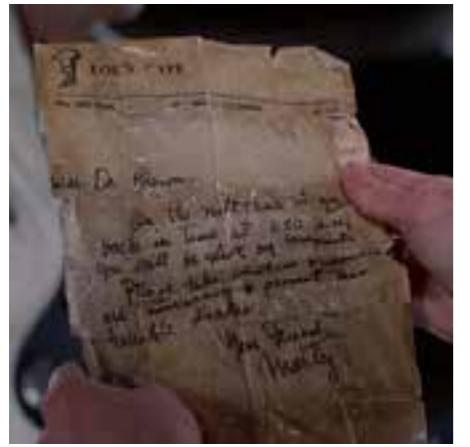


Zb5



Yp8

Yj1



Yj1



Ze4

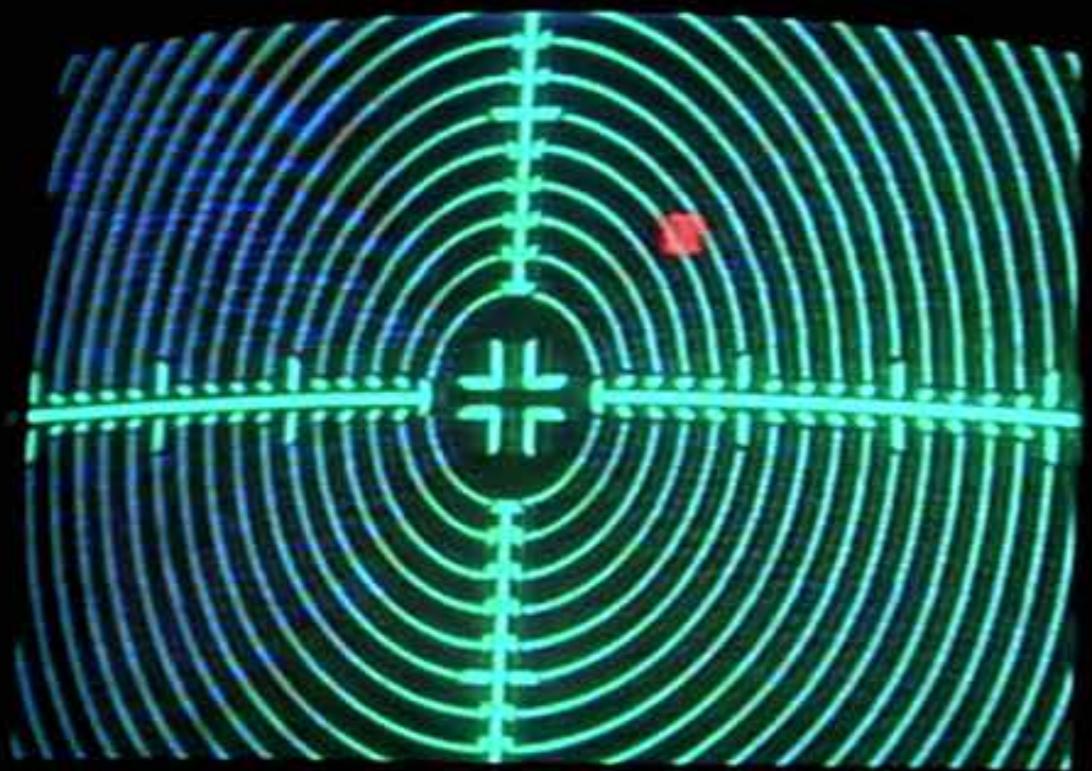


Yi4

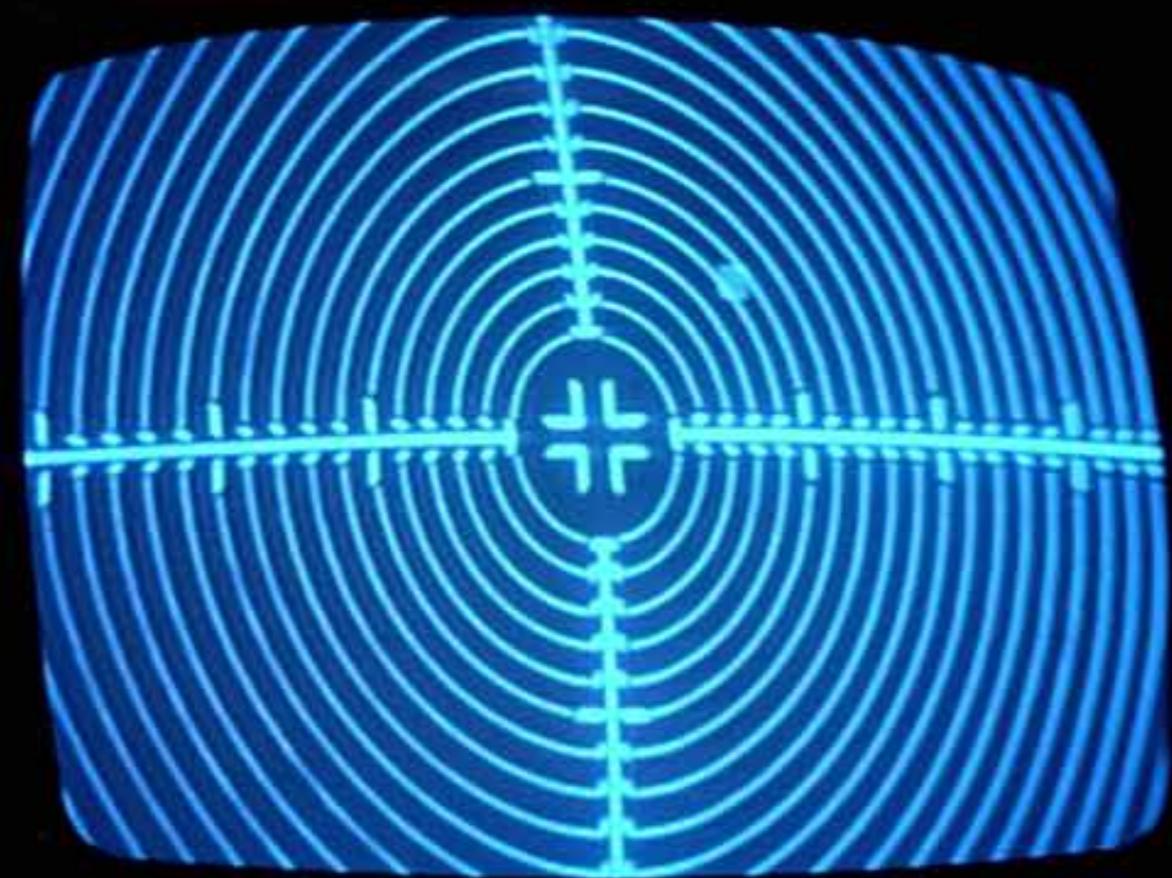


Zf4





272



273

Typography in the genre Tipografia nel genere

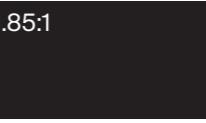


↓
Venetian
Veneziano
0.57%



EN **Back to the Future** IT Ritorno al futuro
EN **Blade Runner** IT Blade Runner
EN **Escape from New York** IT 1997: Fuga da New York

Back to the Future
Ritorno al futuro

	Year Anno	1985
Robert Zemeckis	Direction Regia	
	Aspect Ratio Formato	1.85:1 
	Lenght Durata	1h56'00"
	Context Contesto	California, 1985 California 1985
	Plot Trama	<p>EN Small-town California teen Marty McFly is thrown back into the '50s when an experiment by his eccentric scientist friend Doc Brown goes awry. Traveling through time in a modified DeLorean car, Marty encounters young versions of his parents, and must make sure that they fall in love or he'll cease to exist. Even more dauntingly, Marty has to return to his own time and save the life of Doc Brown.</p> <p>IT Marty McFly, un adolescente di una piccola cittadina californiana, viene catapultato negli anni '50 quando un esperimento del suo eccentrico amico scienziato Doc Brown va storto. Viaggiando nel tempo in un'auto DeLorean modificata, Marty incontra versioni giovani dei suoi genitori e deve assicurarsi che si innamorino o smetterà di esistere. Ancora più scoraggianti, Marty deve tornare al suo tempo e salvare la vita di Doc Brown.</p>
Al Gaynor	Graphic Designer Progettista grafico	

Y



Ya1 ♦ Title ☐ Post-production ☐ Linear | Yb1 ♦ Context ☐ Application ☐ Linear | Yc1 ♦ Context ☐ Application ☐ Bodonian Linear Medieval | Yd1 ♦ Context ☐ Application ☐ Linear | Ya2 ♦ Context ☐ Application ☐ Linear | Yb2 ♦ Context ☐ Application ☐ Linear | Yc2 ♦ Support ☐ Print ☐ Bodonian Linear Transitional | Yd2 ♦ Context ☐ Application ☐ Linear | Ya3 ♦ Context ☐ Application ☐ Bodonian Linear | Yb3 ♦ Context ☐ Application ☐ Linear Transitional | Yc3 ♦ Context ☐ Application ☐ Linear Transitional | Yd3 ♦ Support ☐ Digital ☐ Linear | Ya4 ♦ Context ☐ Application ☐ Linear | Yb4 ♦ Context ☐ Application ☐ Linear | Yc4 ♦ Context ☐ Application ☐ Linear | Ya5 ♦ Context ☐ Application ☐ Linear | Yb5 ♦ Context ☐ Application ☐ Linear | Yc5 ♦ Context ☐ Application ☐ Linear | Ya6 ♦ Context ☐ Application ☐ Linear Script | Yb6 ♦ Context ☐ Application ☐ Linear | Yc6 ♦ Context ☐ Application ☐ Linear | Yd6 ♦ Context ☐ Application ☐ Linear | Ya7 ♦ Context ☐ Application ☐ Linear | Yb7 ♦ Context ☐ Application ☐ Linear | Yc7 ♦ Context ☐ Application ☐ Lapidary | Yd7 ♦ Context ☐ Application ☐ Linear | Ya8 ♦ Context ☐ Application ☐ Transitional | Yb8 ♦ Context ☐ Application ☐ Linear | Yc8 ♦ Context ☐ Application ☐ Linear Script Transitional | Yd8 ♦ Context ☐ Application ☐ Fantasy Linear



Ye1 ♦ Context ☐ Application ☐ Linear Script Yf1 ♦ Context ☐ Application ☐ Linear Script Yg1 ♦ Context
 ☐ Application ☐ Linear | Yh1 ♦ Context ☐ Application ☐ Linear | Ye2 ♦ Context ☐ Application Print | ☐
 Linear Transitional Yf2 ♦ Context ☐ Application ☐ Linear | Yg2 ♦ Context ☐ Application ☐ Linear Transitional
 Yh2 ♦ Support ☐ Print ☐ Linear | Ye3 ♦ Support ☐ Print ☐ Linear | Yf3 ♦ Context ☐ Application
 ☐ Linear | Yg3 ♦ Context ☐ Application ☐ Linear | Yh3 ♦ Context ☐ Application ☐ Bodonian Linear Ye4 ♦
 Context ☐ Application ☐ Linear Script Yf4 ♦ Context ☐ Application Print | ☐ Linear Script Yg4 ♦ Context
 ☐ Application ☐ Bodonian Linear Yh4 ♦ Context ☐ Application ☐ Linear Script Venetian | Ye5 ♦ Support
 ☐ Application Print | ☐ Linear Medieval Yf5 ♦ Context ☐ Application ☐ Linear Medieval Script | Yg5 ♦
 Context ☐ Application ☐ Transitional | Yh5 ♦ Context ☐ Application ☐ Linear | Ye6 ♦ Context ☐ Application
 ☐ Lapidary Linear Script | Yf6 ♦ Context ☐ Application ☐ Linear | Yg6 ♦ Context ☐ Application ☐ Linear
 Script Transitional | Yh6 ♦ Context ☐ Application ☐ Linear | Ye7 ♦ Context ☐ Application ☐ Lapidary
 | Yf7 ♦ Context ☐ Application ☐ Linear | Yg7 ♦ Context ☐ Application ☐ Linear | Yh7 ♦ Context ☐ Application
 ☐ Linear | Ye8 ♦ Herald ☐ Application ☐ Linear | Yf8 ♦ Context ☐ Application ☐ Linear | Yg8
 ☐ Context ☐ Application ☐ Linear | Yh8 ♦ Herald ☐ Application ☐ Linear



Yi1 ♦ Support ☐ Application ☐ Linear Script Yj1 ♦ Support ☐ Digital ☐ Linear | Yk1 ♦ Support ☐ Application
 ☐ Application ☐ Linear | Yl1 ♦ Support ☐ Digital ☐ Linear | Yj2 ♦ Context ☐ Application ☐ Linear | Yk2 ♦ Hero prop
 ☐ Print ☐ Fantasy Linear Script | Yk2 ♦ Hero prop ☐ Print ☐ Linear Script Yl2 ♦ Support ☐ Application
 ☐ Transitional | Yj3 ♦ Support ☐ Print ☐ Linear Script Yj3 ♦ Context ☐ Application ☐ Linear | Yk3 ♦ Context
 ☐ Application ☐ Linear Script Yj4 ♦ Support ☐ Print ☐ Linear | Yl3 ♦ Context ☐ Application ☐ Linear
 Script Yj4 ♦ Context ☐ Print ☐ Linear Script Yk4 ♦ Context ☐ Application ☐ Linear Script Yl4 ♦ Context
 ☐ Application ☐ Linear Script Yj5 ♦ Context ☐ Application ☐ Linear Script Yj5 ♦ Context ☐ Application
 ☐ Bodonian Linear Script | Yk5 ♦ Context ☐ Application ☐ Linear Transitional Yl5 ♦ Support ☐ Application
 ☐ Lapidary Linear Script | Yl6 ♦ Context ☐ Application Print | ☐ Linear | Yj6 ♦ Context ☐ Application
 ☐ Linear Script Yk6 ♦ Hero prop ☐ Print ☐ Bodonian Medieval Yl6 ♦ Context ☐ Application ☐ Linear
 | Yl7 ♦ Context ☐ Application ☐ Linear | Yj7 ♦ Context ☐ Application ☐ Linear | Yk7 ♦ Support ☐ Print
 ☐ Linear | Yl7 ♦ Support ☐ Print ☐ Linear | Yj8 ♦ Context ☐ Application ☐ Linear Script Yj8 ♦ Context
 ☐ Application ☐ Linear | Yk8 ♦ Context ☐ Application ☐ Linear | Yl8 ♦ Context ☐ Application ☐ Linear Script

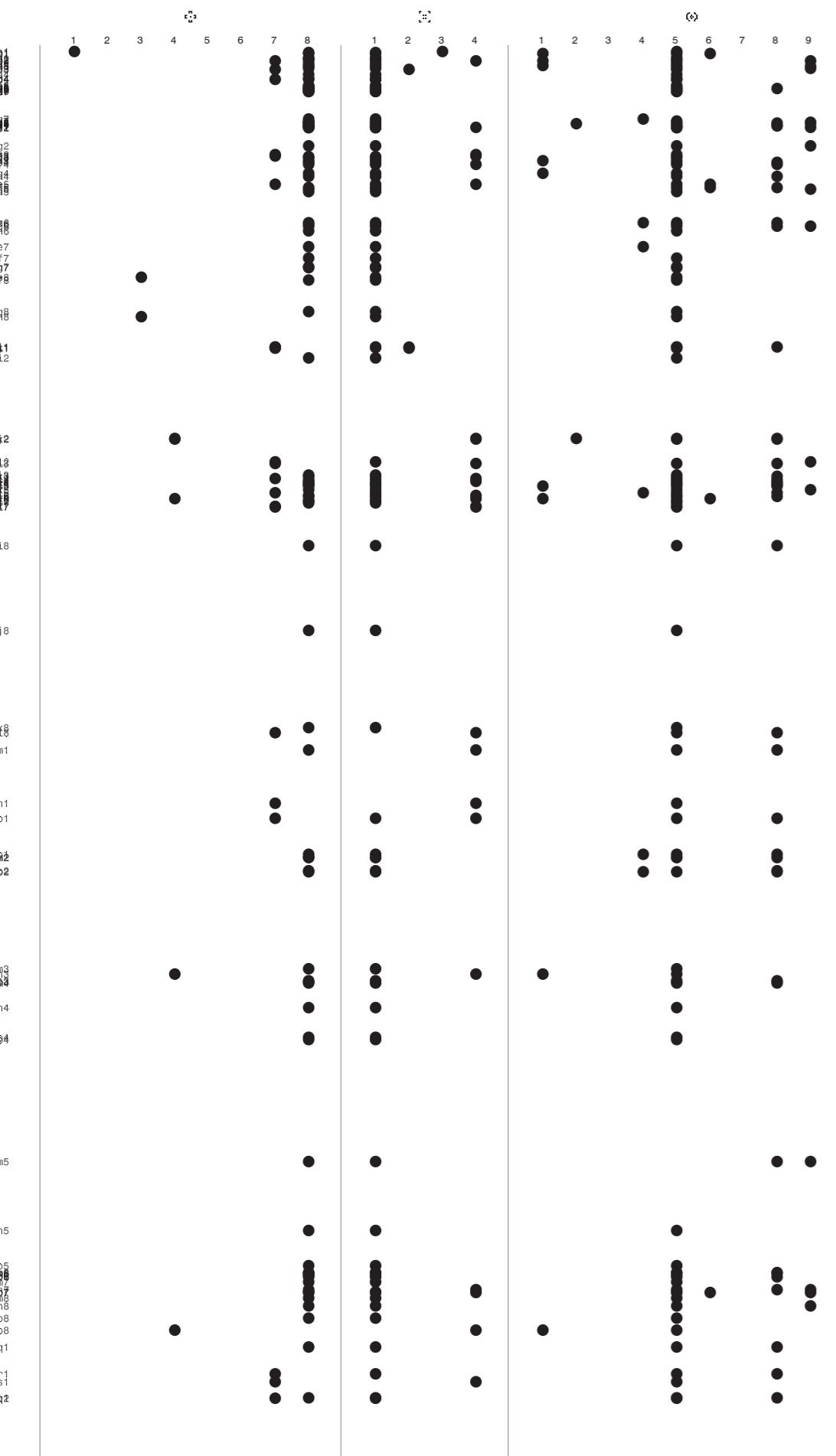


$\text{Ym1} \diamond \text{Context} \diamond \text{Print} \diamond \text{Linear Script}$ $\text{Yn1} \diamond \text{Support} \diamond \text{Print} \diamond \text{Linear}$ $\text{Yo1} \diamond \text{Support} \diamond \text{Application Print}$
 $\diamond \text{Linear Script}$ $\text{Yp1} \diamond \text{Context} \diamond \text{Application} \diamond \text{Lapidary Linear Script}$ $\text{Ym2} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$
 $\text{Yn2} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Yo2} \diamond \text{Context} \diamond \text{Application} \diamond \text{Script}$ $\text{Yp2} \diamond \text{Context} \diamond \text{Application} \diamond \text{Lapidary Linear Script}$
 $\text{Ym3} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yn3} \diamond \text{Hero prop} \diamond \text{Print} \diamond \text{Bodonian Linear}$ $\text{Yo3} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Yp3} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$
 $\text{Ym4} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Yn4} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yo4} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yp4} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Ym5} \diamond \text{Context} \diamond \text{Application} \diamond \text{Script Transitional}$
 $\text{Yn5} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yo5} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yp5} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Ym6} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Yn6} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$
 $\text{Yo6} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yp6} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Ym7} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yn7} \diamond \text{Context} \diamond \text{Print} \diamond \text{Linear Script Transitional}$ $\text{Yo7} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$
 $\text{Yp7} \diamond \text{Context} \diamond \text{Application Print} \diamond \text{Linear Medieval Transitional}$ $\text{Ym8} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$ $\text{Yn8} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Transitional}$ $\text{Yo8} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear}$
 $\text{Yp8} \diamond \text{Hero prop} \diamond \text{Print} \diamond \text{Bodonian Linear}$



$\text{Yq1} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Yr1} \diamond \text{Support} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Ys1} \diamond \text{Support} \diamond \text{Print} \diamond \text{Linear}$
 $\text{Yt1} \diamond \text{Context} \diamond \text{Application} \diamond \text{Linear Script}$ $\text{Yq2} \diamond \text{Support} \diamond \text{Application} \diamond \text{Linear}$

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Blade Runner
Blade Runner

	Year Anno	1982
Ridley Scott	Direction Regia	
	Aspect Ratio Formato	2.39 :1
	Lenght Durata	1h57'30"
	Context Contesto	Los Angeles, dystopian future Los Angeles in un futuro distopico
	Plot Trama	<p>EN Deckard is forced by the police Boss to continue his old job as Replicant Hunter. His assignment: eliminate four escaped Replicants from the colonies who have returned to Earth. Before starting the job, Deckard goes to the Tyrell Corporation and he meets Rachel, a Replicant girl he falls in love with.</p> <p>IT Deckard è costretto dal capo della polizia a continuare il suo vecchio lavoro di cacciatore di replicanti. Il suo compito: eliminare quattro Replicant, fuggiti dalle colonie, che sono tornati sulla Terra. Prima di iniziare il lavoro, Deckard va alla Tyrell Corporation e incontra Rachel, una ragazza Replicante di cui si innamora.</p>
Jaymes Hinkle	Graphic Designer Progettista grafico	

Z



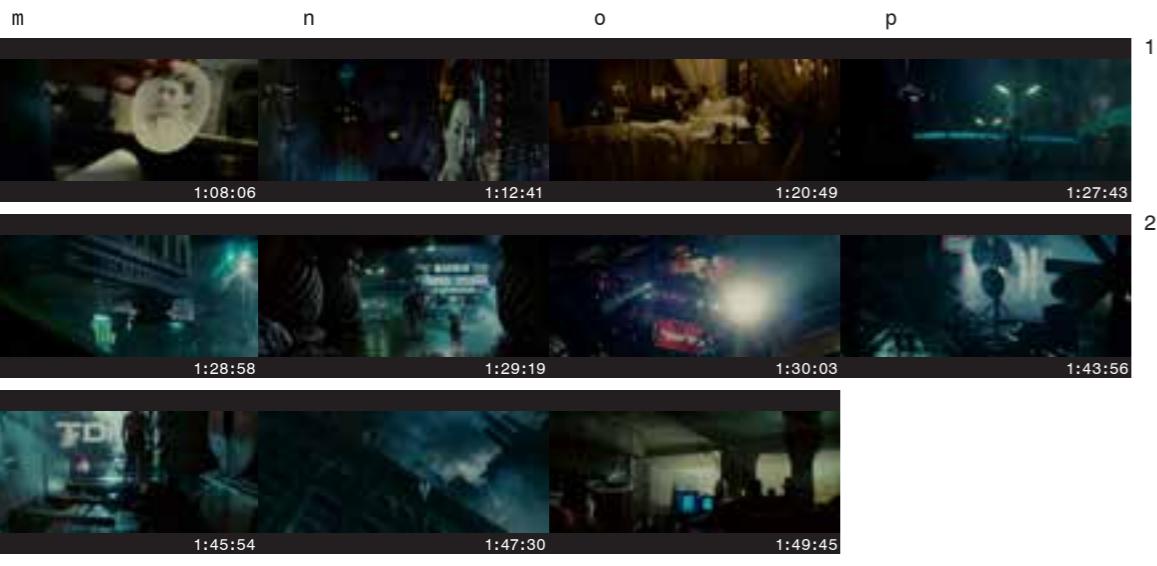
Za1 ♦ Title ☐ Post-production ☐ Venetian | Zb1 ♦ Context ☐ Digital | Zc1 ♦ Context ☐ Application Digital | Zd1 ♦ Support ☐ Digital | Za2 ♦ Context ☐ Digital ☐ Linear | Zb2 ♦ Context ☐ Application Digital | ☐ Linear | Zc2 ♦ Context ☐ Application ☐ Linear | Zd2 ♦ Context ☐ Application ☐ Linear | Za3 ♦ Context ☐ Application Print | ☐ Linear | Zb3 ♦ Context ☐ Digital ☐ Linear | Zc3 ♦ Context ☐ Application ☐ Linear | Zd3 ♦ Context ☐ Application | Za4 ♦ Context ☐ Application ☐ Fantasy Linear Zb4 ♦ Context ☐ Digital ☐ Linear | Zc4 ♦ Support ☐ Digital ☐ Linear | Zd4 ♦ Context ☐ Application ☐ Fantasy Linear Za5 ♦ Context ☐ Application | Zb5 ♦ Context ☐ Digital ☐ Linear | Zc5 ♦ Context ☐ Application Digital | Zd5 ♦ Context ☐ Application Digital | ☐ Linear | Za6 ♦ Context ☐ Digital ☐ Linear | Zb6 ♦ Context ☐ Application Digital | ☐ Linear | Zc6 ♦ Context ☐ Digital Print | Zd6 ♦ Support ☐ Digital ☐ Transitional | Za7 ♦ Support ☐ Digital ☐ Transitional | Zb7 ♦ Support ☐ Digital ☐ Transitional | Zc7 ♦ Support ☐ Digital ☐ Transitional | Zd7 ♦ Support ☐ Digital ☐ Transitional | Za8 ♦ Context ☐ Digital ☐ Linear Script Zb8 ♦ Support ☐ Digital ☐ Linear | Zc8 ♦ Context ☐ Application | Zd8 ♦ Context ☐ Application ☐ Linear



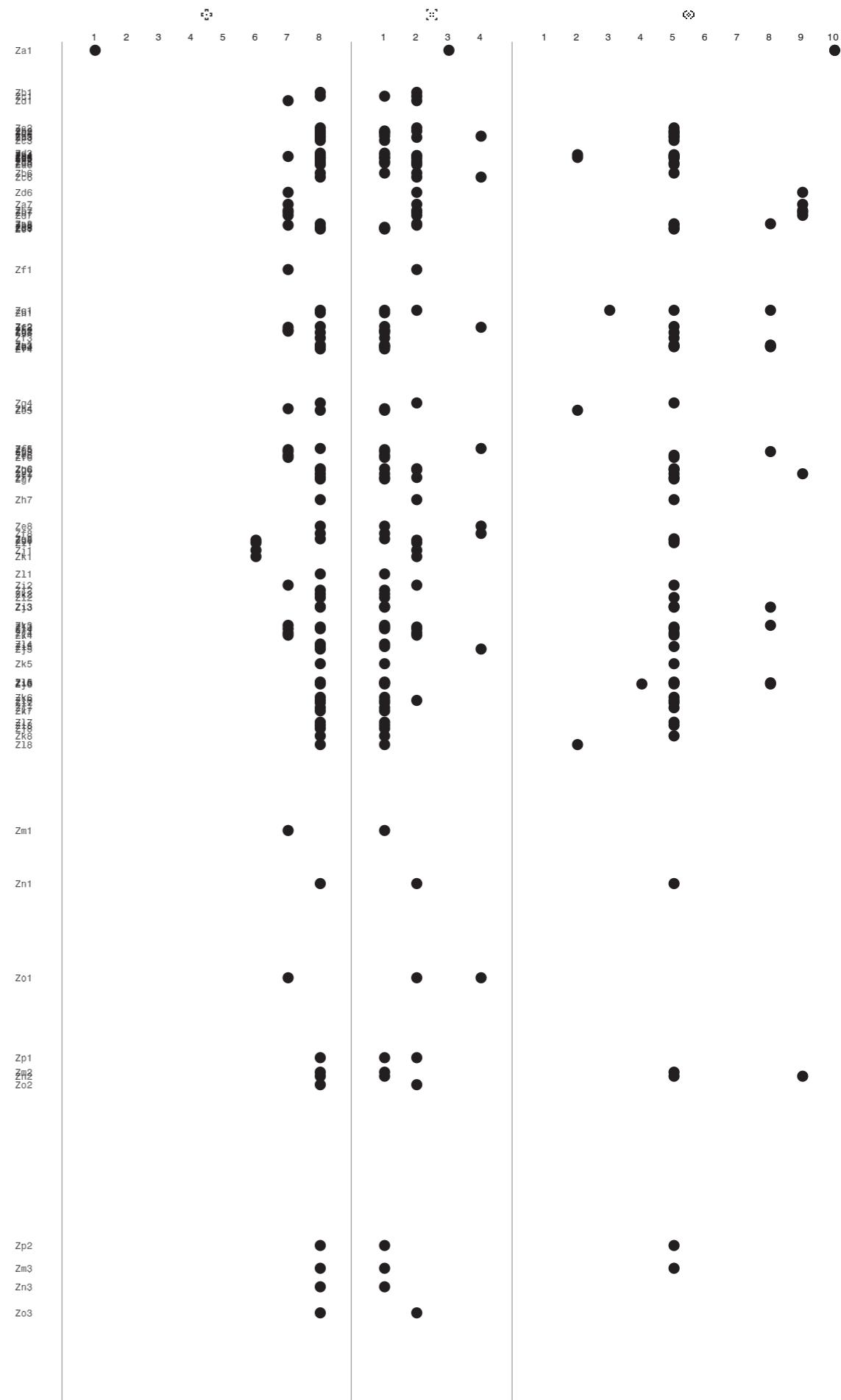
Ze1 ◊ Context ◊ Application ◊ Linear | zf1 ◊ Support ◊ Digital | zg1 ◊ Context ◊ Application Digital | ◊ Slab Linear Script | zh1 ◊ Context ◊ Application | ze2 ◊ Context ◊ Application ◊ Linear | zf2 ◊ Support ◊ Print | zg2 ◊ Support ◊ Application | zh2 ◊ Support ◊ Application | Ze3 ◊ Context ◊ Application ◊ Linear | zf3 ◊ Context ◊ Application ◊ Linear Script | zg3 ◊ Context ◊ Application ◊ Linear Script Zg3 ◊ Context ◊ Application ◊ Linear Script | ze4 ◊ Context ◊ Application ◊ Linear Script | zf4 ◊ Context ◊ Application | Zg4 ◊ Context ◊ Digital ◊ Linear | zh4 ◊ Support ◊ Application | Ze5 ◊ Context ◊ Application ◊ Fantasy | zf5 ◊ Context ◊ Print | zg5 ◊ Support ◊ Application | zh5 ◊ Support ◊ Application ◊ Script | Ze6 ◊ Support ◊ Application ◊ Linear | zf6 ◊ Support ◊ Application ◊ Linear | zg6 ◊ Context ◊ Application ◊ Application Digital | ◊ Linear | zh6 ◊ Context ◊ Digital ◊ Linear | Ze7 ◊ Context ◊ Application ◊ Linear Transitional | zf7 ◊ Context ◊ Application Digital | ◊ Linear | zg7 ◊ Context ◊ Application ◊ Linear | zh7 ◊ Context ◊ Application Digital ◊ Linear | ze8 ◊ Context ◊ Application Print | zf8 ◊ Context ◊ Application Print | zg8 ◊ Context ◊ Application ◊ Application ◊ Linear | zh8 ◊ Point of view ◊ Digital ◊ Linear



Zi1 ◊ Point of view ◊ Digital ◊ Linear | Zj1 ◊ Point of view ◊ Digital | zk1 ◊ Point of view ◊ Digital | Zl1 ◊ Context ◊ Application | Zi2 ◊ Support ◊ Digital ◊ Linear | Zj2 ◊ Context ◊ Application | zk2 ◊ Context ◊ Application | Zl2 ◊ Context ◊ Application ◊ Linear | Zi3 ◊ Context ◊ Application ◊ Linear | Zj3 ◊ Context ◊ Application ◊ Linear Script | zk3 ◊ Support ◊ Application ◊ Script | Zl3 ◊ Context ◊ Application Digital | ◊ Linear | Zi4 ◊ Context Support | ◊ Application Digital | ◊ Linear | Zj4 ◊ Support ◊ Digital ◊ Linear | Zk4 ◊ Support ◊ Digital ◊ Linear | Zl4 ◊ Context ◊ Application | Zi5 ◊ Context ◊ Application ◊ Linear | Zj5 ◊ Context ◊ Print | zk5 ◊ Context ◊ Application ◊ Linear | Zl5 ◊ Context ◊ Application ◊ Linear | Zl6 ◊ Context ◊ Application ◊ Linear Script | Zj6 ◊ Context ◊ Application ◊ Lapidary Linear Script | Zk6 ◊ Context ◊ Application ◊ Linear | Zl7 ◊ Context ◊ Application Digital | ◊ Linear | Zj7 ◊ Context ◊ Application ◊ Linear | zk7 ◊ Context ◊ Application | Zl8 ◊ Context ◊ Application ◊ Linear | Zi8 ◊ Context ◊ Application ◊ Linear | Zj8 ◊ Context ◊ Application | Zk8 ◊ Context ◊ Application ◊ Linear | Zl8 ◊ Context ◊ Application ◊ Fantasy



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



Zm1 ☈ Support ☈ Application | Zn1 ☈ Context ☈ Digital ☈ Linear | Zo1 ☈ Support ☈ Digital Print | Zp1 ☈ Context ☈ Application Digital | Zm2 ☈ Context ☈ Application ☈ Linear | Zn2 ☈ Context ☈ Application ☈ Linear Transitional | Zo2 ☈ Context ☈ Digital | Zp2 ☈ Context ☈ Application ☈ Linear | Zm3 ☈ Context ☈ Application ☈ Linear | Zn3 ☈ Context ☈ Application | Zo3 ☈ Context ☈ Digital

Escape
from New York
1997: Fuga da New
York

Year
Anno

John Carpenter
Direction
Regia

Aspect Ratio
Formato

Lenght
Durata

Context
Contesto

EN In 1997, a major war between the United States and the Soviet Union is concluding, and the entire island of Manhattan has been converted into a giant maximum security prison. When Air Force One is hijacked and crashes into the island, the president is taken hostage by a group of inmates. Snake Plissken, a former Special Forces soldier turned criminal, is recruited to retrieve the president in exchange for his own freedom.

IT Nel 1997 si sta concludendo una grande guerra tra Stati Uniti e Unione Sovietica, e l'intera isola di Manhattan è stata trasformata in un gigantesco carcere di massima sicurezza. Quando l'Air Force One viene dirottata e si schianta sull'isola, il presidente viene preso in ostaggio da un gruppo di detenuti. Snake Plissken, un ex soldato delle forze speciali diventato criminale, viene reclutato per recuperare il presidente in cambio della propria libertà.

Arthur Gelb
Graphic Designer
Progettista grafico

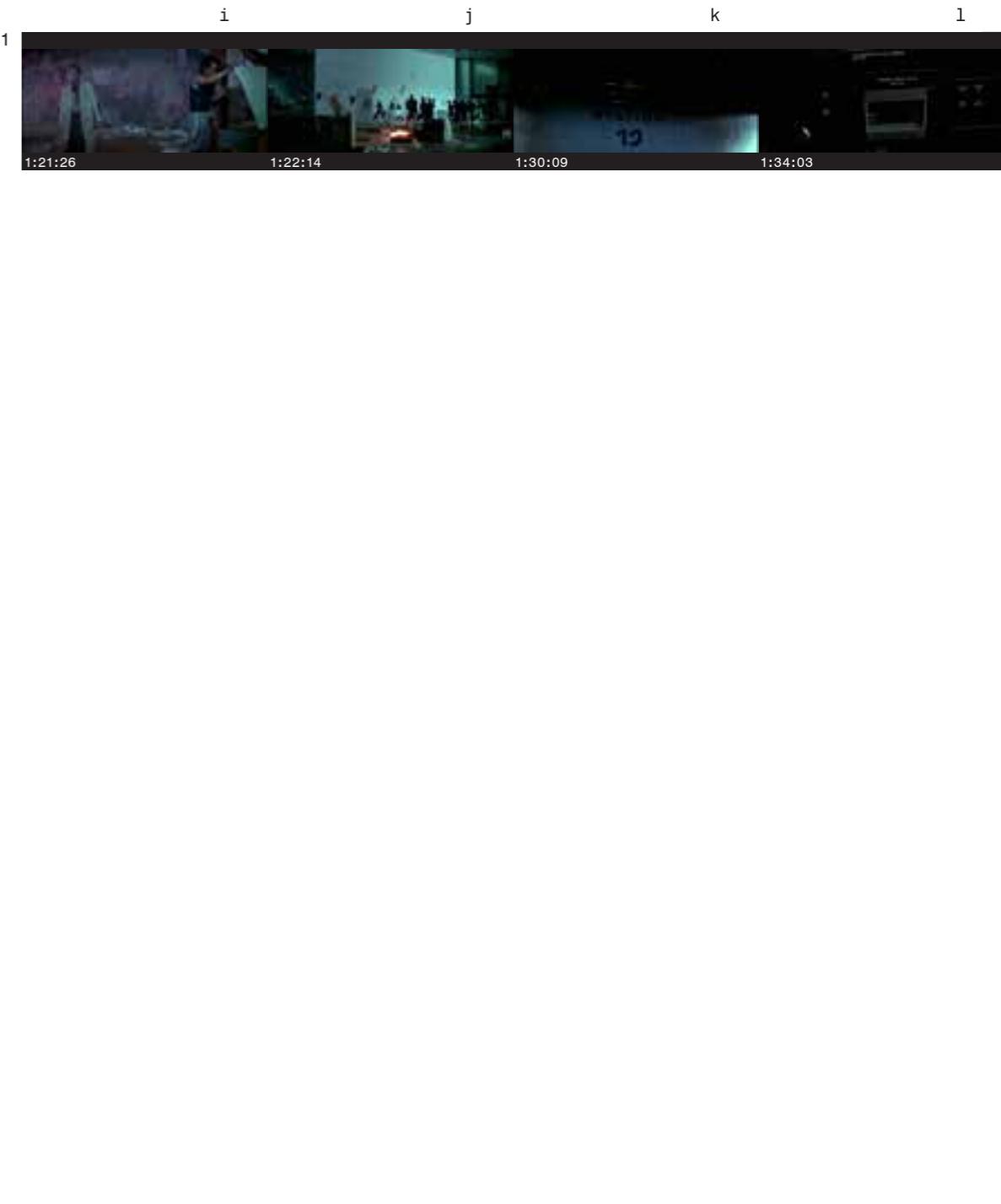
AA



AAa1 Ⓛ Title Ⓜ Post-production Ⓝ Lapidary | AAb1 Ⓛ Support Ⓜ Application Ⓝ Linear | AAC1 Ⓛ Support Ⓜ Digital | AAd1 Ⓛ Context Ⓜ Application Ⓝ Linear Script AAa2 Ⓛ Support Ⓜ Application Ⓝ Lapidary | AAb2 Ⓛ Support Ⓜ Application Ⓝ Linear | AAC2 Ⓛ Support Ⓜ Application Ⓝ Linear | AAd2 Ⓛ Figure of speech Ⓜ Application Ⓝ Linear | AAa3 Ⓛ Support Ⓜ Application Ⓝ Linear | AAb3 Ⓛ Support Ⓜ Application Ⓝ Linear | AAC3 Ⓛ Context Ⓜ Print | AAd3 Ⓛ Support Ⓜ Application Ⓝ Lapidary | AAa4 Ⓛ Context Ⓜ Digital Ⓝ Linear | AAb4 Ⓛ Support Ⓜ Digital | AAC4 Ⓛ Support Ⓜ Digital | AAd4 Ⓛ Context Ⓜ Application Ⓝ Linear | AAa5 Ⓛ Support Ⓜ Digital Ⓝ Linear | AAb5 Ⓛ Context Ⓜ Application Ⓝ Script | AAC5 Ⓛ Context Ⓜ Digital Ⓝ Linear | AAd5 Ⓛ Context Ⓜ Application Ⓝ Linear | AAa6 Ⓛ Context Ⓜ Print Ⓝ Linear | AAb6 Ⓛ Context Ⓜ Application Ⓝ Linear | AAC6 Ⓛ Context Ⓜ Print | AAd6 Ⓛ Context Ⓜ Application Ⓝ Linear | AAa7 Ⓛ Context Ⓜ Application Ⓝ Linear | AAb7 Ⓛ Support Ⓜ Digital Ⓝ Linear | AAC7 Ⓛ Support Ⓜ Digital Ⓝ Linear | AAd7 Ⓛ Context Ⓜ Digital Ⓝ Linear | AAa8 Ⓛ Support Ⓜ Digital Ⓝ Linear | AAb8 Ⓛ Support Ⓜ Digital Ⓝ Linear | AAC8 Ⓛ Support Ⓜ Digital Ⓝ Linear | AAd8 Ⓛ Support Ⓜ Digital Ⓝ Linear

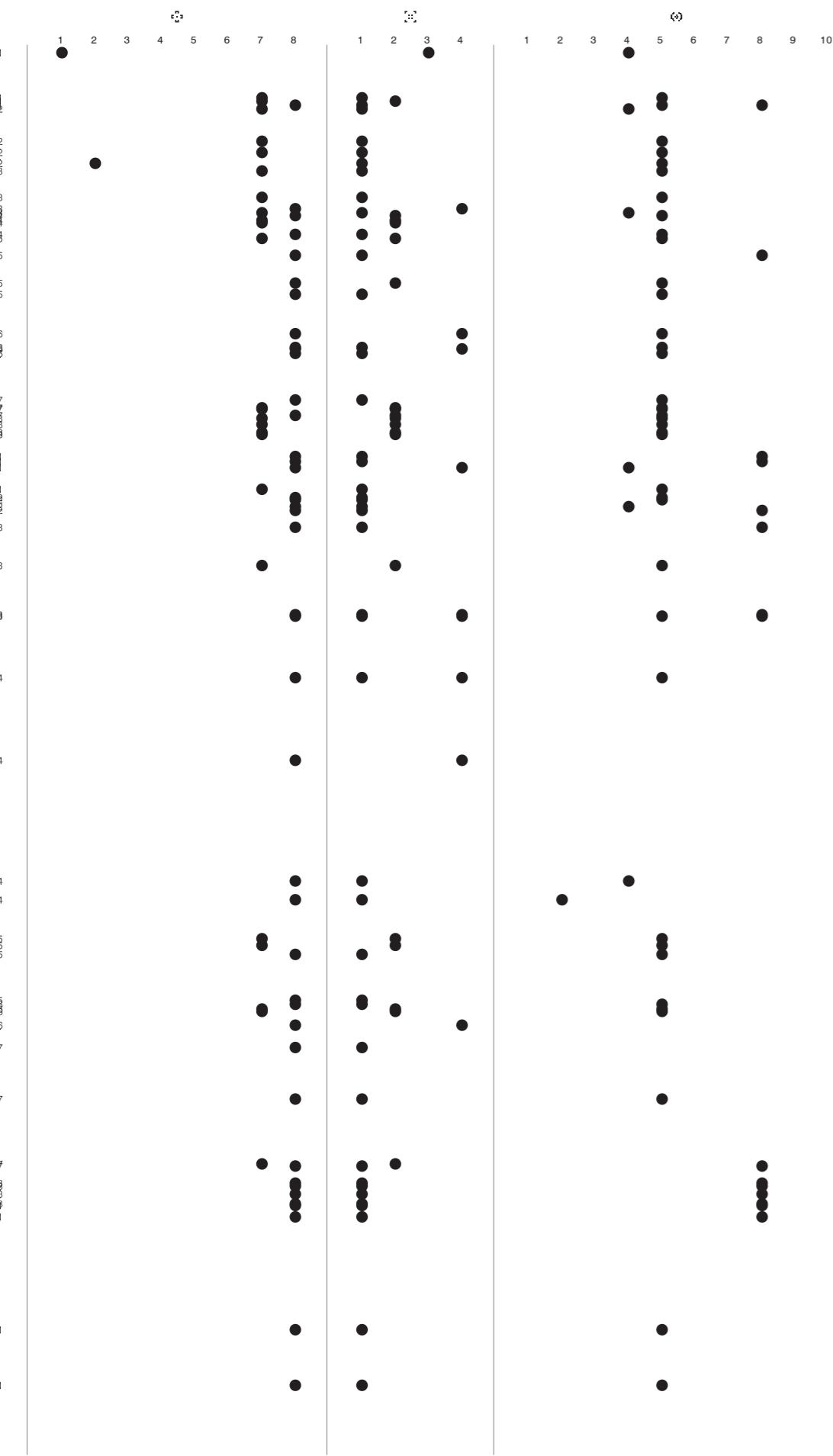


AAe1 ♦ Context ☐ Application ☐ Script | AAf1 ♦ Context ☐ Application ☐ Script | AAg1 ♦ Context ☐ Print
☐ Lapidary | AAh1 ♦ Support ☐ Application ☐ Linear | AAe2 ♦ Context ☐ Application ☐ Linear | AAf2 ♦ Context ☐ Application ☐ Linear | AAg2 ♦ Context ☐ Application ☐ Lapidary | AAh2 ♦ Context ☐ Application
☐ Script | AAe3 ♦ Context ☐ Application ☐ Script | AAf3 ♦ Support ☐ Digital ☐ Linear | AAg3 ♦ Con-
text ☐ Application Print | ☐ Script | AAh3 ♦ Context ☐ Application Print | ☐ Linear Script AAe4 ♦ Context
☐ Application Print | ☐ Linear | AAf4 ♦ Context ☐ Print | AAg4 ♦ Context ☐ Application ☐ Lapidary | AAh4
♦ Context ☐ Application ☐ Fantasy | AAe5 ♦ Support ☐ Digital ☐ Linear | AAf5 ♦ Support ☐ Digital ☐ Linear | AAg5 ♦ Context ☐ Application ☐ Linear | AAh5 ♦ Context ☐ Application | AAe6 ♦ Context ☐ Ap-
plication ☐ Linear | AAf6 ♦ Support ☐ Digital ☐ Linear | AAg6 ♦ Support ☐ Digital ☐ Linear | AAh6 ♦ Con-
text ☐ Print | AAe7 ♦ Context ☐ Application | AAf7 ♦ Context ☐ Application ☐ Linear | AAg7 ♦ Support ☐
Digital | AAh7 ♦ Context ☐ Application ☐ Script | AAe8 ♦ Context ☐ Application ☐ Script | AAf8 ♦ Context
☐ Application ☐ Script | AAg8 ♦ Context ☐ Application ☐ Script | AAh8 ♦ Context ☐ Application ☐ Script



AAi1 ♦ Context ☐ Application ☐ Script | AAj1 ♦ Context ☐ Application ☐ Script | AAk1 ♦ Context ☐ Ap-
plication ☐ Linear | AAl1 ♦ Context ☐ Application ☐ Linear

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



EN **Thriller** IT Thriller



Adr8

ACi4



ABb1

ADm4



AD17

ADF2



Typography in the genre Tipografia nel genere

Bodonian Bodoniano 5.51% 26	Slab Egizio 9.11% 43	Fantasy Fantasia 1.27% 6
		Lapidary Lapidare 5.30% 25

Linear Lineare 50.21% 237

Medieval Medievale 3.60% 17	Script Scritto 15.25% 72	Transitional Transizionale 6.78% 32
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Venetian Veneziano 2.97% 14



EN **5 Is the Perfect Number** IT 5 è il numero perfetto
EN **L.A. Confidential** IT L.A. Confidential
EN **Zodiac** IT Zodiac

5 Is the Perfect
Number
5 è il numero perfetto

Year
Anno

2019

Igor Tuveri

Direction
Regia

Aspect Ratio
Formato

2.39:1

Lenght
Durata

1h46'43"

Context
Contesto

Naples, 2019
Napoli 2019

Plot
Trama

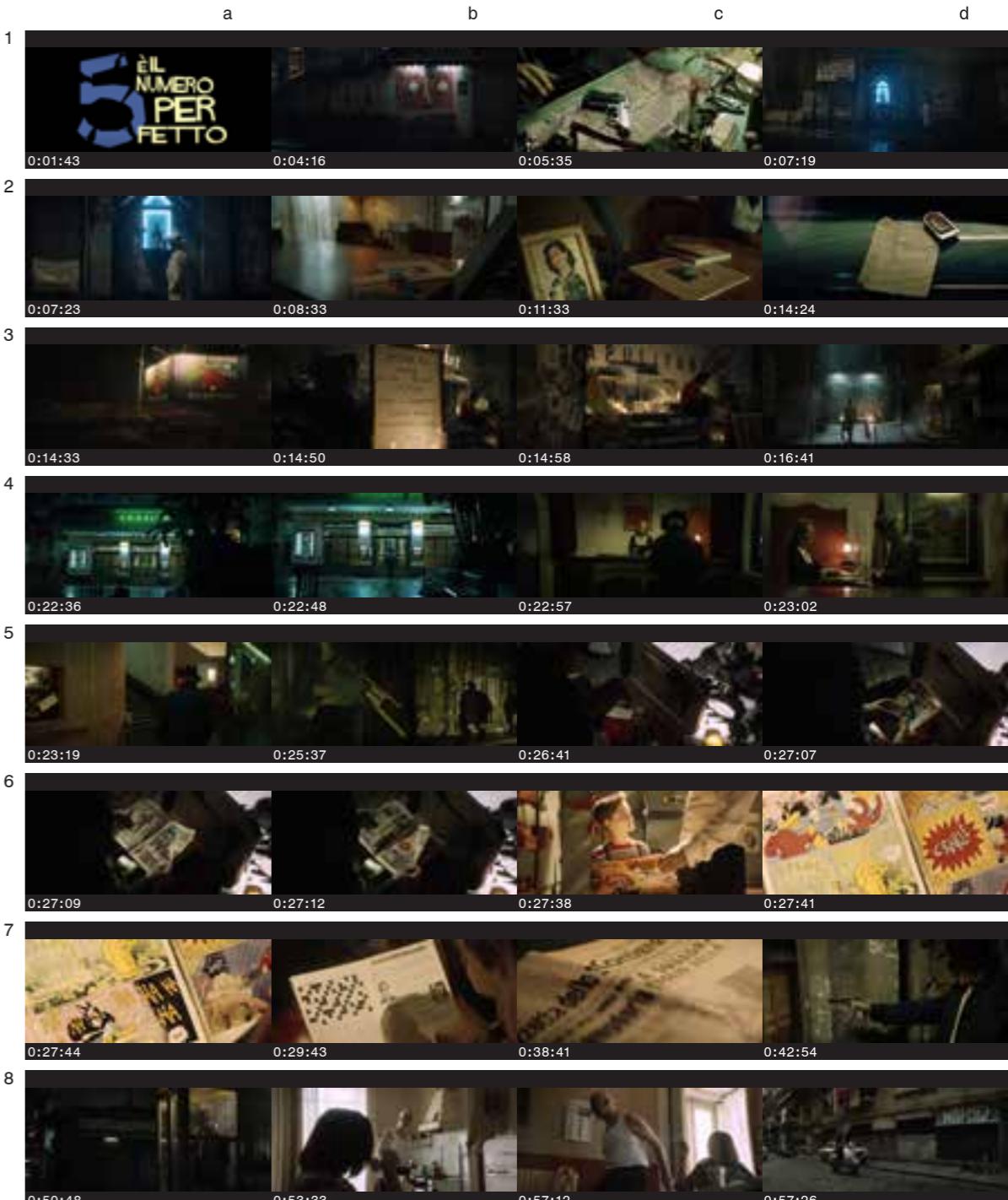
EN Peppino, a retired hitman for the Camorra, has now fully passed on his job and know-how to his single son, Nino. But when Nino is brutally assassinated, the old man is back in business to take revenge. Aside his everlasting love Rita and his longtime henchman Totò, Peppino will go to any lengths, even if it means bringing the Camorra down.

IT Peppino, un sicario in pensione per la camorra, ha ora completamente trasferito il suo lavoro e le sue conoscenze al figlio unico, Nino. Ma quando Nino viene brutalmente assassinato, il vecchio torna in attività per vendicarsi. Per salvare il suo amore eterno Rita e il suo sanguozzo di lunga data Totò, Peppino farà di tutto per vendicarsi anche se ciò significa abbattere la camorra.

Federica Sciacca

Graphic Designer
Progettista grafico

AB



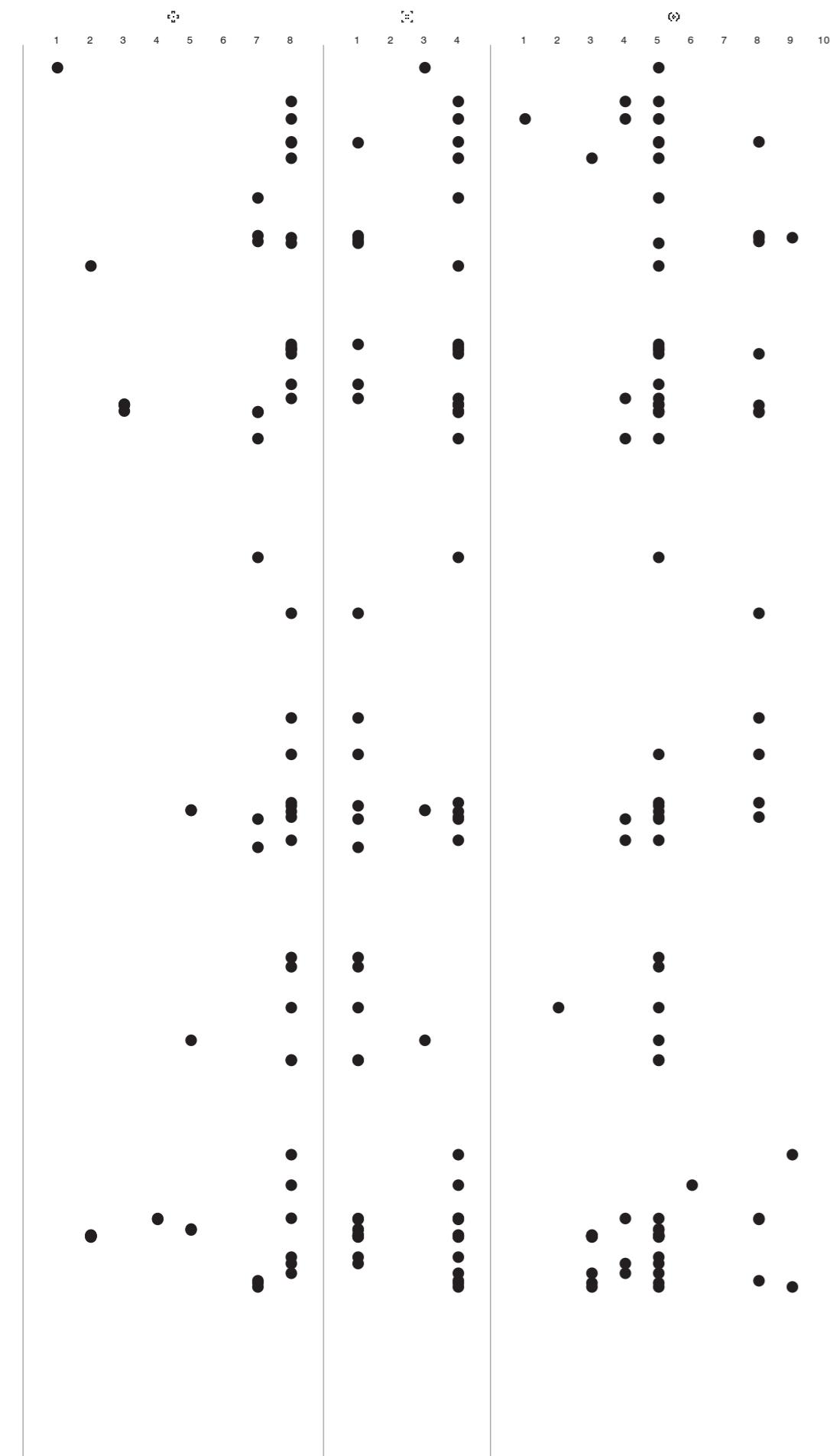
ABa1 ◊ Title ◊ Post-production ◊ Linear | ABb1 ◊ Context ◊ Print ◊ Lapidary Linear ABC1 ◊ Context ◊ Print ◊ Bodonian Lapidary Linear | ABd1 ◊ Context ◊ Print ◊ Linear Script ABa2 ◊ Context ◊ Application ◊ Linear | ABb2 ◊ Context ◊ Print ◊ Slab Linear ABC2 ◊ Support ◊ Print ◊ Linear | ABd2 ◊ Support ◊ Application ◊ Script | ABa3 ◊ Context ◊ Application ◊ Script Transitional ABb3 ◊ Support ◊ Application ◊ Script | ABC3 ◊ Context ◊ Application ◊ Linear | ABd3 ◊ Figure of speech ◊ Print ◊ Linear | ABa4 ◊ Context ◊ Application Print | ◊ Linear | ABb4 ◊ Context ◊ Print ◊ Linear | ABC4 ◊ Context ◊ Print ◊ Linear | ABd4 ◊ Context ◊ Print ◊ Linear | ABa5 ◊ Context ◊ Print ◊ Linear Script ABb5 ◊ Context ◊ Application ◊ Linear | ABC5 ◊ Context ◊ Application Print | ◊ Lapidary Linear ABd5 ◊ Herald ◊ Print ◊ Linear | ABa6 ◊ Herald ◊ Print ◊ Linear | ABb6 ◊ Herald ◊ Print ◊ Linear Script ABC6 ◊ Herald ◊ Print ◊ Linear | ABd6 ◊ Support ◊ Print ◊ Linear Script ABa7 ◊ Support ◊ Print ◊ Linear Script ABC7 ◊ Support ◊ Print ◊ Lapidary Linear ABC7 ◊ Support ◊ Print ◊ Linear | ABd7 ◊ Context ◊ Application ◊ Script | ABa8 ◊ Context ◊ Application ◊ Script | ABb8 ◊ Context ◊ Application ◊ Linear Script ABC8 ◊ Context ◊ Print ◊ Linear Script ABd8 ◊ Context ◊ Application ◊ Linear



AB_{e1} Ⓛ Link Ⓜ Post-production | AB_{f1} Ⓛ Link Ⓜ Post-production | AB_{g1} Ⓛ Context Ⓜ Print Ⓝ Linear | AB_{h1} Ⓛ Context Ⓜ Print Ⓝ Linear Script AB_{e2} Ⓛ Support Ⓜ Application Print | Ⓝ Lapidary Linear AB_{f2} Ⓛ Context Ⓜ Print Ⓝ Lapidary Linear AB_{g2} Ⓛ Support Ⓜ Application | AB_{h2} Ⓛ Context Ⓜ Application Ⓝ Linear | AB_{e3} Ⓛ Context Ⓜ Application Ⓝ Linear | AB_{f3} Ⓛ Context Ⓜ Application Ⓝ Fantasy Linear AB_{g3} Ⓛ Link Ⓜ Post-production Ⓝ Linear | AB_{h3} Ⓛ Context Ⓜ Application Ⓝ Linear | AB_{e4} Ⓛ Context Ⓜ Application Ⓝ Linear | AB_{f4} Ⓛ Context Ⓜ Print Ⓝ Transitional | AB_{g4} Ⓛ Context Ⓜ Print Ⓝ Medieval | AB_{h4} Ⓛ Context Ⓜ Print | AB_{e5} Ⓛ Hero prop Ⓜ Application Print | Ⓝ Lapidary Linear Script | AB_{f5} Ⓛ Hero prop Ⓜ Application Print | Ⓝ Script | AB_{g5} Ⓛ Link Ⓜ Application Ⓝ Linear | AB_{h5} Ⓛ Link Ⓜ Application Ⓝ Linear | AB_{e6} Ⓛ Figure of speech Ⓜ Application Print | Ⓝ Slab Linear AB_{f6} Ⓛ Figure of speech Ⓜ Application Print | Ⓝ Slab Linear AB_{g6} Ⓛ Figure of speech Ⓜ Application Print | Ⓝ Slab Linear AB_{h6} Ⓛ Figure of speech Ⓜ Application Print | Ⓝ Slab Linear AB_{e7} Ⓛ Figure of speech Ⓜ Application Print | Ⓝ Slab Linear AB_{f7} Ⓛ Figure of speech Ⓜ Application Print | Ⓝ Application Print | Ⓝ Slab Linear AB_{g7} Ⓛ Figure of speech Ⓜ Application Print | Ⓝ Slab Linear AB_{h7} Ⓛ Context Ⓜ Application Print | Ⓝ Application Print | Ⓝ Linear | AB_{e8} Ⓛ Context Ⓜ Application Ⓝ Lapidary Linear AB_{f8} Ⓛ Context Ⓜ Print Ⓝ Slab Lapidary Linear | AB_{g8} Ⓛ Support Ⓜ Print Ⓝ Script | AB_{h8} Ⓛ Support Ⓜ Print Ⓝ Slab Linear

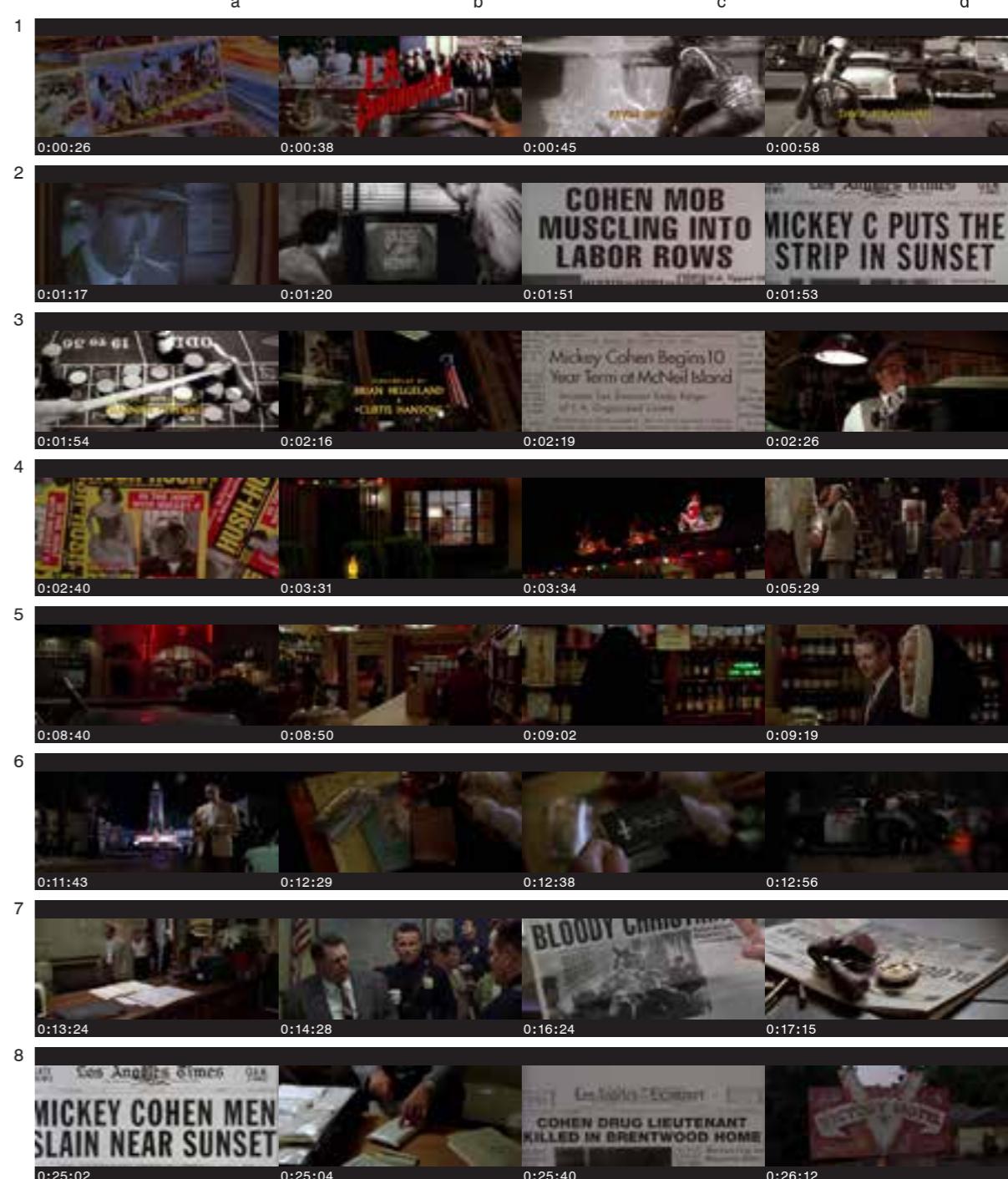
AB_{i1} Ⓛ Support Ⓜ Print Ⓝ Slab Linear Transitional

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



	Year Anno	1997
Curtis Hanson	Direction Regia	
	Aspect Ratio Formato	2.39 :1 
		2.35 :1 
	Length Durata	2h17'53"
	Context Contesto	Los Angeles, 50s Los Angeles anni 50
	Plot Trama	<p>EN Three policemen, each with his own motives and obsessions, tackle the corruption surrounding an unsolved murder at a downtown Los Angeles coffee shop in the early 1950s. Detective Lieutenant Exley, the son of a murdered detective, is out to avenge his father's killing. The ex-partner of Officer White, implicated in a scandal rooted out by Exley, was one of the victims. Sergeant Vincennes feeds classified information to a tabloid magnate.</p> <p>IT Tre poliziotti, ognuno con le proprie motivazioni e ossessioni, affrontano la corruzione che circonda un omicidio irrisolto in una caffetteria del centro di Los Angeles nei primi anni '50. Il tenente Exley, figlio di un detective assassinato, vuole vendicare l'omicidio di suo padre. L'ex compagno dell'agente White, implicato in uno scandalo sradicato da Exley, fu una delle vittime. Il sergente Vincennes fornisce informazioni riservate a un magnate dei tabloid.</p>

AC



ACa1 ♦ Support ☐ Print ☐ Linear Script | Bodonian | ACb1 ♦ Title ☐ Post-production ☐ Linear | Slab |
 Acc1 ♦ Context ☐ Application ☐ Lapidary Linear | Fantasy | Acd1 ♦ Context ☐ Application ☐ Lapidary |
 Lapidary | Aca2 ♦ Context ☐ Digital ☐ Lapidary | Linear | Acb2 ♦ Support ☐ Digital ☐ Linear | Medieval |
 Acc2 ♦ Link ☐ Print ☐ Lapidary Linear | Ornate | Acd2 ♦ Link ☐ Print ☐ Linear Medieval | Script | Acas3
 ♦ Context ☐ Application ☐ Venetian | Transitional | Acb3 ♦ Context ☐ Application ☐ Linear | Venetian |
 Acc3 ♦ Link ☐ Print ☐ Linear Venetian | Acd3 ♦ Support ☐ Print ☐ Linear Script | Acas4 ♦ Support ☐ Print
 ☐ Linear Script | Acb4 ♦ Context ☐ Application ☐ Bodonian | Acas4 ♦ Context ☐ Application ☐ Fantasy |
 Acd4 ♦ Context ☐ Application ☐ Linear | Acas5 ♦ Context ☐ Application ☐ Linear | Acb5 ♦ Context ☐ Application Print |
 ☐ Linear Transitional | Acc5 ♦ Context ☐ Application ☐ Linear Transitional Venetian |
 Acd5 ♦ Context ☐ Application ☐ Linear Transitional Venetian | Acas6 ♦ Context ☐ Application ☐ Linear
 Script | Acb6 ♦ Support ☐ Print ☐ Script Transitional | Acc6 ♦ Support ☐ Print ☐ Script Venetian | Acd6 ♦
 Context ☐ Application ☐ Linear | Acas7 ♦ Context ☐ Application ☐ Linear | Acb7 ♦ Context ☐ Application
 ☐ Linear | Acas7 ♦ Link ☐ Print ☐ Linear Venetian | Acd7 ♦ Link ☐ Application Print | ☐ Linear | Acas8 ♦
 Context ☐ Print ☐ Linear Medieval | Acb8 ♦ Context ☐ Print ☐ Venetian | Acc8 ♦ Link ☐ Print ☐ Linear
 Medieval Transitional | Acd8 ♦ Support ☐ Application ☐ Linear

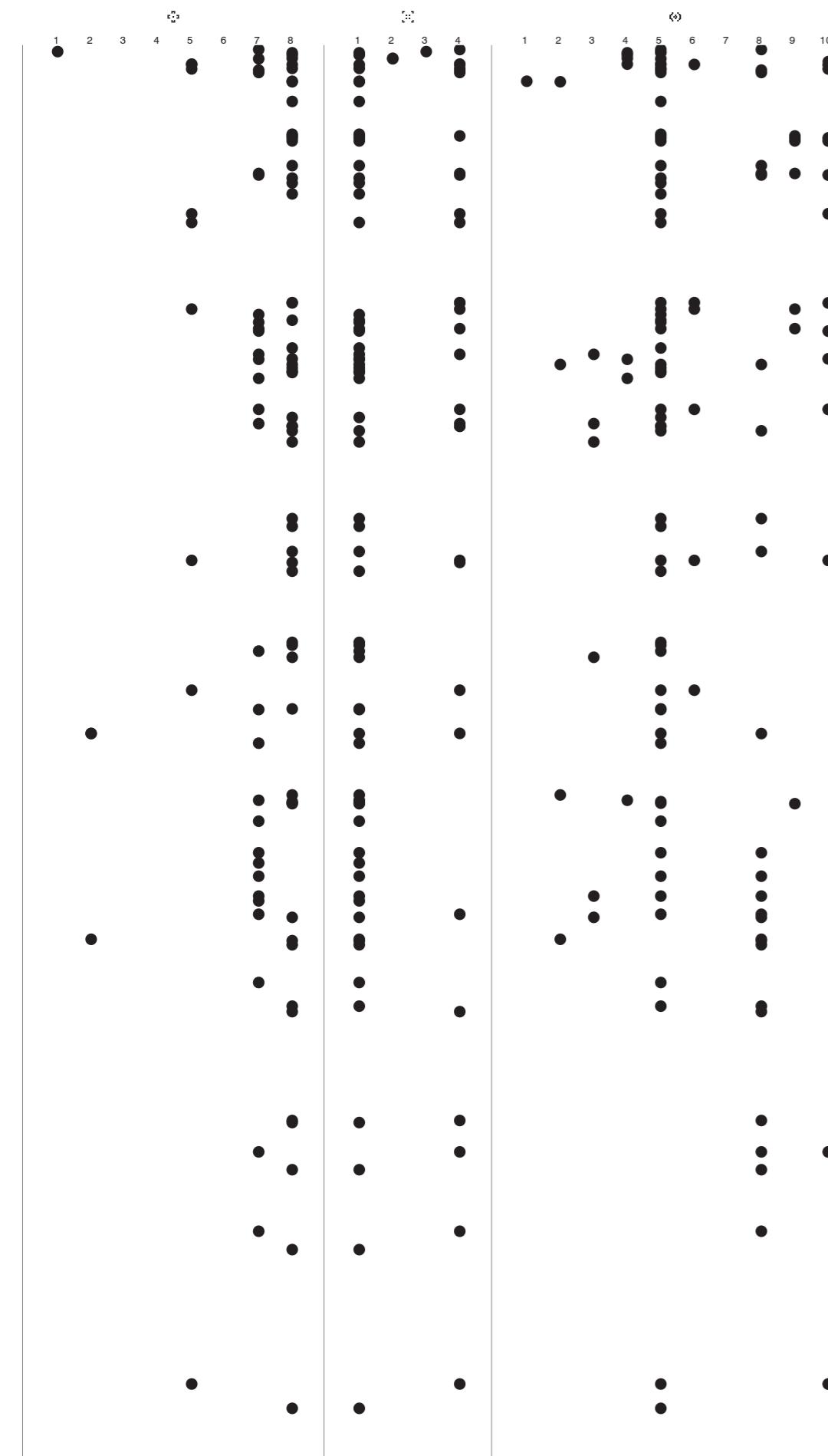


ACe1 Ⓛ Context ☐ Application ☐ Linear | ACf1 Ⓛ Support ☐ Application ☐ Linear | ACg1 Ⓛ Support ☐ Application Print | ACj1 Ⓛ Support ☐ Application ☐ Linear | ACk1 Ⓛ Figure of speech ☐ Application ☐ Print ☐ Linear | ACl1 Ⓛ Support ☐ Application ☐ Linear | ACi2 Ⓛ Context ☐ Application ☐ Linear | ACf2 Ⓛ Support ☐ Application Print | ACg2 Ⓛ Context ☐ Application ☐ Venetian | ACe2 Ⓛ Context ☐ Application ☐ Linear | ACj2 Ⓛ Support ☐ Application ☐ Lapidary | ACk2 Ⓛ Context ☐ Application ☐ Linear | ACl2 Ⓛ Context ☐ Application ☐ Linear | ACi3 Ⓛ Context ☐ Application ☐ Fantasy Linear Script | ACf3 Ⓛ Context ☐ Application ☐ Linear | ACg3 Ⓛ Context ☐ Application ☐ Linear | ACj3 Ⓛ Support ☐ Application | ACk3 Ⓛ Support ☐ Application ☐ Linear Script | ACl3 Ⓛ Support ☐ Application | ACi4 Ⓛ Support ☐ Application ☐ Linear Script | ACj4 Ⓛ Support ☐ Application ☐ Slab Linear Script | ACk4 Ⓛ Support ☐ Application | ACl4 Ⓛ Support ☐ Print ☐ Linear Script | ACi5 Ⓛ Context ☐ Application ☐ Slab Script | ACj5 Ⓛ Figure of speech ☐ Application ☐ Fantasy Script | ACk5 Ⓛ Context ☐ Application ☐ Script | ACl5 Ⓛ Context ☐ Application ☐ Linear Script | ACi6 Ⓛ Support ☐ Application ☐ Linear | ACj6 Ⓛ Context ☐ Application ☐ Linear Script | ACk6 Ⓛ Context ☐ Print ☐ Script | ACl6 Ⓛ Context ☐ Print ☐ Script | ACi7 Ⓛ Context ☐ Application ☐ Linear | ACj7 Ⓛ Support ☐ Print ☐ Script Venetian | ACk7 Ⓛ Context ☐ Application ☐ Script | ACl7 Ⓛ Support ☐ Print ☐ Script | ACi8 Ⓛ Context ☐ Application | ACj8 Ⓛ Link ☐ Print ☐ Linear Venetian | ACk8 Ⓛ Context ☐ Application ☐ Linear



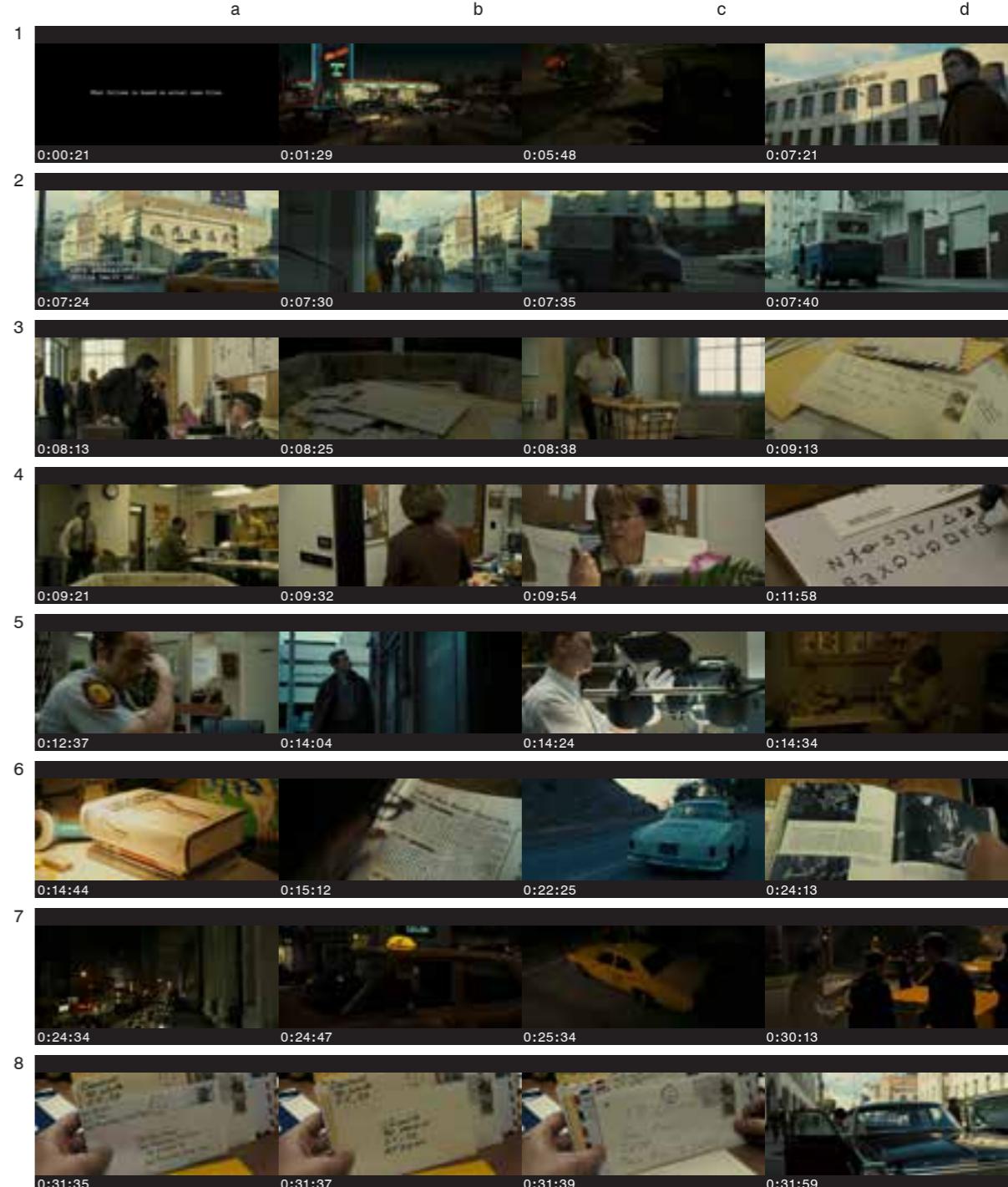
ACi1 Ⓛ Support ☐ Application ☐ Linear | ACj1 Ⓛ Figure of speech ☐ Print ☐ Linear | ACk1 Ⓛ Figure of speech ☐ Application ☐ Linear | ACl1 Ⓛ Support ☐ Application ☐ Linear | ACi2 Ⓛ Context ☐ Application ☐ Fantasy | ACj2 Ⓛ Support ☐ Application ☐ Lapidary | ACk2 Ⓛ Context ☐ Application ☐ Linear | ACl2 Ⓛ Context ☐ Application ☐ Linear | ACi3 Ⓛ Context ☐ Application ☐ Transitional | ACj3 Ⓛ Support ☐ Application | ACk3 Ⓛ Support ☐ Application ☐ Linear Script | ACl3 Ⓛ Support ☐ Application | ACi4 Ⓛ Support ☐ Application ☐ Linear Script | ACj4 Ⓛ Support ☐ Application ☐ Slab Linear Script | ACk4 Ⓛ Support ☐ Application | ACl4 Ⓛ Support ☐ Print ☐ Linear Script | ACi5 Ⓛ Context ☐ Application ☐ Slab Script | ACj5 Ⓛ Figure of speech ☐ Application ☐ Fantasy Script | ACk5 Ⓛ Context ☐ Application ☐ Script | ACl5 Ⓛ Context ☐ Application ☐ Linear Script | ACi6 Ⓛ Support ☐ Application ☐ Linear | ACj6 Ⓛ Context ☐ Application ☐ Linear Script | ACk6 Ⓛ Context ☐ Print ☐ Script | ACl6 Ⓛ Context ☐ Print ☐ Script | ACi7 Ⓛ Context ☐ Application ☐ Linear | ACj7 Ⓛ Support ☐ Print ☐ Script Venetian | ACk7 Ⓛ Context ☐ Application ☐ Script | ACl7 Ⓛ Support ☐ Print ☐ Script | ACi8 Ⓛ Context ☐ Application | ACj8 Ⓛ Link ☐ Print ☐ Linear Venetian | ACk8 Ⓛ Context ☐ Application ☐ Linear

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo

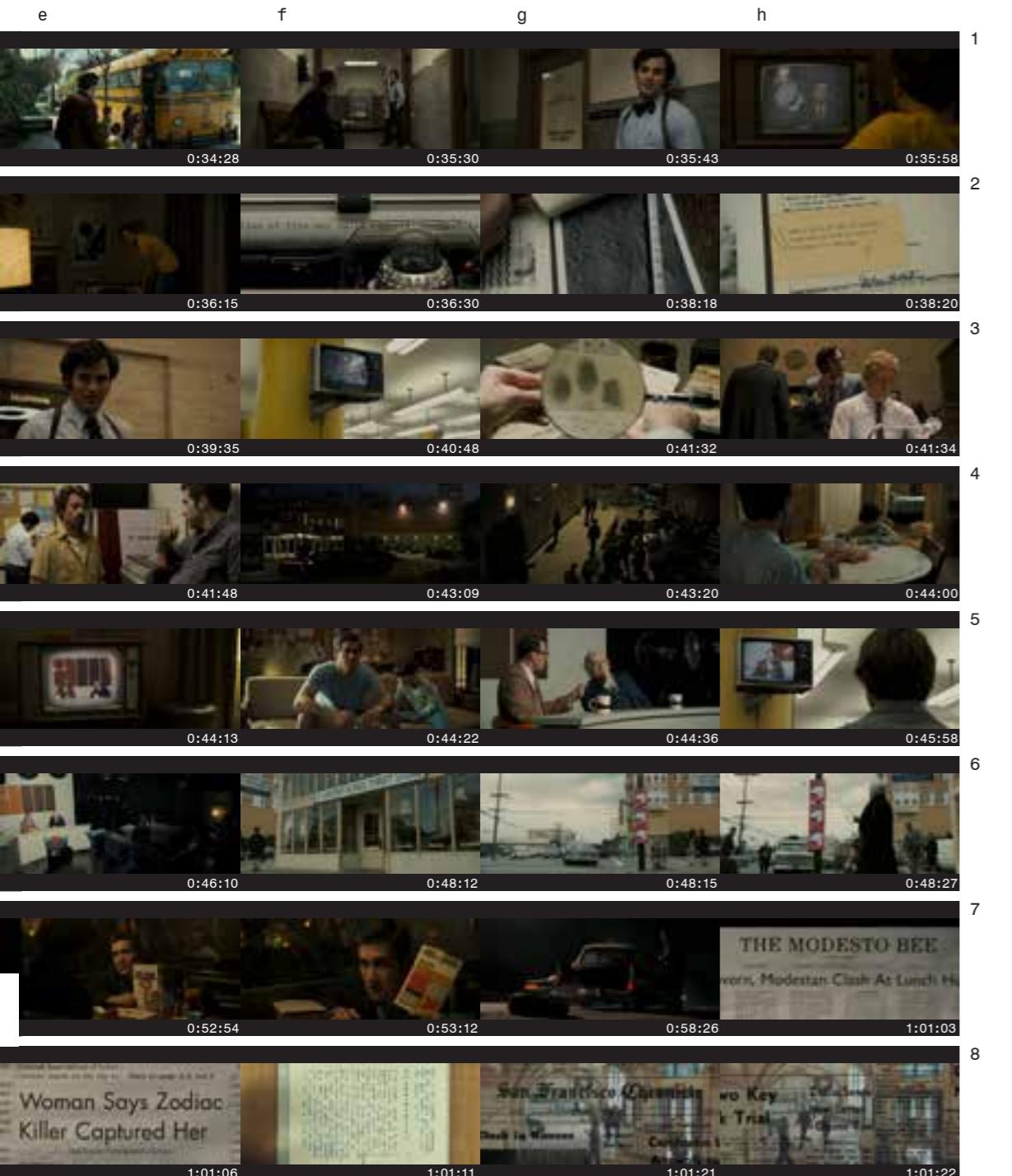


	Year Anno	2007
David Fincher	Direction Regia	
	Aspect Ratio Formato	2.39:1
	Lenght Durata	2h42'35"
	Context Contesto	City of San Francisco, 60s Città di San Francisco anni 60
	Plot Trama	<p>EN In the late 1960s and 1970s, fear grips the city of San Francisco as a serial killer called Zodiac stalks its residents. Investigators and reporters become obsessed with learning the killer's identity and bringing him to justice. Meanwhile, Zodiac claims victim after victim and taunts the authorities with cryptic messages, ciphers and menacing phone calls.</p> <p>IT Alla fine degli anni '60 e '70, la paura attacchia la città di San Francisco mentre un serial killer chiamato Zodiac insegue i suoi residenti. Investigatori e giornalisti sono ossessionati dall'idea di scoprire l'identità dell'assassino e di consegnarlo alla giustizia. Nel frattempo, Zodiac rivendica una vittima dopo l'altra e deride le autorità con messaggi criptici, cifrari e telefonate minacciose.</p>
Karen Teneyck	Graphic Designer Progettista grafico	

AD



ADA1 ☦ Support ☐ Post-production ☘ Slab | ADb1 ☦ Context ☐ Application ☘ Linear | ADC1 ☦ Context ☐ Application ☘ Linear | ADb1 ☦ Support ☘ Application ☘ Medieval | ADA2 ☦ Context ☐ Application ☘ Bodonian Lapidary Linear | ADb2 ☦ Support ☘ Application ☘ Lapidary Linear Medieval | ADC2 ☦ Context ☐ Application ☘ Slab Linear ADD2 ☦ Support ☘ Application ☘ Slab Linear ADA3 ☦ Context ☐ Print ☘ Script Transitional | ADb3 ☦ Herald ☐ Print ☘ Lapidary Linear Script | ADC3 ☦ Context ☐ Print ☘ Linear | ADD3 ☦ Herald ☐ Print ☘ Lapidary Linear Script | ADb4 ☦ Context ☐ Application Print | ☘ Linear | ADb4 ☦ Context ☐ Application ☘ Linear | ADC4 ☦ Context ☐ Print ☘ Slab | ADD4 ☦ Support ☐ Print ☘ Linear Medieval Script | ADA5 ☦ Link ☐ Application ☘ Linear | ADb5 ☦ Context ☐ Application ☘ Lapidary Linear Medieval | ADC5 ☦ Context ☐ Application ☘ Linear | ADD5 ☦ Context ☐ Application Print | ☘ Bodonian Slab Linear | ADA6 ☦ Hero prop ☐ Print ☘ Linear Transitional | ADb6 ☦ Support ☘ Print ☘ Bodonian Linear Transitional | ADC6 ☦ Context ☐ Application ☘ Linear Script | ADD6 ☦ Support ☘ Print ☘ Transitional | ADA7 ☦ Context ☐ Application ☘ Bodonian Linear Script | ADb7 ☦ Context ☐ Application ☘ Bodonian Linear ADC7 ☦ Context ☐ Application ☘ Slab | ADD7 ☦ Context ☐ Application ☘ Linear Transitional | ADA8 ☦ Context ☐ Print ☘ Linear Script | ADb8 ☦ Context ☐ Print ☘ Linear Script | ADC8 ☦ Herald ☐ Print ☘ Linear Script | ADD8 ☦ Context ☐ Application ☘ Slab Transitional



ADe1 ☺ Context ☺ Application ☺ Linear | ADf1 ☺ Context ☺ Application ☺ Script | ADg1 ☺ Context ☺ Application ☺ Linear Transitional | ADh1 ☺ Herald ☺ Digital ☺ Linear Script | ADe2 ☺ Context ☺ Print ☺ Bodonian Linear Script | ADf2 ☺ Support ☺ Application ☺ Slab | ADg2 ☺ Support ☺ Print ☺ Venetian | ADh2 ☺ Support ☺ Print ☺ Slab Linear Script | ADe3 ☺ Context ☺ Application ☺ Linear | ADf3 ☺ Context ☺ Application ☺ Linear | ADg3 ☺ Context ☺ Print ☺ Linear | ADh3 ☺ Context ☺ Application ☺ Linear | ADe4 ☺ Context ☺ Application Print | ☺ Bodonian Linear Script | ADf4 ☺ Context ☺ Application ☺ Linear | ADg4 ☺ Context ☺ Application ☺ Linear | ADh4 ☺ Context ☺ Print ☺ Transitional | ADe5 ☺ Support ☺ Digital ☺ Fantasy | ADf5 ☺ Context ☺ Print ☺ Linear | ADg5 ☺ Context ☺ Application | ADh5 ☺ Context ☺ Application ☺ Linear | ADe6 ☺ Context ☺ Application ☺ Linear | ADf6 ☺ Context ☺ Application ☺ Lapidary Linear | ADg6 ☺ Context ☺ Application Print | ☺ Linear Script | ADh6 ☺ Context ☺ Application Print | ☺ Linear | ADe7 ☺ Herald ☺ Print ☺ Linear | ADf7 ☺ Herald ☺ Print ☺ Bodonian Linear | ADg7 ☺ Context ☺ Application ☺ Linear | ADh7 ☺ Context ☺ Application ☺ Linear | ADe8 ☺ Support ☺ Print ☺ Linear Transitional | ADf8 ☺ Support ☺ Print ☺ Linear Transitional | ADg8 ☺ Support ☺ Post-production ☺ Slab | ADh8 ☺ Support ☺ Print ☺ Bodonian Linear Medieval



ADi1 ☺ Support ☺ Print ☺ Bodonian Linear | ADj1 ☺ Herald ☺ Print | ADk1 ☺ Support ☺ Post-production ☺ Slab | ADl1 ☺ Support ☺ Print ☺ Linear Medieval Transitional | ADi2 ☺ Support ☺ Print ☺ Script | ADj2 ☺ Support ☺ Print ☺ Linear Transitional | ADk2 ☺ Link ☺ Print ☺ Lapidary | ADl2 ☺ Support ☺ Print ☺ Bodonian Linear | ADi3 ☺ Support ☺ Print ☺ Bodonian Linear | ADj3 ☺ Support ☺ Print ☺ Linear Medieval Transitional | ADk3 ☺ Herald ☺ Print ☺ Linear | ADl3 ☺ Herald ☺ Print ☺ Linear | ADi4 ☺ Context ☺ Print ☺ Bodonian Script | ADj4 ☺ Context ☺ Application ☺ Linear Script | ADk4 ☺ Herald ☺ Print ☺ Linear | ADl4 ☺ Herald ☺ Print ☺ Linear | ADi5 ☺ Context ☺ Application ☺ Linear | ADj5 ☺ Context ☺ Application ☺ Linear | ADk5 ☺ Context ☺ Application ☺ Script | ADl5 ☺ Context ☺ Application ☺ Linear | ADi6 ☺ Context ☺ Print ☺ Linear Script | ADj6 ☺ Support ☺ Digital ☺ Linear | ADk6 ☺ Context ☺ Application ☺ Linear | ADl6 ☺ Support ☺ Application ☺ Slab | ADi7 ☺ Context ☺ Print ☺ Linear | ADj7 ☺ Hero prop ☺ Print ☺ Linear Transitional | ADk7 ☺ Hero prop ☺ Print ☺ Linear Script | ADl7 ☺ Support ☺ Print ☺ Slab Linear | ADi8 ☺ Support ☺ Application Print | ☺ Linear | ADj8 ☺ Support ☺ Application Print | ☺ Linear | ADk8 ☺ Context ☺ Application ☺ Linear | ADl8 ☺ Support ☺ Print ☺ Linear Medieval Transitional

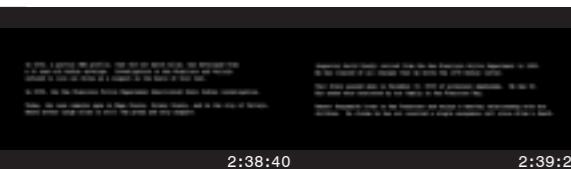


ADm1 ☺ Support ☺ Application ☺ Bodonian Linear ADn1 ☺ Context ☺ Application ☺ Linear | ADo1 ☺ Context ☺ Application ☺ Script | ADp1 ☺ Context ☺ Application ☺ Linear | ADm2 ☺ Context ☺ Application ☺ Linear | ADn2 ☺ Context ☺ Application ☺ Linear Script ADo2 ☺ Context ☺ Application ☺ Linear | ADp2 ☺ Context ☺ Application ☺ Linear | ADm3 ☺ Context ☺ Application | ADn3 ☺ Context ☺ Application ☺ Linear | ADo3 ☺ Support ☺ Application ☺ Linear Script ADp3 ☺ Context ☺ Application ☺ Lapidary Linear ADm4 ☺ Context ☺ Print ☺ Linear | ADn4 ☺ Context ☺ Print ☺ Lapidary Linear ADo4 ☺ Context ☺ Application ☺ Linear | ADp4 ☺ Support ☺ Application Print | ☺ Linear Script ADm5 ☺ Context ☺ Print ☺ Linear | ADn5 ☺ Support ☺ Print ☺ Bodonian Linear ADo5 ☺ Support ☺ Print ☺ Bodonian Linear ADp5 ☺ Support ☺ Print ☺ Bodonian Linear ADm6 ☺ Support ☺ Print ☺ Bodonian Linear ADn6 ☺ Support ☺ Print ☺ Bodonian Linear ADo6 ☺ Support ☺ Print ☺ Bodonian Linear ADp6 ☺ Support ☺ Print ☺ Bodonian Linear ADm7 ☺ Context ☺ Application ☺ Linear | ADn7 ☺ Context ☺ Application ☺ Linear | ADo7 ☺ Context ☺ Application ☺ Linear | ADp7 ☺ Context ☺ Print ☺ Slab Linear ADm8 ☺ Support ☺ Print ☺ Slab | ADn8 ☺ Support ☺ Print ☺ Slab | ADo8 ☺ Support ☺ Print ☺ Slab | ADp8 ☺ Support ☺ Print ☺ Slab

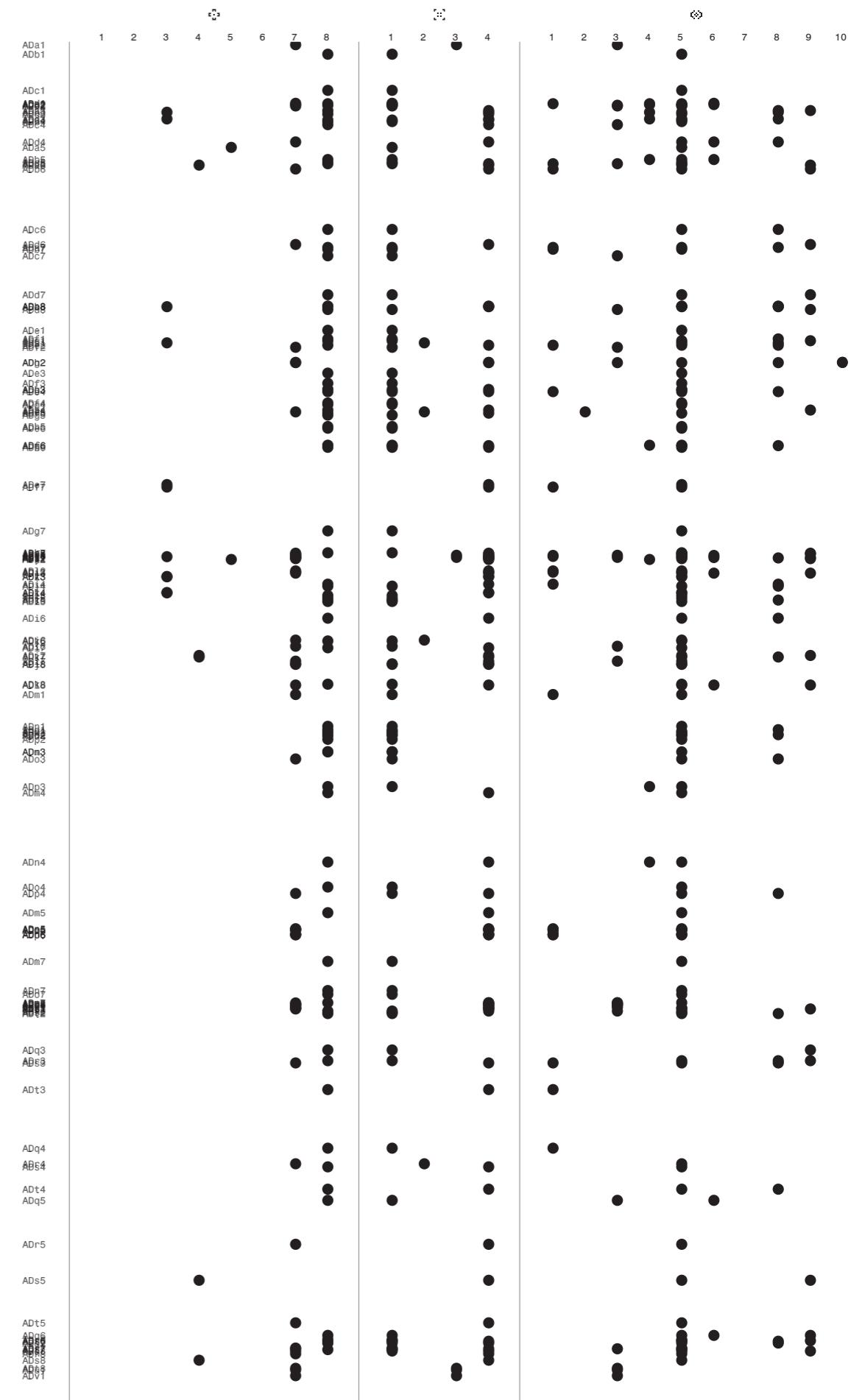
ADq1 ☺ Support ☺ Print ☺ Slab | ADr1 ☺ Support ☺ Print ☺ Slab | ADs1 ☺ Support ☺ Print ☺ Linear | ADt1 ☺ Support ☺ Print ☺ Linear | ADq2 ☺ Support ☺ Print ☺ Transitional | ADr2 ☺ Context ☺ Application Print | ☺ Slab Linear ADs2 ☺ Context ☺ Application ☺ Linear | ADt2 ☺ Context ☺ Application ☺ Linear Script ADq3 ☺ Context ☺ Application ☺ Transitional | ADr3 ☺ Context ☺ Application ☺ Linear Script Transitional | ADs3 ☺ Support ☺ Print ☺ Bodonian Linear Script | ADt3 ☺ Context ☺ Print ☺ Bodonian | ADq4 ☺ Context ☺ Application ☺ Bodonian | ADr4 ☺ Support ☺ Digital ☺ Linear | ADs4 ☺ Context ☺ Print ☺ Linear | ADt4 ☺ Context ☺ Print ☺ Linear Script ADq5 ☺ Context ☺ Application ☺ Slab Medieval ADr5 ☺ Support ☺ Print ☺ Linear | ADs5 ☺ Hero prop ☺ Print ☺ Linear Transitional ADt5 ☺ Support ☺ Print ☺ Linear | ADq6 ☺ Context ☺ Application ☺ Linear Medieval Transitional | ADr6 ☺ Context ☺ Application ☺ Linear | ADs6 ☺ Context ☺ Application ☺ Linear Transitional ADt6 ☺ Context ☺ Application Print | ☺ Linear Script ADq7 ☺ Context ☺ Application Print | ☺ Linear Script ADr7 ☺ Support ☺ Application ☺ Linear | ADs7 ☺ Support ☺ Application Print | ☺ Slab Linear ADt7 ☺ Context ☺ Application ☺ Linear | ADq8 ☺ Support ☺ Application Print | ☺ Linear Transitional ADr8 ☺ Support ☺ Print ☺ Linear | ADs8 ☺ Hero prop ☺ Print ☺ Linear | ADt8 ☺ Support ☺ Post-production ☺ Slab

u

v

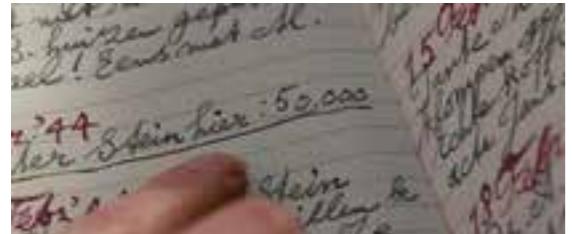


Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



EN War IT Bellico

AEK8



AFp7



AGc1



AGf3



AEf4



AEh2



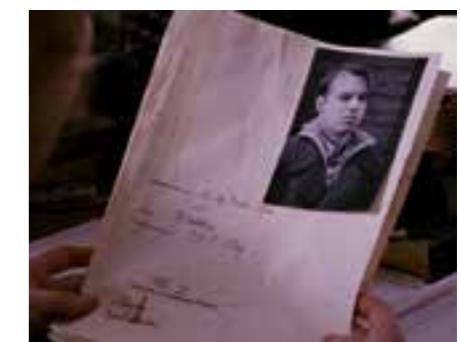
AGa2



AFa6



AEf6



AFh6



AFp6



328

329

Typography in the genre Tipografia nel genere

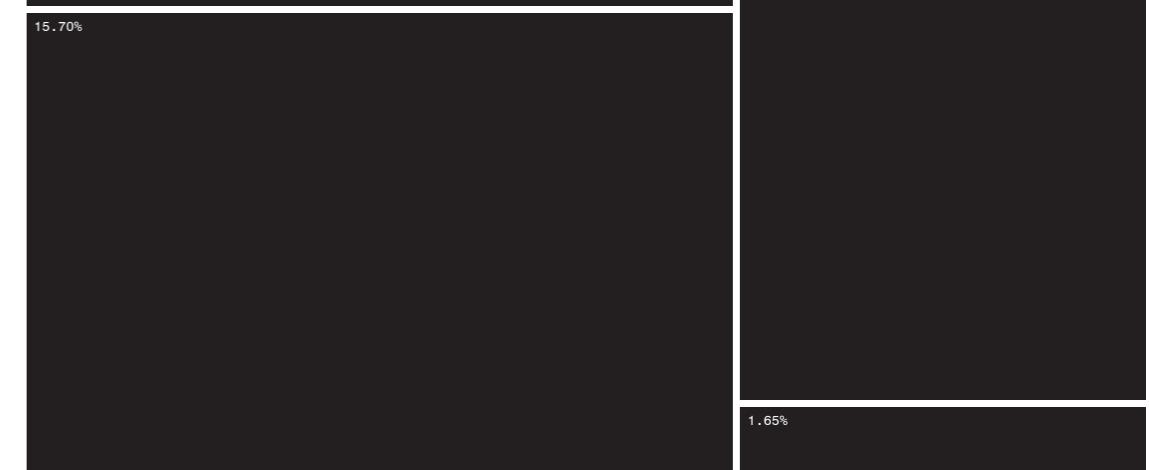
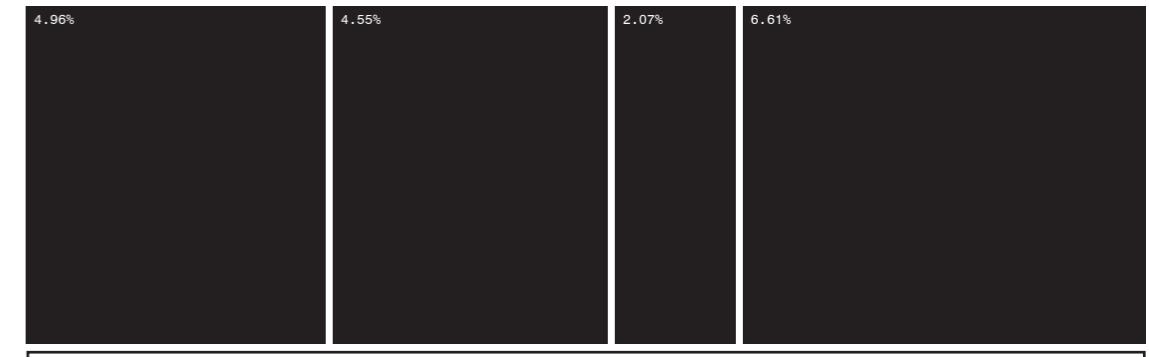
Bodonian Bodoniano 4.96% 12	Slab Egizio 4.55% 11	Fantasy Fantasia 2.07% 5	Lapidary Lapidare 6.61% 16
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Linear Lineare 44.63% 108

Medieval Medievale 7.85% 19	Transitional Transizionale 11.98% 29
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Script Scritto 15.70% 38

Venetian Veneziano 1.65% 4



EN Black Book IT Black Book
EN Empire of the Sun IT L'impero del sole
EN Inglourious Basterds IT Bastardi senza gloria

	Year Anno	2006
Paul Verhoeven	Direction Regia	
	Aspect Ratio Formato	2.35 :1
	Lenght Durata	2h25'38"
	Context Contesto	Netherlands, during the Second World War Paesi bassi durante la Seconda Guerra Mondiale
	Plot Trama	<p>EN After narrowly escaping death, young Rachel Rosenthal becomes part of the Jewish resistance, assuming the name Ellis de Vries. Her superiors order her to seduce a Gestapo officer named Ludwig. Ellis is successful in her mission but soon finds herself falling in love with her mortal enemy.</p> <p>IT Dopo essere sfuggita alla morte per un pelo, la giovane Rachel Rosenthal entra a far parte della resistenza ebraica, assumendo il nome di Ellis de Vries. I suoi superiori le ordinano di sedurre un ufficiale della Gestapo di nome Ludwig. Ellis ha successo nella sua missione, ma presto si ritrova ad innamorarsi del suo nemico mortale.</p>
Aviva de Groot	Graphic Designer Progettista grafico	

AE

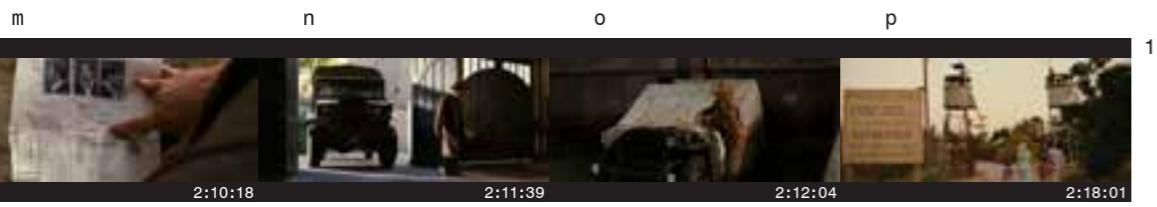


AEa1 ♦ Title ☐ Post-production ☐ Linear | AEb1 ♦ Support ☐ Application ☐ Transitional | AEc1 ☐ Context
 ☐ Application ☐ Script | AEd1 ♦ Context ☐ Application ☐ Linear Transitional AEa2 ♦ Context ☐ Application
 ☐ Linear Script AEb2 ♦ Context ☐ Application ☐ Linear | AEc2 ♦ Context ☐ Application ☐ Script
 | AEd2 ♦ Context ☐ Application ☐ Medieval | AEa3 ♦ Context ☐ Application ☐ Linear | AEb3 ♦ Context
 ☐ Application ☐ Linear | AEc3 ♦ Context ☐ Application ☐ Linear | AEd3 ♦ Context ☐ Application ☐ Bodonian
 Script AEa4 ♦ Support ☐ Print | AEb4 ♦ Support ☐ Print | AEc4 ♦ Support ☐ Application | AEd4 ♦ Context
 ☐ Application ☐ Medieval Transitional AEa5 ♦ Context ☐ Application ☐ Linear | AEb5 ♦ Support
 ☐ Application ☐ Linear | AEc5 ♦ Context ☐ Application | AEd5 ♦ Context ☐ Application ☐ Linear | AEa6 ♦ Context
 ☐ Application ☐ Linear | AEb6 ♦ Context ☐ Application ☐ Transitional | AEc6 ♦ Context ☐ Application
 ☐ Linear | AEd6 ♦ Context ☐ Application ☐ Linear | AEa7 ♦ Support ☐ Print ☐ Linear Script AEb7 ♦ Context
 ☐ Application ☐ Linear Script AEc7 ♦ Context ☐ Application ☐ Linear | AEd7 ♦ Context ☐ Application
 ☐ Linear | AEa8 ♦ Figure of speech ☐ Application ☐ Linear Script AEb8 ♦ Support ☐ Application
 ☐ Bodonian | AEc8 ♦ Context ☐ Application ☐ Linear | AEd8 ♦ Context ☐ Print



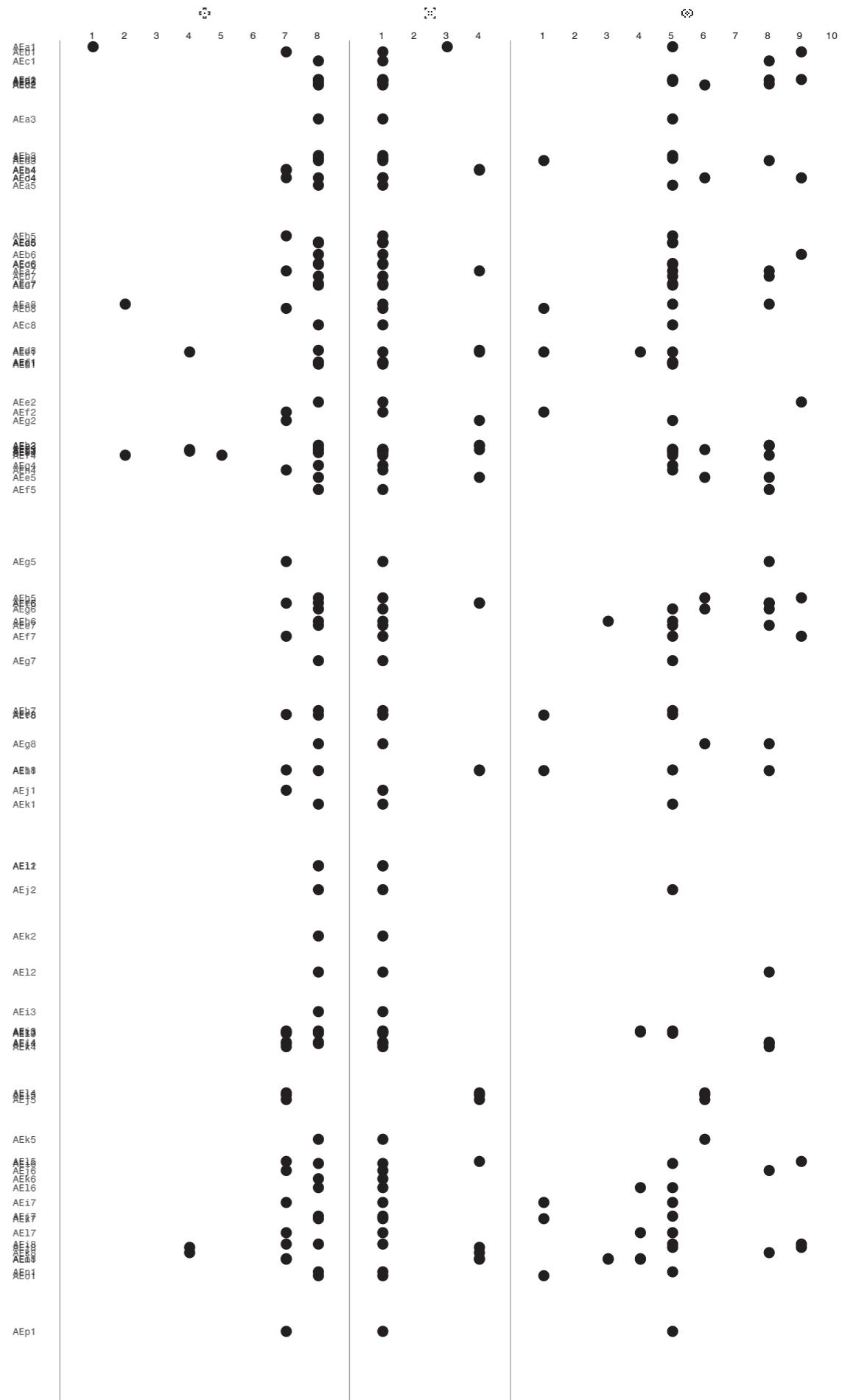
AEe1 ◊ Hero prop ◊ Application Print | ◊ Bodonian Lapidary Linear | AEf1 ◊ Context ◊ Application ◊ Linear | AEg1 ◊ Context ◊ Application ◊ Linear | AEh1 ◊ Context ◊ Application ◊ Linear | AEe2 ◊ Context ◊ Application ◊ Transitional | AEf2 ◊ Support ◊ Application ◊ Bodonian | AEg2 ◊ Support ◊ Print ◊ Linear | AEh2 ◊ Context ◊ Print ◊ Script | AEe3 ◊ Context ◊ Print ◊ Script | AEf3 ◊ Context ◊ Application ◊ Linear | AEg3 ◊ Context Hero prop | ◊ Application Print | ◊ Linear Medieval AEh3 ◊ Hero prop | ◊ Application ◊ Linear | AEe4 ◊ Context ◊ Application ◊ Linear | AEf4 ◊ Link Figure of speech | ◊ Application ◊ Linear Script AEg4 ◊ Context ◊ Application ◊ Linear | AEh4 ◊ Support ◊ Application ◊ Linear | AEe5 ◊ Context ◊ Print ◊ Medieval Script AEf5 ◊ Context ◊ Application ◊ Script | AEg5 ◊ Support ◊ Application ◊ Script | AEh5 ◊ Context ◊ Application ◊ Medieval Transitional AEe6 ◊ Context ◊ Print ◊ Script | AEf6 ◊ Support ◊ Print ◊ Script | AEg6 ◊ Context ◊ Application ◊ Linear Medieval Script | AEh6 ◊ Context ◊ Application ◊ Slab Linear AEe7 ◊ Context ◊ Application ◊ Linear Script AEf7 ◊ Support ◊ Application ◊ Linear Transitional AEg7 ◊ Context ◊ Application ◊ Linear | AEh7 ◊ Context ◊ Application ◊ Linear | AEe8 ◊ Support ◊ Application ◊ Linear | AEf8 ◊ Context ◊ Application ◊ Bodonian | AEg8 ◊ Context ◊ Application ◊ Medieval Script AEh8 ◊ Support ◊ Print ◊ Linear

AEi1 ◊ Context ◊ Print ◊ Bodonian Script AEj1 ◊ Support ◊ Application | AEk1 ◊ Context ◊ Application ◊ Linear | AEi1 ◊ Context ◊ Application | AEi2 ◊ Context ◊ Application | AEj2 ◊ Context ◊ Application ◊ Linear | AEk2 ◊ Context ◊ Application | AEi2 ◊ Context ◊ Application ◊ Script | AEi3 ◊ Context ◊ Application | AEj3 ◊ Context Support | ◊ Application ◊ Lapidary Linear AEk3 ◊ Context Support | ◊ Application ◊ Lapidary | AEi3 ◊ Context Support | ◊ Application ◊ Linear | AEi4 ◊ Context Support | ◊ Application ◊ Script | AEi4 ◊ Context Support | ◊ Application ◊ Script | AEk4 ◊ Support ◊ Application ◊ Script | AEi4 ◊ Support ◊ Print ◊ Medieval | AEi5 ◊ Support ◊ Print ◊ Medieval | AEj5 ◊ Support ◊ Print ◊ Medieval | AEk5 ◊ Context ◊ Application ◊ Medieval | AEi5 ◊ Support ◊ Print ◊ Medieval | AEi5 ◊ Support ◊ Print ◊ Transitional | AEi6 ◊ Context ◊ Application ◊ Linear | AEj6 ◊ Support ◊ Application ◊ Script | AEk6 ◊ Context ◊ Application | AEi6 ◊ Context ◊ Application ◊ Lapidary Linear AEi7 ◊ Support ◊ Application ◊ Bodonian Linear AEj7 ◊ Context ◊ Application ◊ Linear | AEk7 ◊ Context ◊ Application ◊ Bodonian | AEi7 ◊ Support ◊ Application ◊ Lapidary Linear AEi8 ◊ Context Support | ◊ Application ◊ Linear Transitional AEj8 ◊ Hero prop | ◊ Print ◊ Script | AEi8 ◊ Support ◊ Print ◊ Slab Lapidary



1

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



AEm1 ☰ Support ☱ Print ☱ Slab Lapidary AEn1 ☰ Context ☱ Application ☱ Linear | AEo1 ☰ Context ☱ Application ☱ Bodonian | AEp1 ☰ Support ☱ Application ☱ Linear |

Empire of the Sun
L'impero del sole

Year
Anno

1987

Steven Spielberg
Direction
Regia

Aspect Ratio
Formato

1.85:1

Lenght
Durata

2h32'49"

Context
Contesto

Shanghai, during the Second World War
Shanghai durante la Seconda Guerra Mondiale

Plot
Trama

EN Jamie Graham, a privileged English boy, is living in Shanghai when the Japanese invade and force all foreigners into prison camps. Jamie is captured with an American sailor named Basie, who looks out for him while they are in the camp together. Even though he is separated from his parents and in a hostile environment, Jamie maintains his dignity and youthful spirits, providing a beacon of hope for the others held captive with him.

IT Jamie Graham, un privilegiato ragazzo inglese, vive a Shanghai quando i giapponesi invadono e costringono tutti gli stranieri nei campi di prigione. Jamie viene catturato con un marinaio americano di nome Basie, che si prende cura di lui mentre sono insieme nel campo. Anche se è separato dai suoi genitori e in un ambiente ostile, Jamie mantiene la sua dignità e il suo spirito giovanile, fornendo un raggio di speranza per gli altri tenuti prigionieri con lui.

Brian Bishop

Graphic Designer
Progettista grafico

AF

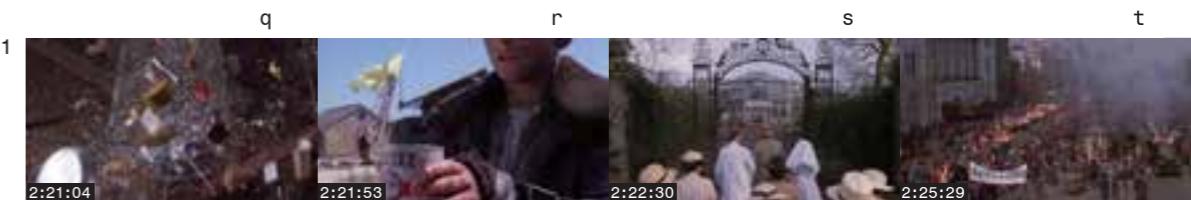


AFa1 ◊ Link ☐ Post-production ◊ Slab | AFb1 ◊ Title ☐ Post-production ◊ Lapidary | AFC1 ◊ Context ☐ Application | AFd1 ◊ Context ☐ Application ◊ Script | AFa2 ◊ Context ☐ Application ◊ Lapidary | AFb2 ◊ Support ☐ Application | AFc2 ◊ Support ☐ Print ◊ Fantasy Linear | AFd2 ◊ Context ☐ Application ◊ Linear | AFa3 ◊ Support ☐ Print | AFb3 ◊ Support ☐ Print ◊ Script | AFC3 ◊ Context ☐ Print ◊ Transitional | AFd3 ◊ Context ☐ Print ◊ Transitional | AFa4 ◊ Context ☐ Application ◊ Linear | AFb4 ◊ Context ☐ Application | AFc4 ◊ Context ☐ Application ◊ Linear | AFd4 ◊ Context ☐ Application | AFa5 ◊ Context ☐ Application | AFb5 ◊ Context ☐ Application | AFc5 ◊ Context ☐ Application ◊ Linear | AFd5 ◊ Context ☐ Application | AFa6 ◊ Context ☐ Application | AFb6 ◊ Support ☐ Application | AFc6 ◊ Context ☐ Application | AFd6 ◊ Context ☐ Application | AFa7 ◊ Context ☐ Application | AFb7 ◊ Context ☐ Application ◊ Transitional | AFc7 ◊ Context ☐ Application | AFd7 ◊ Context ☐ Application | AFa8 ◊ Context ☐ Application ◊ Linear | AFb8 ◊ Context ☐ Application | AFc8 ◊ Context ☐ Application | AFd8 ◊ Context ☐ Application



AFe1 ◊ Context ◊ Application | AFe1 ◊ Context ◊ Application | AFg1 ◊ Context ◊ Application ◊ Linear | AFh1 ◊ Context ◊ Application | AFe2 ◊ Context ◊ Application | AFf2 ◊ Context ◊ Application | AFg2 ◊ Context ◊ Application ◊ Transitional | AFh2 ◊ Context ◊ Application | AFe3 ◊ Context ◊ Application ◊ Linear | AFf3 ◊ Context ◊ Application ◊ Linear | AFg3 ◊ Context ◊ Application ◊ Transitional | AFh3 ◊ Context ◊ Support ◊ Print ◊ Script | AFe4 ◊ Context ◊ Print ◊ Linear | AFf4 ◊ Context ◊ Print | AFg4 ◊ Context ◊ Print | AFh4 ◊ Context ◊ Application | AFe5 ◊ Context ◊ Application ◊ Linear | AFf5 ◊ Context ◊ Application ◊ Linear | AFg5 ◊ Context ◊ Application | AFh5 ◊ Context ◊ Print | AFe6 ◊ Context ◊ Application | AFf6 ◊ Context ◊ Application ◊ Venetian | AFg6 ◊ Context ◊ Application | AFh6 ◊ Context ◊ Application ◊ Slab Transitional | AFe7 ◊ Context ◊ Print | AFf7 ◊ Context ◊ Print | AFg7 ◊ Context ◊ Application | AFh7 ◊ Context ◊ Application | AFe8 ◊ Context ◊ Application | AFf8 ◊ Context ◊ Application | AFg8 ◊ Context ◊ Application

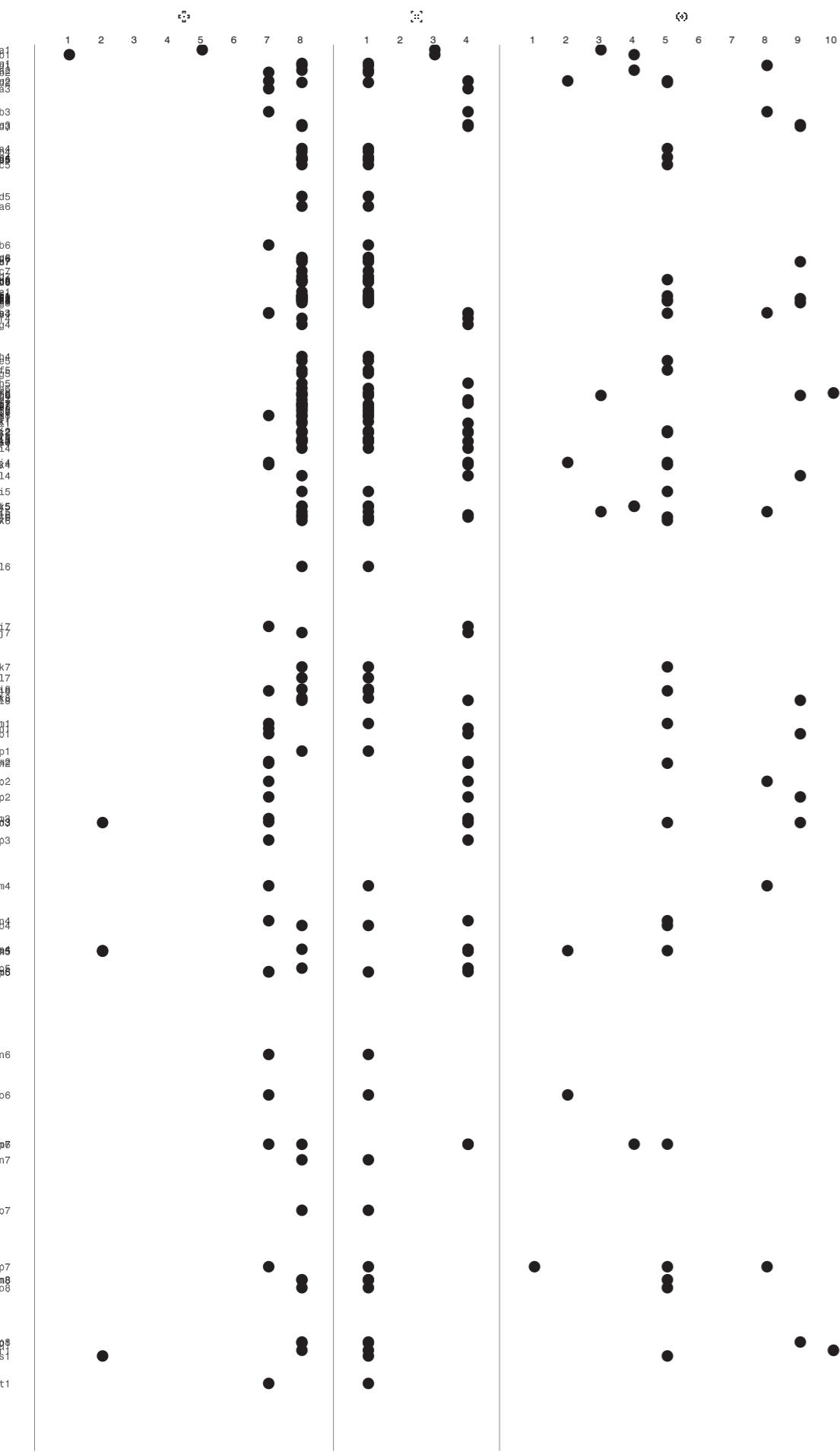
AFi1 ◊ Context ◊ Application | AFj1 ◊ Context ◊ Application | AFk1 ◊ Context ◊ Application | AF11 ◊ Context ◊ Application | AFi2 ◊ Context ◊ Application ◊ Linear | AFj2 ◊ Context ◊ Application Print | ◊ Linear | AFk2 ◊ Context ◊ Application Print | ◊ Linear | AF12 ◊ Context ◊ Application | AFi3 ◊ Context ◊ Application | AFj3 ◊ Context ◊ Application | AFk3 ◊ Context ◊ Application Print | AF13 ◊ Context ◊ Application | AFi4 ◊ Context ◊ Application Print | AFj4 ◊ Context ◊ Application Print | AFk4 ◊ Context ◊ Support ◊ Print ◊ Linear | AF14 ◊ Context ◊ Print ◊ Transitional | AFi5 ◊ Context ◊ Application ◊ Linear | AFj5 ◊ Context ◊ Application ◊ Lapidary | AFk5 ◊ Context ◊ Application ◊ Lapidary | AF15 ◊ Context ◊ Application ◊ Slab Script | AFi6 ◊ Context ◊ Print | AFj6 ◊ Context ◊ Application Print | ◊ Linear | AFk6 ◊ Context ◊ Application ◊ Linear | AF16 ◊ Context ◊ Application | AFi7 ◊ Context ◊ Print | AFj7 ◊ Context ◊ Application ◊ Linear | AFk7 ◊ Context ◊ Application ◊ Linear | AF17 ◊ Context ◊ Application | AFi8 ◊ Context ◊ Application | AFj8 ◊ Context ◊ Application ◊ Linear | AFk8 ◊ Context ◊ Application | AF18 ◊ Context ◊ Print ◊ Transitional



AFm1 ♦ Support ☐ Application ◊ Linear | AFn1 ♦ Support ☐ Print | AFo1 ♦ Support ☐ Print ◊ Transitional | AFp1 ♦ Context ☐ Application | AFm2 ♦ Support ☐ Print | AFn2 ♦ Support ☐ Print ◊ Linear | AFo2 ♦ Support ☐ Print ◊ Script | AFp2 ♦ Support ☐ Print ◊ Transitional | AFm3 ♦ Support ☐ Print | AFn3 ♦ Support ☐ Print | AFo3 ♦ Figure of speech ☐ Print ◊ Linear Transitional | AFp3 ♦ Support ☐ Print | AFm4 ♦ Support ☐ Application ◊ Script | AFn4 ♦ Support ☐ Print ◊ Linear | AFo4 ♦ Context ☐ Application ◊ Linear | AFp4 ♦ Context ☐ Print | AFm5 ♦ Figure of speech ☐ Print ◊ Fantasy Linear | AFn5 ♦ Figure of speech ☐ Print | AFo5 ♦ Context ☐ Print | AFp5 ♦ Support ☐ Print | AFm6 ♦ Support ☐ Application | AFn6 ♦ Support ☐ Application | AFo6 ♦ Support ☐ Application ◊ Fantasy | AFp6 ♦ Support ☐ Print ◊ Lapidary Linear | AFm7 ♦ Context ☐ Print | AFn7 ♦ Context ☐ Application | AFo7 ♦ Context ☐ Application | AFp7 ♦ Support ☐ Application ◊ Bodonian Linear Script Transitional Venetian | AFm8 ♦ Context ☐ Application ◊ Linear | AFn8 ♦ Context ☐ Application | AFo8 ♦ Context ☐ Application ◊ Linear | AFp8 ♦ Context ☐ Application ◊ Transitional

AFq1 ♦ Context ☐ Application | AFr1 ♦ Context ☐ Application ◊ Venetian | AFs1 ♦ Figure of speech ☐ Application ◊ Linear | AFt1 ♦ Support ☐ Application

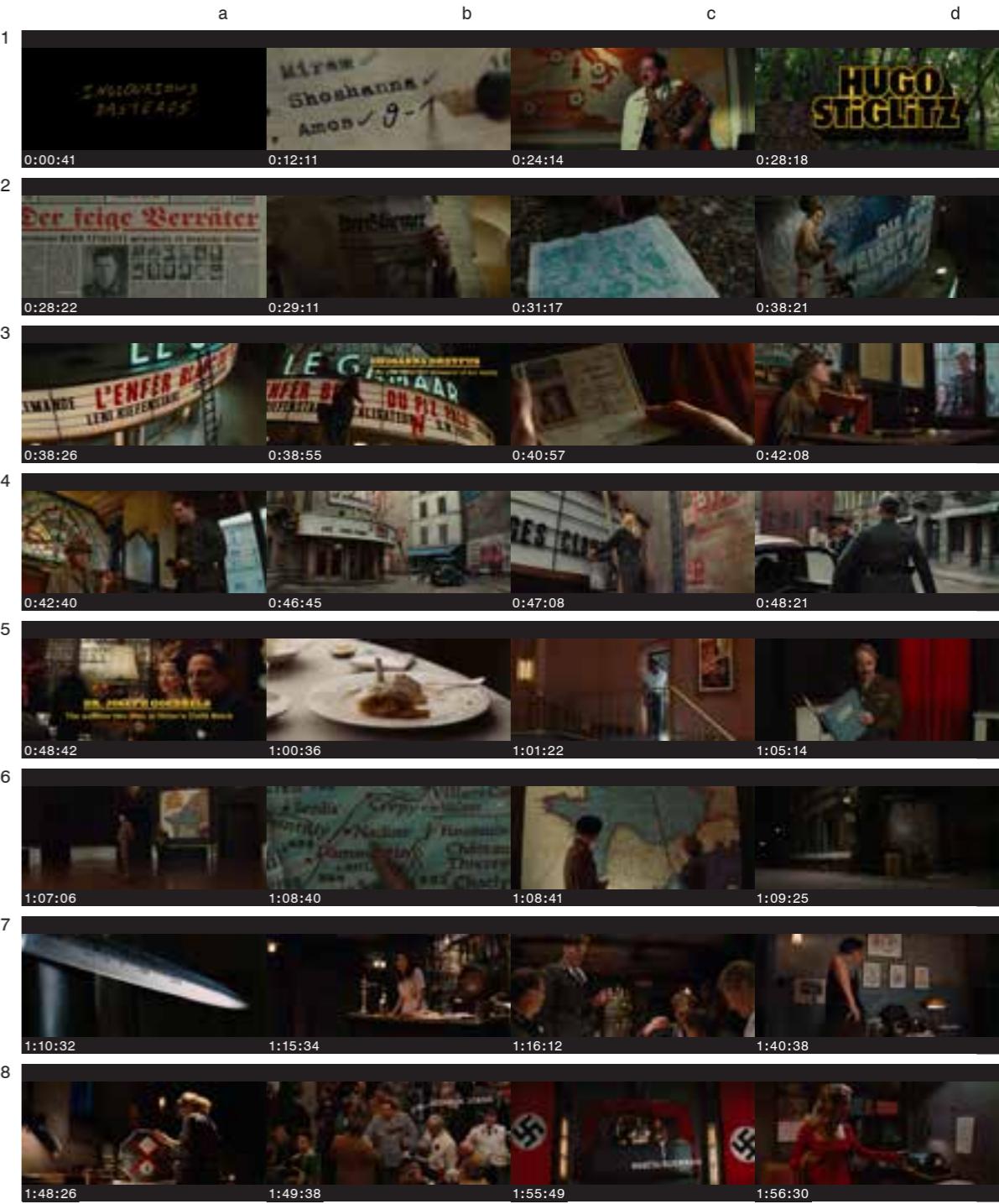
Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



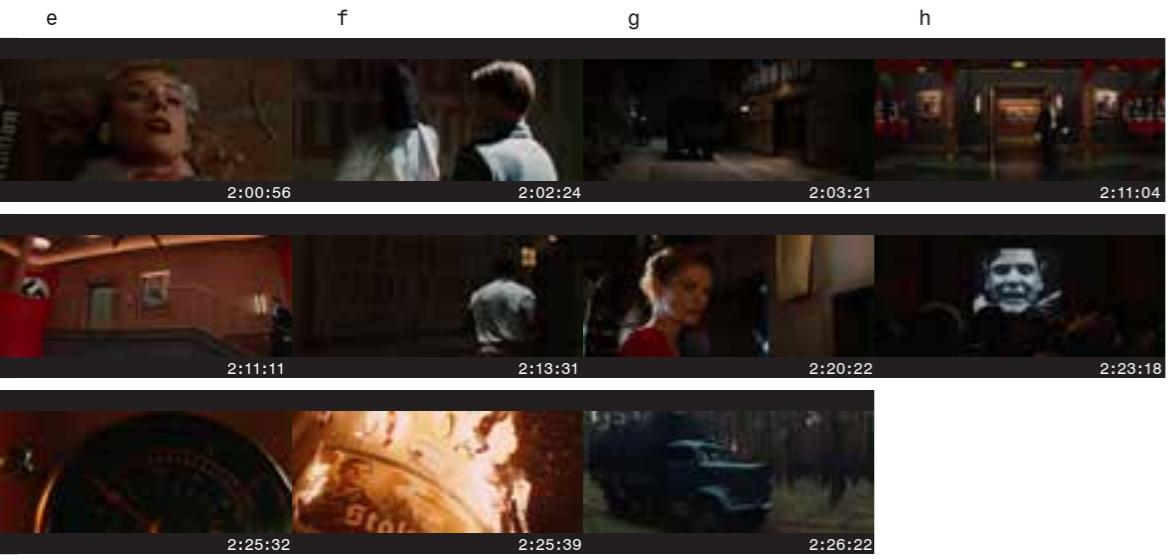
AG

Inglourious Basterds
Bastardi senza gloria

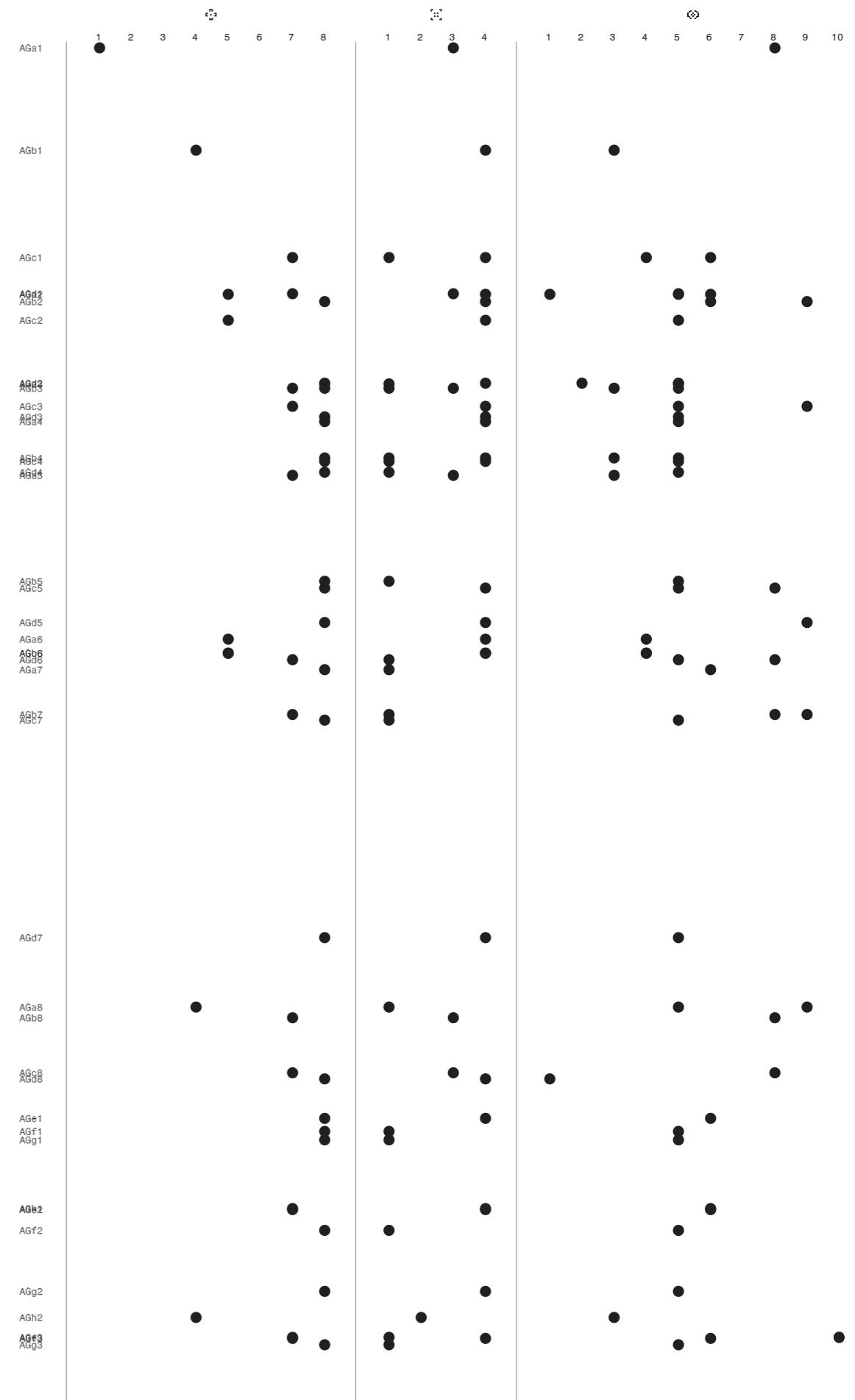
	Year Anno	2009
Quentin Tarantino	Direction Regia	
	Aspect Ratio Formato	2.39 :1
	Lenght Durata	2h32'52"
	Context Contesto	Paris, during the Second World War Parigi durante la Seconda Guerra Mondiale
	Plot Trama	<p>EN It is the first year of Germany's occupation of France. Allied officer Lt. Aldo Raine assembles a team of Jewish soldiers to commit violent acts of retribution against the Nazis, including the taking of their scalps. He and his men join forces with Bridget von Hammersmark, a German actress and undercover agent, to bring down the leaders of the Third Reich. Their fates converge with theater owner Shosanna Dreyfus, who seeks to avenge the Nazis' execution of her family.</p> <p>IT È il primo anno dell'occupazione tedesca della Francia. L'ufficiale alleato, il tenente Aldo Raine, riunisce una squadra di soldati ebrei per commettere atti violenti di vendetta contro i nazisti, inclusa la presa dei loro scalpi. Lui e i suoi uomini uniscono le forze con Bridget von Hammersmark, un'attrice tedesca e agente sotto copertura, per abbattere i leader del Terzo Reich. I loro destini convergono con la proprietaria del teatro Shosanna Dreyfus, che cerca di vendicare l'esecuzione della sua famiglia da parte dei nazisti.</p>
Jan Hülpusch	Graphic Designer Progettista grafico	
Liliana Lambriev	Graphic Designer Progettista grafico	



AGa1 ♦ Title ♦ Post-production ◊ Script | AGb1 ♦ Hero prop ♦ Print ◊ Slab | AGc1 ♦ Support ♦ Application Print | ♦ Lapidary Medieval | AGd1 ♦ Support ♦ Post-production ◊ Linear | AGa2 ♦ Link ♦ Print ◊ Bodonian Linear Medieval Transitional | AGb2 ♦ Context ♦ Print ◊ Medieval Transitional | AGc2 ♦ Link ♦ Print ◊ Linear | AGd2 ♦ Context ♦ Print ◊ Fantasy Linear | AGa3 ♦ Context ♦ Application ◊ Linear | AGb3 ♦ Context Support | ♦ Application Post-production | ♦ Slab Linear | AGc3 ♦ Support ♦ Print ◊ Linear Transitional | AGd3 ♦ Context ♦ Print ◊ Linear | AGa4 ♦ Context ♦ Print ◊ Linear | AGb4 ♦ Context ♦ Application Print | ♦ Slab Linear | AGc4 ♦ Context ♦ Application Print | ♦ Linear | AGd4 ♦ Context ♦ Application ◊ Linear | AGa5 ♦ Support ♦ Post-production ◊ Slab | AGb5 ♦ Context ♦ Application ◊ Linear | AGc5 ♦ Context ♦ Print ◊ Linear Script | AGd5 ♦ Context ♦ Print ◊ Transitional | AGa6 ♦ Link ♦ Print ◊ Lapidary | AGb6 ♦ Link ♦ Print ◊ Lapidary | AGc6 ♦ Link ♦ Print ◊ Lapidary | AGd6 ♦ Support ♦ Application ◊ Linear Script | AGa7 ♦ Context ♦ Application ◊ Medieval | AGb7 ♦ Support ♦ Application ◊ Script Transitional | AGc7 ♦ Context ♦ Application ◊ Linear | AGd7 ♦ Context ♦ Print ◊ Linear | AGa8 ♦ Hero prop ♦ Application ◊ Linear Transitional | AGb8 ♦ Support ♦ Post-production ◊ Script | AGc8 ♦ Support ♦ Post-production ◊ Script | AGd8 ♦ Context ♦ Print ◊ Bodonian



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



AGe1 Ⓜ Context ☰ Print ☱ Medieval | AGf1 Ⓜ Context ☰ Application ☱ Linear | AGg1 Ⓜ Context ☰ Application ☱ Linear | AGh1 Ⓜ Support ☰ Print ☱ Medieval | AGe2 Ⓜ Support ☰ Print ☱ Medieval | AGf2 Ⓜ Context ☰ Application ☱ Linear | AGg2 Ⓜ Context ☰ Print ☱ Linear | AGh2 Ⓜ Hero prop ☱ Digital ☱ Slab | AGe3 Ⓜ Support ☰ Application ☱ Venetian | AGf3 Ⓜ Support ☰ Print ☱ Medieval | AGg3 Ⓜ Context ☰ Application ☱ Linear

^{EN} Western ^{IT} Western



AJf6

AJa5



AIff2



AHa8

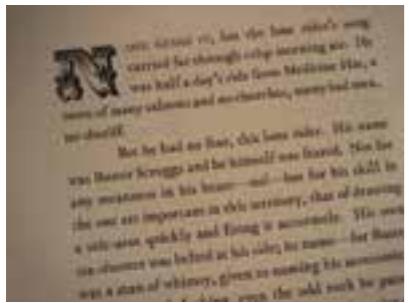


AHa3



AHc2

AJ12



AJb6



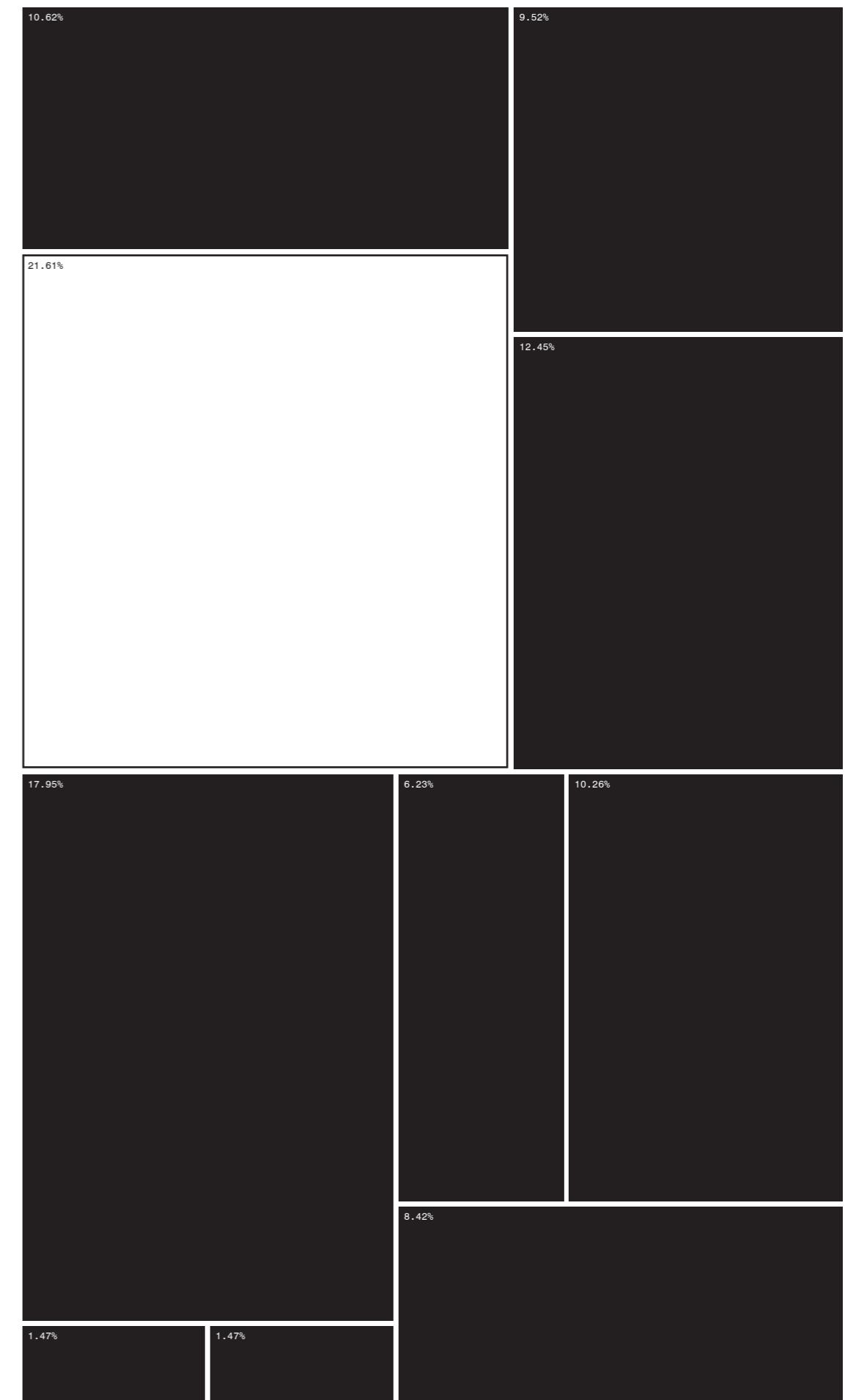
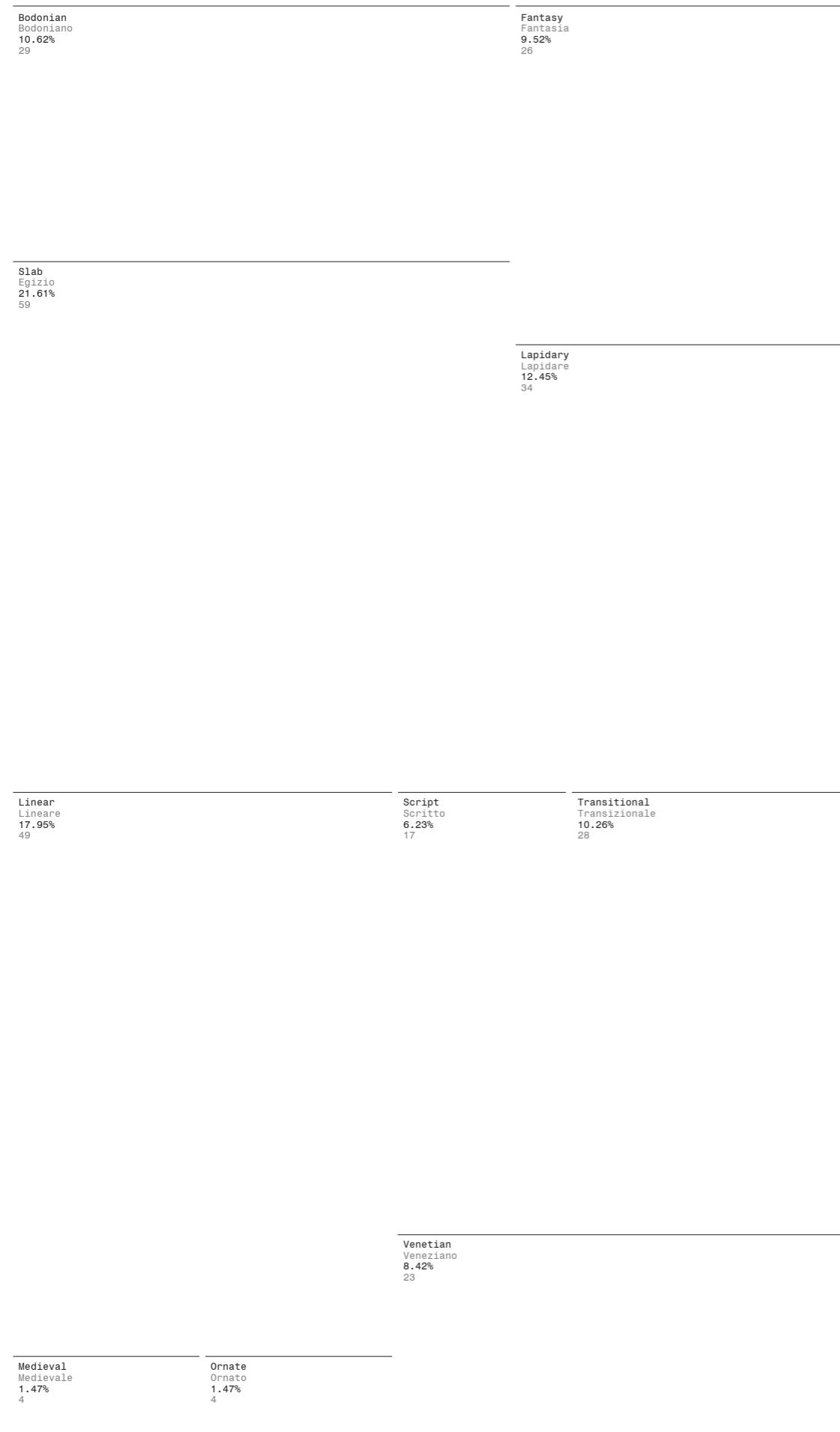
AIc2



AIa1



Typography in the genre Tipografia nel genere

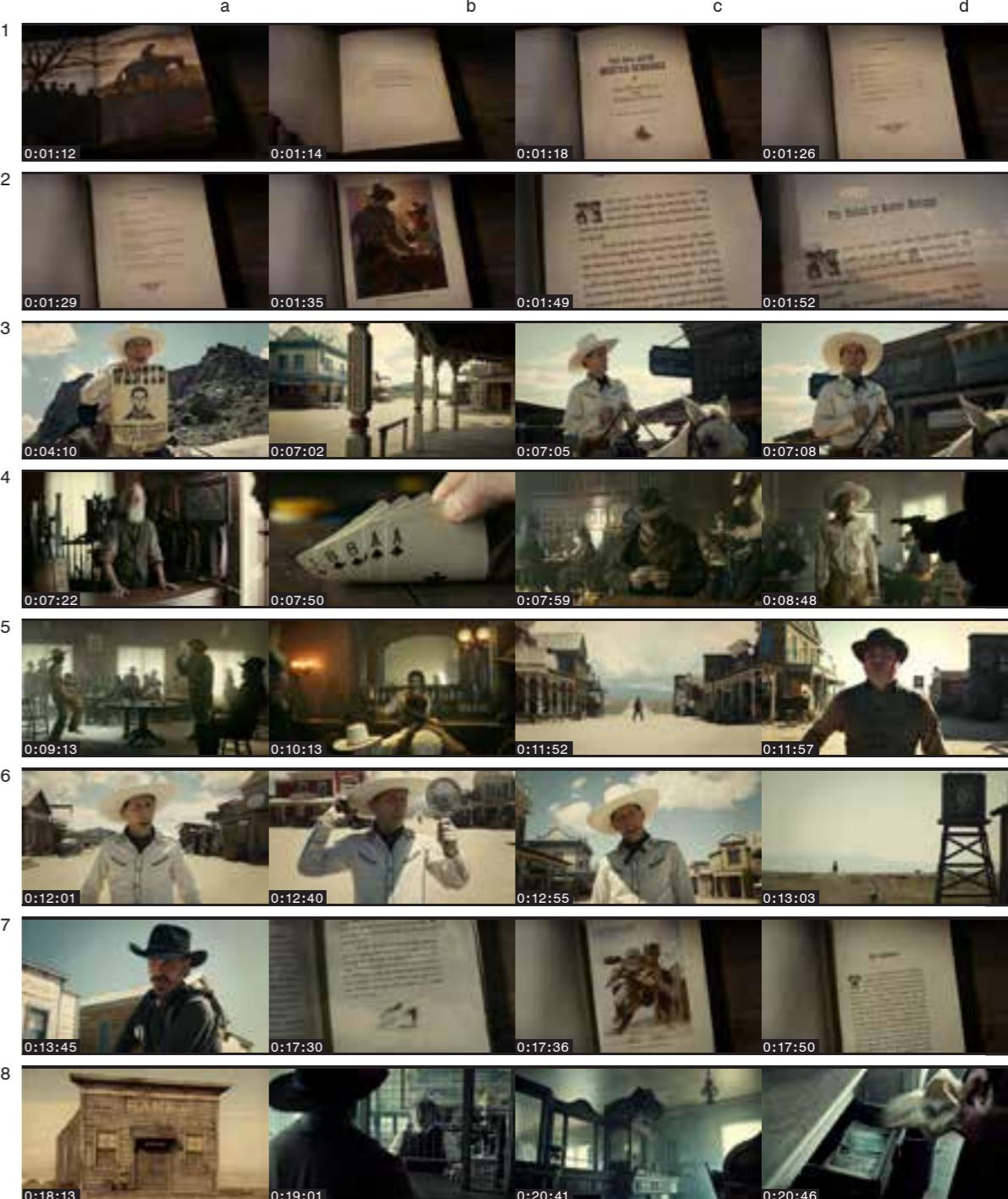


- ^{EN} **The Ballad of Buster Scruggs** ^{IT} La ballata di
Buster Scruggs
- ^{EN} **The Lone Ranger** ^{IT} The Lone Ranger
- ^{EN} **Unforgiven** ^{IT} Gli spietati

The Ballad
of Buster Scruggs
La ballata
di Buster Scruggs

	Year Anno	2018
Joel ed Ethan Coen	Direction Regia	
	Aspect Ratio Formato	1.85:1
	Lenght Durata	2h13'18"
	Context Contesto	Monument Valley, old West Monument Valley nel vecchio West
	Plot Trama	<p>EN Vignettes weaving together the stories of six individuals in the old West at the end of the Civil War. Following the tales of a sharp-shooting songster, a wannabe bank robber, two weary traveling performers, a lone gold prospector, a woman traveling the West to an uncertain future, and a motley crew of strangers undertaking a carriage ride.</p> <p>IT Vignette che intrecciano le storie di sei individui nel vecchio West alla fine della Guerra Civile. Seguendo i racconti di un cantautore abile, un aspirante rapinatore di banche, due stanchi artisti itineranti, un cercatore d'oro solitario, una donna che viaggia nel West verso un futuro incerto e un gruppo eterogeneo di sconosciuti che intraprendono un giro in carrozza.</p>
Gregory Hill	Graphic Designer Progettista grafico	

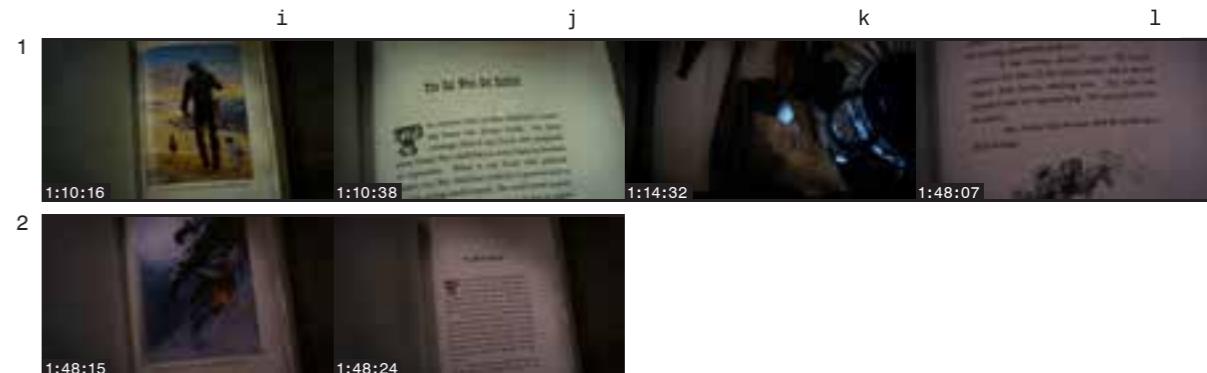
AH



AHa1 Ⓛ Link Ⓜ Print | AHb1 Ⓛ Link Ⓜ Print Ⓝ Medieval Transitional AHc1 Ⓛ Link Title | Ⓞ Print Ⓝ Fantasy Lapidary Transitional | AHd1 Ⓛ Link Ⓜ Print Ⓝ Transitional Venetian AHa2 Ⓛ Link Ⓜ Print Ⓝ Venetian | AHb2 Ⓛ Link Ⓜ Print Ⓝ Venetian | AHc2 Ⓛ Link Ⓜ Print Ⓝ Slab Ornate Venetian | AHd2 Ⓛ Link Ⓜ Print Ⓝ Slab Ornate Venetian | AHa3 Ⓛ Support Ⓜ Print Ⓝ Slab | AHb3 Ⓛ Context Ⓜ Application Ⓝ Slab Fantasy AHc3 Ⓛ Context Ⓜ Application Ⓝ Slab Fantasy AHd3 Ⓛ Context Ⓜ Application Ⓝ Slab Fantasy AHa4 Ⓛ Support Ⓜ Application Ⓝ Slab | AHb4 Ⓛ Support Ⓜ Print Ⓝ Slab | AHc4 Ⓛ Context Ⓜ Application | AHd4 Ⓛ Context Ⓜ Application | AHa5 Ⓛ Context Ⓜ Application Print | AHb5 Ⓛ Context Ⓜ Application Ⓝ Fantasy | AHc5 Ⓛ Context Ⓜ Application Ⓝ Slab | AHd5 Ⓛ Context Ⓜ Application Ⓝ Slab | AHa6 Ⓛ Context Ⓜ Application Ⓝ Slab Fantasy Linear | AHb6 Ⓛ Context Ⓜ Application Ⓝ Slab | AHc6 Ⓛ Context Ⓜ Application Ⓝ Slab | AHd6 Ⓛ Context Ⓜ Application Ⓝ Slab | AHa7 Ⓛ Context Ⓜ Application Ⓝ Medieval | AHb7 Ⓛ Link Ⓜ Print Ⓝ Venetian | AHc7 Ⓛ Link Ⓜ Print Ⓝ Venetian | AHd7 Ⓛ Link Ⓜ Print Ⓝ Slab Fantasy Venetian | AHa8 Ⓛ Support Ⓜ Application Ⓝ Slab Lapidary AHb8 Ⓛ Context Ⓜ Application Ⓝ Slab | AHc8 Ⓛ Context Ⓜ Application | AHd8 Ⓛ Support Ⓜ Print Ⓝ Bodonian Transitional

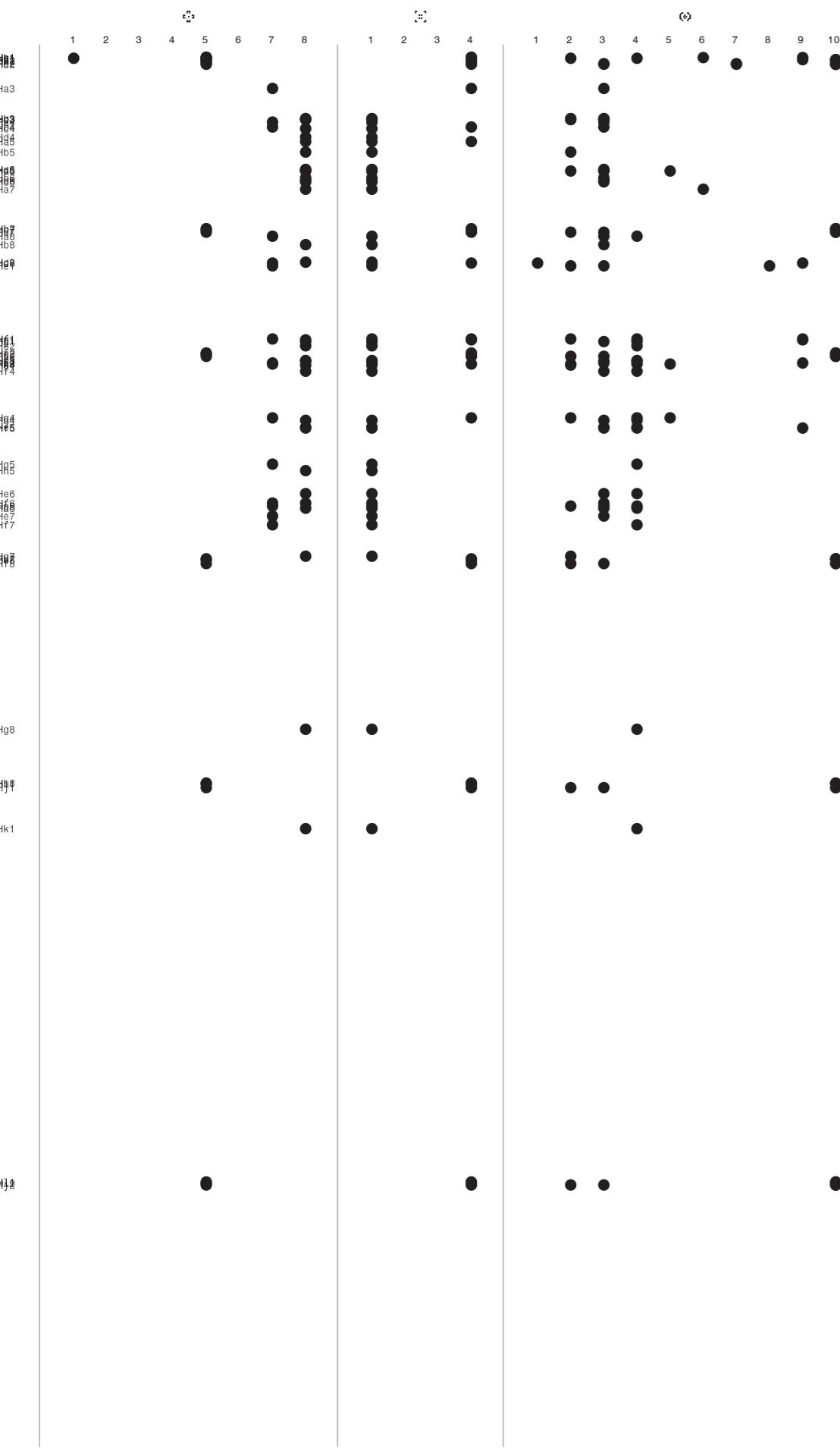


AHe1 Ⓜ Support ☰ Application ☱ Slab Fantasy Script | AHf1 Ⓜ Support ☰ Application Print | ☱ Fantasy Lapidary Transitional | AHg1 Ⓜ Context ☱ Print ☱ Transitional | AHH1 Ⓜ Context ☱ Application ☱ Slab Lapidary | AHe2 Ⓜ Context ☱ Application ☱ Lapidary | AHf2 Ⓜ Link ☱ Print ☱ Venetian | AHg2 Ⓜ Link ☱ Print ☱ Venetian | AHh2 Ⓜ Link ☱ Print ☱ Slab Fantasy Venetian | AHe3 Ⓜ Context ☱ Application ☱ Lapidary | AHf3 Ⓜ Context ☱ Application ☱ Slab Lapidary | AHg3 Ⓜ Support ☰ Application ☱ Slab Transitional | AHh3 Ⓜ Support ☰ Print ☱ Fantasy Lapidary Linear | AHe4 Ⓜ Context ☱ Application ☱ Fantasy | AHf4 Ⓜ Context ☱ Application ☱ Slab Lapidary | AHg4 Ⓜ Support ☰ Print ☱ Fantasy Lapidary Linear | AHh4 Ⓜ Context ☱ Application ☱ Slab Lapidary | AHe5 Ⓜ Context ☱ Application ☱ Slab Lapidary | AHf5 Ⓜ Context ☱ Application ☱ Slab Lapidary Transitional | AHg5 Ⓜ Support ☰ Application ☱ Lapidary | AHh5 Ⓜ Context ☱ Application | AHe6 Ⓜ Context ☱ Application ☱ Slab Lapidary | AHf6 Ⓜ Context ☱ Application ☱ Slab | AHg6 Ⓜ Support ☰ Application ☱ Slab Fantasy Lapidary | AHh6 Ⓜ Context ☱ Application ☱ Slab Lapidary | AHe7 Ⓜ Support ☰ Application ☱ Slab | AHf7 Ⓜ Support ☰ Application ☱ Lapidary | AHg7 Ⓜ Context ☱ Application ☱ Fantasy | AHh7 Ⓜ Link ☱ Print ☱ Venetian | AHe8 Ⓜ Link ☱ Print ☱ Venetian | AHf8 Ⓜ Link ☱ Print ☱ Slab Fantasy Venetian | AHg8 Ⓜ Context ☱ Application ☱ Lapidary | AHh8 Ⓜ Link ☱ Print ☱ Venetian



AHi1 Ⓜ Link ☱ Print ☱ Venetian | AHj1 Ⓜ Link ☱ Print ☱ Slab Fantasy Venetian | AHk1 Ⓜ Context ☱ Application ☱ Lapidary | AHl1 Ⓜ Link ☱ Print ☱ Venetian | AHi2 Ⓜ Link ☱ Print ☱ Venetian | AHj2 Ⓜ Link ☱ Print ☱ Slab Fantasy Venetian

Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



The Lone Ranger
The Lone Ranger

	Year Anno	2013
Gore Verbinski	Direction Regia	
	Aspect Ratio Formato	2.39 :1
	Lenght Durata	2h29'33"
	Context Contesto	San Francisco, 1869 San Francisco 1869
	Plot Trama	<p>EN In 1933 a boy discovers an ancient Native American in a sideshow carnival tent. The Indian is Tonto, the old companion of John Reid, a lawman more famously known as the Lone Ranger. With this opportunity to set the record straight about his and Reid's adventures, Tonto recalls the day in 1869 when he first encountered the man at teamwork bringing down Butch Cavendish and other Old West outlaws.</p> <p>IT Nel 1933 un ragazzo scopre un antico nativo americano in una tenda di carnevale da baraccone. L'indiano è Tonto, il vecchio compagno di John Reid, un uomo di legge famoso e conosciuto come il Lone Ranger. Con questa opportunità di mettere le cose in chiaro sulle sue avventure e di Reid, Tonto ricorda il giorno nel 1869 in cui incontrò per la prima volta l'uomo in un lavoro di squadra che abbatté Butch Cavendish e altri fuorilegge del Vecchio West.</p>
Dianne Chadwick	Graphic Designer Progettista grafico	
Ellen Lampl	Graphic Designer Progettista grafico	
Karen Teneyck	Graphic Designer Progettista grafico	

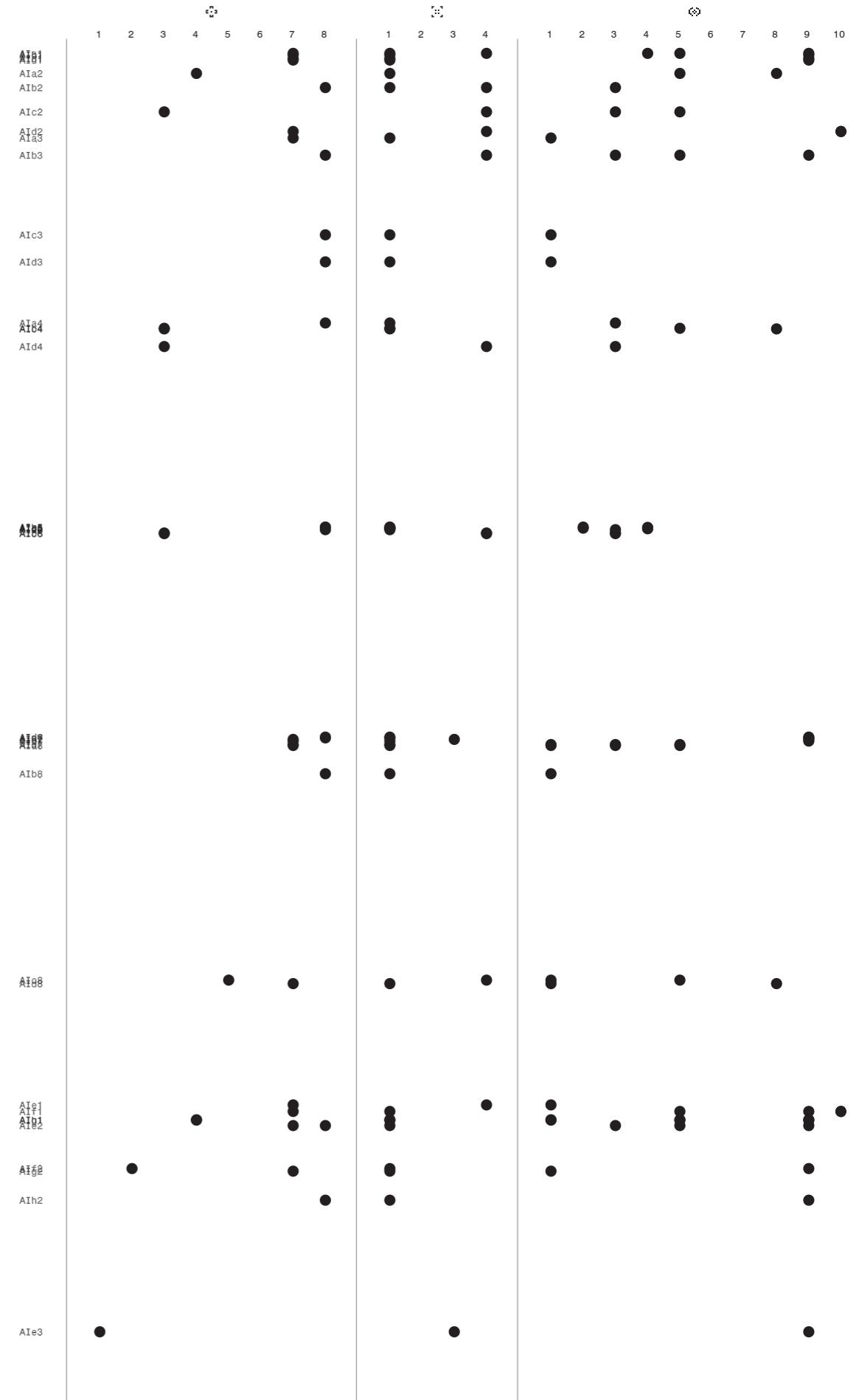
AI



A1a1 ♦ Support ☐ Application Print | ☐ Lapidary Linear Transitional A1b1 ♦ Support ☐ Application ☐ Transitional | A1c1 ♦ Support ☐ Application ☐ Transitional | A1d1 ♦ Support ☐ Application ☐ Transitional | A1a2 ♦ Hero prop ☐ Application ☐ Linear Script | A1b2 ♦ Context ☐ Application Print | ☐ Slab | A1c2 ♦ Herald ☐ Print ☐ Slab Linear | A1d2 ♦ Support ☐ Print ☐ Venetian | A1a3 ♦ Support ☐ Application ☐ Bodonian | A1b3 ♦ Context ☐ Print ☐ Slab Linear Transitional A1c3 ♦ Context ☐ Application ☐ Bodonian | A1d3 ♦ Context ☐ Application ☐ Bodonian | A1a4 ♦ Context ☐ Application ☐ Slab | A1b4 ♦ Herald ☐ Application ☐ Linear | A1c4 ♦ Herald ☐ Application ☐ Script | A1d4 ♦ Herald ☐ Print ☐ Slab | A1a5 ♦ Context ☐ Application ☐ Fantasy | A1b5 ♦ Context ☐ Application ☐ Lapidary | A1c5 ♦ Context ☐ Application ☐ Fantasy Lapidary | A1d5 ♦ Context ☐ Application ☐ Lapidary | A1a6 ♦ Context ☐ Application ☐ Slab | A1b6 ♦ Herald ☐ Print ☐ Slab | A1c6 ♦ Herald ☐ Print ☐ Slab | A1d6 ♦ Context ☐ Application ☐ Transitional | A1a7 ♦ Context ☐ Application ☐ Transitional | A1b7 ♦ Support ☐ Post-production ☐ Transitional | A1c7 ♦ Support ☐ Application ☐ Transitional | A1d7 ♦ Support ☐ Application ☐ Bodonian Slab Linear Transitional | A1a8 ♦ Support ☐ Application ☐ Bodonian Slab Linear A1b8 ♦ Context ☐ Application ☐ Bodonian | A1c8 ♦ Link ☐ Print ☐ Bodonian Linear | A1d8 ♦ Support ☐ Application ☐ Bodonian Script



Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



AIe1 ⚡ Support ☰ Print ◉ Bodonian | AIf1 ⚡ Support ☰ Application ◉ Linear Transitional Venetian AIg1
 ⚡ Hero prop ☰ Application ◉ Bodonian Linear Transitional AIh1 ⚡ Hero prop ☰ Application ◉ Bodonian
 Linear Transitional AIe2 ⚡ Context Support | ☰ Application ◉ Slab Linear Transitional AIf2 ⚡ Figure of
 speech ☰ Application ◉ Transitional | AIg2 ⚡ Support ☰ Application ◉ Bodonian | AIh2 ⚡ Context ☰
 Application ◉ Transitional | AIe3 ⚡ Title ☰ Post-production ◉ Transitional

We make street signs and
maps that let you know where
you are going.

Karen Teneyck

Year Anno	1992
Clint Eastwood	Direction Regia
Aspect Ratio Formato	2.39 :1
Lenght Durata	2h10'40"
Context Contesto	Wyoming, 1880 Wyoming 1880
Plot Trama	<p>EN When prostitute Delilah Fitzgerald is disfigured by a pair of cowboys in Big Whiskey, Wyoming, her fellow brothel workers post a reward for their murder, much to the displeasure of sheriff Little Bill Daggett, who doesn't allow vigilantism in his town. Two groups of gunfighters, one led by aging former bandit William Munny, the other by the florid English Bob, come to collect the reward, clashing with each other and the sheriff.</p> <p>IT Quando la prostituta Delilah Fitzgerald viene sfigurata da una coppia di cowboy a Big Whiskey, nel Wyoming, i suoi colleghi lavoratori del bordello pubblicano una ricompensa per il loro omicidio, con grande dispiacere dello sceriffo Little Bill Daggett, che non consente il vigilantismo nella sua città. Due gruppi di pistolieri, uno guidato dall'anziano ex bandito William Munny, l'altro dal florido inglese Bob, vengono a ritirare la ricompensa, scontrandosi tra loro e con lo sceriffo.</p>

AJ



AJa1 ☺ Title ☺ Post-production ☺ Lapidary Ornate AJb1 ☺ Context ☺ Application ☺ Linear | AJc1 ☺ Context ☺ Application ☺ Transitional | AJd1 ☺ Context ☺ Application ☺ Slab Linear AJa2 ☺ Context ☺ Application | AJb2 ☺ Context ☺ Print | AJc2 ☺ Context ☺ Application | AJd2 ☺ Context ☺ Application | AJa3 ☺ Context ☺ Application ☺ Script | AJb3 ☺ Context ☺ Application ☺ Linear | AJc3 ☺ Context ☺ Application ☺ Bodonian Fantasy Linear | AJd3 ☺ Context ☺ Application ☺ Lapidary Linear AJa4 ☺ Context ☺ Application ☺ Linear | AJb4 ☺ Context ☺ Application ☺ Linear Script AJc4 ☺ Context ☺ Application ☺ Linear | AJd4 ☺ Context ☺ Print ☺ Slab | AJa5 ☺ Context ☺ Application ☺ Lapidary Linear AJb5 ☺ Context ☺ Application ☺ Fantasy | AJc5 ☺ Context ☺ Application | AJd5 ☺ Context ☺ Application | AJa6 ☺ Support ☺ Application ☺ Script | AJb6 ☺ Support ☺ Application ☺ Lapidary | AJc6 ☺ Context ☺ Application ☺ Linear | AJd6 ☺ Context ☺ Application ☺ Linear | AJa7 ☺ Context ☺ Application | AJb7 ☺ Link ☺ Application ☺ Bodonian Slab AJc7 ☺ Link ☺ Application ☺ Slab | AJd7 ☺ Link ☺ Application ☺ Bodonian | AJa8 ☺ Support ☺ Print ☺ Bodonian Linear Medieval | AJb8 ☺ Support ☺ Print ☺ Linear Medieval Transitional | AJc8 ☺ Context ☺ Application ☺ Bodonian | AJd8 ☺ Context ☺ Application ☺ Bodonian Linear

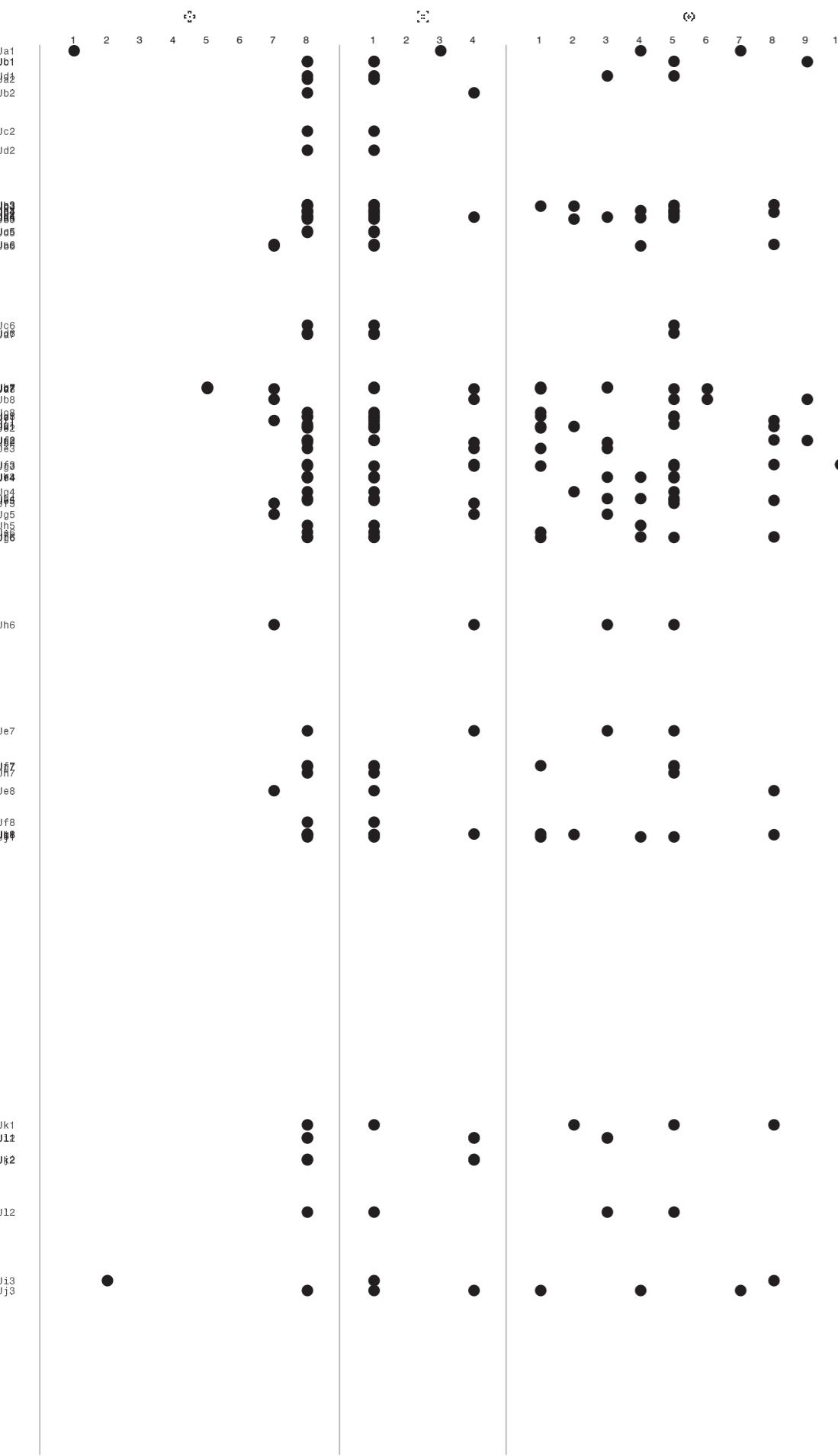


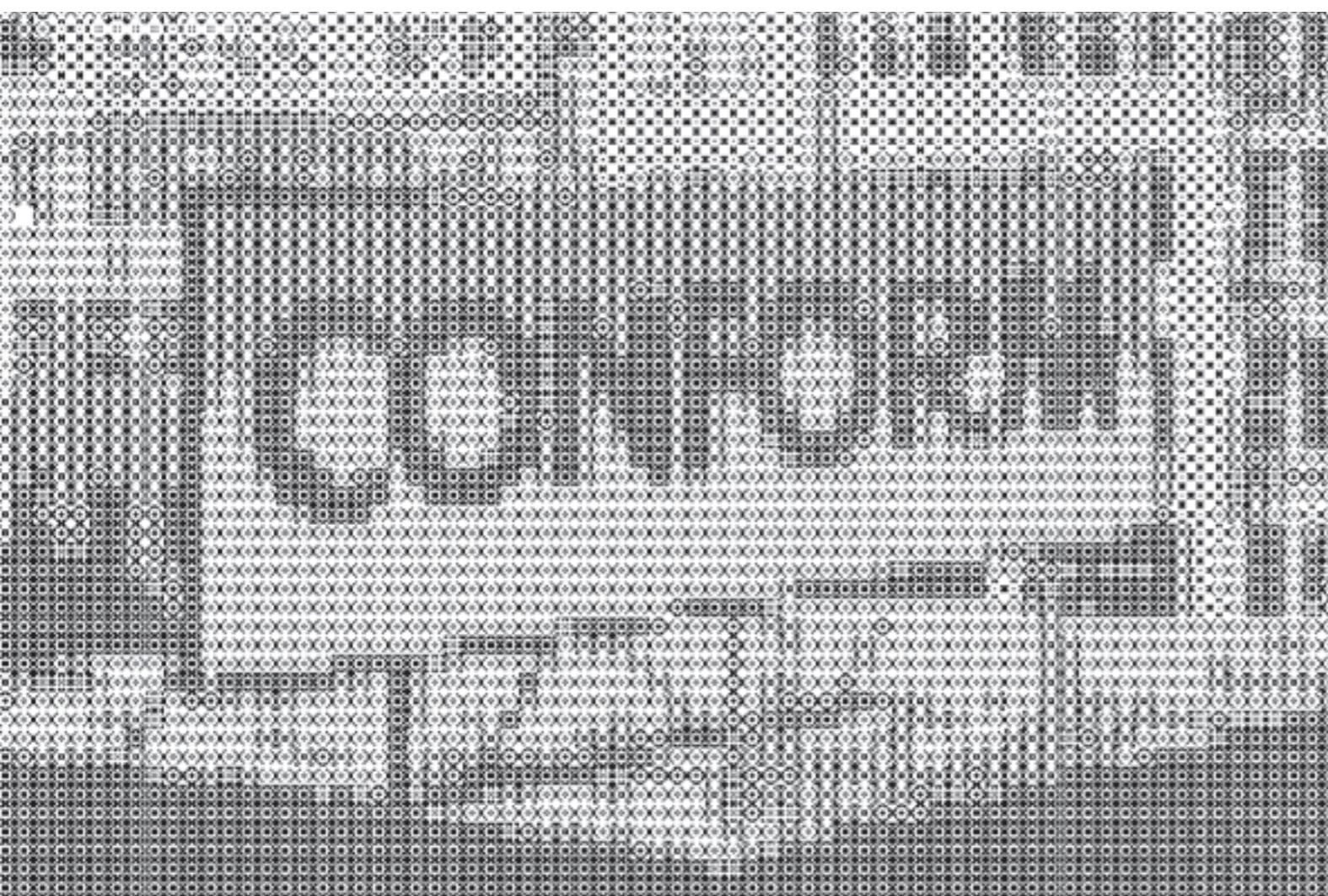
AJ_{e1} ◊ Context ☐ Application ◇ Linear | AJ_{f1} ◊ Support ☐ Application ◇ Script | AJ_{g1} ◊ Context ☐ Application ◇ Linear | AJ_{h1} ◊ Context ☐ Application ◇ Bodonian Fantasy Script | AJ_{e2} ◊ Context ☐ Application ◇ Bodonian | AJ_{f2} ◊ Context ☐ Application ◇ Script | AJ_{g2} ◊ Context ☐ Application ◇ Transitional | AJ_{h2} ◊ Context ☐ Print ◇ Slab | AJ_{e3} ◊ Context ☐ Print ◇ Bodonian Slab AJ_{f3} ◊ Context ☐ Print ◇ Linear Script Venetian | AJ_{g3} ◊ Context ☐ Application Print | ◇ Bodonian Linear AJ_{h3} ◊ Context ☐ Application ◇ Linear | AJ_{e4} ◊ Context ☐ Application ◇ Slab Lapidary Linear | AJ_{f4} ◊ Context ☐ Application ◇ Linear | AJ_{g4} ◊ Context ☐ Application ◇ Fantasy Linear AJ_{h4} ◊ Context ☐ Application ◇ Slab Lapidary Linear | AJ_{e5} ◊ Context ☐ Application ◇ Linear Script AJ_{f5} ◊ Support ☐ Print ◇ Linear | AJ_{g5} ◊ Support ☐ Print ◇ Slab | AJ_{h5} ◊ Context ☐ Application ◇ Lapidary | AJ_{e6} ◊ Context ☐ Application ◇ Bodonian | AJ_{f6} ◊ Context ☐ Application ◇ Lapidary Script AJ_{g6} ◊ Context ☐ Application ◇ Bodonian Linear AJ_{h6} ◊ Support ☐ Print ◇ Slab Linear AJ_{e7} ◊ Context ☐ Print ◇ Slab Linear AJ_{f7} ◊ Context ☐ Application ◇ Bodonian Linear AJ_{g7} ◊ Context ☐ Application ◇ Linear | AJ_{h7} ◊ Context ☐ Application ◇ Linear | AJ_{e8} ◊ Support ☐ Application ◇ Script | AJ_{f8} ◊ Context ☐ Application | AJ_{g8} ◊ Context ☐ Print ◇ Bodonian | AJ_{h8} ◊ Context ☐ Application ◇ Fantasy

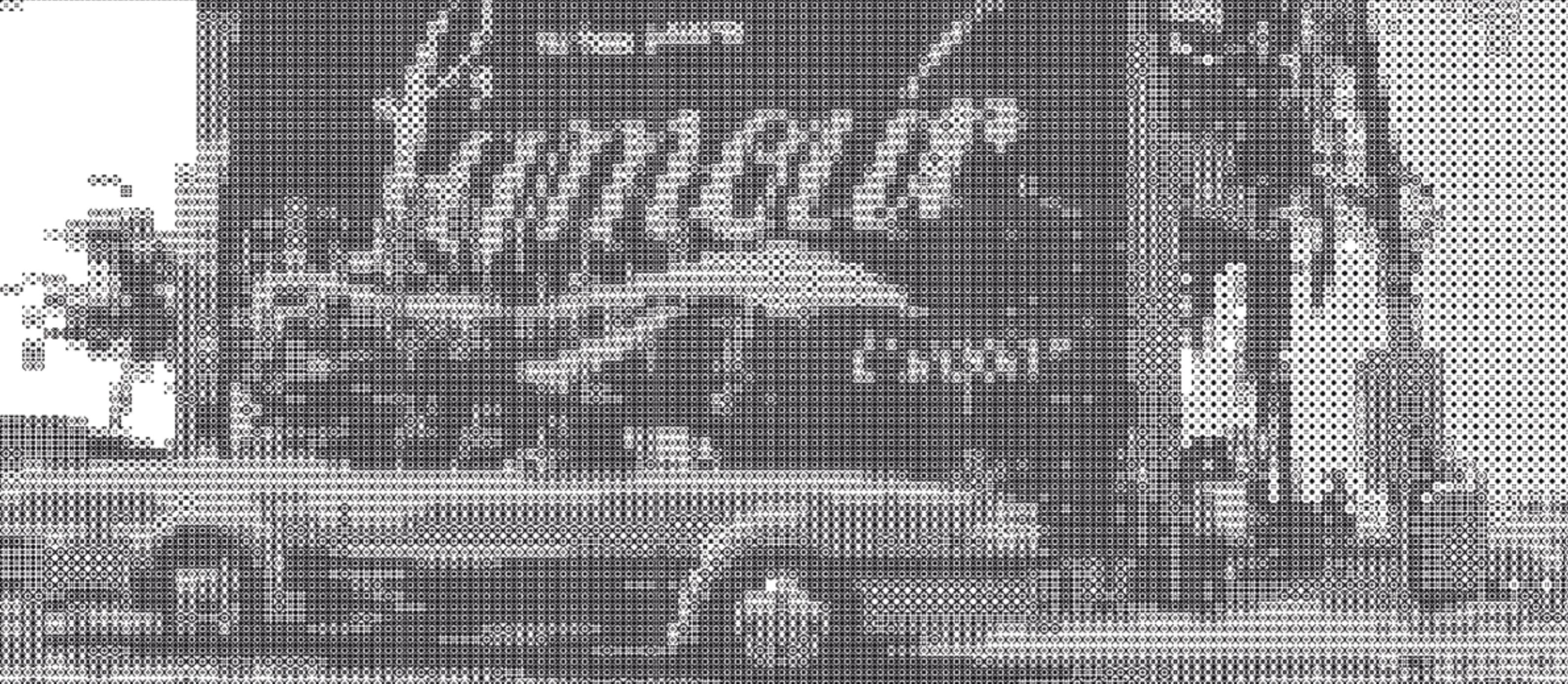


AJ_{i1} ◊ Context ☐ Application ◇ Script | AJ_{j1} ◊ Context ☐ Application ◇ Bodonian Lapidary Linear | AJ_{k1} ◊ Context ☐ Application ◇ Fantasy Linear Script | AJ_{l1} ◊ Context ☐ Print ◇ Slab | AJ_{i2} ◊ Context ☐ Print ◇ Slab | AJ_{j2} ◊ Context ☐ Print | AJ_{k2} ◊ Context ☐ Print | AJ_{l2} ◊ Context ☐ Application ◇ Slab Linear AJ_{i3} ◊ Figure of speech ◇ Application ◇ Script | AJ_{j3} ◊ Context ☐ Application Print | ◇ Bodonian Lapidary Ornate

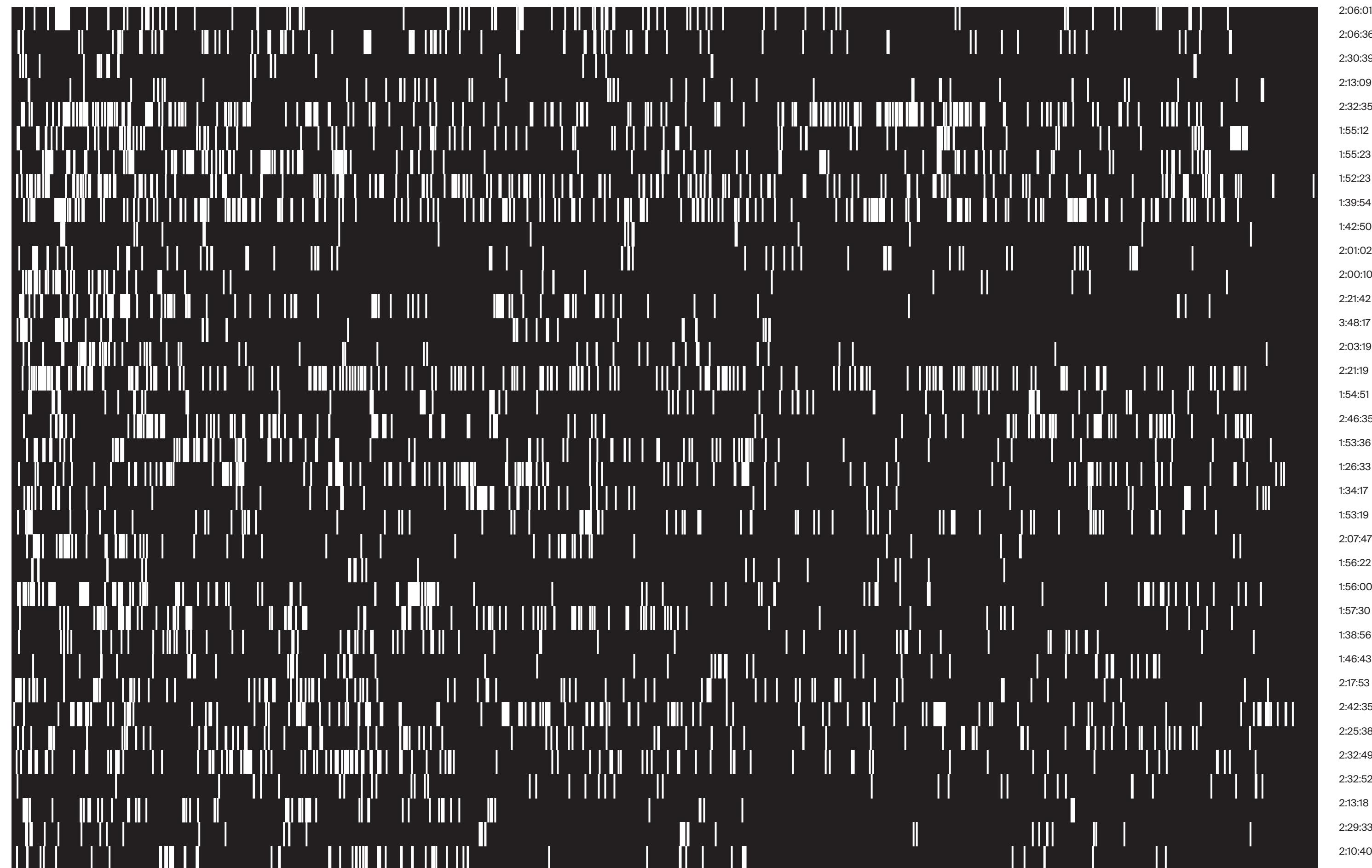
Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo



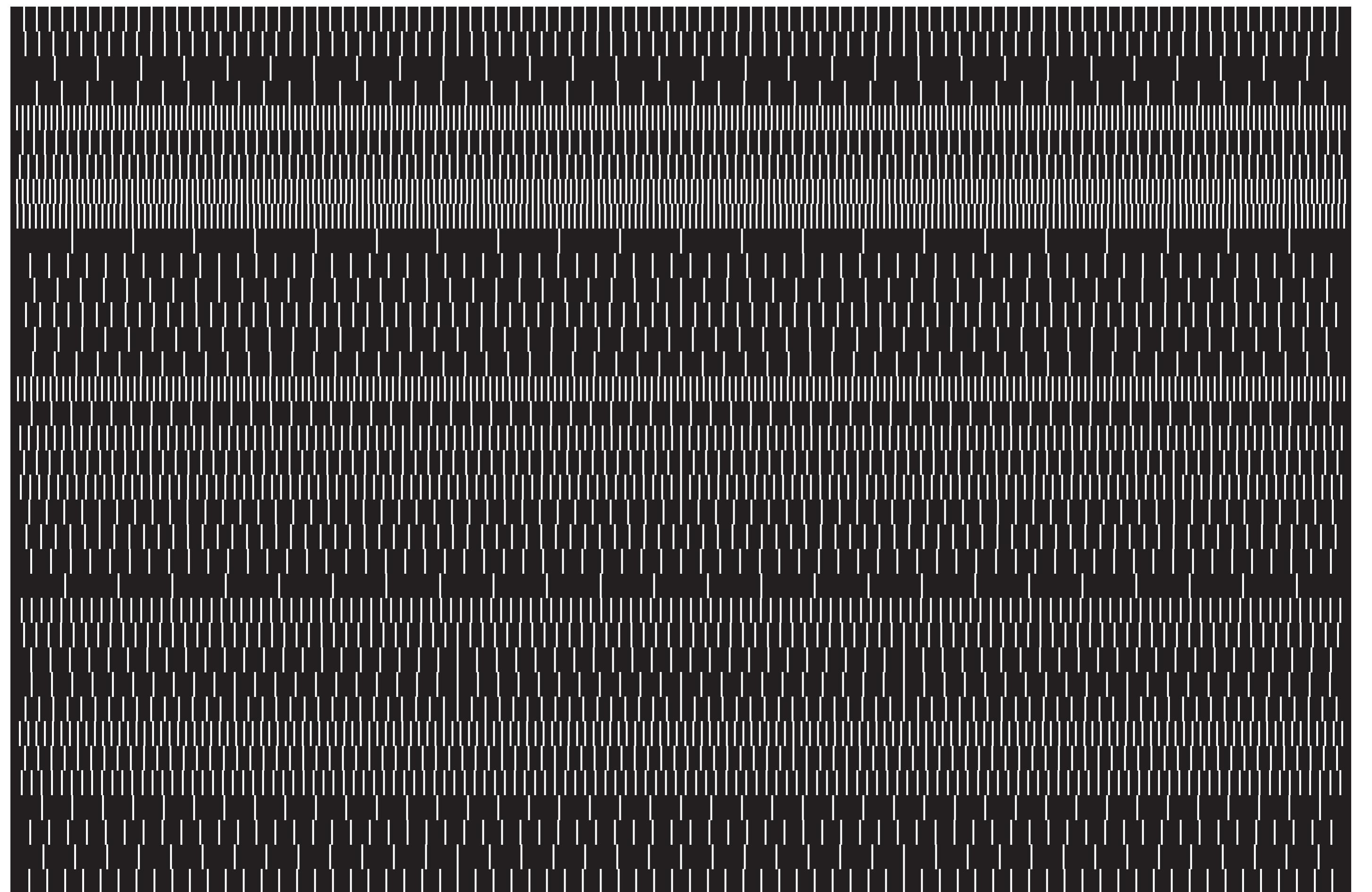




Time-presence of graphic elements ratio Rapporto tempo-presenza di materiale grafico

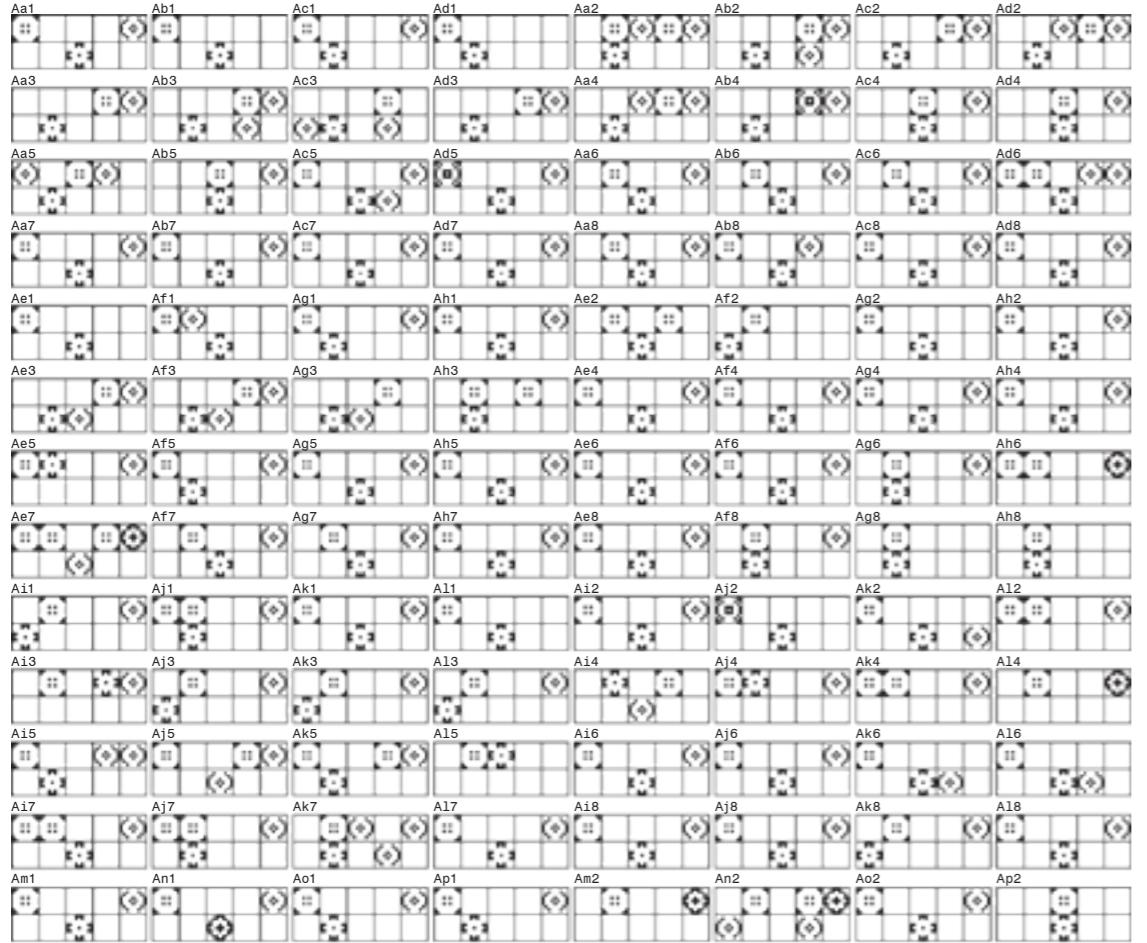


Length-frequency of graphic elements ratio Rapporto tempo-frequenza di materia-
le grafico

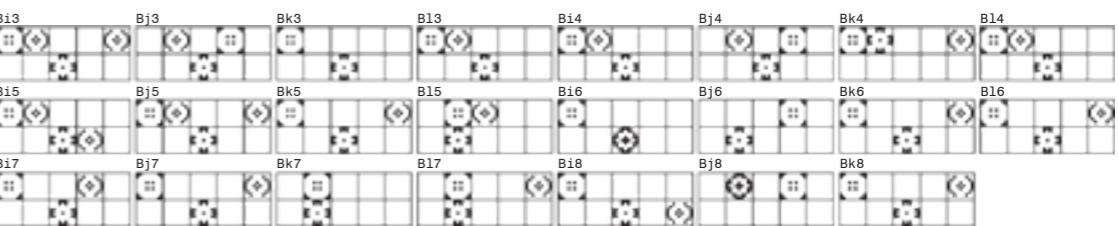
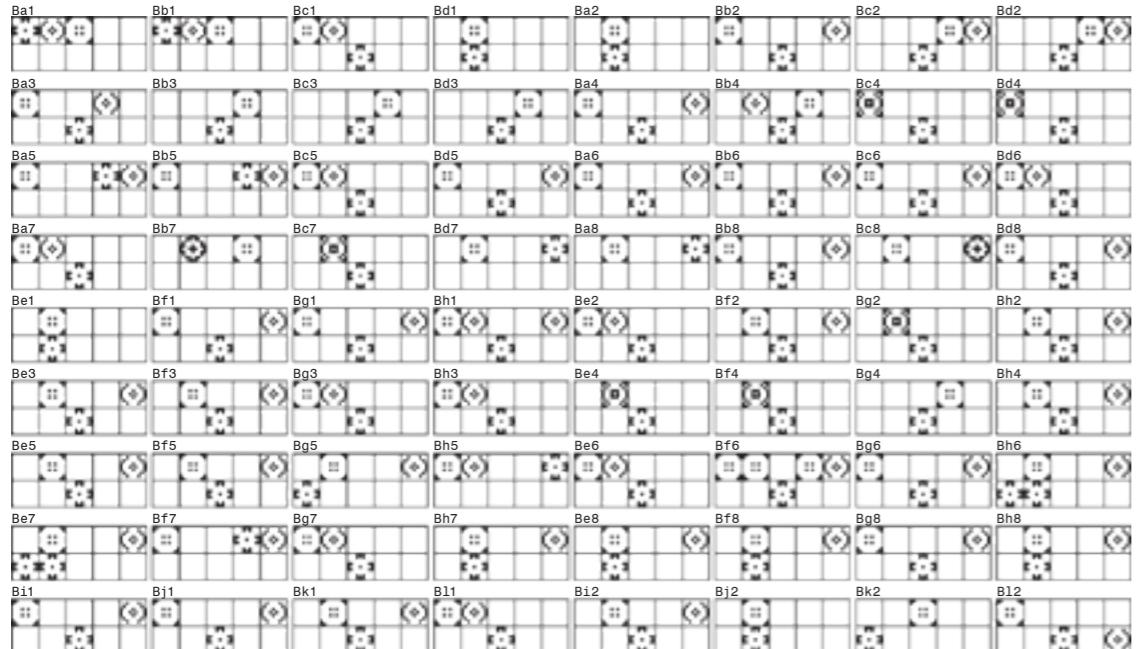


Sorting of all the frames based on the graphic elements
Classificazione di tutti i frame in base agli elementi grafici

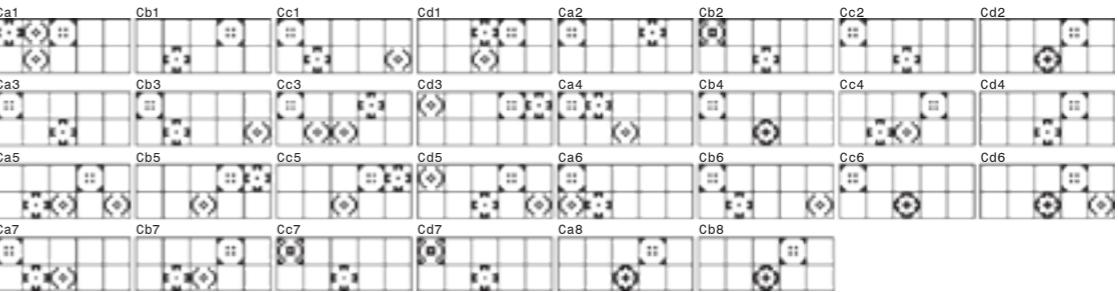
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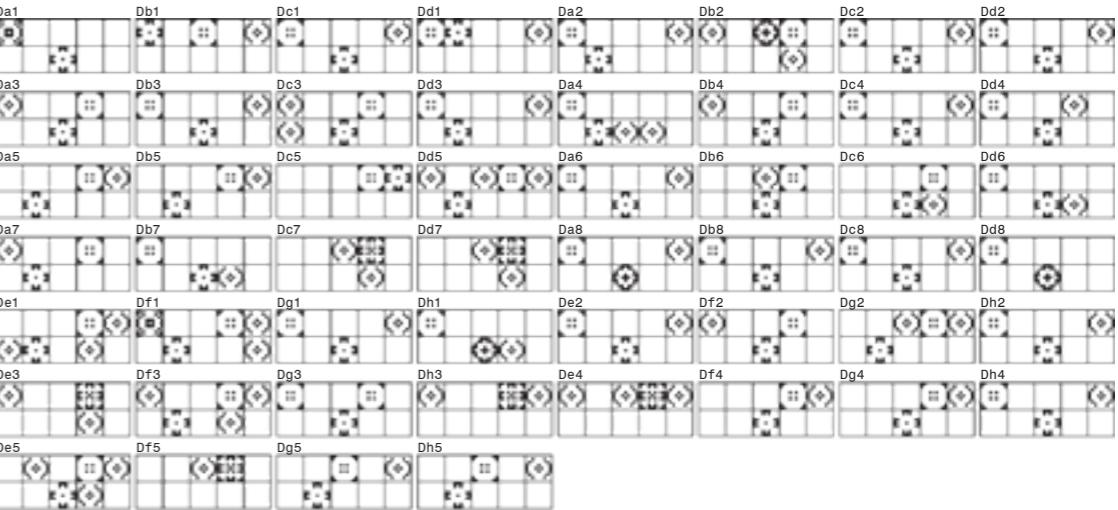
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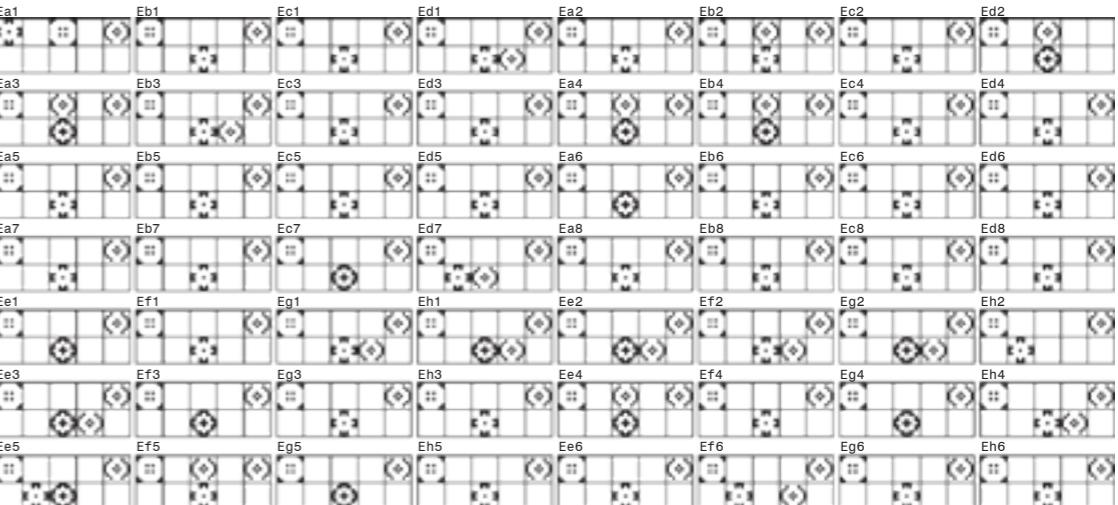
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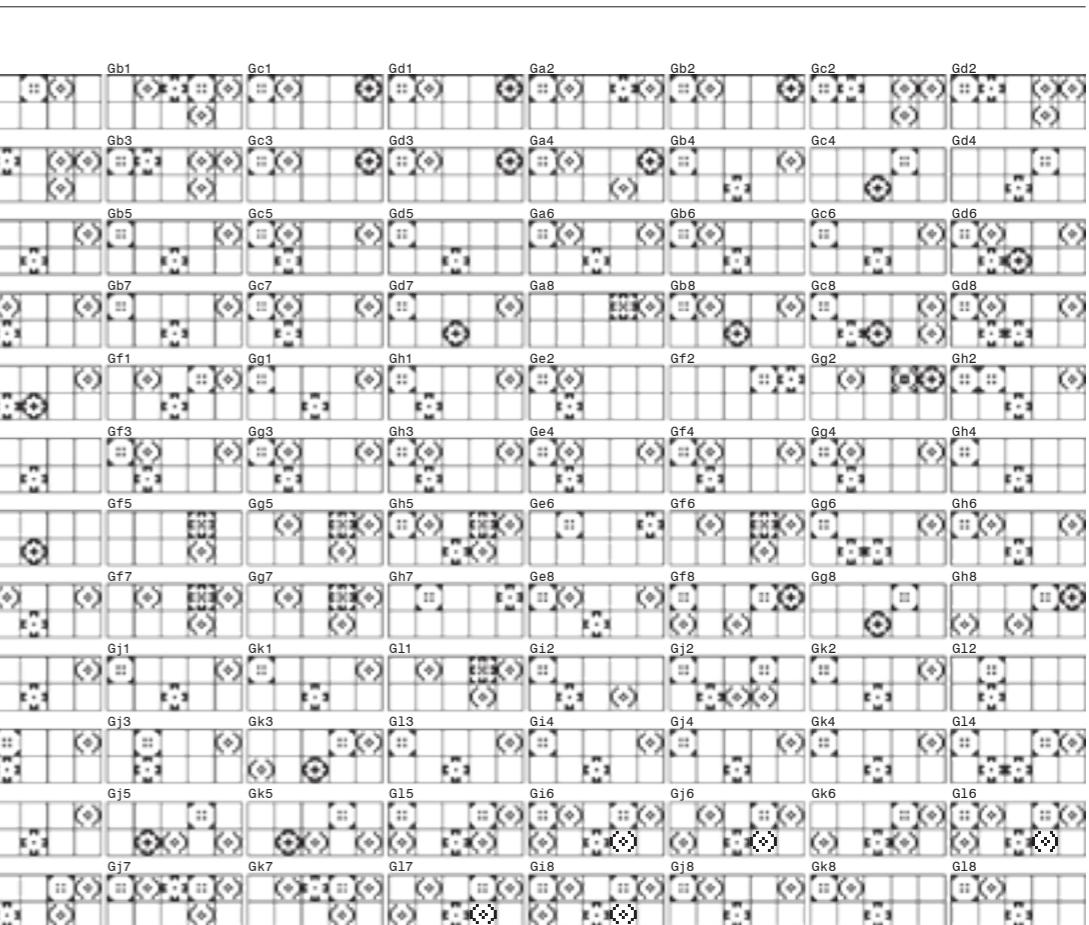
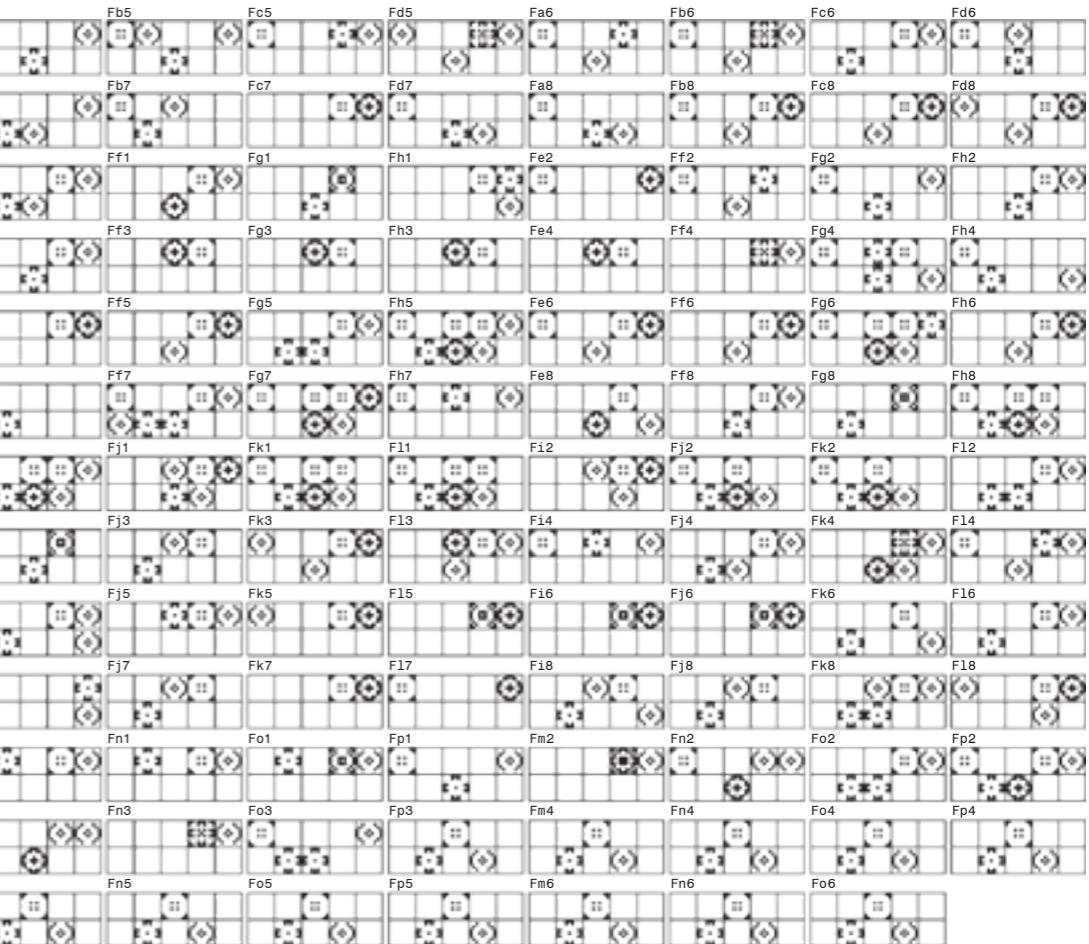
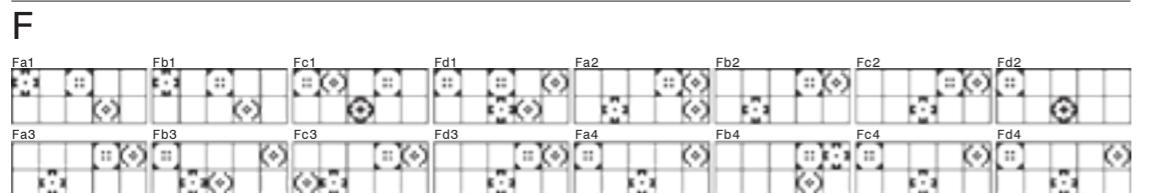
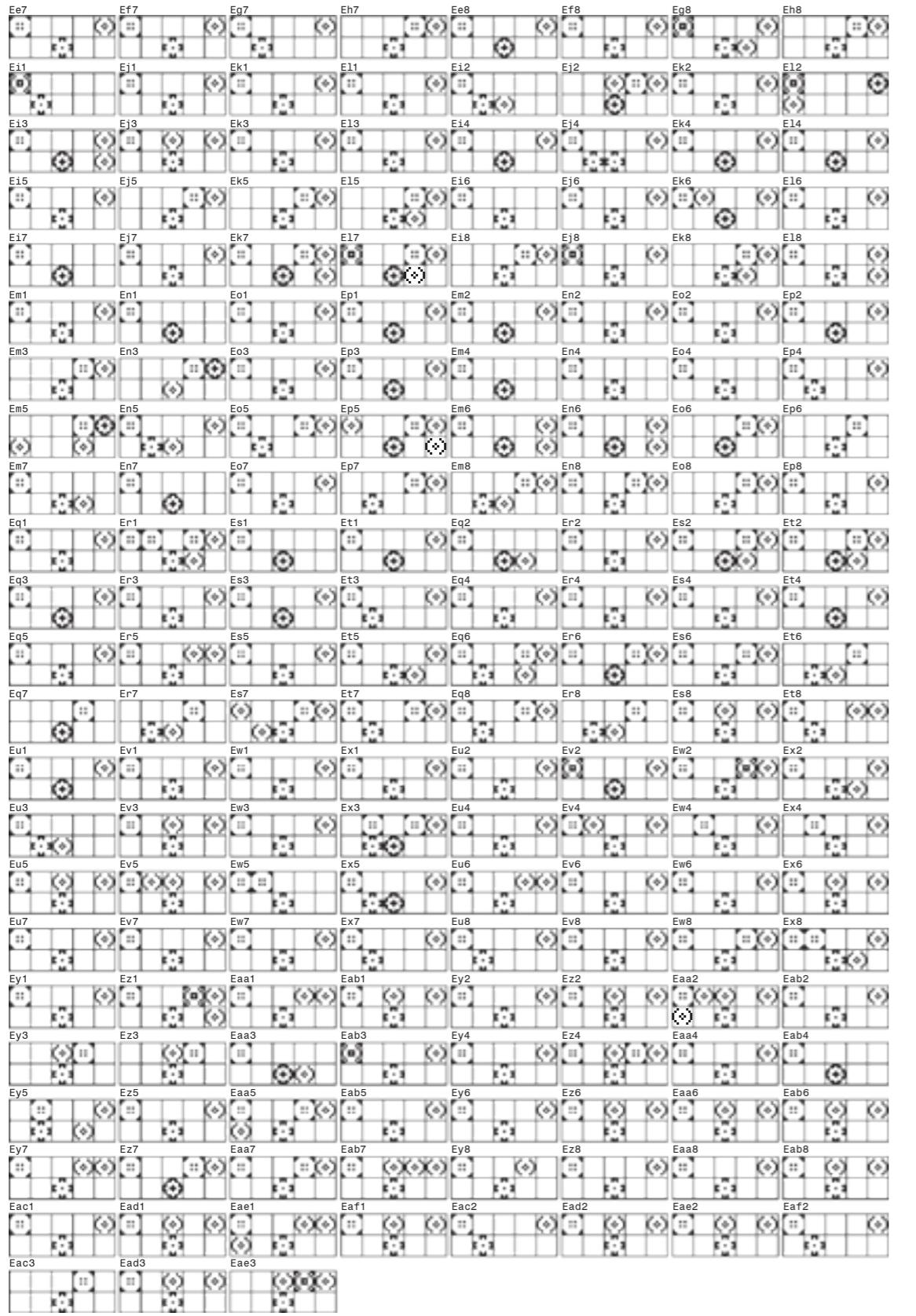


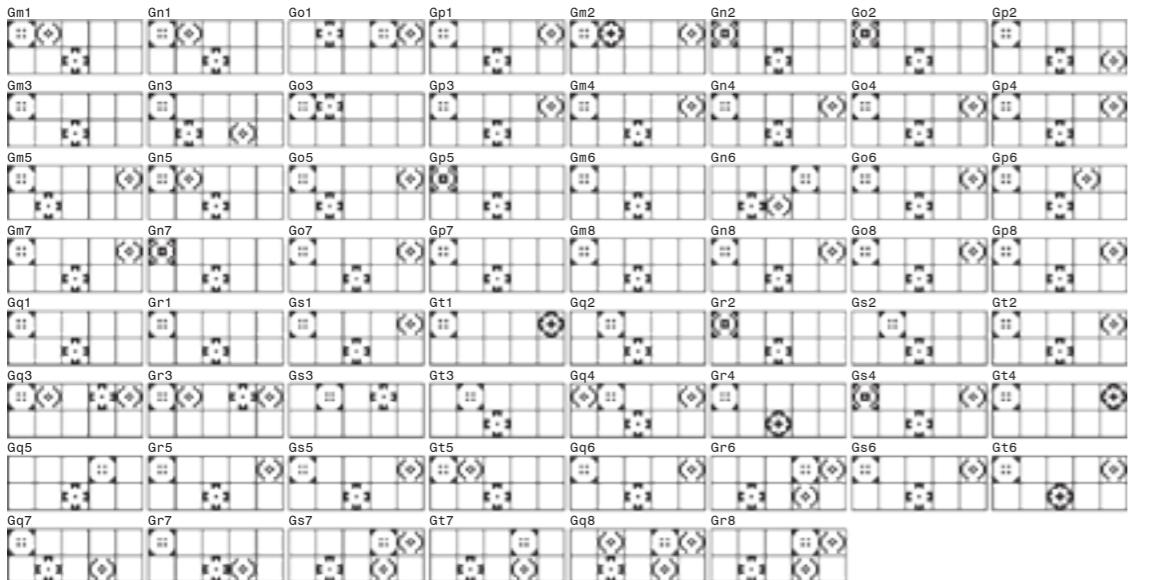
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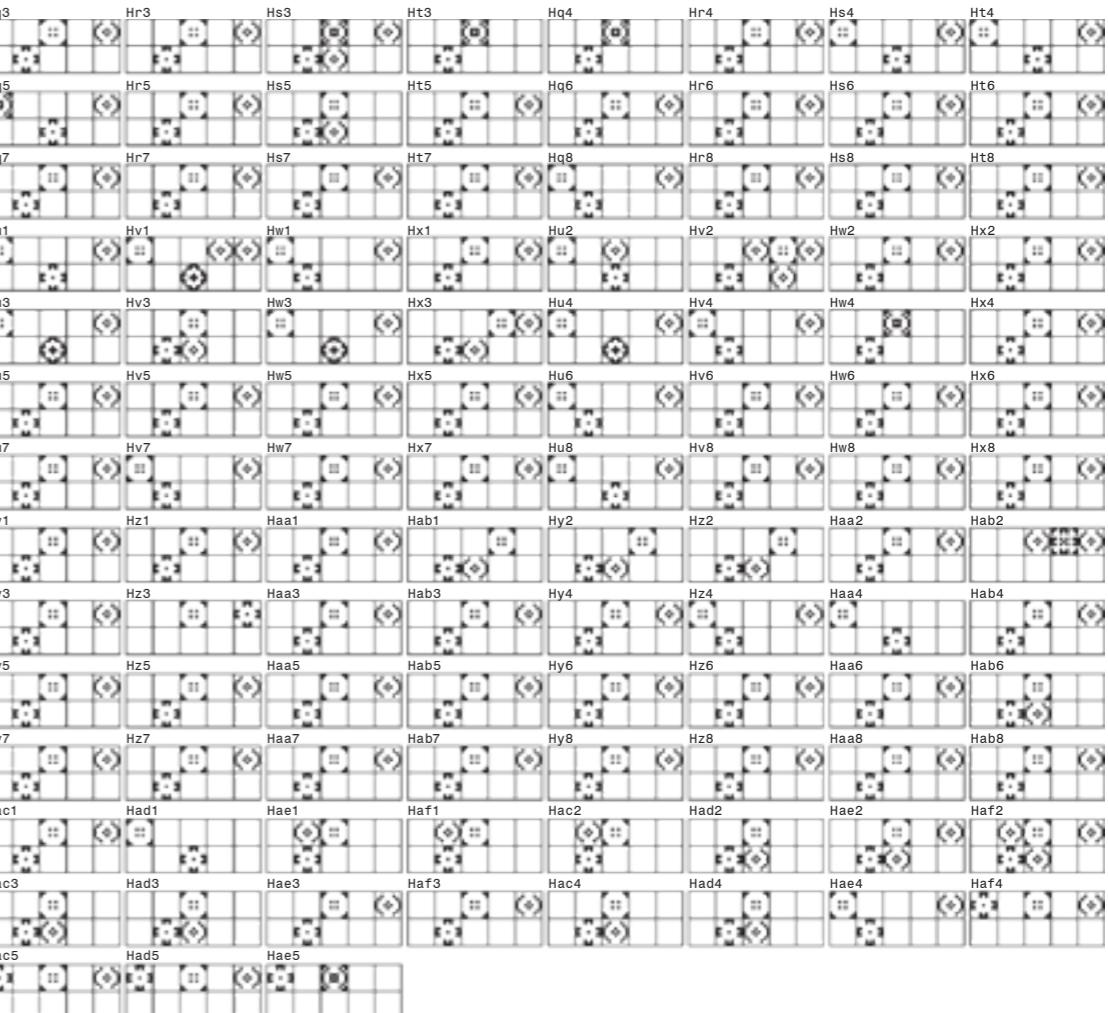
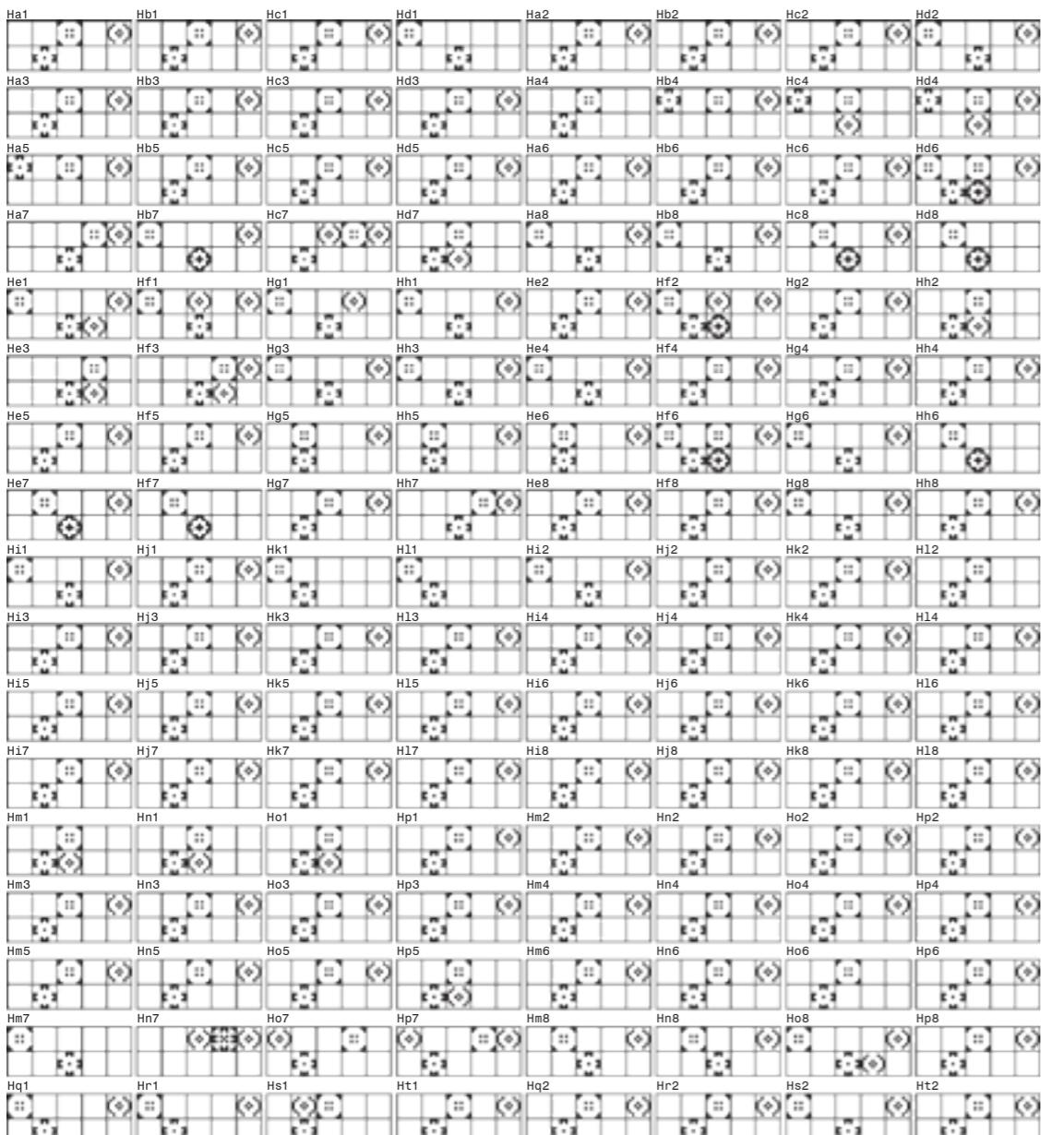
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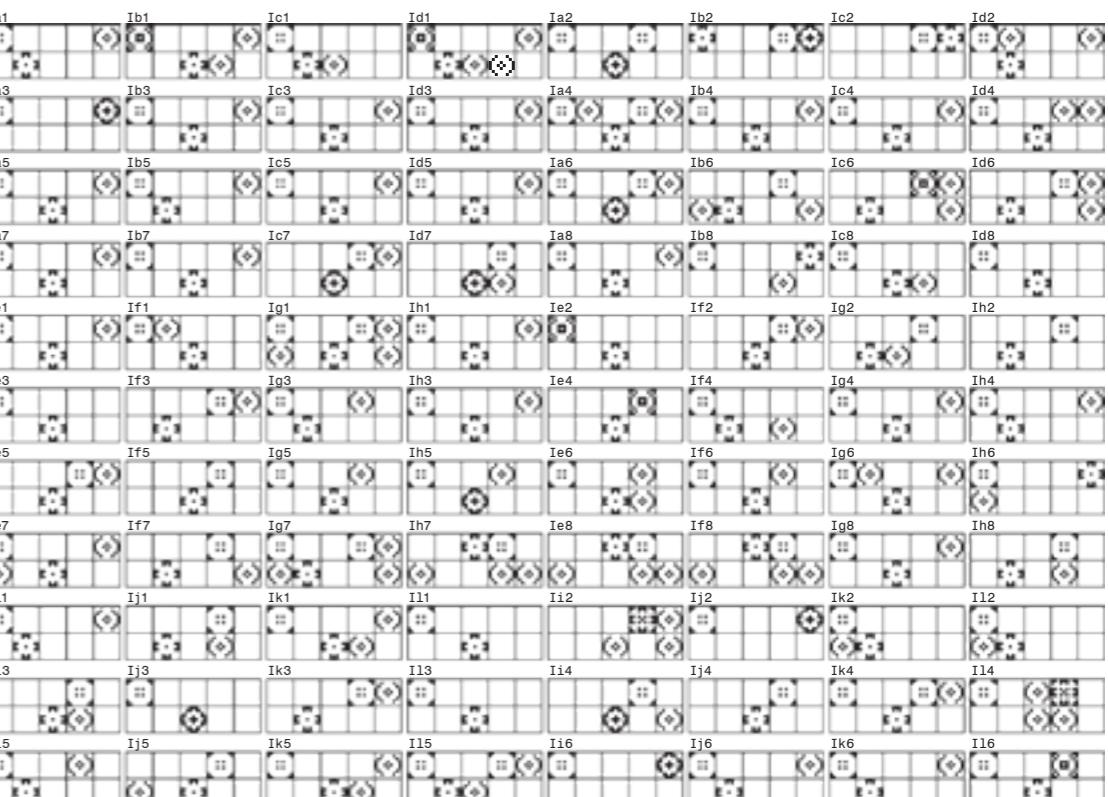


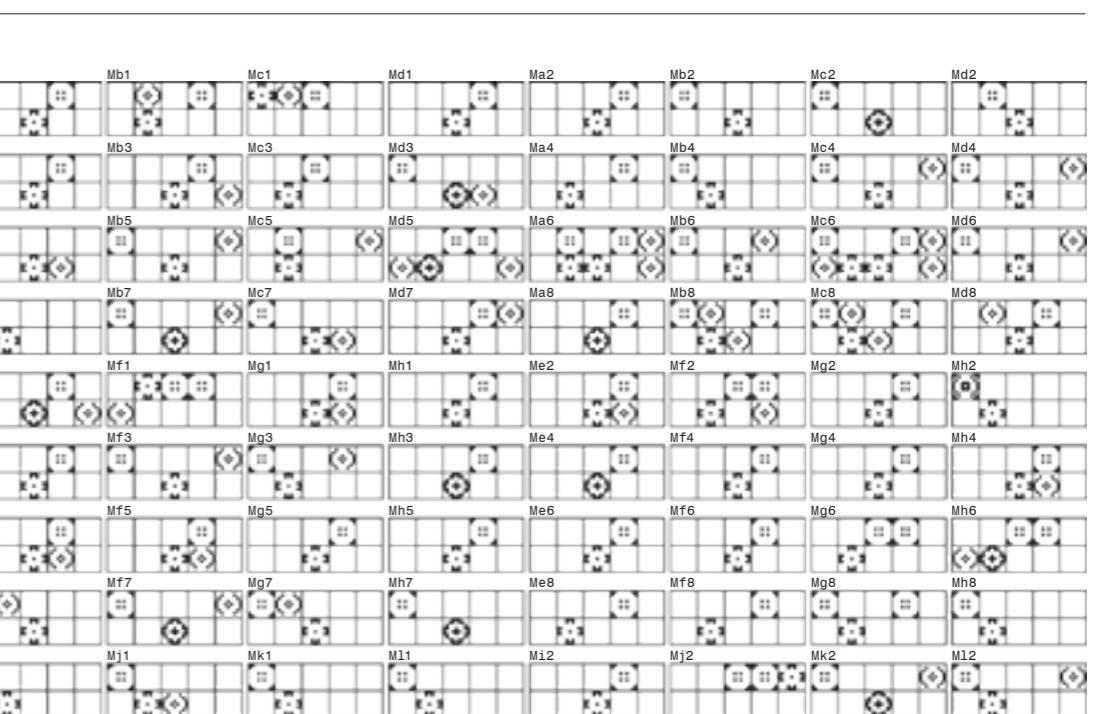
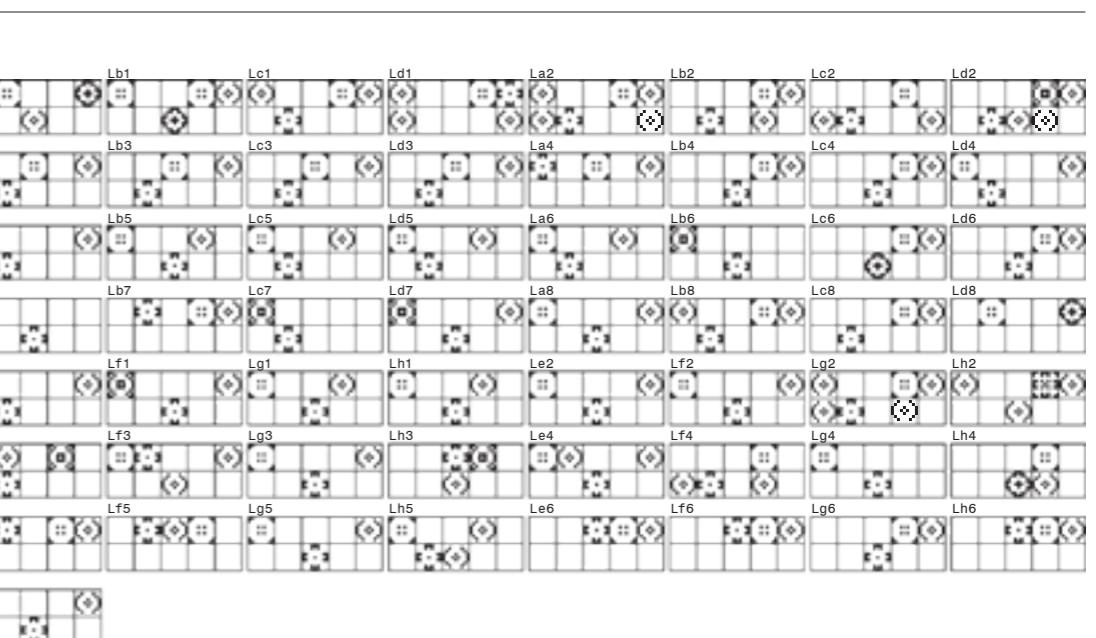
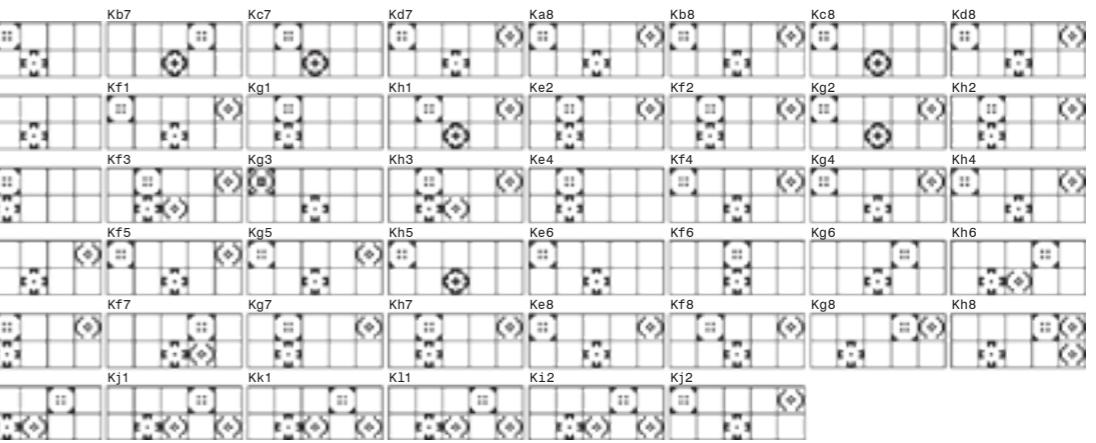
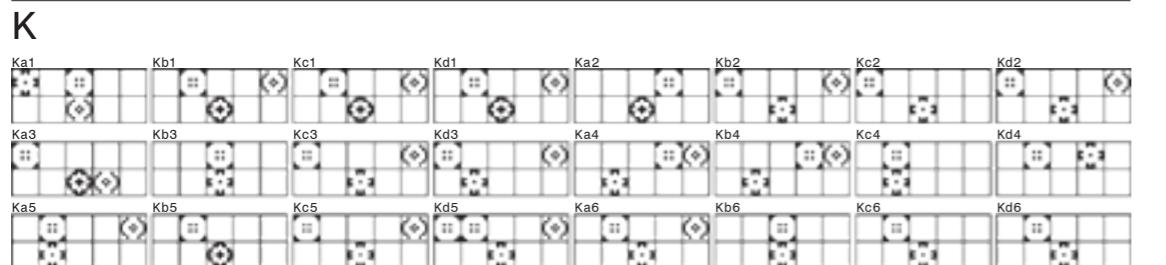
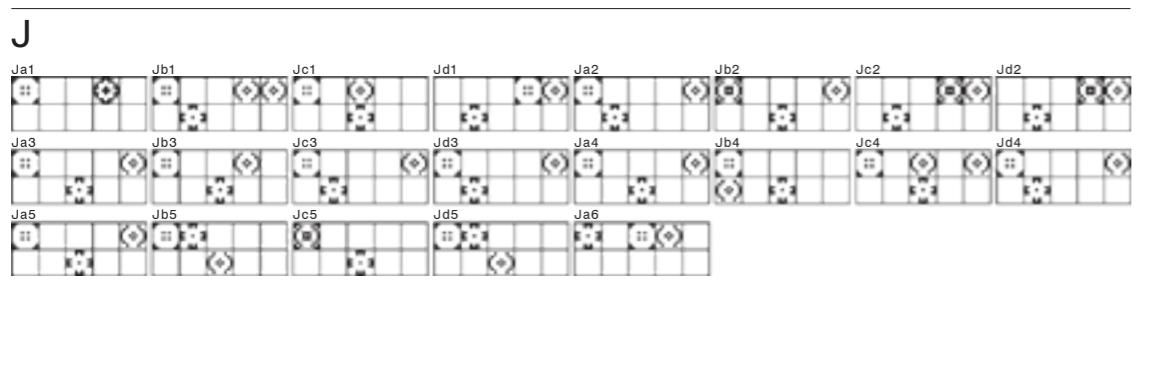
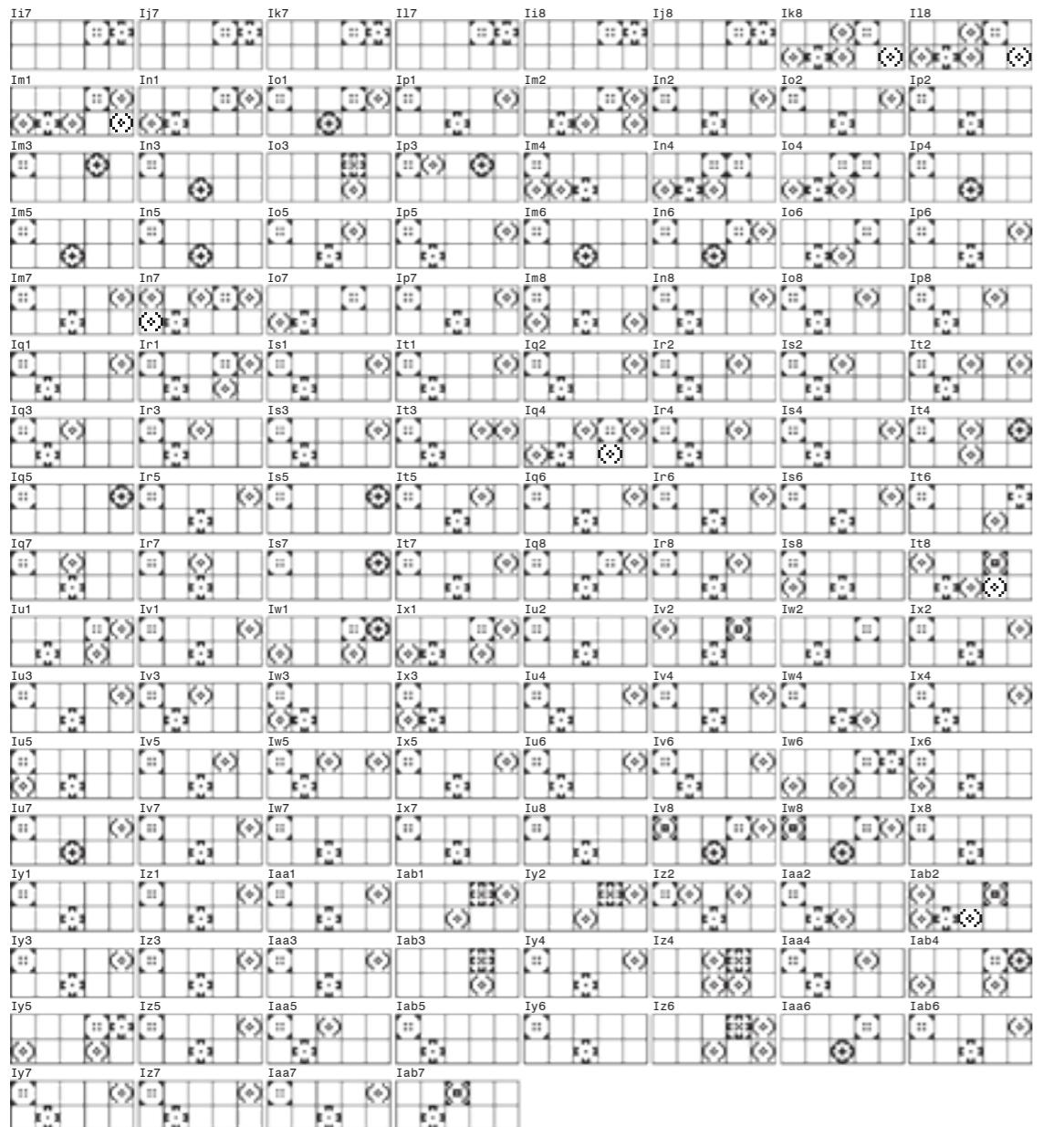


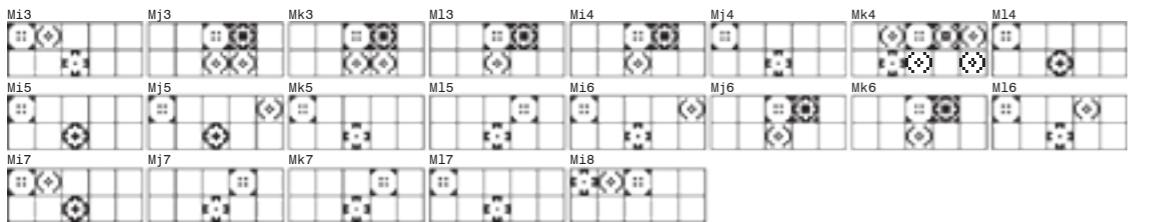
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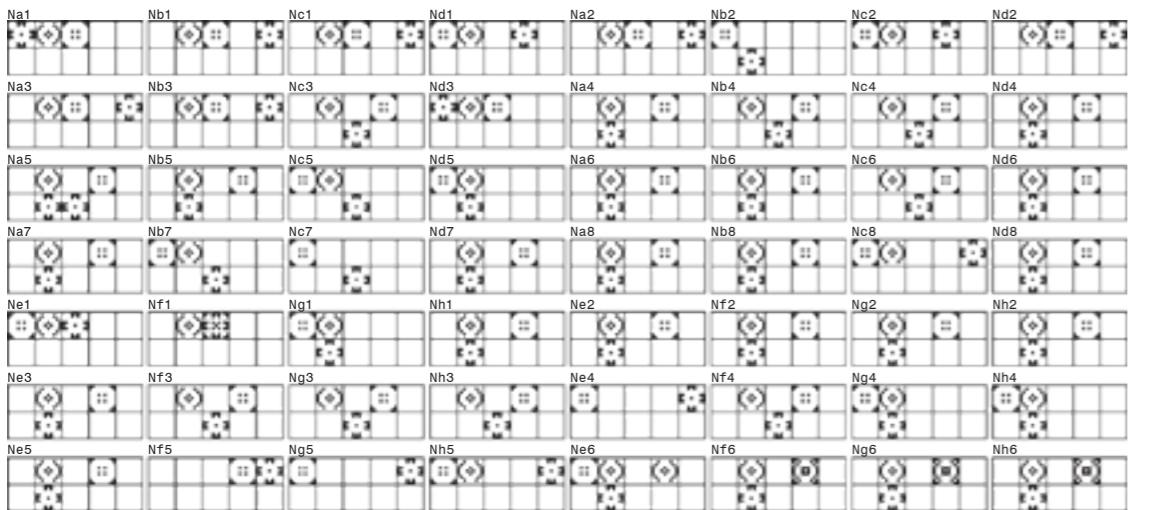
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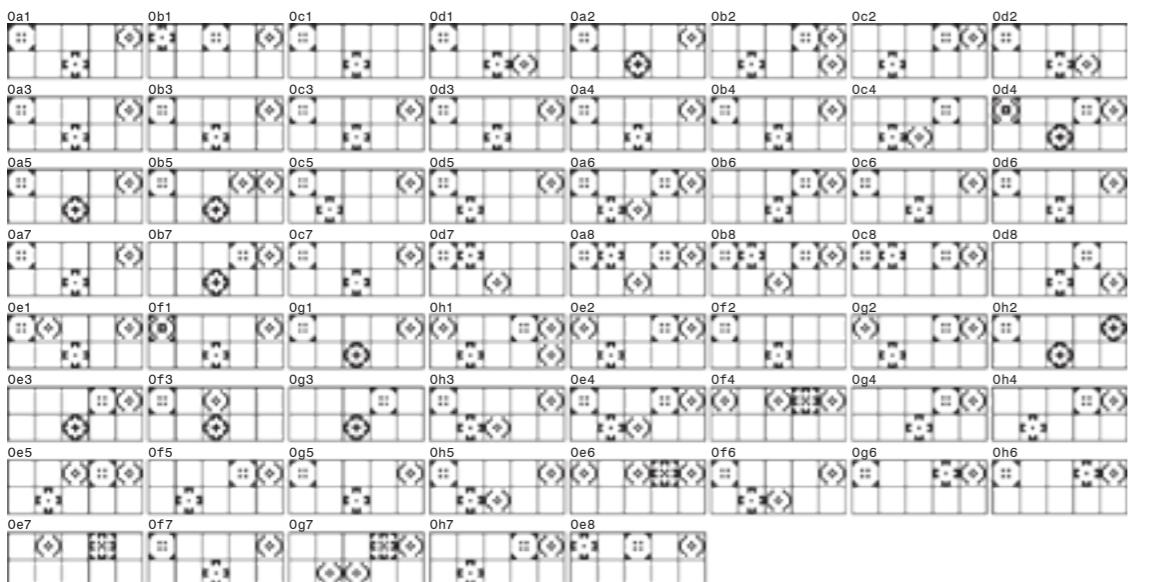




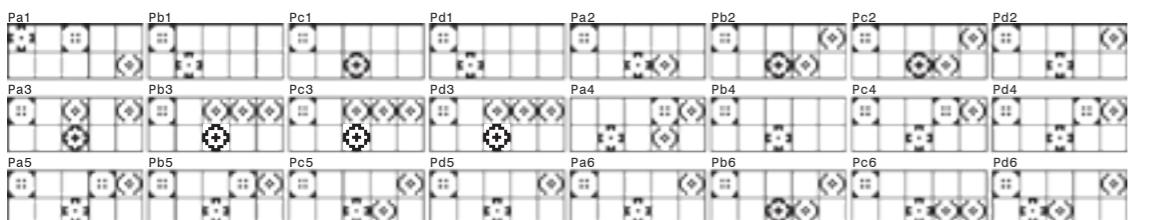
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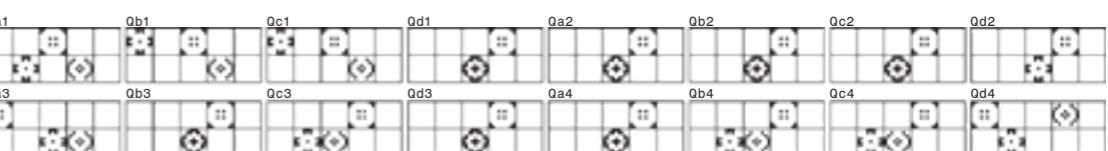
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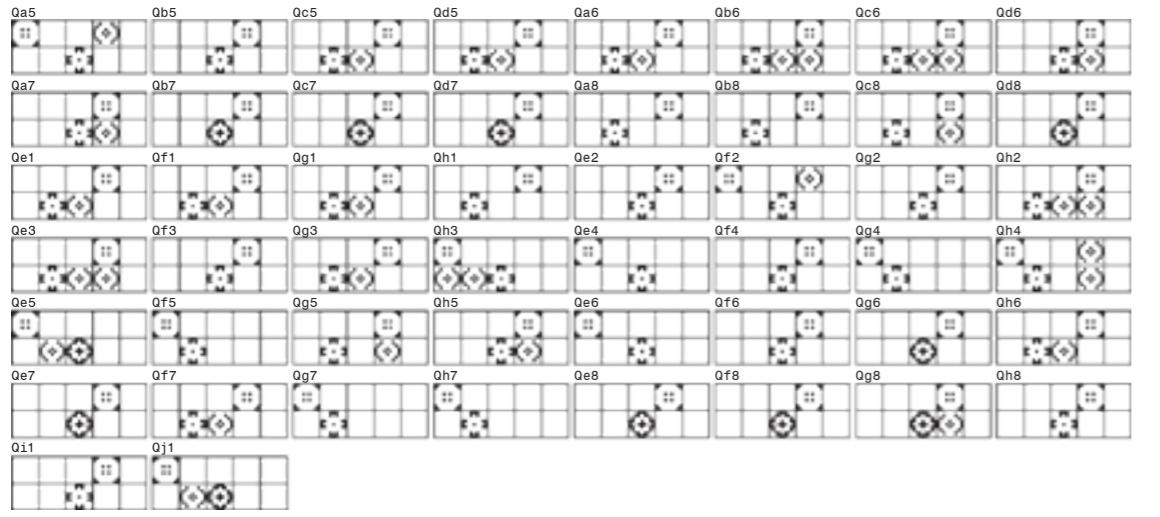


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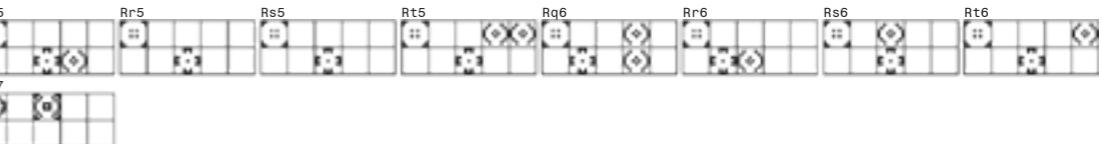
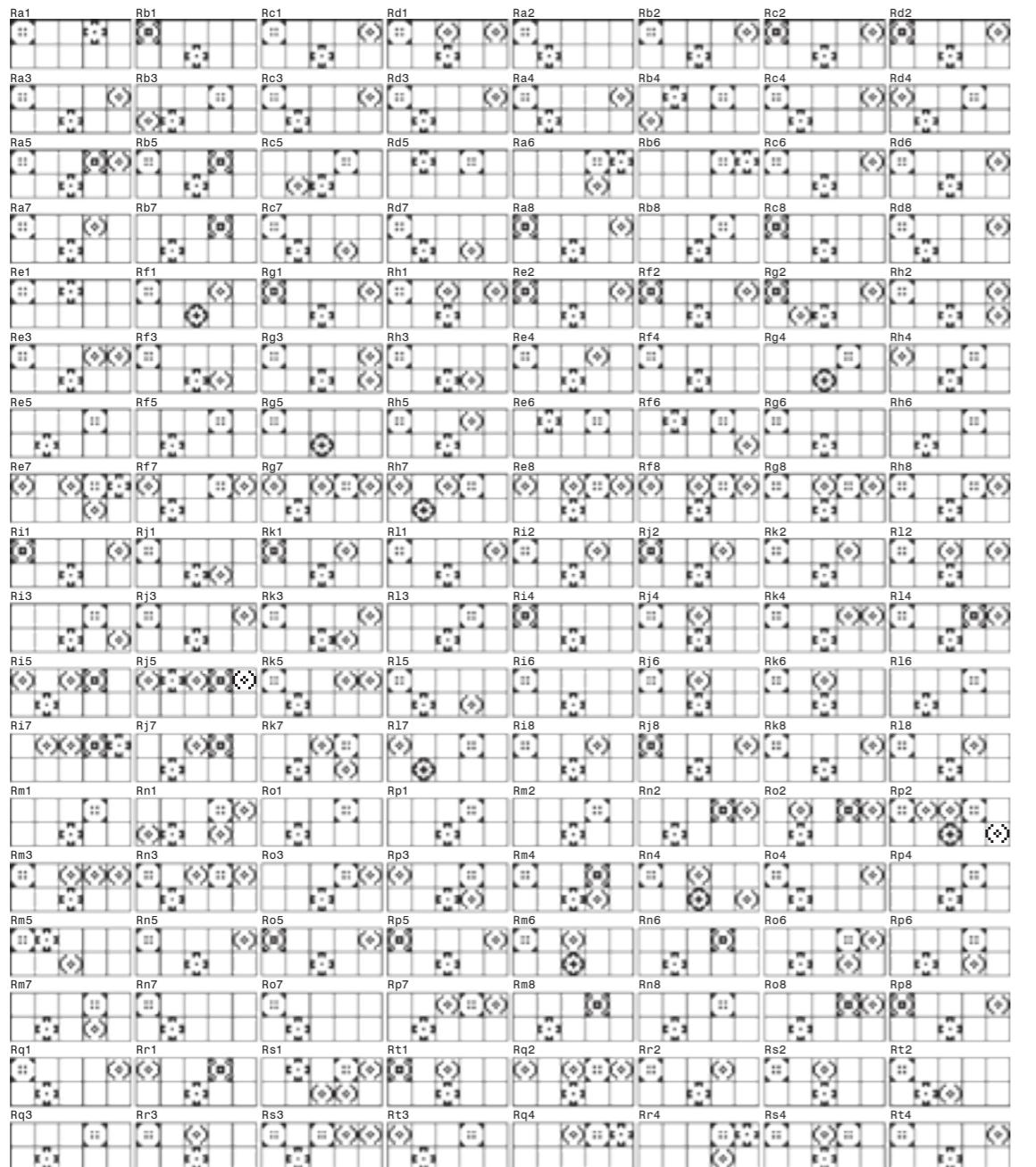


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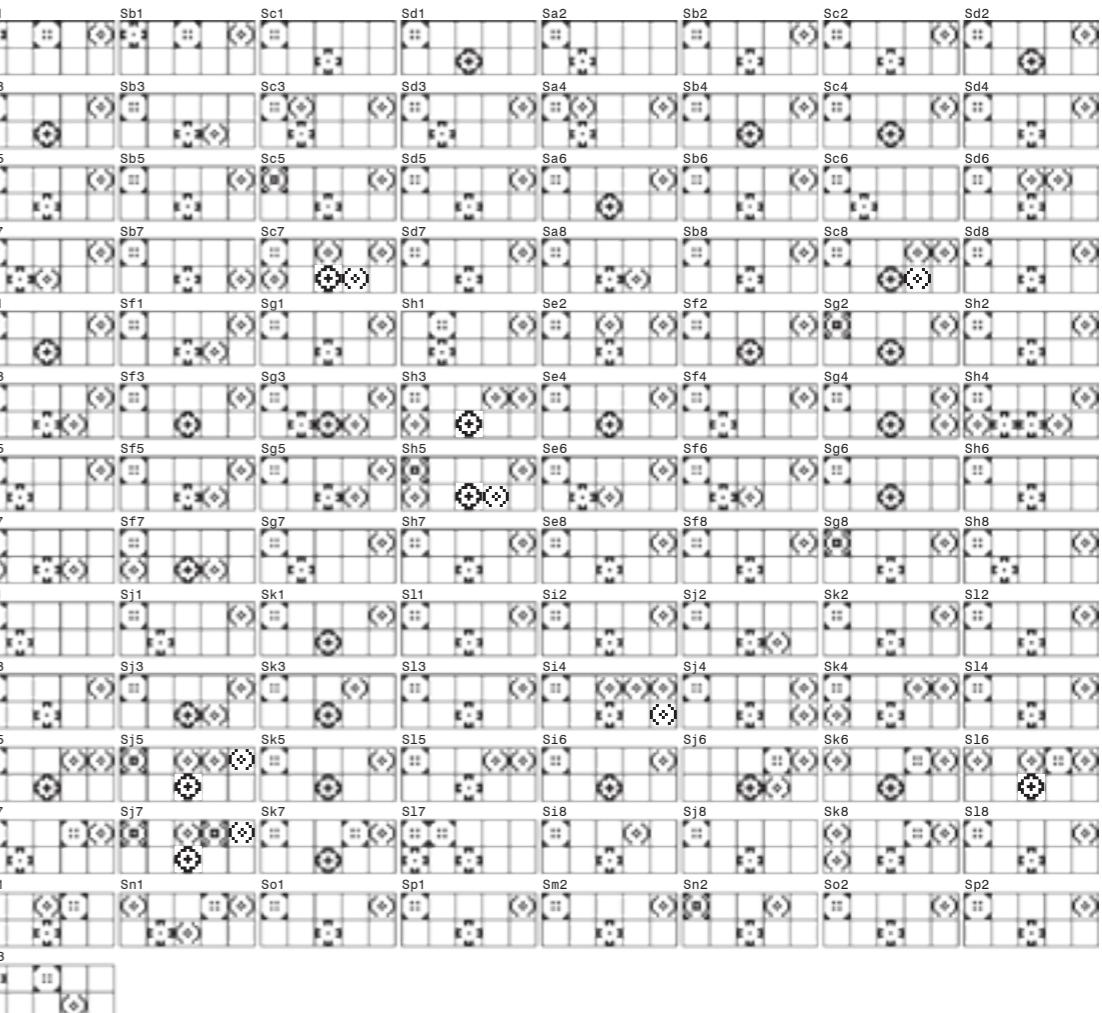




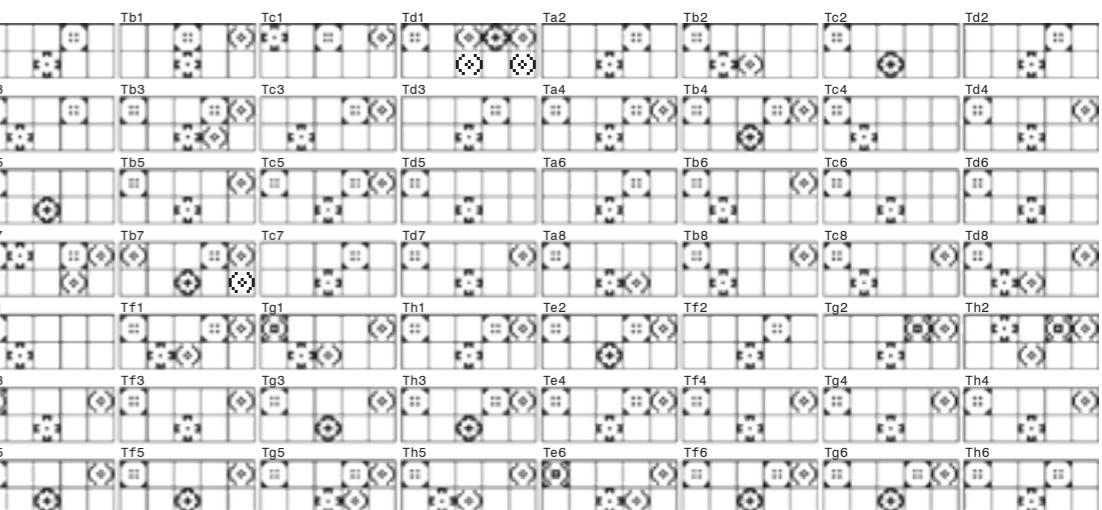
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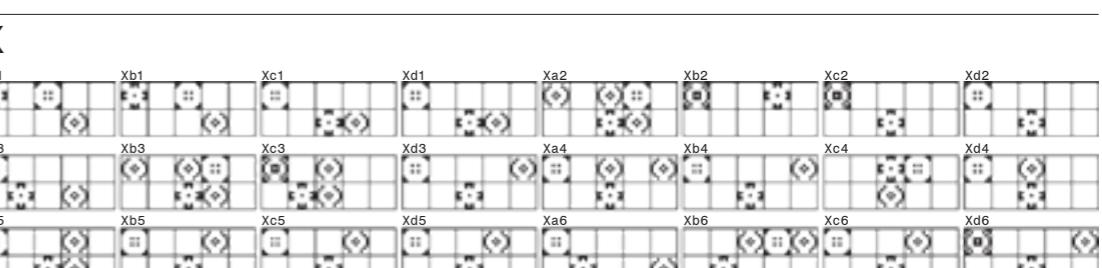
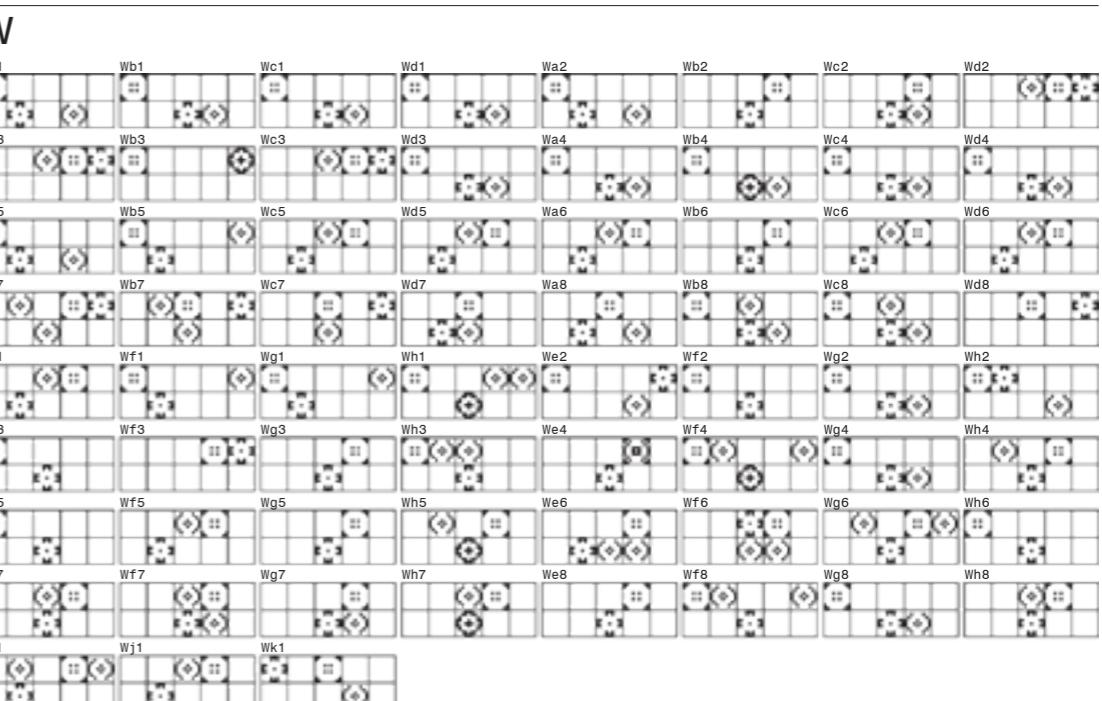
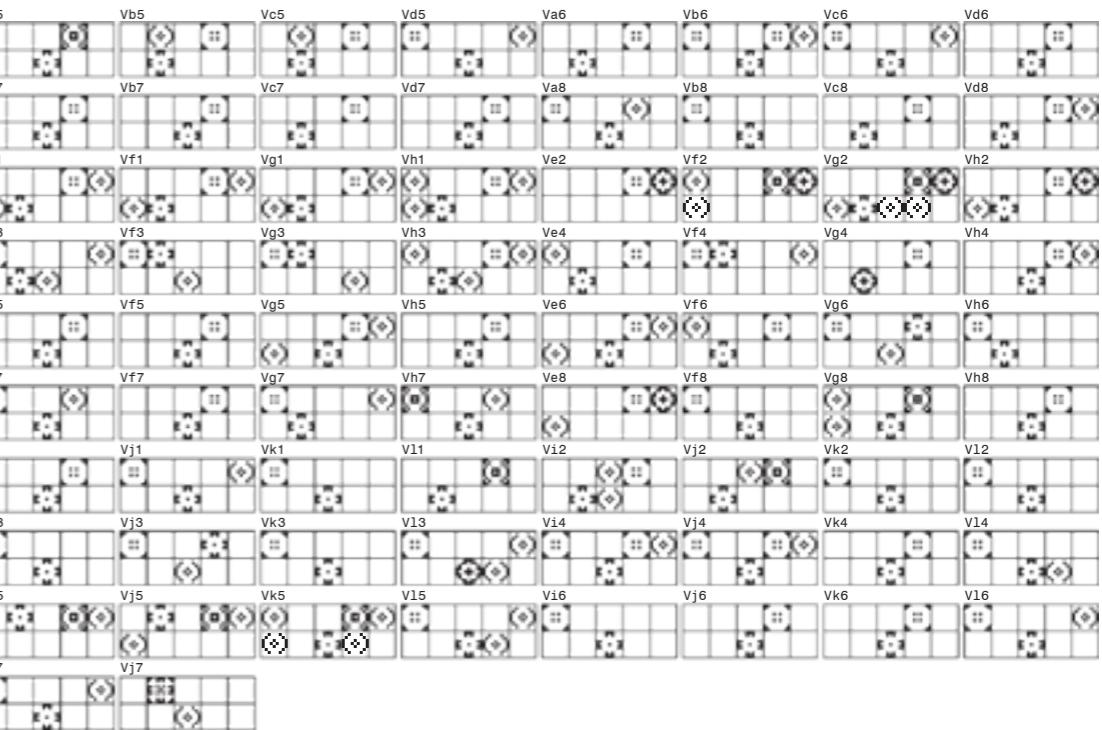
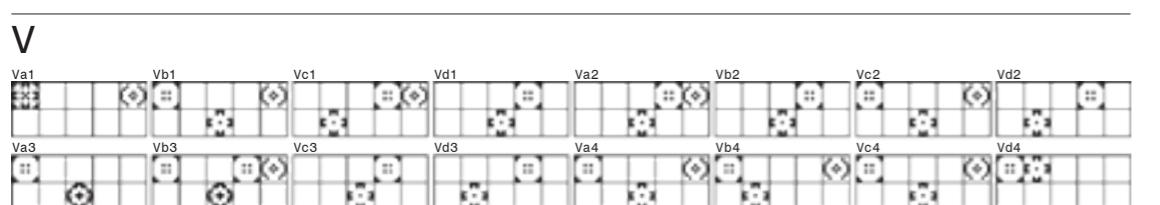
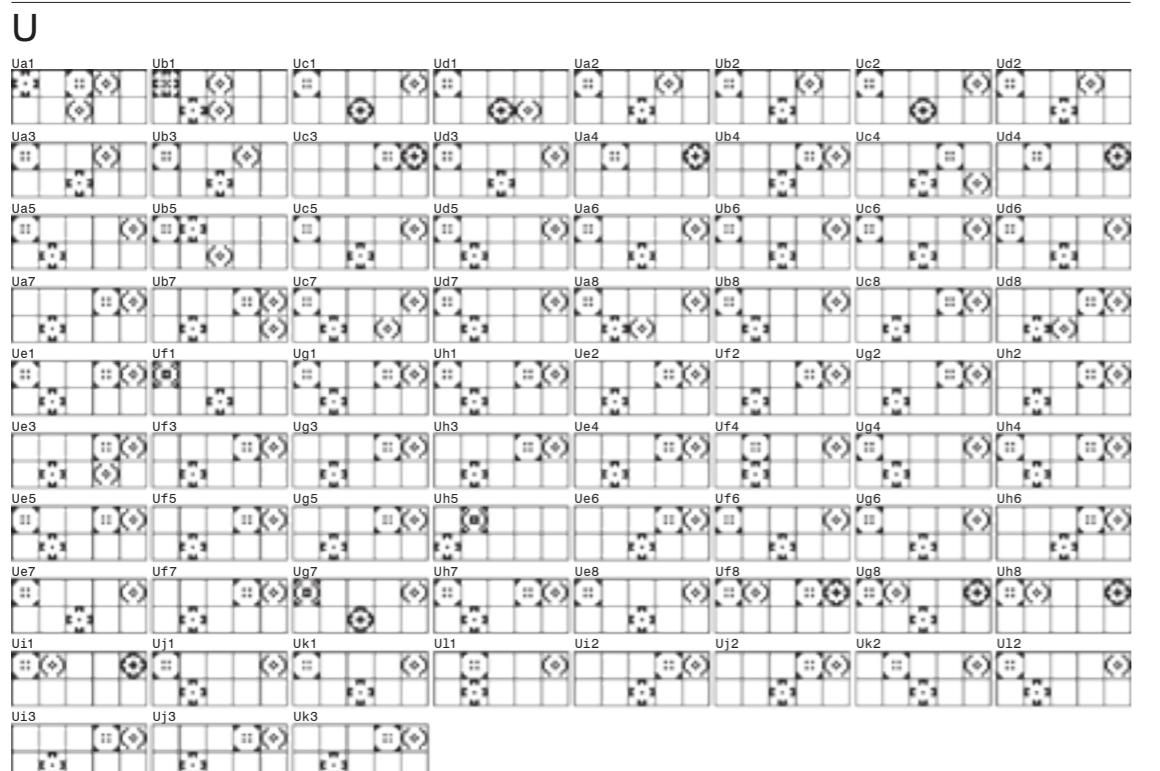
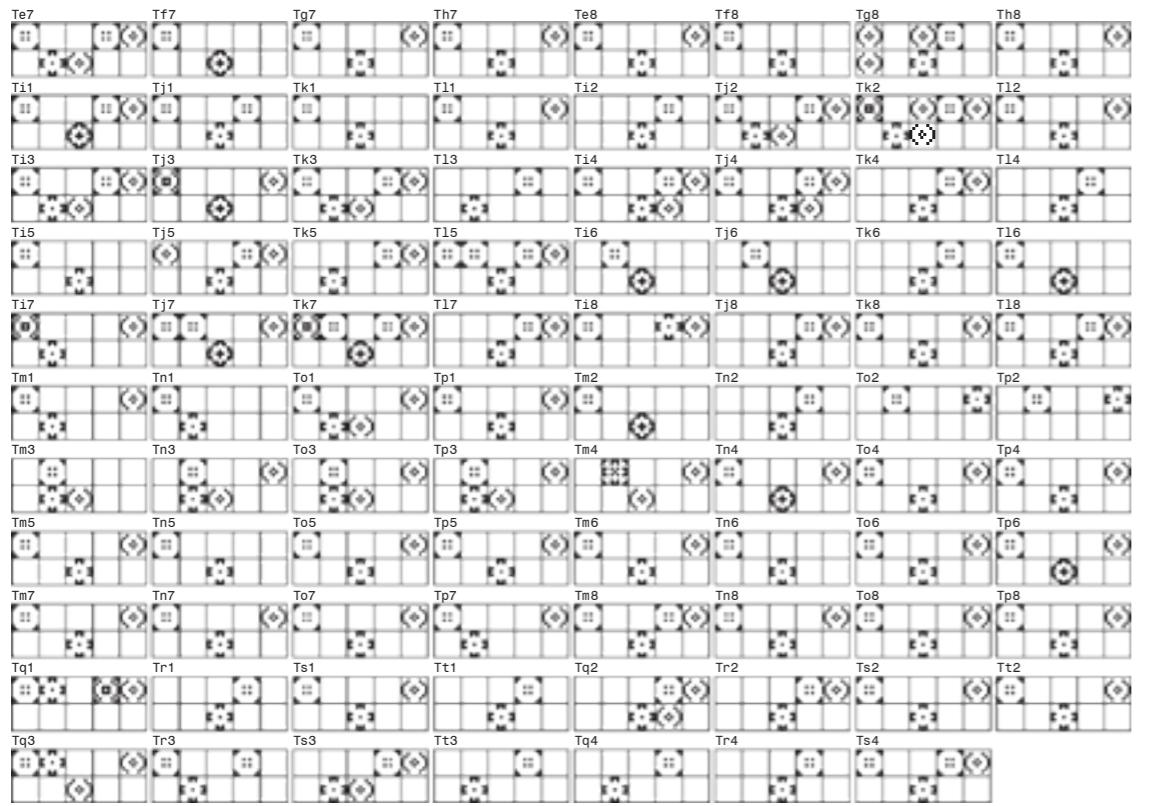


S



T





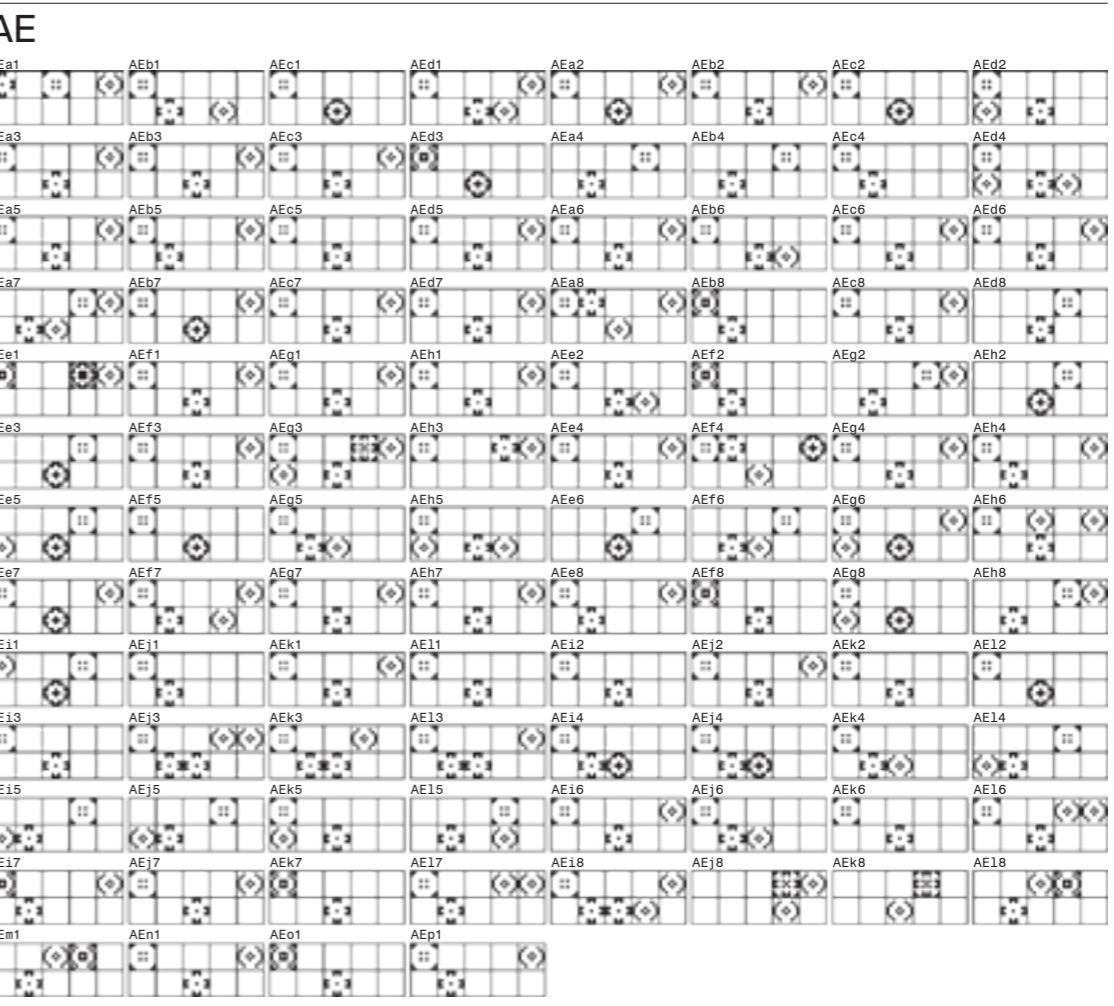
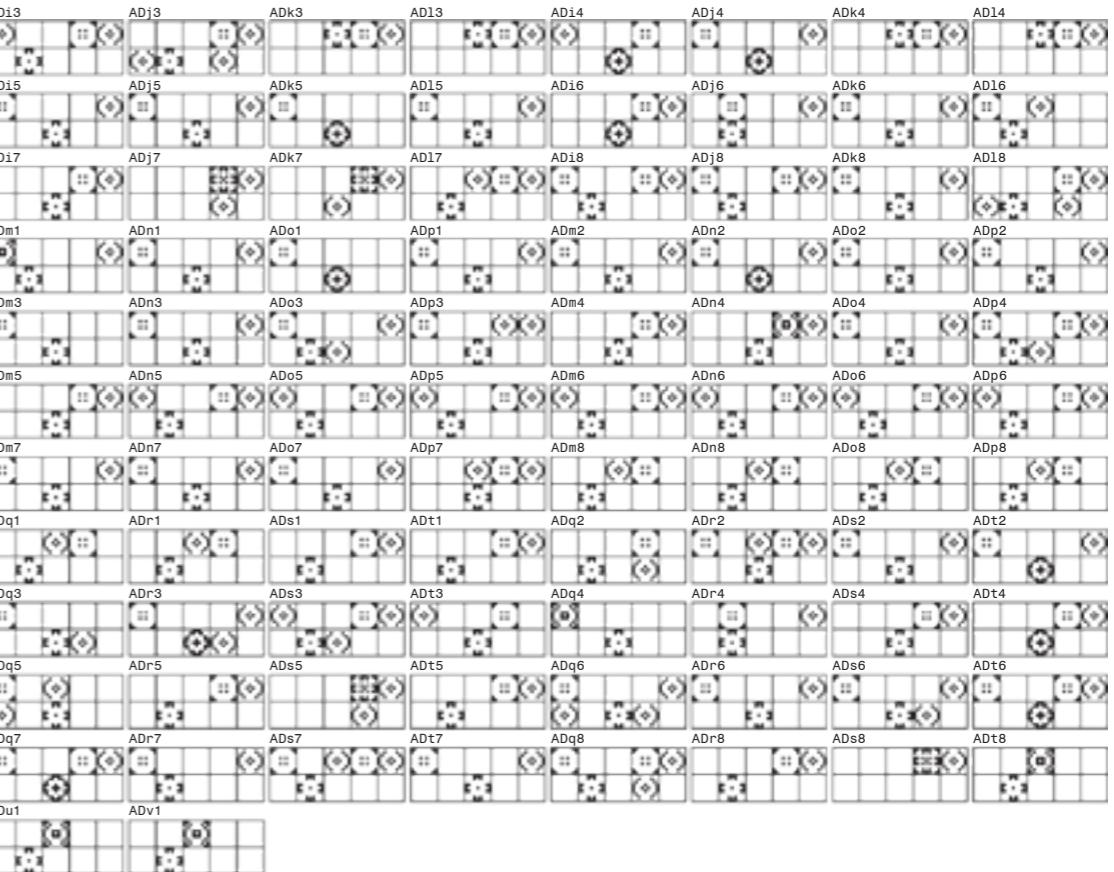
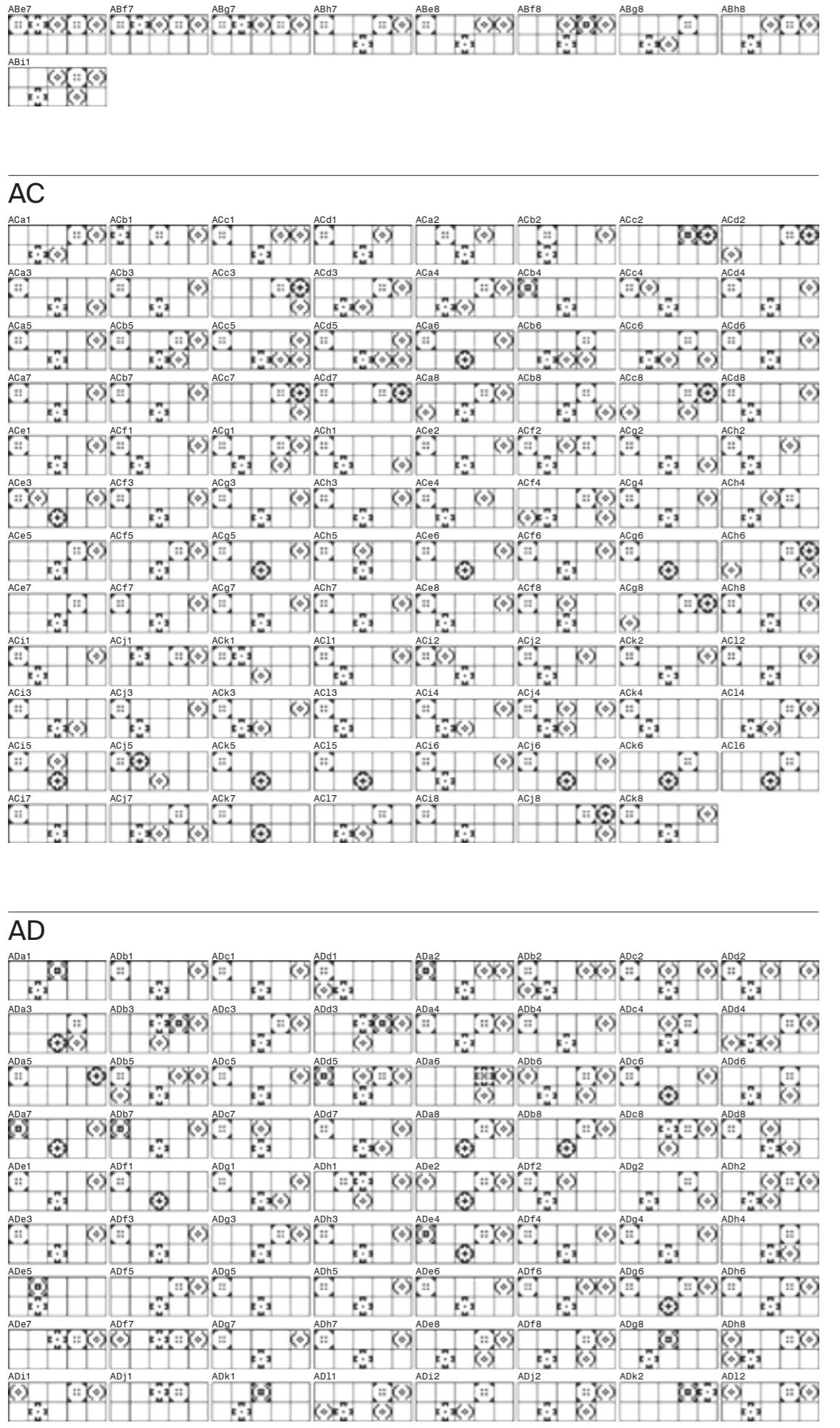
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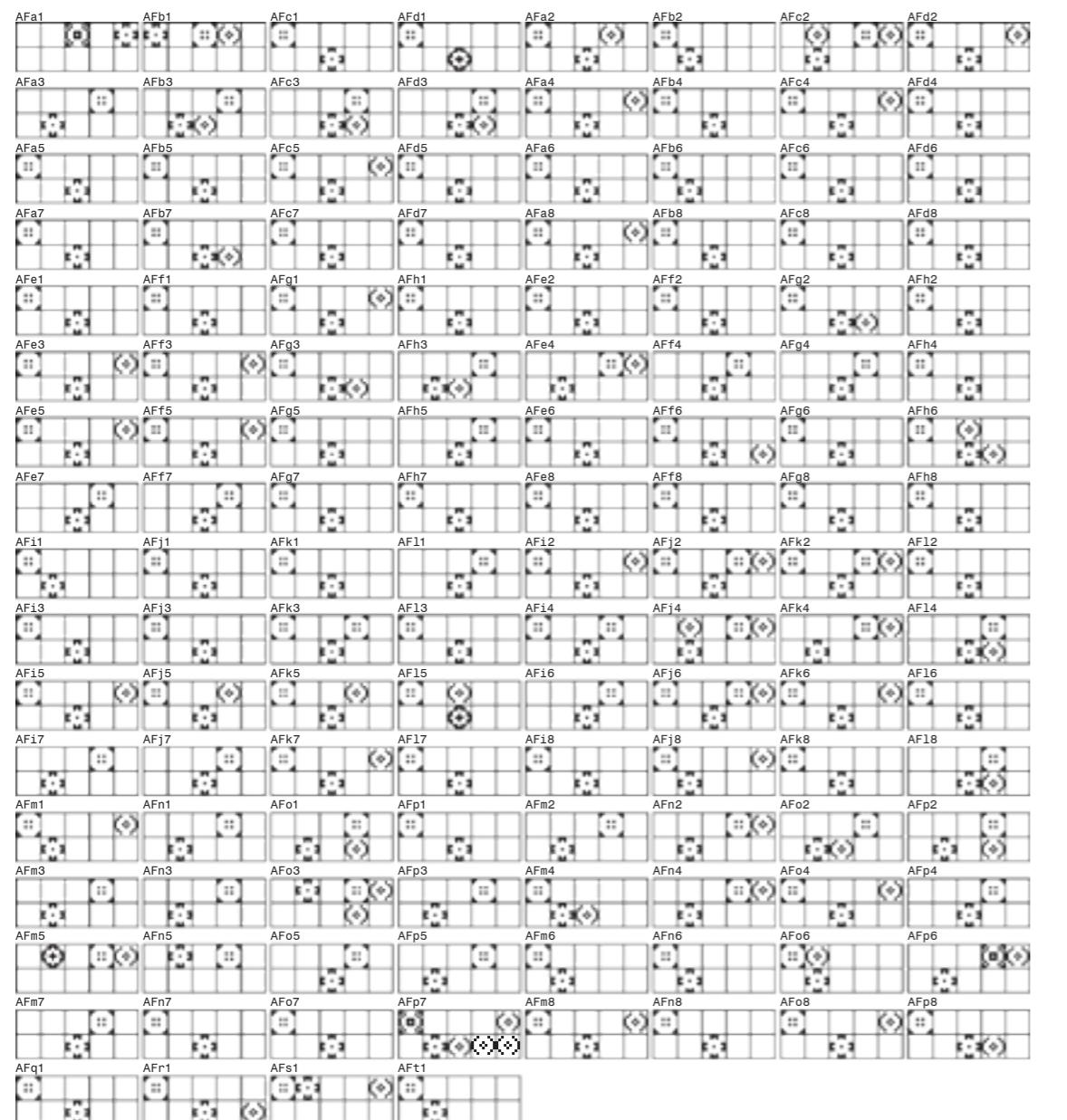
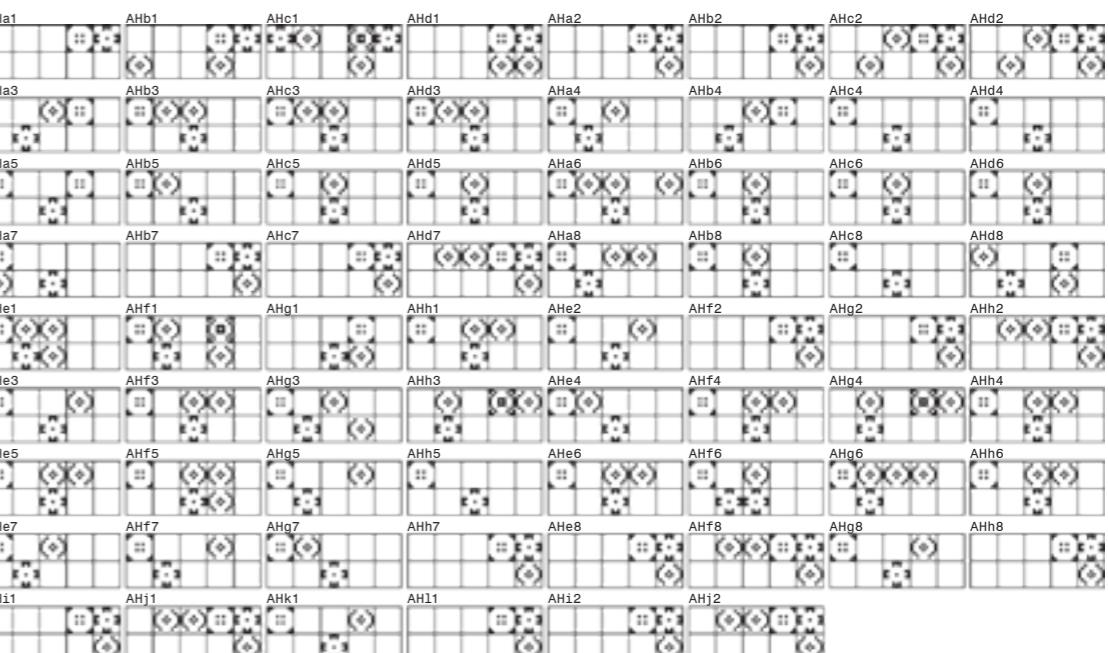
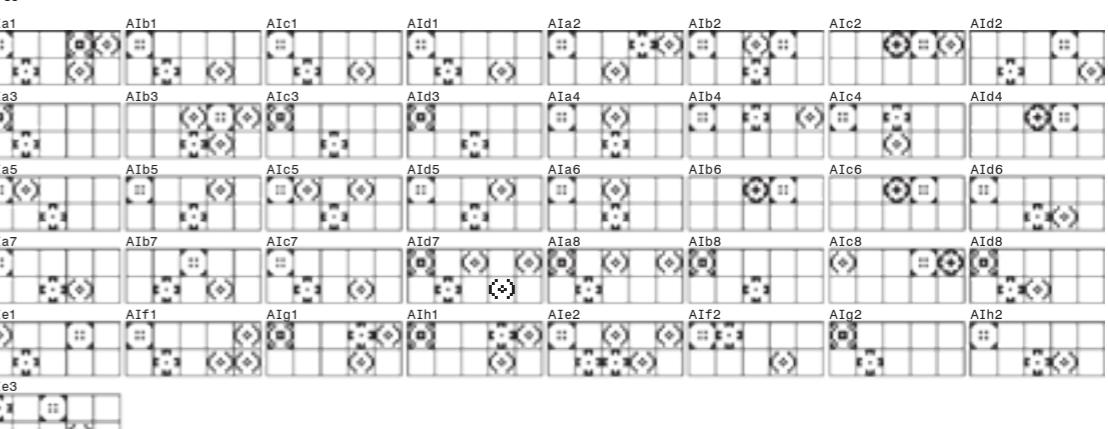
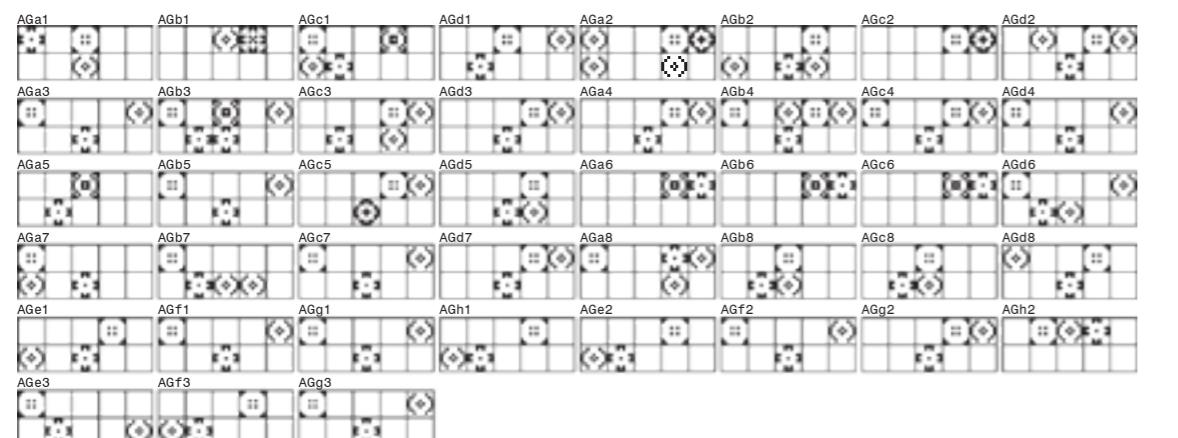
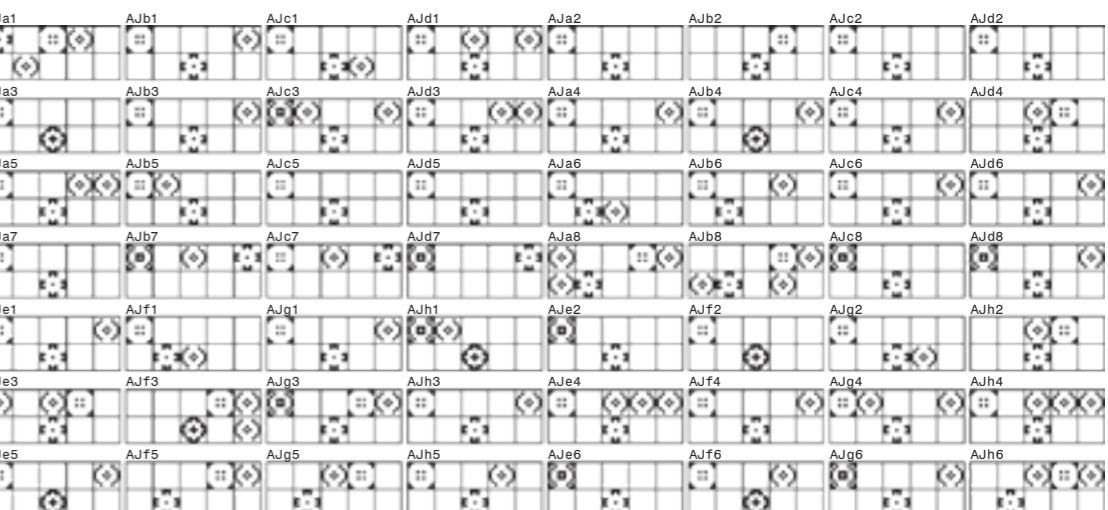
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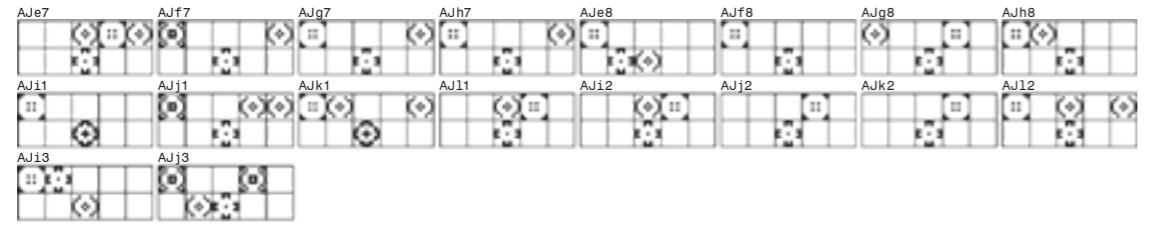
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Za7	Z _{b7}	Z _{c7}	Z _{d7}	Z _{a8}	Z _{b8}	Z _{c8}	Z _{d8}	
Ze1	Zf1	Zg1	Zh1	Ze2	Zf2	Zg2	Zh2	
Ze3	Zf3	Zg3	Zh3	Ze4	Zf4	Zg4	Zh4	
Ze5	Zf5	Zg5	Zh5	Ze6	Zf6	Zg6	Zh6	

AA	AAa1	AAb1	AAc1	AAd1	AAa2	AAb2	AAc2	AAd2
AAa3	AAb3	AAc3	AAd3	AAa4	AAb4	AAc4	AAd4	
AAa5	AAb5	AAc5	AAd5	AAa6	AAb6	AAc6	AAd6	
AAa7	AAb7	AAc7	AAd7	AAa8	AAb8	AAc8	AAd8	
AAe1	AAF1	AAg1	AAh1	AAe2	AAF2	AAg2	AAh2	
AAe3	AAF3	AAg3	AAh3	AAe4	AAF4	AAg4	AAh4	
AAe5	AAF5	AAg5	AAh5	AAe6	AAF6	AAg6	AAh6	
AAe7	AAF7	AAg7	AAh7	AAe8	AAF8	AAg8	AAh8	
AAi1	AAj1	AAk1	AAl1					

AB	ABA1	ABB1	ABC1	ABD1	ABA2	ABB2	ABC2	ABD2
ABA3	ABB3	ABC3	ABD3	ABA4	ABB4	ABC4	ABD4	
ABA5	ABB5	ABC5	ABD5	ABA6	ABB6	ABC6	ABD6	
ABA7	ABB7	ABC7	ABD7	ABA8	ABB8	ABC8	ABD8	
ABe1	ABf1	ABg1	ABh1	ABe2	ABf2	ABg2	ABh2	
ABe3	ABf3	ABg3	ABh3	ABe4	ABf4	ABg4	ABh4	
ABe5	ABf5	ABg5	ABh5	ABe6	ABf6	ABg6	ABh6	

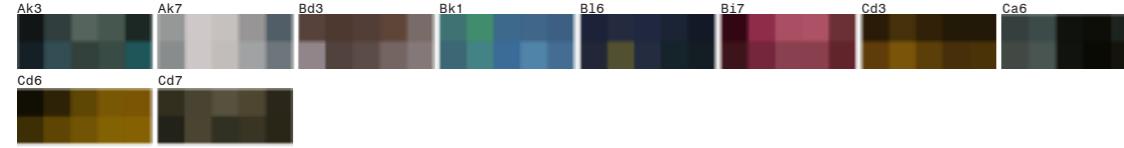


AF**AH****AI****AG****AJ**

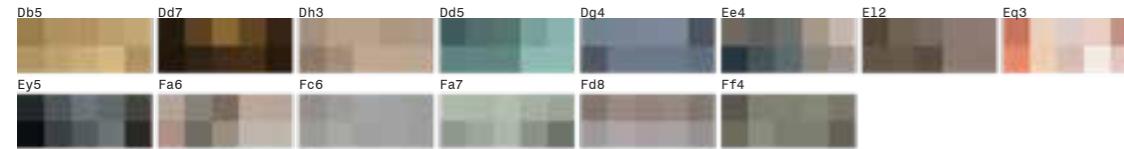


Color palette of most significant frames by genre Palette cromatica dei più importanti frame per genere

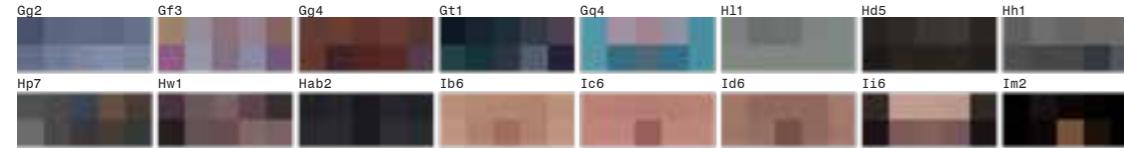
Adventure Avventura



Biography Biografico



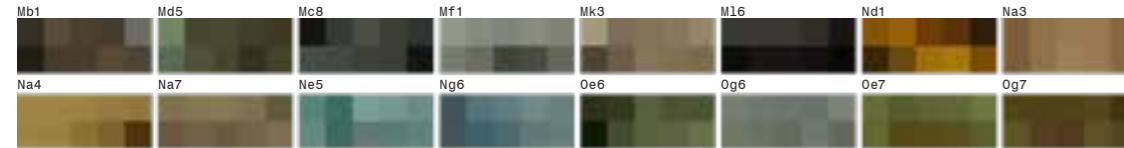
Comedy Commedia



Drama Drammatico



Fantasy Fantasy



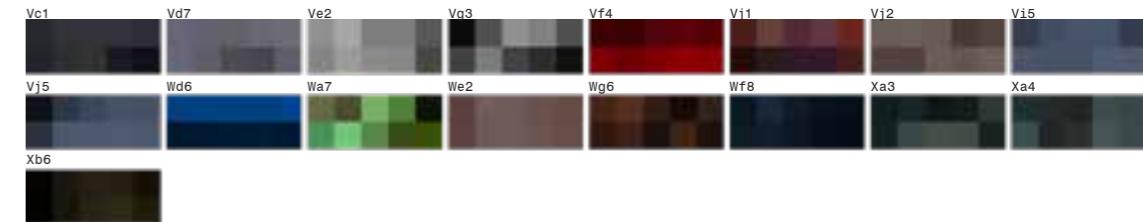
History Storico



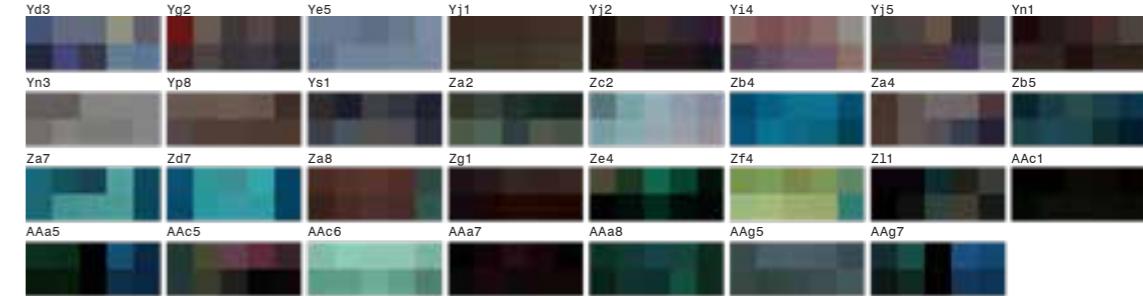
Horror Horror



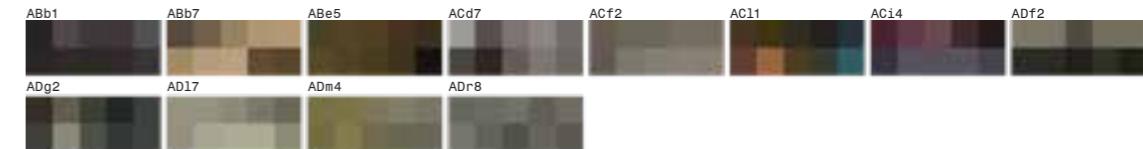
Musical Musical



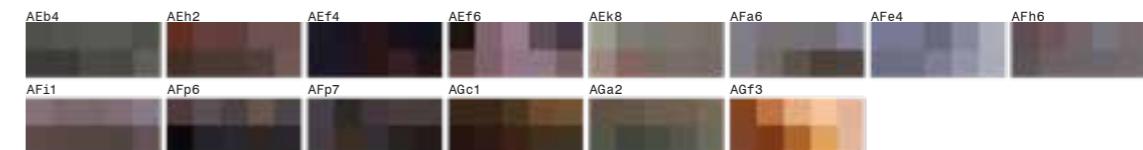
Sci-fi Fantascienza



Thriller Thriller



War Bellico



Western Western



Movie titles Titoli dei film

A
B
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I
J
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AA
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AC
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AE
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AI
AJ



A

B

C

413



PIRATES *of the* CARIBBEAN



412

D



F



414

G



H



I



415

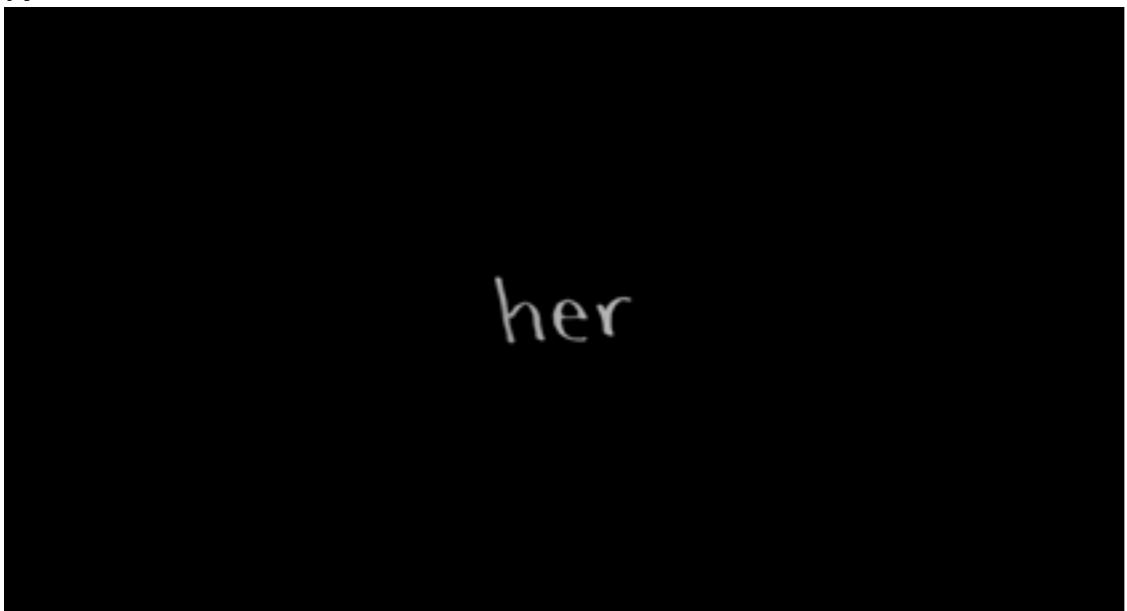
J



M



K



N



L



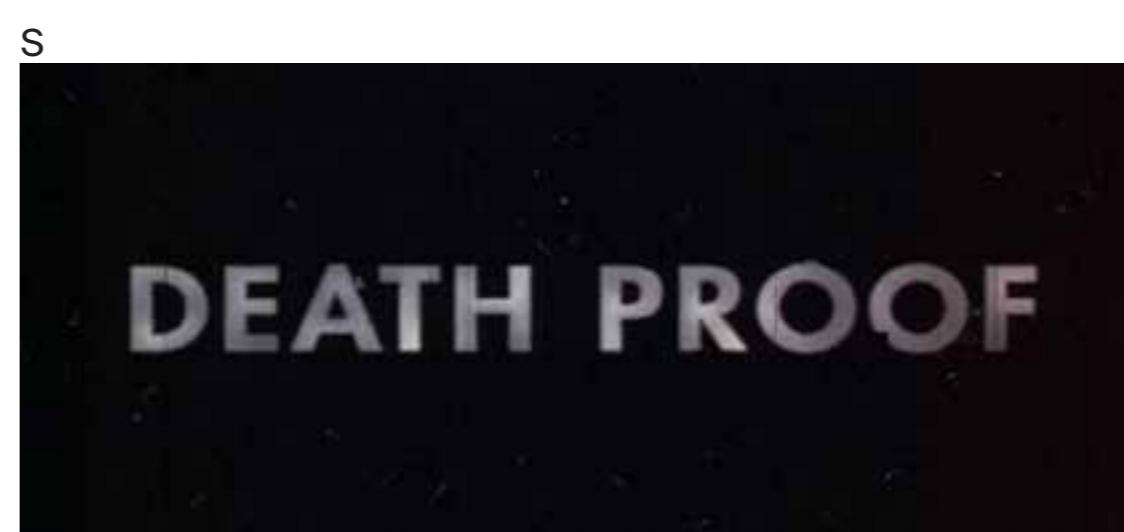
O



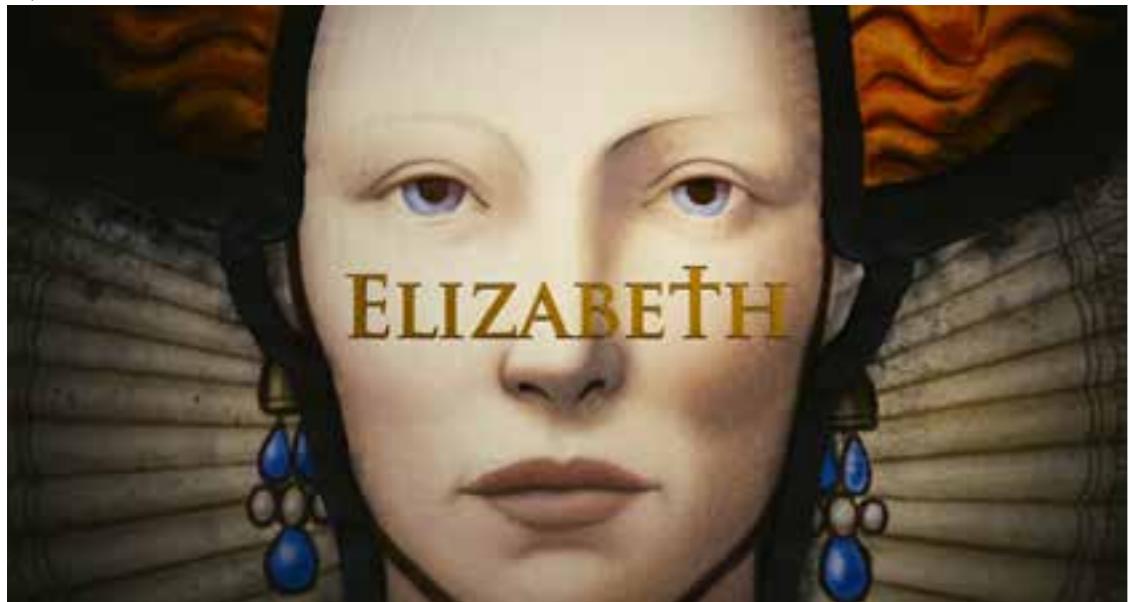
P



S



Q



T



R



U



V



Y



W



Z



X

AA



AB



AE



AC



AF

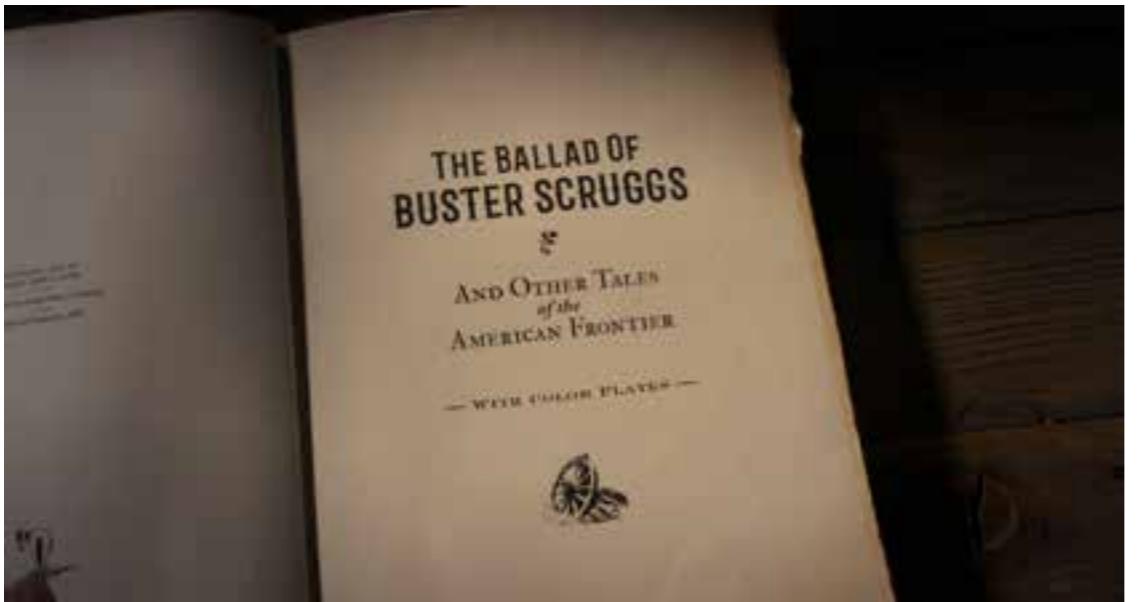


AD

AG



AH



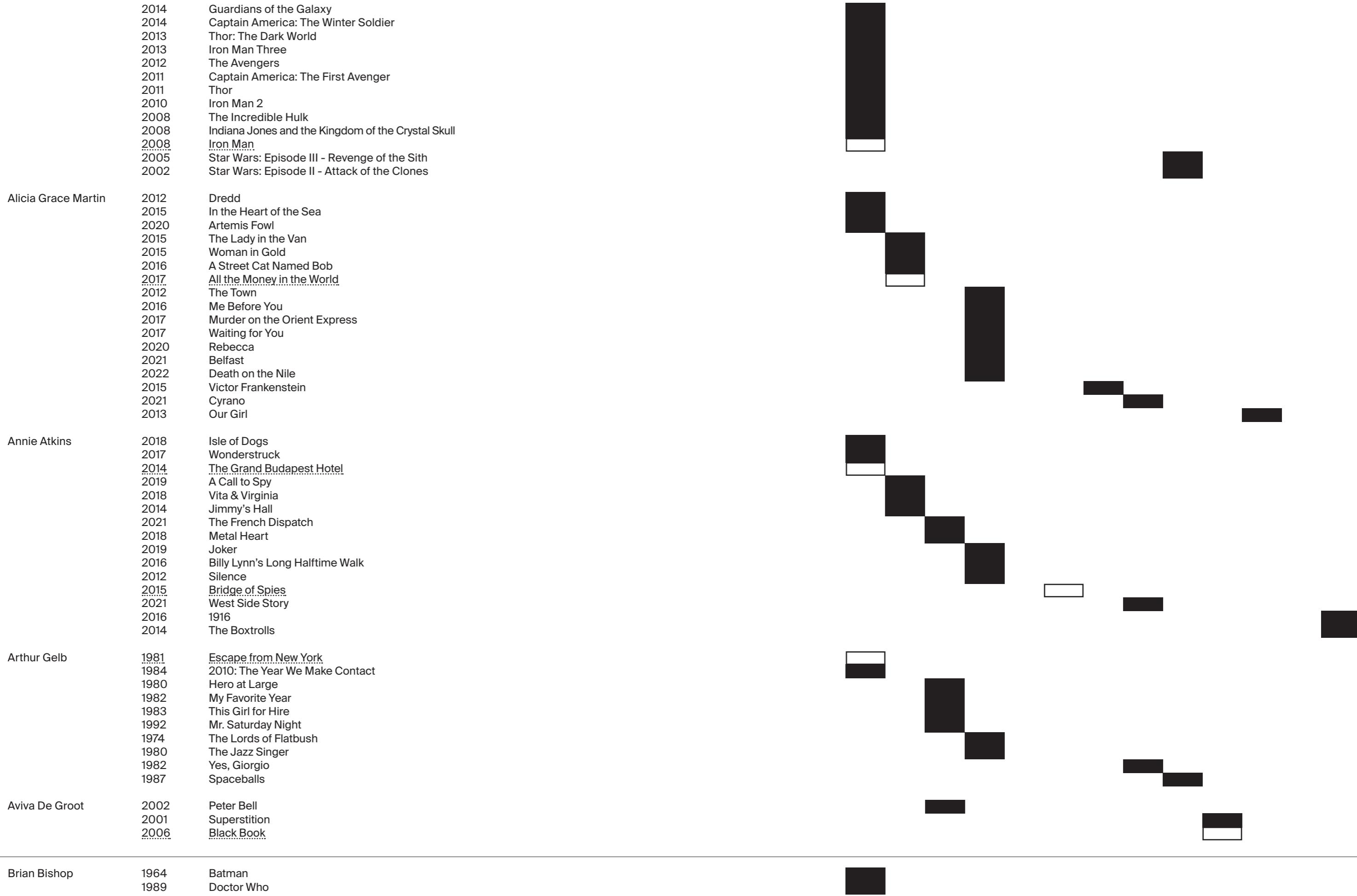
AI



AJ







1989	Artemis 81
1990	The NeverEnding Story II: The Next Chapter
1992	Far and Away
1994	War of the Buttons
1995	GoldenEye
1997	The Odyssey
1998	The Avengers
1998	Merlin
1992	Chaplin
1993	Shadowlands
1996	In Love and War
1998	Elizabeth
1999	Cleopatra
1999	Angela's Ashes
2000	Quills
1959	Ruth Rendell Mysteries
1999	Notting Hill
1983	Spyship
1989	The Captain's Table
1990	Hamlet
1995	Circle of Friends
1987	The Hound of the Baskervilles
1997	Kundun
2000	Gladiator
1982	Empire of the Sun
1992	Alien ³
1994	Mary Shelley's Frankenstein
1981	Indiana Jones and the Last Crusade
1990	Memphis Belle
1996	The English Patient

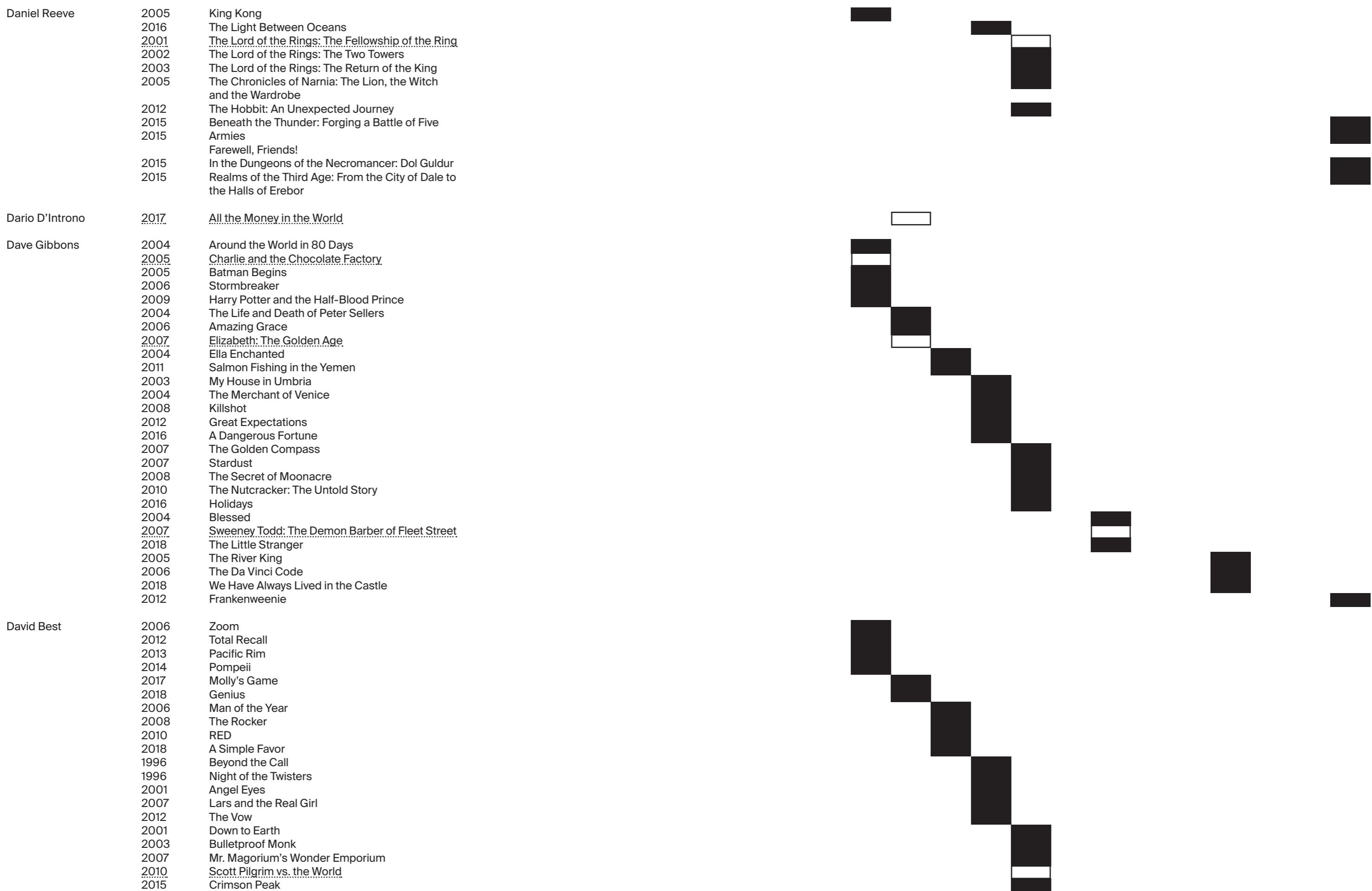


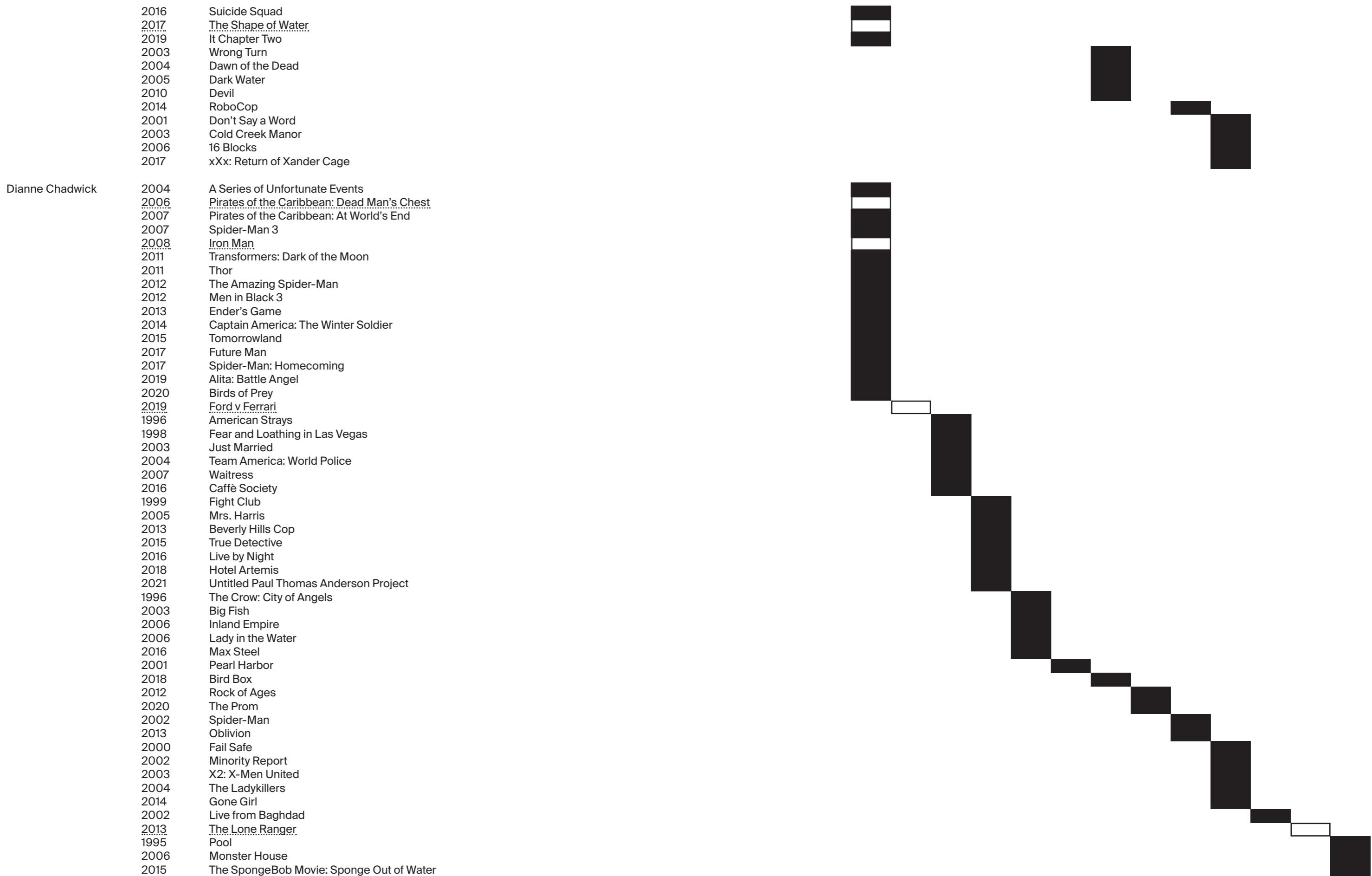
C

Chris Hunter	1996	Fled
	2009	Zombieland
	2011	The Greening of Whitney Brown
	2012	Revolution
	2000	Remember the Titans
	2009	The Blind Side
	2016	The Founder
	2000	Dr. T & the Women
	2002	Sweet Home Alabama
	2002	Drumline
	2003	The Fighting Temptations
	2005	Diary of a Mad Black Woman
	2006	ATL
	2006	Madea's Family Reunion
	2010	Killers
	2012	The Odd Life of Timothy Green
	2012	The Three Stooges
	2013	A.C.O.D.
	2014	A Merry Friggin' Christmas
	1997	Hoodlum
	2001	Boycott
	2007	Stomp the Yard
	2008	Meet the Browns
	2009	Get Low
	2010	Life as We Know It
	2013	Identity Thief
	2009	Halloween II
	2011	Quarantine 2: Terminal
	2017	Lore
	2012	The Watch
	2020	Project Power
	1998	The Gingerbread Man
	2010	Archer



D



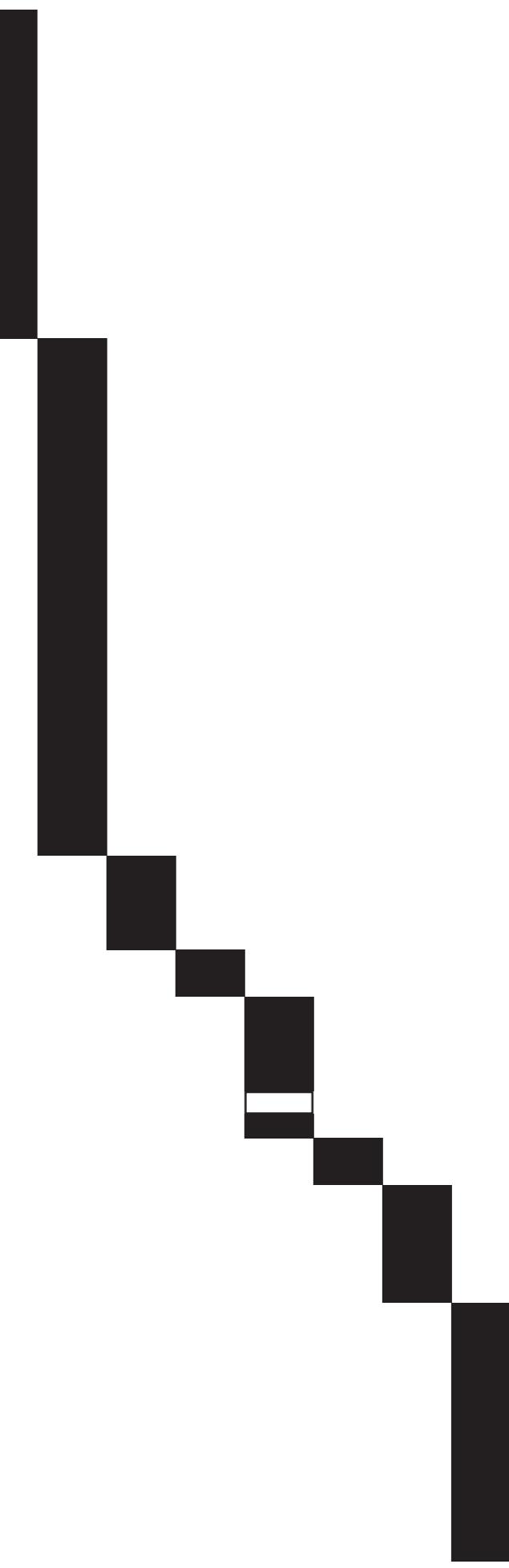


E

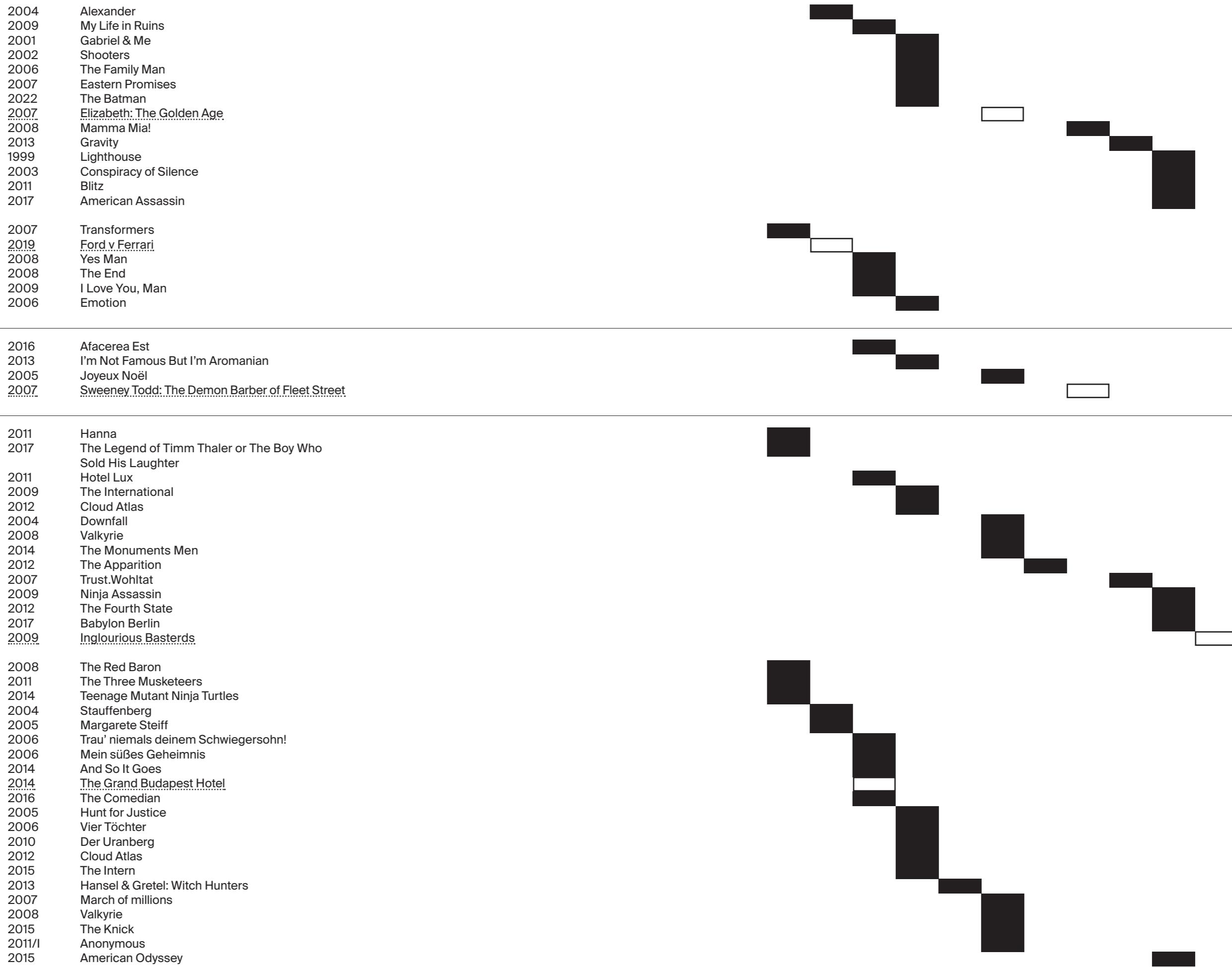
Eduardo Lima	2007	The Seeker: The Dark Is Rising
	2016	The Legend of Tarzan
	2014	The Imitation Game
	2004	A Good Woman
	2012	Gambit
	2014	The Fault in Our Stars
	2004	Harry Potter and the Prisoner of Azkaban
	2005	Harry Potter and the Goblet of Fire
	2007	Harry Potter and the Order of the Phoenix
	2008	City of Ember
	2009	Harry Potter and the Half-Blood Prince
	2010	Harry Potter and the Deathly Hallows: Part 1
	2011	Harry Potter and the Deathly Hallows: Part 2
	2016	Fantastic Beasts and Where to Find Them
	2018	Fantastic Beasts: The Crimes of Grindelwald
	2006	Flyboys
Ellen Lampl	2003	Spy Kids 3-D: Game Over
	2004	Van Helsing
	2005	The Three Burials of Melquiades Estrada
	2006	Idiocracy
	2007	The Lucky Ones
	2007	Underdog
	2009	Fanboys
	2010	My Own Love Song
	2011	Green Lantern
	2011	The Muppets
	2012	The Avengers
	2013	Cody the Robosapien
	2015	Jurassic World
	2017	Kong: Skull Island
	2018	Bumblebee
	2019	Alita: Battle Angel
	2020	The Call of the Wild
	2006	Glory Road
	2006	Lonely Hearts
	2006	Infamous
	2011	Bernie
	2012	Hemingway & Gellhorn
	2012	The Iceman
	2014	Love & Mercy
	2014	Big Eyes
	2015	I Saw the Light
	2019	Richard Jewell
	2003	Bad Boys II
	2003	Secondhand Lions
	2004	After the Sunset
	2004	\$5.15/Hr.
	2005	Bad News Bears
	2005	The Dukes of Hazzard
	2005	Man of the House
	2006	Failure to Launch
	2006	The Cassidy Kids
	2006	ATL
	2006	Stick It
	2006	How to Eat Fried Worms
	2006	Beerfest
	2007	Balls of Fury
	2007	Meet Bill
	2008	Sunshine Cleaning
	2008	The Year of Getting to Know Us
	2008	Welcome Home, Roscoe Jenkins
	2009	Balls Out: Gary the Tennis Coach
	2009	Bandslam
	2009	Youth in Revolt

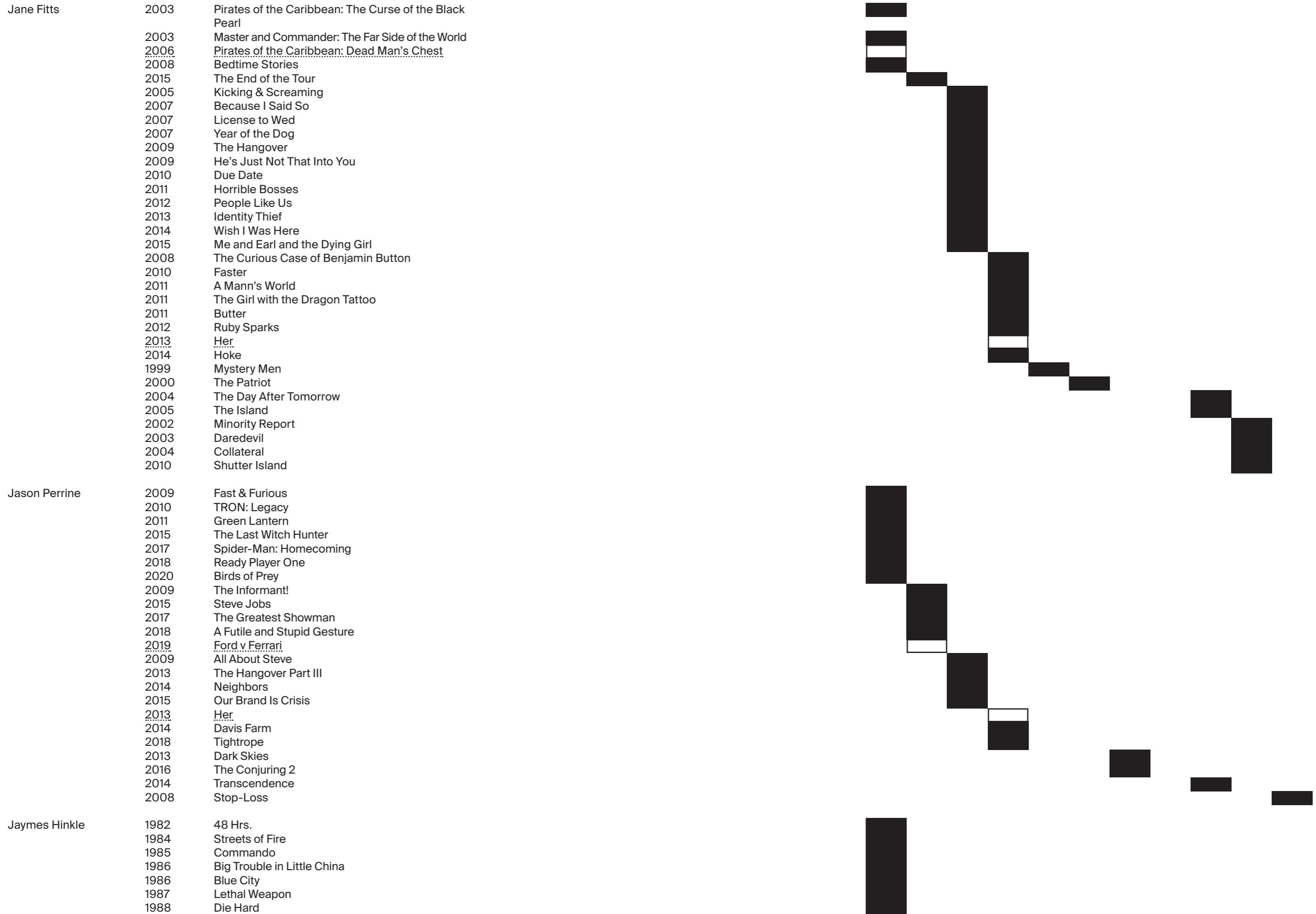


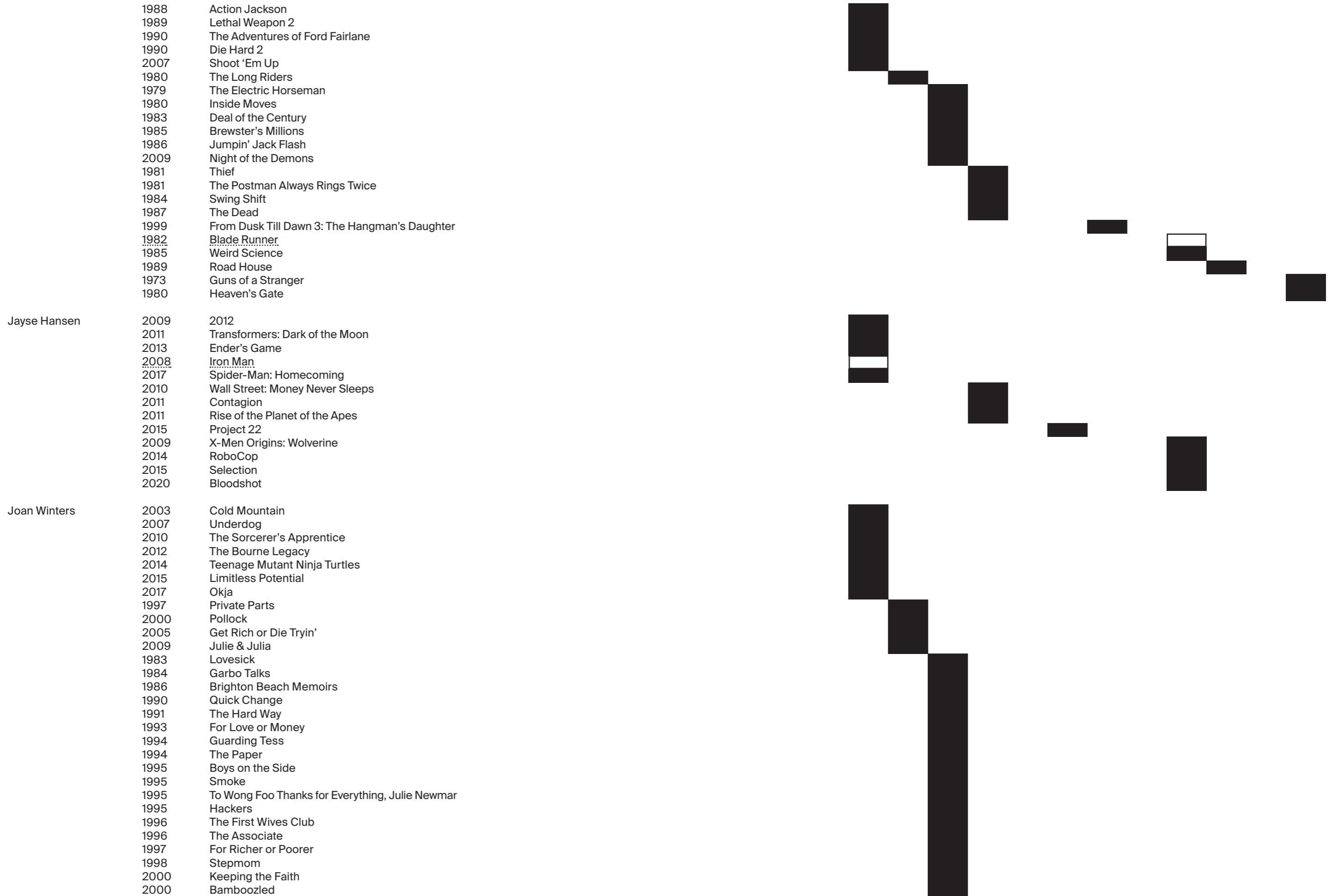
2009	The Pool Boys
2009	Up in the Air
2010	Sex and the City 2
2011	Cedar Rapids
2011	Paul
2011	Bad Teacher
2011	Bridesmaids
2012	Joyful Noise
2012	Lay the Favorite
2015	Aloha
2016	Hail, Caesar!
2017	Once Upon a Time in Venice
2017	Scanners
2020	Bad Boys for Life
2002	Solaris
2004	Friday Night Lights
2006	The Garage
2006	Fast Food Nation
2006	We Are Marshall
2007	Life
2008	Fireflies in the Garden
2008	Sex and the City
2008	The Burning Plain
2008	Appaloosa
2008	Family Man
2010	Repo
2010	Jonah Hex
2011	The Help
2011	Butter
2011	The Mortician
2012	Deep in the Heart
2013	Prisoners
2013	Broken City
2014	Into the Storm
2014	Boyhood
2017	November Criminals
2005	Bewitched
2008	Twilight
2011	The Tree of Life
2013	Oz the Great and Powerful
2011	Texas Killing Fields
2013	Parkland
2005	The Amityville Horror
2006	The Texas Chainsaw Massacre: The Beginning
2006	The Return
2007	Chickenfūt
2007	Death Proof
2018	The Cloverfield Paradox
2003	School of Rock
2008	Hamlet 2
2009	Gamer
2009	Surrogates
2013	Oblivion
2018	Pacific Rim: Uprising
2021	Godzilla vs. Kong
2003	The Life of David Gale
2007	The Hitcher
2007	Mr. Brooks
2008	Mad Money
2009	Friday the 13th
2009	Brothers
2010	The Killer Inside Me
2010	The Town
2011	Straw Dogs
2012	The Reluctant Fundamentalist
2013	Labor Day











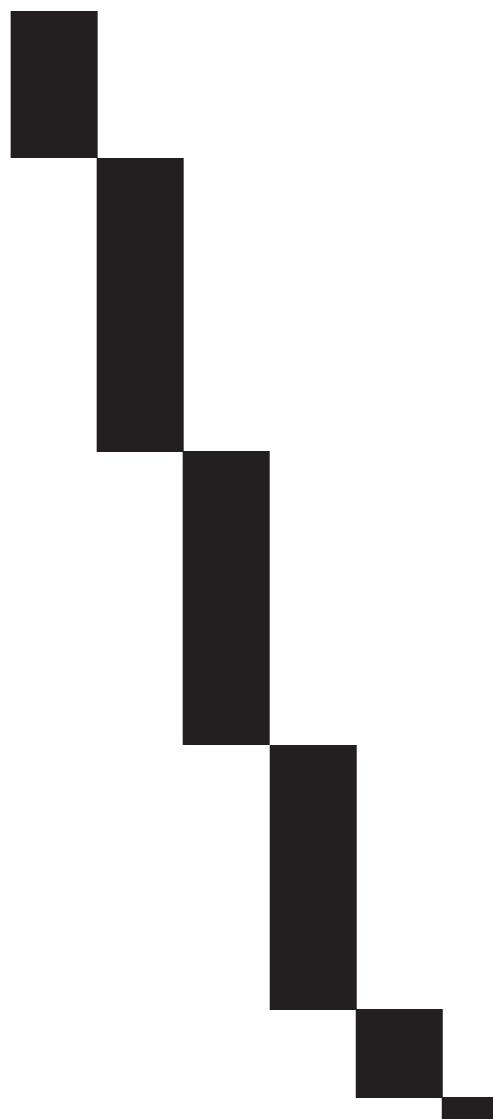
2000 Meet the Parents
 2000 The Family Man
 2001 Down to Earth
 2001 The Royal Tenenbaums
 2002 Death to Smoochy
 2002 Two Weeks Notice
 2002 Maid in Manhattan
 2003 Anger Management
 2003 Secondhand Lions
 2004 Raising Helen
 2005 Little Manhattan
 2007 No Reservations
 2008 The Wackness
 2008 The Women
 2010 Henry's Crime
 2010 Sex and the City 2
 2010 Just Wright
 2011 Spring/Fall
 2011 New Year's Eve
 2014 Dead Boss
 2016 The Interestings
 1983 Exposed
 1983 Daniel
 1987 The Glass Menagerie
 1987 The Believers
 1987 Moonstruck
 1988 Running on Empty
 1991 Regarding Henry
 1993 The Age of Innocence
 1994 Safe Passage
 1996 Faithful
 1996 Marvin's Room
 1998 Great Expectations
 1998 He Got Game
 1998 Meet Joe Black
 1999 Cradle Will Rock
 2000 Joe Gould's Secret
 2000 Autumn in New York
 2000 Finding Forrester
 2002 Gangs of New York
 2003 Off the Map
 2005 N.Y.-70
 2007 Illegal Tender
 2009 The Other Woman
 2011 Margaret
 2013 The Immigrant
 2013 Blood Ties
 2016 The Girl on the Train
 1996 Joe's Apartment
 1998 It All Came True
 2001 Kate & Leopold
 2006 Just My Luck
 1996 Some Mother's Son
 2006 The Good Shepherd
 2007 Anamorph
 1996 Diabolique
 2005 Hide and Seek
 1999 Music of the Heart
 2005 Rent
 1986 The Manhattan Project
 2005 War of the Worlds
 1987 The House on Carroll Street
 1996 The Juror
 1996 City Hall
 1996 Ransom
 1997 Conspiracy Theory



1998 The Siege
 1999 The Thomas Crown Affair
 1999 The Talented Mr. Ripley
 2002 Unfaithful
 2004 The Village
 2005 The Interpreter
 2007 Before the Devil Knows You're Dead
 2012 Premium Rush
 2014 Jack Ryan: Shadow Recruit
 2017 Rough Night
 1989 In and Out
 2011 The Smurfs

**K**

Karen Teneyck 2007 Ocean's Thirteen
 2010 Knight and Day
 2011 Captain America: The First Avenger
 2014 Divergent
 2021 Jungle Cruise
 2004 The Aviator
 2009 The Soloist
 2011 J. Edgar
 2012 Lincoln
 2013 Behind The Candelabra
 2014 Get on Up
 2014 Jersey Boys
 2015 Trumbo
 2018 Beautiful Boy
 2019 Bombshell
 2003 Anger Management
 2003 Intolerable Cruelty
 2004 Starsky & Hutch
 2004 A Series of Unfortunate Events
 2005 The Longest Yard
 2007 Nancy Drew
 2008 Role Models
 2016 Keeping Up with the Joneses
 2017 Suburbicon
 2017 Snatched
 2008 What Just Happened
 2008 Redbelt
 2008 Swing Vote
 2011 Water for Elephants
 2012 The Guilt Trip
 2012 The Master
 2014 Inherent Vice
 2020 Ma Rainey's Black Bottom
 2021 Moxie
 2006 The Shaggy Dog
 2015 The Last Witch Hunter
 2016 Alice Through the Looking Glass
 2016 All the Way
 2014 Transcendence
 2016 Passengers
 2019 Ad Astra
 2003 The Italian Job
 2004 Ocean's Twelve
 2005 Hostage
 2006 The Black Dahlia
 2007 Zodiac
 2010 Unstoppable
 2010 Edge of Darkness
 2011 Contagion
 2013 The Lone Ranger



Kathy Heaser 2005 Kingdom of Heaven

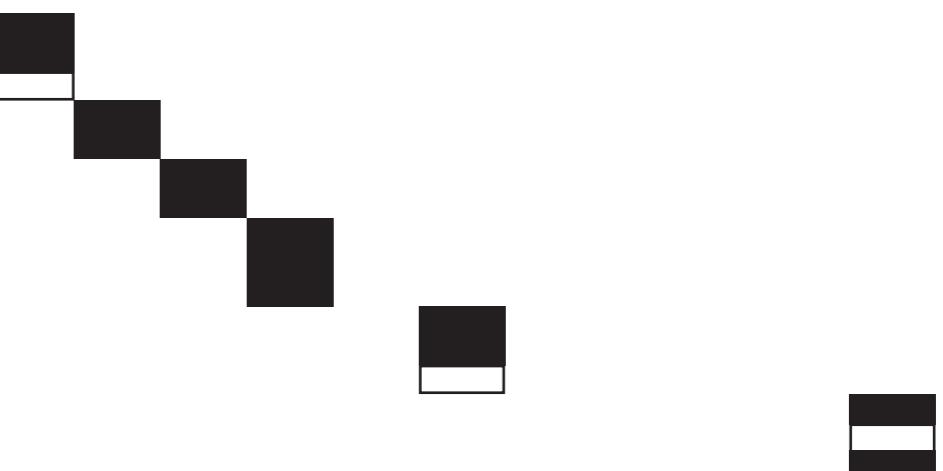


2007	Stardust
2010	Robin Hood
2010	Clash of the Titans
2011	Captain America: The First Avenger
2012	Wrath of the Titans
2015	Pan
2016	The Huntsman: Winter's War
2017	Justice League
2019	Maleficent: Mistress of Evil
2021	Eternals
2006	The Last King of Scotland
2008	The Duchess
2013	The Fifth Estate
2013	Rush
2015	In the Heart of the Sea
2016	A United Kingdom
2018	Mary Queen of Scots
2002	Anita & Me
2003	What a Girl Wants
2004	San Antonio
2005	Charlie and the Chocolate Factory
2008	In Bruges
2009	Pirate Radio
2011	Salmon Fishing in the Yemen
2013	About Time
2019	Cats
2001	Me Without You
2002	The Heart of Me
2008	Slumdog Millionaire
2014	A Little Chaos
2004	Troy
2006	United 93
2004	Shaun of the Dead
2007	28 Weeks Later
2005	V for Vendetta
2012	Dredd
2014	The Two Faces of January
2018	Mary Poppins Returns



L

Liliana Lambrev	2011	Hanna
	2012	Passion
	2014	The Grand Budapest Hotel
	2007	12 heit: Ich liebe dich
	2009	Romy
	2013	Alles Chefsache!
	2014	The Monuments Men
	2010	The Ghost Writer
	2012	Cloud Atlas
	2013	Der Feind in meinem Leben
	2008	Valkyrie
	2010	Der Uranberg
	2015	Bridge of Spies
	2008	Die Gustloff
	2009	Inglourious Basterds
	2013	The Book Thief



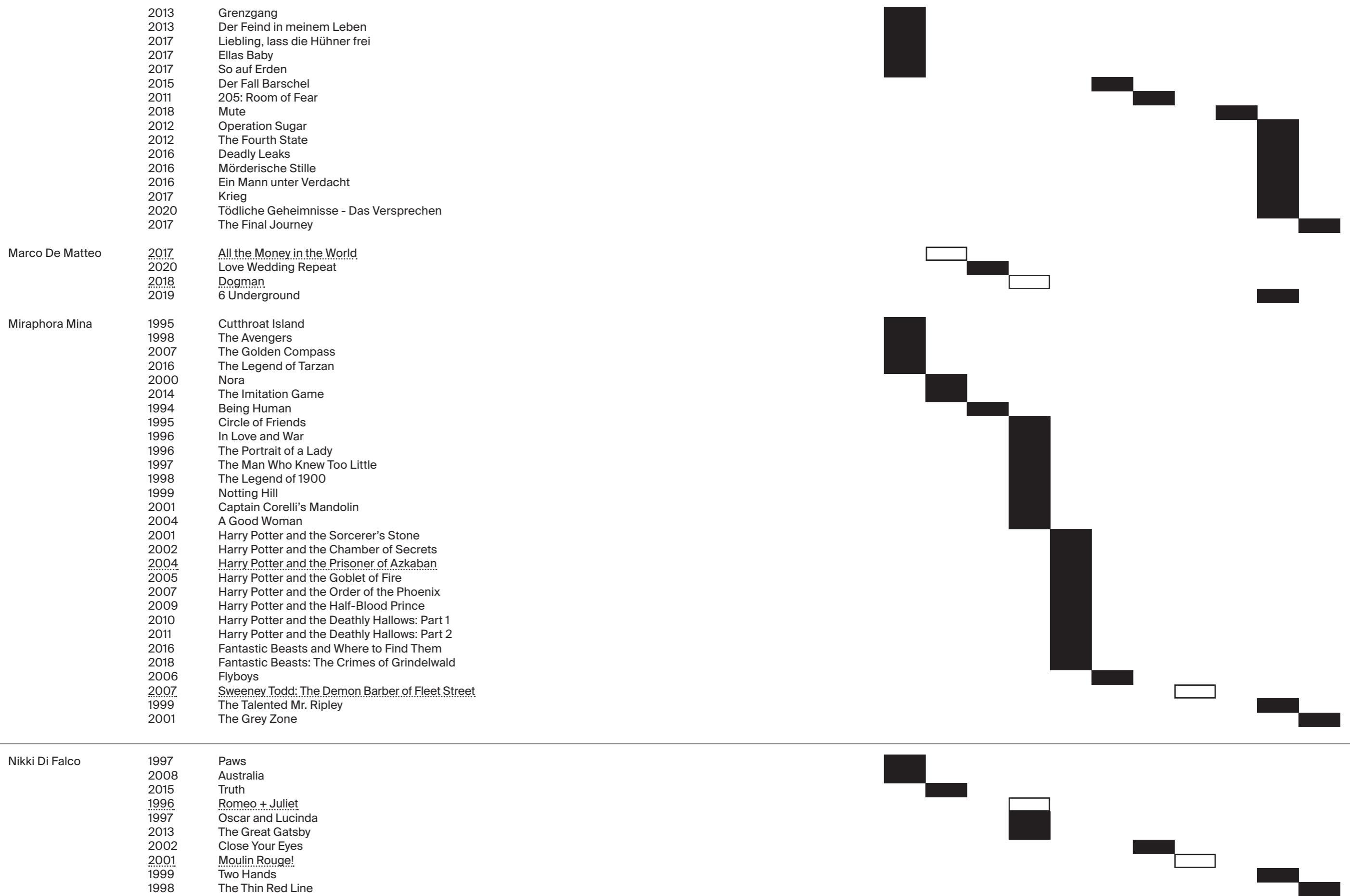
Lucy Newman	2010	Scott Pilgrim vs. the World
-------------	------	-----------------------------



M

Marc Boden-Buga	2013	Ruby Red
	2011	Pigeons on the Roof
	2014	The Grand Budapest Hotel
	2018	Wir lieben das Leben
	2020	Marry Me... Later
	2008	The Wave





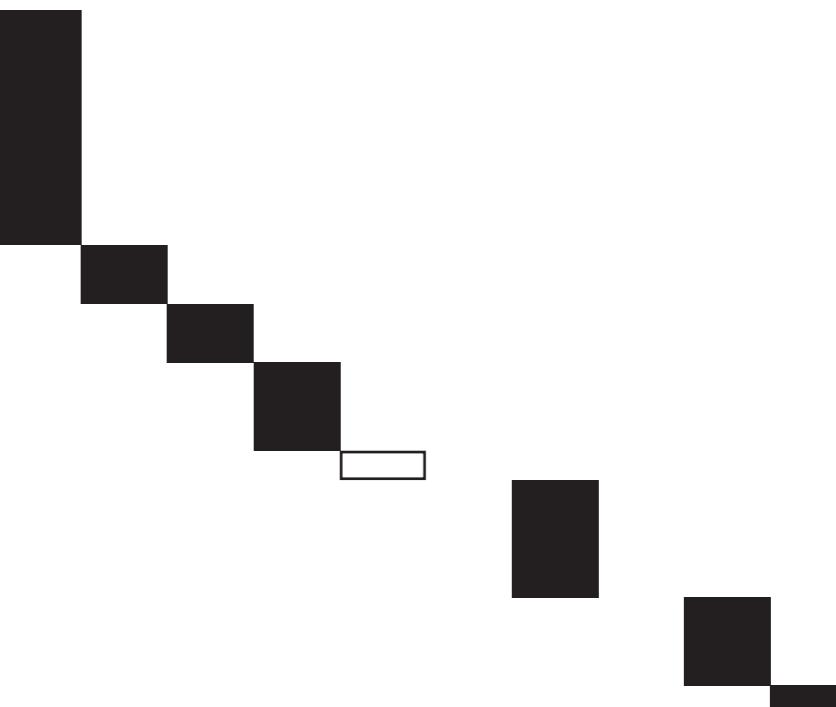
2001 Harry Potter and the Sorcerer's Stone
 2002 Harry Potter and the Chamber of Secrets
 2004 Harry Potter and the Prisoner of Azkaban
 2005 Harry Potter and the Goblet of Fire
 2000 On the Beach



S Silvana Azzi Heras 2008 Australia
 2001 Moulin Rouge!

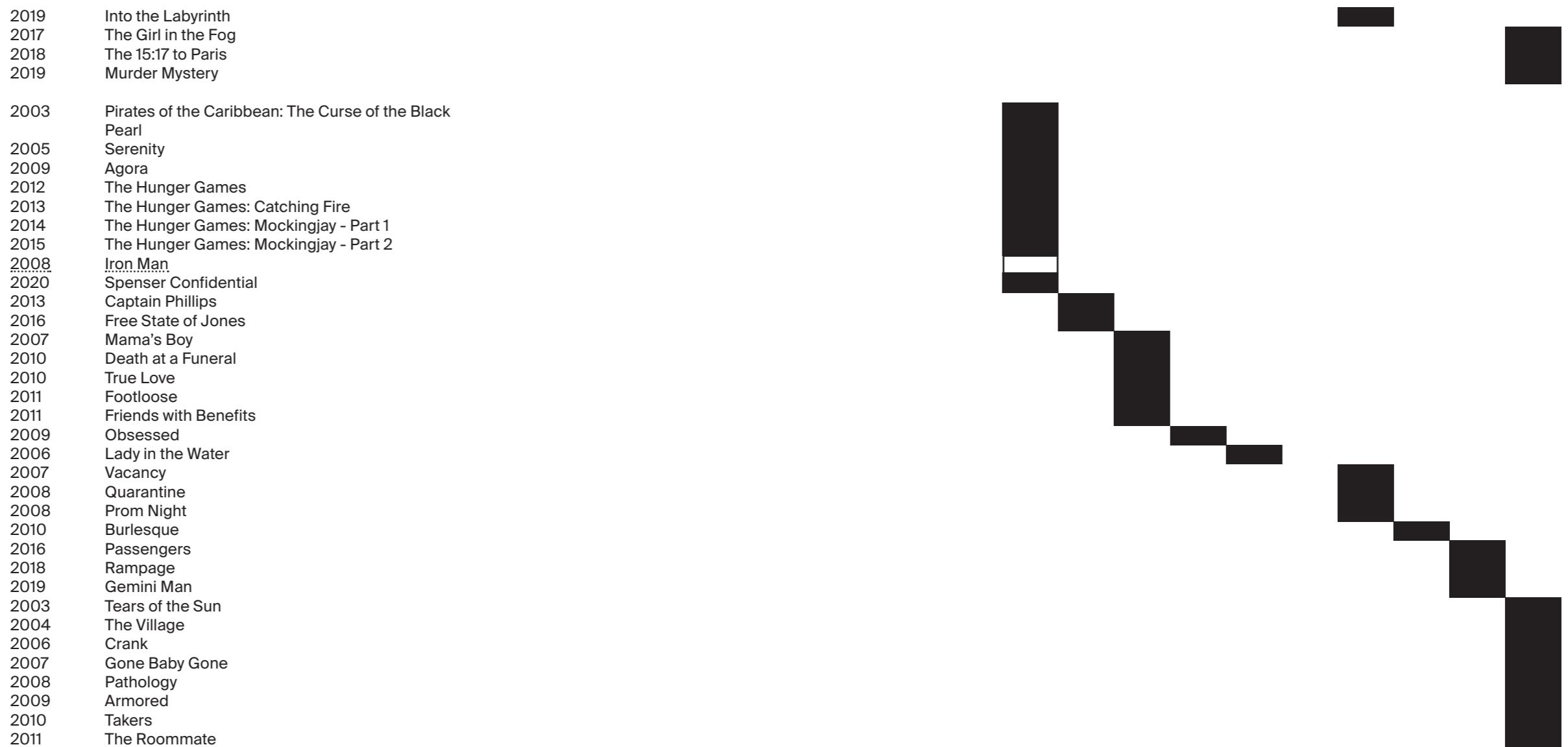


T Timothy Peel 2005 The Pacifier
 2005 Four Brothers
 2008 The Incredible Hulk
 2013 Pacific Rim
 2014 The Amazing Spider-Man 2
 2017 Jumanji: Welcome to the Jungle
 2019 Shazam!
 2020 Secret Society of Second Born Royals
 2007 Breach
 2010 Who Is Clark Rockefeller?
 2006 It's a Boy Girl Thing
 2018 A Simple Favor
 2009 The Good Times Are Killing Me
 2014 Annie
 2014 Maps to the Stars
 2017 The Shape of Water
 2004 Dawn of the Dead
 2005 Land of the Dead
 2013 Carrie
 2015 Poltergeist
 2008 Jumper
 2012 Total Recall
 2017 Downsizing
 2006 The Sentinel

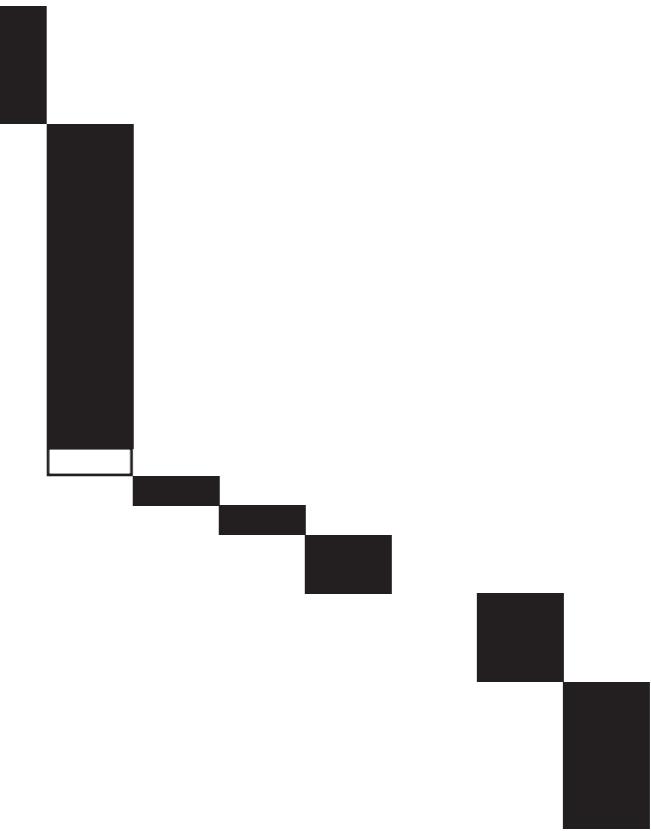


Tommaso Borrelli 2016 Zoolander 2
 2013 Volare - La grande storia di Domenico Modugno
 2015 L'Oriana
 2017 All the Money in the World
 2019 The Two Popes
 2021 The Bad Poet
 2010 Sorry If I Want to Marry You
 2011 Dove la trovi una come me?
 2012 Love Is in the Air
 2012 100 metri dal paradiso
 2013 Welcome Mr. President
 2013 La tempesta
 2013 Indovina chi viene a Natale?
 2014 Una Ferrari per due
 2014 Una coppia modello
 2014 Una villa per due
 2015 Natale col boss
 2015 A Little Lust
 2015 Tutte lo vogliono
 2015 What a Beautiful Surprise
 2017 I Can Quit Whenever I Want: Ad Honorem
 2017 I Can Quit Whenever I Want: Masterclass
 2020 Cops - Una banda di poliziotti
 2009 The Whole Truth
 2012 Steel
 2014 Cam Girl
 2016 Io ci sono
 2020 The Best Years
 2015 Tale of Tales
 2021 Wonderwell





2009 Fired Up!
 2012 Family Trap
 2012 Mockingbird Lane
 2014 Neighbors
 1999 Inherit the Wind
 2000 Sex Files: Sexual Matrix
 2000 Scandal: The Big Turn On
 2000 Scandal: Body of Love
 2001 Scandal: Sin in the City
 2004 House
 2007 The Riches
 2008 First Sunday
 2009 Observe and Report
 2011 Son of Morning
 2012 Bad Girls
 2013 Her
 2000 Sex Files: Sexually Bewitched
 2008 Valkyrie
 1998 The Dentist 2
 2001 Devil's Prey
 2000 Sex Files: Alien Erotica II
 2000 Sex Files: Erotic Possessions
 2011 Real Steel
 1997 Red Corner
 1999 The Mod Squad
 1999 Error in Judgment
 2001 Scandal: 15 Minutes of Fame
 2015 Blackhat



Font Suisse Int'l by Swisse Typeface
Carattere Monospac821 by Bitstream

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Formato

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Margini

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Francesco Falcone
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Thesis advisor
Relatore di tesi

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A1 A1 A1c1 A1d1 A1a2 A1b2 A1c2 A1d2 A1a3 A1b3 A1c3 A1d3 A1a4 A1b4 A1c4 A1d4 A1a5 A1b5 A1c5 A1d5 A1a6 A1b6 A1c6 A1d6 A1a7 A1b7 A1c7 A1d7 A1a8 A1b8 A1c8 A1d8 A1a9 A1b9 A1c9 A1d9 A1a10 A1b10 A1c10 A1d10 A1a11 A1b11 A1c11 A1d11 A1a12 A1b12 A1c12 A1d12 A1a13 A1b13 A1c13 A1d13 A1a14 A1b14 A1c14 A1d14 A1a15 A1b15 A1c15 A1d15 A1a16 A1b16 A1c16 A1d16 A1a17 A1b17 A1c17 A1d17 A1a18 A1b18 A1c18 A1d18 A1a19 A1b19 A1c19 A1d19 A1a20 A1b20 A1c20 A1d20 A1a21 A1b21 A1c21 A1d21 A1a22 A1b22 A1c22 A1d22 A1a23 A1b23 A1c23 A1d23 A1a24 A1b24 A1c24 A1d24 A1a25 A1b25 A1c25 A1d25 A1a26 A1b26 A1c26 A1d26 A1a27 A1b27 A1c27 A1d27 A1a28 A1b28 A1c28 A1d28 A1a29 A1b29 A1c29 A1d29 A1a30 A1b30 A1c30 A1d30 A1a31 A1b31 A1c31 A1d31 A1a32 A1b32 A1c32 A1d32 A1a33 A1b33 A1c33 A1d33 A1a34 A1b34 A1c34 A1d34 A1a35 A1b35 A1c35 A1d35 A1a36 A1b36 A1c36 A1d36 A1a37 A1b37 A1c37 A1d37 A1a38 A1b38 A1c38 A1d38 A1a39 A1b39 A1c39 A1d39 A1a40 A1b40 A1c40 A1d40 A1a41 A1b41 A1c41 A1d41 A1a42 A1b42 A1c42 A1d42 A1a43 A1b43 A1c43 A1d43 A1a44 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