

E L I J A H R I C H A R D S O N



FINAL MAJOR PROJECT

RESEARCH BOOK



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INTRODUCTION

This book is used as a tool to document the research process of motion graphic designer Elijah Richardson's Final Major Project. The research book is a printed artifact that documents the back story of the FMP. Furthermore, the book allows the designer to discuss the themes of his work, at the same time allow viewers to see the progression of the FMP from start to finish. In addition, it gives context to the FMP, through displaying the designers creative design strategy and methodology. Also, it presents to viewers the final outcome of the FMP and displays the designer's organization skills, his ability to reflect on the current practice and his ability to think conceptually.

The Final Major Project displays Elijah's career aspirations and potential plans once he

enters the industry. The designer has decided to make his area of focus motion graphics. From this he has designed a title sequence for his FMP outcome, using a combination of Adobe After Effects, Photoshop and Illustrator. Through the research book, his title sequence has been contextualised using research and examples of other contemporary title designs and artist. In addition, the research book gives an in-depth description of the designer's interest inside/outside of graphic design, his field of studies, the historical context of the FMP, the focus brief of the FMP, researched case studies, literary book/online resources, the final design outcome and the designer's self-reflection.



Introduction

WHO ARE YOU???

ELIJAH RICHARDSON

WHY DID YOU GET INTO GRAPHIC DESIGN?


Previous to attending the university for the creative arts, I did my associates in Arts and Design at the Bermuda College. There, I took a brief course in graphic design and enjoyed the class. In addition, I felt that it was something that I was good at. I've always wanted to work in a creative industry. Graphic design gave me an outlet to express my creativity.

WHAT ARE YOUR ASPIRATIONS?

As I continue my journey in graphic design, I aspire to improve my technical skills in Adobe Creative Cloud (I.e. After Effects, Photoshop and Illustrator, etc.), to get into the industry and gain work experience, to become more secure in my design work, to improve my creativity and to produce high quality motion graphics work.

WHAT INTERESTS DO YOU HAVE INSIDE/ OUTSIDE OF GRAPHIC DESIGN?

Exploring the world of graphic design, I have discovered various areas of interest. Such as, motion graphics, logo design, packaging design, poster design, user experience, user interface and front-end web design. During my time at the University for the Creative Arts, I have enjoyed the challenges that each unit of my course has provided. The units I have enjoyed the most is the External Communication (Adobe XD), Modular Typeface and External Context (brand animation). Outside of graphic design I am personally interested in sports (basketball), listening to music, playing video games (PS4/Nintendo), watching anime, YouTube and horror movies. Throughout the research book I will discuss how my interest in horror movies has shaped the FMP.



IF YOU CAN
PROPERLY
DEFINE THE
PROBLEM
THEN YOU'VE
ALREADY
DEFINED THE
SOLUTION

— CHIP KIDD



SPORTS (BASKETBALL)

For my FMPI collected images displaying promotional and sponsorship videos for sporting brands and events. Using this research, I thought of developing a promotional video for either a player, team or event (preferably centred around the sport of basketball).

This initial concept originated from my own personal interest in basketball. From a very young age I have always enjoyed the sport. In my own personal experience, I've played basketball for a total of 7 years throughout my secondary schooling. My earliest memory of the sport was when I was age 7. The first game I ever watched was the "... ultra-memorable 1986 first round play-off series between the Bulls and Celtics saw Jordan combine for more than 110 points in the first two games" (Miller, 2020). I was fascinated with Michael Jordan and Larry Bird's ability to never miss a shot. When I reflect back on that

moment, I find it to be funny, because I didn't realise during this time, I was actually watching the highlights of the game. This is the reason why no shots were being missed.

Regardless of this fact this was the moment I became a fan and have been ever since. Although, I have decided to not go with this concept for the FMP, I am hoping to explore this as a future project. I feel that it would be a fun challenge to see what I can design.

LEBRON JAMES
(Miami Heats)

Introduction

HORROR MOVIES

7 I have always been interested in the genre of horror, one particular thing that stood out to me are the unique stories that can be told. For example, *IT* by Stephen King is a supernatural horror film about a malevolent entity called IT, that resides in the fictional town of Derry, Maine. IT terrorizes a group of local children, whom fight against the entity seemingly killing IT.

The big twist in this movie is that IT is actually an extra-terrestrial life form from an alternate universe surrounding our own (imdb, s.d.). You cannot get a plot this interesting and weird in any other genre of film. Horror will constantly leave you with open ended questions to figure out. Questions like “who is the killer?” or “where did he disappear to?”. I have always found this sense of mystery to be fascinating, at times I feel as though I am a detective deciphering the meaning of the plot.

When I am not watching basketball, I am usually watching movies, short films or audio books all about the genre of horror. Notable horror films I personally enjoy is *IT* (2017), *A Nightmare on Elm Street* (1984), *Brightburn* (2019), *Evil Dead* (2013) and *A Quiet Place* (2018).



02

FIELD OF STUDY

AREA OF STUDY

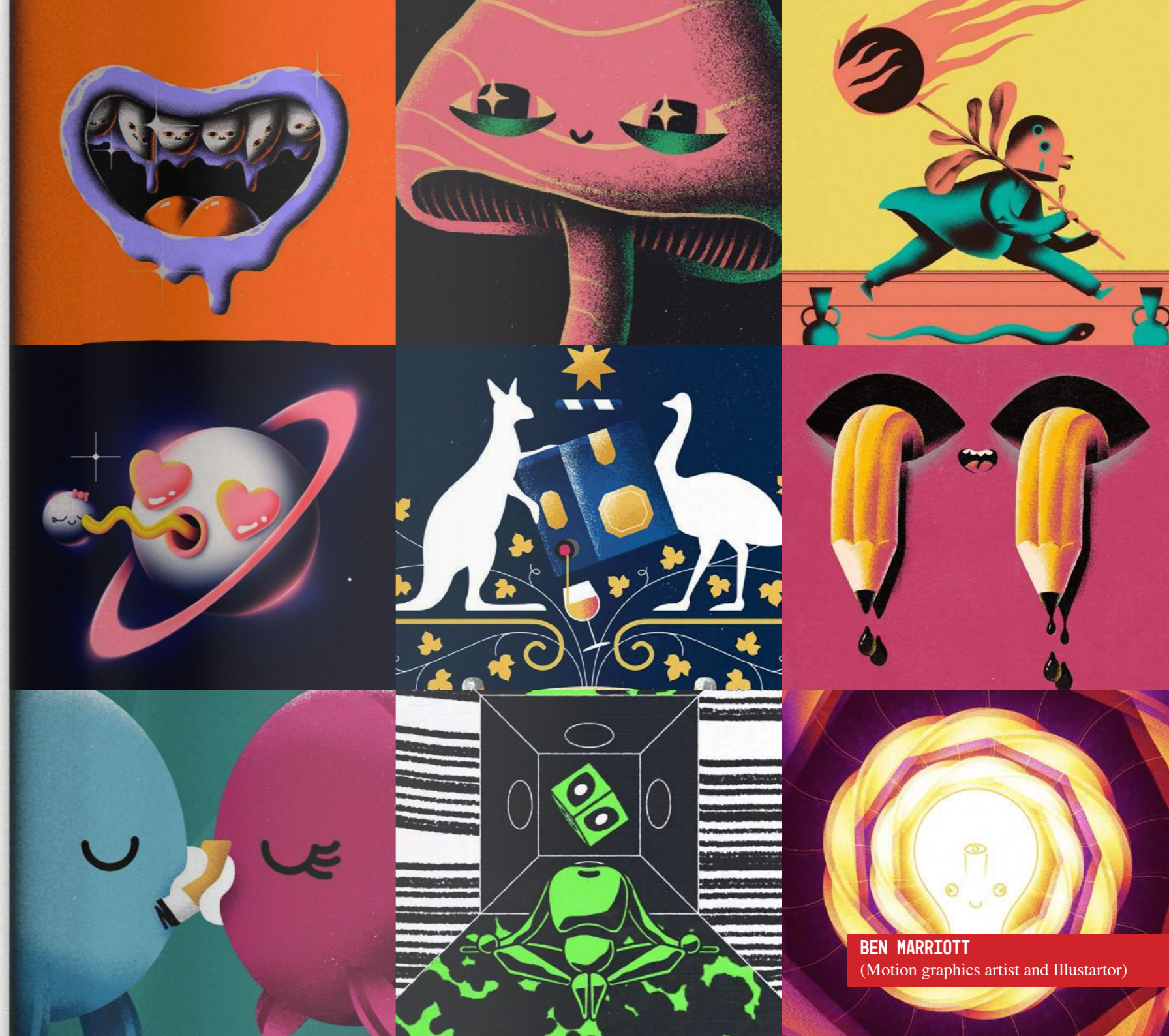
MOTION GRAPHICS

WHAT IS YOUR CHOSEN AREA OF STUDY

For my chosen area of study, I have decided to explore the field of Motion graphics. Motion graphics can be briefly explained as a form of animation. In contrast to traditional animation, motion graphics can be best described as animated graphic design. It is integral that motion graphic design, incorporates moving graphical elements to create an effective animation (99designs, 2019). A perfect example of this is the opening credits of Alfred Hitchcock's Psycho. An article on Biteable explains it as, "... the marriage of sound, motion, and graphic design come together exceptionally well" (Biteable, 2017). There are many different types of motion graphics that a designer can explore. One of these areas of motion graphics is Title sequence design.

WHY DO I LIKE MOTION GRAPHICS?

While in my second year at UCA the project I most enjoyed was the external context unit. I was tasked with researching an existing brand. Through utilising this research, I created a 22 second promotional animation to advertise Spitfire Ale, conveying the current direction of their identity. I was able to quickly grasp the basics of the Adobe After Effects software. At first, I struggled to produce an idea, but through extra research I was able to put together an effective animation using the techniques researched through online resources such as, YouTube, Pinterest and Skill Share. I have taken a keen interest to motion graphics, often inspired by the work of other influential designers such as Ben Marriot, Kyle Cooper and Lord Bung etc. It is my hope that I can further develop my skill in motion graphics and secure employment in this area of graphics.



BEN MARRIOTT
(Motion graphics artist and Illustrartor)

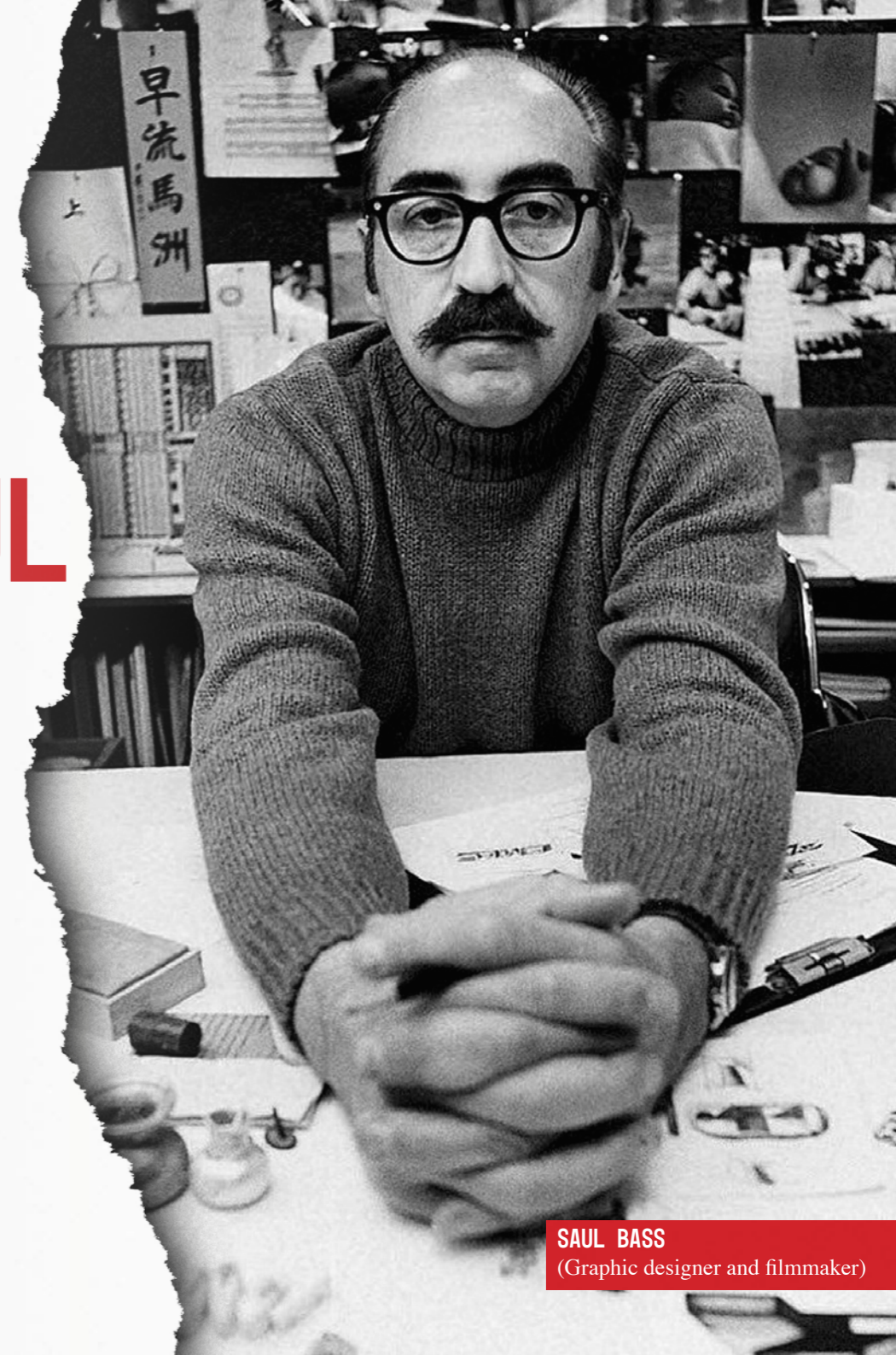
TRENDS IN MOTION GRAPHICS

The world of graphics is continuously moving at a fast pace. There are constant innovations being made in the artform. Motion graphics is a fairly newer area in graphic design that is rapidly evolving. For this section I have documented the trends and techniques that I feel can be useful in creating an effective title sequence for the FMP:

- Double exposure
- 2d styled graphics in 3d environments
- Freeze-framing
- Seamless transitions
- Documentary style
- Fast moving typography
- Merged 2D and 3D
- Kinetic typography
- Broken text
- Sophisticated VFX
- Animated logos
- Glitchy effects
- Hand-rendered type
- Live action close-ups
- Trapcode plugin
- CG wireframe
- Thin lines
- Grain textures
- Retro motion graphics
- Morphing
- Web and apps motion graphics
- Liquid motion
- Isometric design
- Huge and bold typography
- Digital-surrealism
- Gradients
- Virtual Reality
- New minimalism

I WANT
TO MAKE
BEAUTIFUL
THINGS,
EVEN IF
NOBODY
CARES

—SAUL BASS



SAUL BASS
(Graphic designer and filmmaker)

03

CONTEXT

Historical Context



D.W. GRIFFITH
(Birth of A Nation)

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HISTORICAL CONTEXT

THE FIRST EXAMPLES OF TITLE SEQUENCES

The use of credits in my FMP, was a technique utilised in early years of title sequence design. The earliest form was presented using title cards. These cards were often created using celluloid or cardboard which were designed by lettering artist employed by film studios. The superimposed technique used to design title cards, were typically created in a film laboratory through an optical

process. The FMP was created using computerized technology. In comparison, making title sequences was quite a long and consuming process. These title cards were first displayed in silent films. Similar to the first approach of the FMP, title cards were mainly used at the time for informing audiences about the main film's title, film crew, and talent credits. D. W. Griffith's film *Intolerance: Love's Struggle Throughout the Ages*, has been recorded as having created the first branded title cards. This is because Griffith's started using title cards with his name and signature. The additional purpose of these title cards was to convey the dialogue for the audience, so they



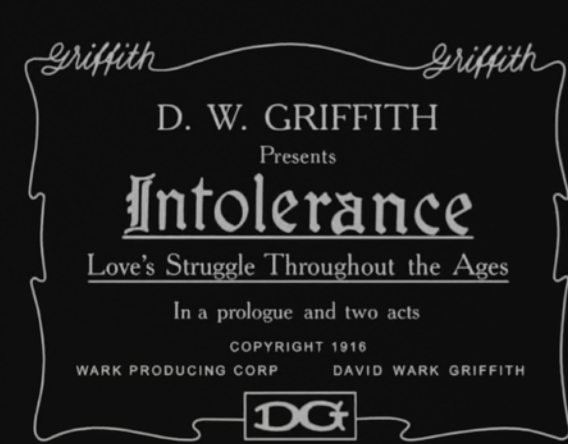
D.W. GRIFFITH
(Intolerance 1916)

could comprehend the narrative of the film. Griffith's innovations inspired many filmmakers to continue utilizing these cards for their films. Other films recognized for their title cards were, Marcel Duchamp's (Anemic Cinema), Charlie Chaplin's (In City Light 1931), George Cukor's (In the Women) and Mary Ellen Bute's (Spook Sport) etc. (Braha and Byrne, 2010:45-47).

PERFECTLY IN SYNC WITH THE STYLE OF THE ARTIST AND THE STYLES, Duchamp was interested in language and this stood out in his experimental films, which display various visual and typographical experiments from start to finish. The title, Anemic is an anagram for cinema, and the sequence becomes a palindrome. Then verbal puns appear on the title card crediting Rose Sélavy, Duchamp's alter ego whom is a female.

MARCEL DUCHAMP (1887-1968) was recognized for having unique title designs. Duchamp was highly regarded for his film entitled Anemic Cinema, first screened during 1926. Collaborating with American Dada artist Man Ray and cinematographer Marc Allegret. The title animation displays a spiral that rotates, creating an optical illusion that appears 3D. The spiral gives the sense of depth of field, moving away from the viewers eyes. When spinning sentences can be seen in the spiral. The lettering is

pasted on the black discs, "which were then glued to phonograph records and changed after each shot" ((Braha and Byrne, 2010:46). **IN CITY LIGHTS (1931)**, is a Charlie Chaplin film that opens with various static title cards. The beginning card displays the film's title and Chaplin's name. The second card presents the tagline for the film and his name (i.e "A comedy romance in pantomime written and directed by Charlie Chaplin"). The



¶ Our play is made up of four separate stories, laid in different periods of history, each with its own set of characters.

DG

¶ Each story shows how hatred and intolerance, through all the ages, have battled against love and charity.

DG

¶ Therefore, you will find our play turning from one of the four stories to another, as the common theme unfolds in each.

DG

“ Out of the cradle endlessly rocking.”

D.W. GRIFFITH
(Intolerance 1916 Title cards)

DG

¶ Today as yesterday, endlessly rocking, ever bringing the same human passions, the same joys and sorrows.

DG

Even reform movements must be financed.

“If we can only interest Miss Jenkins — with her money —”

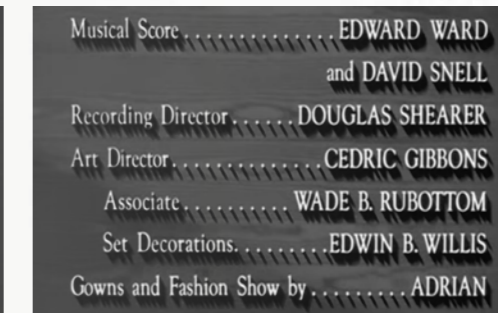
DG

third and fourth title cards display the names crediting for the crew and talent before fading to black. The shot transitions to a city night, where cars roll into the scene going back and forth, lights from the building illuminate the street. A few seconds pass and music composed by Chaplin begins to play, as the main title comes into the screen, superimposed over the imagery of the city street. The main title of the movie is the final element displayed, appearing in capital letters, which are depicted as Broadway light bulbs. (Braha and Byrne, 2010:46).

THESE TITLES ARE AN IMPRESSIVE DEMONSTRATION OF superimposed technique done in films. The process of creating film titles is done in a film laboratory through an optical process. Of course, during the early era of title design, there was no computerized technology to assist artist. The design process was time consuming and main

titles showed "...a level of symbolism in its simplicity, a unique act at the time" (Braha and Byrne, 2010:46-47).

IN THE WOMEN (1939), is a George Cukor film, that was the start of title cards becoming more articulated and organized. The beginning of the film begins with white typography displayed on a wooden texture background. The main title cards for the movie was produced by Metro Goldwyn Mayer. For the film MGM studio designed "...a triple title card with the main talent credits, then the main movie title card, then a number of multiple title cards displaying crew and secondary cast roles" (Braha and Byrne, 2010:47). The next title card that appears is the director credits, entering into the secondary title sequence, acting as a preamble for the film. The sequence transitions to individual cards, again giving credits to the cast. In addition, to the cast names, images of different animals are



shown to represent the characters in the film, which then dissolve into the actual image of the cast (i.e Norma Shearer as a baby deer, Joan Crawford as a leopard, Rosalind Russell as a cat, Mary Boland as a monkey, Paulette Goddard as a fox, Joan Fontaine as a sheep, Lucile Watson as an owl, Phyllis Povah as a cow, Marjorie Main as a horse). The animals are supposed to

be symbolic of the characters behavioural traits. This film was important to progressing the history of movie titles (Braha and Byrne, 2010:47).

AFTER THE SECOND WORLD WAR the industry of title sequence design took a subtle yet integral shift after World War II. This was due to Hollywood strikes during 1946, which was spear headed by the foundation Scenic and Title Artist 816, which consisted of a union of graphic artist in the film industry. This event effected how many title sequences such as the FMP are design today. Effectively creating a wave of title designs that were considered, "...more artistic and personalized, as though the graphic design branding began to bleed over to the motion picture identity" (Braha and Byrne, 2010:48). Studios than began to direct their funding towards making innovative sequences that were topical and leaned towards

conveying the components of the film, such as subject matter and the genre of the movie (Braha and Byrne, 2010:48).

WITH FORBIDDEN GAMES (JEUX INTERDITS, 1952), Similar to the FMP, 1952's featured film "With Forbidden Games" or also known as "Jeux Interdits" by René Clément, was an example of the personalized approach films were taking with their titles. A film taking place in the 1940s following the main character Paulette, during a Nazi Invasion of France. This film reflected on the overwhelming atrocities of war, provoking a powerful emotional response from audiences. In addition, the title cards for this film were presented in a smooth succession, one after the other. Calming lute music sets the tone for the story. Footage of Nazi aerial strikes then appears, sending ripples of shock and awe through the crowd (Braha and Byrne, 2010:48).



SAUL BASS
(Dr. No 1962)

SAUL BASS

"My initial thoughts about what a title can do was to Set mood and the prime underlying core of the film's story, to express the story in some metaphorical way. I saw the title as a way of conditioning the audience, so that when the film actually began, viewers would already have an emotional residence with it"(Bass, s.d.).

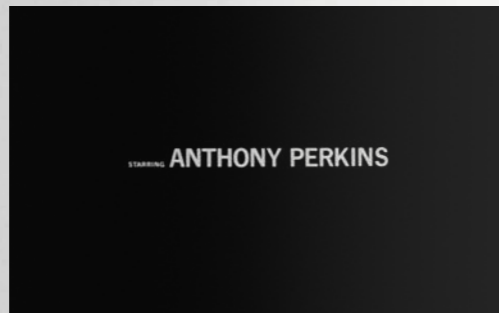
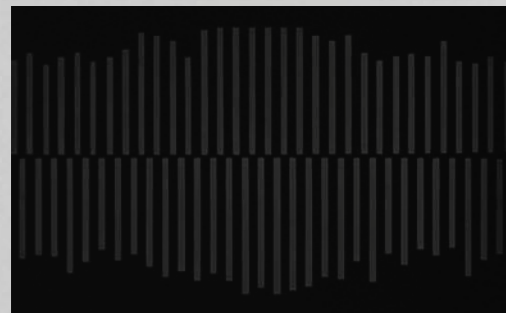
This quote is from American graphic designer, filmmaker and title sequence designer Saul Bass. In the area of film making and title sequence design, Bass influenced many amazing designers who have created unique art work and

innovations throughout the course of title sequence history. He steered the ship for the art form to be as highly regarded as it is today. Bass is not the originator of the title sequence design but, his influence in the artform and the FMP has, stretched the purpose of titles from just being able to credit cast and crew (Braha and Byrne, 2010:49).

Saul Bass focused on creating designs that complemented the movie by analyzing the interest of the audience. Taking the viewers interest and then creating aesthetically breath-taking motion graphics that are entertaining. Bass created his titles through using various techniques for-instance "...



Historical Context

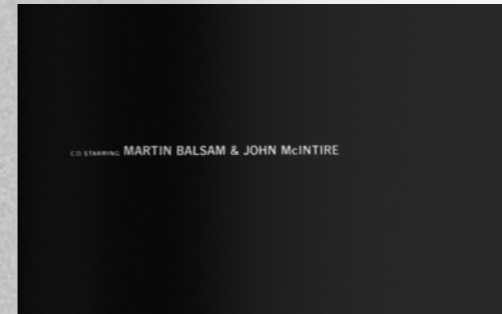
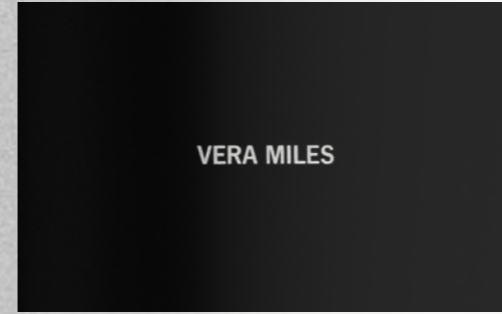


paper cut-outs, live action, animation, type design, and montages...” (Braha and Byrne, 2010:49). Titles like the FMP display his ability to create a powerful sense of typography, design, rhythm, pace, composition and color theory. Bass was mainly prominent during the 20th century and developed title sequences for more than 40 years. Working with directors

such as Otto Preminger, Alfred Hitchcock and Martin Scorsese. Director Martin Scorsese characterizes Bass’s work as: “...instrumental in redefining the visual language of title sequences. His graphic compositions in movement, coupled with the musical score, function as a prologue to the movie; setting the tone, establishing the mood, and foreshadowing the action. His titles

are not simply identification tags but pieces that are integral to the work as a whole. When his work comes up on the screen, the movie truly begins” (Braha and Byrne, 2010:49-50).

PSYCHO (1960) This film opens up with a string orchestra created by New York composer Bernard Herrmann. Herrmann often collaborated with the director of Psycho, Alfred



Hitchcock. Herrmann says, “I felt that I was able to complement the black-and-white photography of the film with a black-and-white sound. I believe this is the only time in films that a purely string orchestra has been used,” (Braha and Byrne, 2010:50). The visuals for this title was produced on a black background. Gray lines alternate horizontally and vertically creating a

line pattern, that dissects the credits. These lines are animated throughout the sequence. This title is described as an “elaborate articulation of these seemingly innocent, but at the same time very jittery and nervous, lines dominating the screen” (Braha and Byrne, 2010:49-51).

Historical Context



KYLE COOPER
(Godzilla 2014)

27

KYLE COOPER

For the FMP, I researched designers to help contextualise my writing. However, one notable designer that I want to highlight, is American title sequence designer Kyle Cooper. Not only for his contributions as a title sequence designer, but also as an influential figure in the genre of horror. Kyle Cooper is well known for working on films such as *Se7en*, *The Walking Dead*, *Godzilla* (2014), *Dawn of the Dead* and *American Horror Story Hotel*. *Se7en* is a psychological thriller, which is a sub-genre of horror. It was directed by David Fincher and released in 1995 and was regarded as “one of

the most important innovations of the 1990s,” (Braha and Byrne, 2010:57) by *The New York Magazine*. This is due to the opening sequence of the movie, that altered the culture of title sequences and added a new layer to how consumers perceive films. Similar to the FMP, *Se7en* gives clues throughout the opening sequence that foreshadows who the main antagonist will be. The audience is left with a lot of open-ended questions, that will be eventually answered through the film (Braha and Byrne, 2010:58).

Kyle Cooper’s work especially in the case of *Se7en*, is aesthetically important to the FMP because it is a “...landmark of visual culture, its influence ranging



DAVID FINCHER
(Se7en 1995)

Historical Context

29 from graphic and motion design, to film, music videos, advertising and even media art” (Watch the Titles!, 2010). Cooper makes it his focus to show extreme close ups of uncomfortable imagery, such as a worn diary, finger tips cutting and taping, the killers hair collection, erasing eyes from pictures, and sawing pages. Using techniques such as cross-dissolves, hard cuts, flash frames, and distorted handwritten type etc. This helps to translate the intended emotional impact of the opening sequence. Leaving viewers to experience a fast, piercing and dark movie. Although, title sequences like Se7en and the FMP see a lot of engagement from viewers “...the audience doesn’t get the privilege of understanding where they are, what’s going on, and most important, how this montage ties into the movie they are about to experience” (Braha and Byrne, 2010:58). Se7en’s innovations

has not only influenced the designs for the FMP but also for the entire culture of modern-day title sequences. This was all to say, that there is a lot of consideration that went into creating the FMP. In addition, there will always be a deeper meaning behind the components utilized such as, subliminal-imagery, typography through the use of quotes or articles and references to other narratives.



04

FOCUS BRIEF



ART OF THE TITLE

WHAT IS A TITLE SEQUENCE?

A title sequence or also, known as an opening credit, is typically the beginning of a film or television show that is used to credit cast and production crew. In addition, it is also used as an identification for the narrative and genre of the film. Further functions are to set the tone and foreshadow themes and events of the film.

WHAT ARE YOU PRODUCING?

Using a combination Adobe After Effects, Photoshop and Illustrator I am producing a two-minute title sequence for an animated fictional horror movie/series. Using research, I am hoping to create a successful motion graphic outcome.

WHY ARE YOU PRODUCING THIS?

I am producing this design because I personally enjoy the genre of horror and the area of motion graphics. I have yet to work on a project producing a title sequence. I feel that this project will be a good challenge for me, and I will gain knowledge when producing future work.

WHO ARE YOU PRODUCING THIS FOR?

I am producing this for potential employers to showcase my creativity and technical skills in motion graphics. As well as creating this for horror movie enthusiast.

CREATIVE BRIEF

WHAT ARE YOUR FIELDS OF STUDY?

Motion graphics

WHAT IS YOUR FOCUS?

Creating a fictional horror movie/series title sequence using existing lore from an established horror story.

WHAT CONTEXTUAL WORK DO YOU HAVE TO SUPPORT YOUR AREA OF FOCUS?

I have researched horror title sequences, motion graphics techniques that I am interested in exploring for my design outcome, title sequences from a variety of films that inspire me, the visual tropes of horror and notable figures in horror/motion graphics.

WHY IS THIS YOUR FOCUS?

I enjoy horror movies and this final unit would give me a lot of enjoyment to design a project that aligns with my personal and career interest. Furthermore, I have yet to do a project based around horror content and it will serve as a good challenge to see what I can produce.

WHAT IS YOUR FINAL OUTCOME?

Horror movie/series title sequence

WHO IS YOUR AUDIENCE?

Ages 15-24, male/female, horror enthusiasts, graphic designers, motion graphic artists and potential employers etc.

WHO OR WHAT WILL INFLUENCE THE VISUAL DIRECTION OF YOUR FINAL OUTCOME?

I was inspired by a variety of Title sequence artists and works. Notable artists such as Kyle Cooper, Saul Bass, Aaron Becker and Angus Wall etc. Furthermore, there are notable title sequence designs that will inspire my final outcome. Such as Castle rock, Godzilla (2014), The Watchmen, Se7en, The Reaping, Vinyl and 11.22.63 etc.

HOW ARE YOU GOING TO PRODUCE THE FINAL OUTCOME?

I will use illustrator to create illustration vectors to be transferred over to Adobe After Effects, where these vectors will be animated. Furthermore, After Effects will be used to animate other elements such as type, stock photos and stock footage. Lastly, possibly using photoshop for editing collected images.

ARE THERE ANY PARTICULAR ASSETS YOU WOULD LIKE TO WORK WITH?

I will be using Illustrations, stock photos, stock videos, colour treatment, kinetic typefaces and texture layers etc.

HOW WILL YOU EVALUATE YOUR FMP?

Through sending out a survey. Asking for assistants from the university's technical services, posting work to my InVision for feedback and getting feedback from my lecturers in Zoom sessions.

05

CASE STUDIES

CASE STUDIES

OPENING CREDITS

This section displays a collection of films and their opening credits that have inspired my research process.

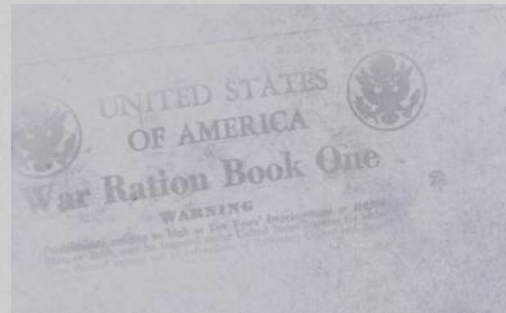
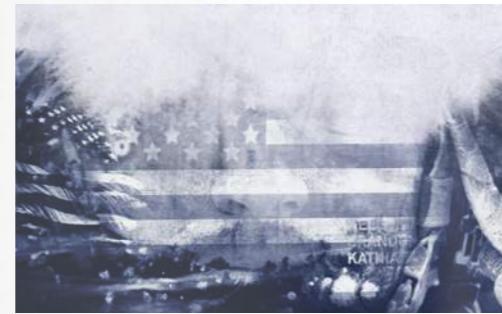
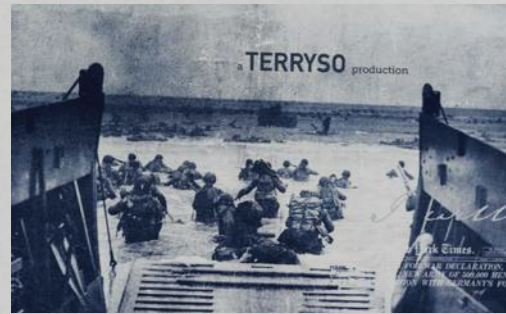
- The watchmen (2009)
- Godzilla (2014)
- The warriors (1979)
- Serenity (2005)
- Gattaca (1997)
- The fall (2006)
- Lawrence of arabia (1962)
- The kingdom (2007)
- Lord of war (2005)
- Ocean eleven (2001)
- Dawn of the dead (2004)
- Casino Royale (2006)
- Sherlock Holmes (2009)
- OFFF Barcelona (2011)
- Kiss Kiss Bang Bang (2005)
- Enter The Void (2009)
- Girl with the dragon tattoo (2011)
- Se7en (1995)
- Great Expectations (2012)
- Iron Man (2008)
- Quantum of Solace (2008)
- Splice (2009)
- Castle Rock (2018)
- 11.22.63 (2016)
- The reaping (2009)
- Vinyl (2016)



THE ARROGANCE
OF MEN IS
THINKING
NATURE IS IN
OUR CONTROL
AND NOT
THE OTHER
WAY AROUND

-DR. ICHIRO SERIZAWA

Case Studies

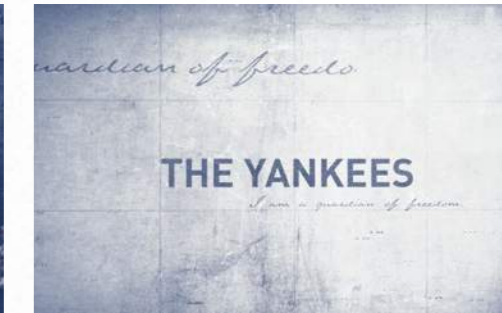
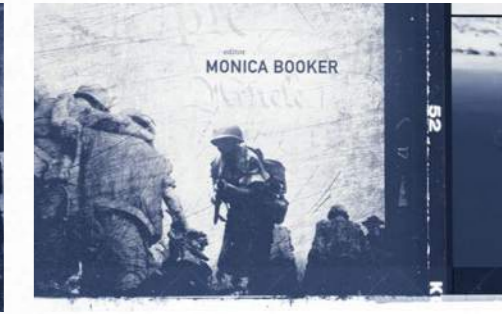


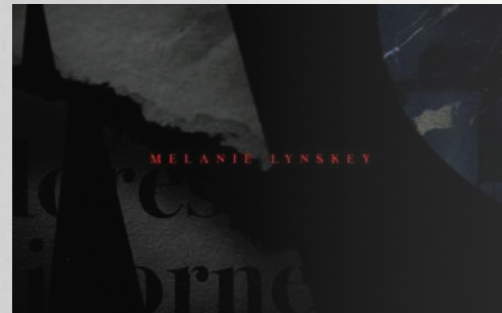
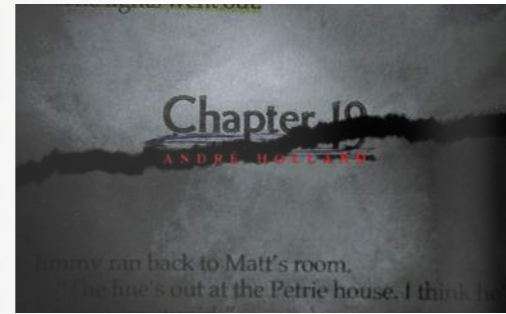
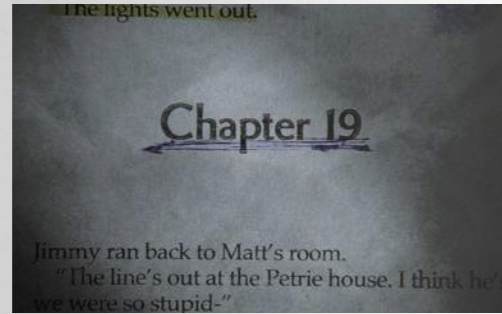
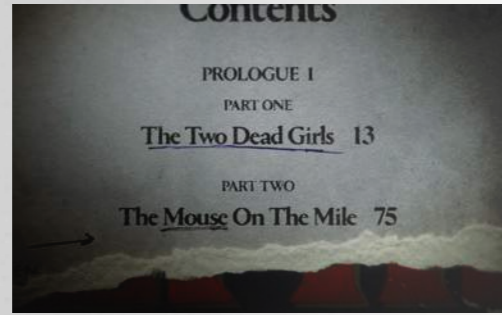
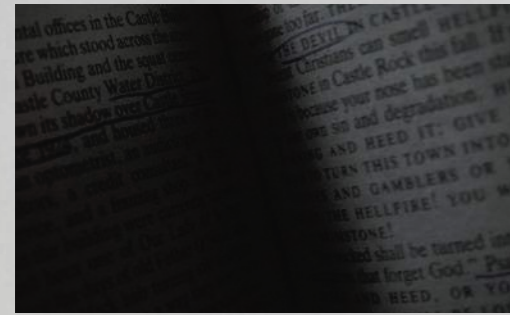
THE YANKEES

The Yankees is a creative title sequence proposal for a military documentary. This title design has been a crucial visual inspiration for the FMP, because of the imagery that depicts World War I, World War II and the Cold War. The project was created using a 3D camera, that navigates through layered footage and image compositions. This opening sequence influenced many

elements I used to design the FMP. One particular element I want to highlight is the use of camera movement. I used Adobe After Effects to create a digital camera that could imitate movements of an authentic film camera. The camera movement for my FMP is used to set the pacing of my design and reveal imagery.

FGCM6002

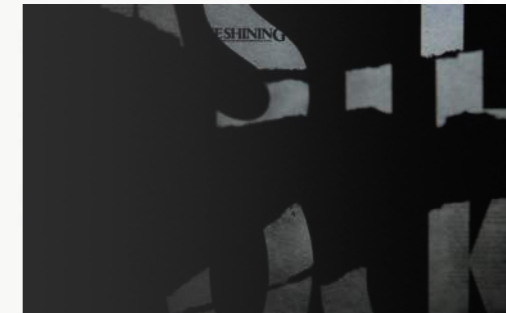
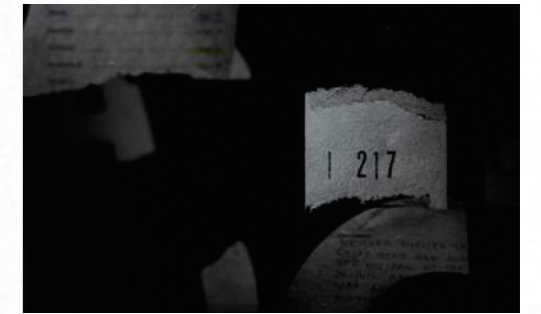
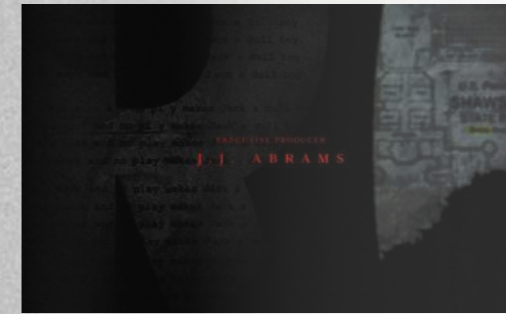




CASTLE ROCK

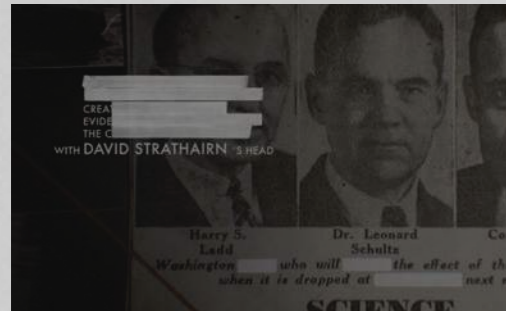
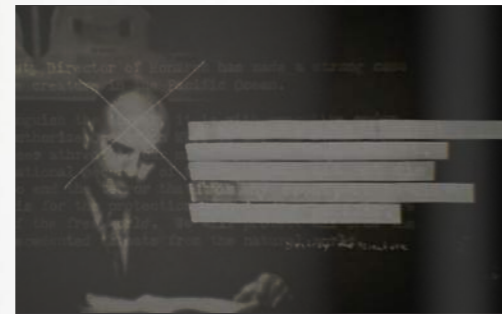
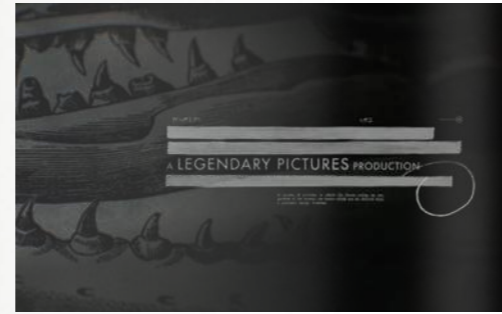
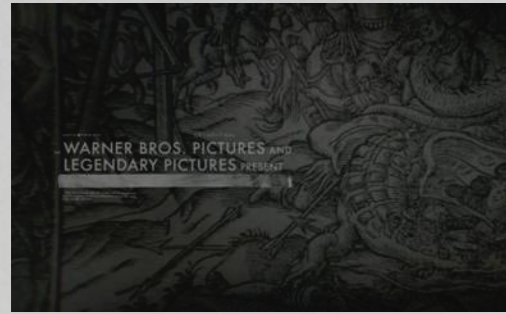
Castle Rock is a psychological-horror series that was first released in 2018. The story for this film takes place in the Stephen King multiverse, and merges King's best work. The theme of this show focuses on the mythological scale and intimate character storytelling of King's Multiverse. Capturing the story of darkness and light, in the fictional town of Castle Rock, Maine. The

series captures King's prominent works such as *Cujo*, *IT*, *The Dark Half* and *Needful Things* etc. (Hulu, s.d.). The opening credit for this series was directed by Jeremy Cox. The visuals for the opening sequence display various abstracts of Stephen Kings books on a black background, that appear to be torn from their pages. This title sequence can be described as a smorgasbord



of references, that will definitely entice fans (Romain, 2018). I was inspired by the use of book scraps used to foreshadow the events and themes of the story.

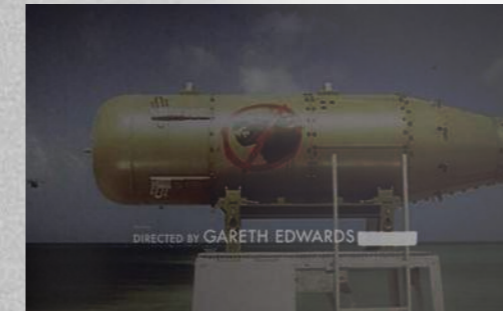
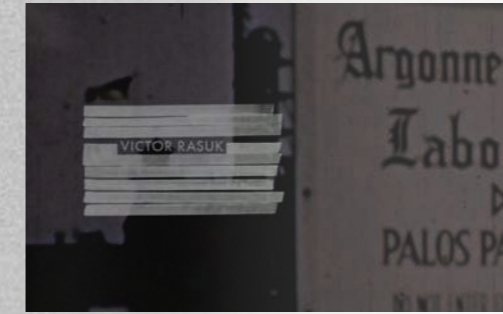
Case Studies



GODZILLA (2014)

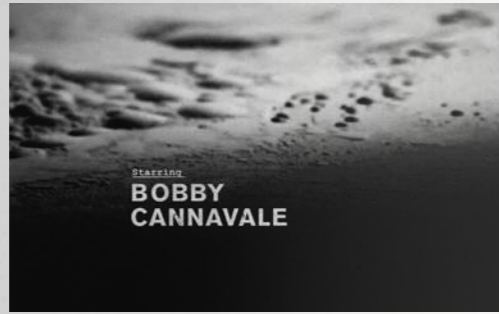
Godzilla 2014 was directed by Gareth Edwards and is considered a reboot for the already popular Godzilla franchise, that was produced by Japanese production company Toho. This iteration of the film is produced by Legendary Pictures which resides in the United States. This film is actually considered as Americas second attempt to produce a Godzilla film, after the lacklustre

release of 1998's Zilla produced by TriStar Pictures. The title sequence for the 2014 film was designed by Kyle Cooper (AllMovie, s.d.). The Opening credits for this film display visuals of artwork and photos that depict monsters. As well as showing a redacted text animation that contains the films narrative and fabricated government conspiracies. The opening credit



for this film was officially released online by Warner Bros. (Burlingame,2014).

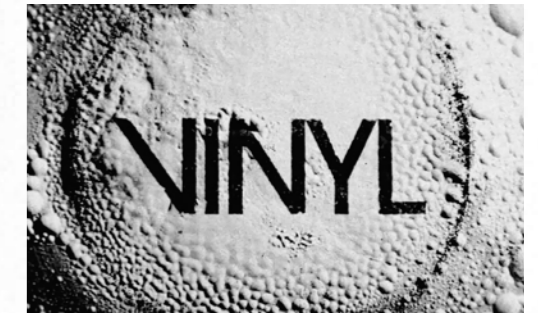
Case Studies



VINYL (2016)

Vinyl is an HBO drama series released in 2016 and was created by Mick Jagger, Martin Scorsese, Rich Cohen and Terence Winter. The series follows the main character record executive Richie Finestra. This series depicts the booze, cocaine, and rage fuelled era of 1970s New York. During this time music was controlled by proto-punk and primordial hip hop.

The opening sequence for this was produce by Imaginary Forces studio. It was their goal to show the “depraved essence and capture the zeitgeist of ‘70s NYC” (Art of the Title, s.d.). A crew in New York and Los Angeles worked on the concept for the sequence. The visuals for this sequence included high-speed and macro photography, that created “...a minute and a



half of blisteringly intense, hard rockin’ title design” (Art of the Title, s.d.). The sequence shows close ups of grayscale imagery depicting urban landscapes, drugs, people partying and a vinyl record.

06

READING REVIEW

SUPPORT MATERIALS

READING SOURCES

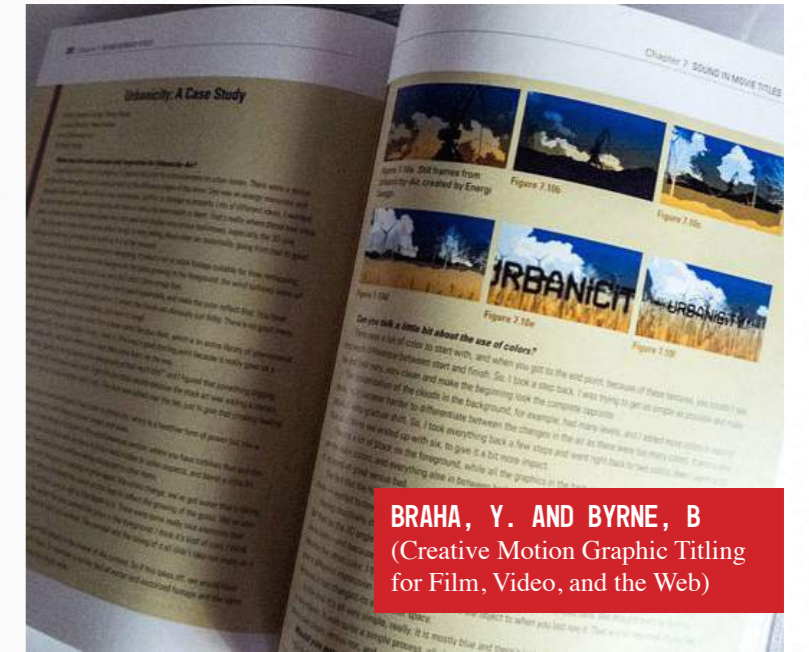
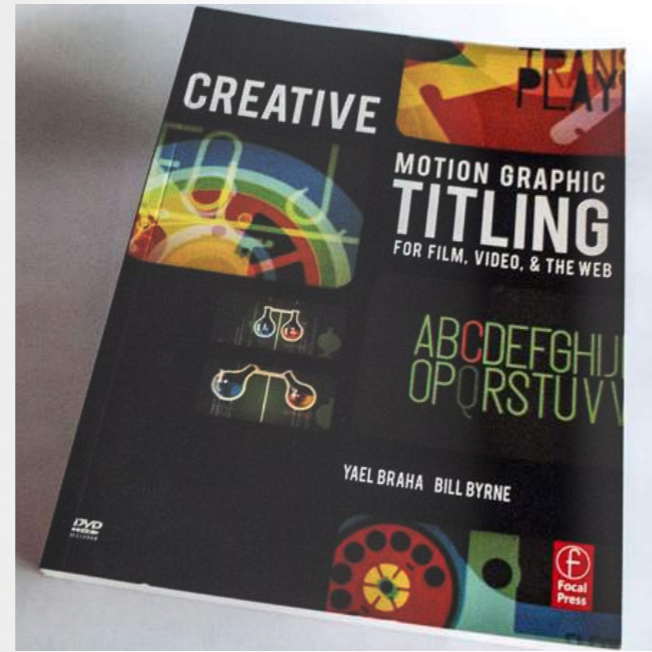
As a part of my research process I looked at various literary resources to assist with finding techniques and methods to create an effective title sequence. Secondly, to support and give context to my FMP, when communicating the FMP to my audience.

A large portion of my research came from my book resources, in which I mainly used to contextualize my design choices and give the history of title sequence design and motion graphics design. The main book that the FMP draws research from is, Creative Motion Graphic Titling for Film, Video, and the Web by Yael Braha and Bill Byrne. This book gives an informative breakdown of the functions, history and design process of title sequence design.

The second, book I drew inspiration from is Motion Graphics: Logo Animation, produced by a publishing company called SendPoints. This book

provides a brief history of motion graphics and displays examples of design work from contemporary designers in this field of studies.

Notable animations that have captured my interest is Bando Studio (Felipe Seixas), Playatta (Vincenzo Lodigiani), Tin Can (Leon Dijkstra), Buck (Sander Dijk) and IR (Chris Maclean, Tom Carey, Diana Chirilas and Michael Webster).



BRAHA, Y. AND BYRNE, B
(Creative Motion Graphic Titling for Film, Video, and the Web)

SENDPOINTS
(Motion Graphics: Animation & logos)

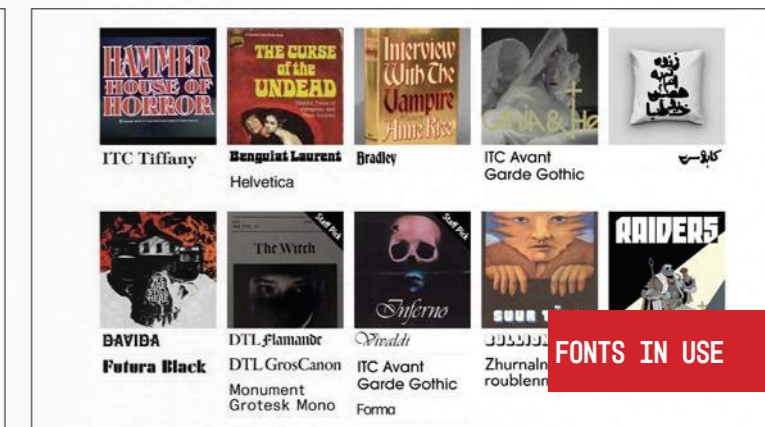
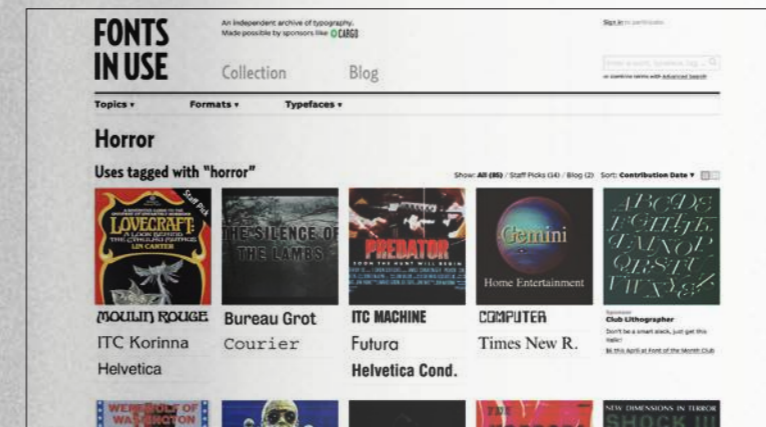
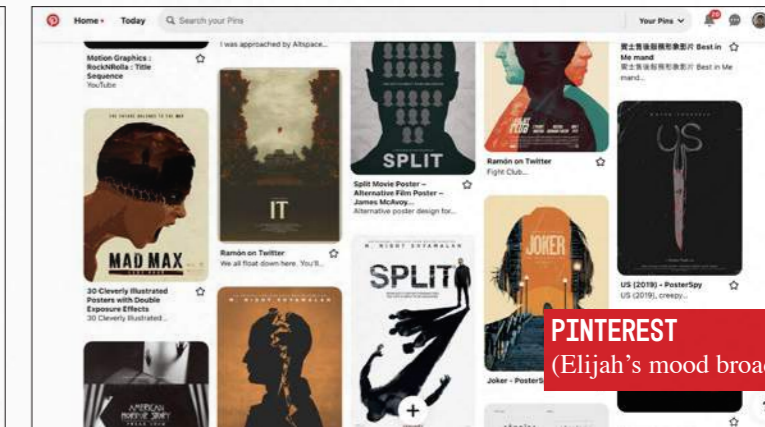
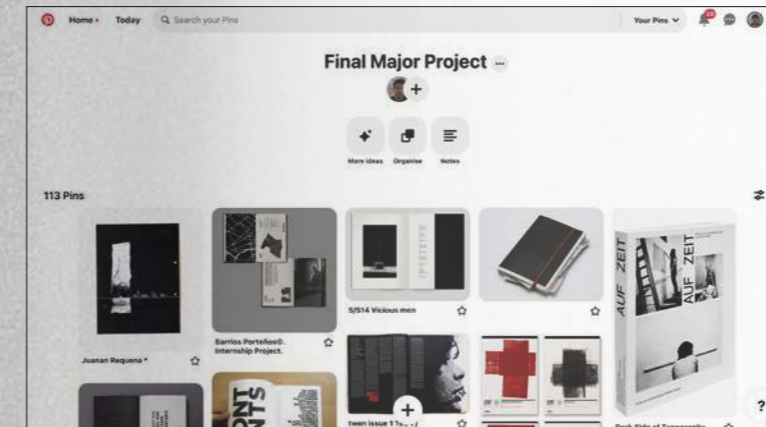
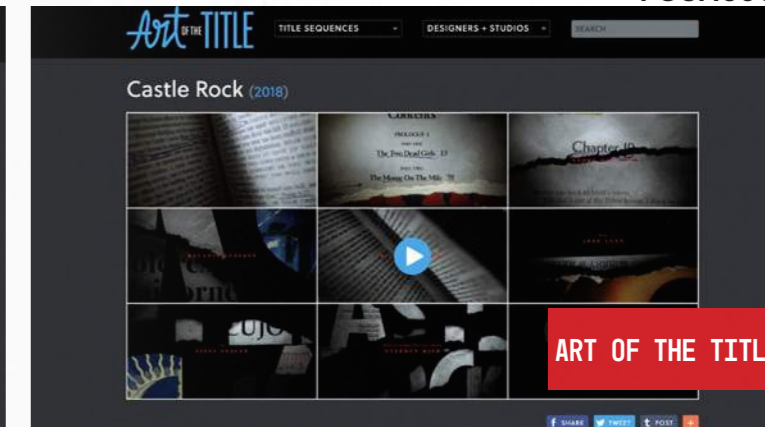
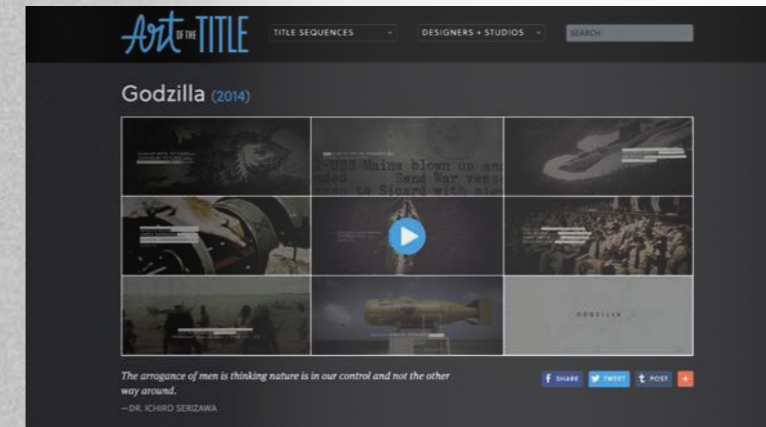
ONLINE SOURCES

For my initial research I looked at various websites for visual inspiration, to inspire the overall aesthetic of the FMP. The first website I explored is Art of the Title, which is an online publication that is "... dedicated to title sequence design in film, TV, and beyond" (Art of the Title, s.d.). First launched 2007, this website attracts many readers and enthusiasts interested in title design. In addition, the site contains an extensive database of title sequence designs and artist. This website was the most important to designing the FMP. Looking at past and present examples of title designs. Notable designers that grabbed my attention was Kyle Cooper, Saul Bass, Aaron Becker, Angus Wall, Arisu Kashiwagi, Ben Ratz and Olivia Wilde etc.

The second online resource I used was Pinterest, which is an American owned website that allows users to share images, gifs, and videos with one

another. For the FMP I used this website as a mood board to document the work of contemporary designers, to use as visual inspiration. One particular designer I found interesting, was motion graphic artist TerrySo. Who created a title sequence animation entitled The Yankees. This design laid out the framework for the FMP.

The third source I explored was a website entitled Fonts In Use. This website is "A searchable archive of typographic design, indexed by typeface, format, and topic" (Fonts In Use, s.d.). This site has a large collection of typefaces that are synonymous with horror. Typefaces such as, Moulin Rouge, Quadrata II, ITC Avant Garde Gothic and Neue Helvetica (Fonts In Use, s.d.). The fonts on this site influenced the stylistic direction of the FMP's credits.



07

CONCLUSION

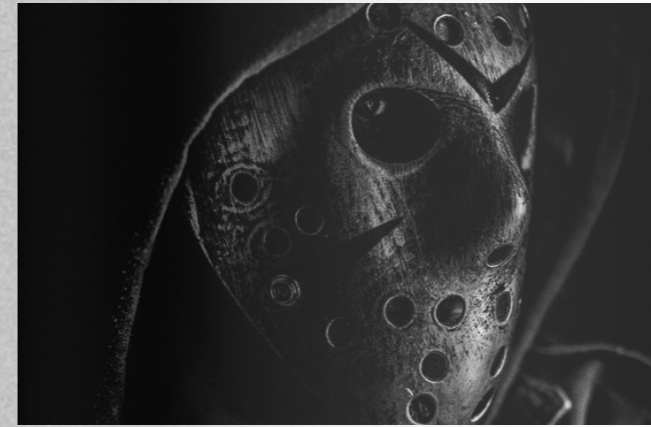
HORROR GENRE

WHAT IS HORROR

In order to further understand my design choices, you must understand the meaning of the term horror. Horror is best described as "...a genre of film and television whose purpose is to create feelings of fear, dread, disgust, and terror in the audience. The primary goal is to develop an atmosphere that puts the audience on edge and scares them" (Hellerman, 2020).

The earliest examples of horror films were inspired by German Expressionist cinema. Horror is creating an atmosphere and theme of macabre. The earliest film to capture elements of horror is 1913s *The Student of Prague*. A German film that discusses dealing with a dual personality. Another film is 1915s *Golem*, about a "... medieval Jewish legend of a clay figure that comes to life" (Britannica, 2019). In the 1920s German films *The Cabinet of Dr. Caligari*, *Nosferatu* and *Waxworks* gained notoriety globally.

During this time the United States began to create their own horror films. Films *Dr. Jekyll and Mr. Hyde* are considered as American classics in the silent film era. A notable filmmaker in early horror movies is Lon Chaney. He created films such as *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925). During the 30s America found great success with movies such as *King Kong*, *The mummy*, *The Black Cat*, *The Wolf Man* and *Cat People*. Other notable films in the world of horror is *Godzilla* (1954), *The Curse of Frankenstein* (1957), *Psycho* (1960), *The Exorcist* (1973), *The Shining* (1980) and *Alien* (1979) etc. (Britannica, 2019).



HORROR TROPES

Here is a list of tropes that are used in the design and viewing of horror films:

- Grunge Typography
- Extreme contrast in colours
- Gore
- Blood splatter
- Ghost
- Demonic symbols
- Found footage
- Warped footage
- Warped footage
- Glitch effect
- Redacted text
- Jump scares
- A villain or a monster
- Death
- Darkness
- Insects
- Abandon Buildings
- Disfigured/dismembered body parts
- Scary music score
- Lighting and thunder
- Lone survivor

While all horror films are meant to frighten audiences, there are a number of different methods and sub-genres of horror that filmmakers may use to make their films:

- Psychological horror
- Slasher
- Gore
- Body horror
- Found footage
- Monster horror
- Paranormal horror
- Comedy horror

Conclusion

SCP WIKI

SCP FOUNDATION

The narrative of the FMP comes from an online Wiki page named SCP. This web-page "...is a collaborative urban fantasy writing website about the fictional SCP Foundation, a secretive organization that contains anomalous or supernatural items and entities away from the eyes of the public" (SCP Foundation, s.d.). The abbreviation SCP stands for secure, contain and protect. The supernatural anomalies captured by this secretive organization are classified using this abbreviation and a number to follow (i.e. SCP-100). The stories on this website are generally horror and science-fiction themed. My interest in the genre of horror led me to this web page, were I would read or listen to the stories told by anonymous writers. From there I became a fan of this fictional world. This influenced the direction in which I designed the visual style of the FMP. There are so many stories to cover, I narrowed

down my favourite stories to create a title sequence around. Such stories as The Old A.I (SCP-079), The Scarlet King (SCP-001), Abdominal Planet (SCP-007), The Dream Man (SCP-990), Ouroboros Cycle (SCP-001), The Yule man (SCP-4666), Times Up (SCP-4975), Cain and Abel (SCP-073 & 076) and The Old Man (SCP-106).

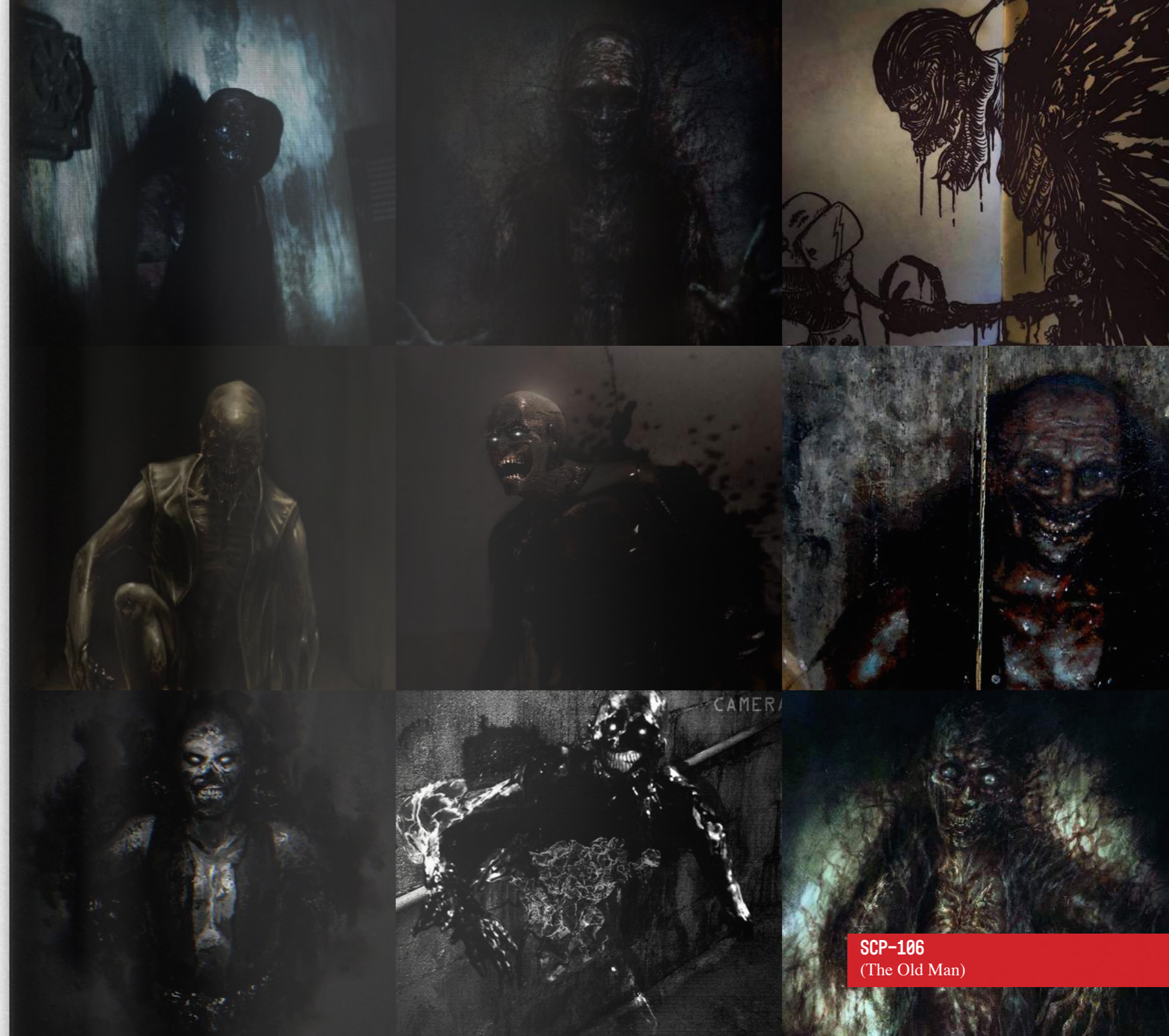


THE OLD MAN

61 After exploring the various stories on the SCP Wiki page, I chose one story to communicate in my FMP. This is the story of SCP-106 entitled The Old Man. This story follows the malevolent entity The Old Man, who appears to be an elderly humanoid figure "...with a general appearance of advanced decomposition" (SCP Wiki, s.d.).

The Old Man further appears to look as though he is rotting. He has been observed to be slow moving and will typically remain motionless for days, waiting for the right opportunity to seize his prey. The entity is capable of vertically scaling walls, and has been recorded to have the capability to suspend himself upside down indefinitely. SCP-106 attacks his prey by trying to damage major organs, muscles groups, or tendons. In addition, SCP-106 has the unique ability to create pocket dimensions, that he can hide in and ambush

prey. Lastly, he has the ability to corrode any solid matter he touches. The materials he touches can be observed rusting, rotting or cracking. What is left behind his path of destruction is a black or brown-ish red mucus like substance, similar to the hue of the FMP. This act of corrosion is seen as SCP-106 digesting materials for sustenance. His primary food source is humans, he pulls his victims into the pocket dimension to taunt and torture them before killing and consuming. (SCP Wiki, s.d.).



SCP-106
(The Old Man)

THE YOUNG MAN

NARRATIVE

For this section I have included the summarized narrative behind the FMP. The story will give context to the design decisions I have made. As well as show how, the FMP conveys the origin of The Old Man. In addition, the narrative will show the reason for the methods and techniques implemented. Such methods as camera movements, seamless transitions, textures, lighting and visual imagery (Braha and Byrne, 2010:2).

The first is a Tale regarding a man by the name of Lawrence, a corporal during the first World War. Lawrence was described as a plain man without any noteworthy features, whose voice, appearance and behaviour made him come off as bland. None in the trench Lawrence was in could recall a time when the man raised his voice, either in anger or joy, instead he would keep to himself, making no mention of his past, not even the group of soldiers he first

arrived with knew anything about him. While not violent or malicious, Lawrence was not without fault. Often he would be found staring for longer than what was comfortable at others, he barely if at all slept and in the few times he was seen doing so, others would hear him talk near constantly, one time a fellow bunkmate heard Lawrence mutter his daughters name, even though he never told him.

Despite his reserved manner, or because of it, many of Lawrence's fellow soldiers were unnerved by him, for wherever the man went, a sickly-sweet stench, the smell of rot, followed. All who shared bunks with him suffered trench-foot, and before long rumours began to circulate, many having come to believe Lawrence was cursed.

Eventually, after a prolonged period of silence from the enemy trench, Lawrence and the fourteen others were sent across no-man's land to check and



FORTUNINO MATANIA
(Capture of the Sugar Factory 1916)

Conclusion



S.N.
(Battle of the Sommes 1916)

65



see if the trench had been abandoned. Once they arrived, the group was greeted to a horrible sight.

Every single enemy soldier was dead, each having been savagely mutilated, the walls and corpses covered in a foul-smelling black sludge, bodies and body parts all so violently maimed that even the hardest of the men were soon vomiting.

Amongst all this, Lawrence and a fellow soldier discovered in one room a small hole, filled with the same disgusting slime the covered the dead. When Lawrence crouched down to investigate, he slipped and fell head first in, moments later crawling back out drenched with the

black slime. Once the group returned to their own trench and the story of what they saw was told, it was here that many began to notice a change in Lawrence. Gone was the quiet and reserved man, in his place a person who would greet people with a wide smile as he rambled on about destruction, pleasure and the joy of enclosed spaces. When some tried to silence Lawrence, all he would do is grin wider. A fellow soldier awoke once to find Lawrence hovering over him, eyes wide and glowing white.

The next day this soldier was found entangled in barbed wire and with his intestines spread out in a neat pattern. By the time reinforcements came to relive

FGCM6002

those in the trench, many were dead or dying from a mysterious sickness, men who went to bed healthy awake to find their flesh rotting straight off the bone.

A sergeant was found engulfed in unusually aggressive rats, who attacked several others before his mostly eaten corpse could be recovered. Of all these people, Lawrence was the only who lived, being transferred to a French Hospital, at which he assaulted a nurse, resulting in her losing three fingers and an eye.

From here he would spend most of his time rambling to other patients about chasing people in dark halls, a few times would he disappear altogether, returning

as if nothing had happened. When asked where he went and how, Lawrence would respond by singing "My Bonnie lies over the sea" In a monotone voice until he was left alone.

A foul and musty stench soon filled the ward he was in, during which he would spend most of his time humming and rambling off the names of those around him, many patients dying from the same rotting sickness that plagued the trench he came from.

One day, by means none are sure of, Lawrence and 18 others vanished, the ward they had been in covered in an oily black substance, this black goo causing all it touched to rot and corrode.



66



JAMES FRANCIS HURLEY
(Anzac pill box - Belgian city)

One nurse then flipped over a mattress, finding under it a black hole, inside said hole a perfect circle made from the teeth of seventeen men.

The corporal was never found, nor were the men. The incident was swallowed by the constant barrage of horrors from the front, and forgotten with ease. Stories of a cursed trench wandered across the front lines, often squelched for being bad luck. Still they came...stories

of strange deaths, of disappearing men, found days later, alive, but broken and twisted beyond comprehension. Stories of a strange, dark figure stalking the bomb-riddled towns of Europe.

MONSTERS ARE REAL, GHOSTS ARE REAL TOO. THEY LIVE INSIDE US, AND SOMETIMES, THEY WIN

-STEPHEN KING



THE BREACH

Using the methods and research I have garnered; I was able to create a two-minute title sequence based on the narrative of The Young Man/The Old Man. This fictitious title sequence was previously entitled the Old Man, after the main antagonist. After feedback from peers, I changed the title of the sequence to The Breach. The title for this film came from

studying the narrative and the main antagonist The Old man. Who is commonly associated with being able to pass through or deteriorate any objects he comes into contact with, this includes human flesh. This means trying to capture or detain The Old Man will always result in a breach of security. This story is one of many in the SCP Wiki.

In order to create this sequence, I used a combination of Adobe After Effects, Photoshop and illustrator. Furthermore, I used various stock images and footage that depicts the frontline of World war I and World War II. Other methods I used is low key lighting to create the effect of dim hues and shadows, a brown paper textured background to give a sense of dirt or rust and

ink bleeding to create an effect of deterioration or smog. All these methods brought together convey the narrative of the title sequence.

CHECK OUT MY DESIGN OUTCOME ON YOUTUBE:
<https://www.youtube.com/watch?v=fUnaEiqAkfU&t=1s>

08

SELF REFLECTION

EVALUATION

WHAT DID YOU LEARN?

I have truly enjoyed this final unit and the experience it has brought me working in the field of motion graphics. I have worked on previous motion graphic projects, but this was a new experience because I have never had the opportunity to create a title sequence. Now having the opportunity, I learned a lot about the historical context of title sequences, their functions, the creative process overview and the influential designers who made the artform what it is today. Furthermore, as a self-proclaimed motion graphics designer I have gained the experience of learning new techniques in Adobe After Effects. Garnering assistants from YouTube, Skill Share and from UCA faculty, I have learned unique effects, such as how to create double exposures, procedural ink bleeds, ink reveals, brush stroke animations, redacted type, glitch effects and parallax effects etc.

WHAT SURPRISED YOU?

What surprised me the most about working on the FMP, is how much resources and components that go into creating a title sequence. It may not look like it, but the FMP is composed using 100+

separate layers. This is not including the layers used in my experimentations, that were utilized to create particular elements for the animation. For those brief two minutes, it's amazing to see this mesh of graphic elements working in a harmonist fashion.

WHAT DID YOU FIND DIFFICULT/EASY?

Reflecting on the process of designing the FMP, I found it difficult to establish the narrative that would become the foundation of the title sequence. I decided to explore existing horror stories to create my title sequence around. Although, I did not want to create a title sequence about an already established film, because that would remove the challenge of creating a purely original design. So, this led me to websites I was familiar with, such as the SCP Wiki and Creepypasta. Which are web-based collaborative horror fiction archives, that host many anonymous writers, whom create fascinating stories. I have become a fan of these stories over the years and it was difficult to file through the various narratives to create an interesting title sequence. Secondly, due to me being

a novice to this artform, I did a lot of problem solving. Some problems I did not have the answers to, so I sought out assistants from After Effects technician Simon Stalker. He assisted me by dissecting the methods and techniques to create the FMP. In addition, I found it easier this time around to navigate Adobe After Effects because I have become familiar with the interface.

HOW WOULD YOU DO THINGS DIFFERENTLY IF YOU WERE TO DO IT AGAIN?

I was personally satisfied with my final design outcome. However, I would explore different methods and techniques to design the FMP. I created my title sequence in a modern aesthetic, influenced by artist such as Kyle Cooper, but there are many unique ways to create a title sequence and I would have liked to explore more contrasting styles.

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RESEARCH

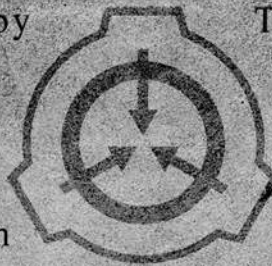


DEVELOPMENT

C A N N O T B E C O N T A I N E D



The research book was created by graphic designer and motion graphic artist Elijah Richardson. He has documented the process of his Final Major Project (FMP). The process includes a brief introduction into the designer's personal interest, his field of studies, the historical context of the FMP, his creative design brief, case studies, a literary review, the design outcome of the FMP and lastly, the designer's self-reflections. For his FMP Elijah decided, to use his knowledge in Adobe After Effects to create a title sequence for a fictitious horror film entitled "The Breach".



The FMP follows the story of SCP-106 entitled The Old Man. SCP-106 is a malevolent entity commonly known as The Old Man, who appears to be an elderly humanoid figure "...with a general appearance of advanced decomposition". The Narrative for the FMP comes from online Wiki page called SCP. This webpage "...is a collaborative urban fantasy writing website about the fictional SCP Foundation, a secretive organization that contains anomalous or supernatural items and entities away from the eyes of the public". This is one of many stories in the SCP WIKI.