MOOD BOARD

OTTO PREMINGER'S
ANATOMY OF A MURDER

SPARTACUS

THE SHINING

SUCH GOOD FRIENDS

ORGANIC DESIGN

JAMES STEWART
KIM NOVAK
IN ALFRED HITCHCOCK'S
MASTERPIECE

'VERTIGO'

PRECIOUS
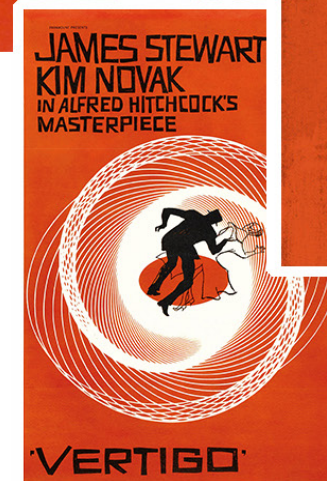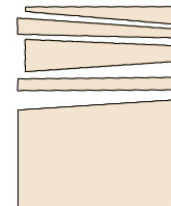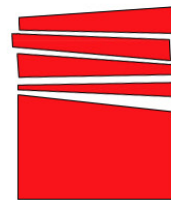
POWERFULL
NEGATIVE SPACE
COLLAGE

COLOR
SCHEME

PUNCH

Hex: #d63f27

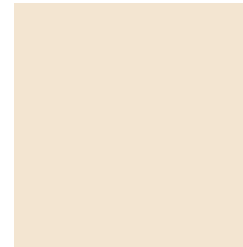RGB: 214,63,39

CMYK: 10,90,100,2

HSB: 8,82,84

ALIZARIN CRIMSON

Hex: #ed2125

RGB: 237,33,37
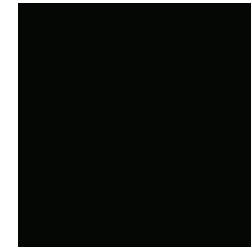
CMYK: 1,98,97,0

HSB: 359,86,93

JANNA

Hex: #f2e4d0

RGB: 242,228,208

CMYK: 4,9,18,0

HSB: 35,14,95

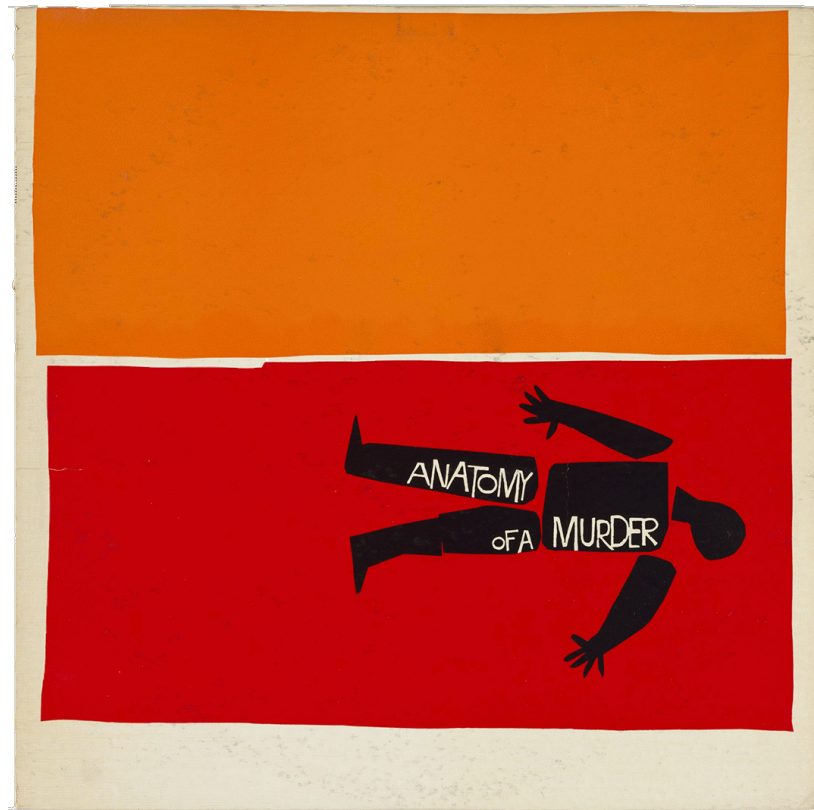**BLACK**

Hex: #050505

RGB: 5,5,5

CMYK: 75,68,67,88

HSB: 0,0,2

I have chosen the above colors as my color scheme, as they are the colors often used by **Saul Bass.** He uses mostly warm colors as background and then add black and whitish on top to create contrast and amplify the focus of his art pieces.

WRITTEN CONTENT

THE STYLE

Saul Bass' design for movie posters transformed the visual advertising for films. Prior to Bass most movie posters depicted key scenes or lead actors, but what Bass did was to communicate essential elements from the movie through symbolism and figurative minimalism.

His poster for **Anatomy of a Murder** he features the silhouette of a corpse dissected into seven pieces, which makes both a pun on the title and captures the moral ambiguities within, which this court room drama is immersed.

Bass is famous for is simple and geometric figures and their symbolism. He often highlights a single dominant picture using strong color contrast between the object and the background. These object and the typography were often hand-drawn and cut by Bass to create an organic appearance.

His poster were always packed with a sophisticated message communicated with basic shapes.

WRITTEN CONTENT
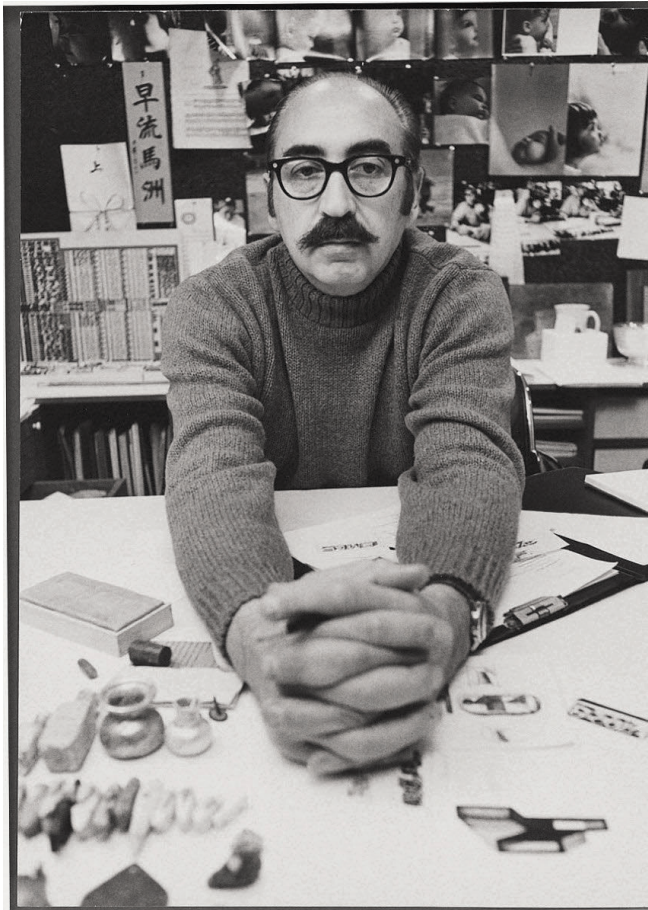
"I WANT TO MAKE BEAUTIFUL THINGS EVEN IF NOBODY CARES"

THE MAN

Saul Bass (1920-1996) was an American graphic designer and award-winning filmmaker.
He took his New York style to California and became famous for his work in films and classic logo design.
Bass has designed some of the most **iconic corporate logos** in USA, including Kleenex, United Airlines and Warner Communications. The logos he created had an unusual longevity with an average lifespan of 34 years.

Saul Bass' **industry-changing movie posters** showcased his ability to create a powerful message with basic shapes, which was the foundation for his career that spanned over five decades.
Some of his most iconic posters are for film directed by Otto Preminger, Alfred Hitchcock, Billy Wilder, and Stanley Kubrick among others.

Bass' inconic style has served as inspiration for many artists, which is visible for the vast amounts of posters that pay homage to his style.

TYPO GRAPHY

HEADERS. TITLES.

HITCHCOCK

ABCDEFGHIJKLMNOPQR
STUVWXYZ

1234567890

BODY TEXT. CONTENT.

Century Gothic Regular
Century Gothic Italic
Century Gothic Bold
Century Gothic Bold Italic

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

1234567890

I have chosen the **HITCHCOCK** font for headers and titles because it embodies the rough edges and collage element of organic design. The uneven edges and weight of the font makes it suitable for headers and titles as it captures attention. It was created as a tribute to Saul Bass, which makes it even more suitable.

Century Gothic offers a **bold** and *italic* alternative, which makes it possible to highlight certain elements of the body text. Furthermore, as a sans serif typeface it has a similar feel as the hitchcock font, but it is more evenly structured, which makes it suitable for larger bodies of text.
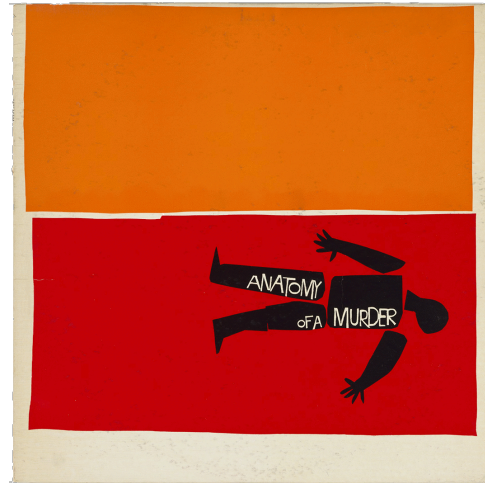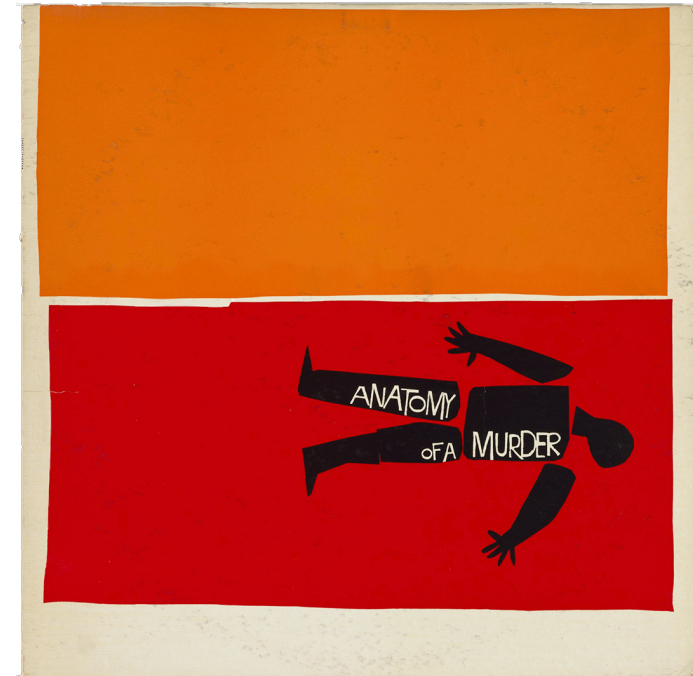
IMAGE
ASSETS
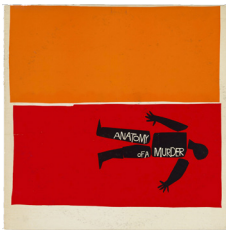
SMALL

360 x 355
49 kb
GIF
72 dpi

MEDIUM

768 x 758
200 kb
GIF
72 dpi

LARGE

1080 x 1066
380 kb
GIF
72 dpi

The dimension I have chosen match the most popular screen sizes in Europe for each device according to Statcounter
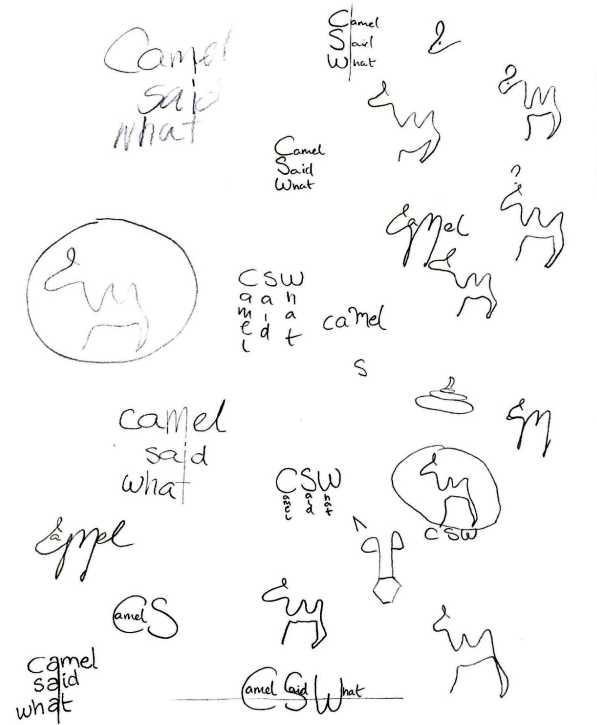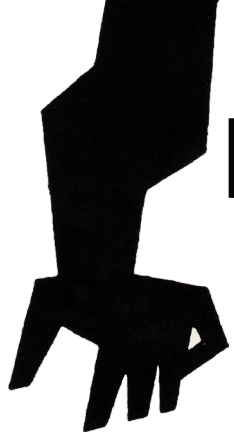
SKETCHED CONTENT

I have sketched logo ideas for my domain, which is called **camelsaidwhat.com**

I started of with inspiration from Picasso's camel sketch but continued exploring and ended with more of a sillhouette of a camel.

To emphasize the **saidwhat** part I juggled the idea of a speech bubble saying what, but for now I enjoy the idea of a questionmark that might also have the look of a lightbulb.

FOLDER STRUCTURE

ORGANIC DESIGN

IMAGES — VIDEOES

ASSETS — RAW FILES

SMALL — MEDIUM — LARGE