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a

b

c

d

Framing graphics

Graphic design  
inside the movies

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Category



Support



Typography



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| 01 | 02 | 03 | 04 | 05 |
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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



|      |                                                                                       |
|------|---------------------------------------------------------------------------------------|
| Tg6  |    |
| Sj5  |    |
| AFj7 |    |
| Iz2  |   |
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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 compartecipativa, 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 fruitori 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 characteriza-

tion 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-no da visita, una t-shirt che estrapolata  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 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 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.

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.

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.

Tg6



Sj5



AFj7



Iz2



Fd5







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. Per tal ordine 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.

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 incaricato 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 camino 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 portraying Roxie as the new Chicago star.

Ve2  
Un collegamento tra due scene che ritrae Roxie come la nuova star di Chicago.



Le5  
Advertising in Romeo + Juliet is an hyperbole of the situation

ongoing.  
The graphic is there to enhance the perception of the viewer.

Le5  
I cartelloni pubblicitari in Romeo + Juliet sono un iperbole della situazione in corso, amplificando la percezione dello spettatore.

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 Torrence 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. 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 Torrence 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 innegabilmente 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.



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 talentuosissimo 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.

Support 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 inscription is what gives value to the prop, the lettering from Daniel Reeve makes it special and iconic, different from any other kind of ring.

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



AGc3  
Fake document of Shosanna. It gives a hint on her ability to hide her real identity.



AGc3  
False document of Shosanna. Da' un indizio sull'abilità nel nascondere la sua vera identità

A13  
Iron Man's visor graphical user interface displayed to its full potential.

EN

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

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,

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 pixellata, 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 reinterprevano 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 “i 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

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.

Al3  
Interfaccia grafica del visore di Iron Man al massimo del suo potenziale.



Ub1  
Physical implementation of the movie title from They Live.

Ub1  
Implementazione fisica del titolo dal film Essi vivono.



EN The graphics are considered applied when its design results in it being af-  
fixed 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 preve-  
de 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 digi-  
tali. 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 digi-  
tale.

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 re-  
cording, 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 Parliamo di post-produzione quando l'elemento grafico è applicato sul vi-  
deo, 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 Eliza-  
beth Regina  
applicato  
su una car-  
rozza.



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



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

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 teleca-  
mera o di un visore. Tutto è iniziato con il pallino rosso della registrazione in sovraim-  
pressione, il famoso "rec". Altri casi sono effetti speciali grafici attraverso i quali ven-  
gono 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 onomato-  
pee integrate dal montaggio video.

Print Stampa

EN The most classic type of support, the most traditional of the graphic de-  
signer'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.

Kj1  
Printed  
collection  
of the best  
protag-  
onist's  
letters.

Kj1  
Collezione  
stampa-  
ta delle  
migliori  
lettere del  
protagoni-  
sta.

<sup>EN</sup> Tipography of graphic elements <sup>IT</sup> Tipografia degli elementi grafici





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-

IT Sono i caratteri più moderni, senza grazie e con uno spessore uniforme

Moderni

EN They are the most modern fonts, without graces and mostly uniform thicknesses of the temples.
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 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.

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Moderni

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

IT Sono i caratteri più moderni, senza grazie e con uno spessore uniforme

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 capilettera.

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.



Cd7



Bk1



B16



Ak7



Bd3



Ca6



Cd6



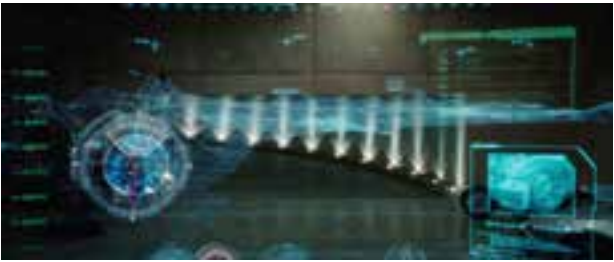
Cd3



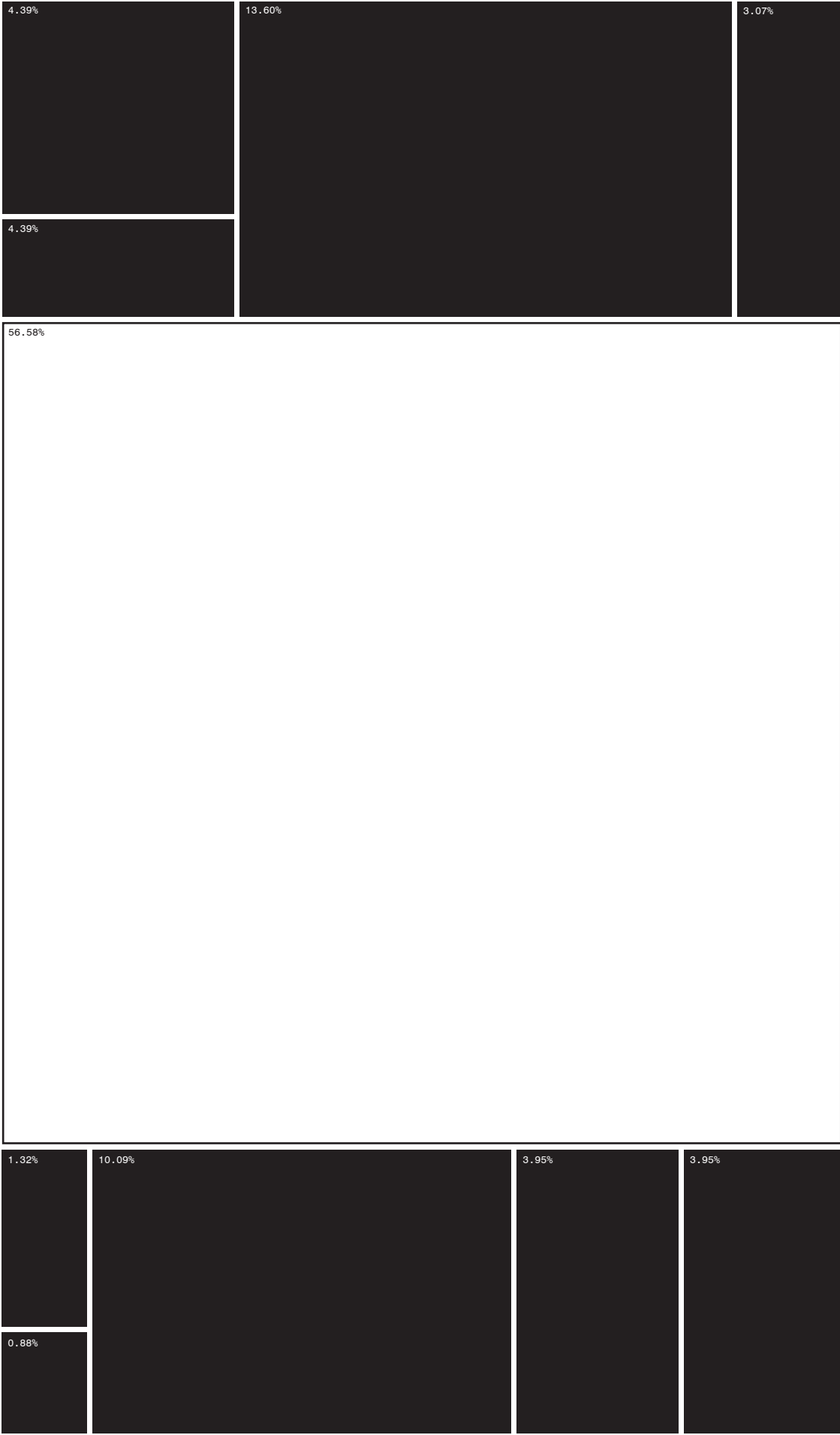
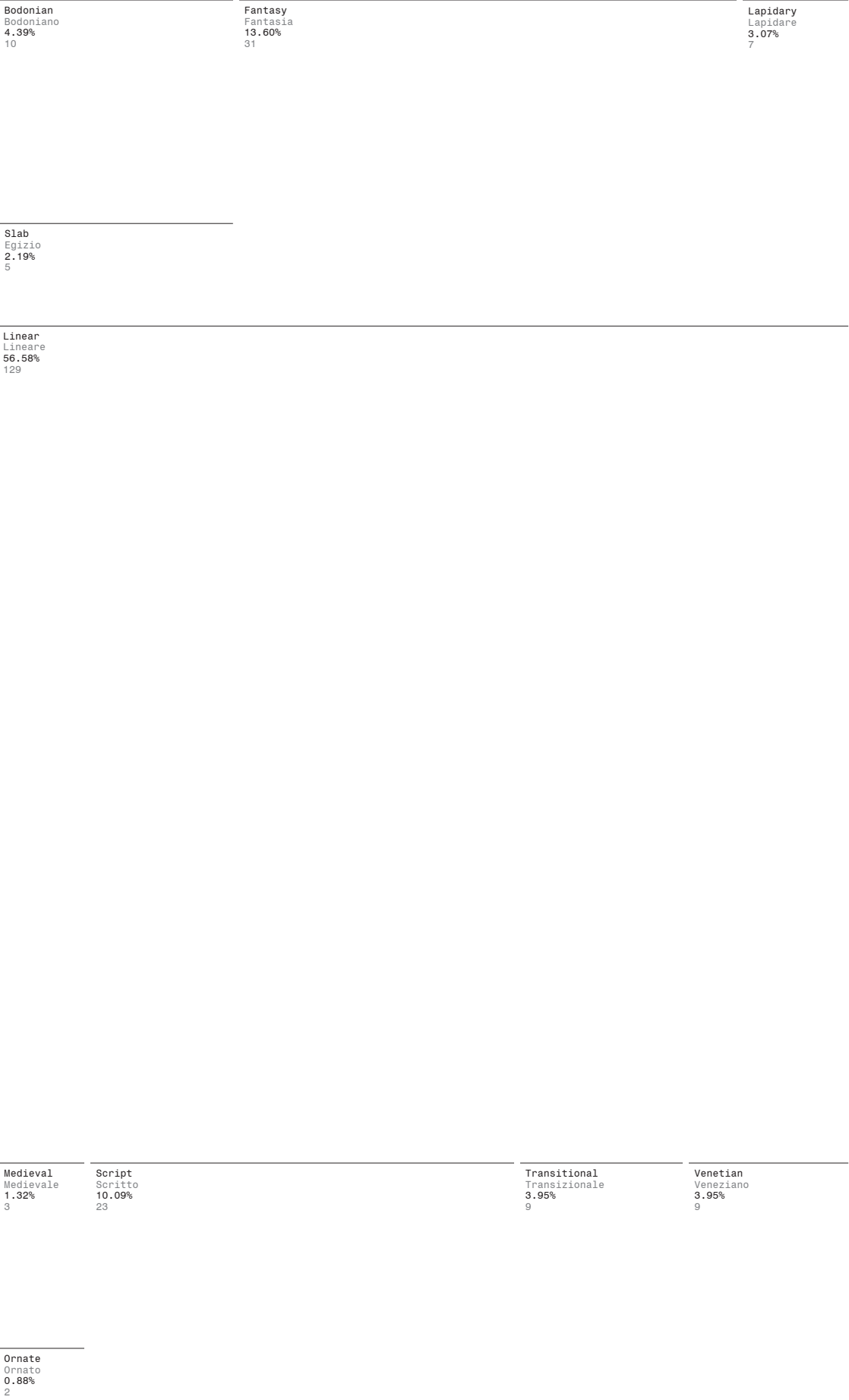
B17



Ak3



Typography in the genre Tipografia nel genere



<sup>EN</sup> Iron Man <sup>IT</sup> Iron Man

<sup>EN</sup> Jurassic Park <sup>IT</sup> Jurassic Park

<sup>EN</sup> Pirates of the Caribbean: Dead Man's Chest

<sup>IT</sup> Pirati dei Caraibi: La maledizione del forziere  
fantasma



Iron Man  
Iron Man

Jon Favreau

Year 2008  
Anno

Direction  
Regia

|              |          |
|--------------|----------|
| Aspect Ratio | 2.39 : 1 |
| Formato      |          |

|        |          |
|--------|----------|
| Lenght | 2h06'01" |
| Durata |          |

|          |                        |
|----------|------------------------|
| Context  | New York City, 2008    |
| Contesto | Città di New York 2008 |

|       |    |                                                                                                                                                                                                                                                                                                                                                                    |
|-------|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Plot  | 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.                                        |
| Trama | 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. |

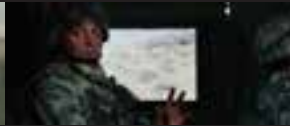
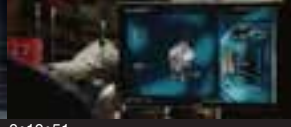
Dianne Chadwick      Graphic Designer  
Progettista grafico

Alex Bradford      Graphic Designer  
Progettista grafico

Jayse Hansen      Graphic Designer  
Progettista grafico

Hilary DeWaay      Graphic Designer  
Progettista grafico

# A

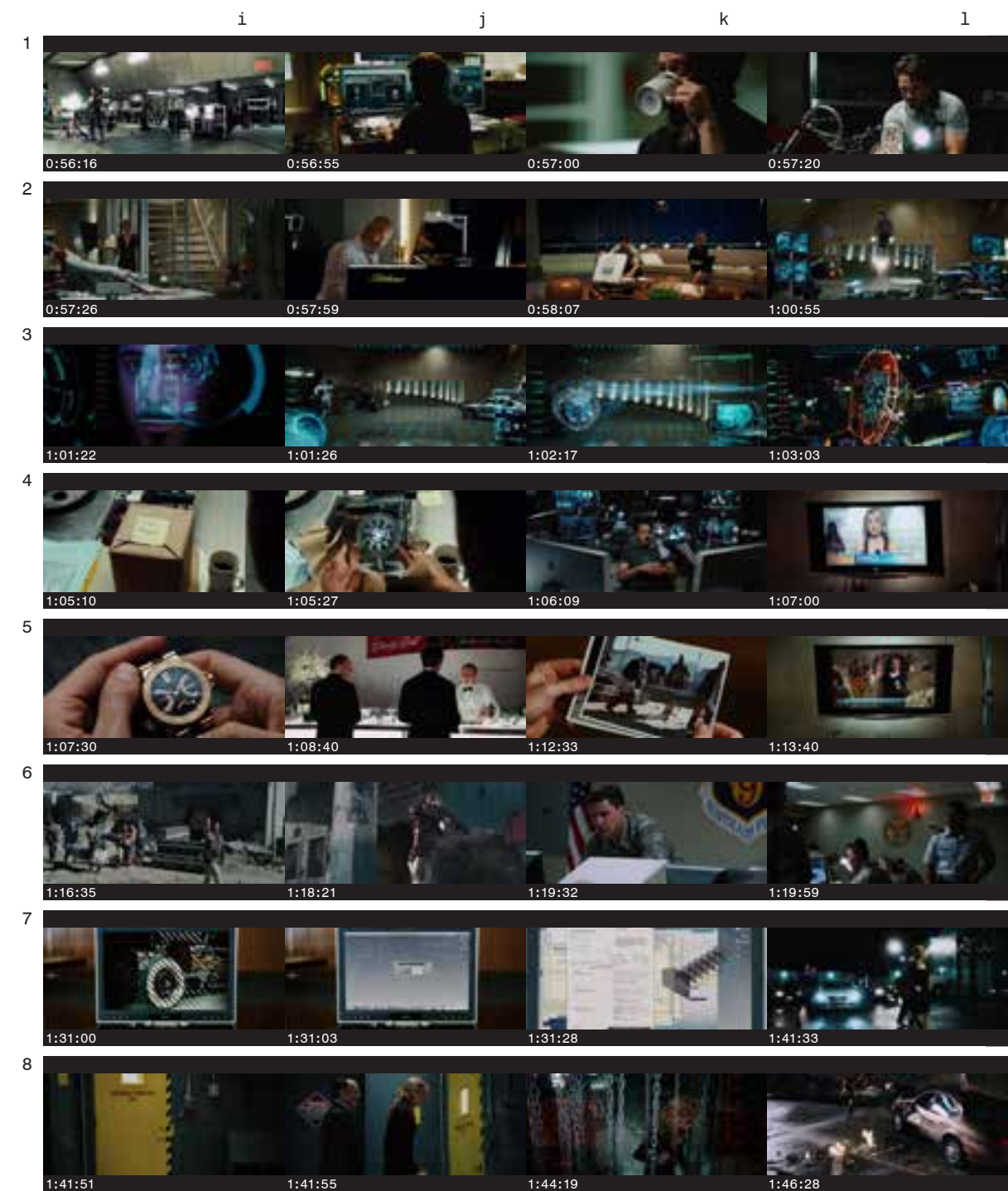
|   | a                                                                                                | b                                                                                                | c                                                                                                | d                                                                                                |
|---|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| 1 | <br>0:01:11   | <br>0:02:11   | <br>0:03:28   | <br>0:04:15   |
| 2 | <br>0:04:24   | <br>0:04:27   | <br>0:04:32   | <br>0:04:40   |
| 3 | <br>0:04:44   | <br>0:04:45   | <br>0:04:48   | <br>0:04:52   |
| 4 | <br>0:04:57   | <br>0:05:01   | <br>0:05:11   | <br>0:05:12   |
| 5 | <br>0:05:16   | <br>0:05:21   | <br>0:05:31   | <br>0:07:13   |
| 6 | <br>0:09:17  | <br>0:09:20  | <br>0:10:51  | <br>0:11:10  |
| 7 | <br>0:12:36 | <br>0:12:38 | <br>0:12:57 | <br>0:13:08 |
| 8 | <br>0:13:11 | <br>0:13:36 | <br>0:14:18 | <br>0:14:52 |

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

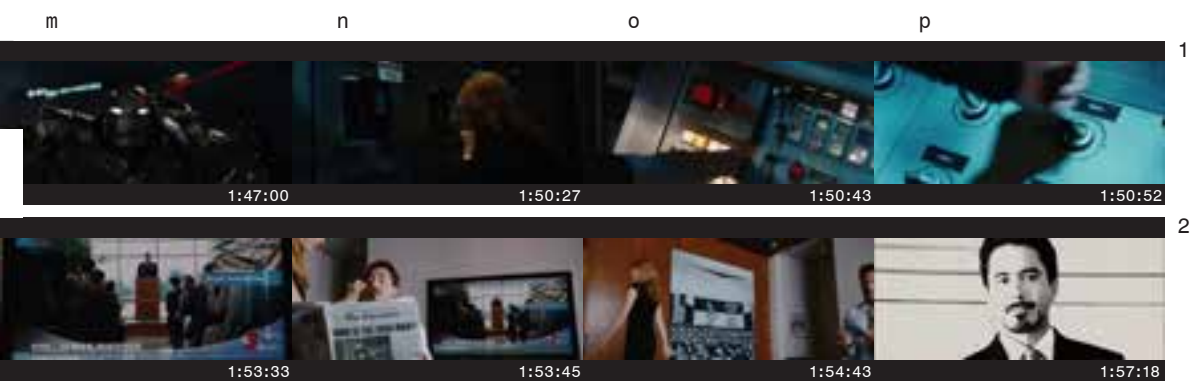




Ae1 : Context ⇄ Application | Af1 : Context ⇄ Application ⇄ Fantasy | Ag1 : Support ⇄ Application ⇄ Linear | Ah1 : Context ⇄ Application ⇄ Linear | Ae2 : Context ⇄ Digital Print | Af2 : Point of view ⇄ Digital | Ag2 : Context ⇄ Application | Ah2 : Context ⇄ Application ⇄ Linear | Ae3 : Support ⇄ Print ⇄ 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 | A14 : 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 | A17 : Context ⇄ Application Digital | ⇄ Linear | Aj7 : Support ⇄ Application Digital | ⇄ Linear | Ak7 : Support ⇄ Digital ⇄ Slab Linear Transitional | A17 : Context ⇄ Application ⇄ Linear | A18 : Context ⇄ Application ⇄ Linear | Aj8 : Context ⇄ Application ⇄ Linear | Ak8 : Point of view ⇄ Digital ⇄ Linear | A18 : Context ⇄ Application ⇄ Linear





|                  |                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|------------------|-------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Jurassic Park    |                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Jurassic Park    |                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|                  |                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Steven Spielberg | Year<br>Anno            | 1993                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|                  | Direction<br>Regia      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|                  | Aspect Ratio<br>Formato | 1.85:1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|                  |                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|                  | Lenght<br>Durata        | 2h06'36"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|                  | Context<br>Contesto     | Isla Nublar, 1993<br>Isola di Nublar 1993                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|                  | Plot<br>Trama           | <p>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.</p> <p>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.</p> |

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



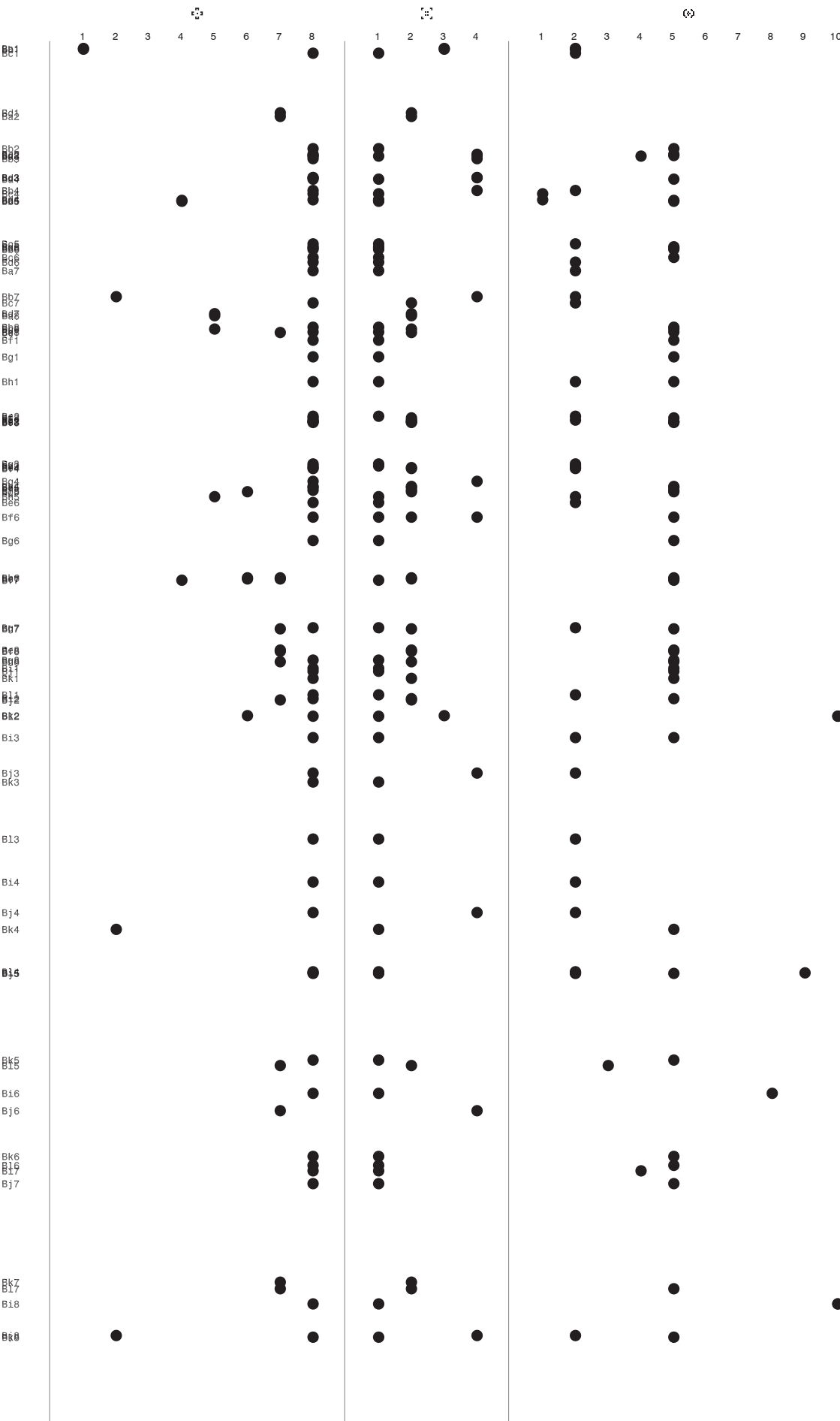


Be1 : Support : Digital | Bf1 : Context : Application : Linear | Bg1 : Context : Application : Linear  
| Bh1 : Context : Application : Fantasy Linear Be2 : Context : Application : Fantasy | Bf2 : Context  
: Digital : Linear | Bg2 : Context : Digital : Fantasy | Bh2 : Context : Digital : Linear | Be3 : 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



B11 : Context : Application : Linear | B1 : Context : Application : Linear | Bk1 : Context : Digital : Linear | B11 : Context : Application : Fantasy | B12 : Context : Digital : Linear | B12 : Context : Application : Venetian | B13 : Context : Application : Fantasy Linear | B3 : Context : Print : Fantasy | Bk3 : Context : Application : B13 : Context : Application : Fantasy | B14 : Context : Application : Fantasy | B14 : Context : Application : Fantasy | B4 : Context : Figure of speech : Application : Linear | B14 : Context : Application : Fantasy | B15 : Context : Application : Fantasy Transitional | B5 : Context : Application : Fantasy Linear | Bk5 : Context : Application : Linear | B15 : Support : Digital : Slab | B16 : Context : Application : Script | B16 : Context : Application : Linear | B6 : Support : Print | Bk6 : Context : Application : Linear | B16 : Context : Application : Linear | B17 : Context : Application : Lapidary | B17 : Context : Application : Linear | B7 : Support : Digital : Linear | B17 : Support : Digital : Linear | B18 : Context : Application : Venetian | B8 : Figure of speech : Print : Fantasy | Bk8 : Context : Application : Linear

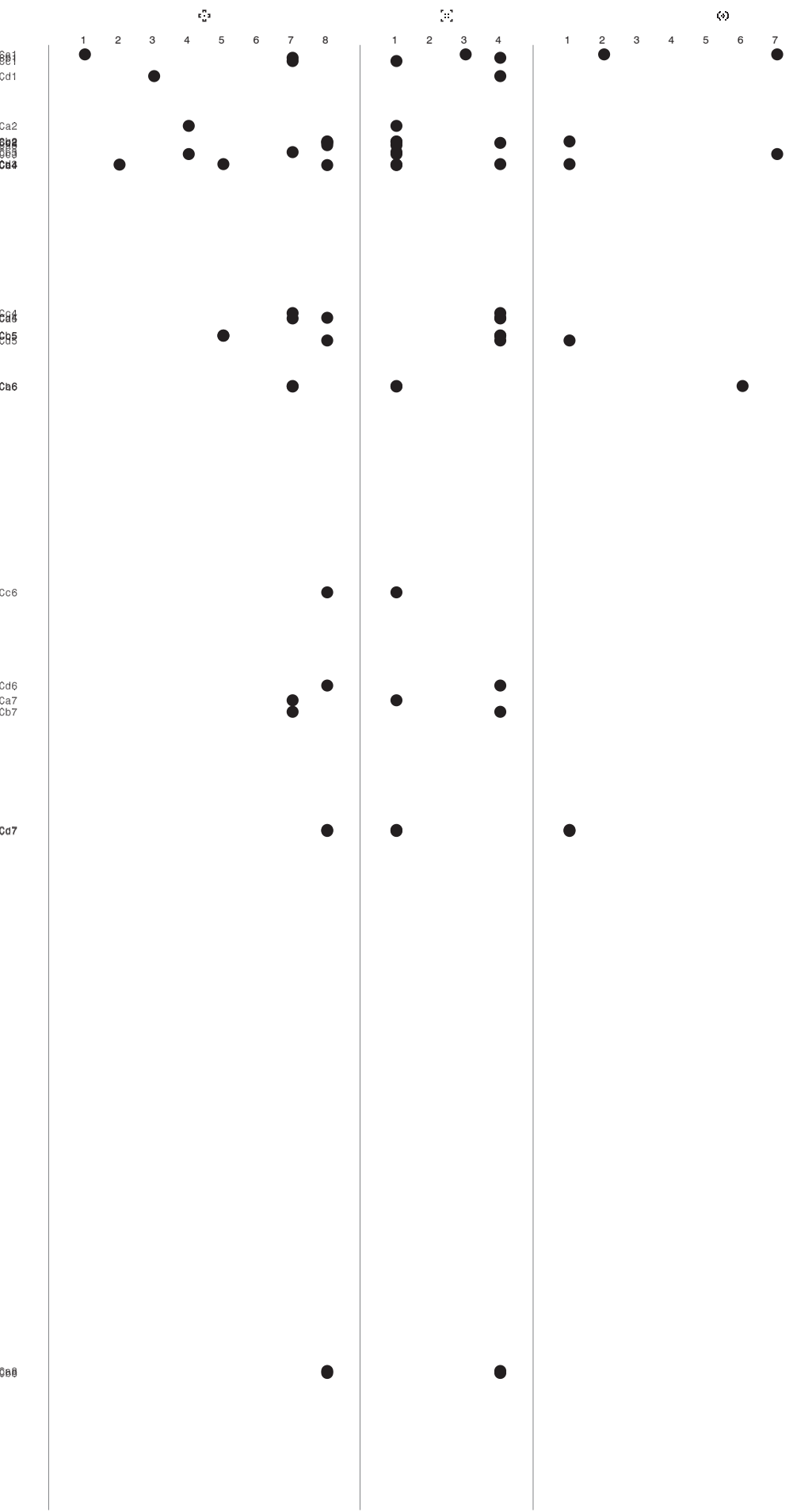
Timeline based categorization of graphic elements Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo





|                                                                                                                                                                 |                                                                         |                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |  |  |  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|---------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|
| <div> <div></div> <div> <div>Pirates of the Caribbean: Dead Man's Chest</div> <div>Pirati dei Caraibi: La maledizione del forziere fantasma</div> </div> </div> |                                                                         |                                                         | <div>C</div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <div> <div></div> <div> <div>a</div> <div>b</div> <div>c</div> <div>d</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |  |  |  |
|                                                                                                                                                                 | <div> <div>Gore Verbinski</div> </div>                                  | <div> <div>Year</div> <div>Anno</div> </div>            | <div>2003</div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <div> <div>1</div> <div> <div>0:00:58</div> <div>0:01:19</div> <div>0:01:39</div> <div>0:03:12</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |  |  |
|                                                                                                                                                                 |                                                                         | <div> <div>Direction</div> <div>Regia</div> </div>      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <div> <div>2</div> <div> <div>0:08:19</div> <div>0:09:55</div> <div>0:09:58</div> <div>0:10:04</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |  |  |
|                                                                                                                                                                 |                                                                         | <div> <div>Aspect Ratio</div> <div>Formato</div> </div> | <div>2.39 : 1</div> <div></div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <div> <div>3</div> <div> <div>0:10:18</div> <div>0:11:01</div> <div>0:11:13</div> <div>0:12:15</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |  |  |
|                                                                                                                                                                 |                                                                         | <div> <div>Lenght</div> <div>Durata</div> </div>        | <div>2h30'39"</div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <div> <div>4</div> <div> <div>0:12:18</div> <div>0:12:21</div> <div>0:27:34</div> <div>0:28:03</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |  |  |
|                                                                                                                                                                 |                                                                         | <div> <div>Context</div> <div>Contesto</div> </div>     | <div>Caribbean, 17th Century</div> <div>Caraibi XVII secolo</div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <div> <div>5</div> <div> <div>0:28:07</div> <div>0:29:52</div> <div>0:29:54</div> <div>0:30:23</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |  |  |
|                                                                                                                                                                 |                                                                         | <div> <div>Plot</div> <div>Trama</div> </div>           | <div> <div>EN</div> <div>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.</div> <div> <div>IT</div> <div>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.</div> </div> </div> | <div> <div>6</div> <div> <div>0:35:04</div> <div>0:35:07</div> <div>0:56:17</div> <div>1:05:52</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |  |  |
| Trey Shaffer                                                                                                                                                    | <div> <div>Graphic Designer</div> <div>Progettista grafico</div> </div> |                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <div> <div>7</div> <div> <div>1:07:23</div> <div>1:08:34</div> <div>1:20:43</div> <div>1:20:49</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |  |  |
| Dianne Chadwick                                                                                                                                                 | <div> <div>Graphic Designer</div> <div>Progettista grafico</div> </div> |                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <div> <div>8</div> <div> <div>2:16:21</div> <div>2:16:33</div> </div> </div>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |  |  |  |
| Jane Fitts                                                                                                                                                      | <div> <div>Graphic Designer</div> <div>Progettista grafico</div> </div> |                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <div> <div>ca1</div> <div> <div>Title</div> <div>Post-production</div> <div>Fantasy Ornate</div> </div> <div>cb1</div> <div> <div>Support</div> <div>Print</div> </div> <div>cc1</div> <div> <div>Support</div> <div>Application</div> </div> <div>venetian</div> <div>cd1</div> <div> <div>Herald</div> <div>Print</div> <div>Script</div> </div> <div>ca2</div> <div> <div>Hero prop</div> <div>Application</div> </div> <div>cb2</div> <div> <div>Context</div> <div>Application</div> </div> <div>bodonian</div> <div>cc2</div> <div> <div>Context</div> <div>Application</div> </div> <div>cd2</div> <div> <div>Context</div> <div>Print</div> <div>Script</div> </div> <div>ca3</div> <div> <div>Context</div> <div>Application</div> </div> <div>cb3</div> <div> <div>Support</div> <div>Application</div> </div> <div>venetian</div> <div>cc3</div> <div> <div>Hero prop</div> <div>Application</div> </div> <div>ornate script</div> <div>cd3</div> <div> <div>Link</div> <div>Print</div> <div>bodonian</div> </div> <div>ca4</div> <div> <div>Figure of speech</div> <div>Application</div> </div> <div>script</div> <div>cb4</div> <div> <div>Context</div> <div>Application</div> </div> <div>script</div> <div>cc4</div> <div> <div>Support</div> <div>Print</div> </div> <div>script</div> <div>cd4</div> <div> <div>Context</div> <div>Print</div> </div> <div>ca5</div> <div> <div>Support</div> <div>Print</div> </div> <div>script</div> <div>venetian</div> <div>cb5</div> <div> <div>Link</div> <div>Print</div> </div> <div>script</div> <div>cc5</div> <div> <div>Link</div> <div>Print</div> </div> <div>script</div> <div>cd5</div> <div> <div>Context</div> <div>Print</div> </div> <div>bodonian</div> <div>venetian</div> <div>ca6</div> <div> <div>Support</div> <div>Application</div> </div> <div>medieval</div> <div>cb6</div> <div> <div>Support</div> <div>Application</div> </div> <div>venetian</div> <div>cc6</div> <div> <div>Context</div> <div>Application</div> </div> <div>script</div> <div>cd6</div> <div> <div>Context</div> <div>Print</div> </div> <div>script</div> <div>venetian</div> <div>ca7</div> <div> <div>Support</div> <div>Application</div> </div> <div>script</div> <div>cb7</div> <div> <div>Support</div> <div>Print</div> </div> <div>script</div> <div>cc7</div> <div> <div>Context</div> <div>Application</div> </div> <div>bodonian</div> <div>cd7</div> <div> <div>Context</div> <div>Application</div> </div> <div>bodonian</div> <div>ca8</div> <div> <div>Context</div> <div>Print</div> </div> <div>script</div> <div>cb8</div> <div> <div>Context</div> <div>Print</div> </div> <div>script</div> </div> |  |  |  |

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





Eq3



Fd8



Dd7



Ey5



Db5



Ee4



Fa7



Dh3



Ff4



Dg4



Dd5



Fc6



E12



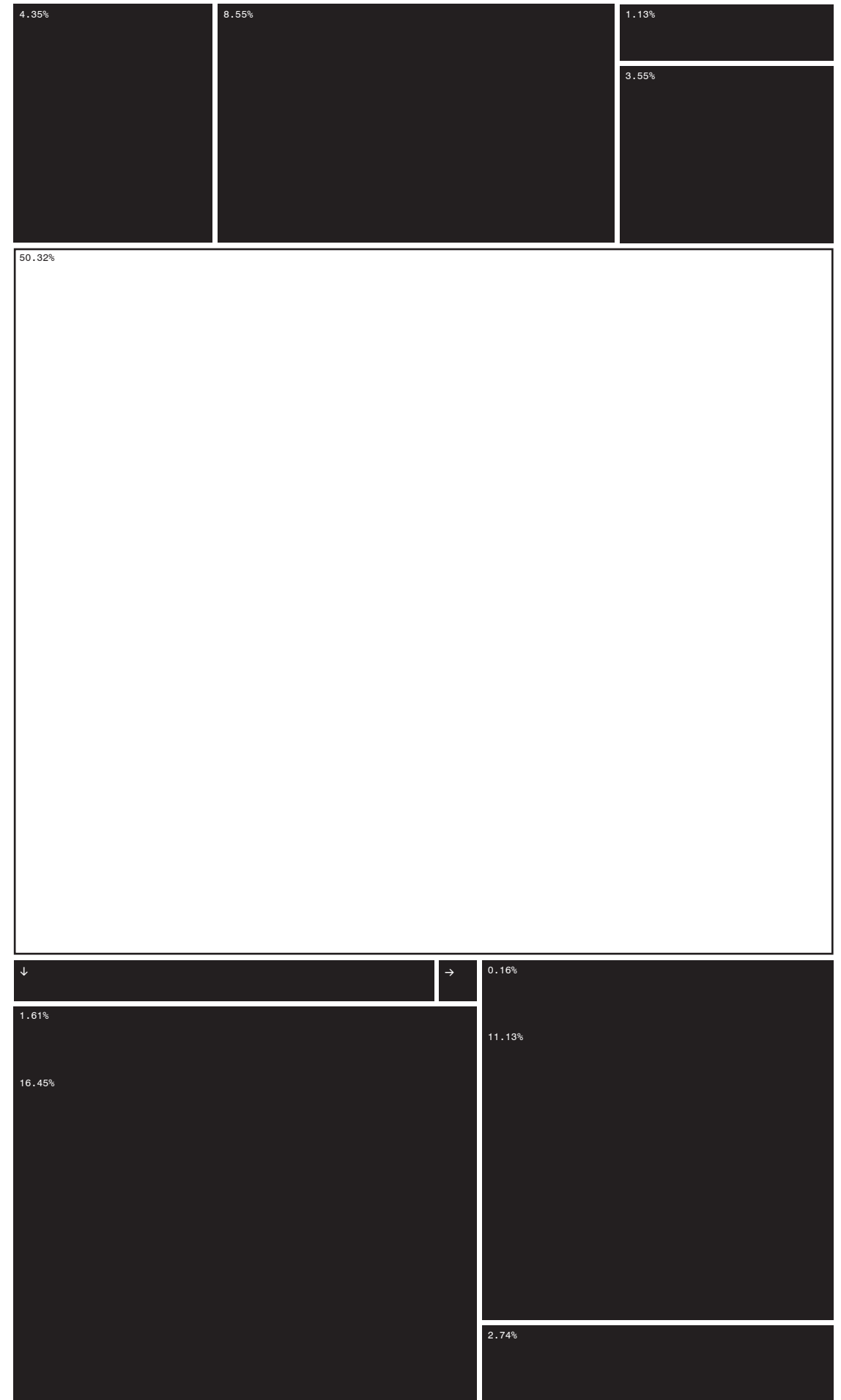
Fa6





## Typography in the genre Tipografia nel genere

|                                      |                                               |                                      |
|--------------------------------------|-----------------------------------------------|--------------------------------------|
| Bodonian<br>Bodoniano<br>4.35%<br>27 | Slab<br>Egizio<br>8.55%<br>53                 | Fantasy<br>Fantasia<br>1.13%<br>7    |
|                                      |                                               | Lapidary<br>Lapidare<br>3.55%<br>22  |
| <hr/>                                |                                               |                                      |
| Linear<br>Lineare<br>50.32%<br>312   |                                               |                                      |
| <hr/>                                |                                               |                                      |
| ↓                                    | →                                             | Ornate<br>Ornato<br>0.16%<br>1       |
| Medieval<br>Medievale<br>1.61%<br>10 | Transitional<br>Transizionale<br>11.13%<br>69 |                                      |
| Script<br>Scritto<br>16.45%<br>102   |                                               |                                      |
|                                      |                                               | Venetian<br>Veneziano<br>2.74%<br>17 |



<sup>EN</sup> All the Money in the World <sup>IT</sup> Tutti i soldi del mondo

<sup>EN</sup> Ford v Ferrari <sup>IT</sup> Le Mans '66 - La grande sfida

<sup>EN</sup> The Founder <sup>IT</sup> The Founder

All the Money  
in the World  
Tutti i soldi del mondo

Year 2017  
Anno

Ridley Scott

Ridley Scott Direction  
Regia

Aspect Ratio  
Formato

2.39 : 1

Lenght  
Durata

2h13'09"

Context  
Contesto

Italia, 1973  
Italia 1973

Plot  
Trama

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.

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.

Tommaso Borrelli      Graphic Designer  
Progettista grafico

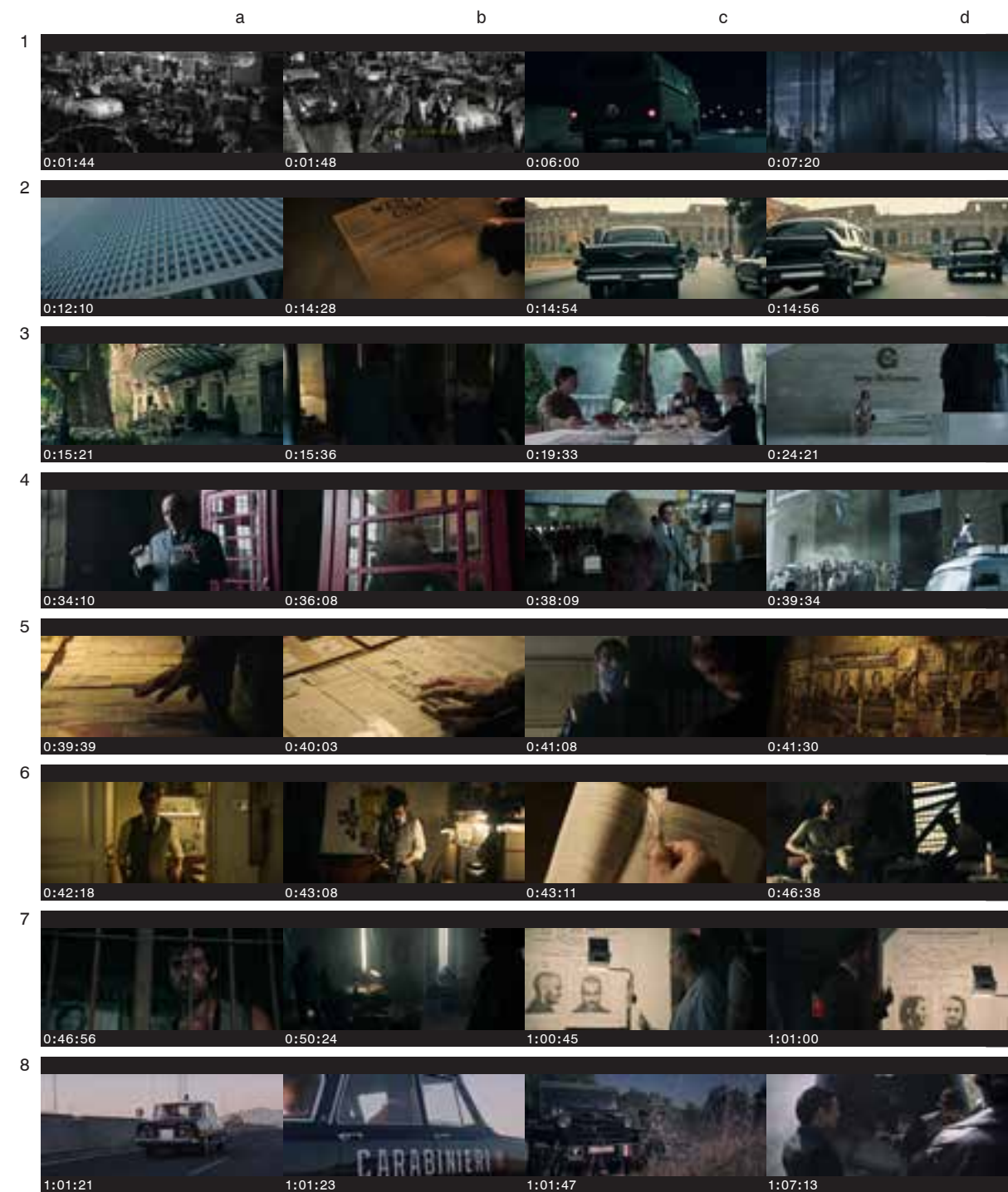
Alberto Brunelli      Graphic Designer  
Progettista grafico

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 | Dd4 ♣ 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 | Dd8 ♣ Context ∴ Application ⊗ Linear | Dc8 ♣ Context ∴ Application ⊗ Linear | Dd8 ♣ Context ∴ Application ⊗ Script





Ford v Ferrari  
Le Mans '66  
- La grande sfida

James Mangold

Year  
Anno2019

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata2h32'35"

Context  
ContestoLe Mans, 1966  
Le Mans 1966

Plot  
Trama

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.

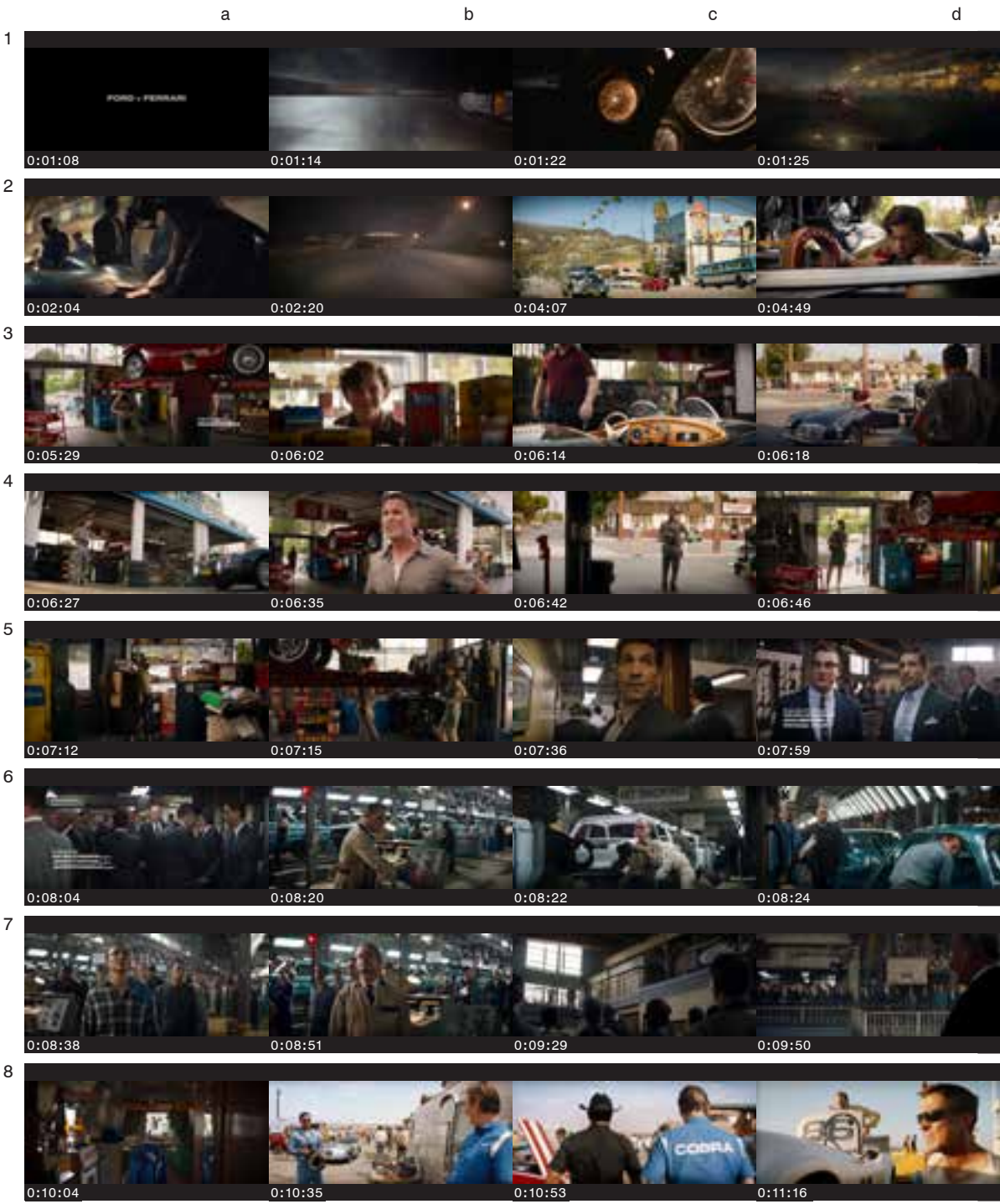
IT Il designer automobilistico americano Carroll Shelby e l'impavido pilota automobilistico britannico Ken Miles combattono contro le interferenze aziendali, le leggi della fisica e i loro demoni personali per costruire un veicolo rivoluzionario per la Ford Motor Co. Insieme, progettano di competere contro le auto da corsa di Enzo Ferrari alla 24 Ore di Le Mans in Francia nel 1966.

Dianne Chadwick  
Graphic Designer  
Progettista grafico

Jason Perrine  
Graphic Designer  
Progettista grafico

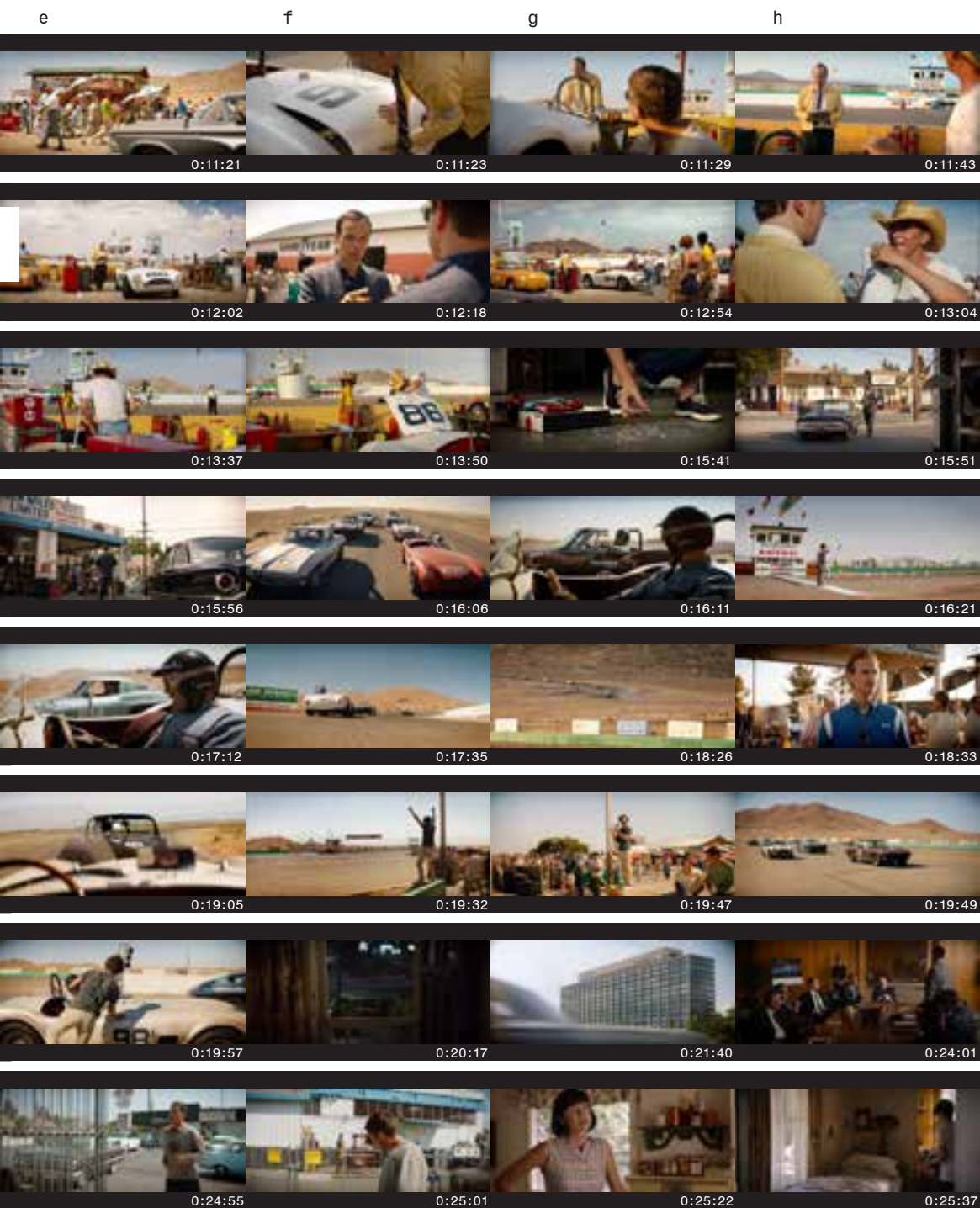
Hilary DeWaay  
Graphic Designer  
Progettista grafico

E

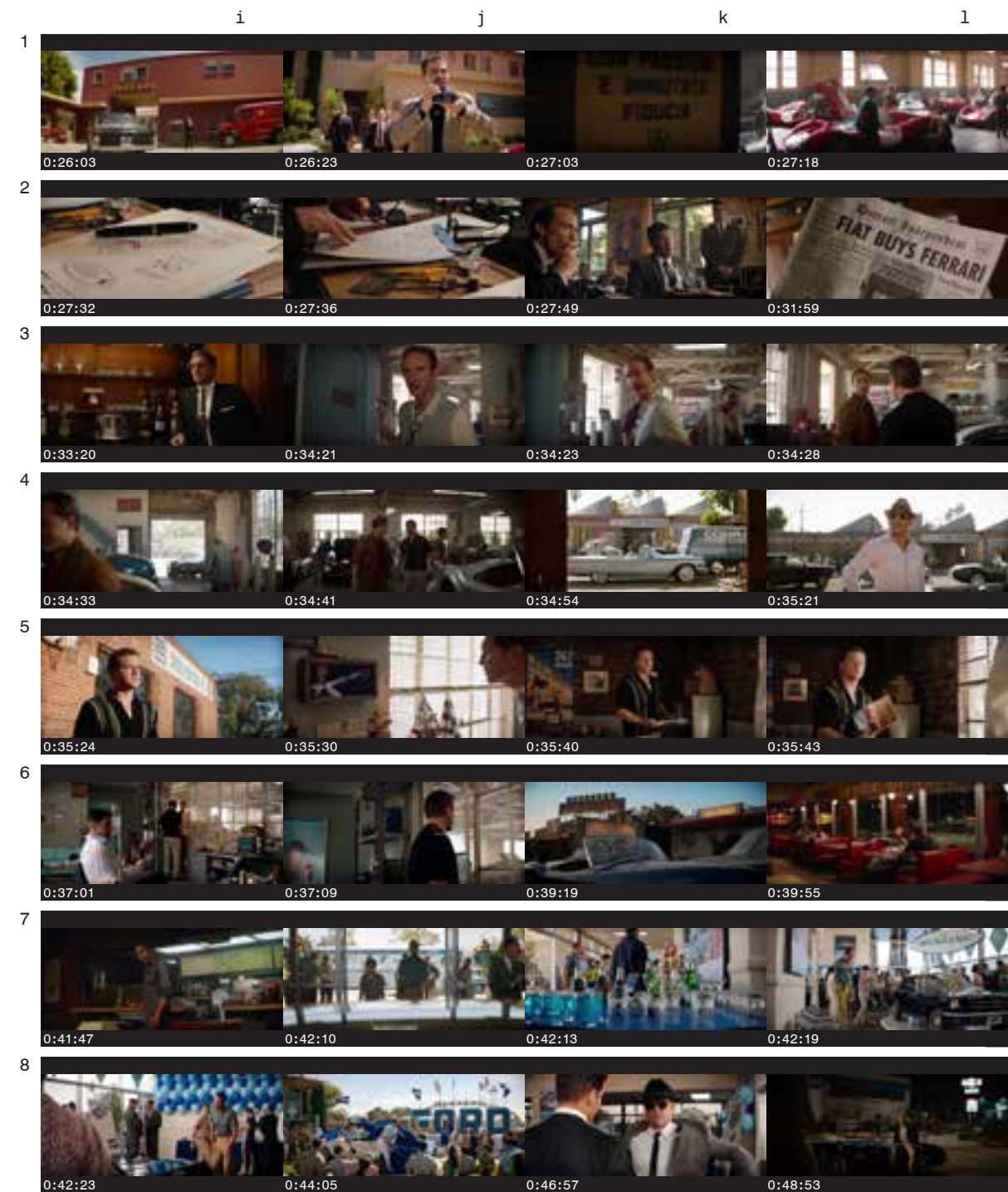


Ea1 ♣ Title ⚡ Post-production ⚡ Linear | Eb1 ♣ Context ⚡ Application ⚡ Linear | Ec1 ♣ Context ⚡ Application ⚡ Linear | Ed1 ♣ Context ⚡ Application ⚡ Linear Transitional | Ea2 ♣ Context ⚡ Application ⚡ Linear | Eb2 ♣ Context ⚡ Application ⚡ Slab Linear | Ec2 ♣ Context ⚡ Application ⚡ Linear | Ed2 ♣ Context ⚡ 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 | 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



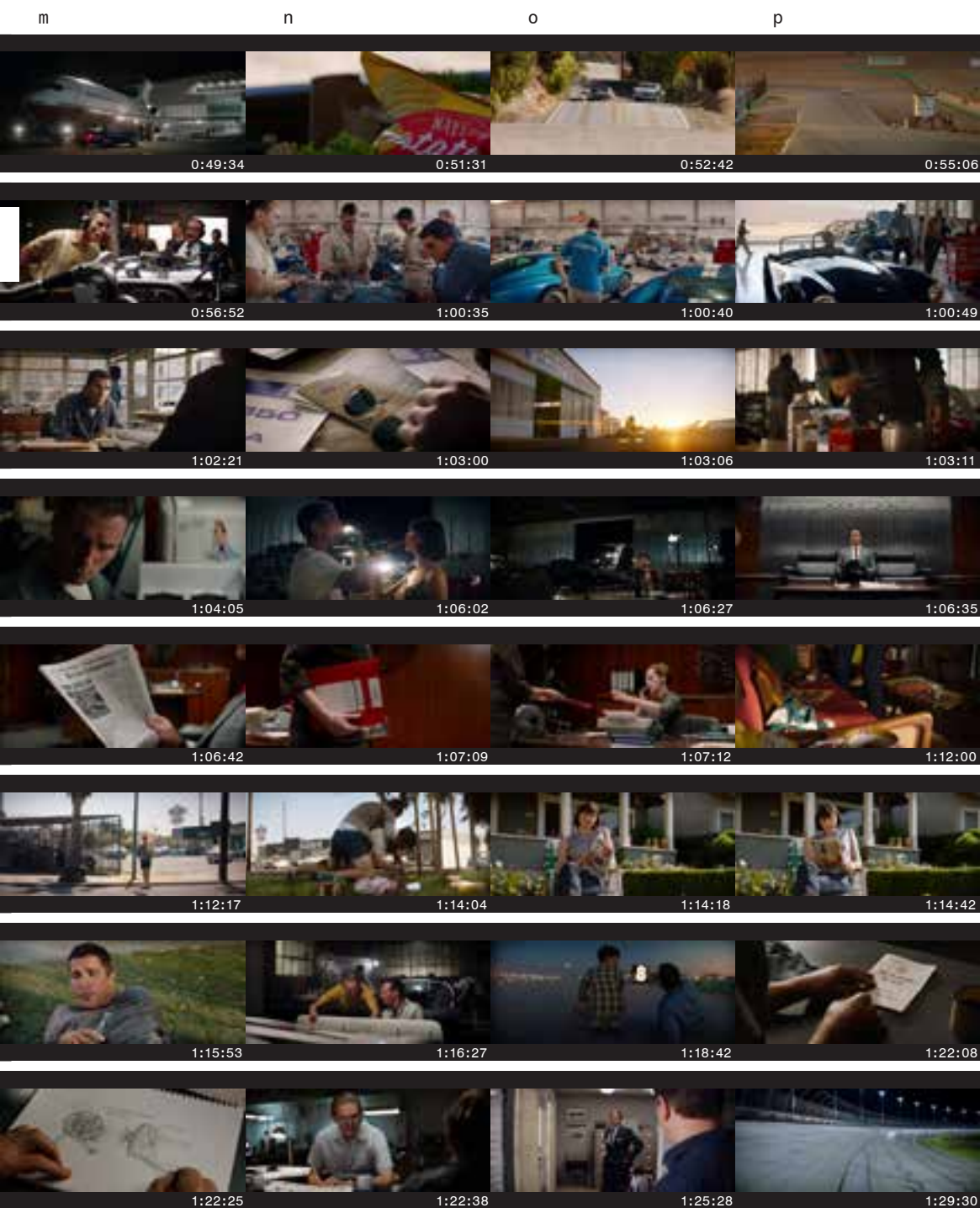


Ee1 ♣ Context ⚡ Application ⊗ Linear Script | Ef1 ♣ Context ⚡ Application ⊗ Linear | Eg1 ♣ Context ⚡ Application ⊗ Linear Transitional | Eh1 ♣ Context ⚡ Application ⊗ Linear Script Transitional | Ee2 ♣ Context ⚡ Application ⊗ Linear Script Transitional | Ef2 ♣ Context ⚡ Application ⊗ Linear Transitional | 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 | Eh4 ♣ Context ⚡ Application ⊗ Linear Transitional | Ee5 ♣ Context Support | ⚡ 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

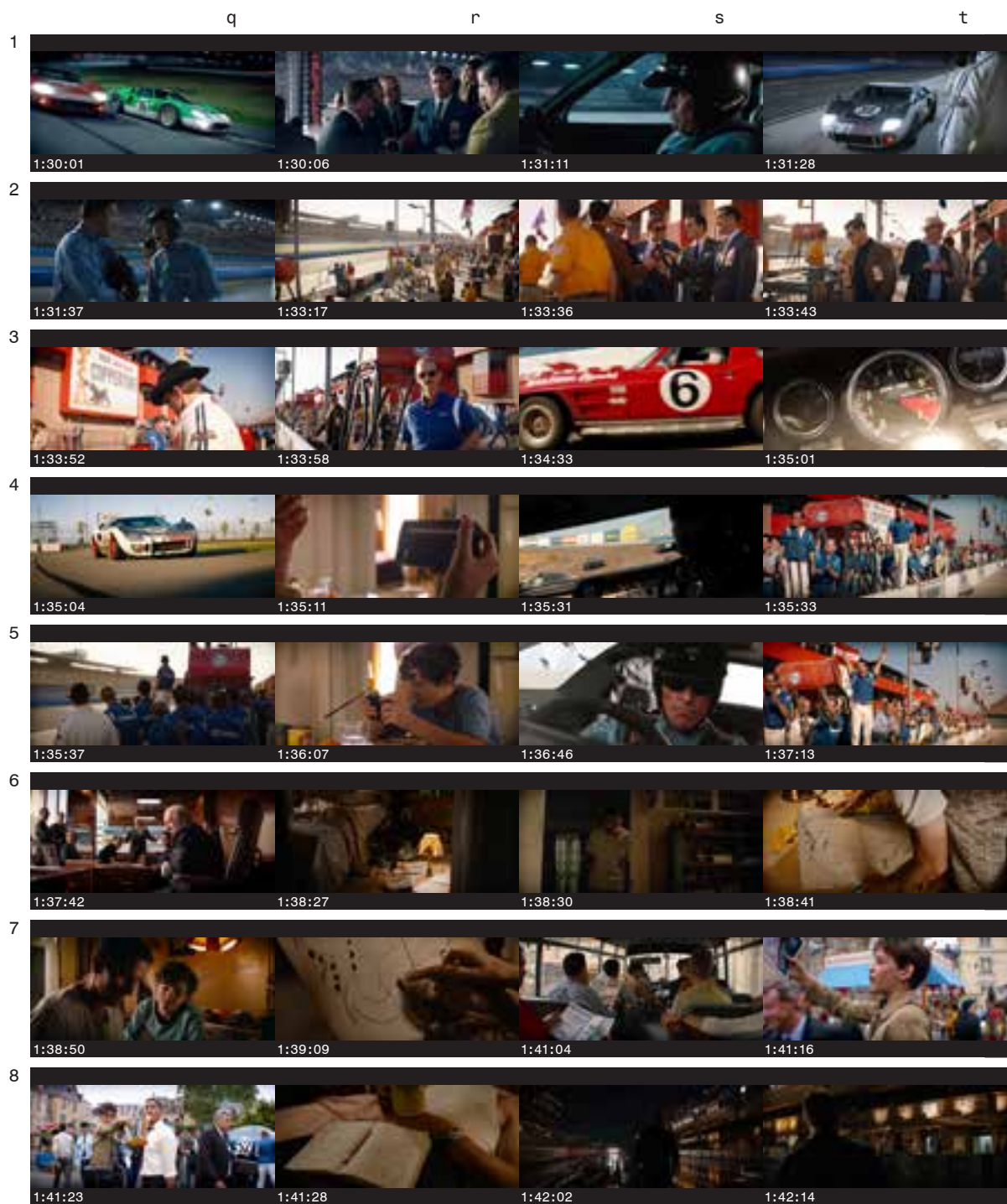


Ei1 ♣ Support ⚡ Application ⊗ Bodonian | Ej1 ♣ Context ⚡ Application ⊗ Linear | Ek1 ♣ Context ⚡ Application ⊗ Linear | Ei11 ♣ Context ⚡ Application ⊗ Linear | Ei2 ♣ Support ⚡ Application ⊗ Script | Ej2 ♣ Context ⚡ Print ⊗ Slab Linear Script | Ek2 ♣ Context ⚡ Application ⊗ Linear | Ei2 ♣ Link ⚡ Application ⊗ 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 Support | ⚡ Application ⊗ Linear | Ek4 ♣ Context ⚡ Application ⊗ Linear Script | Ei4 ♣ Context ⚡ Application ⊗ Linear Script | Ei5 ♣ Context ⚡ Application ⊗ Linear | Ej5 ♣ 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 | ⊗ Linear Script Venetian | Ei7 ♣ Context ⚡ Application Print | ⊗ Bodonian Linear Script Transitional | Ei8 ♣ Context ⚡ Print ⊗ Linear | Ej8 ♣ Context ⚡ Application ⊗ Bodonian Linear | Ek8 ♣ Context ⚡ Print ⊗ Linear Transitional | Ei8 ♣ Context ⚡ Application ⊗ Linear Venetian



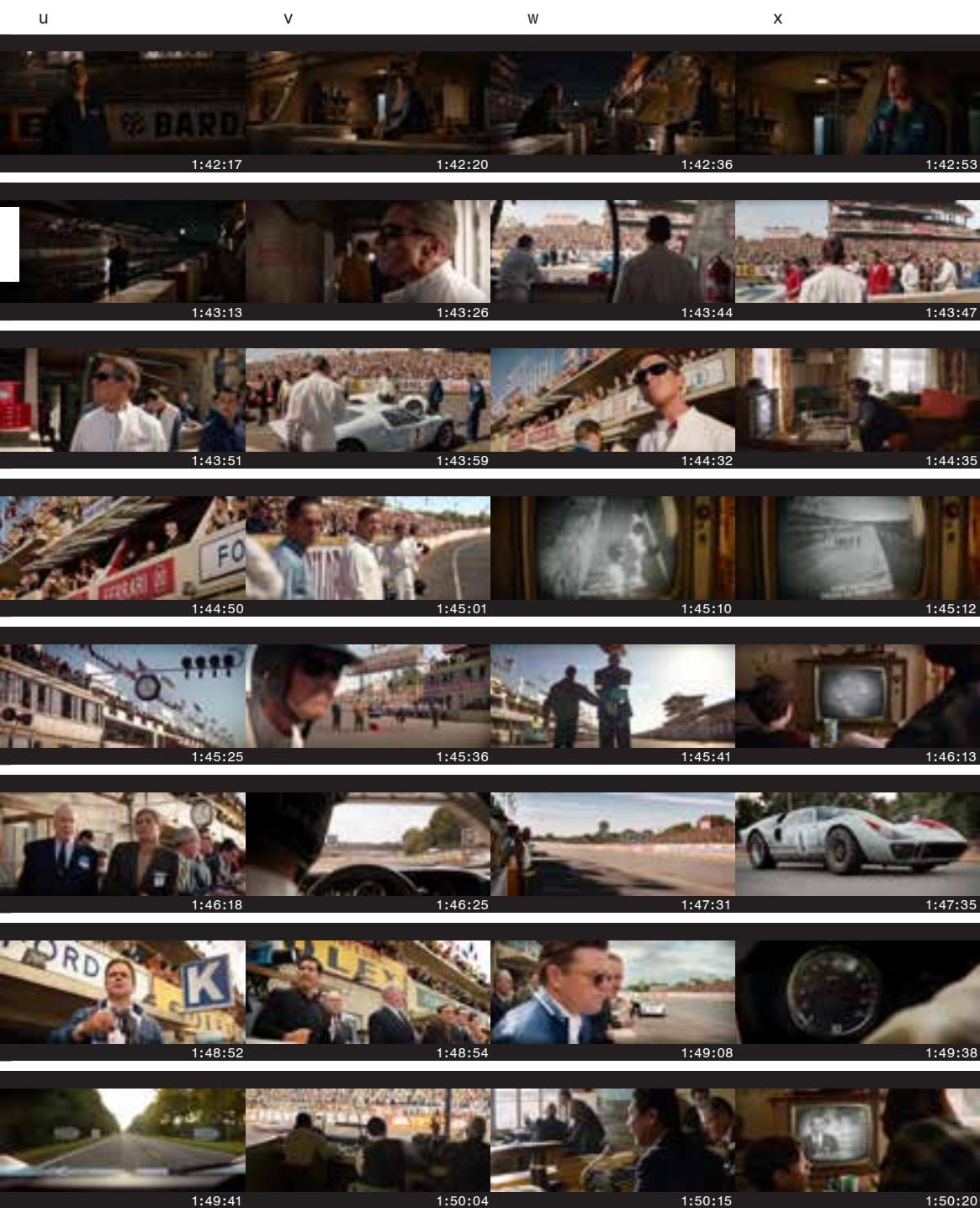


Em1 ☞ Context ☞ Application ☞ Linear | En1 ☞ Context ☞ Application ☞ Script | Eo1 ☞ Context ☞ Application ☞ Linear | Ep1 ☞ Context ☞ Application ☞ Linear Script | Em2 ☞ Context ☞ Application ☞ Linear Script | En2 ☞ Context ☞ Application ☞ Linear | Eo2 ☞ Context ☞ Application ☞ Linear | Ep2 ☞ Context ☞ Application ☞ Linear Script | Em3 ☞ Context ☞ Print ☞ Linear | En3 ☞ Link ☞ Print ☞ Linear Script | Eo3 ☞ Context ☞ Application ☞ Linear | Ep3 ☞ Context ☞ Application ☞ Linear Script | Em4 ☞ Context ☞ Application ☞ Linear | En4 ☞ Context ☞ Application ☞ Linear Script | Eo4 ☞ Context ☞ Application ☞ Linear Script | Ep4 ☞ Support ☞ Application ☞ Linear | Em5 ☞ Link ☞ Print ☞ Linear Medieval Transitional | En5 ☞ Support ☞ Application ☞ Linear Script | Eo5 ☞ Support ☞ Application Print | 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 | Eo8 ☞ Context ☞ Print ☞ Linear | Ep8 ☞ Context ☞ Application ☞ Linear

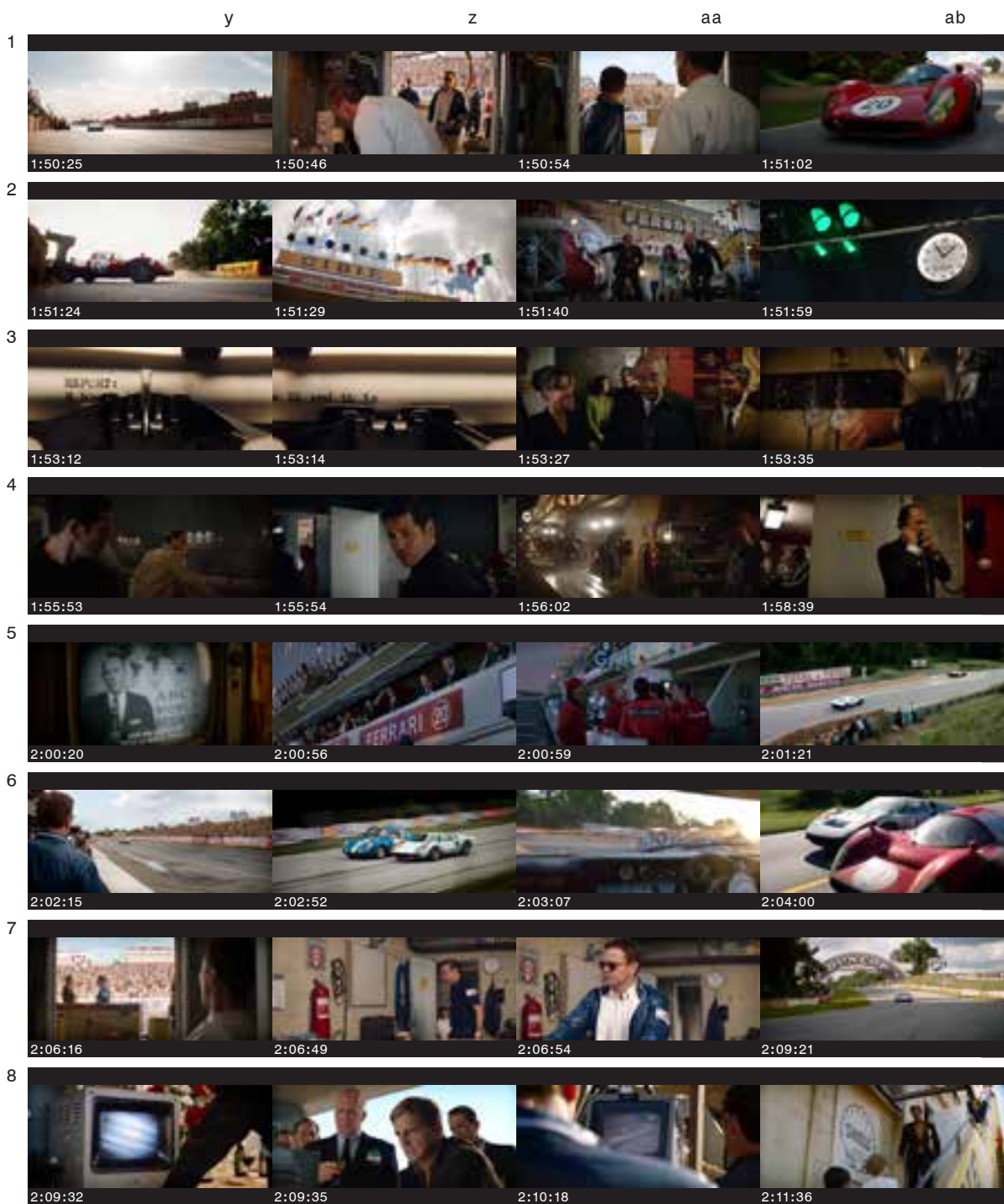


Eq1 ☞ Context ☞ Application ☞ Linear | Er1 ☞ Context ☞ Application Digital Print ☞ Linear Transitional | Es1 ☞ Context ☞ Application ☞ Script | Et1 ☞ Context ☞ Application ☞ Linear Script | Eq2 ☞ Context ☞ Application ☞ Script Transitional | Er2 ☞ Context ☞ Application ☞ Linear | Es2 ☞ Context ☞ Application Print | Et2 ☞ Context ☞ Application Print | Eq3 ☞ Context ☞ Application ☞ Linear Script | Er3 ☞ Context ☞ Application ☞ Linear | Es3 ☞ Context ☞ Application ☞ Linear Script | Et3 ☞ Support ☞ Application ☞ Linear | Eq4 ☞ Context ☞ Application ☞ Linear | Er4 ☞ 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 | Er6 ☞ Context ☞ Application Print | Es6 ☞ Context ☞ Application Print | Et6 ☞ Support ☞ Print ☞ Script | Eq7 ☞ Context ☞ Print ☞ Script | Er7 ☞ Support ☞ Print ☞ Script | Es7 ☞ Context ☞ Print ☞ Bodonian Linear Ornate | Et7 ☞ Support ☞ Application Print | Er8 ☞ Support ☞ Application Print | Es8 ☞ Context ☞ Application ☞ Slab Linear | Et8 ☞ Support ☞ Application ☞ Lapidary Linear





Eu1 ♣ Context ⚡ Application ⊗ Linear Script | Ev1 ♣ Context ⚡ Application ⊗ Linear | Ew1 ♣ Context ⚡ Application ⊗ Linear | Ex1 ♣ Context ⚡ Application ⊗ Linear | Eu2 ♣ Context ⚡ Application ⊗ Linear | Ev2 ♣ Context ⚡ Application ⊗ Bodonian Linear Script Ew2 ♣ Context ⚡ Application Print | ⊗ Lapidary Linear | Ex2 ♣ Context ⚡ Application ⊗ Linear Transitional | Eu3 ♣ Support ⚡ Application ⊗ Script | Ev3 ♣ Context ⚡ Application ⊗ Slab Linear | Ew3 ♣ Context ⚡ Application ⊗ Linear | Ex3 ♣ Context Support | ⚡ Digital Print | ⊗ Linear Script | Eu4 ♣ Context ⚡ Application ⊗ Linear | Ev4 ♣ Context ⚡ Application ⊗ Fantasy Linear | Ew4 ♣ Context ⚡ Digital ⊗ Linear | Ex4 ♣ Context ⚡ Digital ⊗ Linear | Eu5 ♣ Context ⚡ Application ⊗ Slab Linear | Ev5 ♣ Context ⚡ Application ⊗ Slab Fantasy Linear Ew5 ♣ Context ⚡ Application Digital | Ex5 ♣ Context Support | ⚡ Application ⊗ Linear Script | Eu6 ♣ Context ⚡ Application ⊗ Lapidary Linear | Ev6 ♣ Context ⚡ Application ⊗ Linear | Ew6 ♣ Context ⚡ Application ⊗ Linear | Ex6 ♣ Context ⚡ Application ⊗ Slab Linear | Eu7 ♣ Context ⚡ Application ⊗ Linear | Ev7 ♣ Context ⚡ Application ⊗ Linear | Ew7 ♣ Context ⚡ Application ⊗ Linear | Ex7 ♣ Support ⚡ Application ⊗ Linear | Eu8 ♣ Support ⚡ Application ⊗ Linear | Ev8 ♣ Context ⚡ Application ⊗ Linear | Ew8 ♣ Context ⚡ Application Print | ⊗ 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 | Ey5 ♣ 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 | Ey7 ♣ Context ⚡ Application ⊗ Lapidary Linear | Ez7 ♣ Context ⚡ Application Print | ⊗ Linear Script | Eaa7 ♣ Context ⚡ Application Print | ⊗ Linear | Eab7 ♣ Context ⚡ Application ⊗ Slab Lapidary Linear Ey8 ♣ Context ⚡ Application ⊗ Lapidary | Ez8 ♣ Context ⚡ Application ⊗ Linear | Eaa8 ♣ Context ⚡ Application ⊗ Linear | Eab8 ♣ Context ⚡ Application ⊗ Slab Linear





The Founder  
The Founder

John Lee Hancock

Year  
Anno

2016

Direction  
Regia

Aspect Ratio  
Formato

2.35 : 1

Lenght  
Durata

1h55'12"

Context  
Contesto

California, 50s  
California anni 50

Plot  
Trama

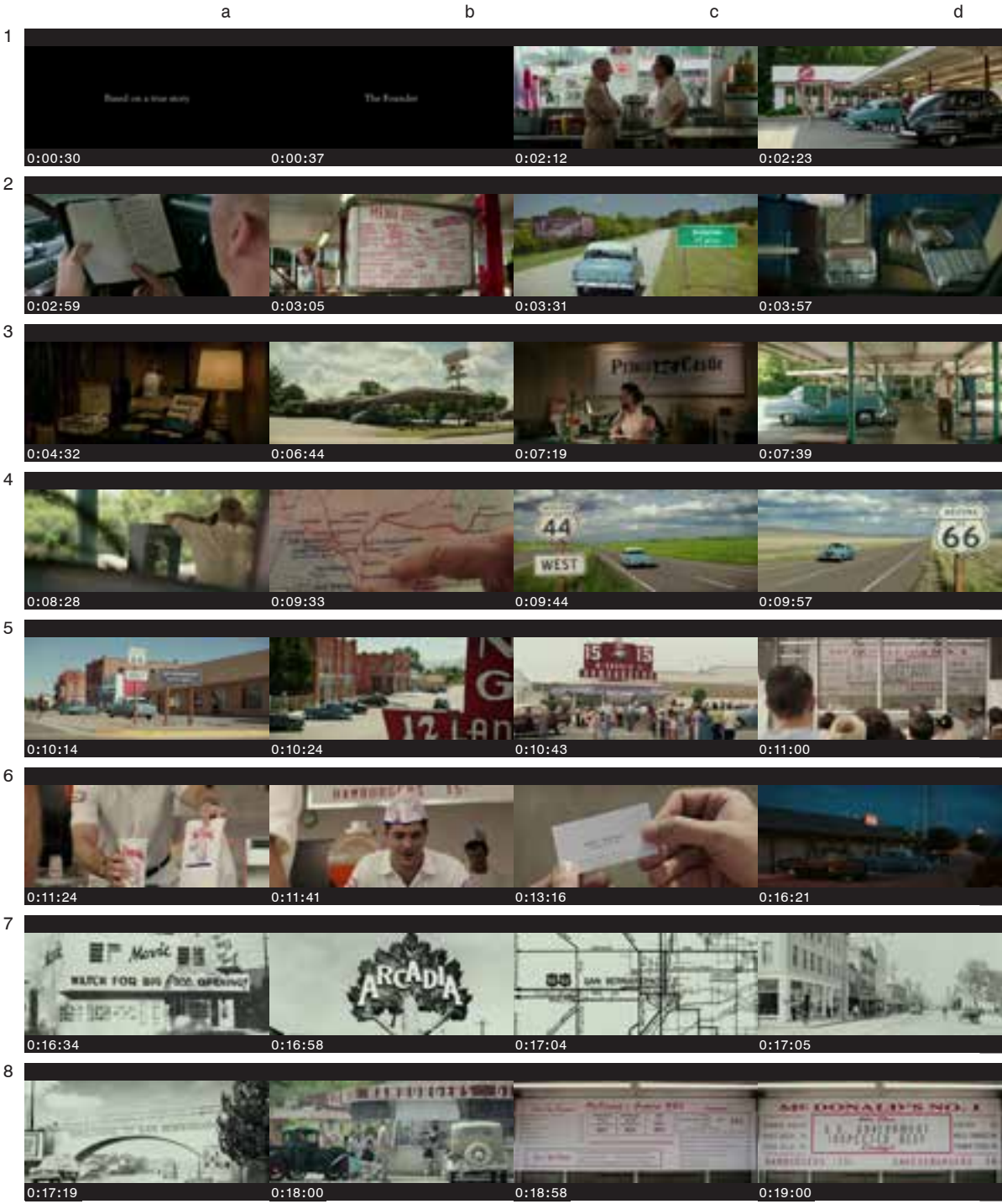
EN The true story of how Ray Kroc, a struggling salesman from Illinois, met Mac and Dick McDonald, who were running a burger operation in 1950s Southern California. Kroc was impressed by the brothers' speedy system of making the food and saw franchise potential. Kroc soon maneuvers himself into a position to be able to pull the company from the brothers and create a multi-billion dollar empire.

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.

Chris Hunter

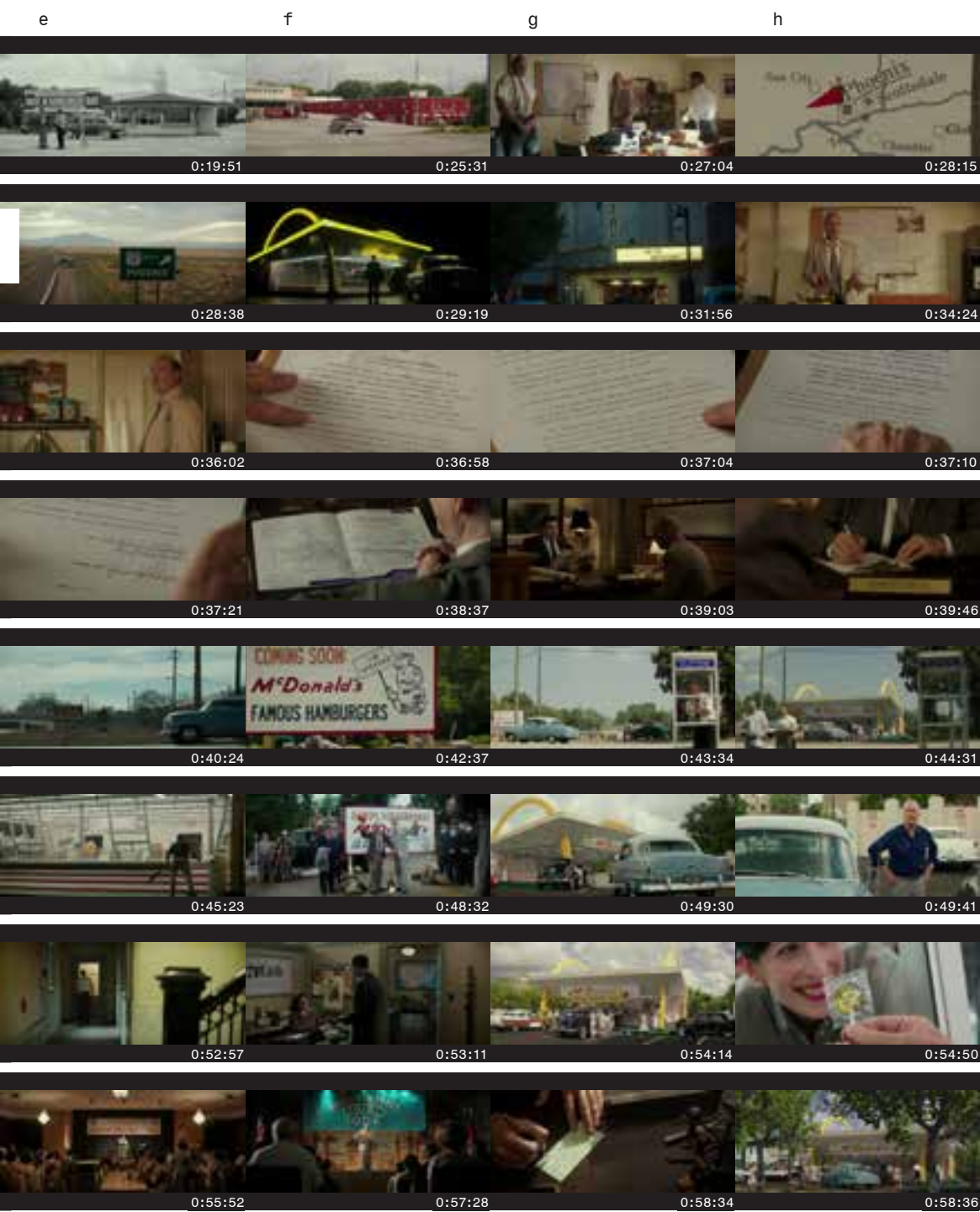
Graphic Designer  
Progettista grafico

F

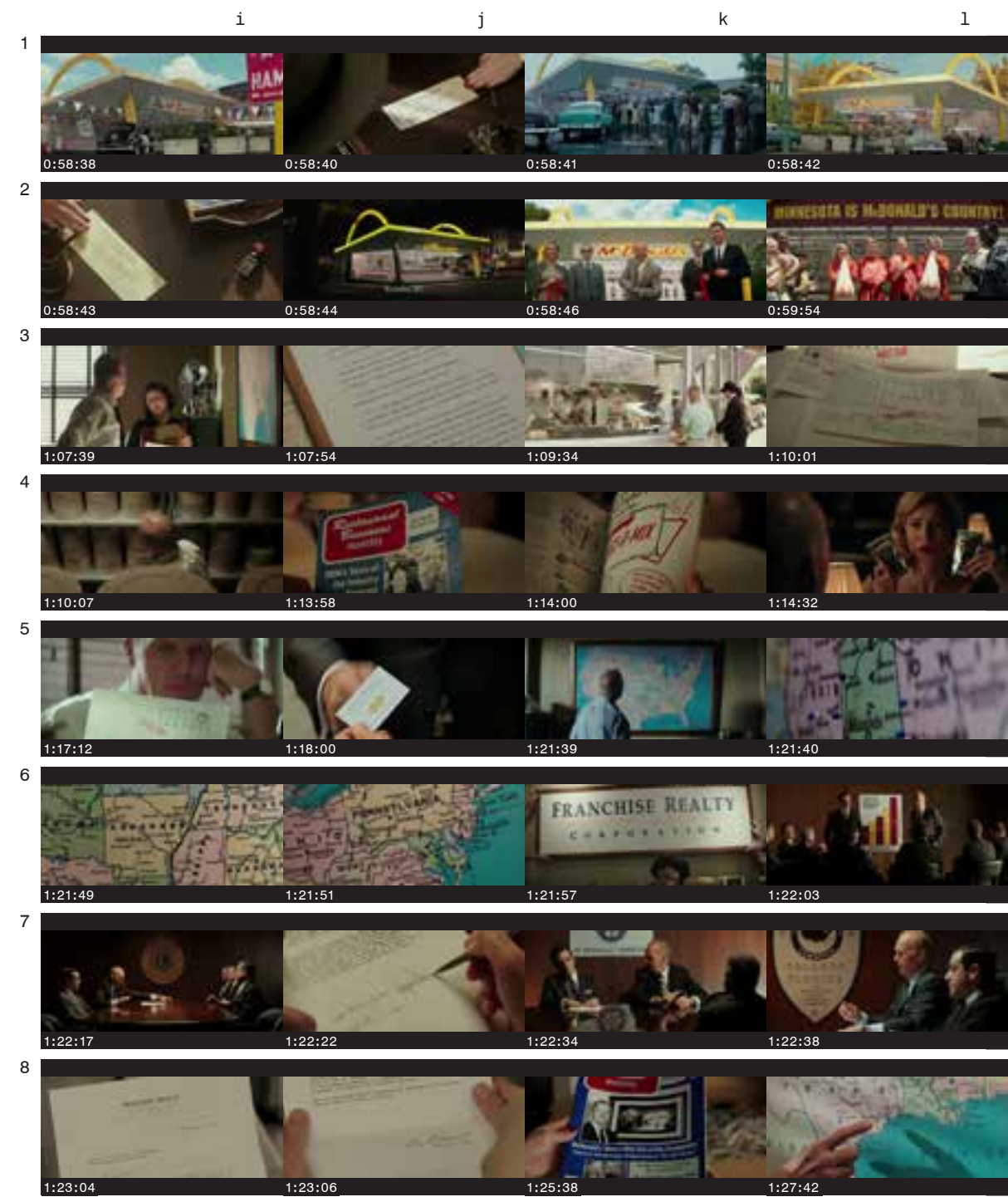


Fa1 ☛ Title ☛ Post-production ☛ Transitional | Fb1 ☛ Title ☛ Post-production ☛ Transitional | Fc1 ☛ Context ☛ Application Print | ☛ Fantasy Script Fd1 ☛ Context ☛ Application Post-production | ☛ Linear Transitional Fa2 ☛ Support ☛ Print ☛ Linear Venetian Fb2 ☛ Support ☛ Print ☛ Linear | Fc2 ☛ Context ☛ 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



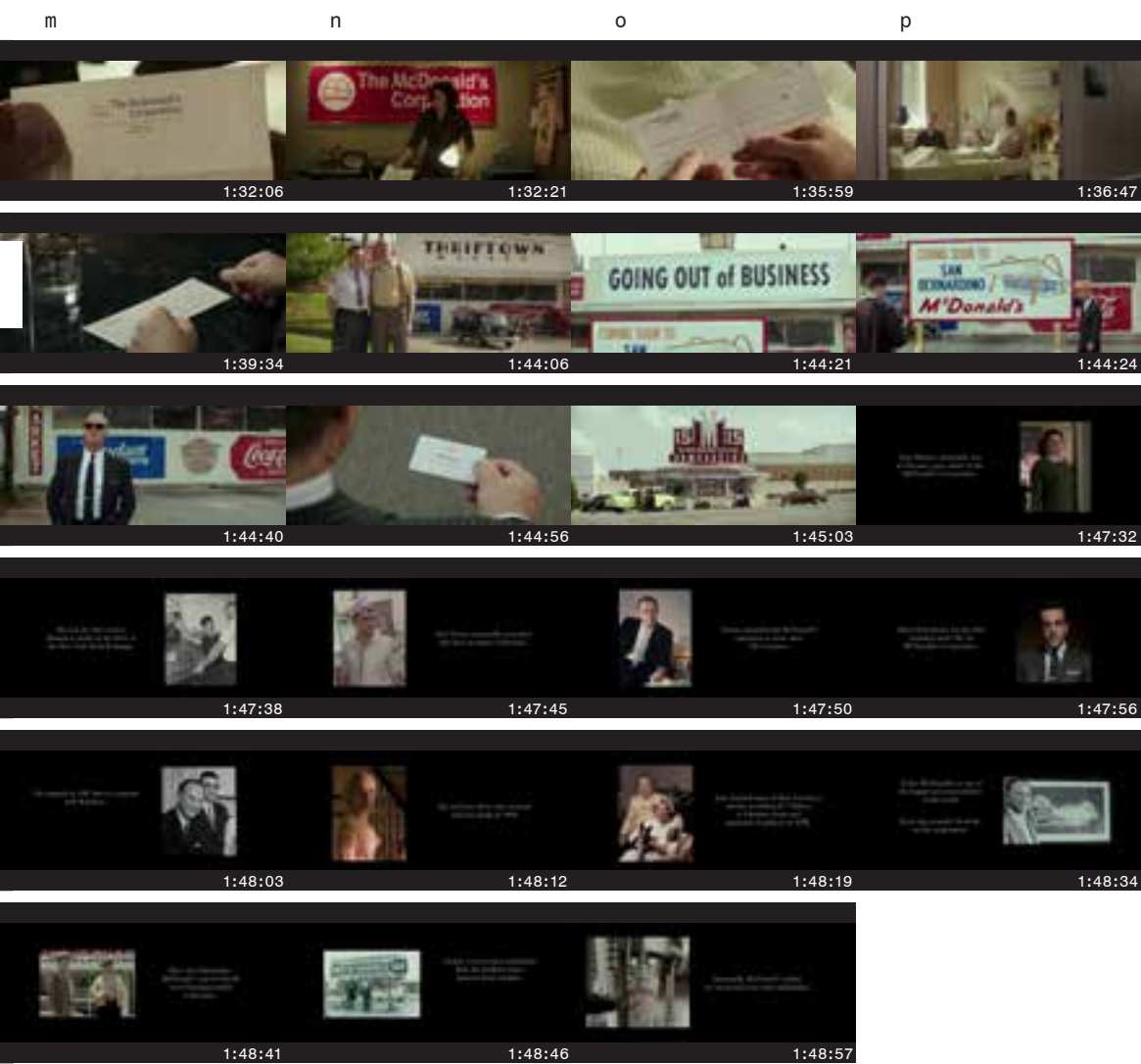


Fe1 ✪ Support | Print | Linear Script Ff1 ✪ Context | Print | Linear Script Fg1 ✪ Context | Print | Lapidary | Fh1 ✪ Link | Print | Venetian | Fe2 ✪ Link | Application | Linear | Ff2 ✪ Hero prop | Application | Script | Fg2 ✪ Context | Application | Linear | Fh2 ✪ Context | Print | Linear | Fe3 ✪ Context | 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



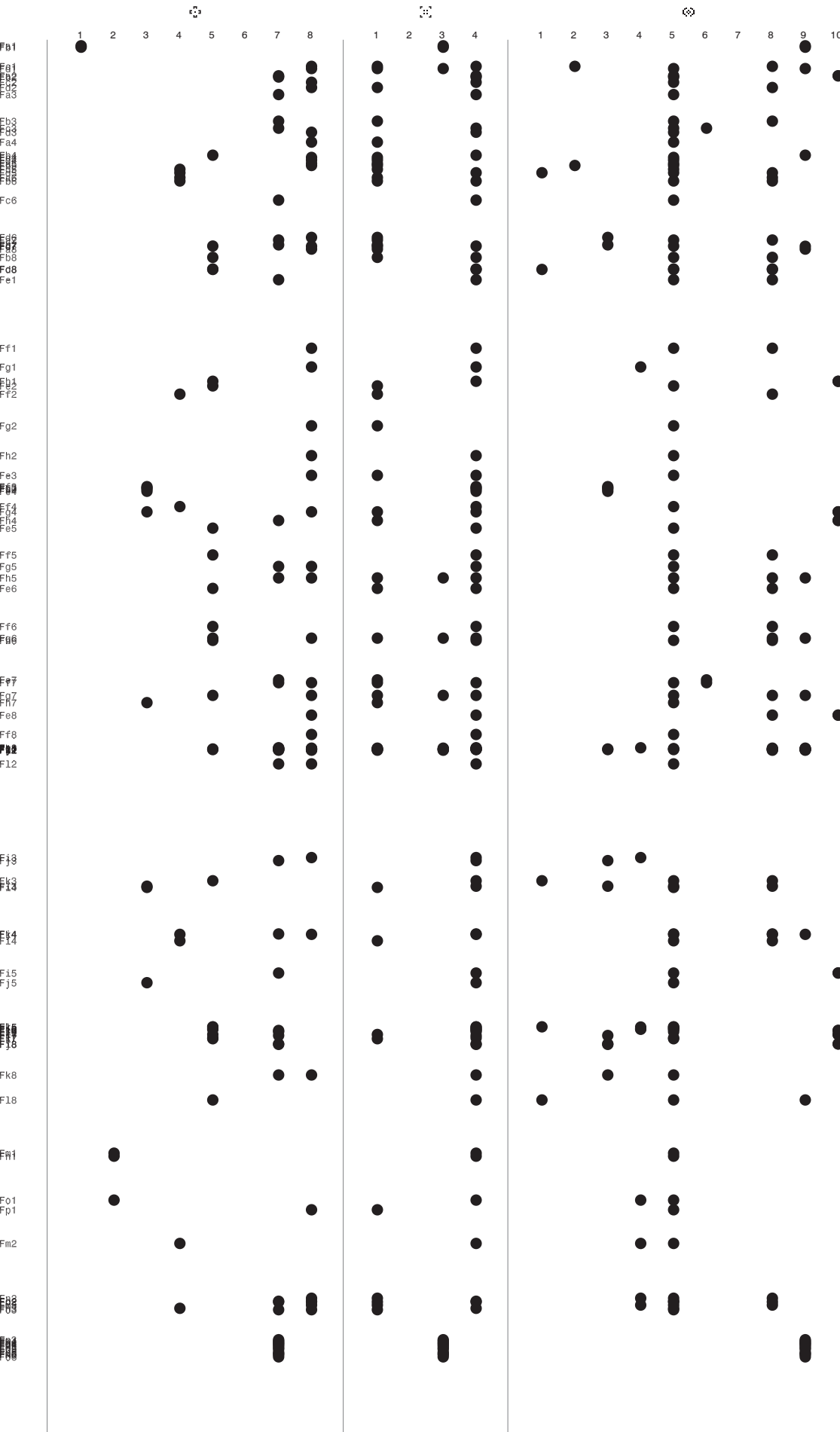
F11 ✪ Context Support | Application Post-production Print | Linear Script Transitional | Fj1 ✪ Context Link | Print | Slab Linear Transitional | Fk1 ✪ Context Support | Application Post-production Print | Script Transitional F11 ✪ Context Support | Application Post-production Print | Script Transitional 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 | F13 ✪ Context | Print | Lapidary | Fj3 ✪ Support | Print | Slab | Fk3 ✪ Link | Print | Bodonian Linear Script | F13 ✪ Herald | Print | Slab Linear Script | F14 ✪ Herald | Application | Linear | Fj4 ✪ Support | Print | Linear Script Fk4 ✪ Context Hero prop | Print | Linear Script Transitional | F14 ✪ Hero prop | Application | Linear Script F15 ✪ Support | Print | Linear Venetian Fj5 ✪ Herald | Print | Linear | Fk5 ✪ Link | Print | Bodonian Linear F15 ✪ Link | Print | Lapidary Linear F16 ✪ Link | Print | Lapidary Linear Fj6 ✪ Link | Print | Lapidary Linear Fk6 ✪ Support | Print | Venetian | F16 ✪ Support | Print | Linear | F17 ✪ Link | Application | Venetian | Fj7 ✪ Support | Print | Slab | Fk7 ✪ Link | Print | Linear | F17 ✪ Link | Application | Linear | F18 ✪ Support | Print | Slab Venetian Fj8 ✪ Support | Print | Slab | Fk8 ✪ Context Support | Print | Slab Linear F18 ✪ Link | Print | Bodonian Linear Transitional





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 | Fm6 ⇄ Support ⇄ Post-production ⇄ Transitional | Fn6 ⇄ Support ⇄ Post-production ⇄ Transitional | Fo6 ⇄ Support ⇄ Post-production ⇄ Transitional

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





Ib6



Ic6



Gq4



Hab2



Gf3



Hh1



Hd5



Id6



Gg2



Hp7



Gg4



Gt1



I16



Hw1



H11

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





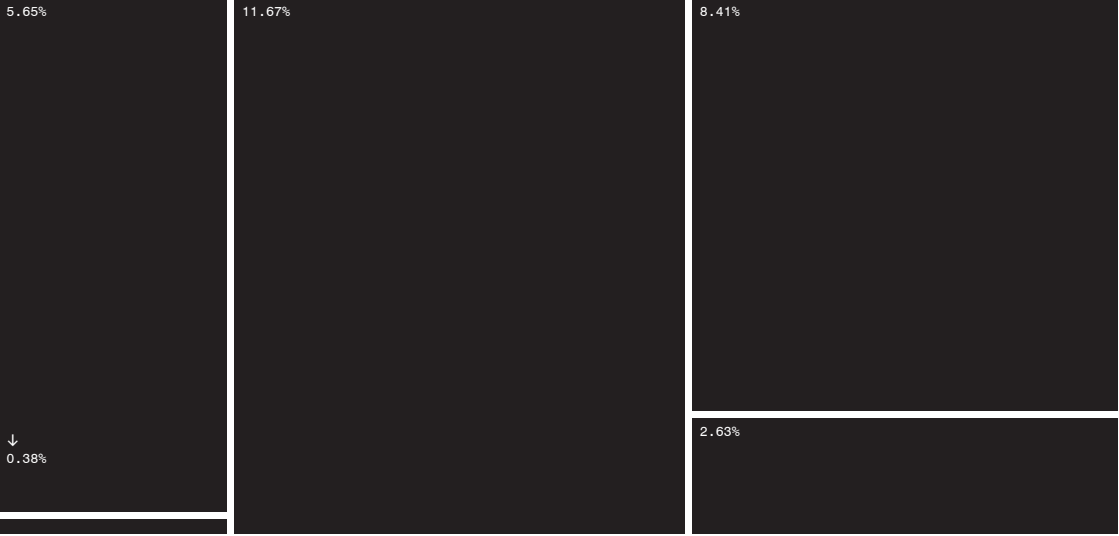
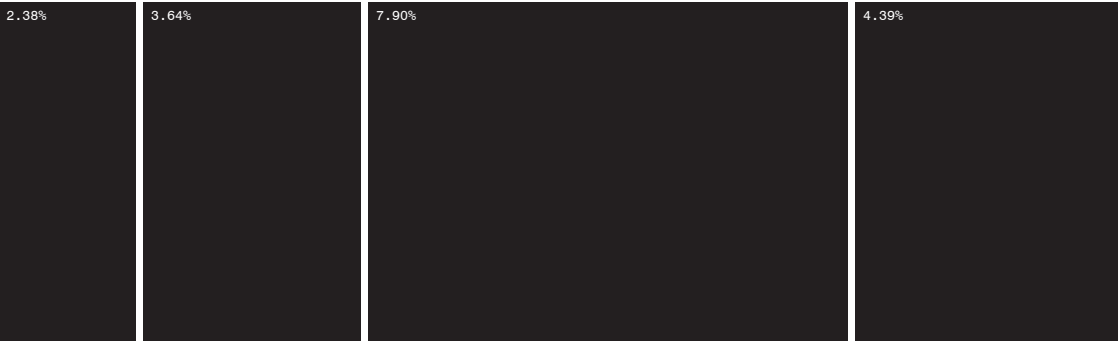
Typography in the genre Tipografia nel genere

|                                             |                                      |                                           |                                            |
|---------------------------------------------|--------------------------------------|-------------------------------------------|--------------------------------------------|
| <b>Bodonian</b><br>Bodoniano<br>2.38%<br>19 | <b>Slab</b><br>Egizio<br>3.64%<br>29 | <b>Fantasy</b><br>Fantasia<br>7.90%<br>63 | <b>Lapidary</b><br>Lapidare<br>4.39%<br>35 |
|---------------------------------------------|--------------------------------------|-------------------------------------------|--------------------------------------------|

|                                           |
|-------------------------------------------|
| <b>Linear</b><br>Lineare<br>52.95%<br>422 |
|-------------------------------------------|

|                                             |                                          |                                                     |
|---------------------------------------------|------------------------------------------|-----------------------------------------------------|
| <b>Medieval</b><br>Medievale<br>5.65%<br>45 | <b>Script</b><br>Scritto<br>11.67%<br>93 | <b>Transitional</b><br>Transizionale<br>8.41%<br>67 |
|---------------------------------------------|------------------------------------------|-----------------------------------------------------|

|                                    |                                             |
|------------------------------------|---------------------------------------------|
| <b>↓ Ornate</b><br>Ornato<br>0.38% | <b>Venetian</b><br>Veneziano<br>2.63%<br>21 |
|------------------------------------|---------------------------------------------|



<sup>EN</sup> Charlie and the Chocolate Factory <sup>IT</sup> La fabbrica di cioccolato

<sup>EN</sup> Scott Pilgrim vs. the World <sup>IT</sup> Scott Pilgrim vs. the World

<sup>EN</sup> The Grand Budapest Hotel <sup>IT</sup> Grand Budapest Hotel



Charlie and the Chocolate Factory  
La fabbrica di cioccolato

Year  
Anno2005

Direction  
RegiaTim Burton

Aspect Ratio  
Formato1.85:1

Lenght  
Durata1h55'23"

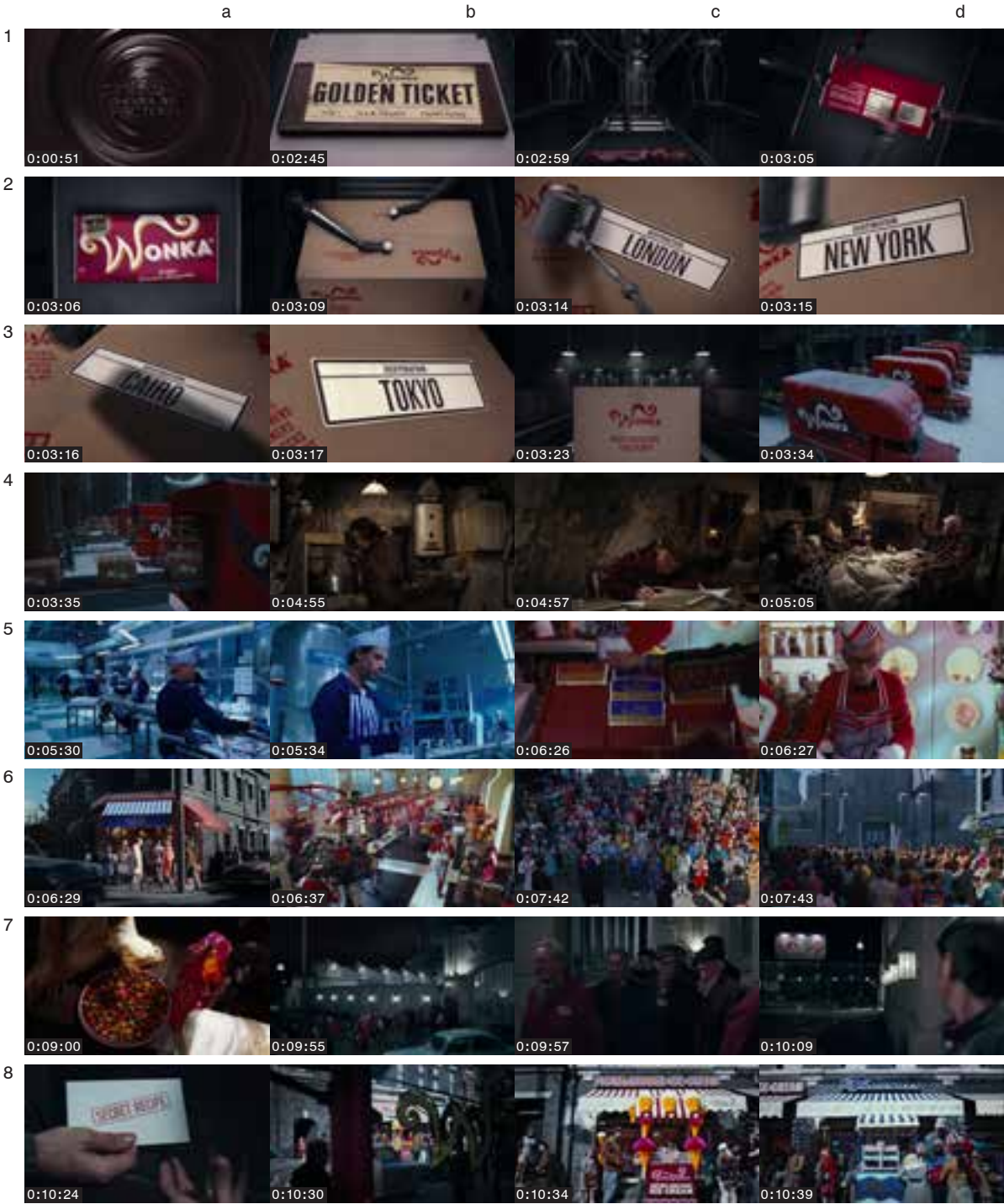
Context  
ContestoFantastic chocolate factory  
Fantastica fabbrica di cioccolato

Plot  
TramaEN 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

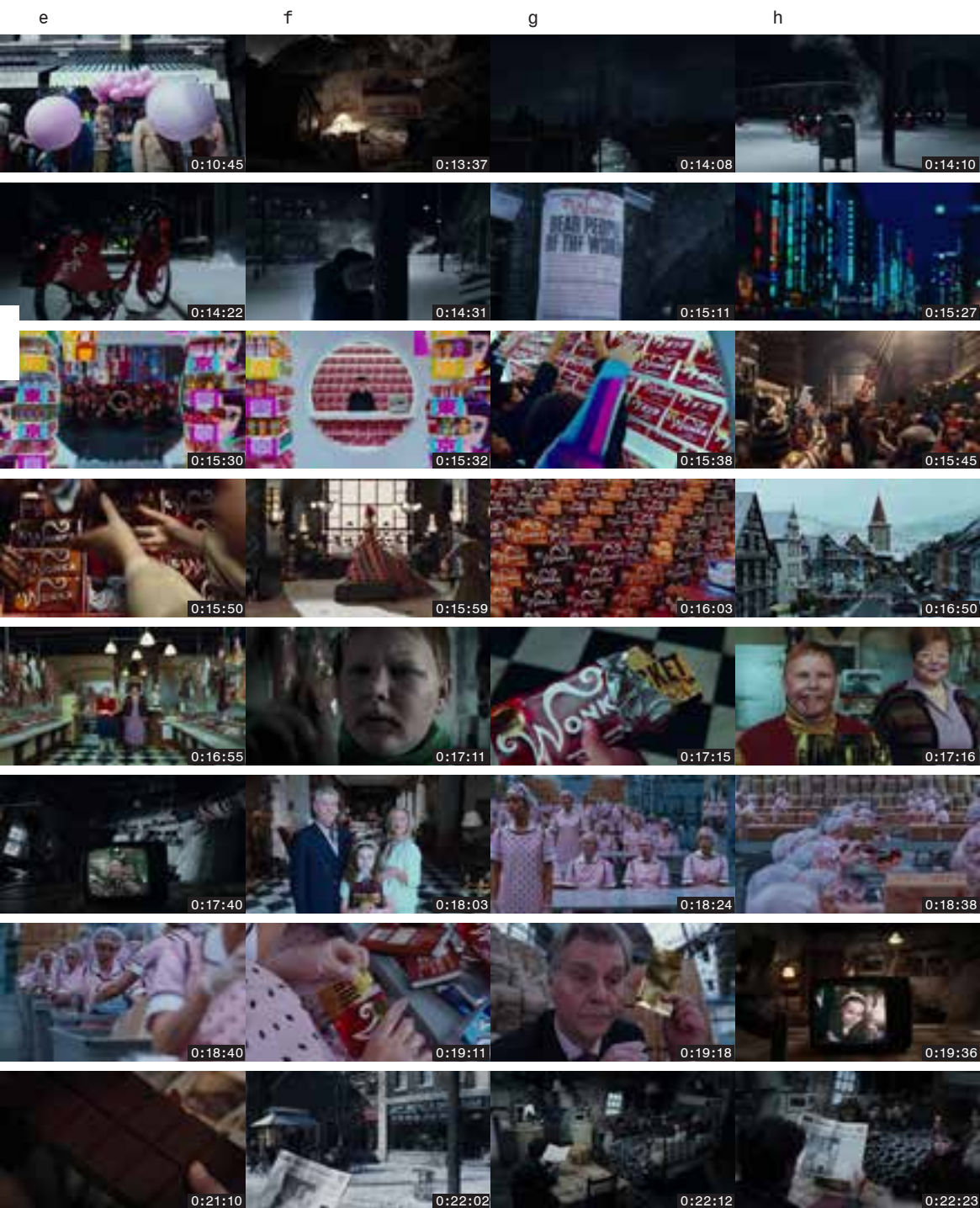
Graphic Designer  
Progettista grafico

G

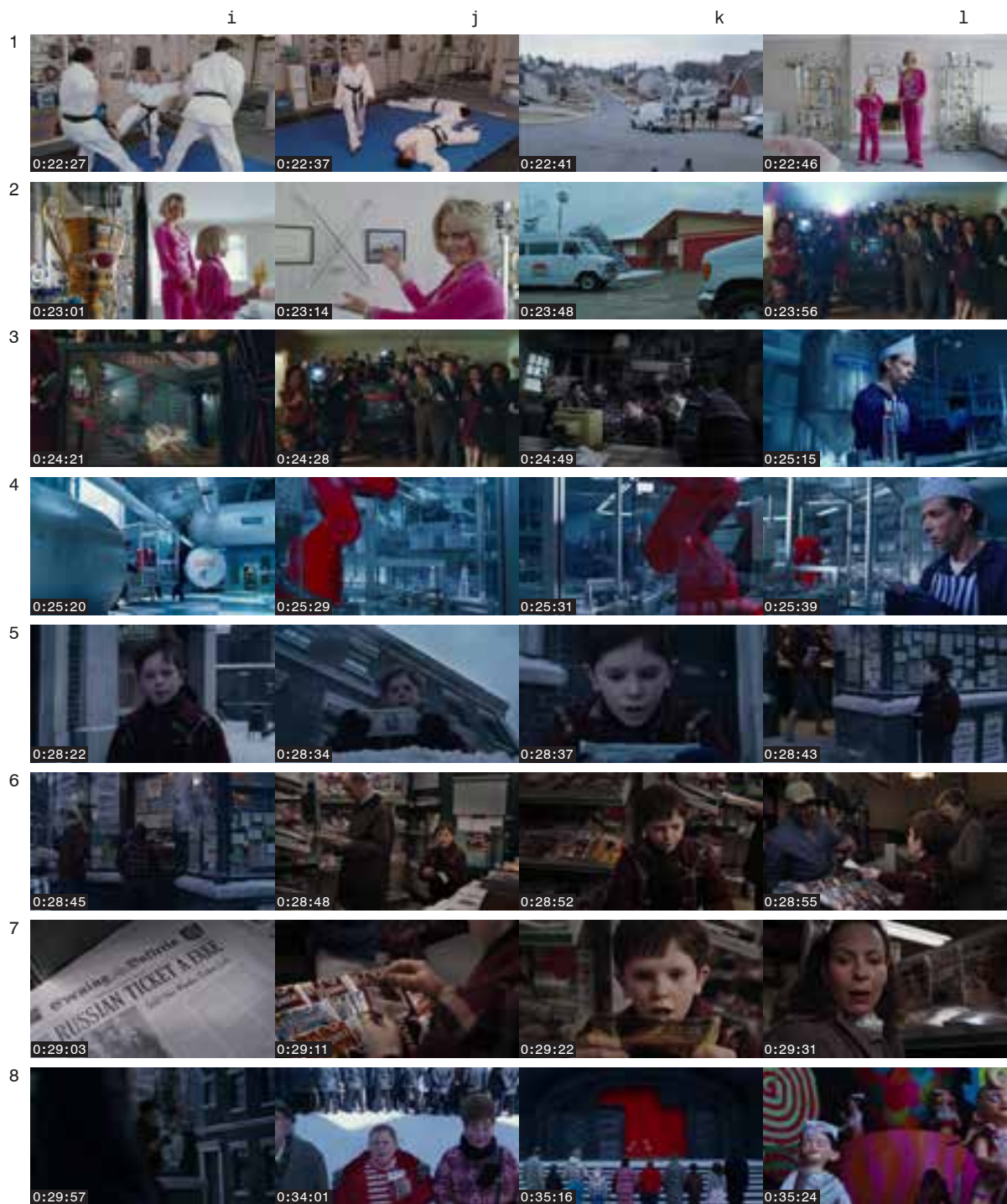


Ga1 ♣ Title ⚡ Post-production ⚡ Lapidary | Gb1 ♣ Herald ⚡ Print ⚡ Fantasy Linear Transitional Gc1 ♣ Link ⚡ Application ⚡ Fantasy Linear | Gd1 ♣ Link ⚡ Application ⚡ Fantasy Linear | Ga2 ♣ Hero prop ⚡ Application ⚡ Fantasy Linear | Gb2 ♣ Link ⚡ Application ⚡ Fantasy Linear | Gc2 ♣ Figure of speech ⚡ Application ⚡ 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



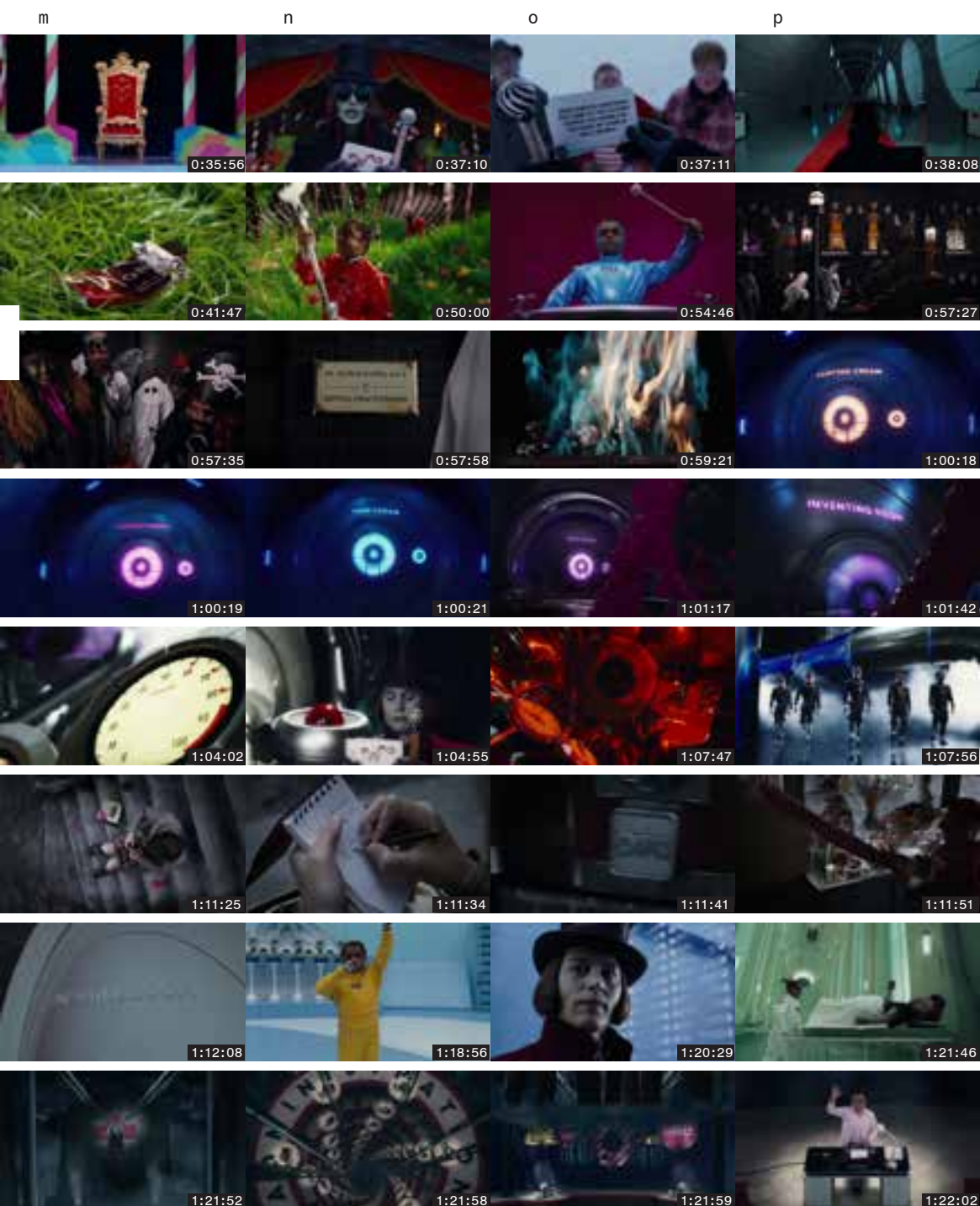


Ge1 ✿ Context Support | ✿ Application ✿ Linear Script | Gf1 ✿ Context ✿ Print ✿ Fantasy Linear | Gg1 ✿ Context ✿ Application ✿ Linear | Gh1 ✿ Support ✿ Application ✿ Linear | Ge2 ✿ Support ✿ Application ✿ Fantasy | Gf2 ✿ Link ✿ Print Gg2 ✿ Link ✿ Print ✿ Fantasy Lapidary Linear Gh2 ✿ Context ✿ Application 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 ✿ 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

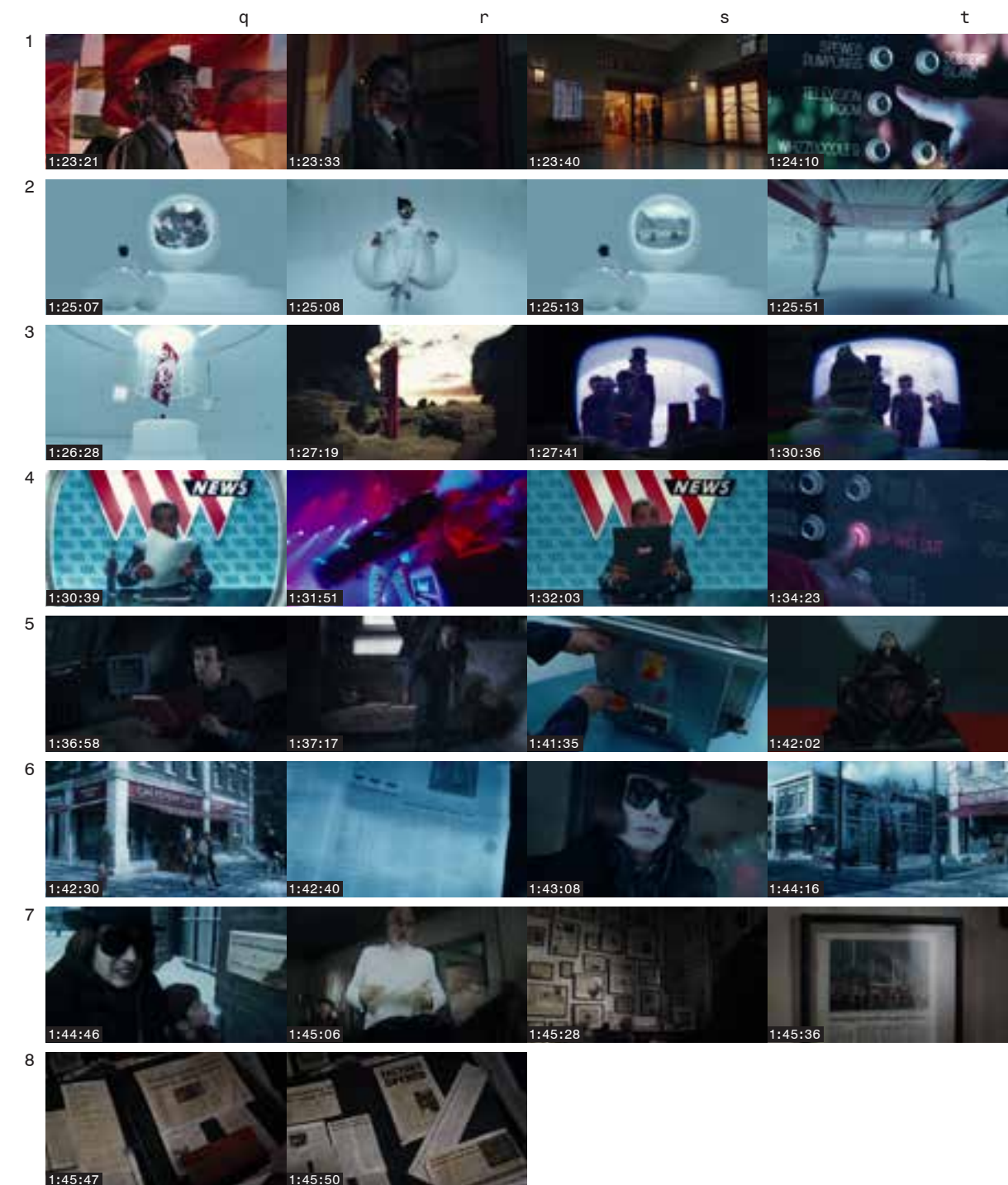


G11 ✿ Context ✿ Application ✿ Linear | Gj1 ✿ Context ✿ Application ✿ Linear | Gk1 ✿ Context ✿ Application ✿ Linear | G11 ✿ Hero prop ✿ Print ✿ Fantasy Linear Transitional G12 ✿ Support ✿ Application ✿ Transitional | Gj2 ✿ Support ✿ Application Print | ✿ Script Transitional | Gk2 ✿ Context ✿ Application ✿ Linear | G12 ✿ Support ✿ Digital G13 ✿ Support ✿ Digital ✿ Linear | Gj3 ✿ Support ✿ Digital ✿ Linear | Gk3 ✿ Context ✿ Print ✿ Linear Medieval Script G13 ✿ Context ✿ Application ✿ Linear | G14 ✿ Context ✿ Application ✿ Linear | Gj4 ✿ Context ✿ Application ✿ Linear | Gk4 ✿ Context ✿ Application ✿ Linear | G14 ✿ Context Support | ✿ Application Print | ✿ Linear | G15 ✿ Context ✿ Application ✿ Linear | Gj5 ✿ Support ✿ Print ✿ Ornate Script Venetian Gk5 ✿ Support ✿ Print ✿ Ornate Script Venetian G15 ✿ Context ✿ Application Print | ✿ Linear Medieval Transitional G16 ✿ Context ✿ Application Print | ✿ Fantasy Linear Medieval Transitional | Gj6 ✿ Context ✿ Print ✿ Fantasy Linear Medieval Transitional | Gk6 ✿ Context ✿ Print ✿ Linear Medieval Transitional G16 ✿ Context ✿ Application Print | ✿ Fantasy Linear Medieval Transitional | G17 ✿ Support ✿ Print ✿ Linear Medieval Transitional Gj7 ✿ Herald ✿ Application Print | ✿ Fantasy Linear Transitional Gk7 ✿ Herald ✿ Print ✿ Fantasy Linear Transitional G17 ✿ Context ✿ Print ✿ Fantasy Linear Medieval Transitional | G18 ✿ Context ✿ Application Print | ✿ Fantasy Linear Medieval Transitional | Gj8 ✿ Context ✿ Application ✿ Fantasy Linear | Gk8 ✿ Context ✿ Application ✿ Fantasy | G18 ✿ Context ✿ Application ✿ Fantasy





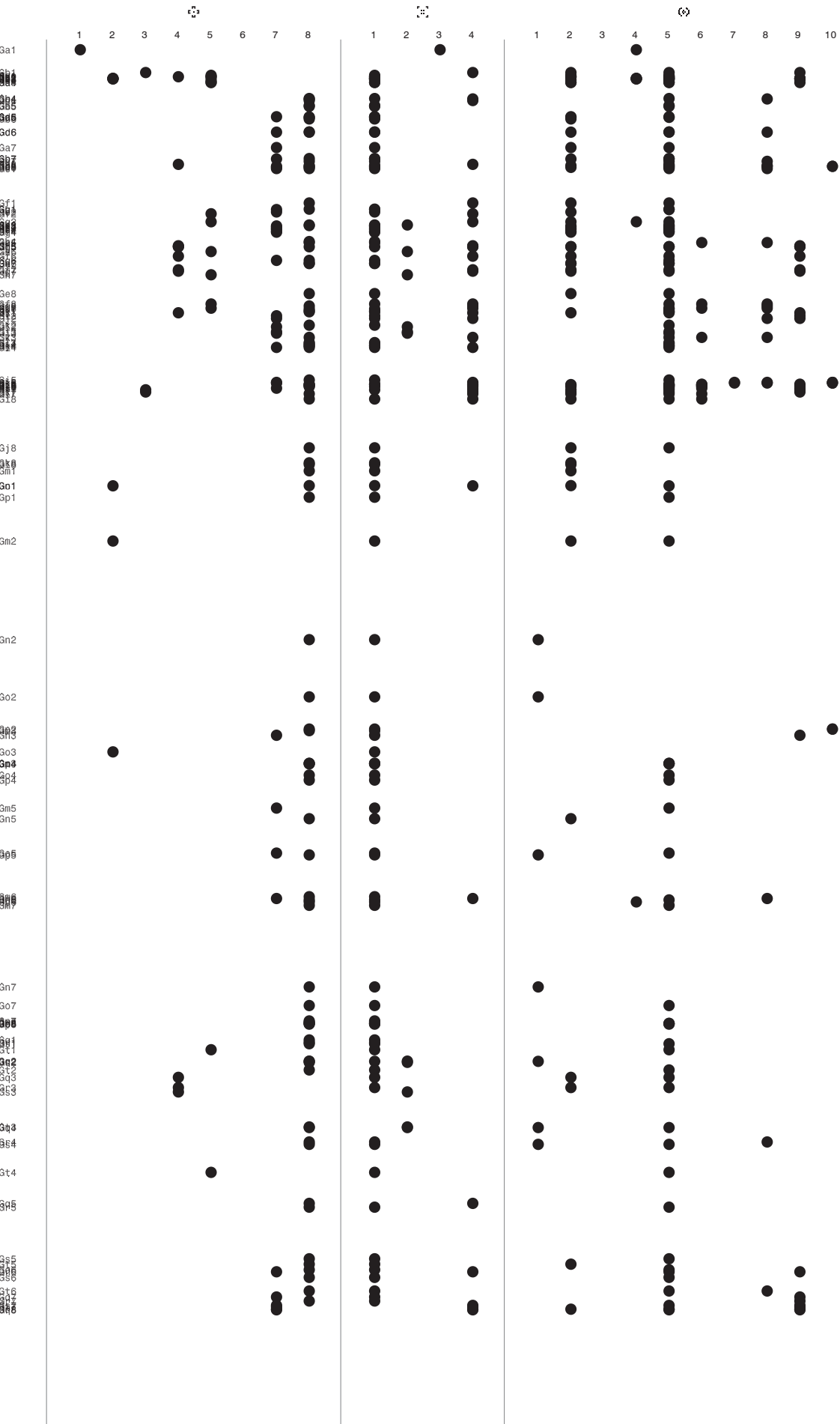
Gm1 ♣ Context ∴ Application ⊗ Fantasy | Gn1 ♣ Context ∴ Application ⊗ Fantasy | Go1 ♣ Figure of speech ∴ Print ⊗ Linear | Gp1 ♣ Context ∴ Application ⊗ Linear | Gm2 ♣ Figure of speech ∴ Application ⊗ Fantasy Linear | Gn2 ♣ Context ∴ Application ⊗ Bodonian | Go2 ♣ Context ∴ Application ⊗ Bodonian | Gp2 ♣ 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 Gn8 ♣ 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 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 | Ga2, Gd2, Gc1, Gf3, Gg3, Ge4, Gf4, Gh3, Gg4, Gg5, Gh6, Ge7, Gf7, Gi6, Gj7, Gj8, Gm2 |
|----------------------------|-------------------------------------------------------------------------------------|

|             |                                                                                                                                                                                                                                                                                                                                                 |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 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.                         |
| De-         | IT Il prop più ricorrente della pellicola. Questo packaging ha reso iconico il brand del “cioccolato Wonka”. Il font fantasia pensato per la scritta 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. |
| scrizione   |                                                                                                                                                                                                                                                                                                                                                 |

|               |                  |
|---------------|------------------|
| Color palette | Tavola cromatica |
|---------------|------------------|





Scott Pilgrim  
vs. the World  
Scott Pilgrim  
vs. the World

Edgar Wright

Year  
Anno

2010

Direction  
Regia

Aspect Ratio  
Formato

1.85:1

2.39 : 1

Lenght  
Durata

1h52'23"

Context  
Contesto

Toronto, 2010  
Toronto, 2010

Plot  
Trama

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.

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.

David Best

Graphic Designer  
Progettista grafico

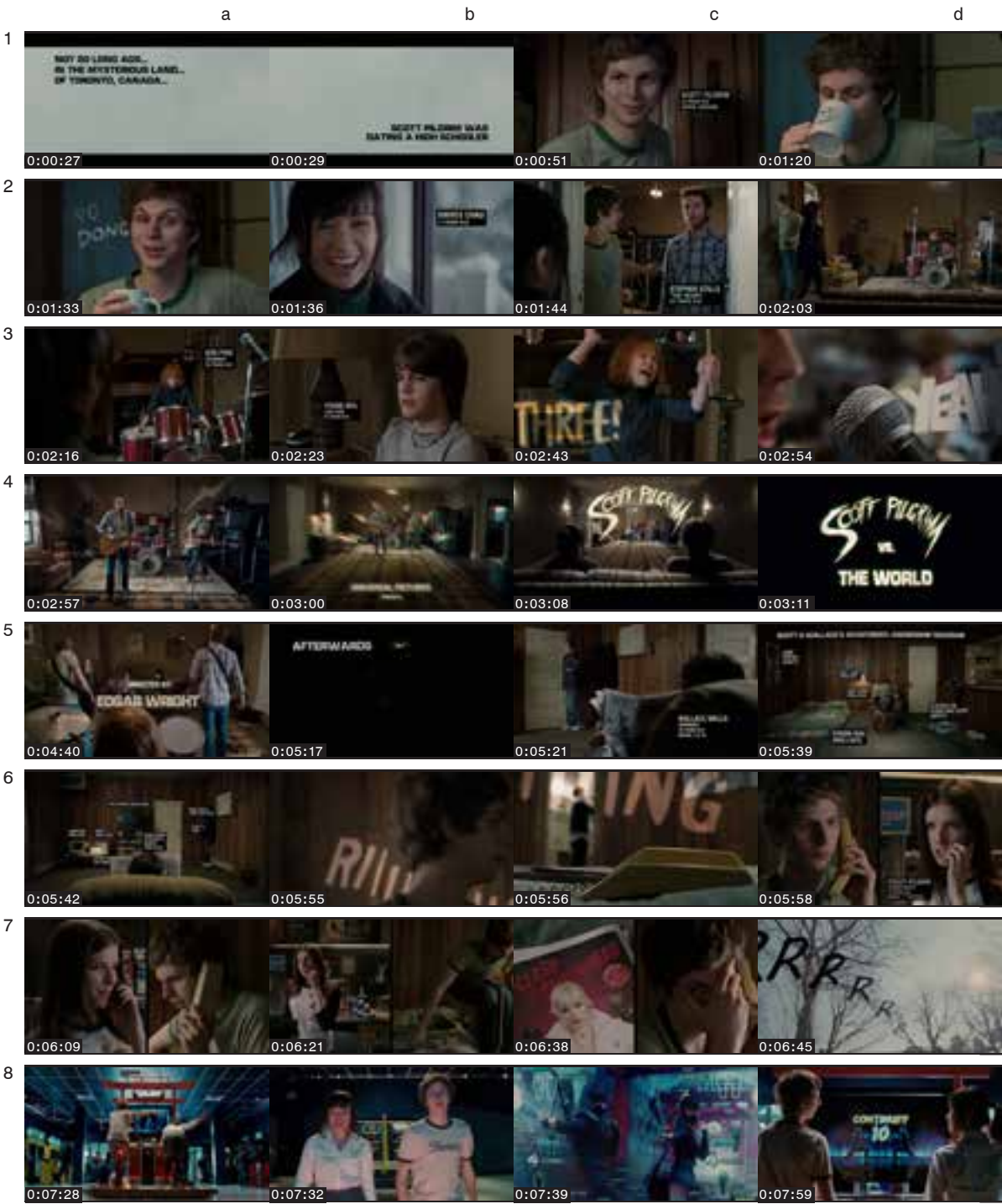
Lucy Newman

Graphic Designer  
Progettista grafico

Dave Gibbons

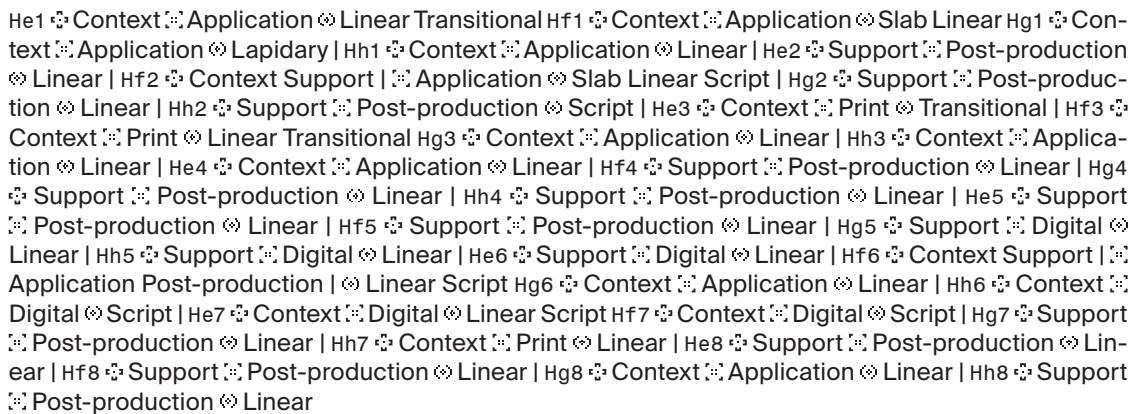
Graphic Designer  
Progettista grafico

H



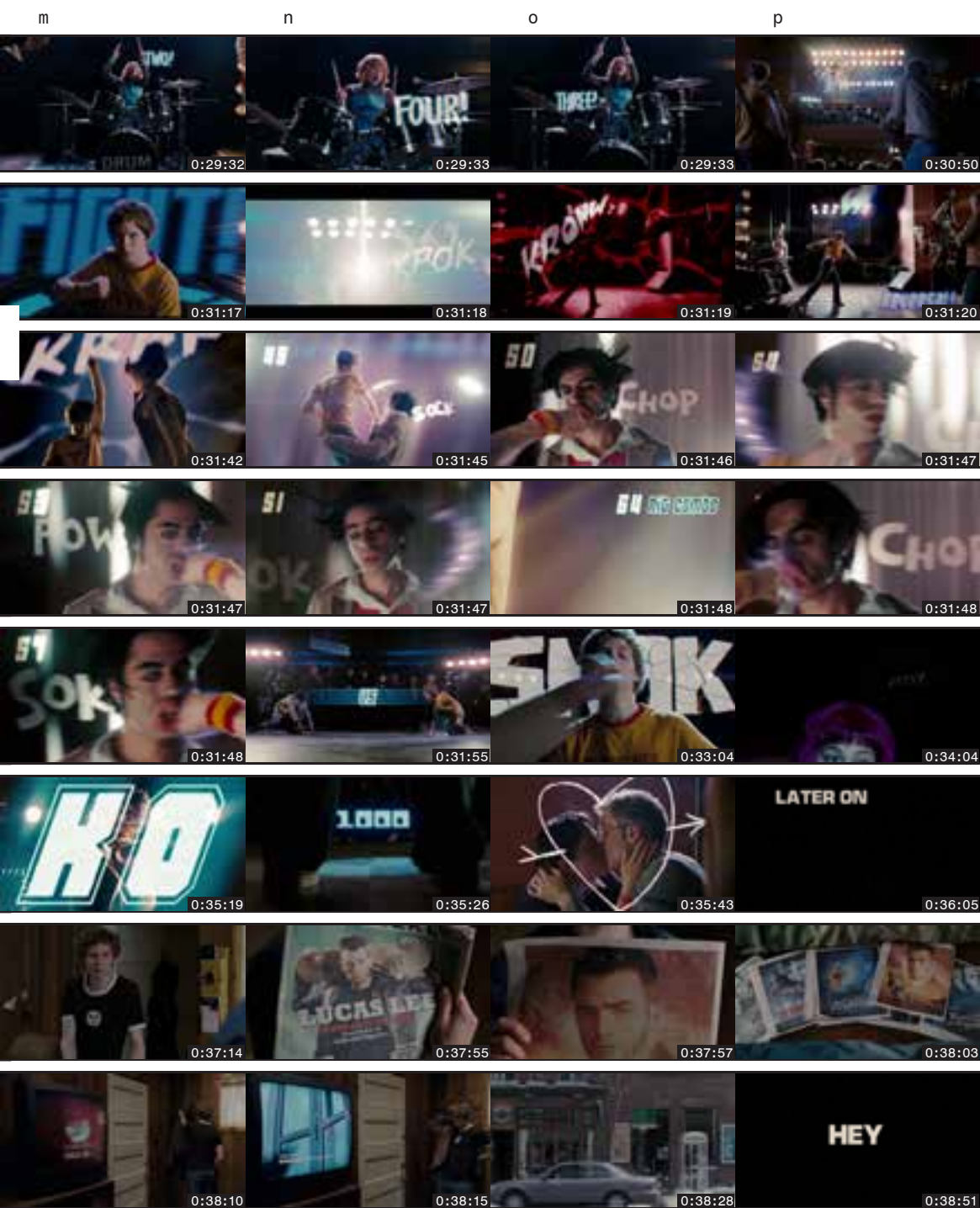
Ha1 ⚡ Support ⚡ Post-production ⚡ Linear | Hb1 ⚡ Support ⚡ Post-production ⚡ Linear | Hc1 ⚡ Support ⚡ Post-production ⚡ Linear | Hd1 ⚡ Context ⚡ Application | Ha2 ⚡ Support ⚡ Post-production ⚡ Linear | Hb2 ⚡ Support ⚡ Post-production ⚡ Linear | Hc2 ⚡ Support ⚡ Post-production ⚡ Linear | Hd2 ⚡ Context ⚡ 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-production ⚡ 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



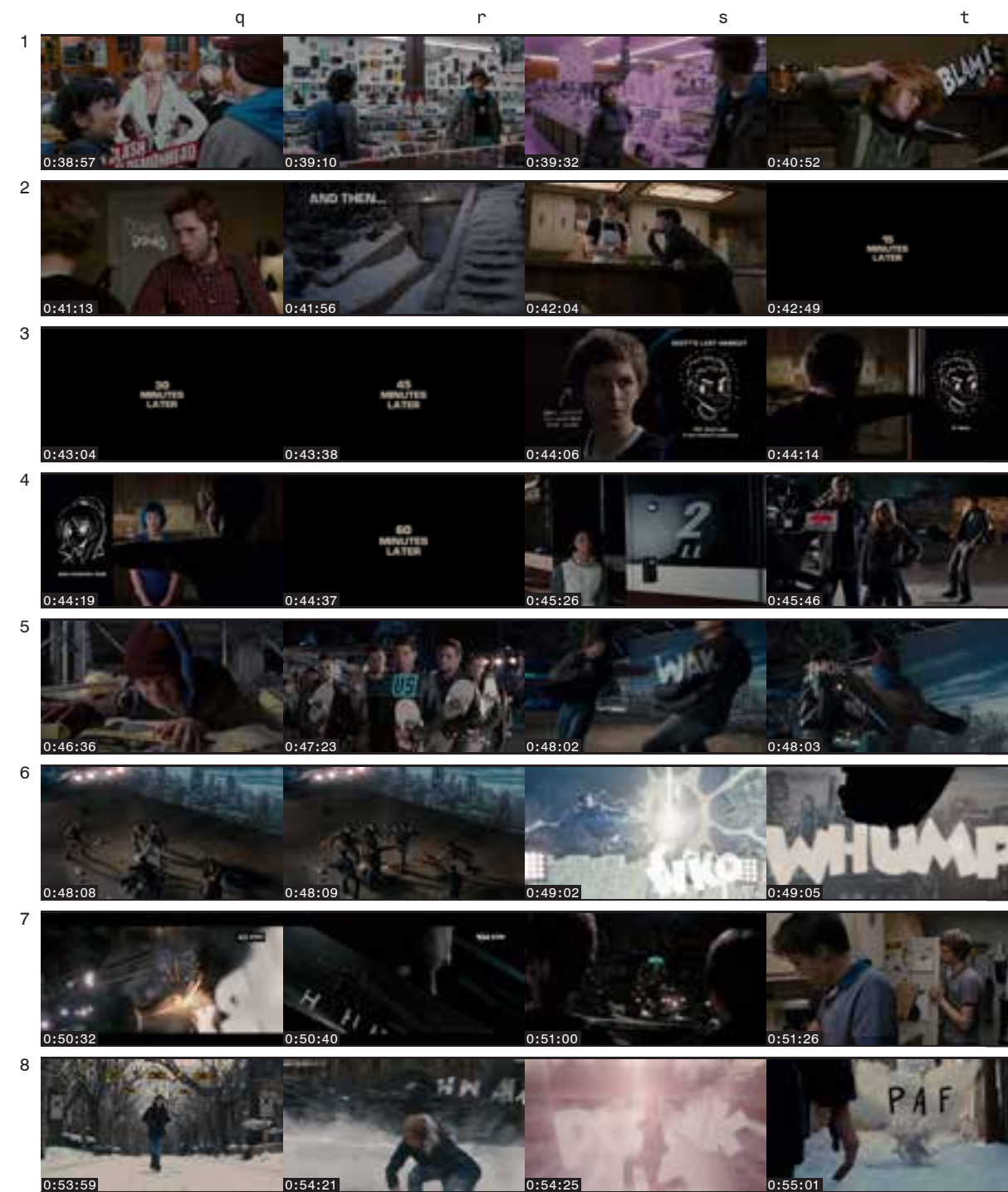


H11 ⇄ Context ⇄ Application ⇄ Linear | Hj1 ⇄ Support ⇄ Post-production ⇄ Linear | Hk1 ⇄ Support ⇄ Application | H11 ⇄ Support ⇄ Application | H12 ⇄ Context ⇄ Application ⇄ Linear | Hj2 ⇄ Support ⇄ Post-production ⇄ Linear | Hk2 ⇄ Support ⇄ Post-production ⇄ Linear | H12 ⇄ Support ⇄ Post-production | H13 ⇄ Support ⇄ Post-production ⇄ Linear | Hj3 ⇄ Support ⇄ Post-production ⇄ Linear | Hk3 ⇄ Support ⇄ Post-production ⇄ Linear | H13 ⇄ Support ⇄ Post-production ⇄ Linear | H14 ⇄ Support ⇄ Post-production ⇄ Linear | Hj4 ⇄ Support ⇄ Post-production ⇄ Linear | Hk4 ⇄ Support ⇄ Post-production ⇄ Linear | H14 ⇄ Support ⇄ Post-production ⇄ Linear | H15 ⇄ Support ⇄ Post-production ⇄ Linear | Hj5 ⇄ Support ⇄ Post-production ⇄ Linear | Hk5 ⇄ Support ⇄ Post-production ⇄ Linear | H15 ⇄ Support ⇄ Post-production ⇄ Linear | H16 ⇄ Support ⇄ Post-production ⇄ Linear | Hj6 ⇄ Support ⇄ Post-production ⇄ Linear | Hk6 ⇄ Support ⇄ Post-production ⇄ Linear | H16 ⇄ Support ⇄ Post-production ⇄ Linear | H17 ⇄ Support ⇄ Post-production ⇄ Linear | Hj7 ⇄ Support ⇄ Post-production ⇄ Linear | Hk7 ⇄ Support ⇄ Post-production ⇄ Linear | H17 ⇄ Support ⇄ Post-production ⇄ Linear | H18 ⇄ Support ⇄ Post-production ⇄ Linear | Hj8 ⇄ Support ⇄ Post-production ⇄ Linear | Hk8 ⇄ Support ⇄ Post-production ⇄ Linear | H18 ⇄ Support ⇄ Post-production ⇄ Linear



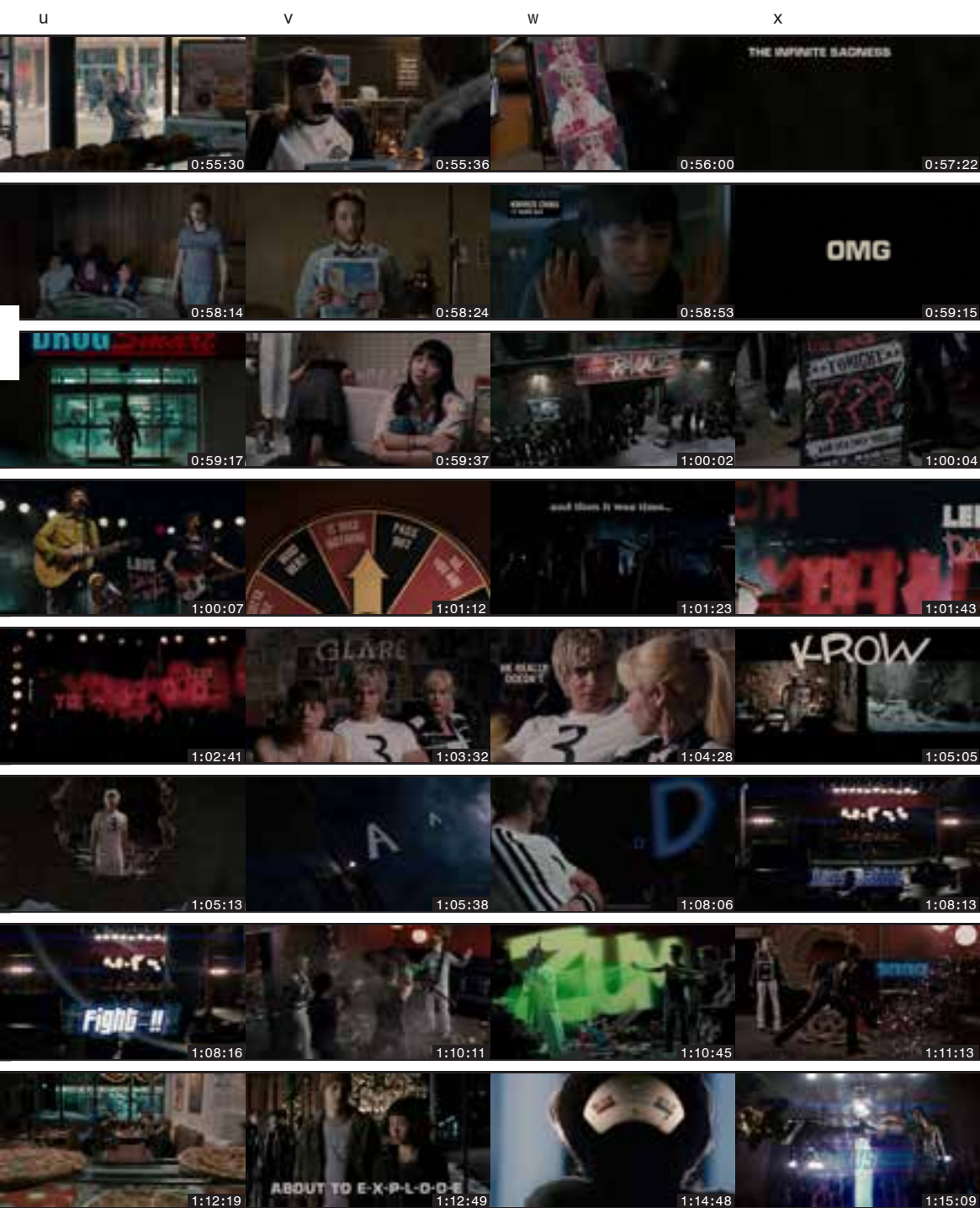


Hm1 ✪ Support 𐄂 Post-production 𐄂 Script | Hn1 ✪ Support 𐄂 Post-production 𐄂 Script | Ho1 ✪ Support 𐄂 Post-production 𐄂 Script | Hp1 ✪ Support 𐄂 Post-production 𐄂 Linear | Hm2 ✪ Support 𐄂 Post-production 𐄂 Linear | Hn2 ✪ Support 𐄂 Post-production 𐄂 Linear | Ho2 ✪ Support 𐄂 Post-production 𐄂 Linear | 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

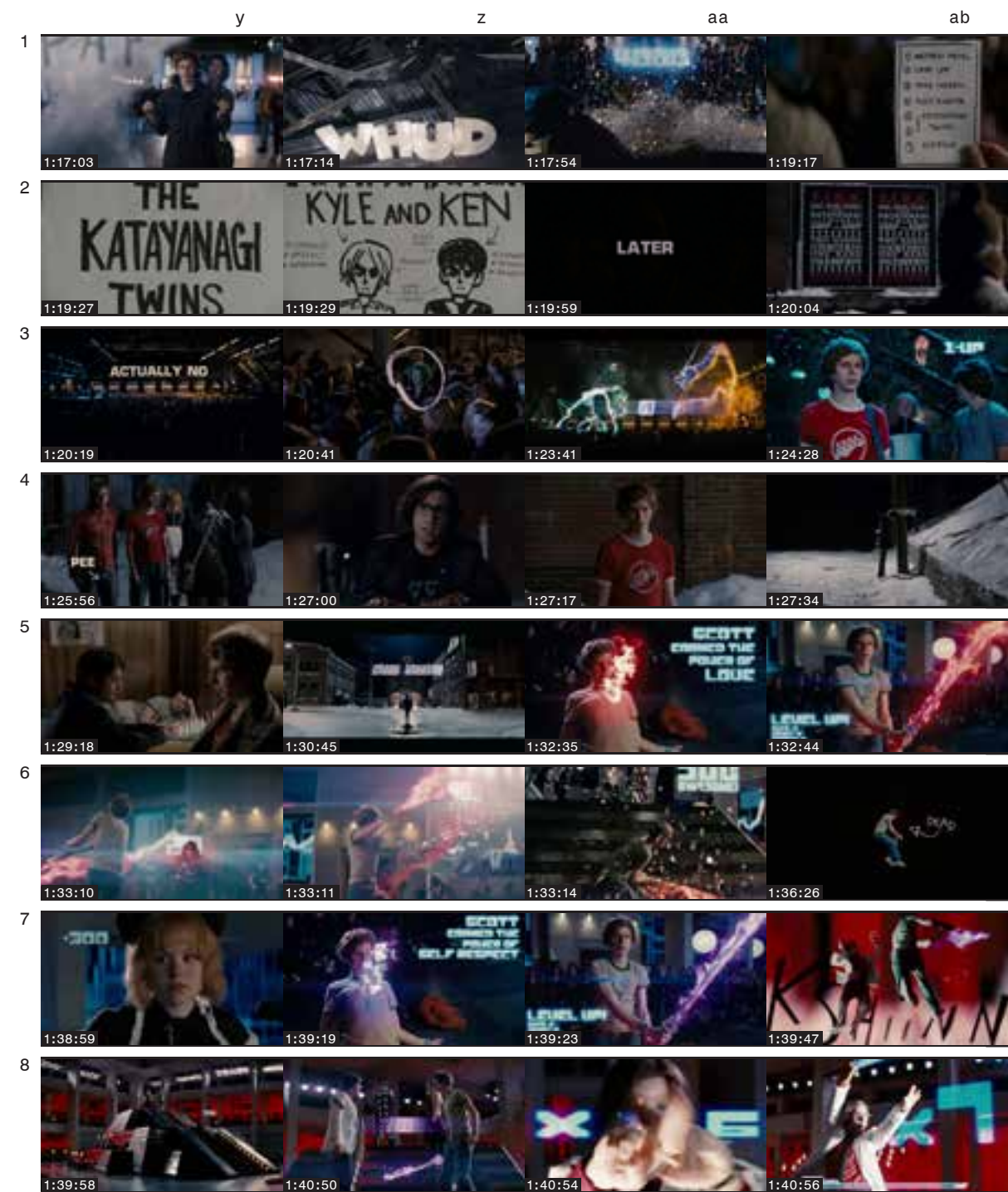


Hq1 ✪ Support 𐄂 Application 𐄂 Linear | Hr1 ✪ Support 𐄂 Application 𐄂 Linear | Hs1 ✪ Support 𐄂 Post-production 𐄂 Fantasy | Ht1 ✪ Support 𐄂 Post-production 𐄂 Linear | Hq2 ✪ Support 𐄂 Post-production 𐄂 Linear | Hr2 ✪ Support 𐄂 Post-production 𐄂 Linear | Hs2 ✪ Context 𐄂 Application 𐄂 Linear | Ht2 ✪ Support 𐄂 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 | Ht8 ✪ Support 𐄂 Post-production 𐄂 Linear



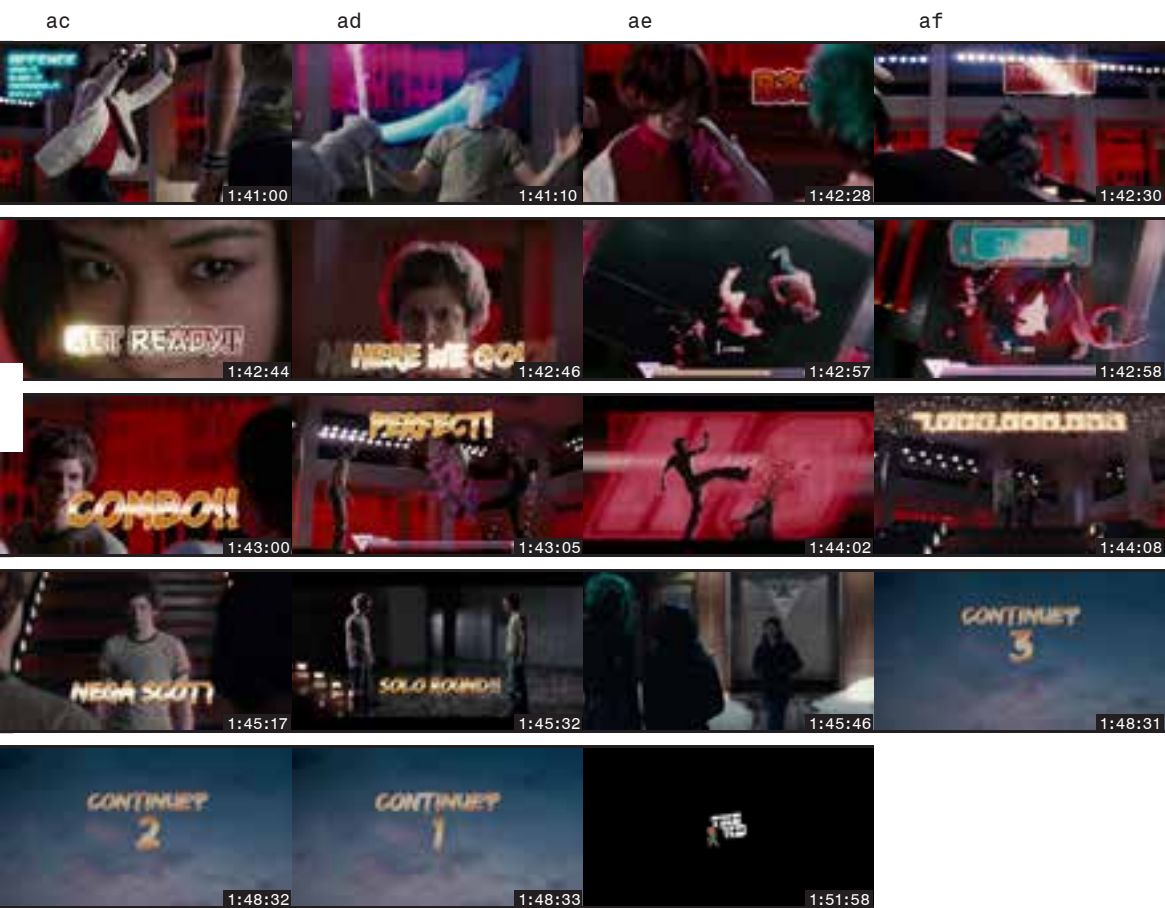


Hu1 ♣ Context ⚡ Application ⊗ Linear | Hv1 ♣ Context ⚡ Application ⊗ Lapidary Linear Script | Hw1 ♣ Support ⚡ Application ⊗ Linear | Hx1 ♣ Support ⚡ Post-production ⊗ Linear | Hu2 ♣ Context ⚡ Application ⊗ Slab | Hv2 ♣ Support ⚡ Print ⊗ Slab Linear Transitional | Hw2 ♣ Support ⚡ Post-production ⊗ Linear | 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 Hu4 ♣ 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



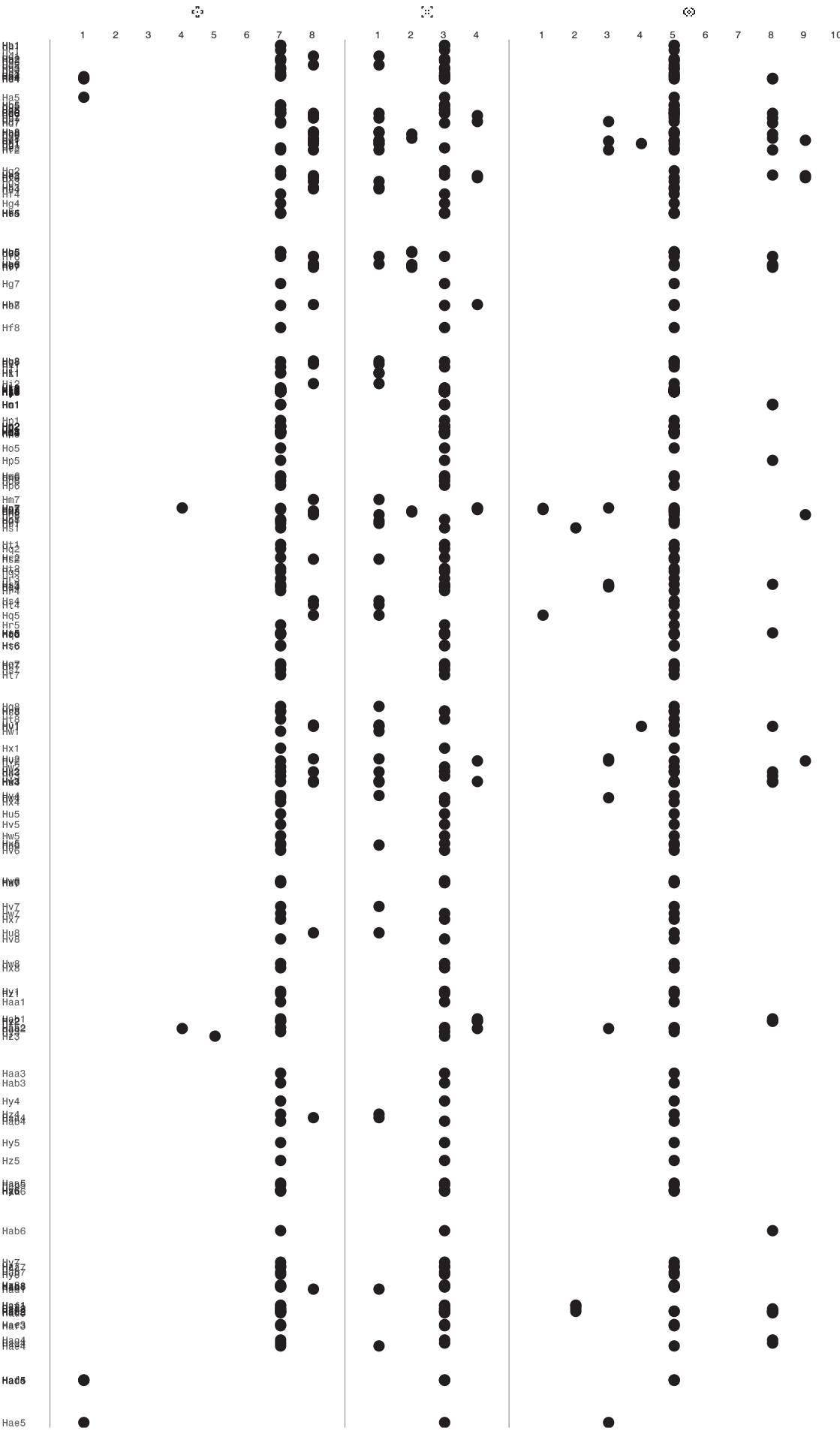
Hy1 ♣ Support ⚡ Post-production ⊗ Linear | Hz1 ♣ Support ⚡ Post-production ⊗ Linear | Haa1 ♣ Support ⚡ Post-production ⊗ Linear | Hab1 ♣ Support ⚡ Print ⊗ Script | Hy2 ♣ Support ⚡ Print ⊗ Script | Hz2 ♣ Support ⚡ Print ⊗ Script | Haa2 ♣ Support ⚡ Post-production ⊗ Linear | Hab2 ♣ Hero prop ⚡ Print ⊗ 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 | Hy5 ♣ Support ⚡ Post-production ⊗ Linear | Hz5 ♣ 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 | Hz8 ♣ Support ⚡ Post-production ⊗ Linear | Haa8 ♣ Support ⚡ Post-production ⊗ Linear | Hab8 ♣ Support ⚡ Post-production ⊗ Linear



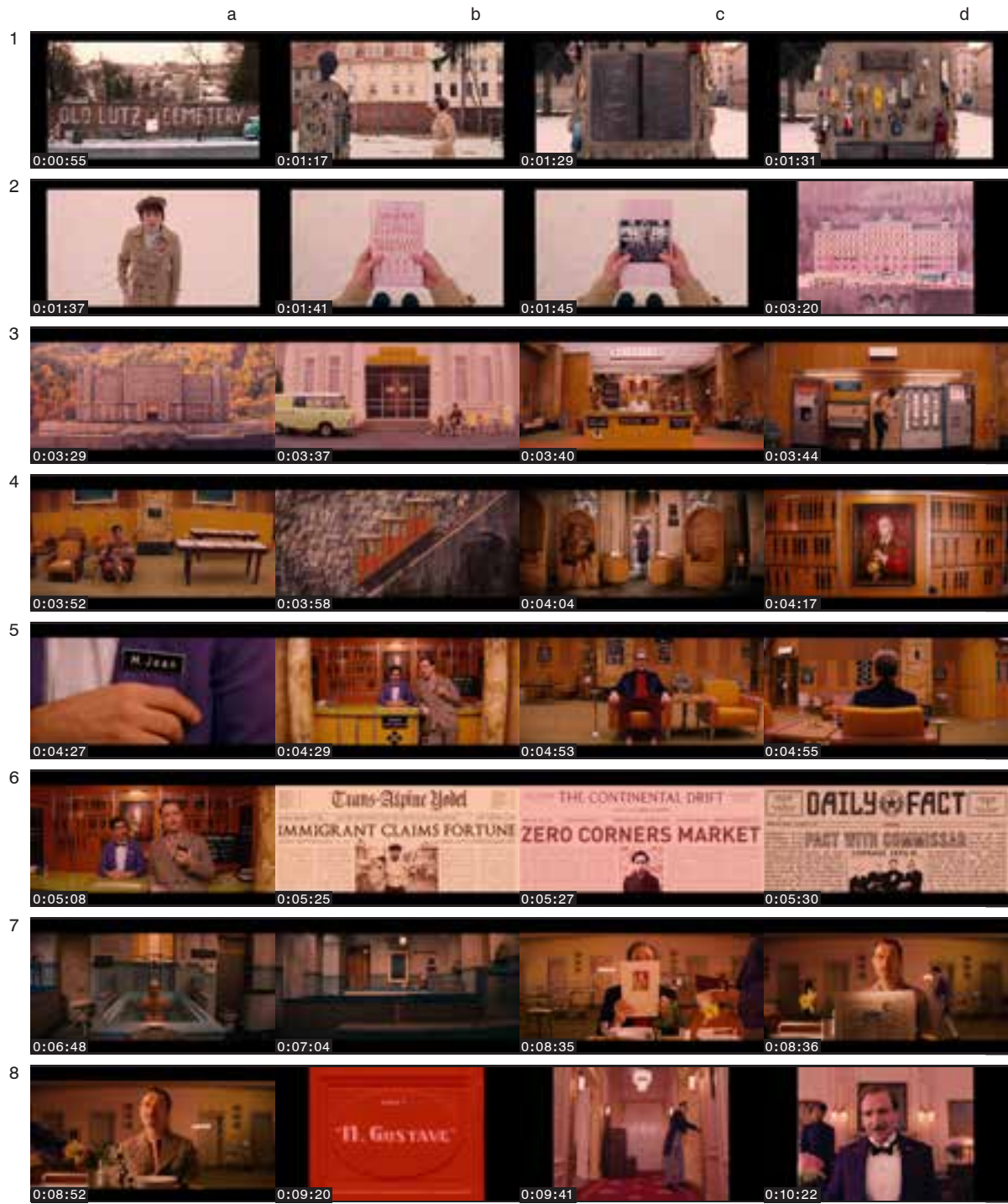


Hac1 ✨ Support 🎮 Post-production ⚙ Linear | Had1 ✨ Context 🎮 Application | Hae1 ✨ Support 🎮 Post-production ⚙ Fantasy | Haf1 ✨ Support 🎮 Post-production ⚙ Fantasy | Hac2 ✨ Support 🎮 Post-production ⚙ Fantasy | Had2 ✨ Support 🎮 Post-production ⚙ Script | Hae2 ✨ Support 🎮 Post-production ⚙ Linear Script | 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<br>Grand Budapest Hotel |                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|                                                  | Year<br>Anno                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Wes Anderson                                     | Direction<br>Regia                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|                                                  | Aspect Ratio<br>Formato                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|                                                  |                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|                                                  |                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|                                                  |                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|                                                  | Lenght<br>Durata                        | 1h39'54"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|                                                  | Context<br>Contesto                     | In the mountains of Eastern Europe, 1968<br>Tra le montagne dell'Europa orientale, 1968                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|                                                  | Plot<br>Trama                           | <p>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 protégé. 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.</p> <p>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.</p> |
| Annie Atkins                                     | Graphic Designer<br>Progettista grafico |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Liliana Lambriev                                 | Graphic Designer<br>Progettista grafico |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Marc Boden-Buga                                  | Graphic Designer<br>Progettista grafico |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Jan Jericho                                      | Graphic Designer<br>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 | If7 ✿ Support ☼ Print ☼ Venetian | Ig7 ✿ Support ☼ Application Print | ☼ Linear Medieval Venetian Ih7 ✿ Herald ☼ Print ☼ Medieval Transitional Venetian Ie8 ✿ Herald ☼ Print ☼ Medieval Transitional Venetian If8 ✿ Herald ☼ Print ☼ Medieval Transitional Venetian Ig8 ✿ Context ☼ Application ☼ Linear | Ih8 ✿ Support ☼ Print ☼ Transitional

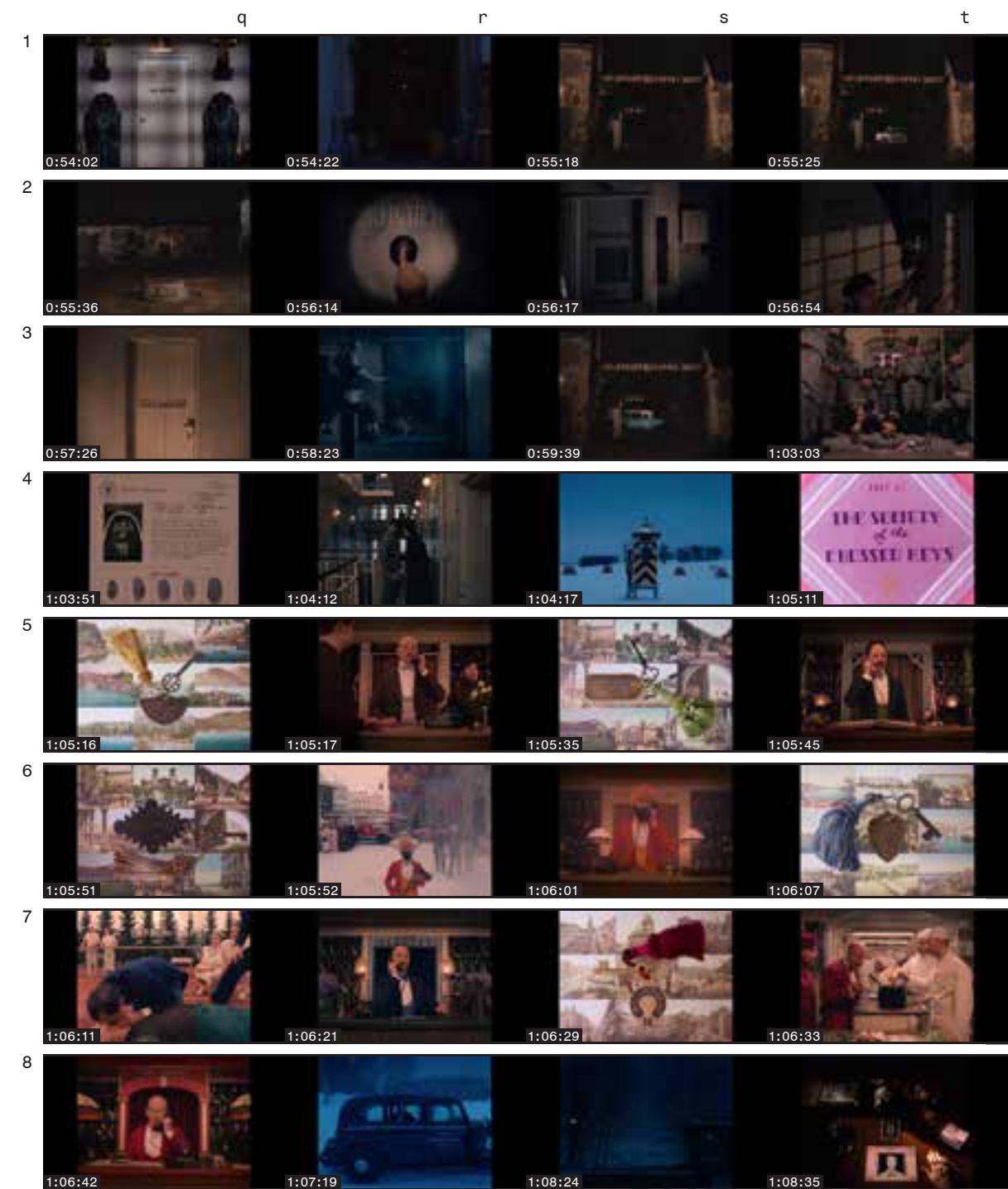


Ii1 ✿ Support ☼ Application ☼ Linear | Ij1 ✿ Support ☼ Print ☼ Transitional | Ik1 ✿ Context ☼ Application ☼ Linear Transitional | Ii1 ✿ Context ☼ Application Ii2 ✿ Hero prop ☼ Print ☼ Linear Script Venetian Ij2 ✿ Link ☼ Application ☼ Linear | Ik2 ✿ Support ☼ Application ☼ Medieval | Ii2 ✿ Support ☼ Application ☼ 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 Ik7 ✿ Link ☼ Print Ii7 ✿ Link ☼ Print Ii8 ✿ Link ☼ Print Ij8 ✿ Link ☼ Print Ik8 ✿ 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 | In6 ❄️ Context ❄️ Application Print | ❄️ Linear 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

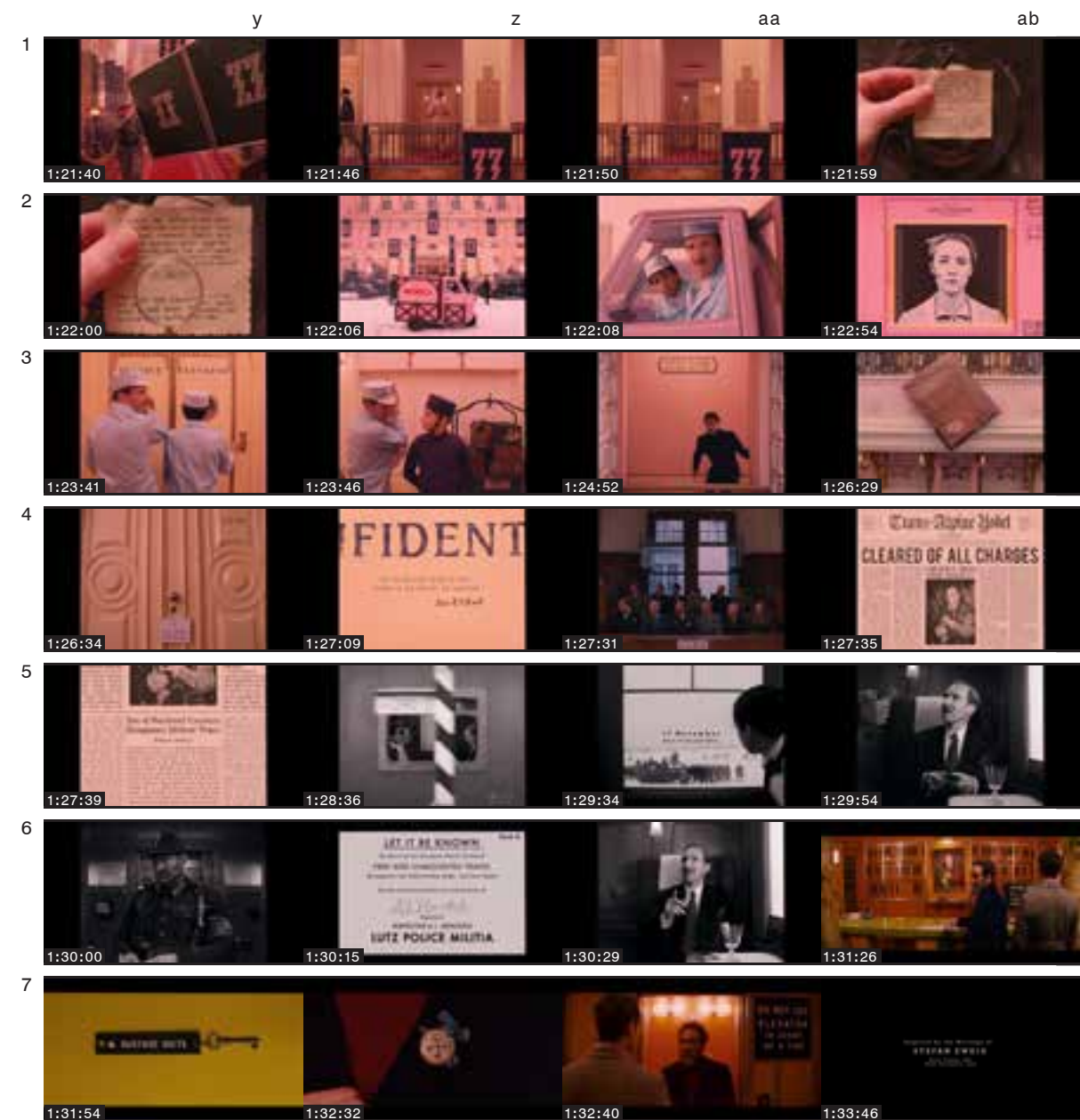


Iq1 ❄️ Support ❄️ Application ❄️ Linear | Ir1 ❄️ Support ❄️ Application Print | ❄️ Linear Transitional | Is1 ❄️ Support ❄️ Application ❄️ Linear | It1 ❄️ Support ❄️ Application ❄️ Linear | Iq2 ❄️ Support ❄️ Application ❄️ Linear | Ir2 ❄️ Support ❄️ Application ❄️ Lapidary | Is2 ❄️ Support ❄️ Application ❄️ 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





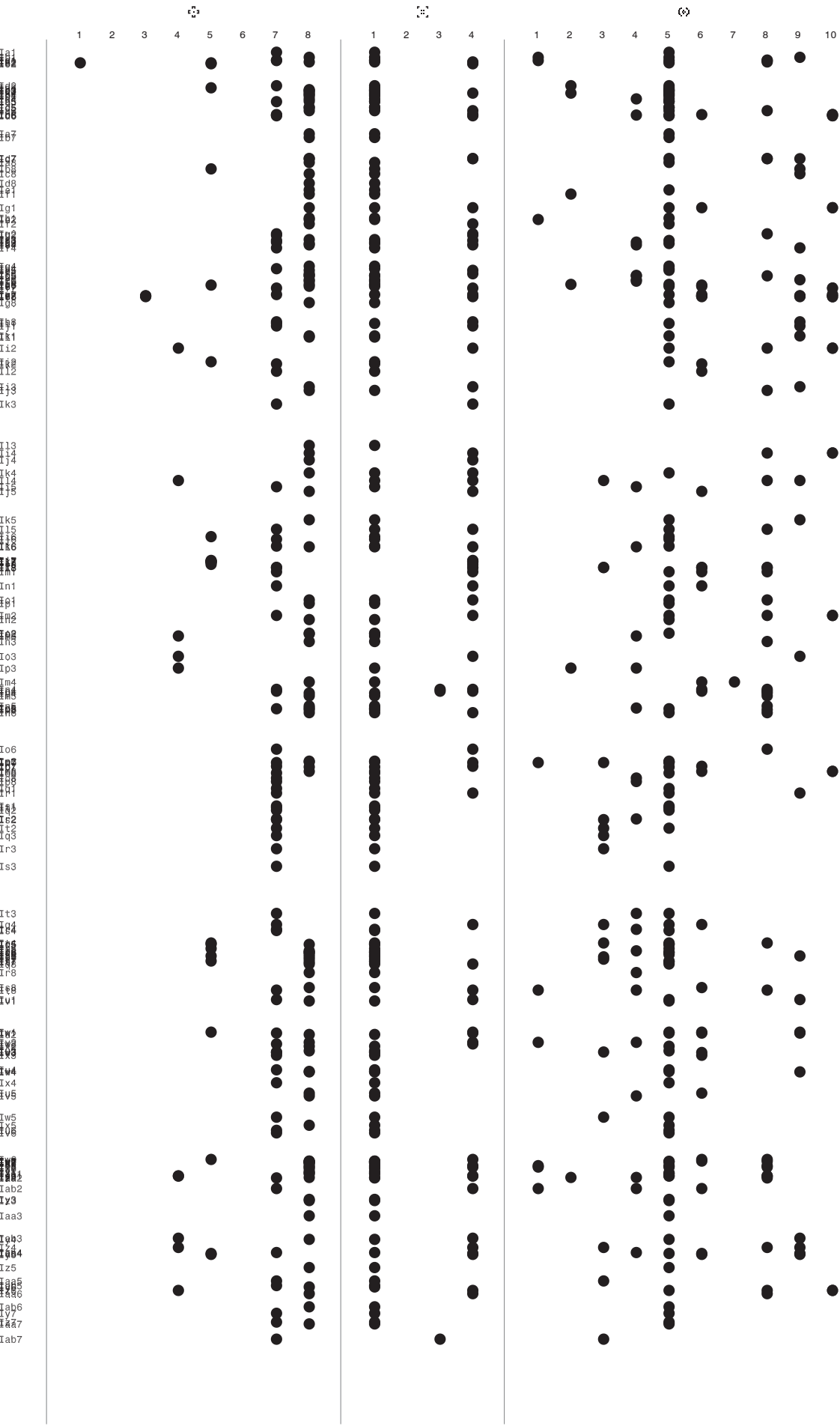
Iu1 ⇄ Support ⇄ Print ⇄ Linear Transitional | Iv1 ⇄ Context ⇄ Application ⇄ Linear | Iw1 ⇄ Link ⇄ Print  
 ⇄ Linear Medieval Transitional | Ix1 ⇄ Support ⇄ Print ⇄ Linear Medieval Transitional | Iu2 ⇄ Context ⇄  
 Application | Iv2 ⇄ Context ⇄ Print ⇄ Bodonian Lapidary | Iw2 ⇄ Support ⇄ Print | Ix2 ⇄ Context ⇄ Appli-  
 cation ⇄ Linear | Iu3 ⇄ Context ⇄ Application ⇄ Linear | Iv3 ⇄ Support ⇄ Application ⇄ Slab | Iw3 ⇄  
 Support ⇄ Application ⇄ Medieval | Ix3 ⇄ Support ⇄ Application ⇄ Medieval | Iu4 ⇄ Support ⇄ Appli-  
 cation ⇄ Linear | Iv4 ⇄ Context ⇄ Application ⇄ Linear | Iw4 ⇄ Context ⇄ Application ⇄ Transitional |  
 Ix4 ⇄ Support ⇄ Application ⇄ Linear | Iu5 ⇄ Context ⇄ Application ⇄ Medieval | Iv5 ⇄ Context ⇄ Ap-  
 plication ⇄ Lapidary | Iw5 ⇄ Support ⇄ Application ⇄ Slab Linear | 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 ⇄ Linear | Ix7 ⇄ Context ⇄ Application  
 ⇄ Context ⇄ Application | Iv8 ⇄ Context ⇄ Application Print | ⇄ Bodonian Linear Script | Iw8 ⇄ Context ⇄  
 Application Print | ⇄ Bodonian Linear Script | Ix8 ⇄ 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 ♣ Supp-  
 ort ∷ Application ∅ Lapidary | Iab4 ♣ Link ∷ Print ∅ Linear Medieval Transitional Iy5 ♣ Link ∷ Print  
 ∅ Medieval Transitional | Iz5 ♣ Context ∷ Application ∅ Linear | Iaa5 ♣ Support ∷ Application ∅ Slab  
 | Iab5 ♣ Support ∷ Application ∅ 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

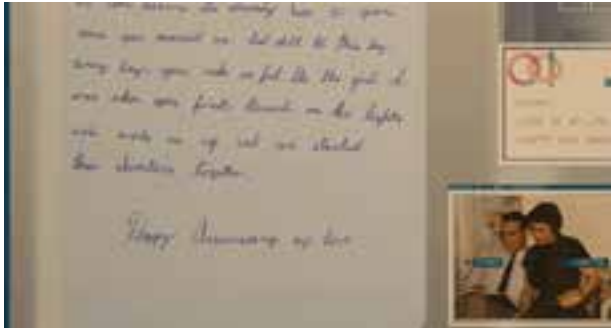


Annie makes the unreal seem  
hyperreal, and the real more  
supremely alive and utterly  
magical.

Jeff Goldblum  
about Annie Atkins

<sup>EN</sup> Drama <sup>IT</sup> Drammatico





## Typography in the genre Tipografia nel genere

|       |                                             |   |                                            |
|-------|---------------------------------------------|---|--------------------------------------------|
| →     | <b>Slab</b><br>Egizio<br>1.68%<br>3         | → | <b>Fantasy</b><br>Fantasia<br>1.12%<br>2   |
|       | <b>Bodonian</b><br>Bodoniano<br>7.82%<br>14 |   | <b>Lapidary</b><br>Lapidare<br>8.94%<br>16 |
| <hr/> |                                             |   |                                            |
|       | <b>Linear</b><br>Lineare<br>50.84%<br>91    |   |                                            |

|                                     |                                   |                                             |
|-------------------------------------|-----------------------------------|---------------------------------------------|
| Medieval<br>Medievale<br>3.35%<br>6 | Script<br>Scritto<br>17.88%<br>32 | Transitional<br>Transizionale<br>3.91%<br>7 |
|                                     |                                   | Venetian<br>Veneziano<br>4.47%<br>8         |

|        |        |       |       |
|--------|--------|-------|-------|
| →      | 1.68%  | →     | 1.12% |
|        | 7.82%  |       | 8.94% |
| 50.84% |        |       |       |
| 3.35%  | 17.88% | 3.91% | 4.47% |

<sup>EN</sup> Dogman <sup>IT</sup> Dogman

<sup>EN</sup> Her <sup>IT</sup> Lei

<sup>EN</sup> William Shakespeare's Romeo + Juliet <sup>IT</sup> Romeo + Giulietta di William Shakespeare



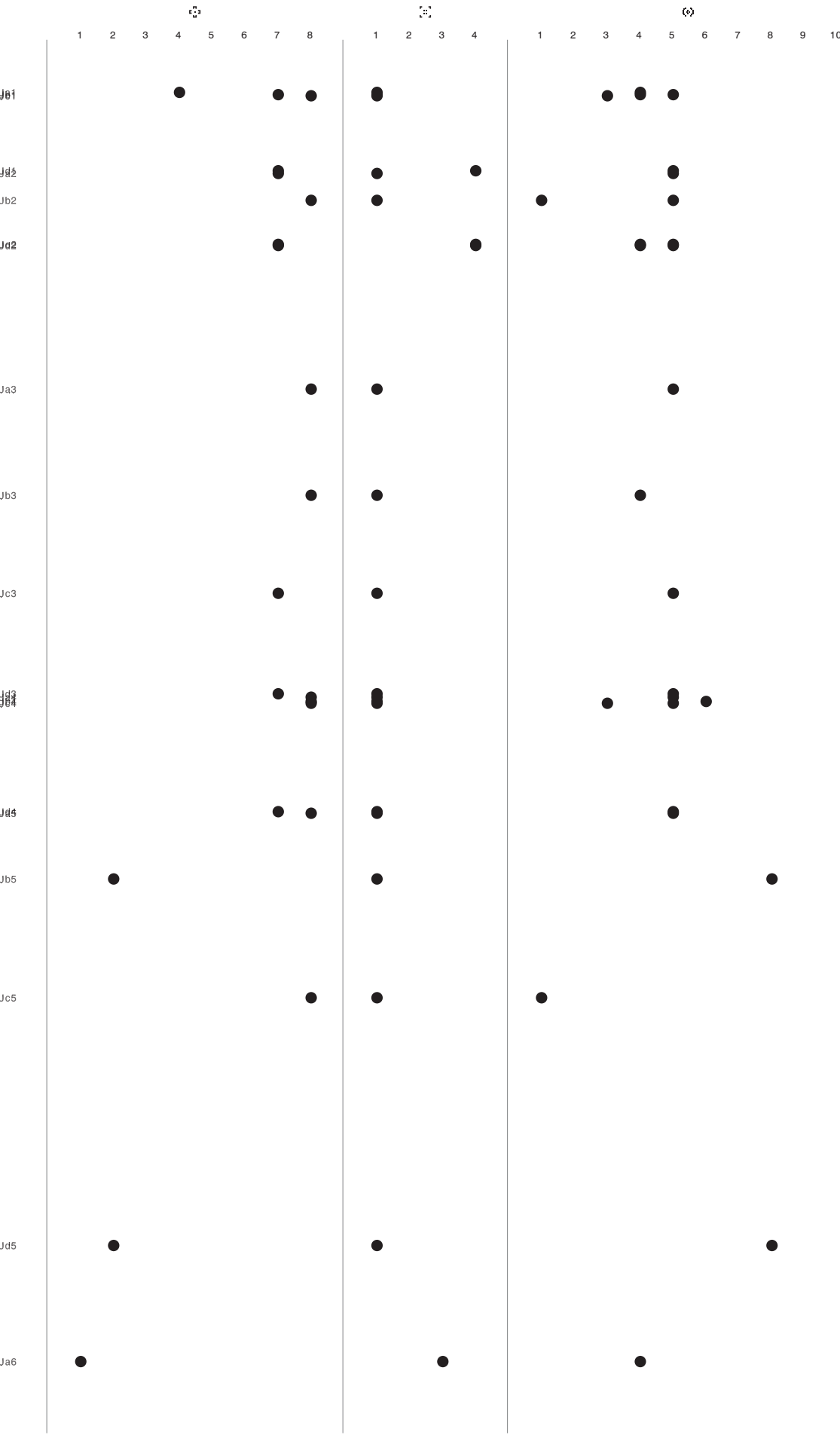
|                  |                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|------------------|-----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Dogman<br>Dogman |                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|                  | Year<br>Anno                            | 2018                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Matteo Garrone   | Direction<br>Regia                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|                  | Aspect Ratio<br>Formato                 | 2.39 : 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|                  | Lenght<br>Durata                        | 1h42'50"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|                  | Context<br>Contesto                     | Roman suburbs<br>Periferia romana                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|                  | Plot<br>Trama                           | <div>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.</div> <div>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.</div> |
| Marco De Matteo  | Graphic Designer<br>Progettista grafico |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Dimitri Capuani  | Graphic Designer<br>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



Her  
Lei

Spike Jonze

Year  
Anno2013

Direction  
Regia

Aspect Ratio  
Formato1.85:1

Lenght  
Durata2h01'02"

Context  
ContestoLos Angeles, In the near future  
Los Angeles, in un futuro prossimo

Plot  
Trama

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.

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.

Jane Fitts  
Graphic Designer  
Progettista grafico

Geoff McFetridge  
Graphic Designer  
Progettista grafico

Jason Perrine  
Graphic Designer  
Progettista grafico

William Eliscu  
Graphic Designer  
Progettista grafico

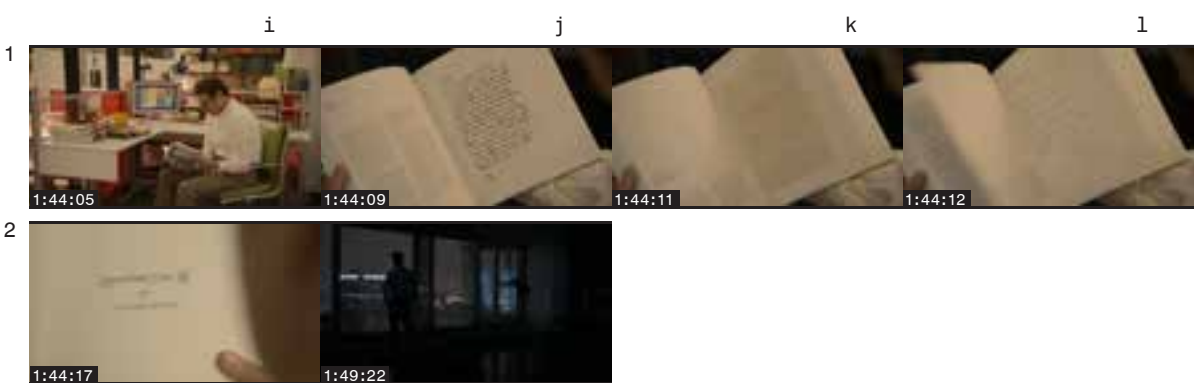
K



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 | Kd2 ⚙️ 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 | Kd4 ⚙️ 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 | Kd8 ⚙️ Context ⚙️ Application ⚙️ Linear

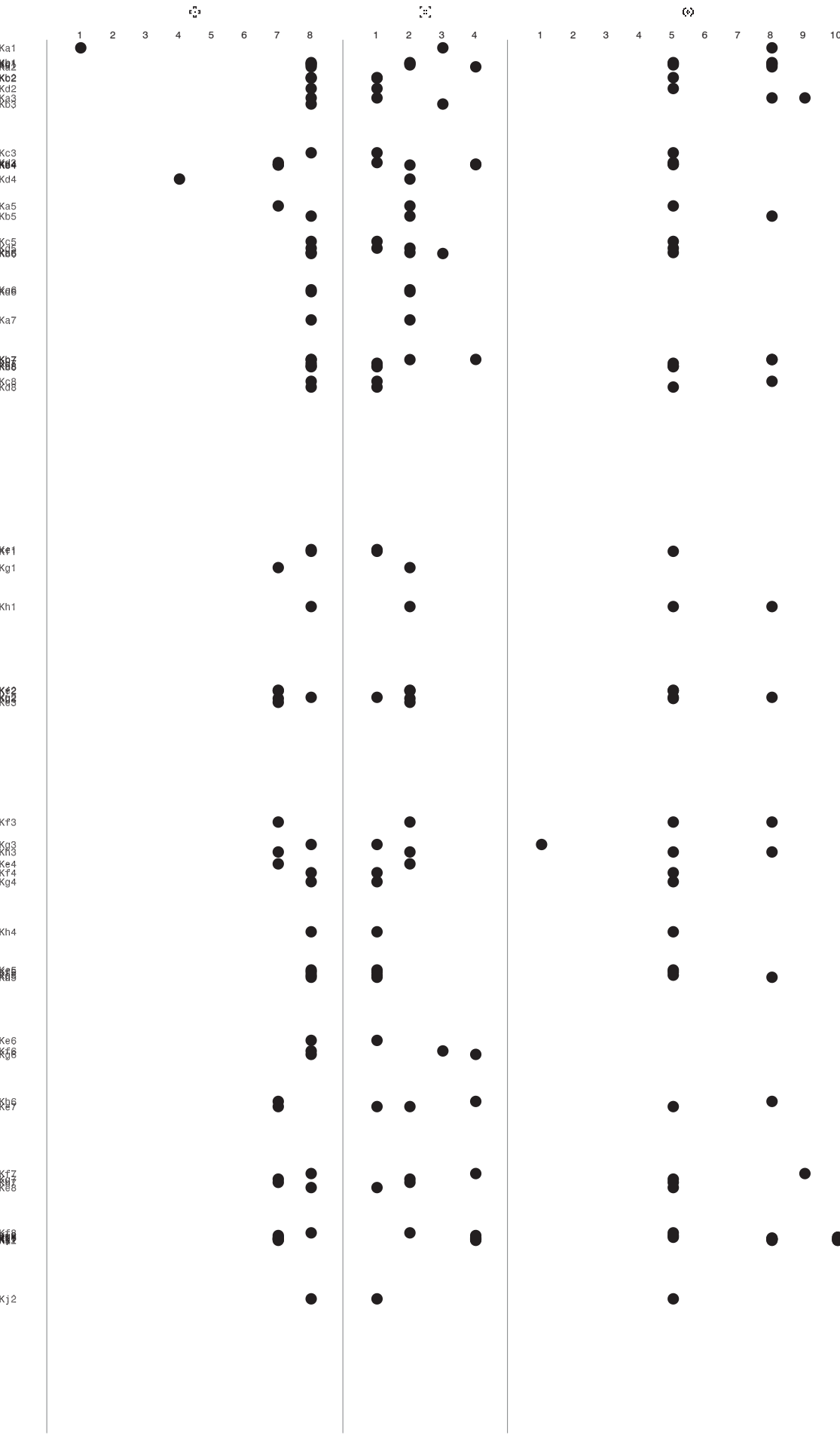


Ke1 ✿ Context ⚡ Application | Kf1 ✿ Context ⚡ Application ✿ Linear | Kg1 ✿ Support ⚡ Digital | Kh1 ✿ Context ⚡ Digital ✿ Linear Script Ke2 ✿ Support ⚡ Digital ✿ Linear | Kf2 ✿ Support ⚡ Digital ✿ Linear | Kg2 ✿ Context ⚡ Application ✿ Linear Script Kh2 ✿ Support ⚡ Digital ✿ Linear | Ke3 ✿ Support ⚡ Digital | 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 ⚡ Application ✿ 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



i1 ✿ Support ⚡ Print ✿ Script | Kj1 ✿ Support ⚡ Print ✿ Script Venetian Kk1 ✿ Support ⚡ Print ✿ Script Venetian K11 ✿ Support ⚡ Print ✿ Script Venetian K12 ✿ Support ⚡ Print ✿ Script Venetian Kj2 ✿ Context ⚡ Application ✿ Linear

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





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

Baz Luhrmann

Year  
Anno1996

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata2h00'10"

Context  
ContestoVerona Beach, 1990s  
Verona Beach anni 90

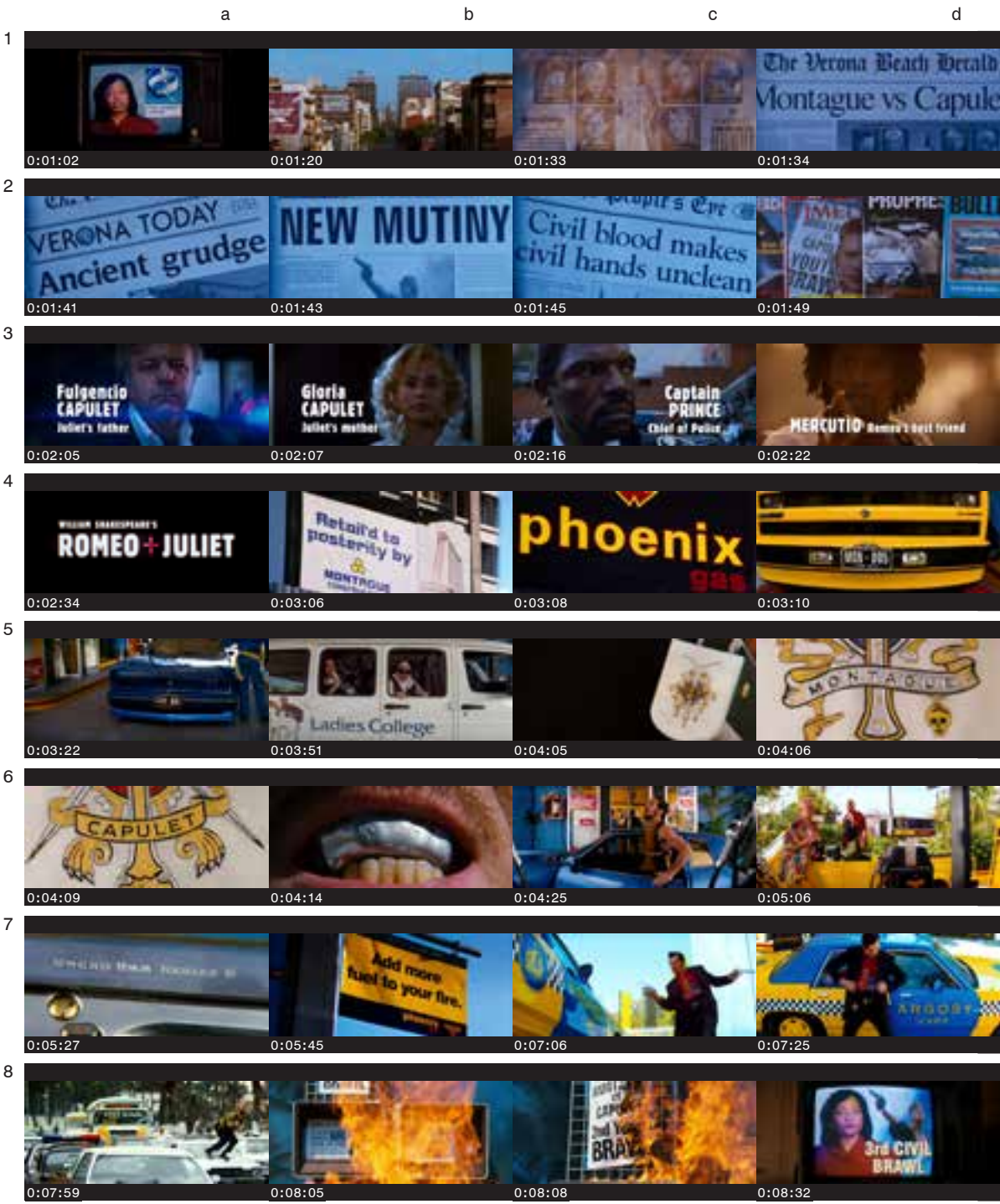
Plot  
Trama

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.

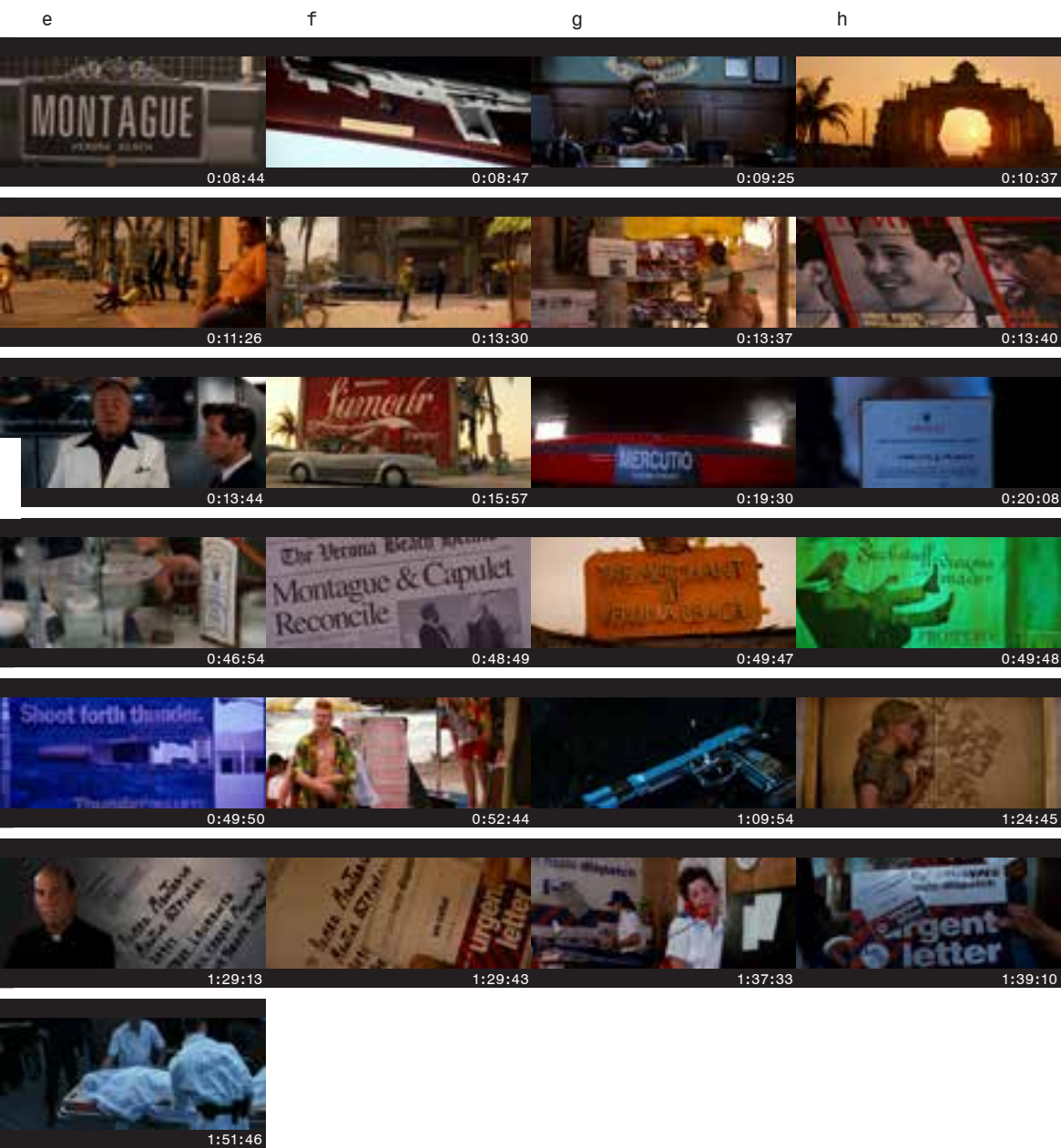
IT Baz Luhrmann ha contribuito ad adattare questa classica tragedia romantica shakespeareana allo lo schermo, aggiornando l'ambientazione in una città postmoderna chiamata Verona Beach. In questa versione, i Capuleti ei Montecchi sono due bande rivali. Giulietta sta partecipando a un ballo in maschera organizzato dai suoi genitori. Suo padre Fulgencio Capuleti ha organizzato il suo matrimonio con la rozza Parigi come parte di un piano strategico di investimenti. Romeo partecipa al ballo in maschera e lui e Giulietta si innamorano.

Nikki DiFalco  
Graphic Designer  
Progettista grafico

Francisco Ramos  
Graphic Designer  
Progettista grafico

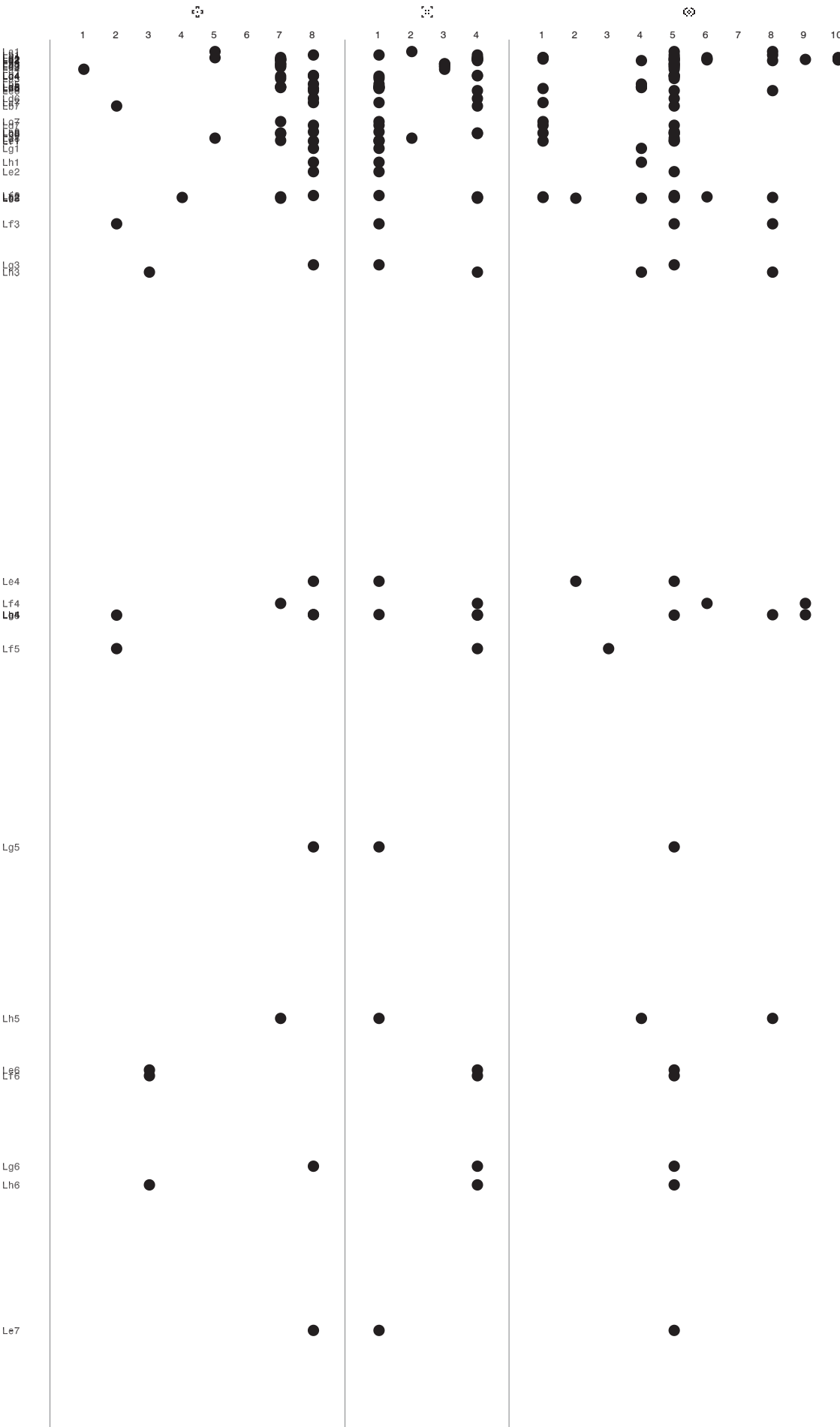


La1 ☞ Link ☞ Digital ☞ Linear Script | Lb1 ☞ Context ☞ Application Print | ☞ Linear Script | Lc1 ☞ Support ☞ Print ☞ Bodonian Linear | Ld1 ☞ Link ☞ Print ☞ Bodonian Medieval Venetian La2 ☞ Support ☞ Print ☞ Bodonian Linear Medieval Venetian | Lb2 ☞ Support ☞ Print ☞ Linear Transitional | Lc2 ☞ Support ☞ 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



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

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



<sup>EN</sup> Fantasy <sup>IT</sup> Fantasy



Na7



Og7



Mb1



Mk3



Nd1



Mc8



Oe7



Na3



Oe6



Og6



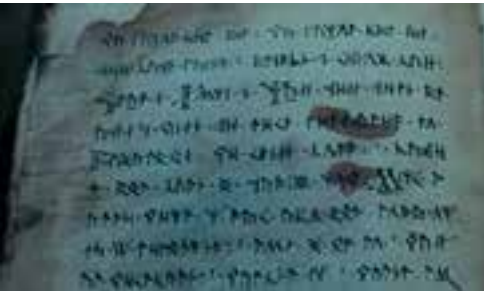
Na4



Ne5



Ng6



M16



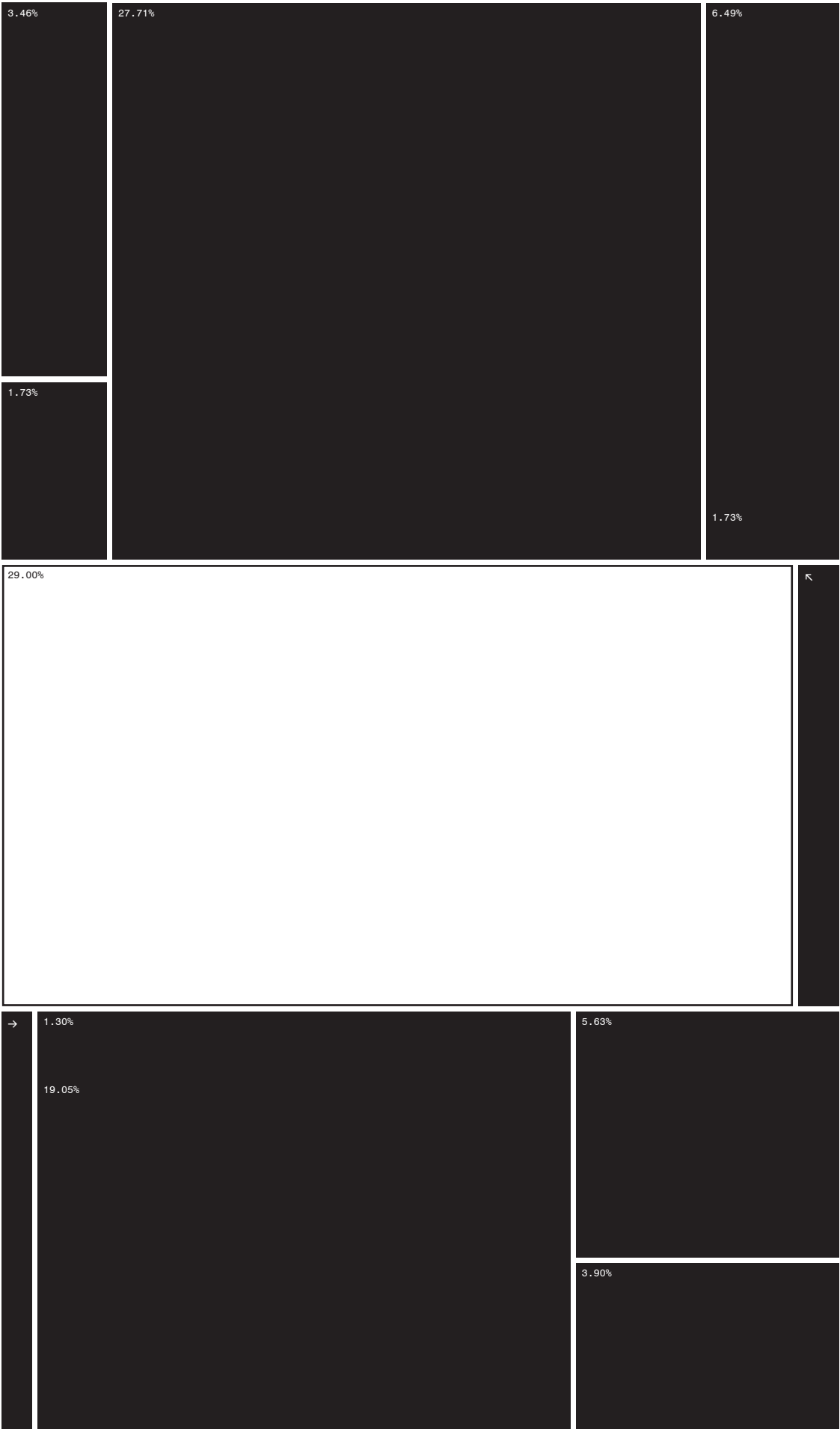
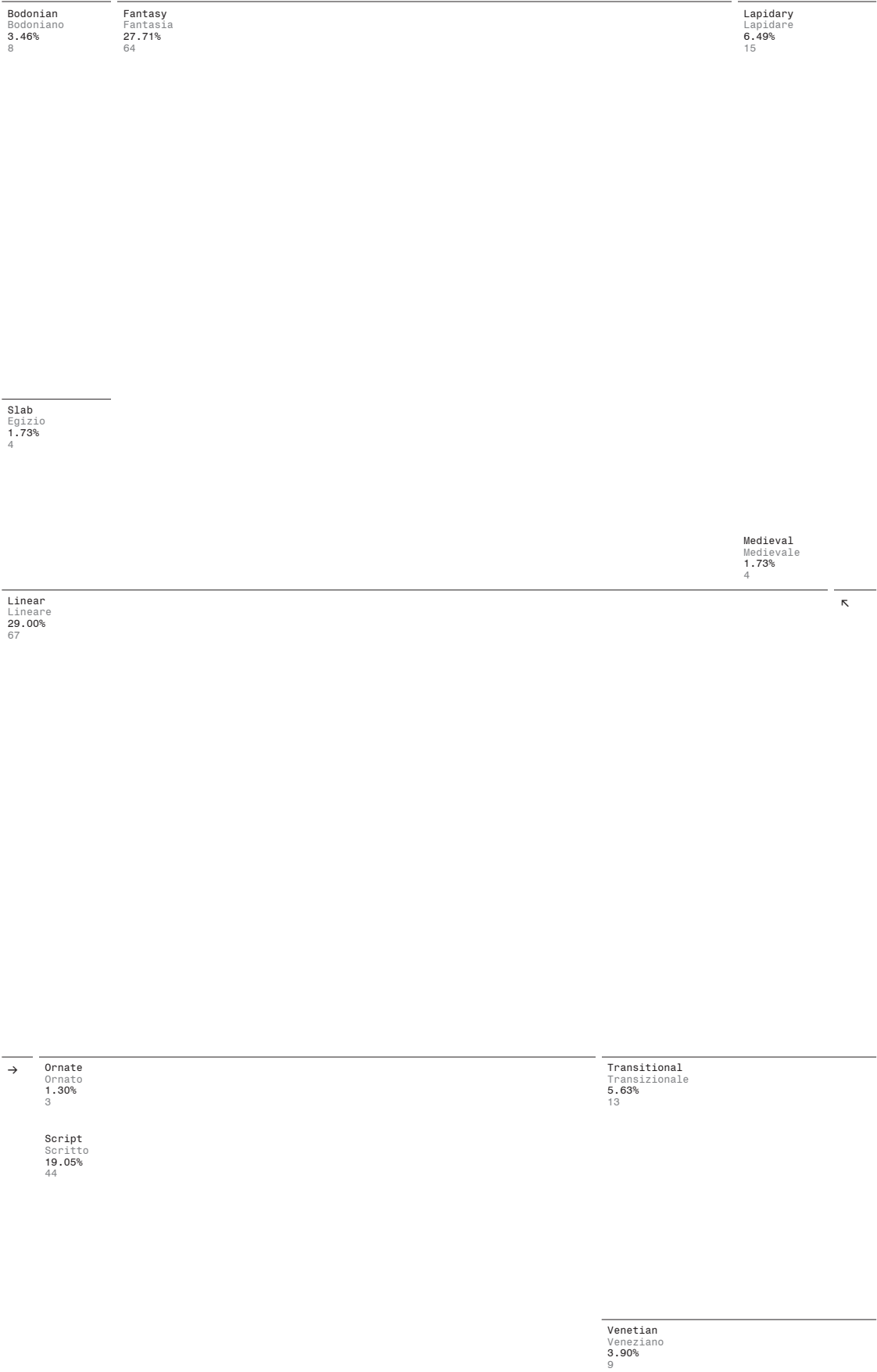
Mf1







Typography in the genre Tipografia nel genere





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

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

Alfonso Cuarón

Year  
Anno2001

Direction  
Regia

Aspect Ratio  
Formato2.39 :1

Lenght  
Durata2h21'42"

Context  
ContestoHogwarts 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





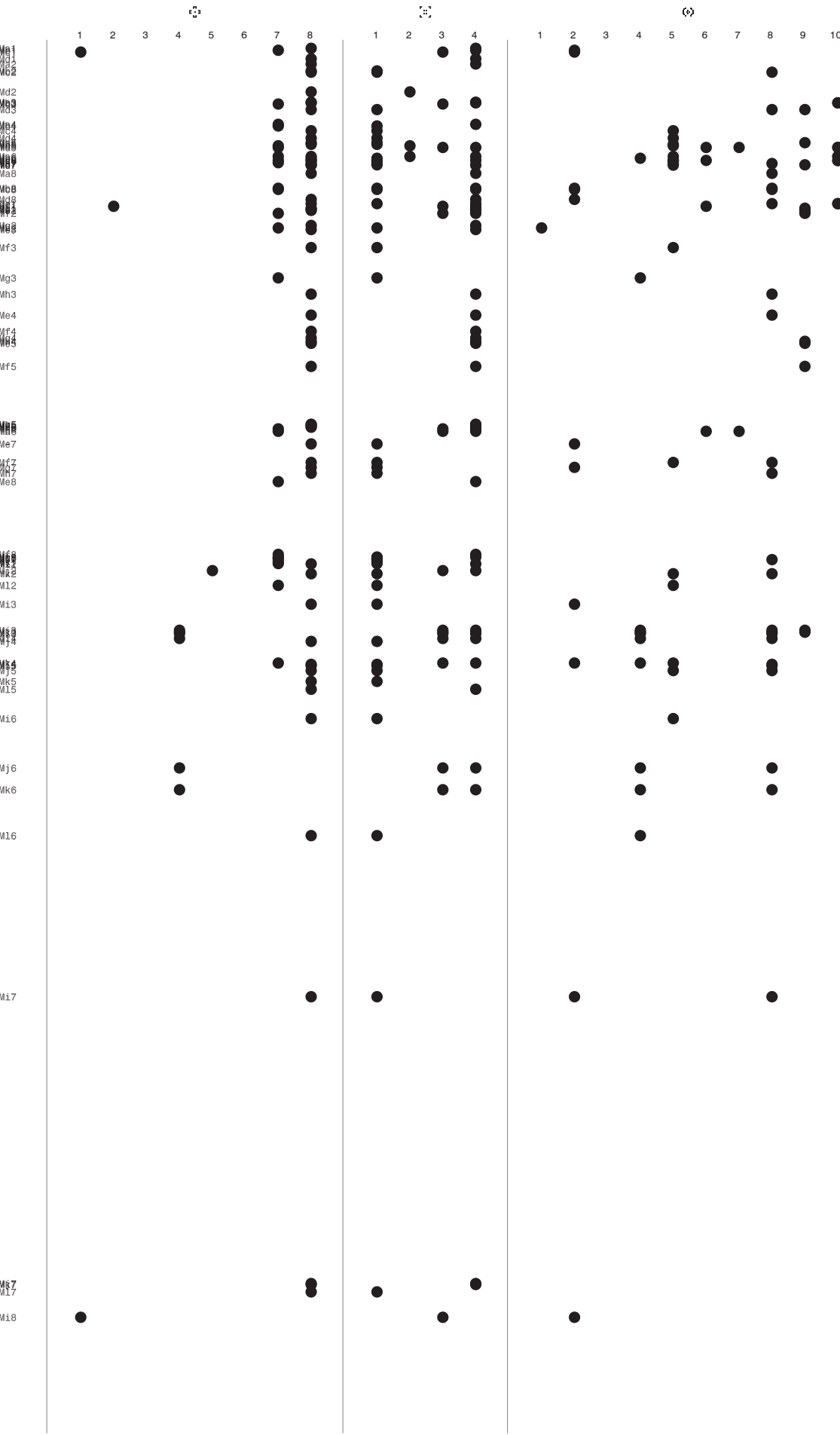
Me1 ♣ Context ⚡ Application Print | ⚡ Script Venetian | Mf1 ♣ Figure of speech ⚡ Post-production Print | ⚡ Medieval | Mg1 ♣ Context ⚡ Print ⚡ Transitional | Mh1 ♣ Context ⚡ Print | Me2 ♣ Context ⚡ Print ⚡ Transitional | Mf2 ♣ Support ⚡ Post-production Print | ⚡ Transitional | Mg2 ♣ Context ⚡ Print | 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 ⚡ 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 | Mi1 ♣ Support ⚡ Application | Mi2 ♣ Context ⚡ Print | Mj2 ♣ Link ⚡ Post-production Print | Mk2 ♣ Context ⚡ Application ⚡ Linear Script | Mi2 ♣ 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 | Mi3 ♣ 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 | Mi4 ♣ Context ⚡ Application ⚡ Script | Mi5 ♣ Context ⚡ Application ⚡ Script | Mj5 ♣ Context ⚡ Application ⚡ Linear Script | Mk5 ♣ Context ⚡ Application | Mi5 ♣ Context ⚡ Print | Mi6 ♣ Context ⚡ Application ⚡ Linear | Mj6 ♣ Hero prop ⚡ Post-production Print | ⚡ Lapidary Script | Mk6 ♣ Hero prop ⚡ Post-production Print | ⚡ Lapidary Script | Mi6 ♣ Context ⚡ Application ⚡ Lapidary | Mi7 ♣ Context ⚡ Application ⚡ Fantasy Script | Mj7 ♣ Context ⚡ Print | Mk7 ♣ Context ⚡ Print | Mi7 ♣ Context ⚡ Application | Mi8 ♣ 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  
Anno2001

Peter Jackson  
Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

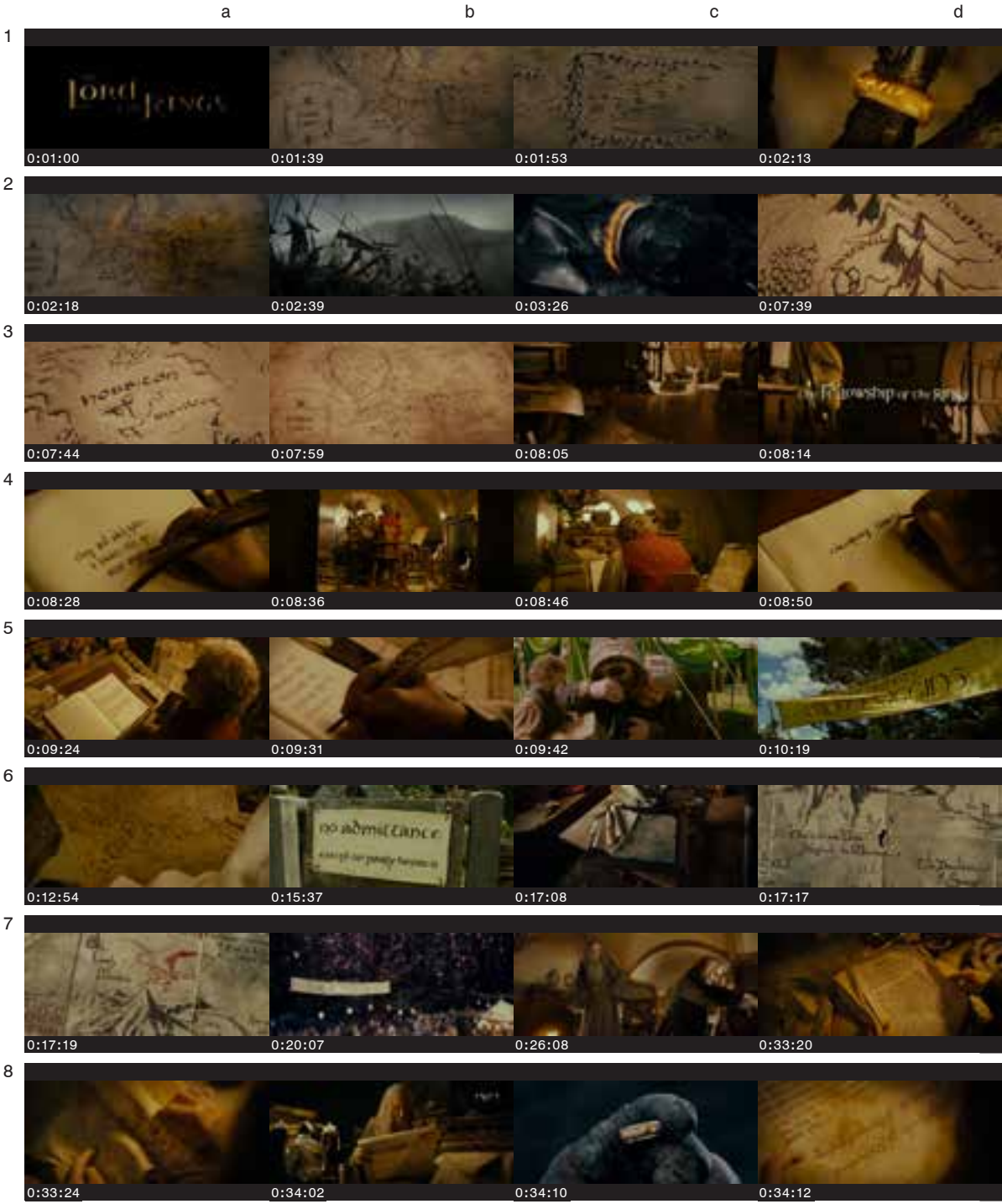
Lenght  
Durata3h48'17"

Context  
ContestoMiddle Earth, medieval setting  
Terra di mezzo e ambientazione medievale

Plot  
TramaEN 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.  
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.

Daniel Reeve  
Graphic Designer  
Progettista grafico

N

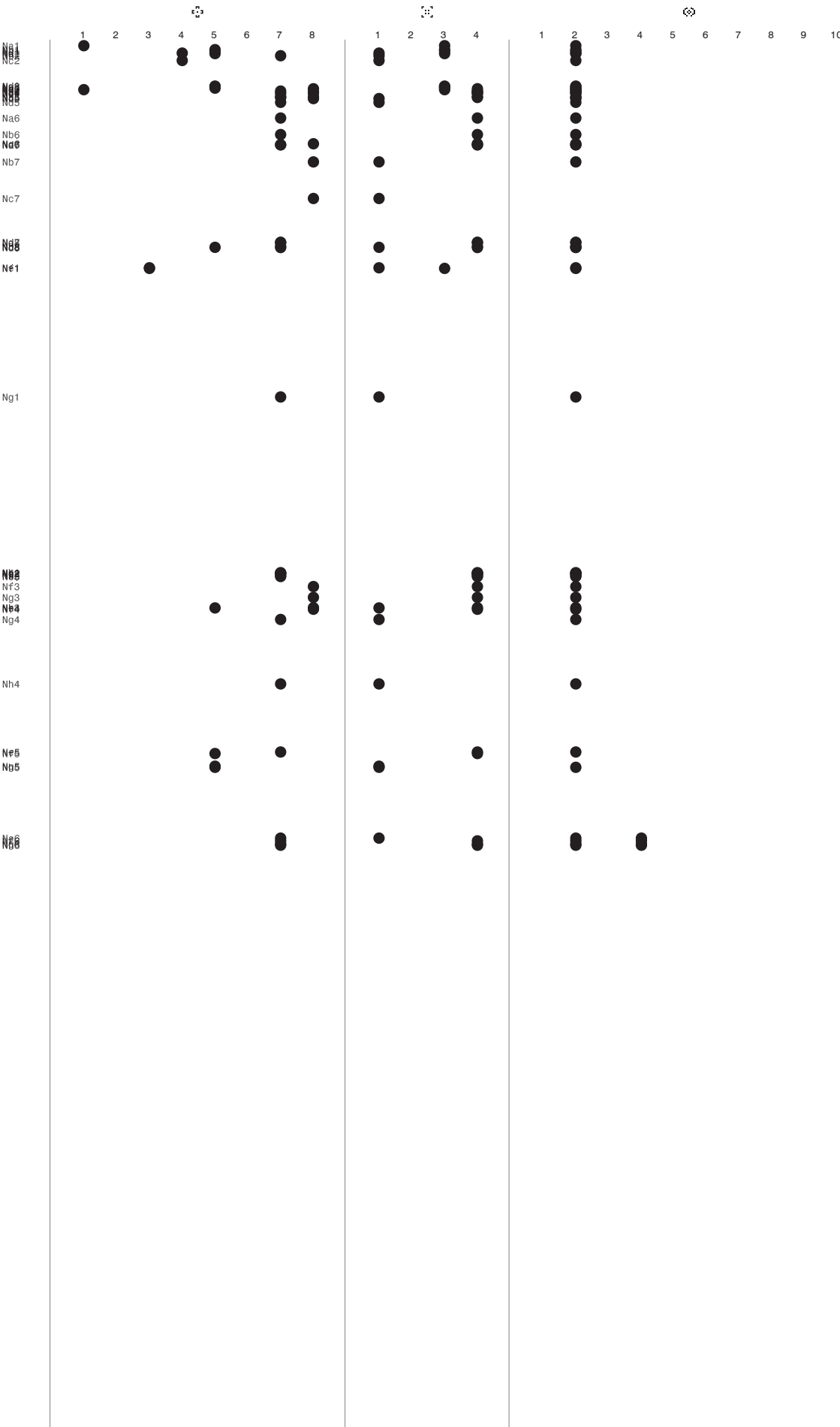


Na1 ✨ Title 📄 Post-production ✨ Fantasy | Nb1 ✨ Link 📄 Post-production ✨ Fantasy | Nc1 ✨ Link 📄 Post-production ✨ Fantasy | Nd1 ✨ Hero prop 📄 Application ✨ Fantasy | Na2 ✨ Link 📄 Post-production ✨ Fantasy | Nb2 ✨ Support 📄 Application | Nc2 ✨ Hero prop 📄 Application ✨ Fantasy | Nd2 ✨ Link 📄 Post-production ✨ 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



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

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





The Shape of Water  
La forma dell'acqua

|                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Year<br>Anno            | 2017                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Direction<br>Regia      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Aspect Ratio<br>Formato | 1.85:1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Lenght<br>Durata        | 2h03'19"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Context<br>Contesto     | Baltimore, 1962<br>Baltimora 1962                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Plot<br>Trama           | 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.<br>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. |

Timothy Peel

Graphic Designer  
Progettista grafico

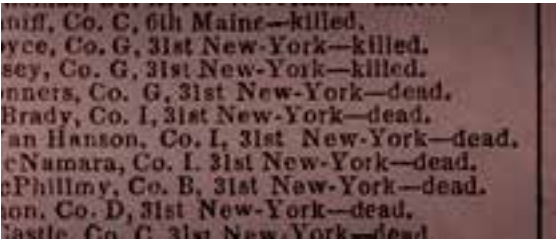


0a1 ♣ Context ⚡ Application ⚡ Linear | 0b1 ♣ Title ⚡ Post-production ⚡ Linear | 0c1 ♣ Context ⚡ Appli-  
cation | 0d1 ♣ Context ⚡ Application ⚡ Transitional | 0a2 ♣ Context ⚡ Application ⚡ Linear Script 0b2 ♣  
Support ⚡ Print ⚡ Linear Venetian 0c2 ♣ Support ⚡ Print ⚡ Linear | 0d2 ♣ Context ⚡ Application ⚡ Tran-  
sitional | 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









Ra6



Qa3



Pa3



Ro2



Pc5



Pj4



Re7



Rd5



Pn3



Pv5



Ro8



Pt1



Rh7



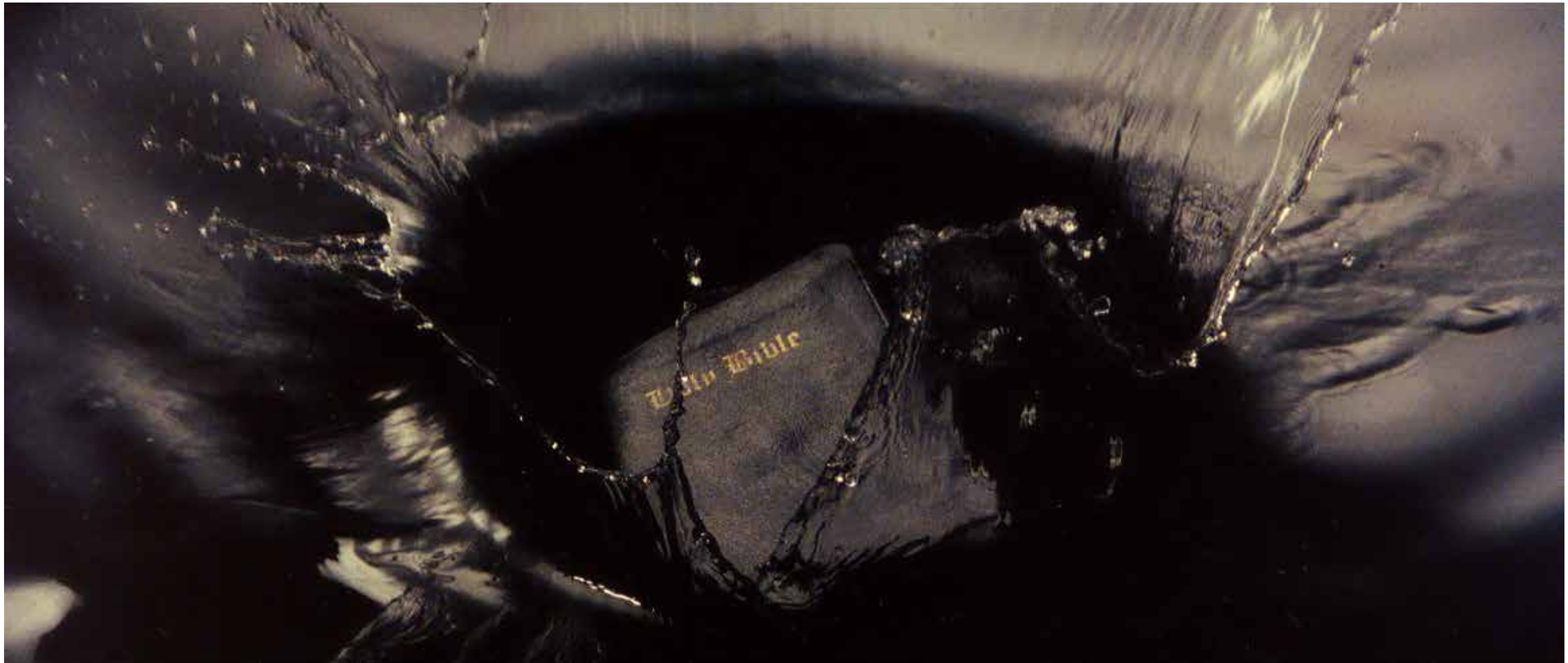
Rc4



Qf7



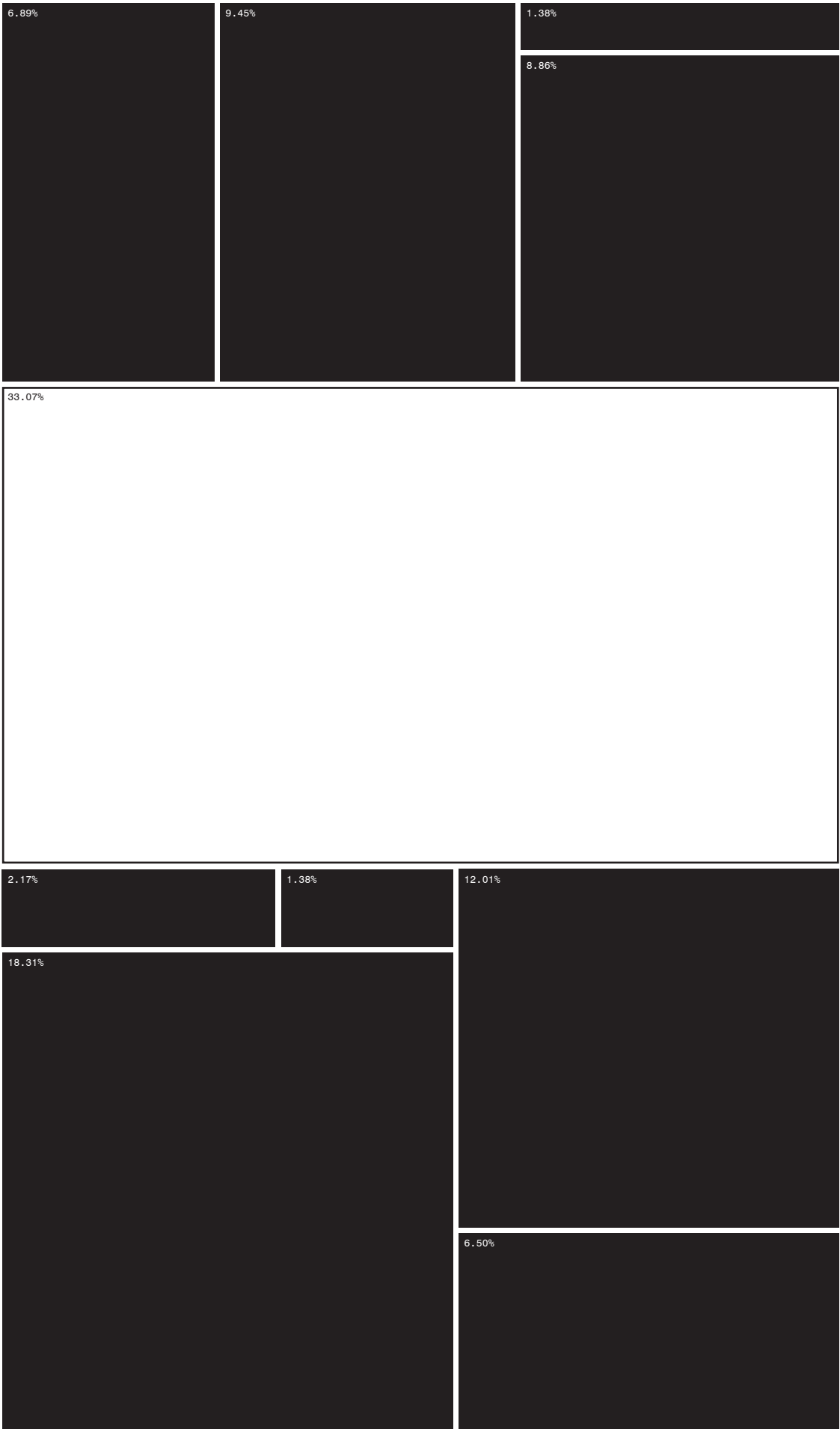






Typography in the genre Tipografia nel genere

|                                                                                 |                                                                                 |                                                                                                                                                             |
|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <div><div>Bodonian</div><div>Bodoniano</div><div>6.89%</div><div>35</div></div> | <div><div>Slab</div><div>Egizio</div><div>9.45%</div><div>48</div></div>        | <div><div>Fantasy</div><div>Fantasia</div><div>1.38%</div><div>7</div></div> <div><div>Lapidary</div><div>Lapidare</div><div>8.86%</div><div>45</div></div> |
| <div><div>Linear</div><div>Lineare</div><div>33.07%</div><div>168</div></div>   |                                                                                 |                                                                                                                                                             |
| <div><div>Medieval</div><div>Medievale</div><div>2.17%</div><div>11</div></div> | <div><div>Ornate</div><div>Ornato</div><div>1.38%</div><div>7</div></div>       | <div><div>Transitional</div><div>Transizionale</div><div>12.01%</div><div>61</div></div>                                                                    |
| <div><div>Script</div><div>Scritto</div><div>18.31%</div><div>93</div></div>    | <div><div>Venetian</div><div>Veneziano</div><div>6.50%</div><div>33</div></div> |                                                                                                                                                             |



<sup>EN</sup> Bridge of Spies <sup>IT</sup> Il ponte delle spie  
<sup>EN</sup> Elizabeth: The Golden Age <sup>IT</sup> Elizabeth: The  
Golden Age  
<sup>EN</sup> Gangs of New York <sup>IT</sup> Gangs of New York

Bridge of Spies  
Il ponte delle spie

Steven Spielberg

Year  
Anno2015

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata2h21'19"

Context  
ContestoUnited States of America, 60s  
Stati Uniti d'America anni 60

Plot  
Trama

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.

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.

Annie Atkins  
Graphic Designer  
Progettista grafico

Liliana Lambriev  
Graphic Designer  
Progettista grafico

Emma Grattan  
Graphic Designer  
Progettista grafico

P



Pa1 ✨ Title 📄 Post-production ✨ Venetian | Pb1 ✨ Support 📄 Application Pc1 ✨ Context 📄 Application ✨ Script | Pd1 ✨ Support 📄 Application Pa2 ✨ Context 📄 Application ✨ Transitional | Pb2 ✨ Context 📄 Application ✨ Linear Script Transitional Pc2 ✨ Context 📄 Application ✨ Linear Script Transitional Pd2 ✨ Context 📄 Application ✨ Linear | Pa3 ✨ Context 📄 Application ✨ Slab Linear Script Pb3 ✨ Context 📄 Application ✨ Slab Lapidary Linear Script | Pc3 ✨ Context 📄 Application ✨ Slab Lapidary Linear Script | Pd3 ✨ Context 📄 Application ✨ Slab Lapidary Linear Script | Pa4 ✨ Support 📄 Print ✨ Linear Transitional | Pb4 ✨ Context 📄 Application Pc4 ✨ Context 📄 Application Print | ✨ Linear | Pd4 ✨ Context 📄 Application Print | ✨ Linear | Pa5 ✨ Context 📄 Application Print | ✨ Linear | Pb5 ✨ Context 📄 Application Print | ✨ Linear | Pc5 ✨ Context 📄 Application ✨ Linear Transitional | Pd5 ✨ Context 📄 Application ✨ Linear | Pa6 ✨ Context 📄 Application ✨ Linear | Pb6 ✨ Context 📄 Application ✨ Linear Script Transitional Pc6 ✨ Context 📄 Application ✨ Transitional Venetian | Pd6 ✨ Support 📄 Application ✨ Linear Script | Pa7 ✨ Support 📄 Application ✨ Linear | Pb7 ✨ Support 📄 Application ✨ Linear | Pc7 ✨ Hero prop 📄 Print ✨ Linear | Pd7 ✨ Hero prop 📄 Print ✨ Linear | Pa8 ✨ Support 📄 Application ✨ Linear | Pb8 ✨ Context 📄 Application ✨ Linear | Pc8 ✨ Context 📄 Application ✨ Linear Transitional Venetian Pd8 ✨ Context 📄 Application ✨ Linear Script





Pe1 ♣ Context ⚡ Print Pf1 ♣ Support ⚡ 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 ⚡ Application ⚡ 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 Pf8 ♣ Support ⚡ Application Print | ⚡ Linear Script Transitional Pg8 ♣ Context ⚡ Application Print | ⚡ Linear Script Transitional Ph8 ♣ Context ⚡ Print



P11 ♣ Context ⚡ Application Print | ⚡ Linear Script | Pj1 ♣ Context ⚡ Application Pk1 ♣ Context ⚡ Print P11 ♣ Support ⚡ Print P12 ♣ Context ⚡ Application Pj2 ♣ Context ⚡ Print Pk2 ♣ Context ⚡ Application Print | P12 ♣ Context Support | ⚡ Application Print | P13 ♣ Support ⚡ Digital Pj3 ♣ Support ⚡ Application Print | ⚡ Slab Linear Script Pk3 ♣ Support ⚡ Application Print | ⚡ Slab Linear Script P13 ♣ Support ⚡ Application Print | ⚡ Slab Linear Script P14 ♣ Context ⚡ Application ⚡ Slab Script | Pj4 ♣ Link ⚡ Print ⚡ Venetian | Pk4 ♣ Support ⚡ Application Print | ⚡ Linear Venetian | P14 ♣ Support ⚡ Application Print | ⚡ Linear Venetian | P15 ♣ Support ⚡ Print ⚡ Linear Venetian | Pj5 ♣ Support ⚡ Print ⚡ Venetian | Pk5 ♣ Context Support | ⚡ Application Print | ⚡ Linear Script | P15 ♣ Context ⚡ Application ⚡ Linear | P16 ♣ Support ⚡ Print Pj6 ♣ Context ⚡ Application ⚡ Fantasy | Pk6 ♣ Context ⚡ Application P16 ♣ Support ⚡ Print ⚡ Transitional | P17 ♣ Context ⚡ Print Pj7 ♣ Support ⚡ Application ⚡ Lapidary Linear | Pk7 ♣ Support ⚡ Application ⚡ Linear | P17 ♣ Context ⚡ Application ⚡ Linear | P18 ♣ Context ⚡ Application ⚡ Linear | Pj8 ♣ Context ⚡ Application ⚡ Linear | Pk8 ♣ Context ⚡ Application P18 ♣ Context ⚡ Application ⚡ 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 Pm5 ⇄ 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

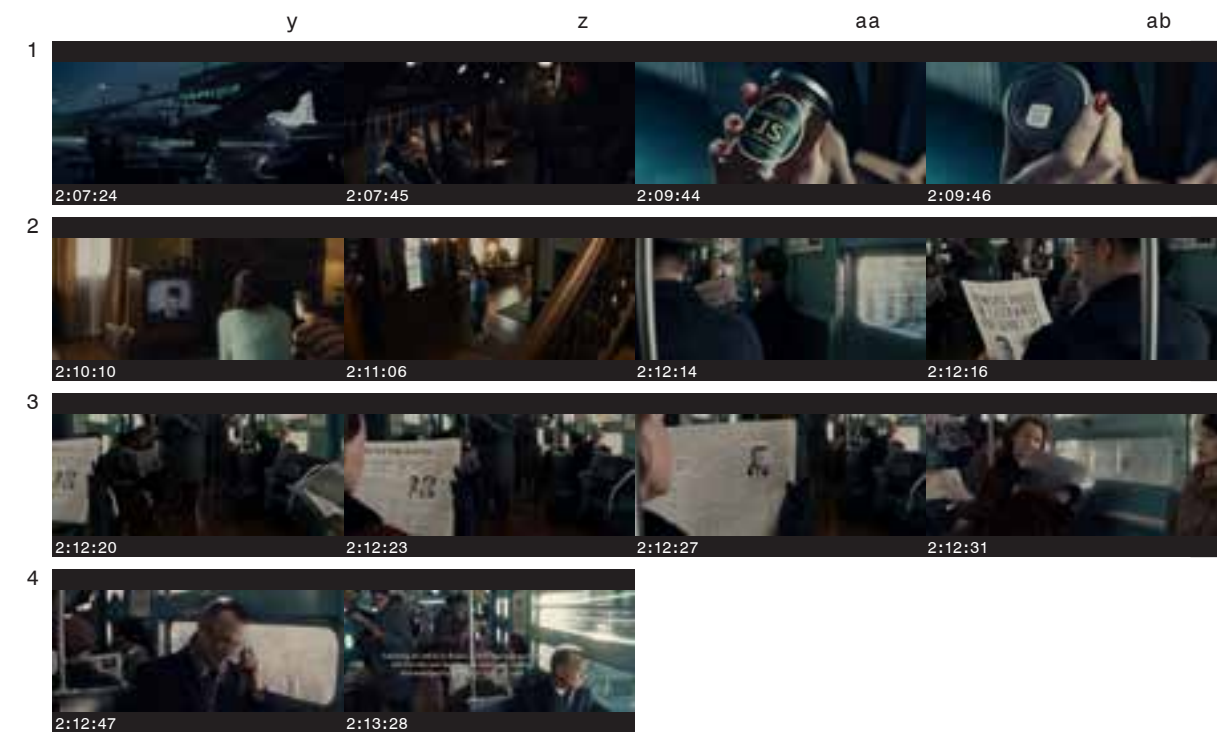


Pq1 ⇄ Support ⌚ Print ⌚ Slab Linear Script Pr1 ⇄ Support ⌚ Print ⌚ Linear | Ps1 ⇄ Support ⌚ Application Pt1 ⇄ Support ⌚ Print ⌚ Venetian | Pq2 ⇄ Support ⌚ Print ⌚ Linear Venetian | Pr2 ⇄ Context ⌚ Application Ps2 ⇄ Context ⌚ Application ⌚ Linear | Pt2 ⇄ Context ⌚ Application ⌚ Medieval | Pq3 ⇄ Context ⌚ 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





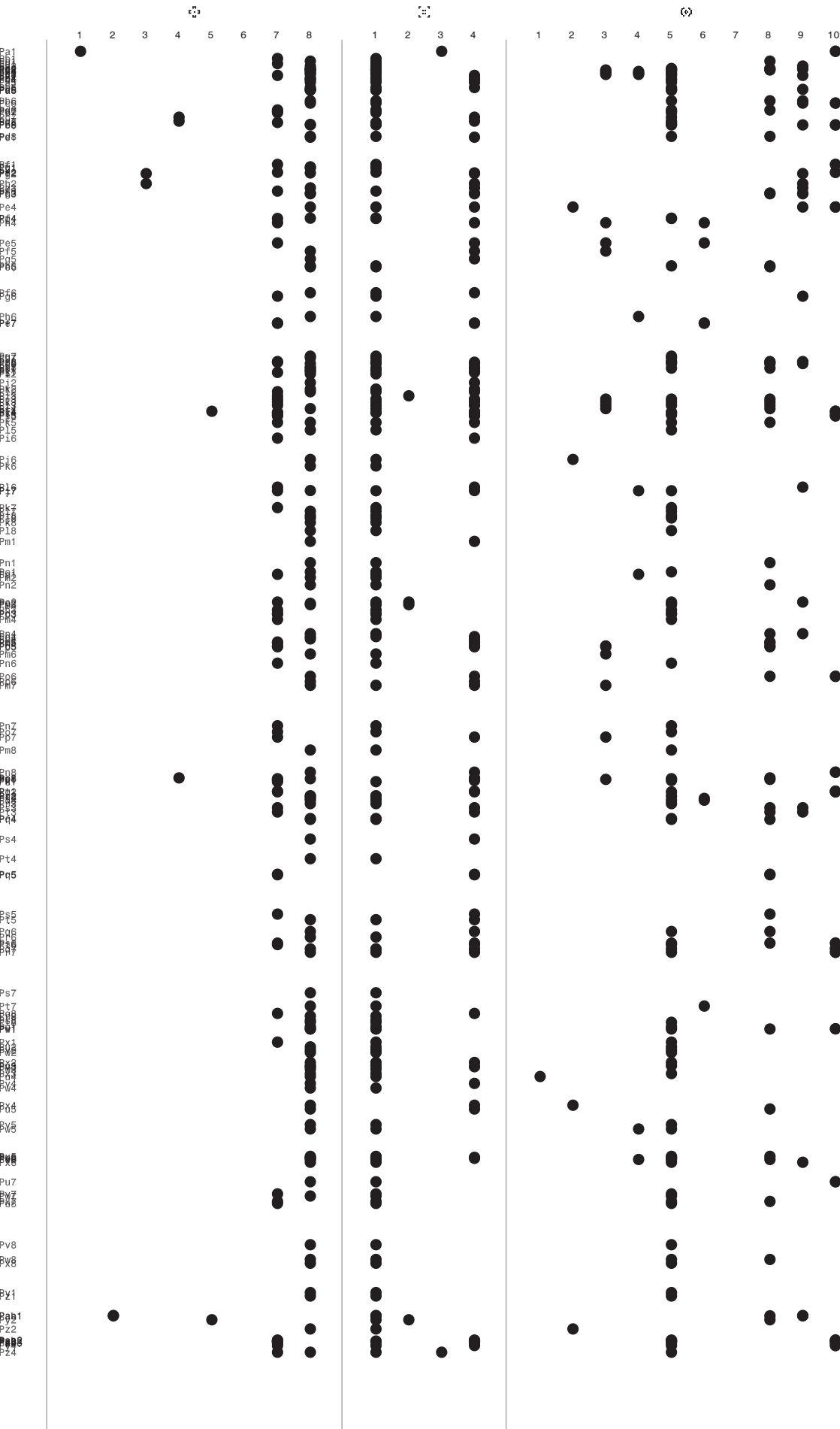
Pu1 ✿ Context ⚡ Application ⌘ Linear | Pv1 ✿ Context ⚡ Application ⌘ Venetian | Pw1 ✿ Context ⚡ Application ⌘ Linear Script | Px1 ✿ Support ⚡ Application ⌘ Linear | Pu2 ✿ Context ⚡ Application ⌘ Linear | Pv2 ✿ Context ⚡ Application ⌘ Linear | Pw2 ✿ Context ⚡ Application ⌘ Linear | Px2 ✿ Context ⚡ Application Print | ⌘ Linear | Pu3 ✿ Context ⚡ Application ⌘ Linear | 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 | ⌘ Linear | Pv6 ✿ Context ⚡ Application Print | ⌘ Linear | 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 | ⌘ Script | Pz2 ✿ Context ⚡ Application ⌘ Fantasy | Paa2 ✿ Support ⚡ Print ⌘ Linear Venetian | Pab2 ✿ Support ⚡ Print ⌘ Linear Venetian | Py3 ✿ Support ⚡ Application Print | ⌘ Linear Venetian | Pz3 ✿ Support ⚡ Application Print | ⌘ Linear Venetian | Paa3 ✿ Support ⚡ Print ⌘ Venetian | Pab3 ✿ Support ⚡ Print ⌘ Linear Venetian | Py4 ✿ Support ⚡ Application Print | ⌘ Linear Venetian | Pz4 ✿ Context Support | ⚡ Application Post-production | ⌘ Linear



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



Elizabeth:  
The Golden Age  
Elizabeth:  
The Golden Age

|               |                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|---------------|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|               | Year<br>Anno            | 2007                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Shekhar Kapur | Direction<br>Regia      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|               | Aspect Ratio<br>Formato | 1.85:1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|               | Lenght<br>Durata        | 1h54'51"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|               | Context<br>Contesto     | England, 1585<br>Inghilterra 1585                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|               | Plot<br>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.<br>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 ancella 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

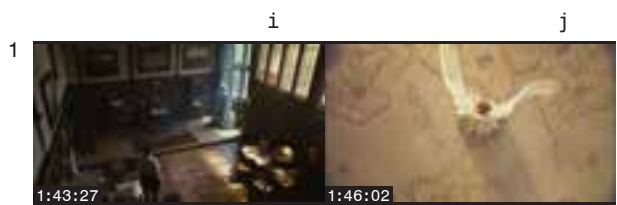
Q



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



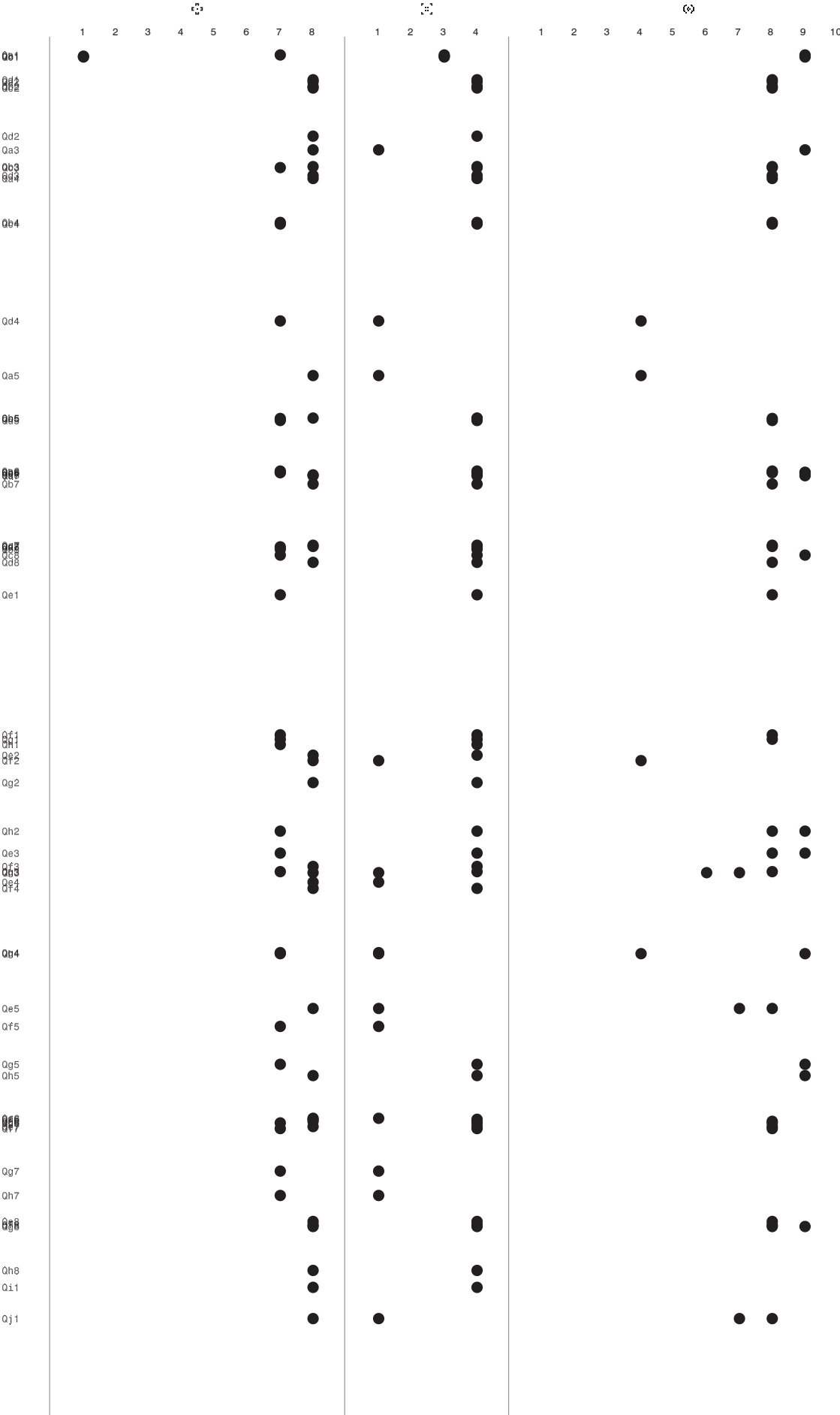
qe1 ✿ Support ⌚ Print ⌚ Script | Qf1 ✿ Support ⌚ Print ⌚ Script | Qg1 ✿ Support ⌚ Print ⌚ Script | Qh1 ✿ Support ⌚ Print | qe2 ✿ Context ⌚ Print | Qf2 ✿ Context ⌚ Application ✿ Lapidary | Qg2 ✿ Context ⌚ Print | Qh2 ✿ Support ⌚ Print ⌚ Script Transitional Qe3 ✿ Support ⌚ Print ⌚ Script Transitional Qf3 ✿ 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 Transitional Qh8 ✿ Context ⌚ Print



Q11 ✿ 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  
Anno2003

Martin Scorsese  
Direction  
Regia

Aspect Ratio  
Formato2.35 : 1

Lenght  
Durata2h46'35"

Context  
ContestoNew 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.

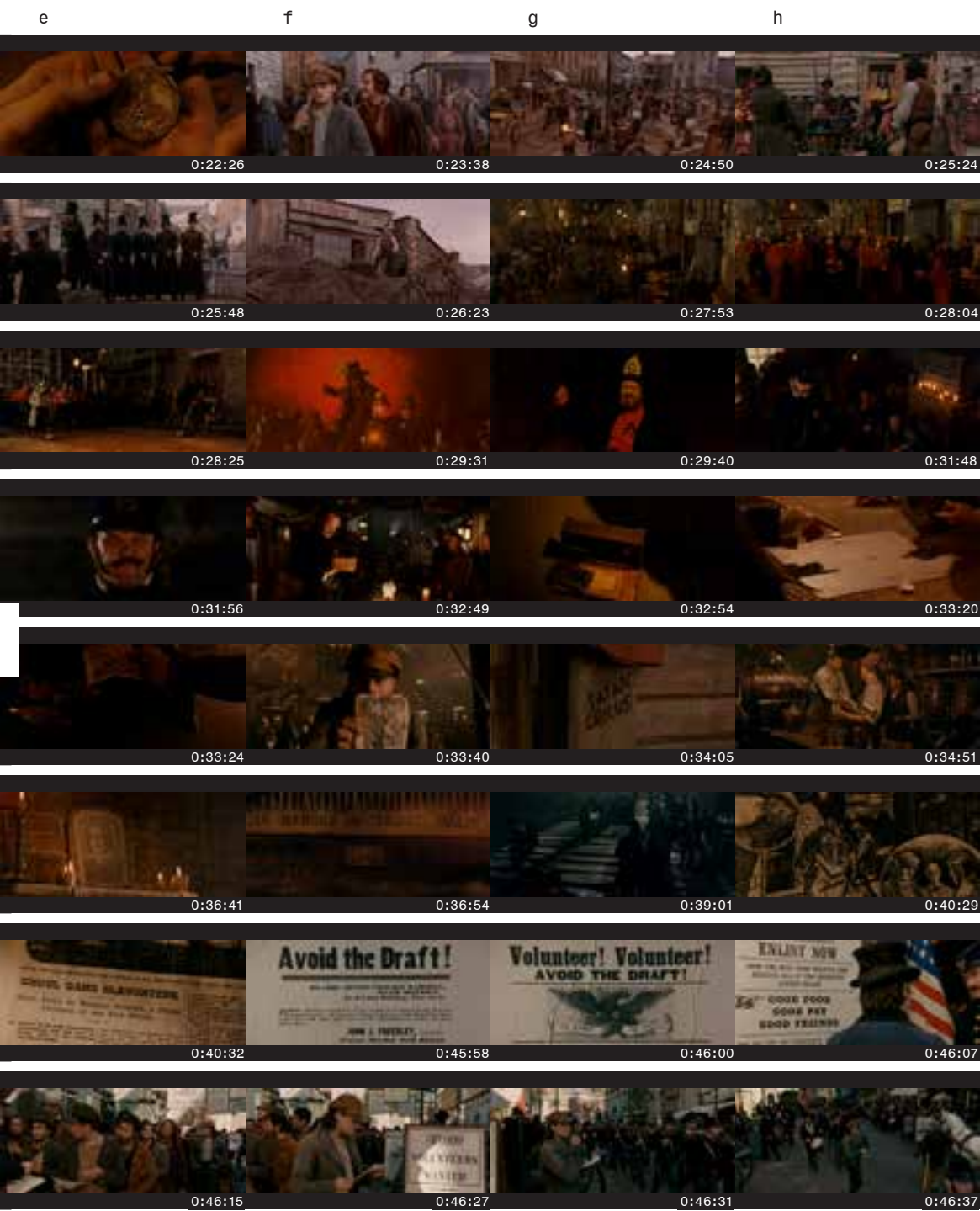
Joan Winters  
Graphic Designer  
Progettista grafico

R

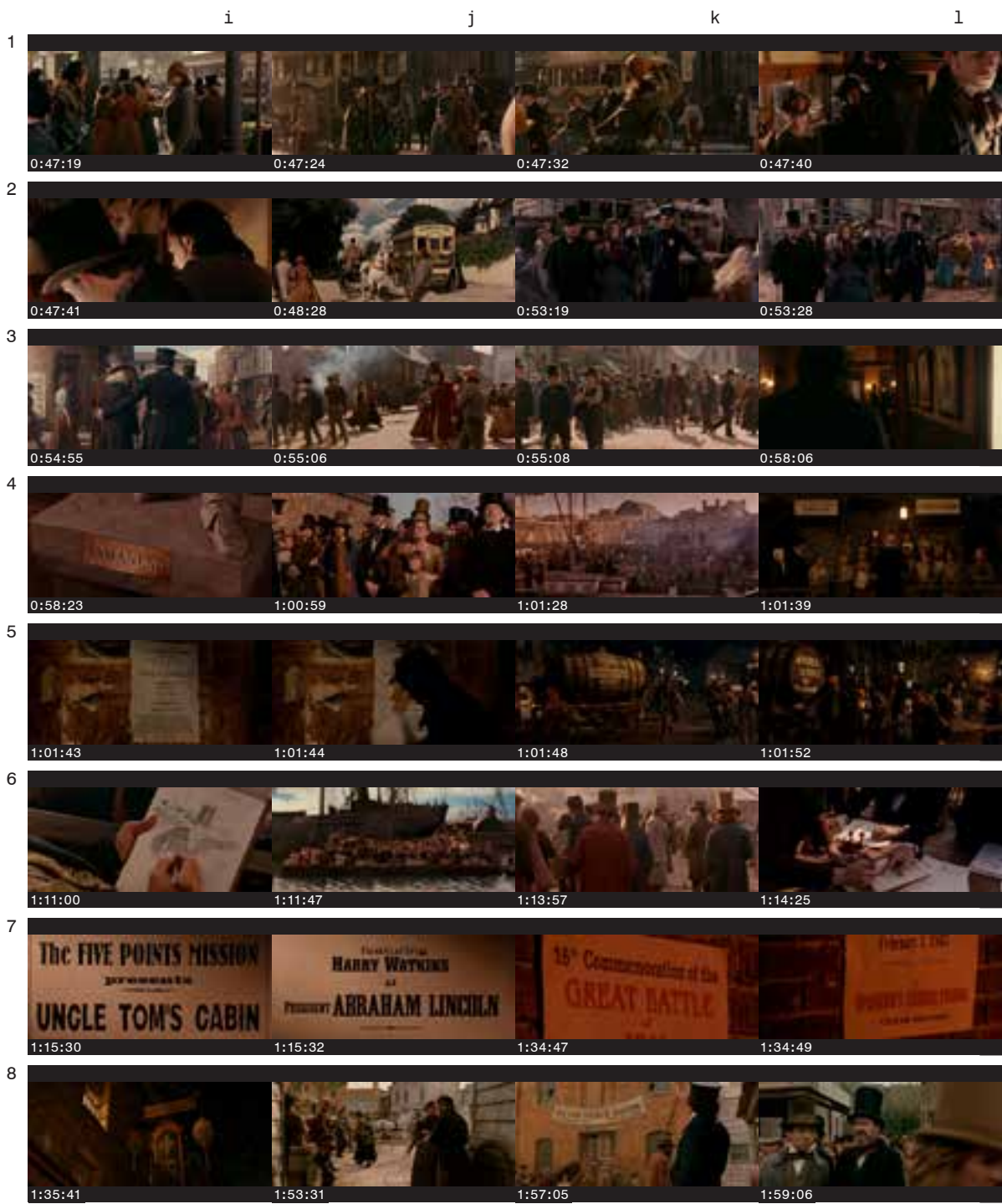


Ra1 Hero prop Application Rb1 Context Application Bodonian | Rc1 Context Application Linear | Rd1 Context Application Slab Linear | Ra2 Support Application Rb2 Context Application Linear | Rc2 Context Application Bodonian Linear | Rd2 Context Application Bodonian Linear | Ra3 Context Application Linear | 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 ♣ Print ⚡ 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

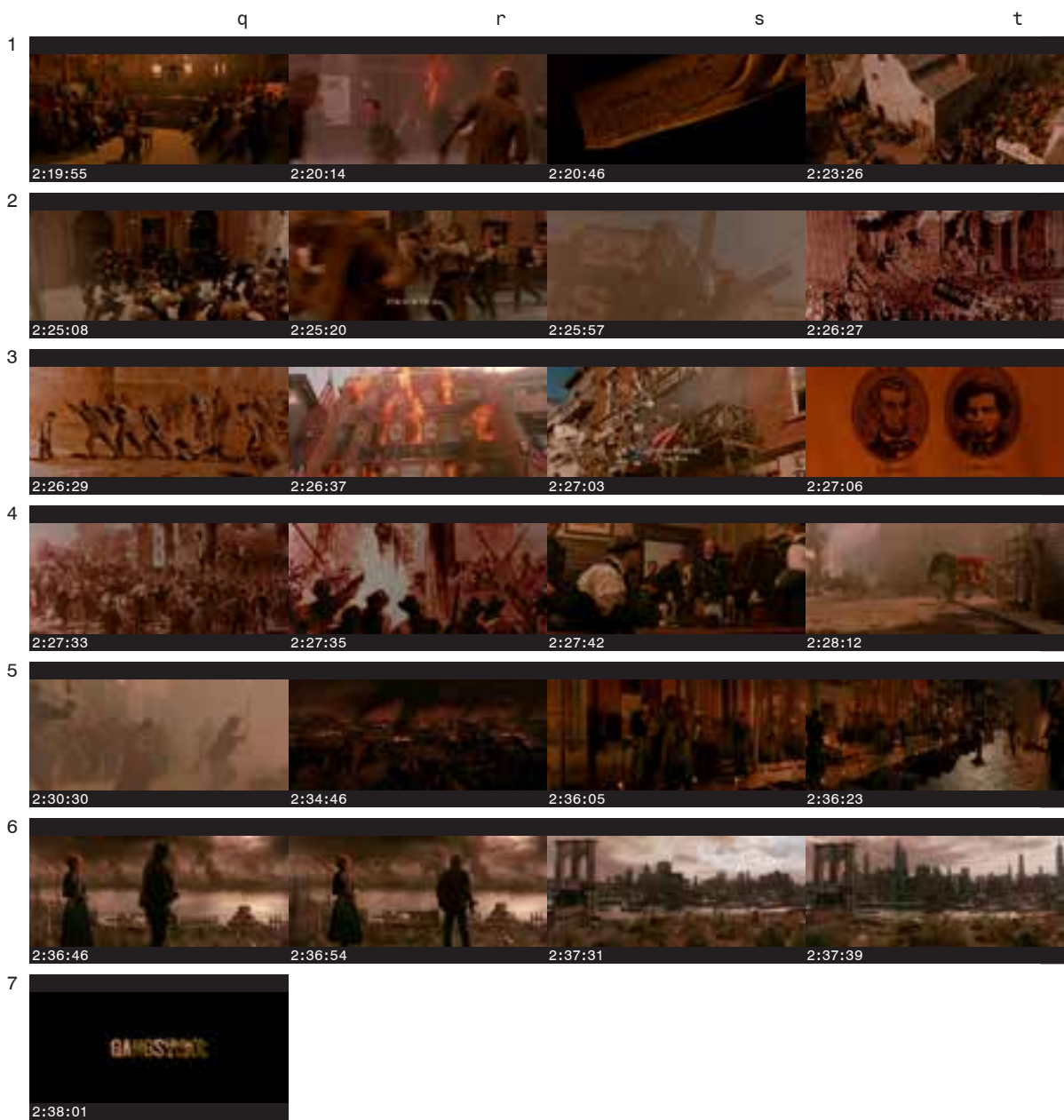


Ri1 ♣ Context ⚡ Application ⚡ Bodonian Linear | Rj1 ♣ Context ⚡ Application ⚡ Transitional | Rk1 ♣ Context ⚡ Application ⚡ Bodonian Lapidary | Ri1 ♣ Context ⚡ Application ⚡ Linear | Ri2 ♣ Context ⚡ Application ⚡ Lapidary | Rj2 ♣ Context ⚡ Application ⚡ Bodonian Lapidary | Rk2 ♣ Context ⚡ Application ⚡ Lapidary | Ri2 ♣ Context ⚡ Application ⚡ Slab Linear | Ri3 ♣ Context ⚡ Print ⚡ Venetian | Rj3 ♣ Context ⚡ Application ⚡ Linear | Rk3 ♣ Context ⚡ Application ⚡ Linear Transitional | Ri3 ♣ Context ⚡ Print Ri4 ♣ Context ⚡ Application ⚡ Bodonian | Rj4 ♣ Context ⚡ Application ⚡ Slab | Rk4 ♣ Context ⚡ Application ⚡ Lapidary Linear | Ri4 ♣ Context ⚡ Application Print | ⚡ Lapidary Linear | Ri5 ♣ Support ⚡ Print ⚡ Bodonian Slab Lapidary Rj5 ♣ Figure of speech ⚡ Print ⚡ Bodonian Slab Lapidary Linear | Rk5 ♣ Support ⚡ Application ⚡ Lapidary Linear | Ri5 ♣ Support ⚡ Application ⚡ Transitional | Ri6 ♣ Context ⚡ Application Rj6 ♣ Context ⚡ Application ⚡ Slab | Rk6 ♣ Context ⚡ Application ⚡ Slab | Ri6 ♣ Support ⚡ Print Ri7 ♣ Link ⚡ Print ⚡ Slab Fantasy Lapidary Rj7 ♣ Support ⚡ Print ⚡ Slab Lapidary | Rk7 ♣ Support ⚡ Print ⚡ Slab Transitional | Ri7 ♣ Support ⚡ Print ⚡ Bodonian Ornate | Ri8 ♣ Context ⚡ Application ⚡ Lapidary | Rj8 ♣ Context ⚡ Application ⚡ Bodonian Linear | Rk8 ♣ Context ⚡ Application ⚡ Linear | Ri8 ♣ Context ⚡ Application ⚡ Lapidary



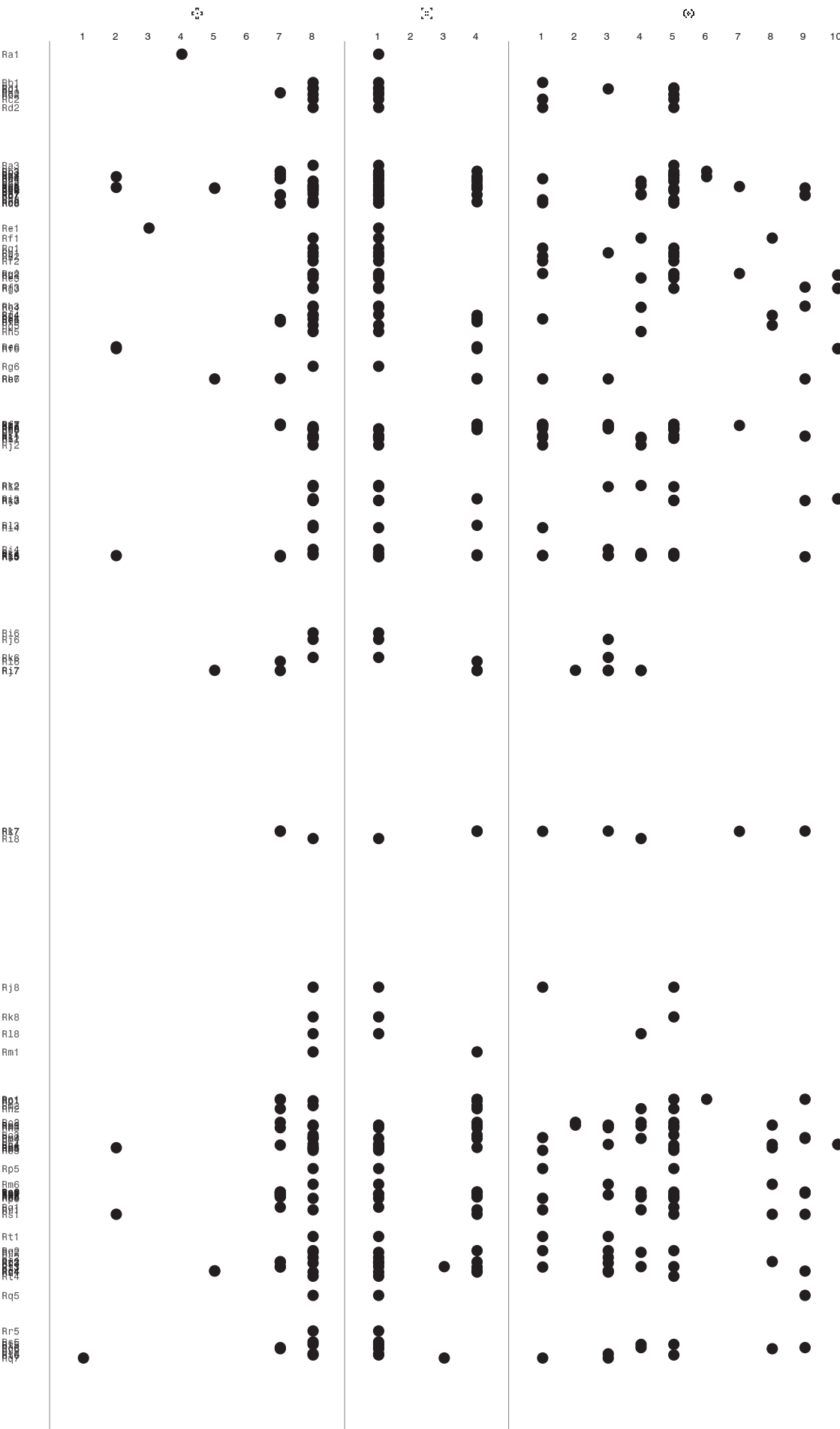


Rm1 ♣ Context ⚡ Print Rn1 ♣ Support ⚡ Print ⊗ Linear Medieval Transitional Ro1 ♣ Support ⚡ Print Rp1 ♣ Context ⚡ Print Rm2 ♣ Context ⚡ Print Rn2 ♣ Support ⚡ Print ⊗ Lapidary Linear | Ro2 ♣ Support ⚡ Print ⊗ Fantasy Lapidary Linear Rp2 ♣ Context ⚡ Application Print | ⊗ Slab Fantasy Script Venetian | Rm3 ♣ 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 Ro8 ♣ 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







Ud4



Sd3



Ub5



Tc4



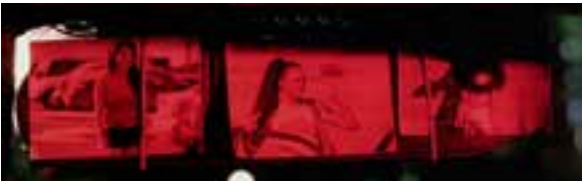
Ti6



Sb2



Sc6



Uh5



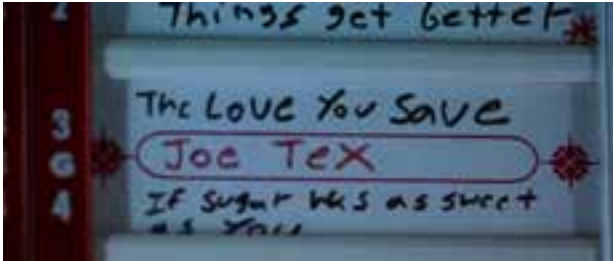
Sg7



Tn4



Sf6



Uj3



Th5



Sd5



Tf7

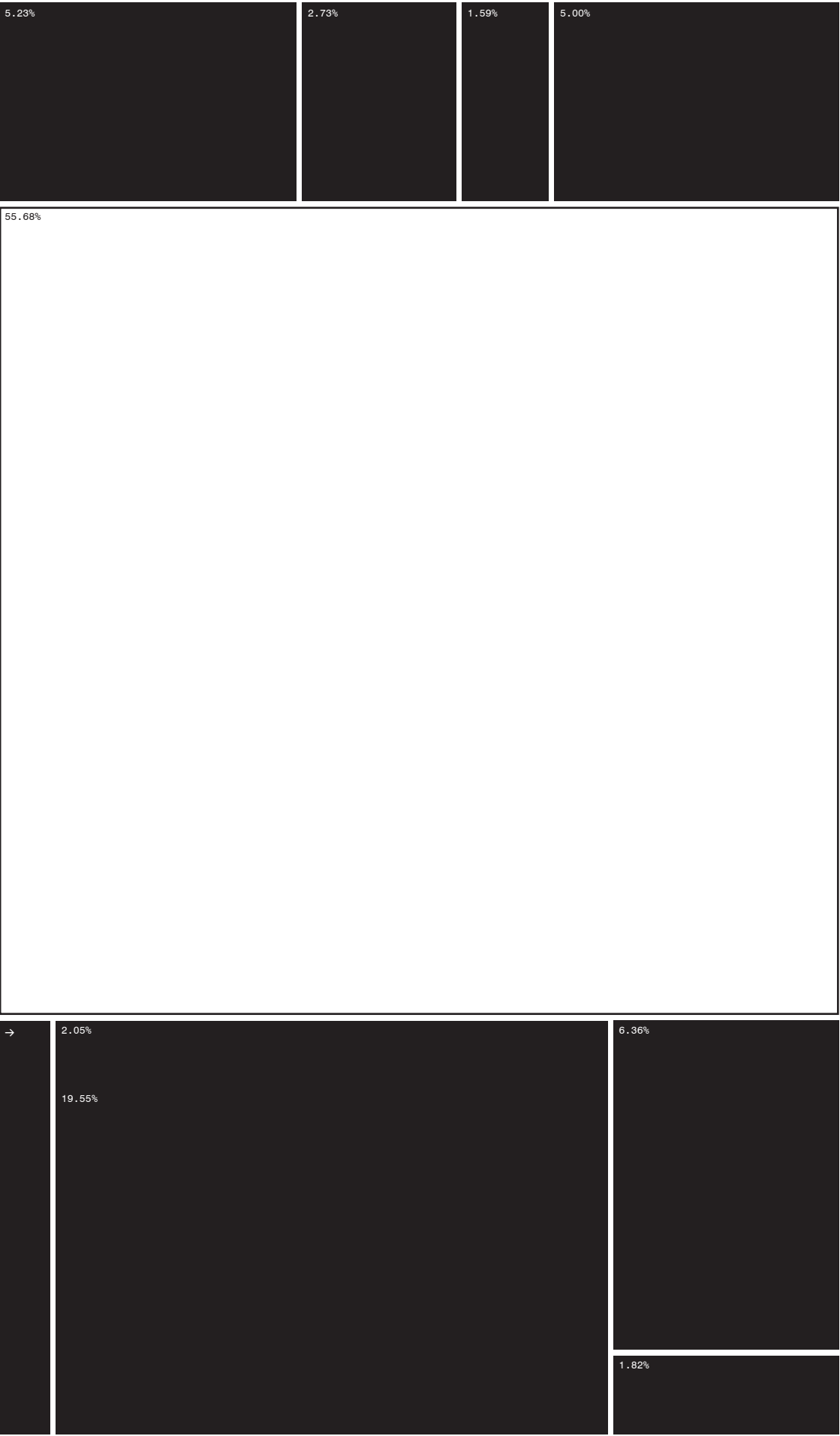




Typography in the genre Tipografia nel genere

|                                             |                                      |                                          |                                            |
|---------------------------------------------|--------------------------------------|------------------------------------------|--------------------------------------------|
| <b>Bodonian</b><br>Bodoniano<br>5.23%<br>23 | <b>Slab</b><br>Egizio<br>2.73%<br>12 | <b>Fantasy</b><br>Fantasia<br>1.59%<br>7 | <b>Lapidary</b><br>Lapidare<br>5.00%<br>22 |
| <b>Linear</b><br>Lineare<br>55.68%<br>245   |                                      |                                          |                                            |

|   |                                            |                                                     |
|---|--------------------------------------------|-----------------------------------------------------|
| → | <b>Medieval</b><br>Medievale<br>2.05%<br>9 | <b>Transitional</b><br>Transizionale<br>6.36%<br>28 |
|   | <b>Script</b><br>Scritto<br>19.55%<br>86   |                                                     |
|   |                                            | <b>Venetian</b><br>Veneziano<br>1.82%<br>8          |





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

Death Proof  
Grindhouse  
- A prova di morte

|                         |                                         |
|-------------------------|-----------------------------------------|
| Year<br>Anno            | 2007                                    |
| Direction<br>Regia      |                                         |
| Aspect Ratio<br>Formato | 2.39 : 1                                |
| Lenght<br>Durata        | 1h53'36"                                |
| Context<br>Contesto     | Austin Texas, 2007<br>Austin Texas 2007 |

Plot  
Trama

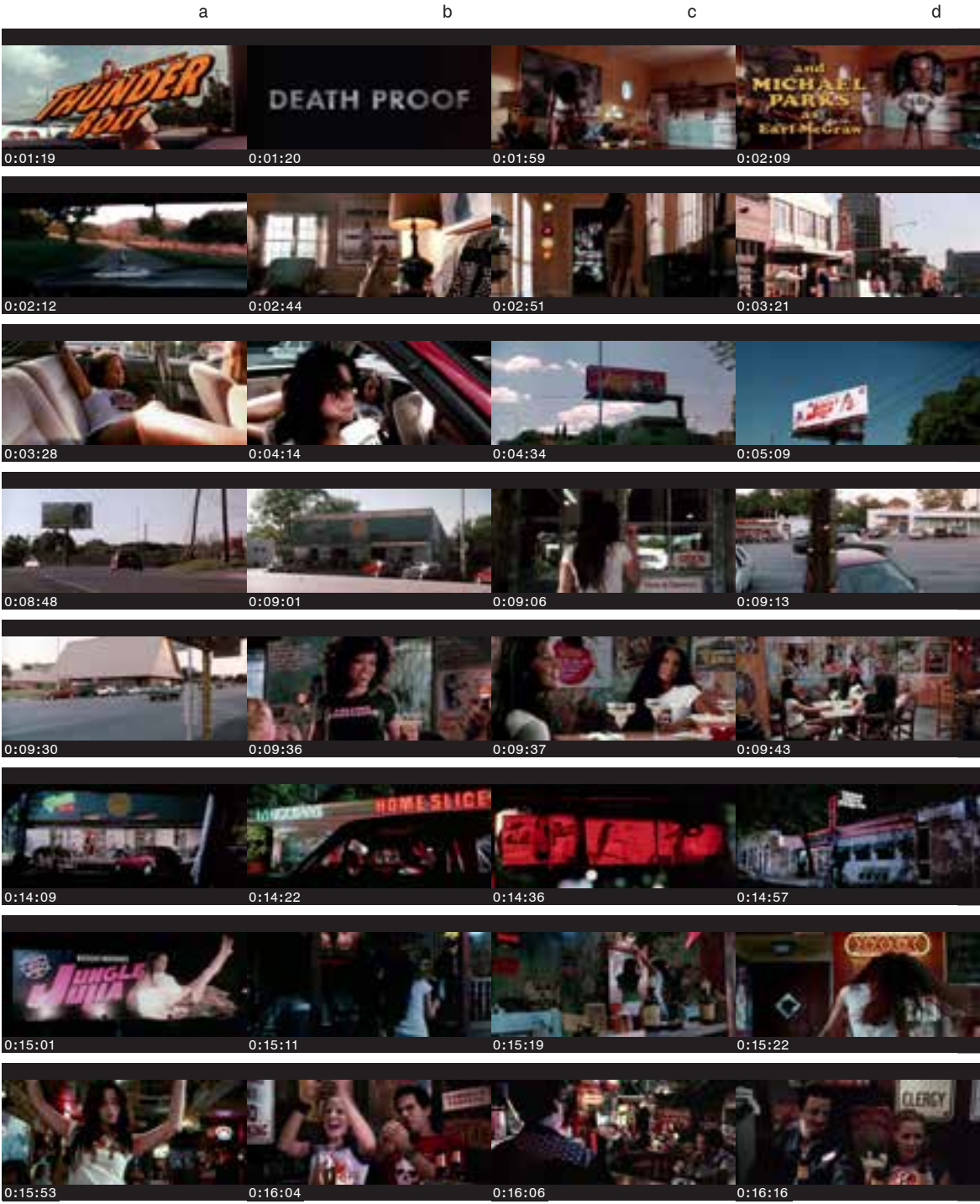
EN Stuntman Mike is a professional body double who likes to take unsuspecting women for deadly drives in his free time. He has doctored his car for maximum impact; when Mike purposely causes wrecks, the bodies pile up while he walks away with barely a scratch. The insane Mike may be in over his head, though, when he targets a tough group of female friends, including real-life stuntwoman Zoe Bell, who plays herself.

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.

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 | 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 | Si1 ✿ 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



mnp

1:25:46

1:26:56

1:30:29

1:32:58

1:39:27

1:40:54

1:44:27

1:47:06

1:49:28

Sm1ContextPrintSlab

Sn1SupportPrintBodonian Linear Script

So1ContextApplicationLinear

Sp1ContextApplicationLinear

Sm2ContextApplicationLinear

Sn2ContextApplicationBodonian Lapidary

So2ContextApplicationLinear

Sp2ContextApplicationLinear

Sm3TitlePost-productionTransitional

222

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

223

The Stuff  
Stuff  
- Il gelato che uccide

Larry Cohen

Year  
Anno1985

Direction  
Regia

Aspect Ratio  
Formato1.85:1

Lenght  
Durata1h26'33"

Context  
ContestoMidland, 80s  
Midland anni 80

Plot  
Trama

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!

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!

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 | Tc3 Support Print Linear | Td3 Context Print | Ta4 Context Application Print | Tb4 Context Application Print | Tc4 Support Application | Td4 Context Application Linear | Ta5 Context Application Script | Tb5 Context Application Linear | Tc5 Context Application Print | Tb6 Support Application Linear | Tc6 Context Application | Td6 Context Application | Ta7 Figure of speech Application Print | 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 ⚡ Bodonian Linear Script | 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 | 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

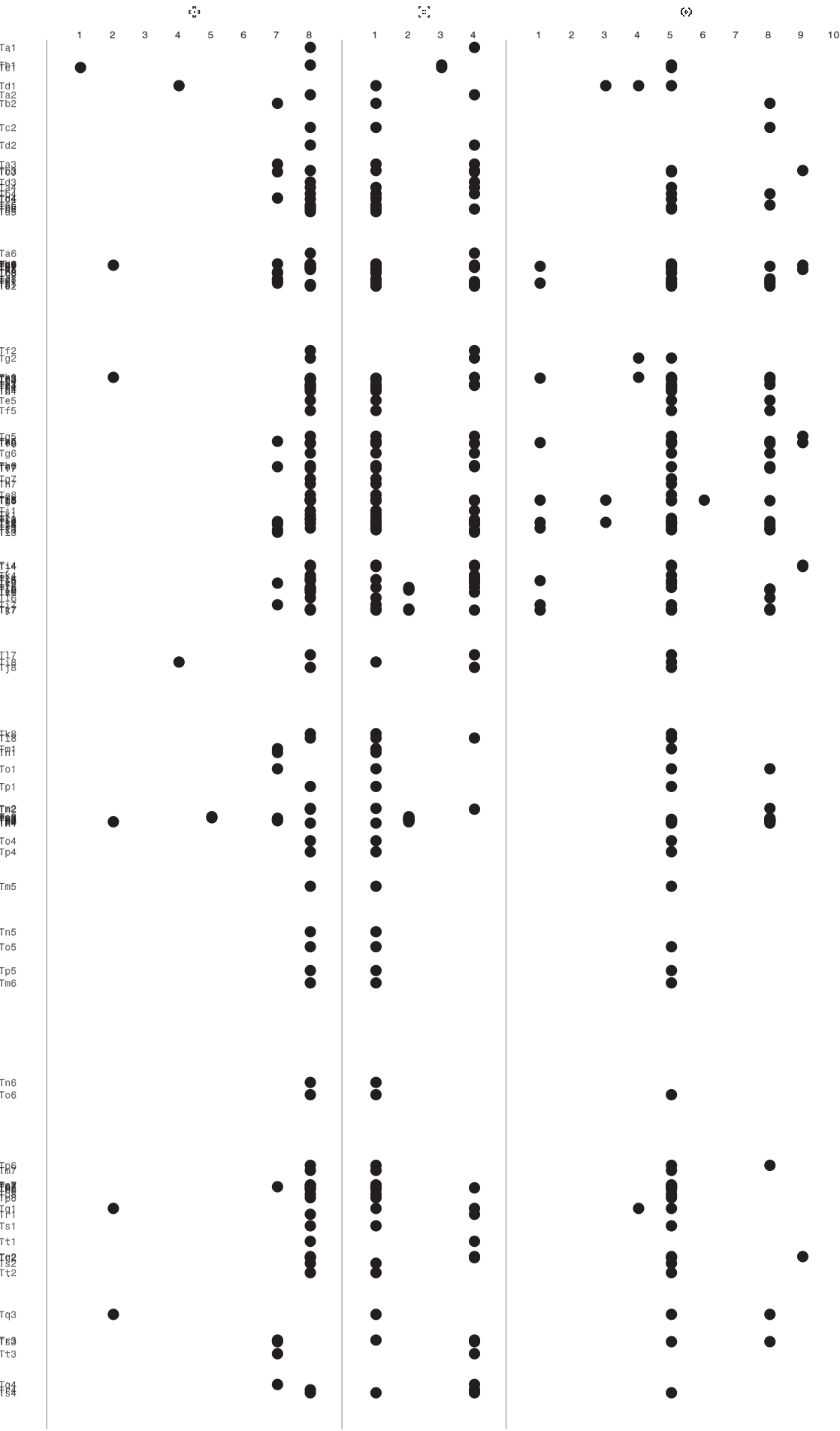


Ti1 ♣ Context ⚡ Application Print | ⚡ Linear Script | Tj1 ♣ Context ⚡ Application Print | | Tk1 ♣ Context ⚡ Application | Ti1 ♣ Context ⚡ Application ⚡ Linear | Ti2 ♣ Context ⚡ Print | Tj2 ♣ Support ⚡ Application Print | ⚡ Linear Script | Tk2 ♣ Support ⚡ Application Print | ⚡ Bodonian Slab Linear Script | Ti2 ♣ Context ⚡ Application ⚡ Linear | Ti3 ♣ Support ⚡ Application Print | ⚡ Linear Script | Tj3 ♣ Context ⚡ Application ⚡ Bodonian Linear Script | Tk3 ♣ Support ⚡ Application Print | ⚡ Linear Script | Ti3 ♣ 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 | Ti5 ♣ Context ⚡ Application Digital Print ⚡ Linear | Ti6 ♣ Context ⚡ Digital ⚡ Script | Tj6 ♣ Context ⚡ Digital ⚡ Script | Tk6 ♣ Context ⚡ Print | Ti6 ♣ Context ⚡ Application ⚡ Script | Ti7 ♣ Support ⚡ Application ⚡ Bodonian Linear | Tj7 ♣ Context ⚡ Application Digital | ⚡ Linear Script | Tk7 ♣ Context ⚡ Application Digital Print ⚡ Bodonian Linear Script | Ti7 ♣ Context ⚡ Print ⚡ Linear | Ti8 ♣ Hero prop ⚡ Application ⚡ Linear | Tj8 ♣ Context ⚡ Print ⚡ Linear | Tk8 ♣ Context ⚡ Application ⚡ Linear | Ti8 ♣ 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 | 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 | 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.<br>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 |  |
|---------------|--|



They Live  
Essi vivono

John Carpenter

Year  
Anno1988

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata1h34'17"

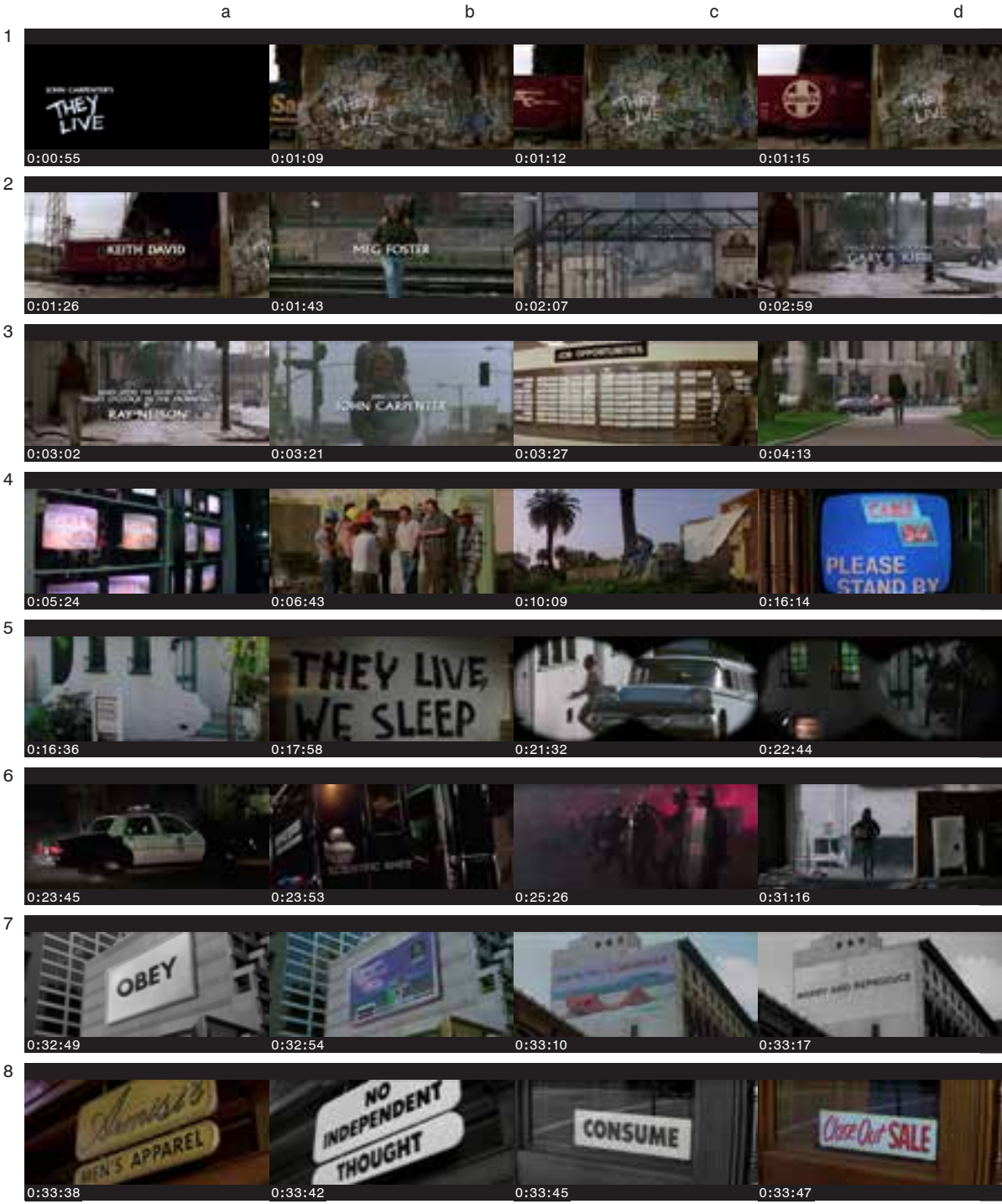
Context  
ContestoLos Angeles, 80s  
Los Angeles anni 80

Plot  
Trama

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.

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.

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

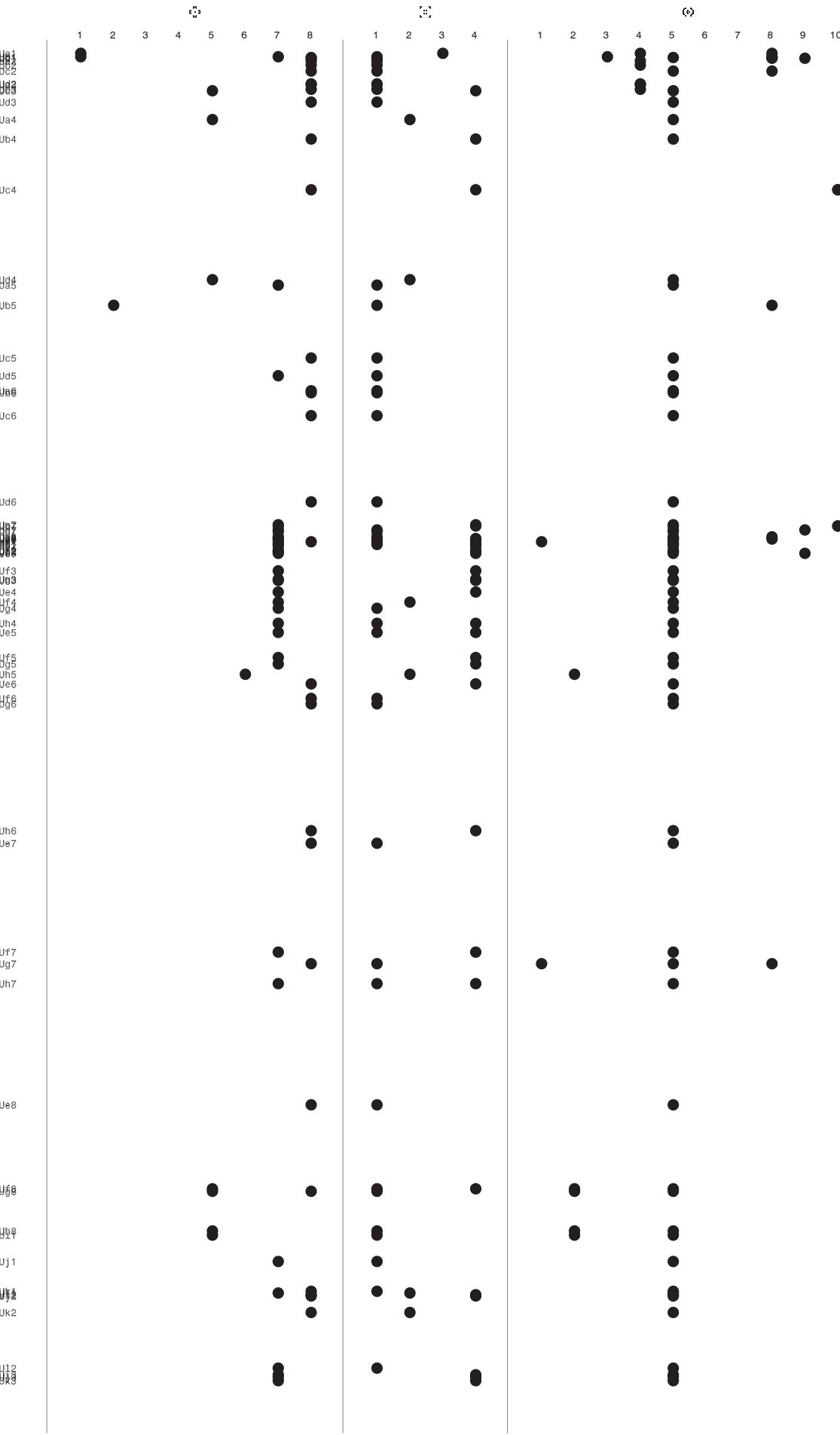


Ue1 ✿ Support ☿ Application Print | ☿ Linear | Uf1 ✿ Context ☿ Application ☿ Bodonian | Ug1 ✿ Support ☿ Application Print | ☿ Linear | Uh1 ✿ Support ☿ Application Print | ☿ Linear | Ue2 ✿ Support ☿ Print ☿ Linear | Uf2 ✿ Support ☿ Print ☿ Linear | Ug2 ✿ Support ☿ Print ☿ Linear | Uh2 ✿ Support ☿ Print ☿ Linear | 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 | Uf7 ✿ 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 ☿ Application ☿ Linear | Ui1 ✿ Support ☿ Digital ☿ Linear | Ui2 ✿ Context ☿ Print ☿ Linear | Uj2 ✿ Context ☿ Print ☿ Linear | Uk2 ✿ Context ☿ Digital ☿ Linear | Ui2 ✿ 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

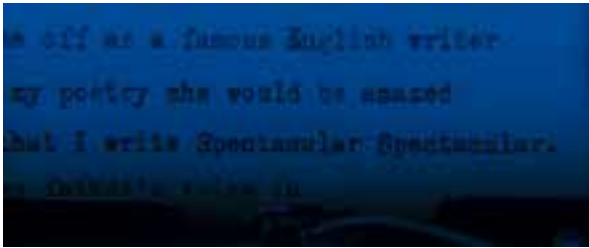
Wf8



Vd7



Wd6



Xb6



Vc1



Vf4



Vg3



Wa7



We2



Xa4



Vj2



Wg6



Vj1



Xa3



Ve2







Typography in the genre Tipografia nel genere

|                                                                                 |   |                                                                                                                                                                    |
|---------------------------------------------------------------------------------|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <div><div>Bodonian</div><div>Bodoniano</div><div>6.97%</div><div>14</div></div> |   | <div><div>Fantasy</div><div>Fantasia</div><div>5.47%</div><div>11</div></div>                                                                                      |
| <div><div>Slab</div><div>Egizio</div><div>12.94%</div><div>26</div></div>       |   | <div><div>Lapidary</div><div>Lapidare</div><div>9.45%</div><div>19</div></div>                                                                                     |
| <div><div>Linear</div><div>Lineare</div><div>26.37%</div><div>53</div></div>    |   |                                                                                                                                                                    |
| <div><div>Medieval</div><div>Medievale</div><div>6.47%</div><div>13</div></div> | → | <div><div>Ornate</div><div>Ornato</div><div>0.50%</div><div>1</div></div> <div><div>Transitional</div><div>Transizionale</div><div>19.40%</div><div>39</div></div> |
| <div><div>Script</div><div>Scritto</div><div>11.94%</div><div>24</div></div>    |   | <div><div>↓</div><div>Venetian</div><div>Veneziano</div><div>0.50%</div></div>                                                                                     |

|                              |   |                                                                                                  |
|------------------------------|---|--------------------------------------------------------------------------------------------------|
| <div><div>6.97%</div></div>  |   | <div><div>5.47%</div></div>                                                                      |
| <div><div>12.94%</div></div> |   | <div><div>9.45%</div></div>                                                                      |
| <div><div>26.37%</div></div> |   |                                                                                                  |
| <div><div>6.47%</div></div>  | → | <div><div>0.50%</div></div> <div><div>19.40%</div></div> <div><div>↓</div><div>0.50%</div></div> |
| <div><div>11.94%</div></div> |   |                                                                                                  |

<sup>EN</sup> Chicago <sup>IT</sup> Chicago

<sup>EN</sup> Moulin Rouge! <sup>IT</sup> Moulin Rouge!

<sup>EN</sup> Sweeney Todd: The Demon Barber of Fleet Street <sup>IT</sup> Sweeney Todd - Il diabolico barbiere di Fleet Street

Chicago  
Chicago

Rob Marshall

Jason Graham

Year  
Anno

2002

Direction  
Regia

Aspect Ratio  
Formato

Lenght  
Durata

Context  
Contesto

Plot  
Trama

Graphic Designer  
Progettista grafico

2002

1.85:1

1h13'19"

Chicago, 1924  
Chicago 1924

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 scaltro 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.



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





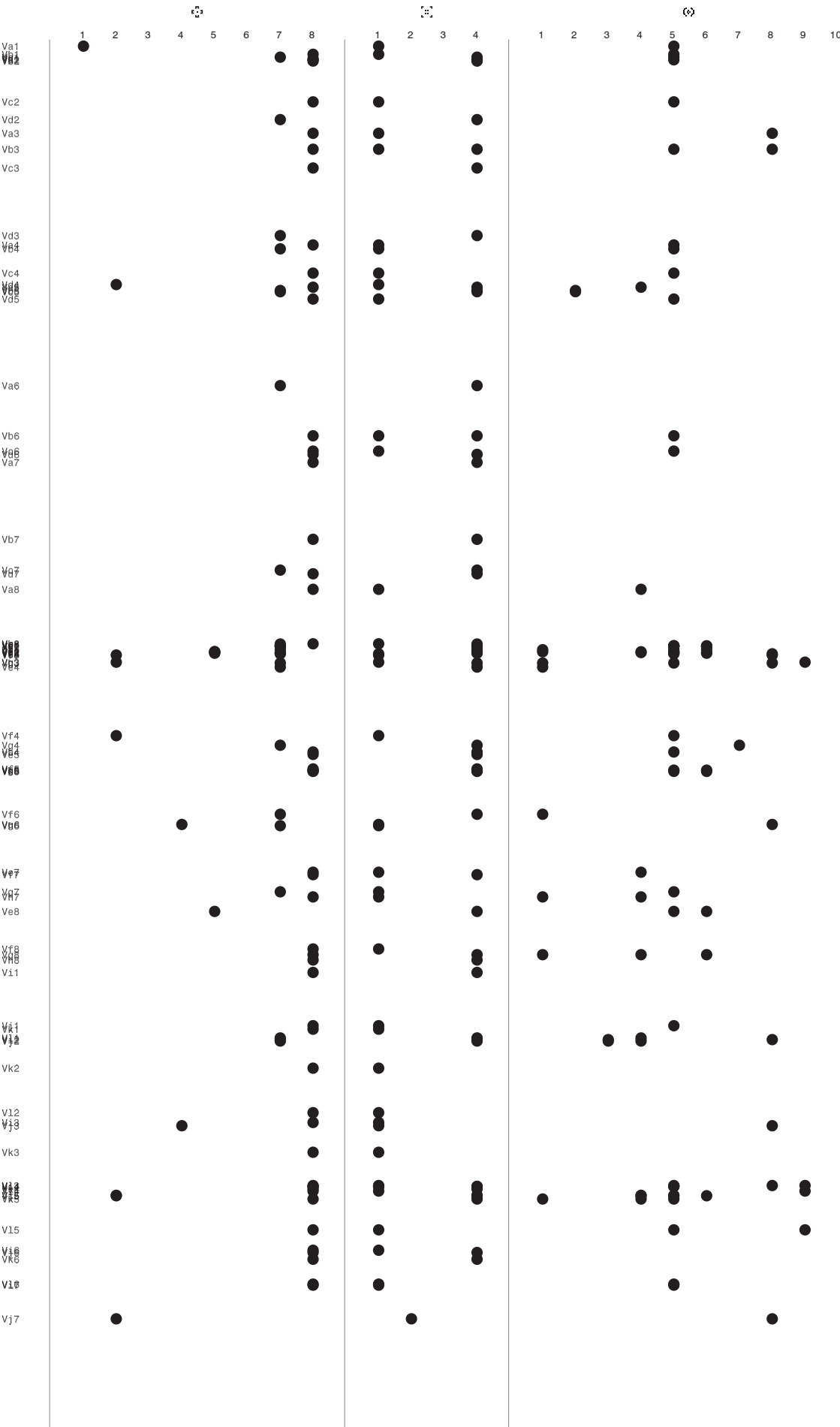
ve1 ✿ Support ⚙️ Print ⚙️ Linear Medieval | vf1 ✿ Support ⚙️ Print ⚙️ Linear Medieval | vg1 ✿ Support  
 ⚙️ Print ⚙️ Linear Medieval | vh1 ✿ Support ⚙️ Print ⚙️ Bodonian Linear Medieval | ve2 ✿ Link ⚙️ Print ⚙️  
 Linear | vf2 ✿ Link ⚙️ Print ⚙️ Bodonian Lapidary Linear Medieval | vg2 ✿ Link Support | ⚙️ Print ⚙️ Lapidary  
 Linear Medieval Script Transitional | vh2 ✿ Link Support | ⚙️ Print ⚙️ Linear Medieval | ve3 ✿ Support ⚙️  
 Application ⚙️ 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 | vi11 ✿ Sup-  
 port ⚙️ Print ⚙️ Lapidary | vi2 ✿ Support ⚙️ Print ⚙️ Slab Script | vj2 ✿ Support ⚙️ Print ⚙️ Slab Lapidary |  
 vk2 ✿ Context ⚙️ Application | vi2 ✿ Context ⚙️ Application | vi3 ✿ Context ⚙️ Application | vj3 ✿ Hero  
 prop ⚙️ Application ⚙️ Script | vk3 ✿ Context ⚙️ Application | vi3 ✿ Context ⚙️ Application ⚙️ Linear Script  
 Transitional | vi4 ✿ Context ⚙️ Application Print | ⚙️ Linear | vj4 ✿ Context ⚙️ Application Print | ⚙️ Linear  
 | vk4 ✿ Context ⚙️ Print | vi4 ✿ Context ⚙️ Application ⚙️ Transitional | vi5 ✿ Figure of speech ⚙️ Print ⚙️  
 Lapidary Linear | vj5 ✿ Figure of speech ⚙️ Print ⚙️ Lapidary Linear Medieval | vk5 ✿ Context ⚙️ Print ⚙️  
 Bodonian Lapidary Linear Medieval Transitional | vi5 ✿ Context ⚙️ Application ⚙️ Linear Transitional |  
 vi6 ✿ Context ⚙️ Application | vj6 ✿ Context ⚙️ Print | vk6 ✿ Context ⚙️ Print | vi6 ✿ Context ⚙️ Application  
 ⚙️ Linear | vi7 ✿ Context ⚙️ Application ⚙️ Linear | vj7 ✿ Figure of speech ⚙️ Digital ⚙️ Script

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

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





Moulin Rouge!  
Moulin Rouge!

Baz Luhrmann

Year  
Anno2001

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata2h07'47"

Context  
ContestoParis, 1899  
Parigi 1899

Plot  
Trama

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.

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.

Silvana Azzi Heras

Graphic Designer  
Progettista grafico

Nikki DiFalco

Graphic Designer  
Progettista grafico

W

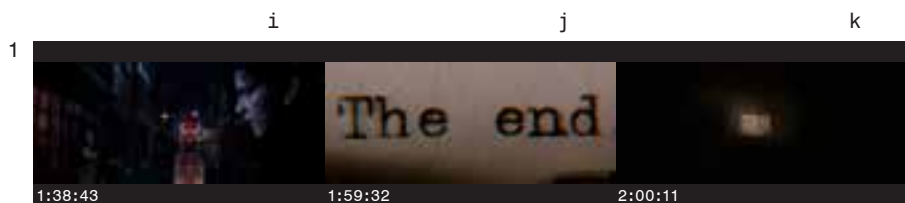


Wa1 ➦ Support ⚡ Application ➦ Transitional | Wb1 ➦ Context ⚡ Application ➦ Transitional | Wc1 ➦ Context ⚡ Application ➦ Transitional | Wd1 ➦ Context ⚡ Application ➦ Transitional | Wa2 ➦ Support ⚡ Application ➦ Transitional | Wb2 ➦ Context ⚡ Print | Wc2 ➦ Context ⚡ Print ➦ Transitional | Wd2 ➦ Link ⚡ 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 | Wa7 ➦ 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



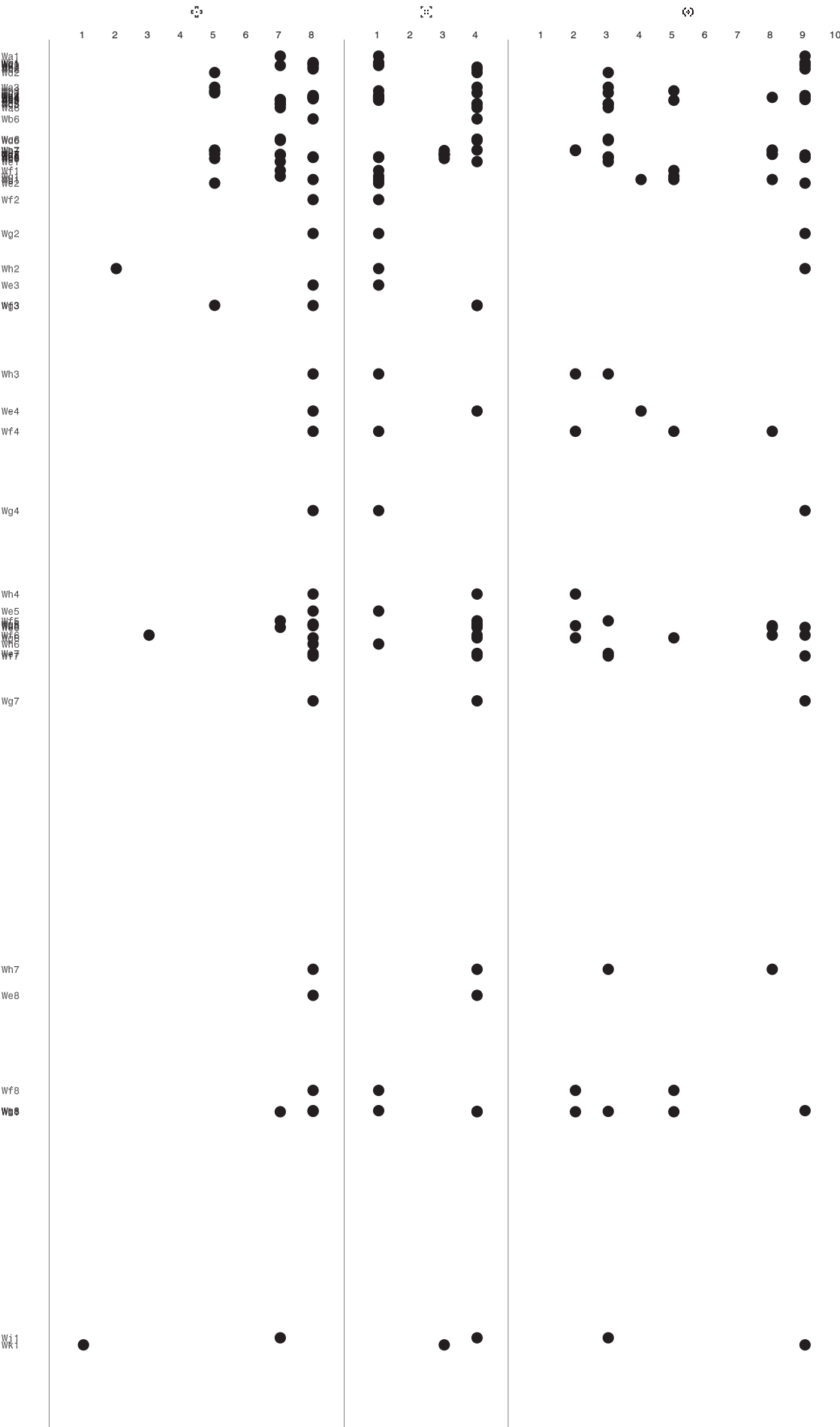


We1 ⇄ Support ⌚ Print ⇄ Slab | Wf1 ⇄ Support ⌚ Application ⇄ Linear | Wg1 ⇄ Support ⌚ Application ⇄ Linear | Wh1 ⇄ Context ⌚ Application ⇄ Lapidary Linear Script | We2 ⇄ Link ⌚ Application ⇄ Transitional | Wf2 ⇄ Context ⌚ Application | Wg2 ⇄ Context ⌚ Application ⇄ Transitional | Wh2 ⇄ Figure of speech ⌚ Application ⇄ Transitional | We3 ⇄ Context ⌚ Application | Wf3 ⇄ Link ⌚ Print | Wg3 ⇄ Context ⌚ Print | Wh3 ⇄ Context ⌚ Application ⇄ Slab Fantasy We4 ⇄ 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 We6 ⇄ 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 We8 ⇄ Context ⌚ Print | Wf8 ⇄ Context ⌚ Application ⇄ Fantasy Linear Wg8 ⇄ Context ⇄ Application ⇄ Transitional | Wh8 ⇄ Context ⌚ Print ⇄ Slab



W11 ⇄ Support ⌚ Print ⇄ Fantasy Linear Wj1 ⇄ Support ⌚ Print ⇄ Slab | Wk1 ⇄ Title ⌚ Post-production ⇄ Transitional

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<br>Anno            | 2008                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Tim Burton | Direction<br>Regia      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|            | Aspect Ratio<br>Formato | 1.85:1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|            | Lenght<br>Durata        | 1h56'22"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|            | Context<br>Contesto     | London, 19th Century<br>Londra XIX secolo                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|            | Plot<br>Trama           | <div>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. Return- ing 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.</div> <div>IT     Il malvagio giudice Turpin desidera la bella moglie di un barbiere londinese e lo tra- sporta 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.</div> |

Iulian Bostanaru

Graphic Designer  
Progettista grafico

Miraphora Mina

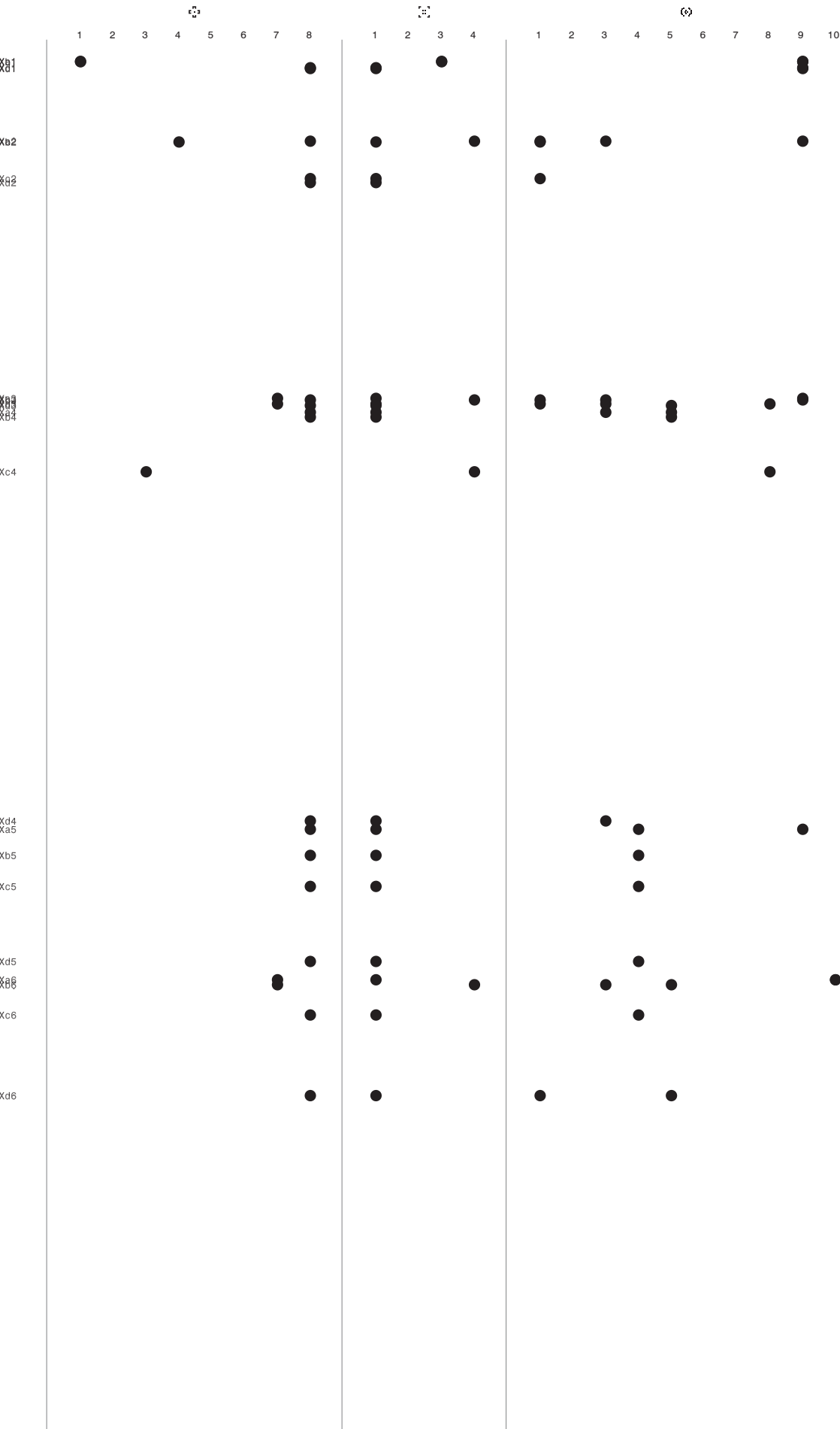
Graphic Designer  
Progettista grafico



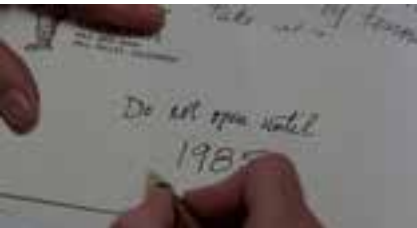
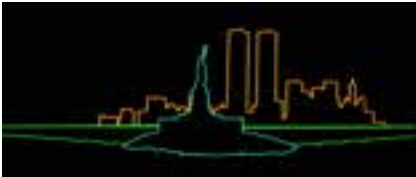
Xa1 ☞ Title ☞ Post-production ☞ Transitional | Xb1 ☞ Title ☞ Post-production ☞ Transitional | Xc1 ☞ Con- text ☞ Application ☞ Transitional | Xd1 ☞ Context ☞ Application ☞ Transitional | Xa2 ☞ Context ☞ Print ☞ Bodonian Slab Transitional | Xb2 ☞ Hero prop ☞ Application ☞ Bodonian | Xc2 ☞ Context ☞ Application ☞ Bodonian | Xd2 ☞ Context ☞ Application | Xa3 ☞ Support ☞ Application ☞ Transitional | Xb3 ☞ Context ☞ Print ☞ Bodonian Slab Transitional | Xc3 ☞ Support ☞ Application ☞ Bodonian Slab Script | Xd3 ☞ Con- text ☞ Application ☞ Linear | Xa4 ☞ Context ☞ Application ☞ Slab Linear Xb4 ☞ Context ☞ Application ☞ Linear | Xc4 ☞ Herald ☞ Print ☞ Script | Xd4 ☞ Context ☞ Application ☞ Slab | Xa5 ☞ Context ☞ Appli- cation ☞ 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









Yj5



AAa8



Za4



Za2



Ys1



Zb4



Zc2



Zg1



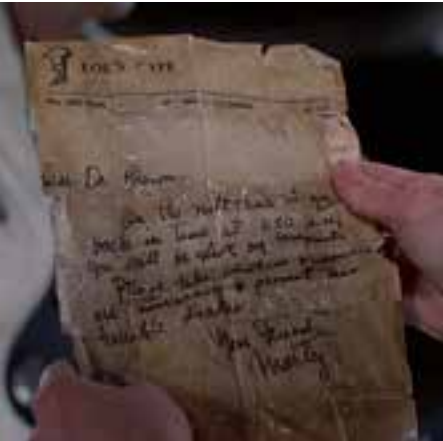
Ye5



Zb5



Yp8



Yj1



Ze4



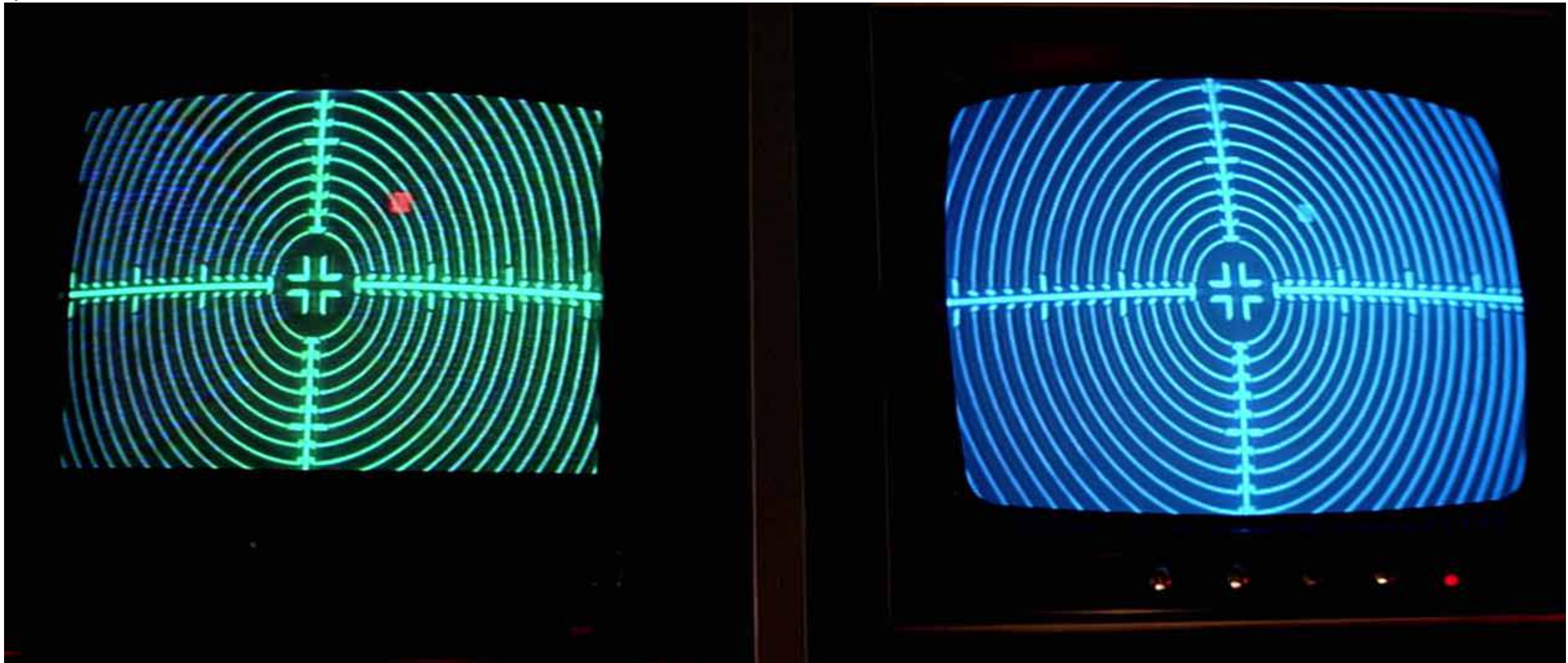
Y14



Zf4







Typography in the genre Tipografia nel genere

|                                            |   |                                          |                                            |
|--------------------------------------------|---|------------------------------------------|--------------------------------------------|
| <b>Bodonian</b><br>Bodoniano<br>2.56%<br>9 | → | <b>Slab</b><br>Egizio<br>0.28%<br>1      | <b>Lapidary</b><br>Lapidare<br>3.69%<br>13 |
|                                            |   | <b>Fantasy</b><br>Fantasia<br>1.99%<br>7 |                                            |

|                                           |
|-------------------------------------------|
| <b>Linear</b><br>Lineare<br>64.20%<br>226 |
|-------------------------------------------|

|   |                                            |                                                     |
|---|--------------------------------------------|-----------------------------------------------------|
| → | <b>Medieval</b><br>Medievale<br>1.42%<br>5 | <b>Transitional</b><br>Transizionale<br>6.25%<br>22 |
|   | <b>Script</b><br>Scritto<br>19.03%<br>67   |                                                     |

|   |                                       |
|---|---------------------------------------|
| ↓ | <b>Venetian</b><br>Veneziano<br>0.57% |
|---|---------------------------------------|

|       |   |       |       |
|-------|---|-------|-------|
| 2.56% | → | 0.28% | 3.69% |
|       |   | 1.99% |       |

|        |
|--------|
| 64.20% |
|--------|

|   |        |            |
|---|--------|------------|
| → | 1.42%  | 6.25%      |
|   | 19.03% |            |
|   |        | ↓<br>0.57% |



<sup>EN</sup> Back to the Future <sup>IT</sup> Ritorno al futuro  
<sup>EN</sup> Blade Runner <sup>IT</sup> Blade Runner  
<sup>EN</sup> Escape from New York <sup>IT</sup> 1997: Fuga da New York

Back to the Future  
Ritorno al futuro

Robert Zemeckis

Year  
Anno1985

Direction  
Regia

Aspect Ratio  
Formato1.85:1

Lenght  
Durata1h56'00"

Context  
ContestoCalifornia, 1985  
California 1985

Plot  
Trama

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.

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 scoraggiante, Marty deve tornare al suo tempo e salvare la vita di Doc Brown.

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 | Yd4 ♣ Support ⚡ Application ⚡ Linear | Ya5 ♣ Context ⚡ Application ⚡ Linear | Yb5 ♣ Context ⚡ Application ⚡ Linear | Yc5 ♣ Context ⚡ Application ⚡ Linear | Yd5 ♣ 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 ✿ Linear | Yi1 ✿ Support ✿ Digital ✿ Linear | Yl2 ✿ Context ✿ Application ✿ Linear | Yj2 ✿ Hero prop ✿ Print ✿ Fantasy Linear Script | Yk2 ✿ Hero prop ✿ Print ✿ Linear Script Yl2 ✿ Support ✿ Application ✿ Transitional | Yl3 ✿ Support ✿ Print ✿ Linear Script Yj3 ✿ Context ✿ Application ✿ Linear | Yk3 ✿ Context ✿ Application ✿ Linear Script Yl3 ✿ Support ✿ Print ✿ Linear | Yl4 ✿ Context ✿ Application ✿ Linear Script Yj4 ✿ Context ✿ Print ✿ Linear Script Yk4 ✿ Context ✿ Application ✿ Linear Script Yl4 ✿ Context ✿ Application ✿ Linear Script Yl5 ✿ 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 | Yl8 ✿ Context ✿ Application ✿ Linear Script Yj8 ✿ Context ✿ Application ✿ Linear | Yk8 ✿ Context ✿ Application ✿ Linear | Yl8 ✿ Support ✿ Print ✿ Linear Script



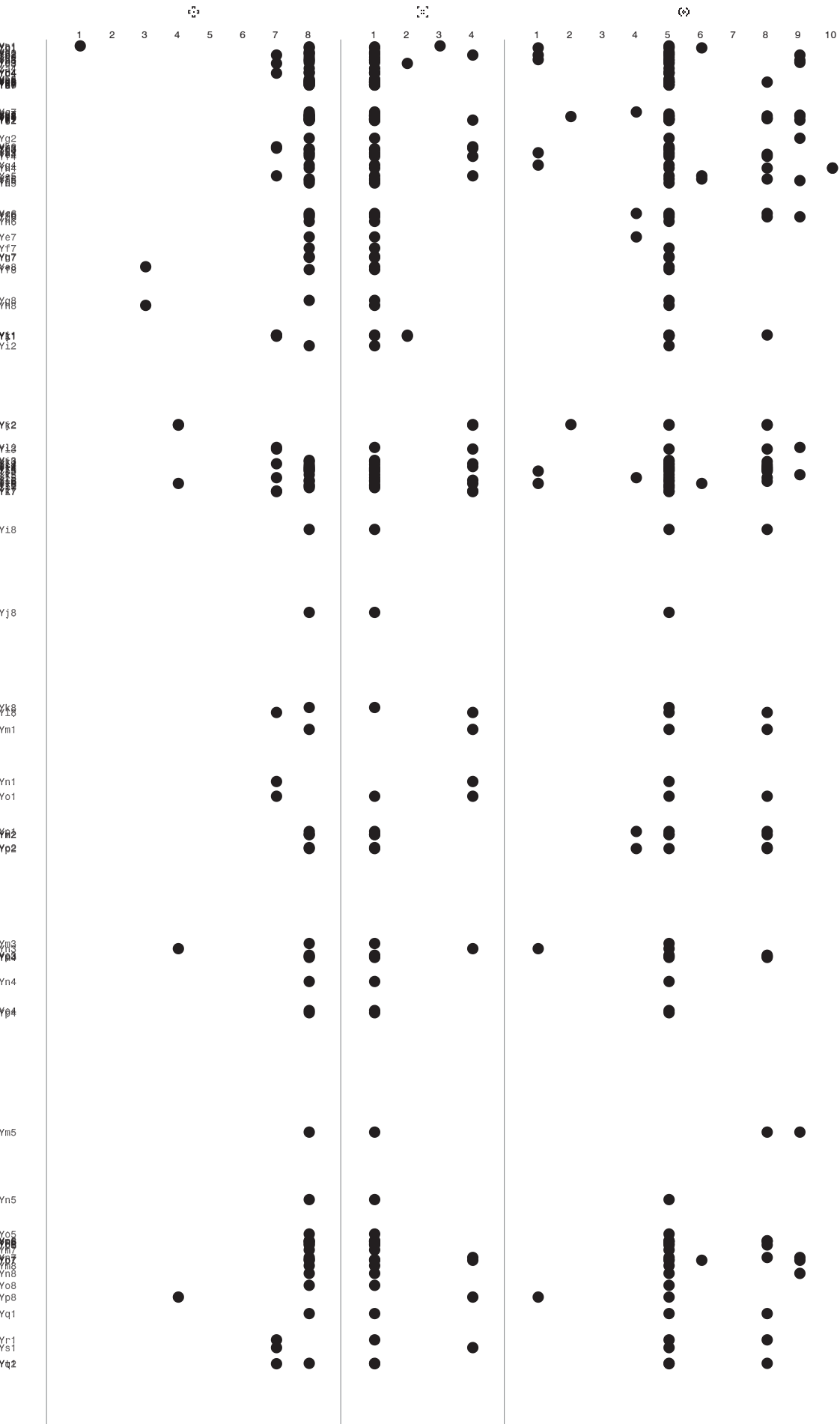


Ym1 ✿ Context ☼ Print ☼ Linear Script Yn1 ✿ Support ☼ Print ☼ Linear | Yo1 ✿ Support ☼ Application Print  
 | ☼ Linear Script Yp1 ✿ Context ☼ Application ☼ Lapidary Linear Script | Ym2 ✿ Context ☼ Application ☼  
 Linear | Yn2 ✿ Context ☼ Application ☼ Linear Script Yo2 ✿ Context ☼ Application ☼ Script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



Yq1 ✿ Context ☼ Application ☼ Linear Script Yr1 ✿ Support ☼ Application ☼ Linear Script Ys1 ✿ Support  
 ☼ Print ☼ Linear | Yt1 ✿ Context ☼ Application ☼ Linear Script Yq2 ✿ Support ☼ Application ☼ Linear

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



Blade Runner  
Blade Runner

Ridley Scott

Jaymes Hinkle

Year  
Anno1982

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

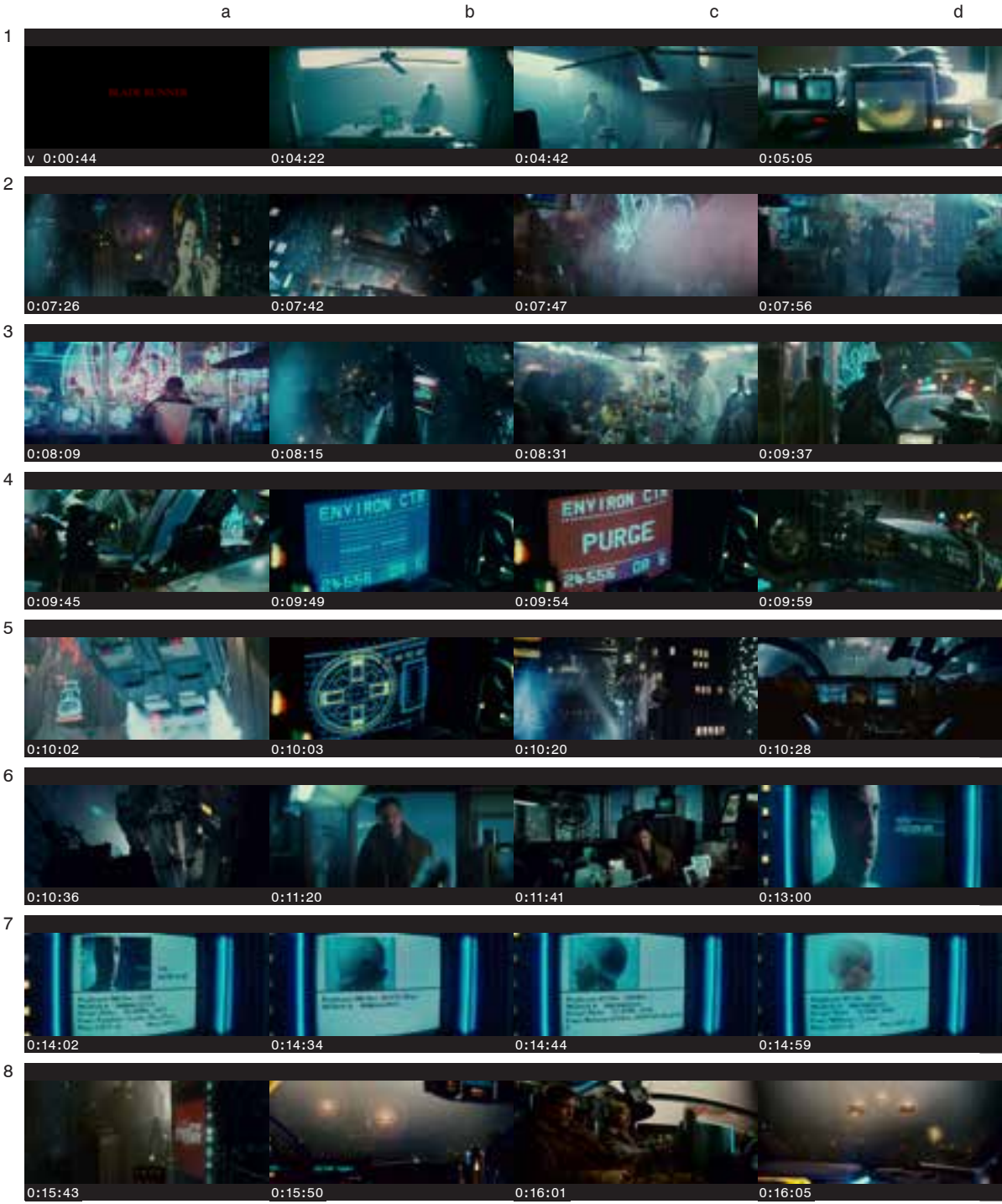
Lenght  
Durata1h57'30"

Context  
ContestoLos Angeles, dystopian future  
Los Angeles in un futuro distopico

Plot  
TramaEN 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.  
IT Deckard è costretto dal capo della polizia a continuare il suo vecchio lavoro di cacciatore di replicanti. Il suo compito: eliminare quattro Replicanti, 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.

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 | Zg3 ✿ Context ⚡ Application ⚡ Linear Script Zh3 ✿ 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 Digital | ⚡ Linear | Zh6 ✿ Context ⚡ Digital ⚡ Linear | Ze7 ✿ Context ⚡ Application ⚡ Linear Transitional Zf7 ✿ Context ⚡ Application Digital | ⚡ Linear | Zg7 ✿ Context ⚡ Application ⚡ Linear | Zh7 ✿ Context ⚡ Digital ⚡ Linear | Ze8 ✿ Context ⚡ Application Print | Zf8 ✿ Context ⚡ Application Print | Zg8 ✿ Context ⚡ Application ⚡ Linear | Zh8 ✿ Point of view ⚡ Digital ⚡ Linear

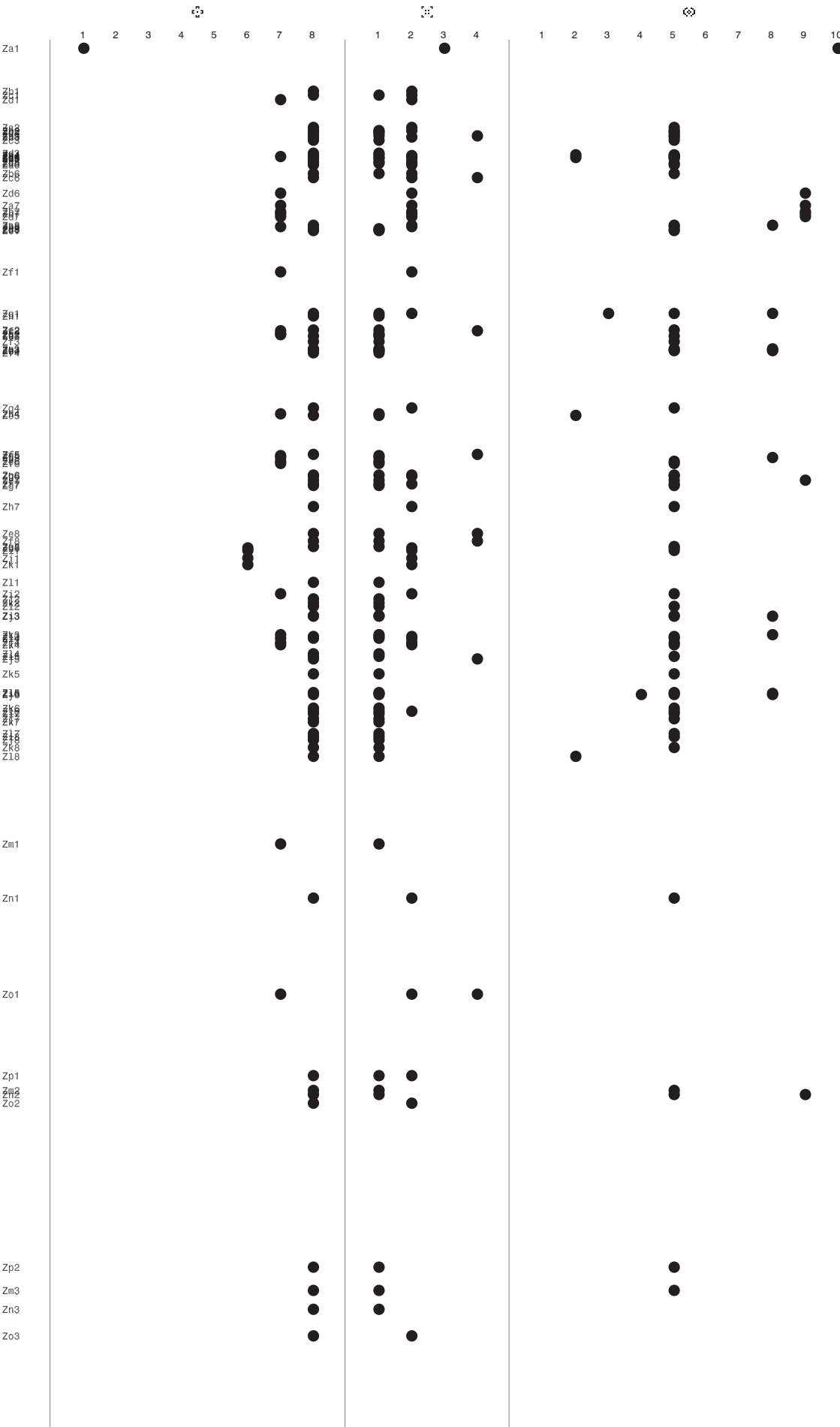


Z11 ✿ Point of view ⚡ Digital ⚡ Linear | Zj1 ✿ Point of view ⚡ Digital | Zk1 ✿ Point of view ⚡ Digital | Z11 ✿ Context ⚡ Application | Z12 ✿ Support ⚡ Digital ⚡ Linear | Zj2 ✿ Context ⚡ Application | Zk2 ✿ Context ⚡ Application | Z12 ✿ Context ⚡ Application ⚡ Linear | Z13 ✿ Context ⚡ Application ⚡ Linear | Zj3 ✿ Context ⚡ Application ⚡ Linear Script Zk3 ✿ Support ⚡ Application ⚡ Script | Z13 ✿ Context ⚡ Application Digital | ⚡ Linear | Z14 ✿ Context Support | ⚡ Application Digital | ⚡ Linear | Zj4 ✿ Support ⚡ Digital ⚡ Linear | Zk4 ✿ Support ⚡ Digital ⚡ Linear | Z14 ✿ Context ⚡ Application | Z15 ✿ Context ⚡ Application ⚡ Linear | Zj5 ✿ Context ⚡ Print | Zk5 ✿ Context ⚡ Application ⚡ Linear | Z15 ✿ Context ⚡ Application ⚡ Linear | Z16 ✿ Context ⚡ Application ⚡ Linear Script Zj6 ✿ Context ⚡ Application ⚡ Lapidary Linear Script | Zk6 ✿ Context ⚡ Application ⚡ Linear | Z16 ✿ Context ⚡ Application Digital | ⚡ Linear | Z17 ✿ Context ⚡ Application ⚡ Linear | Zj7 ✿ Context ⚡ Application ⚡ Linear | Zk7 ✿ Context ⚡ Application | Z17 ✿ Context ⚡ Application ⚡ Linear | Z18 ✿ Context ⚡ Application ⚡ Linear | Zj8 ✿ Context ⚡ Application | Zk8 ✿ Context ⚡ Application ⚡ Linear | Z18 ✿ Context ⚡ Application ⚡ Fantasy



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

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





Escape from New York  
1997: Fuga da New York

John Carpenter

Year  
Anno1981

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1



Lenght  
Durata1h38'56"

Context  
ContestoNew York City, dystopian future  
Città di New York in un futuro distopico

Plot  
Trama

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

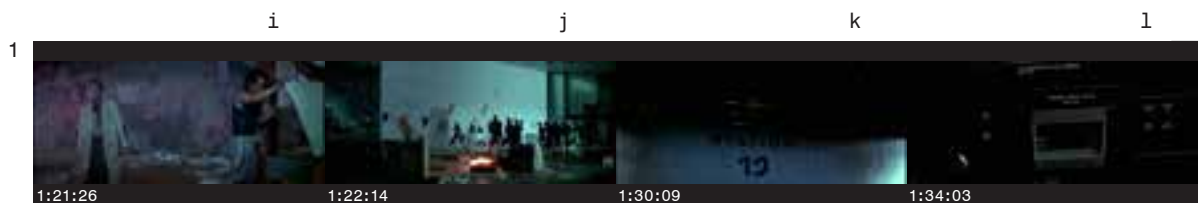


AAa1 ⚙️ Title ⚙️ Post-production ⚙️ Lapidary | AAb1 ⚙️ Support ⚙️ Application ⚙️ Linear | AAC1 ⚙️ Support ⚙️ Digital | AAd1 ⚙️ Context ⚙️ Application ⚙️ Linear Script AAa2 ⚙️ Support ⚙️ Application ⚙️ Lapidary | AAb2 ⚙️ Support ⚙️ Application ⚙️ Linear | AAC2 ⚙️ Support ⚙️ Application ⚙️ Linear | AAd2 ⚙️ 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



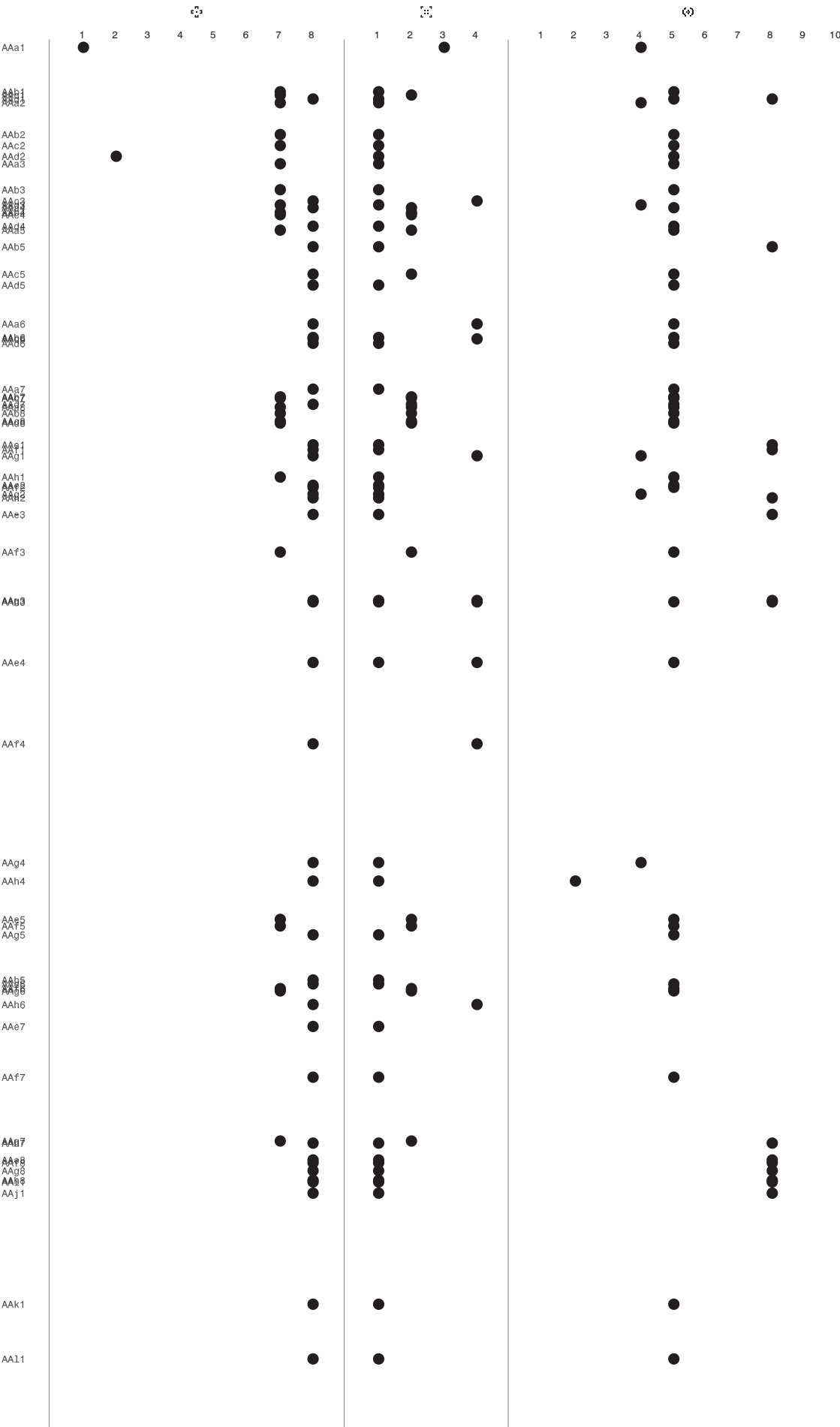


AAe1 ⇄ Context ⇄ Application ⇄ Script | AAf1 ⇄ Context ⇄ Application ⇄ Script | AAg1 ⇄ Context ⇄ Print ⇄ Lapidary | AAh1 ⇄ Support ⇄ Application ⇄ Linear | AAe2 ⇄ Context ⇄ Application ⇄ Linear | AAf2 ⇄ Context ⇄ Application ⇄ Linear | AAg2 ⇄ Context ⇄ Application ⇄ Lapidary | AAh2 ⇄ Context ⇄ Application ⇄ Script | AAe3 ⇄ Context ⇄ Application ⇄ Script | AAf3 ⇄ Support ⇄ Digital ⇄ Linear | AAg3 ⇄ Context ⇄ 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 ⇄ Application ⇄ Linear | AAf6 ⇄ Support ⇄ Digital ⇄ Linear | AAg6 ⇄ Support ⇄ Digital ⇄ Linear | AAh6 ⇄ Context ⇄ 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 ⇄ Application ⇄ Linear | AA11 ⇄ Context ⇄ Application ⇄ Linear

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







ADr8



AC14



ACd7



AC11



ACf2



ABb1



ADm4

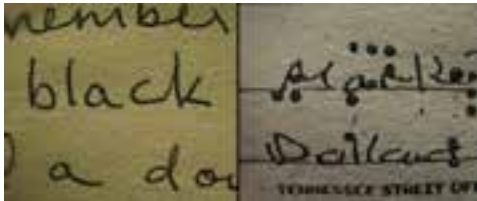
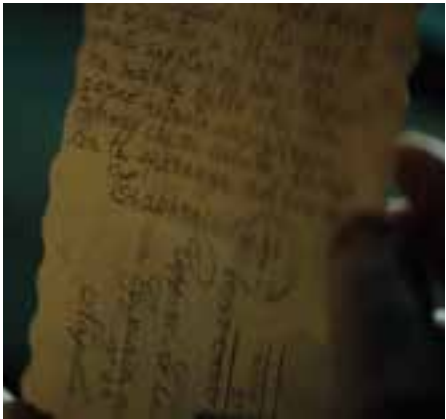


ABb7



ABe5



ADg2



AD17



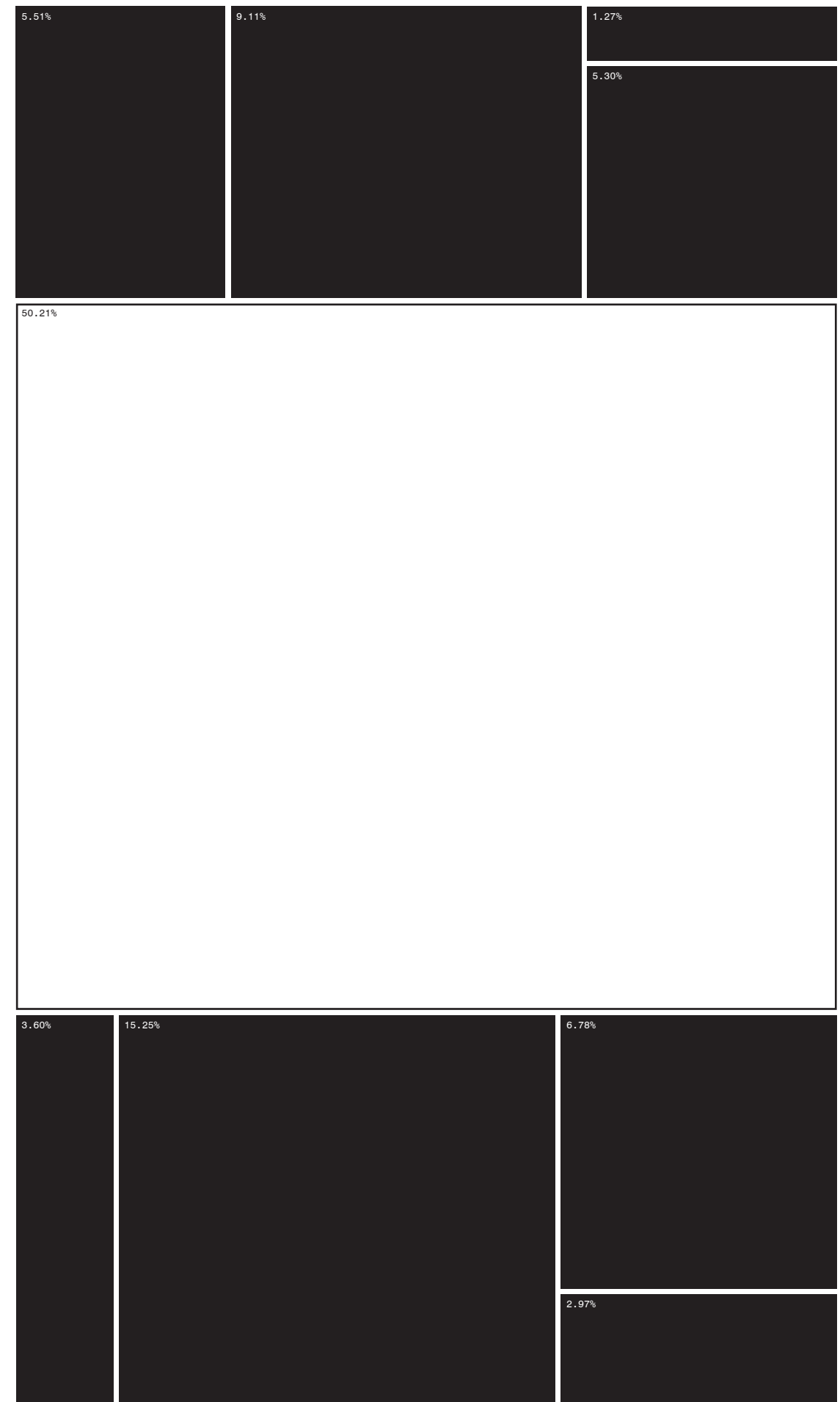
ADf2



## Typography in the genre Tipografia nel genere

|                                                    |                                             |                                                   |
|----------------------------------------------------|---------------------------------------------|---------------------------------------------------|
| <b>Bodonian</b><br>Bodoniano<br><b>5.51%</b><br>26 | <b>Slab</b><br>Egizio<br><b>9.11%</b><br>43 | <b>Fantasy</b><br>Fantasia<br><b>1.27%</b><br>6   |
|                                                    |                                             | <b>Lapidary</b><br>Lapidare<br><b>5.30%</b><br>25 |
| <b>Linear</b><br>Lineare<br><b>50.21%</b><br>237   |                                             |                                                   |

|                       |                   |                               |
|-----------------------|-------------------|-------------------------------|
| Medieval<br>Medievale | Script<br>Scritto | Transitional<br>Transizionale |
| 3.60%                 | 15.25%            | 6.78%                         |
| 17                    | 72                | 32                            |
|                       |                   | Venetian<br>Veneziano         |
|                       |                   | 2.97%                         |
|                       |                   | 14                            |



<sup>EN</sup> 5 Is the Perfect Number <sup>IT</sup> 5 è il numero perfetto  
<sup>EN</sup> L.A. Confidential <sup>IT</sup> L.A. Confidential  
<sup>EN</sup> Zodiac <sup>IT</sup> Zodiac



5 Is the Perfect Number  
5 è il numero perfetto

Igor Tuveri

Year  
Anno2019

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata1h46'43"

Context  
ContestoNaples, 2019  
Napoli 2019

Plot  
Trama

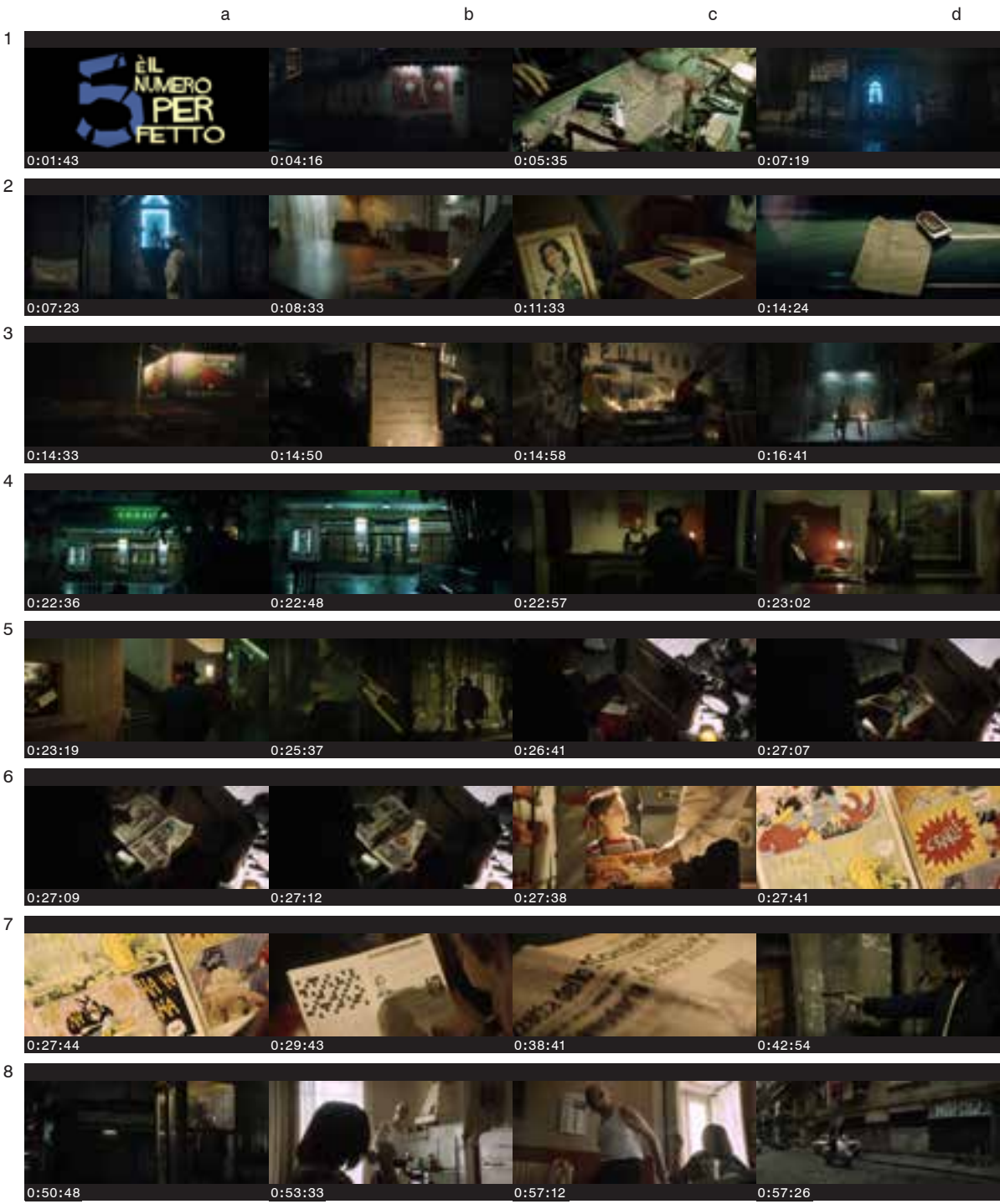
EN Peppino, a retired hitman for the Camorra, has now fully passed on his job and know-how to his single son, Nino. But when Nino is brutally assassinated, the old man is back in business to take revenge. Aside his everlasting love Rita and his longtime henchman Totò, Peppino will go to any lengths, 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 scagnozzo di lunga data Totò, Peppino farà di tutto per vendicarsi anche se ciò significa abbattere la camorra.

Federica Sciacca

Graphic Designer  
Progettista grafico

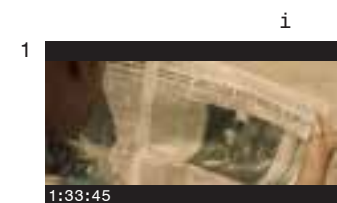
AB



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 ABb7 ✿ 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

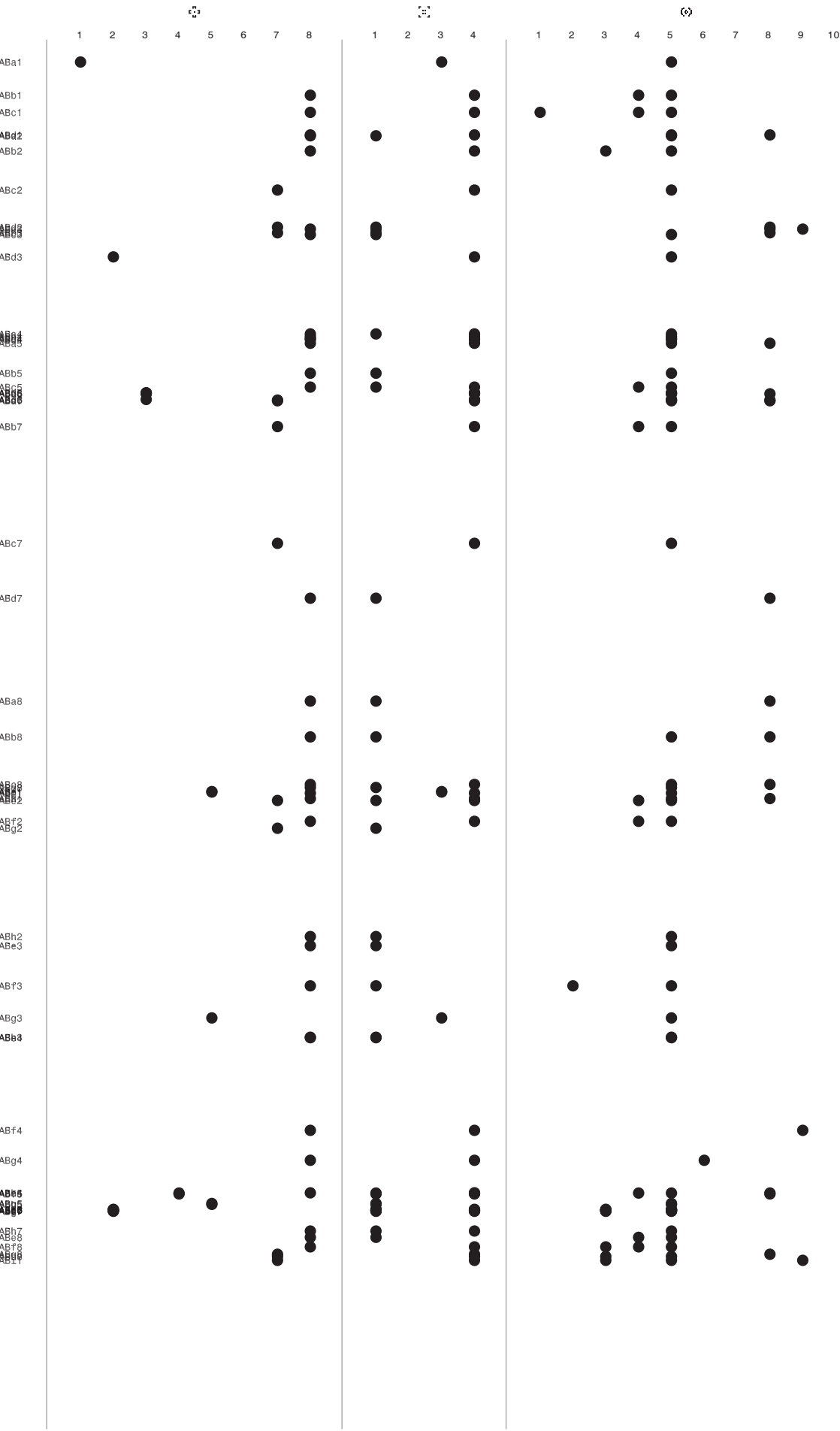


ABe1 ✎ Link ✎ Post-production | ABf1 ✎ Link ✎ Post-production | ABg1 ✎ Context ✎ Print ✎ Linear | ABh1  
 ✎ Context ✎ Print ✎ Linear Script ABe2 ✎ Support ✎ Application Print | ✎ Lapidary Linear ABf2 ✎ Con-  
 text ✎ Print ✎ Lapidary Linear ABg2 ✎ Support ✎ Application | ABh2 ✎ Context ✎ Application ✎ Linear  
 | ABe3 ✎ Context ✎ Application ✎ Linear | ABf3 ✎ Context ✎ Application ✎ Fantasy Linear ABg3 ✎ Link  
 ✎ Post-production ✎ Linear | ABh3 ✎ Context ✎ Application ✎ Linear | ABe4 ✎ Context ✎ Application ✎  
 Linear | ABf4 ✎ Context ✎ Print ✎ Transitional | ABg4 ✎ Context ✎ Print ✎ Medieval | ABh4 ✎ Context ✎  
 Print | ABe5 ✎ Hero prop ✎ Application Print | ✎ Lapidary Linear Script | ABf5 ✎ Hero prop ✎ Application  
 Print | ✎ Script | ABg5 ✎ Link ✎ Application ✎ Linear | ABh5 ✎ Link ✎ Application ✎ Linear | ABe6 ✎ Figure  
 of speech ✎ Application Print | ✎ Slab Linear ABf6 ✎ Figure of speech ✎ Application Print | ✎ Slab Lin-  
 ear ABg6 ✎ Figure of speech ✎ Application Print | ✎ Slab Linear ABh6 ✎ Figure of speech ✎ Application  
 Print | ✎ Slab Linear ABe7 ✎ Figure of speech ✎ Application Print | ✎ Slab Linear ABf7 ✎ Figure of speech  
 ✎ Application Print | ✎ Slab Linear ABg7 ✎ Figure of speech ✎ Application Print | ✎ Slab Linear ABh7 ✎  
 Context ✎ Application Print | ✎ Linear | ABe8 ✎ Context ✎ Application ✎ Lapidary Linear ABf8 ✎ Context  
 ✎ Print ✎ Slab Lapidary Linear | ABg8 ✎ Support ✎ Print ✎ Script | ABh8 ✎ Support ✎ Print ✎ Slab Linear



ABi1 ✎ Support ✎ Print ✎ Slab Linear Transitional

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

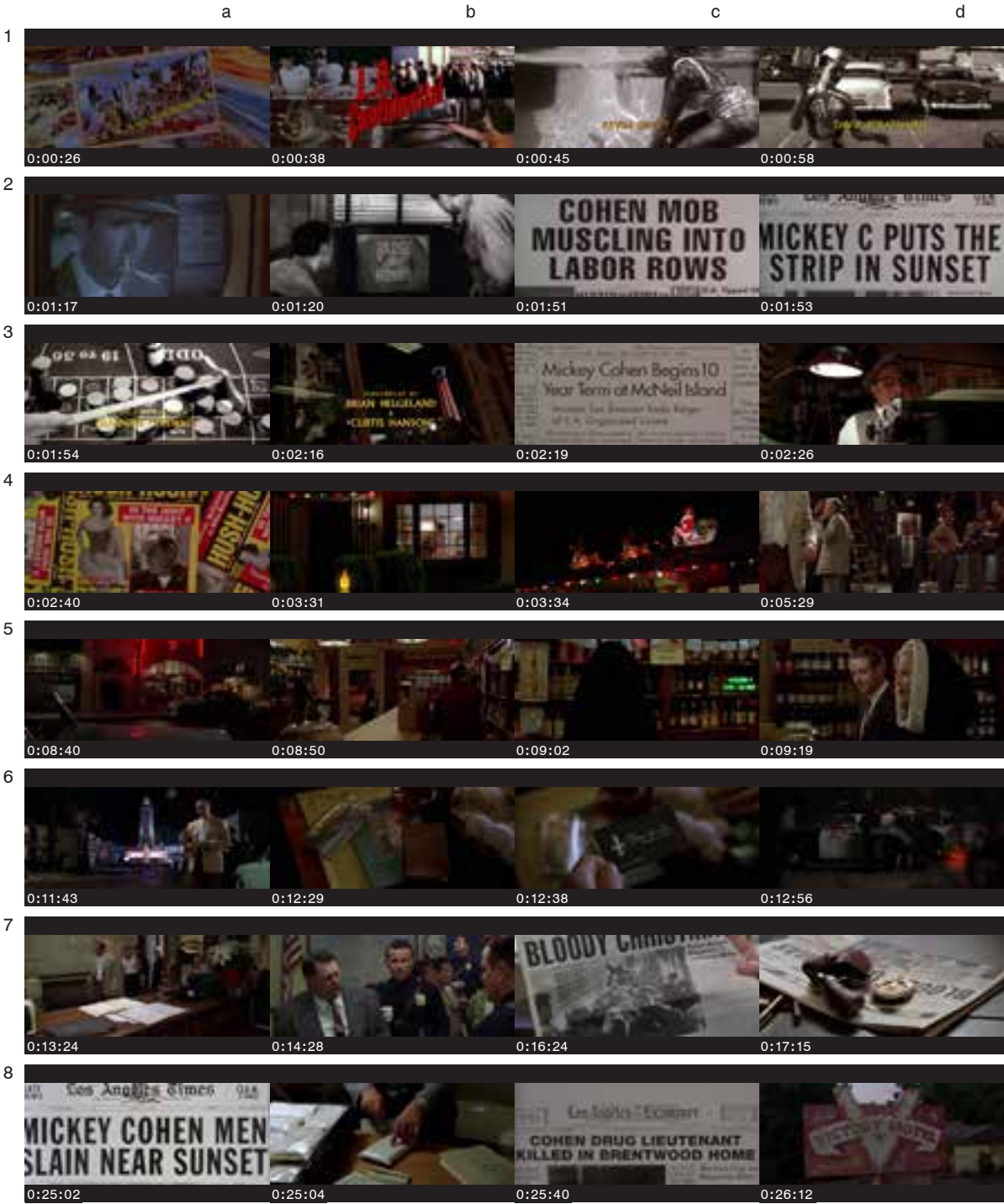




L.A. Confidential  
L.A. Confidential

|                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Year<br>Anno            | 1997                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Direction<br>Regia      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Aspect Ratio<br>Formato | 2.39 : 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|                         | 2.35 : 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Lenght<br>Durata        | 2h17'53"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Context<br>Contesto     | Los Angeles, 50s<br>Los Angeles anni 50                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Plot<br>Trama           | 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.<br>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. |

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 | ACa3 ☛ Context ⚙️ Application ⌛ Venetian | Transitional | ACb3 ☛ Context ⚙️ Application ⌛ Linear | Venetian | ACc3 ☛ Link ⚙️ Print ⌛ Linear Venetian | Acd3 ☛ Support ⚙️ Print ⌛ Linear Script | ACa4 ☛ Support ⚙️ Print ⌛ Linear Script | ACb4 ☛ Context ⚙️ Application ⌛ Bodonian | ACc4 ☛ Context ⚙️ Application ⌛ Fantasy | Acd4 ☛ Context ⚙️ Application ⌛ Linear | ACa5 ☛ Context ⚙️ Application ⌛ Linear | ACb5 ☛ Context ⚙️ Application Print | ⌛ Linear Transitional | ACc5 ☛ Context ⚙️ Application ⌛ Linear Transitional Venetian | Acd5 ☛ Context ⚙️ Application ⌛ Linear Transitional Venetian | ACa6 ☛ Context ⚙️ Application ⌛ Linear Script | ACb6 ☛ Support ⚙️ Print ⌛ Script Transitional | ACc6 ☛ Support ⚙️ Print ⌛ Script Venetian | Acd6 ☛ Context ⚙️ Application ⌛ Linear | ACa7 ☛ Context ⚙️ Application ⌛ Linear | ACb7 ☛ Context ⚙️ Application ⌛ Linear | ACc7 ☛ Link ⚙️ Print ⌛ Linear Venetian | Acd7 ☛ Link ⚙️ Application Print | ⌛ Linear | ACa8 ☛ Context ⚙️ Print ⌛ Linear Medieval | ACb8 ☛ Context ⚙️ Print ⌛ Venetian | ACc8 ☛ Link ⚙️ Print ⌛ Linear Medieval Transitional | Acd8 ☛ Support ⚙️ Application ⌛ Linear



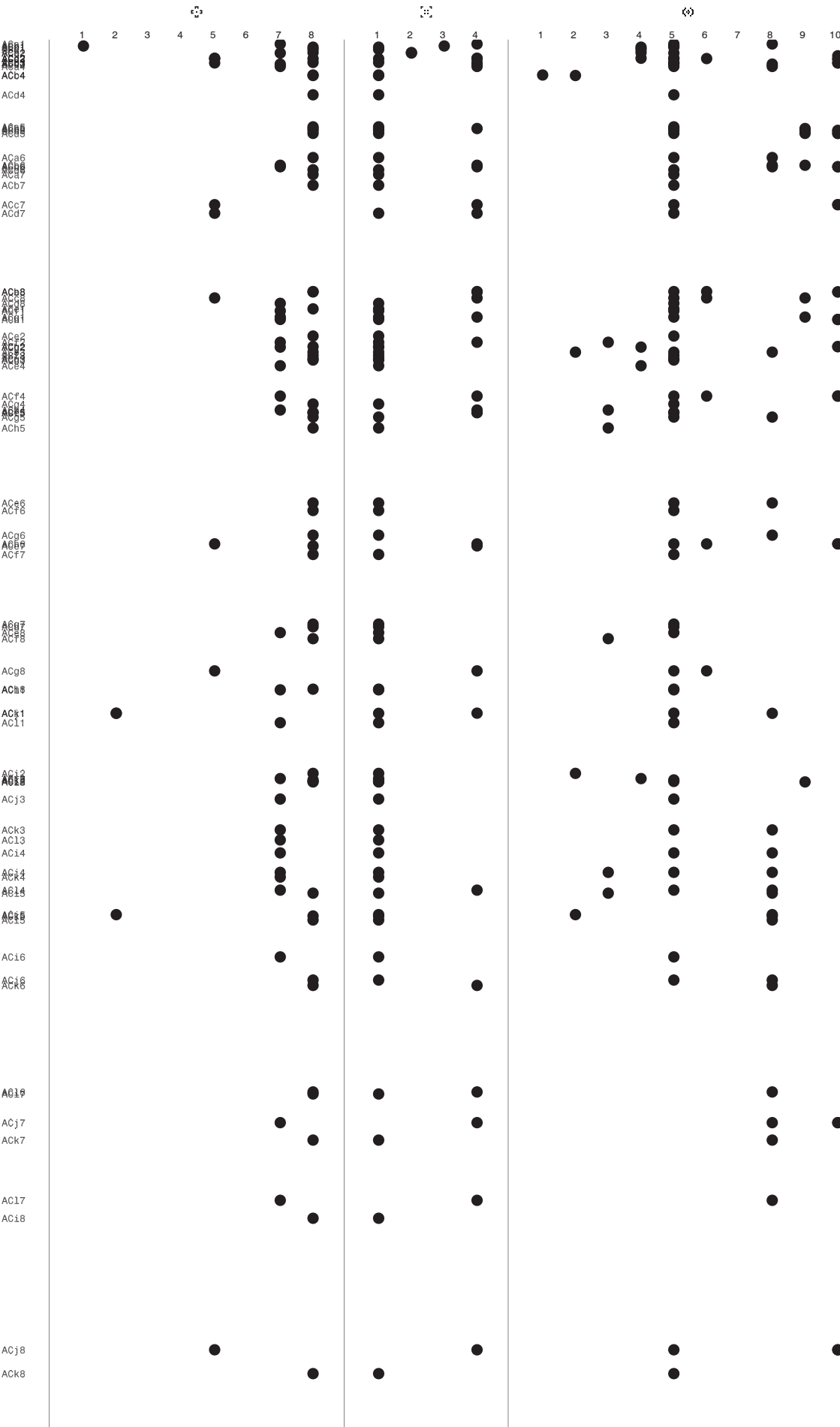


ACe1 ✿ Context ⚡ Application ⚡ Linear | ACf1 ✿ Support ⚡ Application ⚡ Linear | ACg1 ✿ Support ⚡ Application Print | ⚡ Linear Transitional | ACh1 ✿ Support ⚡ Application ⚡ Venetian | ACe2 ✿ Context ⚡ Application ⚡ Linear | ACf2 ✿ Support ⚡ Application Print | ⚡ Slab | ACg2 ✿ Context ⚡ Application ⚡ Venetian | ACh2 ✿ Support ⚡ Application ⚡ Lapidary | ACe3 ✿ Context ⚡ Application ⚡ Fantasy Linear Script | ACf3 ✿ Context ⚡ Application ⚡ Linear | ACg3 ✿ Context ⚡ Application ⚡ Linear | ACh3 ✿ Context ⚡ Application ⚡ Linear | ACe4 ✿ Support ⚡ Application ⚡ Lapidary | ACf4 ✿ Support ⚡ Print ⚡ Linear Medieval Venetian | ACg4 ✿ Context ⚡ Application ⚡ Linear | ACh4 ✿ Support ⚡ Print ⚡ Slab | ACe5 ✿ Context ⚡ Print ⚡ Linear | ACf5 ✿ Context ⚡ Print ⚡ Linear | ACg5 ✿ Context ⚡ Application ⚡ Linear Script | ACh5 ✿ Context ⚡ Application ⚡ Slab | ACe6 ✿ Context ⚡ Application ⚡ Linear Script | ACf6 ✿ Context ⚡ Application ⚡ Linear | ACg6 ✿ Context ⚡ Application ⚡ Script | ACh6 ✿ Link ⚡ Print ⚡ Linear Medieval Venetian | ACe7 ✿ Context ⚡ Print | ACf7 ✿ Context ⚡ Application ⚡ Linear | ACg7 ✿ Context ⚡ Application ⚡ Linear | ACh7 ✿ Context ⚡ Application ⚡ Linear | ACe8 ✿ Support ⚡ Application ⚡ Linear | ACf8 ✿ Context ⚡ Application ⚡ Slab | ACg8 ✿ Link ⚡ Print ⚡ Linear Medieval | ACh8 ✿ Context ⚡ Application ⚡ Linear



ACi1 ✿ Support ⚡ Application ⚡ Linear | ACj1 ✿ Figure of speech ⚡ Print ⚡ Linear | ACk1 ✿ Figure of speech ⚡ Application ⚡ Script | AC11 ✿ Support ⚡ Application ⚡ Linear | AC12 ✿ Context ⚡ Application ⚡ Fantasy | ACj2 ✿ Support ⚡ Application ⚡ Lapidary | ACk2 ✿ Context ⚡ Application ⚡ Linear | AC12 ✿ Context ⚡ Application ⚡ Linear | AC13 ✿ Context ⚡ Application ⚡ Transitional | ACj3 ✿ Support ⚡ Application ⚡ Linear | ACk3 ✿ Support ⚡ Application ⚡ Linear Script | AC13 ✿ Support ⚡ Application | AC14 ✿ Support ⚡ Application ⚡ Linear Script | ACj4 ✿ Support ⚡ Application ⚡ Slab Linear Script | ACk4 ✿ Support ⚡ Application | AC14 ✿ Support ⚡ Print ⚡ Linear Script | AC15 ✿ Context ⚡ Application ⚡ Slab Script | ACj5 ✿ Figure of speech ⚡ Application ⚡ Fantasy Script | ACk5 ✿ Context ⚡ Application ⚡ Script | AC15 ✿ Context ⚡ Application ⚡ Script | AC16 ✿ Support ⚡ Application ⚡ Linear | ACj6 ✿ Context ⚡ Application ⚡ Linear Script | ACk6 ✿ Context ⚡ Print ⚡ Script | AC16 ✿ Context ⚡ Print ⚡ Script | AC17 ✿ Context ⚡ Application | ACj7 ✿ Support ⚡ Print ⚡ Script Venetian | ACk7 ✿ Context ⚡ Application ⚡ Script | AC17 ✿ Support ⚡ Print ⚡ Script | AC18 ✿ 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





Zodiac  
Zodiac

David Fincher

Karen Teneyck

Year 2007  
Anno

Direction  
Regia

|              |          |
|--------------|----------|
| Aspect Ratio | 2.39 : 1 |
| Formato      |          |

|        |          |
|--------|----------|
| Lenght | 2h42'35" |
| Durata |          |

Context City of San Francisco, 60s  
Contesto Città di San Francisco anni 60

|       |    |                                                                                                                                                                                                                                                                                                                                                                        |
|-------|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Plot  | 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, cyphers and menacing phone calls. |
| Trama |    |                                                                                                                                                                                                                                                                                                                                                                        |

IT Alla fine degli anni '60 e '70, la paura attanaglia 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.

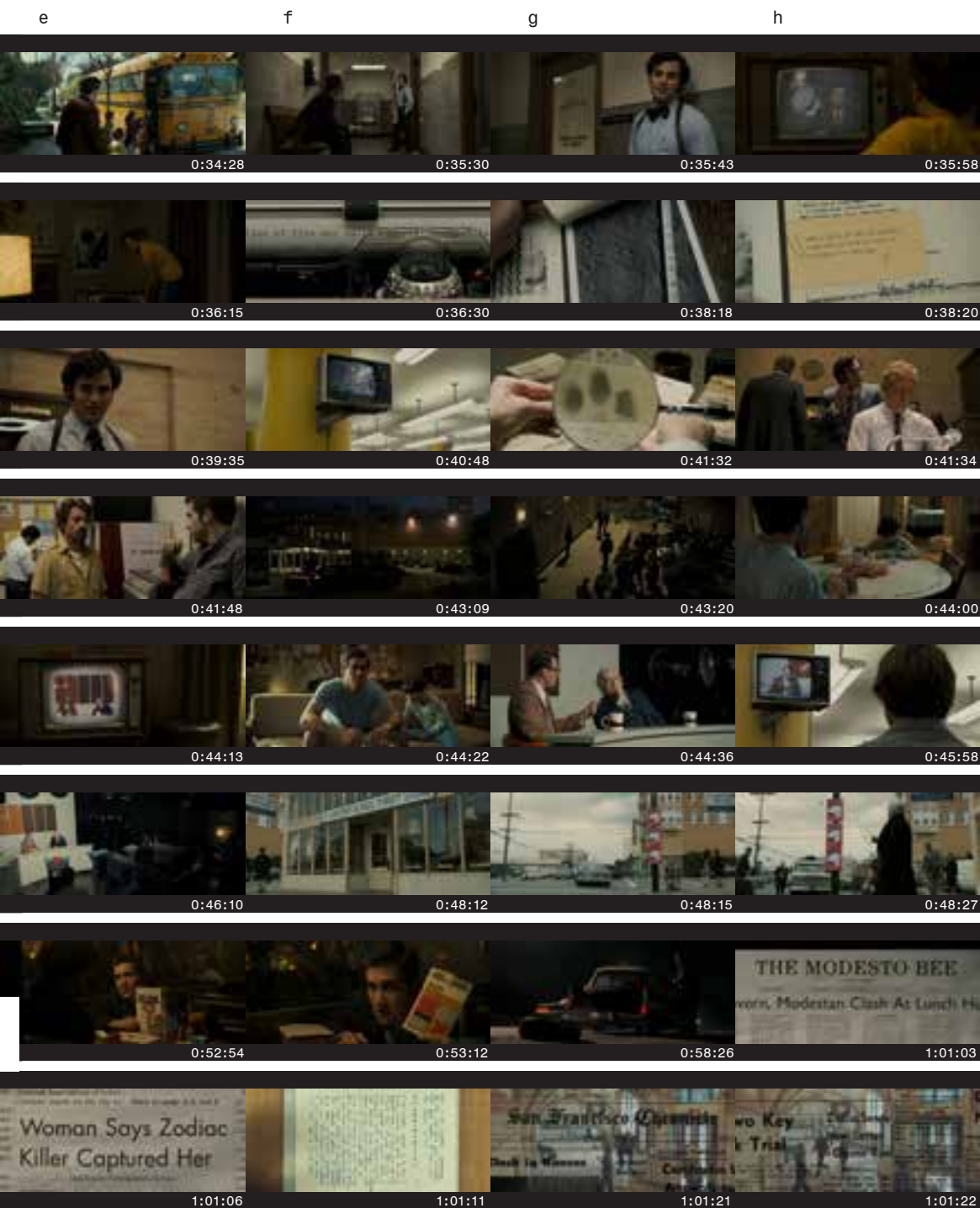
Graphic Designer  
Progettista grafico

# AD

|   | a       | b       | c       | d       |
|---|---------|---------|---------|---------|
| 1 |         |         |         |         |
|   | 0:00:21 | 0:01:29 | 0:05:48 | 0:07:21 |
| 2 |         |         |         |         |
|   | 0:07:24 | 0:07:30 | 0:07:35 | 0:07:40 |
| 3 |         |         |         |         |
|   | 0:08:13 | 0:08:25 | 0:08:38 | 0:09:13 |
| 4 |         |         |         |         |
|   | 0:09:21 | 0:09:32 | 0:09:54 | 0:11:58 |
| 5 |         |         |         |         |
|   | 0:12:37 | 0:14:04 | 0:14:24 | 0:14:34 |
| 6 |         |         |         |         |
|   | 0:14:44 | 0:15:12 | 0:22:25 | 0:24:13 |
| 7 |         |         |         |         |
|   | 0:24:34 | 0:24:47 | 0:25:34 | 0:30:13 |
| 8 |         |         |         |         |
|   | 0:31:35 | 0:31:37 | 0:31:39 | 0:31:59 |

ADA1 ✚ Support ✚ Post-production ✚ Slab | Adb1 ✚ Context ✚ Application ✚ Linear | ADC1 ✚ Context ✚ Application ✚ Linear | ADD1 ✚ 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 | ADA4 ✚ 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



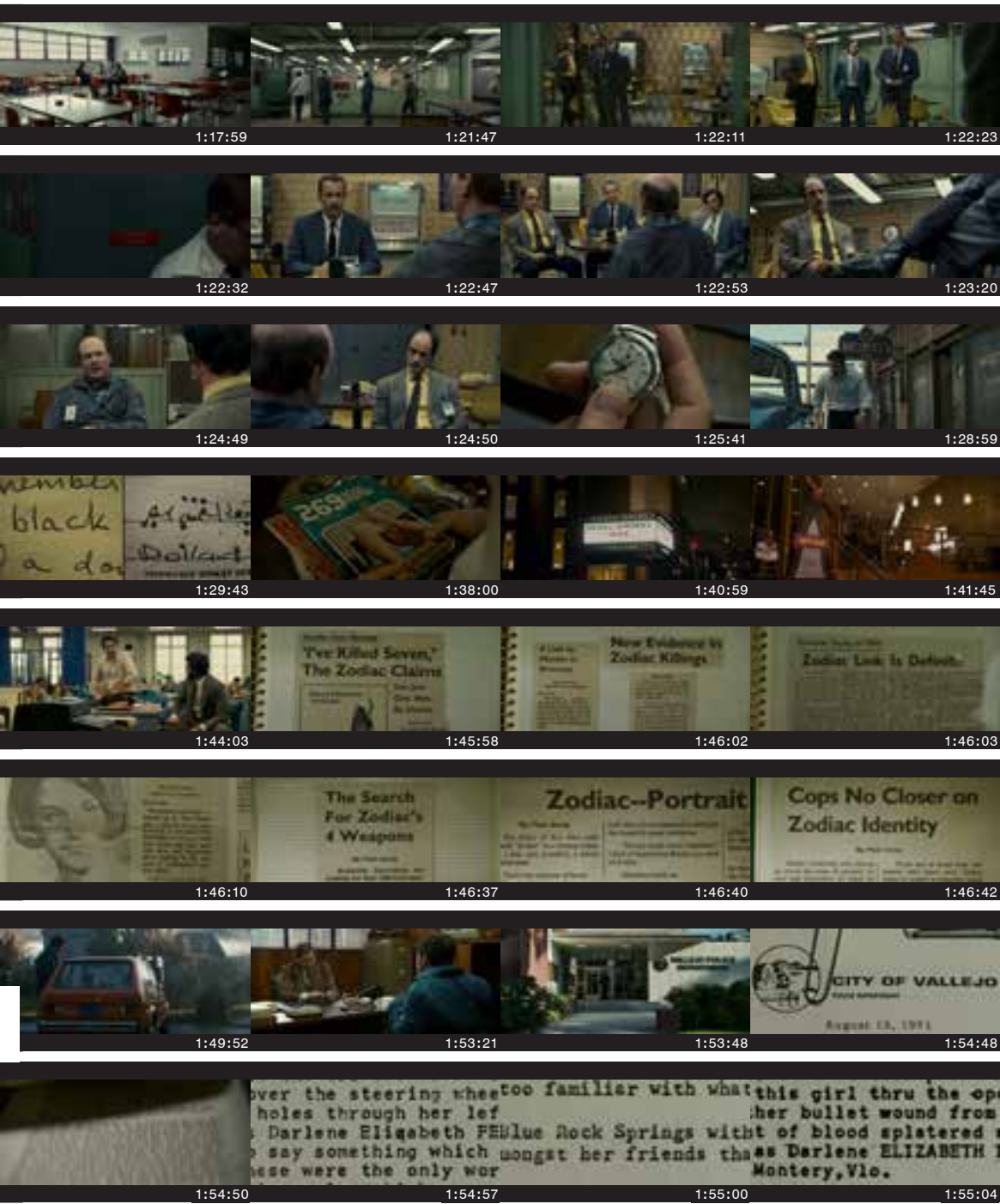


ADe1 ✪ Context ⚡ Application ✪ Linear | ADf1 ✪ Context ⚡ Application ✪ Script | ADg1 ✪ Context ⚡ Application ✪ Linear Transitional ADh1 ✪ Herald ⚡ Digital ✪ Linear Script ADe2 ✪ Context ⚡ Print ✪ Bodonian Linear Script | ADf2 ✪ Support ⚡ Application ✪ Slab | ADg2 ✪ Support ⚡ Print ✪ Venetian | ADh2 ✪ 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



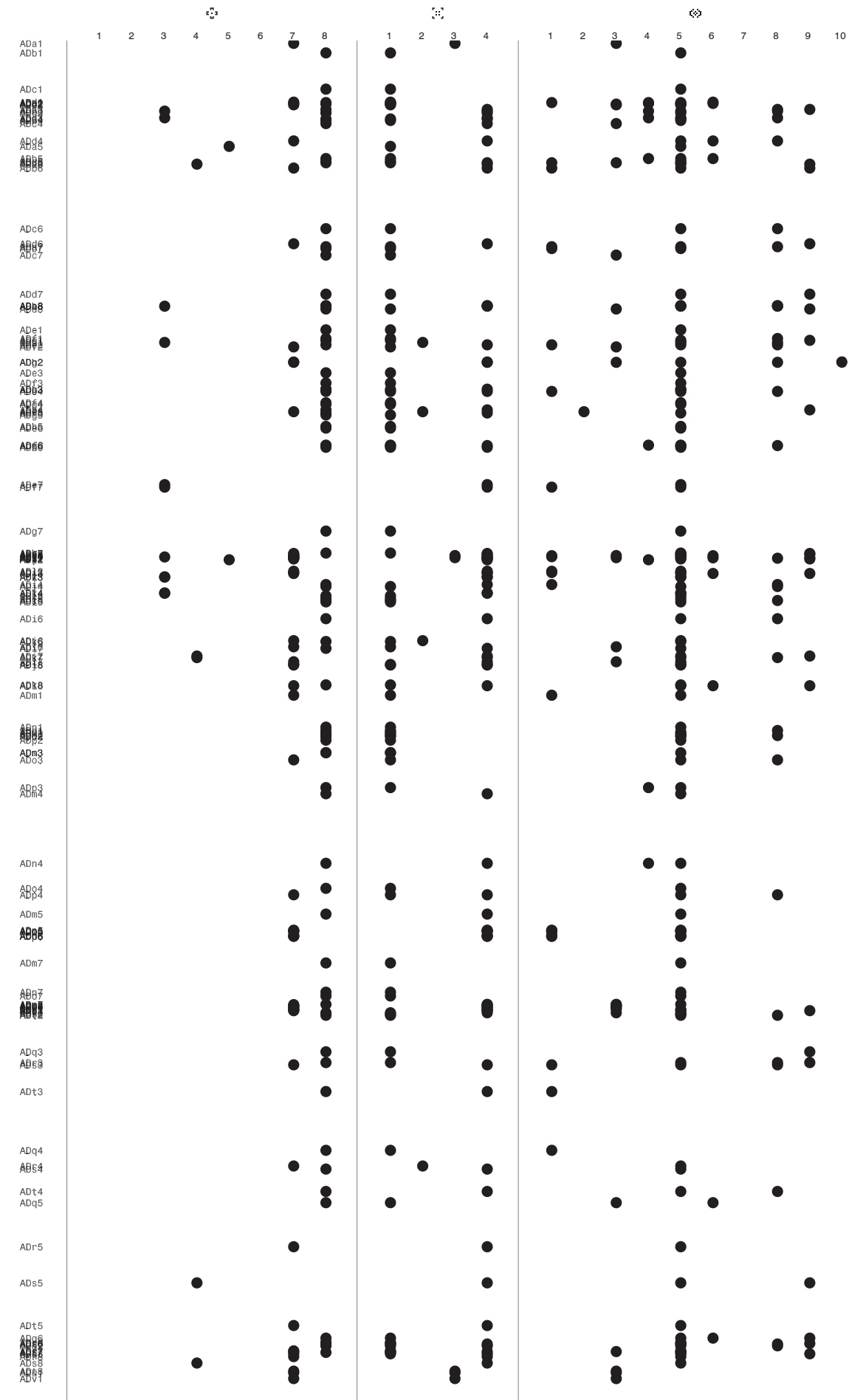
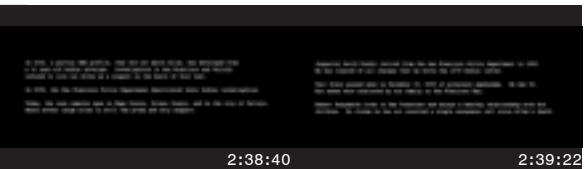


ADm1 ☞ Support ☞ Application ☞ Bodonian Linear ADn1 ☞ Context ☞ Application ☞ Linear | ADo1 ☞ Context ☞ Application ☞ Script | ADp1 ☞ Context ☞ Application ☞ Linear | ADm2 ☞ Context ☞ Application ☞ Linear | ADn2 ☞ Context ☞ Application ☞ Linear Script ADo2 ☞ Context ☞ Application ☞ Linear | ADp2 ☞ Context ☞ 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



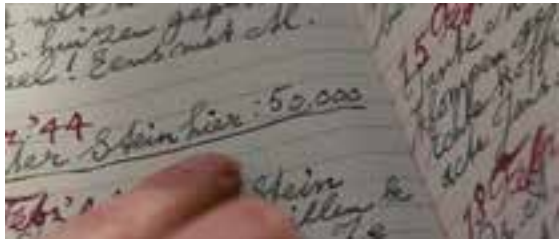
ADq1 ☞ Support ☞ Print ☞ Slab | ADr1 ☞ Support ☞ Print ☞ Slab | ADs1 ☞ Support ☞ Print ☞ Linear | ADt1 ☞ Support ☞ Print ☞ Linear | ADq2 ☞ Support ☞ Print ☞ Transitional | ADr2 ☞ Context ☞ Application Print | ☞ Slab Linear ADs2 ☞ Context ☞ Application ☞ Linear | ADt2 ☞ Context ☞ Application ☞ Linear 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





EN War IT Bellico

AEk8



AGf3



AEh2



AFi1



AEf6



AFp7



AEf4



AGa2



AFa6



AEb4



AGc1



AFe4



AFp6

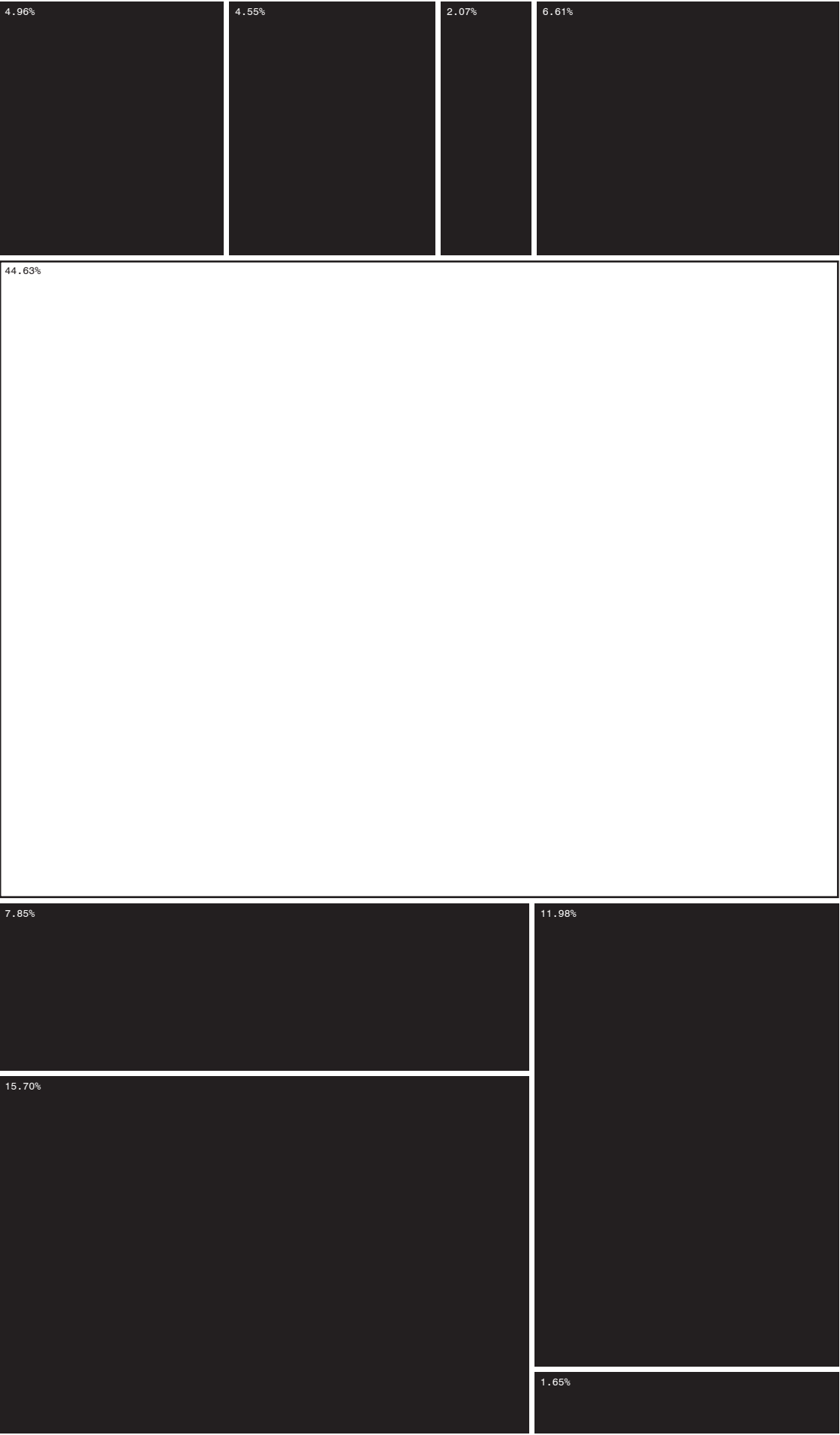


AFh6





Typography in the genre Tipografia nel genere



<sup>EN</sup> Black Book <sup>IT</sup> Black Book  
<sup>EN</sup> Empire of the Sun <sup>IT</sup> L'impero del sole  
<sup>EN</sup> Inglorious Basterds <sup>IT</sup> Bastardi senza gloria

Black Book  
Black Book

Paul Verhoeven

Aviva de Groot

Year 2006  
Anno

Direction  
Regia

|              |          |
|--------------|----------|
| Aspect Ratio | 2.35 : 1 |
| Formato      |          |

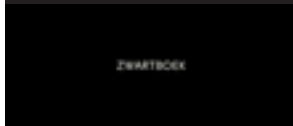
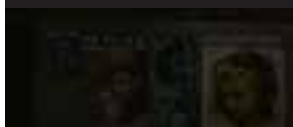
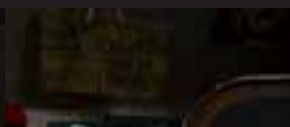
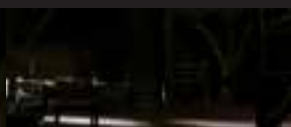
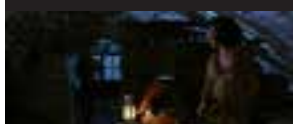
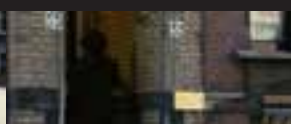
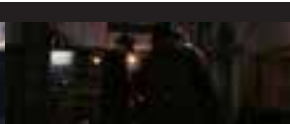
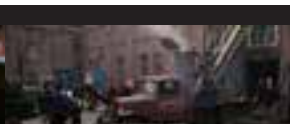
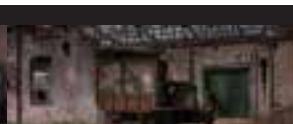
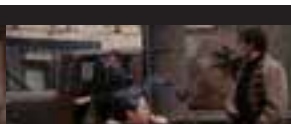
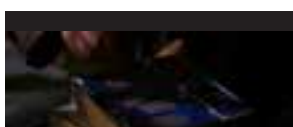
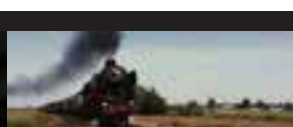
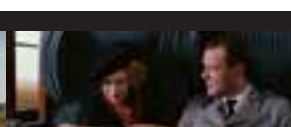
|        |          |
|--------|----------|
| Lenght | 2h25'38" |
| Durata |          |

|          |                                                |
|----------|------------------------------------------------|
| Context  | Netherlands, during the Second World War       |
| Contesto | Paesi bassi durante la Seconda Guerra Mondiale |

|       |    |                                                                                                                                                                                                                                                                                                                                                |
|-------|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Plot  | 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.                                              |
| Trama | 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. |

Graphic Designer  
Progettista grafico

# AE

|   | a                                                                                                | b                                                                                                | c                                                                                                | d                                                                                                |
|---|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| 1 | <br>0:00:41   | <br>0:01:14   | <br>0:02:12   | <br>0:04:11   |
| 2 | <br>0:04:14   | <br>0:04:23   | <br>0:04:40   | <br>0:04:46   |
| 3 | <br>0:08:24   | <br>0:12:19   | <br>0:12:37   | <br>0:12:51   |
| 4 | <br>0:13:48   | <br>0:13:53   | <br>0:14:41   | <br>0:14:42   |
| 5 | <br>0:15:29   | <br>0:20:54   | <br>0:21:34   | <br>0:21:37   |
| 6 | <br>0:21:39  | <br>0:22:53  | <br>0:23:51  | <br>0:23:57  |
| 7 | <br>0:24:39 | <br>0:25:13 | <br>0:26:00 | <br>0:26:10 |
| 8 | <br>0:28:12 | <br>0:28:39 | <br>0:30:25 | <br>0:33:08 |

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

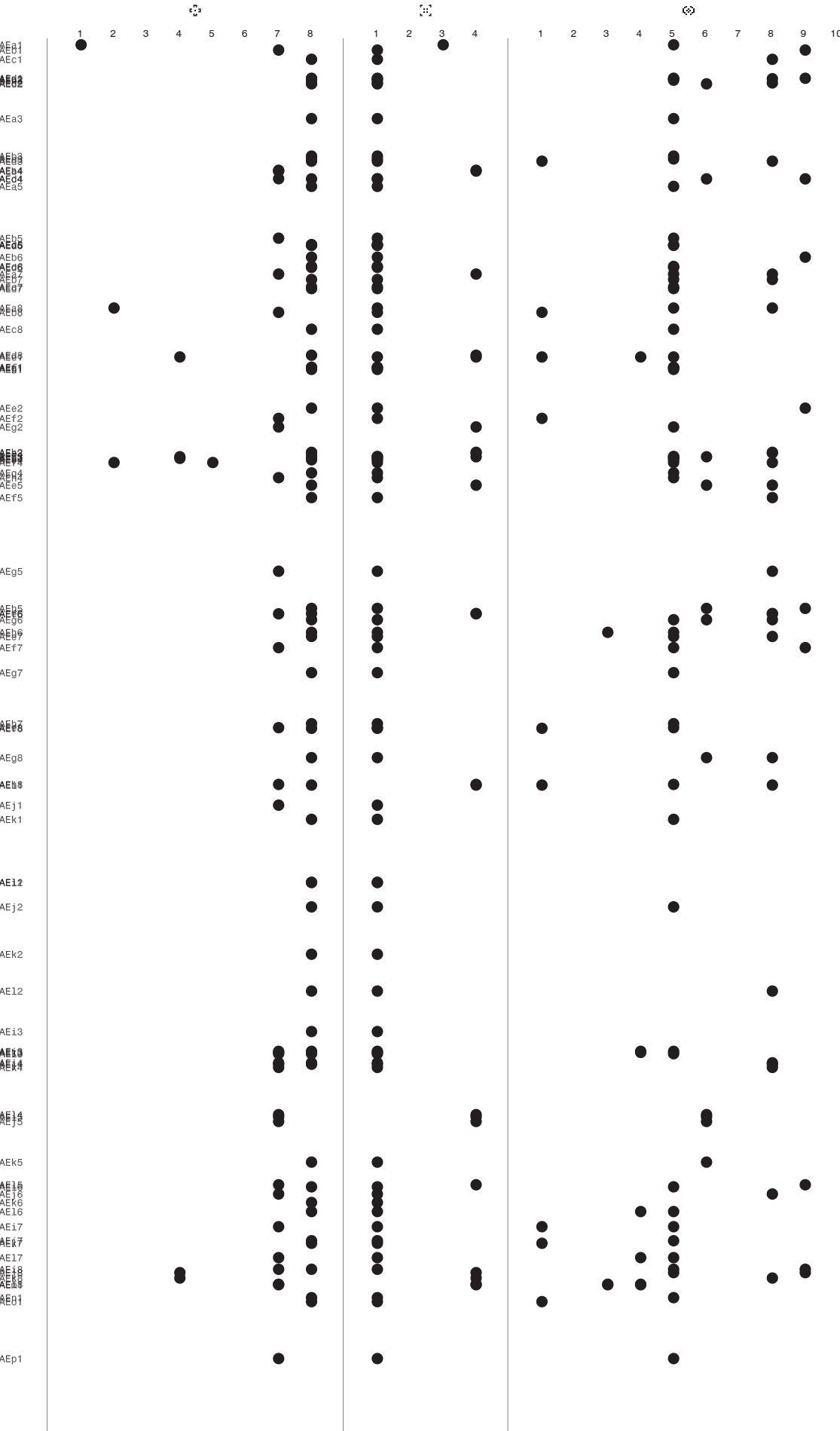


AEi1 ♣ Context ⚡ Print ♣ Bodonian Script AEj1 ♣ Support ⚡ Application | AEk1 ♣ Context ⚡ Application ♣ Linear | AE11 ♣ Context ⚡ Application | AE12 ♣ Context ⚡ Application | AE2 ♣ Context ⚡ Application ♣ Linear | AEk2 ♣ Context ⚡ Application | AE12 ♣ Context ⚡ Application ♣ Script | AE13 ♣ Context ⚡ Application | AEj3 ♣ Context Support | ⚡ Application ♣ Lapidary Linear AEk3 ♣ Context Support | ⚡ Application ♣ Lapidary | AE13 ♣ Context Support | ⚡ Application ♣ Linear | AE14 ♣ Context Support | ⚡ Application ♣ Script | AEj4 ♣ Context Support | ⚡ Application ♣ Script | AEk4 ♣ Support ⚡ Application ♣ Script | AE14 ♣ Support ⚡ Print ♣ Medieval | AE15 ♣ Support ⚡ Print ♣ Medieval | AEj5 ♣ Support ⚡ Print ♣ Medieval | AEk5 ♣ Context ⚡ Application ♣ Medieval | AE15 ♣ Support ⚡ Print ♣ Transitional | AE16 ♣ Context ⚡ Application ♣ Linear | AEj6 ♣ Support ⚡ Application ♣ Script | AEk6 ♣ Context ⚡ Application | AE16 ♣ Context ⚡ Application ♣ Lapidary Linear AE17 ♣ Support ⚡ Application ♣ Bodonian Linear AEj7 ♣ Context ⚡ Application ♣ Linear | AEk7 ♣ Context ⚡ Application ♣ Bodonian | AE17 ♣ Support ⚡ Application ♣ Lapidary Linear AE18 ♣ Context Support | ⚡ Application ♣ Linear Transitional AEj8 ♣ Hero prop ⚡ Print ♣ Linear Transitional AEk8 ♣ Hero prop ⚡ Print ♣ Script | AE18 ♣ Support ⚡ Print ♣ Slab Lapidary



AE m 1 Context Support Print Slab Lapidary AEn 1 Context Application Linear | AE o 1 Context Application Bodonian | AE p 1 Support Application Linear |

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





Empire of the Sun  
L'impero del sole

Year 1987  
Anno

## 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

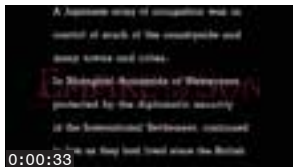
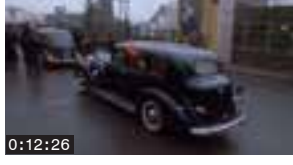
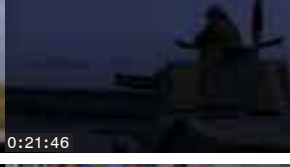
EN      Jamie Graham , a privileged English boy, is living in Shanghai when the Japanese invade and force all foreigners into prison camps. Jamie is captured with an American sailor named Basie, who looks out for him while they are in the camp together. Even though he is separated from his parents and 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 prigionia. 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

|   | a                                                                                                | b                                                                                                | c                                                                                                | d                                                                                                |
|---|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| 1 | <br>0:00:33    | <br>0:01:05    | <br>0:02:02    | <br>0:02:15    |
| 2 | <br>0:02:46   | <br>0:03:00   | <br>0:03:56   | <br>0:04:06   |
| 3 | <br>0:04:47   | <br>0:07:17   | <br>0:08:42   | <br>0:08:52   |
| 4 | <br>0:11:17   | <br>0:11:37   | <br>0:12:13   | <br>0:12:24   |
| 5 | <br>0:12:26   | <br>0:12:30   | <br>0:13:02   | <br>0:16:29   |
| 6 | <br>0:17:33  | <br>0:21:46  | <br>0:23:07  | <br>0:23:14  |
| 7 | <br>0:23:30 | <br>0:23:35 | <br>0:24:35 | <br>0:25:11 |
| 8 | <br>0:25:32 | <br>0:25:40 | <br>0:25:43 | <br>0:25:47 |

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 | AFf1 ⇄ 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 ⇄  
 Support ⇄ Print ⇄ Script | AFe4 ⇄ Support ⇄ Print ⇄ Linear | AFf4 ⇄ Context ⇄ Print | AFg4 ⇄ Context ⇄  
 Print | AFh4 ⇄ Context ⇄ Application | AFe5 ⇄ Context ⇄ Application ⇄ Linear | AFf5 ⇄ Context ⇄ Appli-  
 cation ⇄ 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 | AFh8 ⇄ Context ⇄ Application

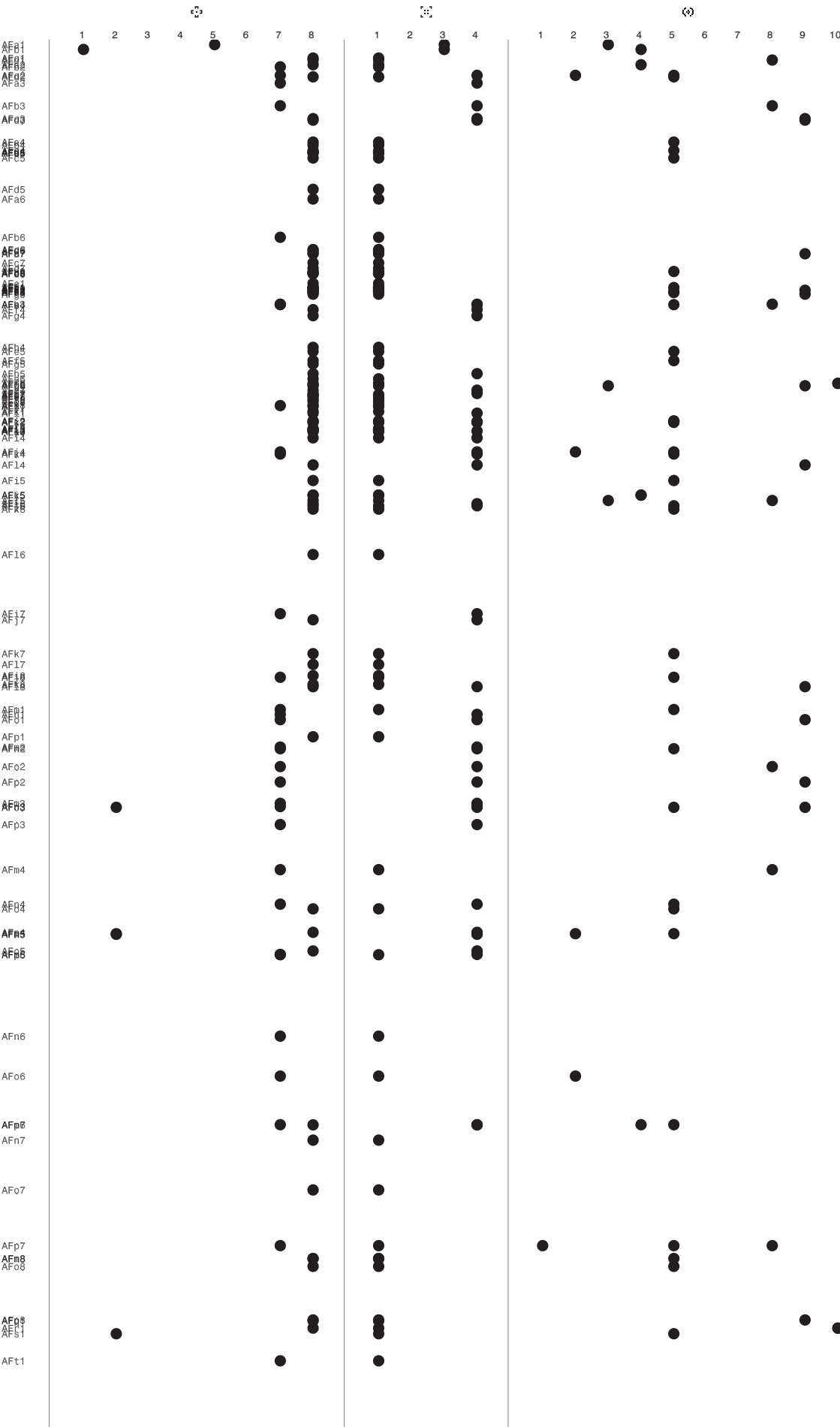


AFi1 ⇄ Support ⇄ Application | AFj1 ⇄ Context ⇄ Application | AFk1 ⇄ Context ⇄ Application | AFi1 ⇄  
 Context ⇄ Print | AFi2 ⇄ Context ⇄ Application ⇄ Linear | AFj2 ⇄ Context ⇄ Application Print | ⇄ Lin-  
 ear | AFk2 ⇄ Context ⇄ Application Print | ⇄ Linear | AFi2 ⇄ Context ⇄ Application | AFi3 ⇄ Context ⇄  
 Application | AFj3 ⇄ Context ⇄ Application | AFk3 ⇄ Context ⇄ Application Print | AFi3 ⇄ Context ⇄  
 Application | AFi4 ⇄ Context ⇄ Application Print | AFj4 ⇄ Support ⇄ Print ⇄ Fantasy Linear | AFk4 ⇄  
 Support ⇄ Print ⇄ Linear | AFi4 ⇄ Context ⇄ Print ⇄ Transitional | AFi5 ⇄ Context ⇄ Application ⇄ Linear  
 | AFj5 ⇄ Context ⇄ Application ⇄ Lapidary | AFk5 ⇄ Context ⇄ Application ⇄ Lapidary | AFi5 ⇄ Context  
 ⇄ Application ⇄ Slab Script | AFi6 ⇄ Context ⇄ Print | AFj6 ⇄ Context ⇄ Application Print | ⇄ Linear |  
 AFk6 ⇄ Context ⇄ Application ⇄ Linear | AFi6 ⇄ Context ⇄ Application | AFi7 ⇄ Support ⇄ Print | AFj7 ⇄  
 Context ⇄ Print | AFk7 ⇄ Context ⇄ Application ⇄ Linear | AFi7 ⇄ Context ⇄ Application | AFi8 ⇄ Context  
 ⇄ Application | AFj8 ⇄ Support ⇄ Application ⇄ Linear | AFk8 ⇄ Context ⇄ Application | AFi8 ⇄ Context  
 ⇄ Print ⇄ Transitional





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





Inglorious Basterds  
Bastardi senza gloria

Year  
Anno2009

Quentin Tarantino  
Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata2h32'52"

Context  
ContestoParis, during the Second World War  
Parigi durante la Seconda Guerra Mondiale

Plot  
Trama

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.

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.

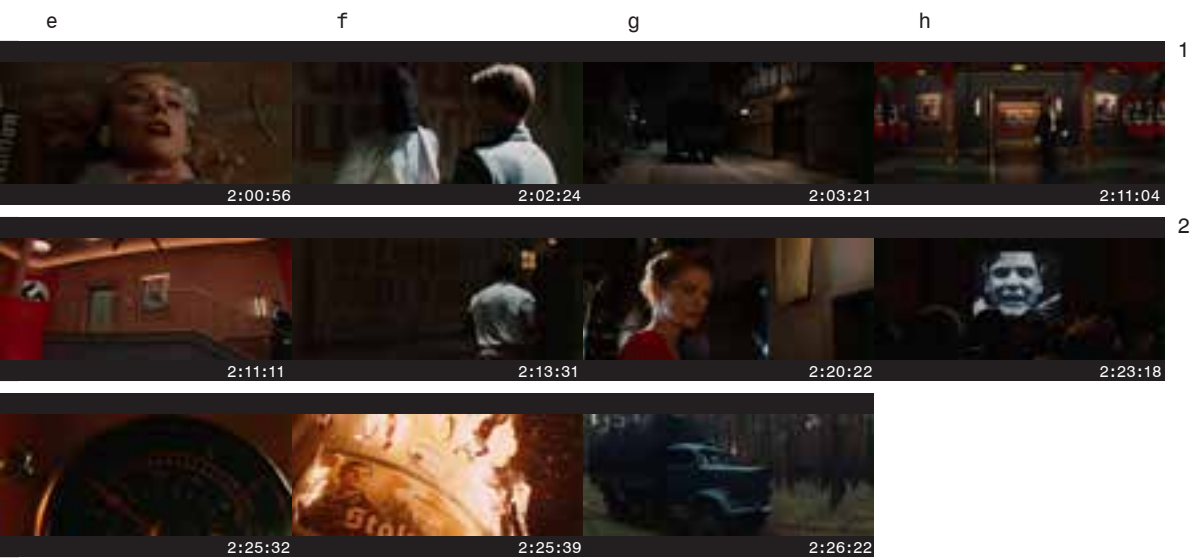
Jan Hülpiſch  
Graphic Designer  
Progettista grafico

Liliana Lambriev  
Graphic Designer  
Progettista grafico

AG



AGa1 ✿ Title ⚡ Post-production ✿ Script | AGb1 ✿ Hero prop ⚡ Print ✿ Slab | AGc1 ✿ Support ⚡ Appli-  
cation 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

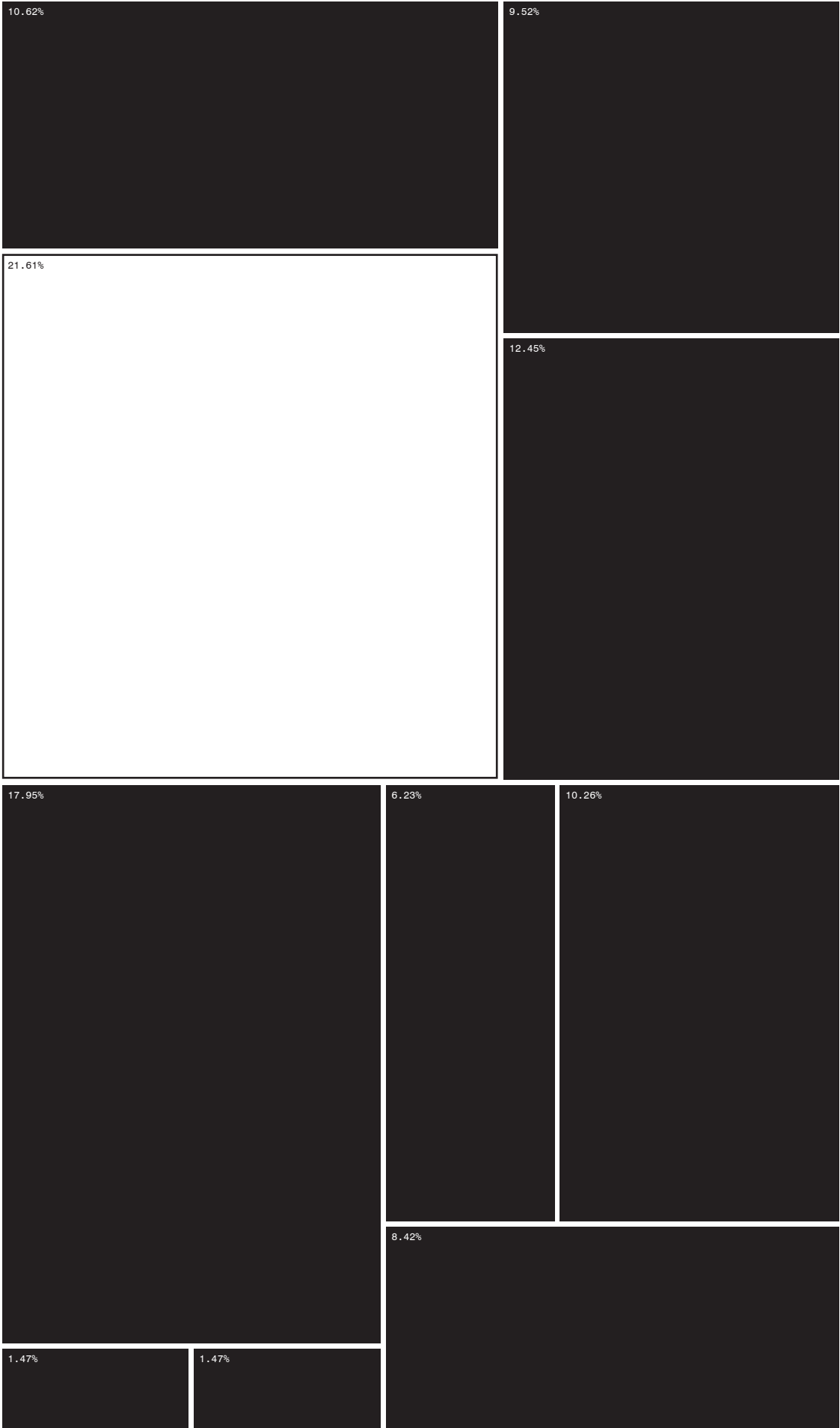
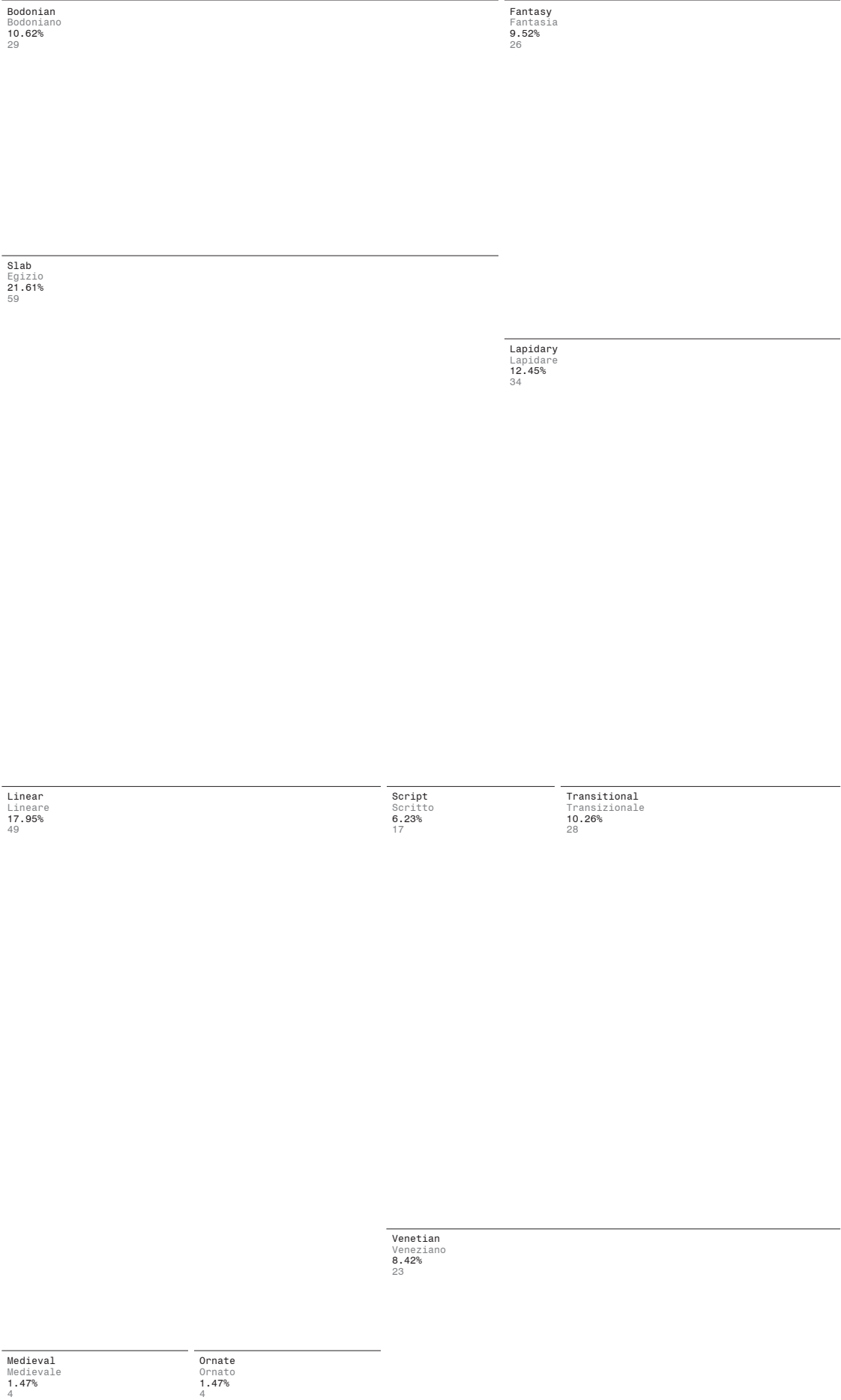








Typography in the genre Tipografia nel genere



<sup>EN</sup> The Ballad of Buster Scruggs <sup>IT</sup> La ballata di  
Buster Scruggs  
<sup>EN</sup> The Lone Ranger <sup>IT</sup> The Lone Ranger  
<sup>EN</sup> Unforgiven <sup>IT</sup> Gli spietati



The Ballad  
of Buster Scruggs  
La ballata  
di Buster Scruggs

|                    |                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|--------------------|-----------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                    | Year<br>Anno                            | 2018                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Joel ed Ethan Coen | Direction<br>Regia                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|                    | Aspect Ratio<br>Formato                 | 1.85:1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|                    | Lenght<br>Durata                        | 2h13'18"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|                    | Context<br>Contesto                     | Monument Valley, old West<br>Monument Valley nel vecchio West                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|                    | Plot<br>Trama                           | 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.<br>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. |
| Gregory Hill       | Graphic Designer<br>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](#)

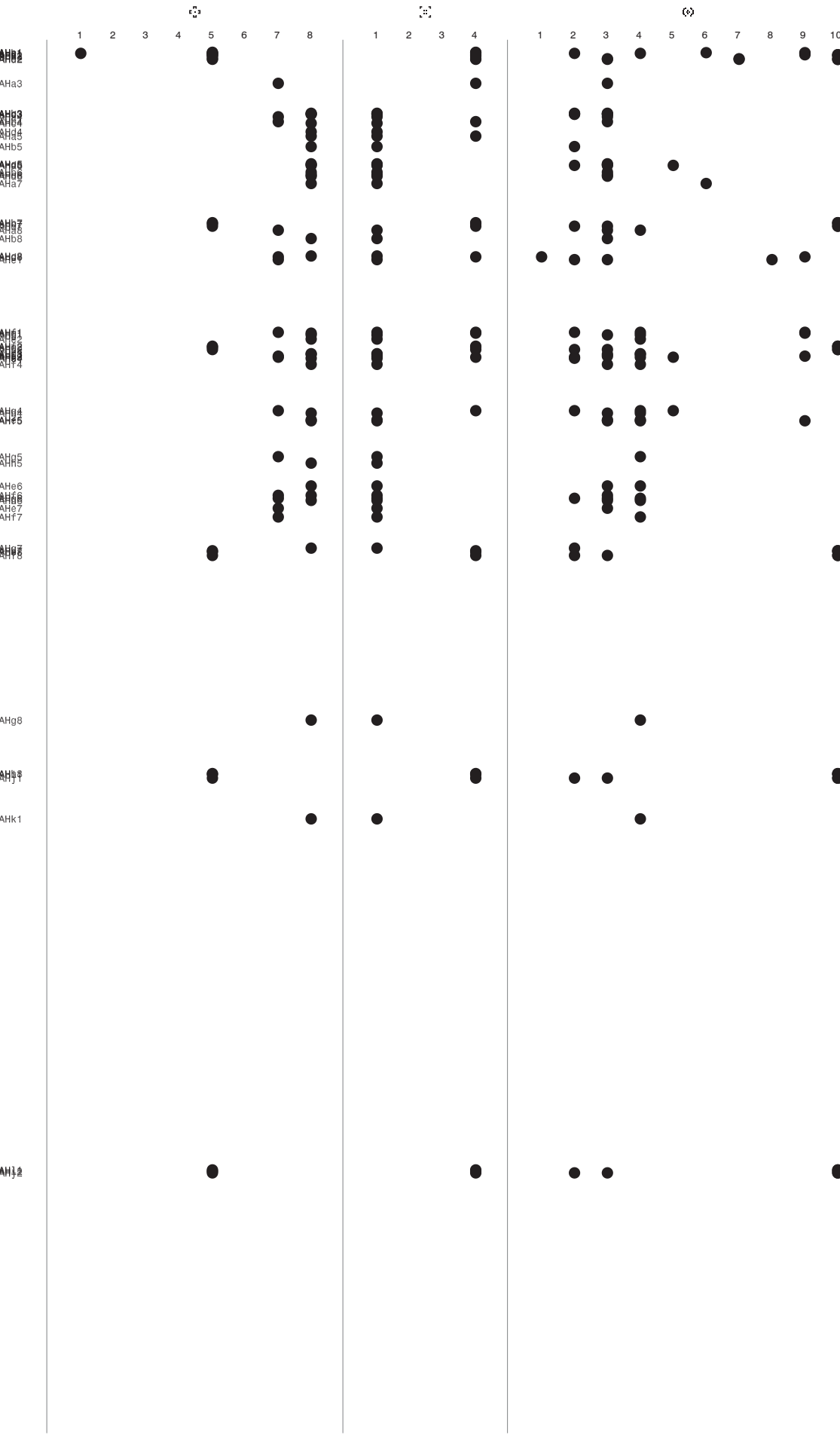


AHe1 ✨ Support 📄 Application ✨ Slab Fantasy Script | AHf1 ✨ Support 📄 Application Print | ✨ Fantasy Lapidary Transitional | AHg1 ✨ Context 📄 Print ✨ Transitional | AHh1 ✨ Context 📄 Application ✨ Slab Lapidary AHe2 ✨ Context 📄 Application ✨ Lapidary | AHf2 ✨ Link 📄 Print ✨ Venetian | AHg2 ✨ Link 📄 Print ✨ 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 Support | 📄 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



AH11 ✨ Link 📄 Print ✨ Venetian | AHj1 ✨ Link 📄 Print ✨ Slab Fantasy Venetian | AHk1 ✨ Context 📄 Application ✨ Lapidary | AH11 ✨ Link 📄 Print ✨ Venetian | AH12 ✨ 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

Gore Verbinski

Year  
Anno2013

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata2h29'33"

Context  
ContestoSan Francisco, 1869  
San Francisco 1869

Plot  
Trama

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 ateamwork bringing down Butch Cavendish and other Old West outlaws.

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 abbatteva Butch Cavendish e altri fuorilegge del Vecchio West.

Dianne Chadwick  
Graphic Designer  
Progettista grafico

Ellen Lampl  
Graphic Designer  
Progettista grafico

Karen Teneyck  
Graphic Designer  
Progettista grafico

A I



AIa1 ✿ Support ☞ Application Print | ☞ Lapidary Linear Transitional AIb1 ✿ Support ☞ Application ☞ Transitional | AIc1 ✿ Support ☞ Application ☞ Transitional | AIId1 ✿ Support ☞ Application ☞ Transitional | AIa2 ✿ Hero prop ☞ Application ☞ Linear Script | AIb2 ✿ Context ☞ Application Print | ☞ Slab | AIc2 ✿ Herald ☞ Print ☞ Slab Linear | AIId2 ✿ Support ☞ Print ☞ Venetian | AIa3 ✿ Support ☞ Application ☞ Bodonian | AIb3 ✿ Context ☞ Print ☞ Slab Linear Transitional AIc3 ✿ Context ☞ Application ☞ Bodonian | AIId3 ✿ Context ☞ Application ☞ Bodonian | AIa4 ✿ Context ☞ Application ☞ Slab | AIb4 ✿ Herald ☞ Application ☞ Linear | AIc4 ✿ Herald ☞ Application ☞ Script | AIId4 ✿ Herald ☞ Print ☞ Slab | AIa5 ✿ Context ☞ Application ☞ Fantasy | AIb5 ✿ Context ☞ Application ☞ Lapidary | AIc5 ✿ Context ☞ Application ☞ Fantasy Lapidary | AIId5 ✿ Context ☞ Application ☞ Lapidary | AIa6 ✿ Context ☞ Application ☞ Slab | AIb6 ✿ Herald ☞ Print ☞ Slab | AIc6 ✿ Herald ☞ Print ☞ Slab | AIId6 ✿ Context ☞ Application ☞ Transitional | AIa7 ✿ Context ☞ Application ☞ Transitional | AIb7 ✿ Support ☞ Post-production ☞ Transitional | AIc7 ✿ Support ☞ Application ☞ Transitional | AIId7 ✿ Support ☞ Application ☞ Bodonian Slab Linear Transitional | AIa8 ✿ Support ☞ Application ☞ Bodonian Slab Linear AIb8 ✿ Context ☞ Application ☞ Bodonian | AIc8 ✿ Link ☞ Print ☞ Bodonian Linear | AIId8 ✿ Support ☞ Application ☞ Bodonian Script



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

Karen Teneyck



Unforgiven  
Gli spietati

Clint Eastwood

Year  
Anno1992

Direction  
Regia

Aspect Ratio  
Formato2.39 : 1

Lenght  
Durata2h10'40"

Context  
ContestoWyoming, 1880  
Wyoming 1880

Plot  
Trama

EN When prostitute Delilah Fitzgerald is dis-figured 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.

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 pistoleri, 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.

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



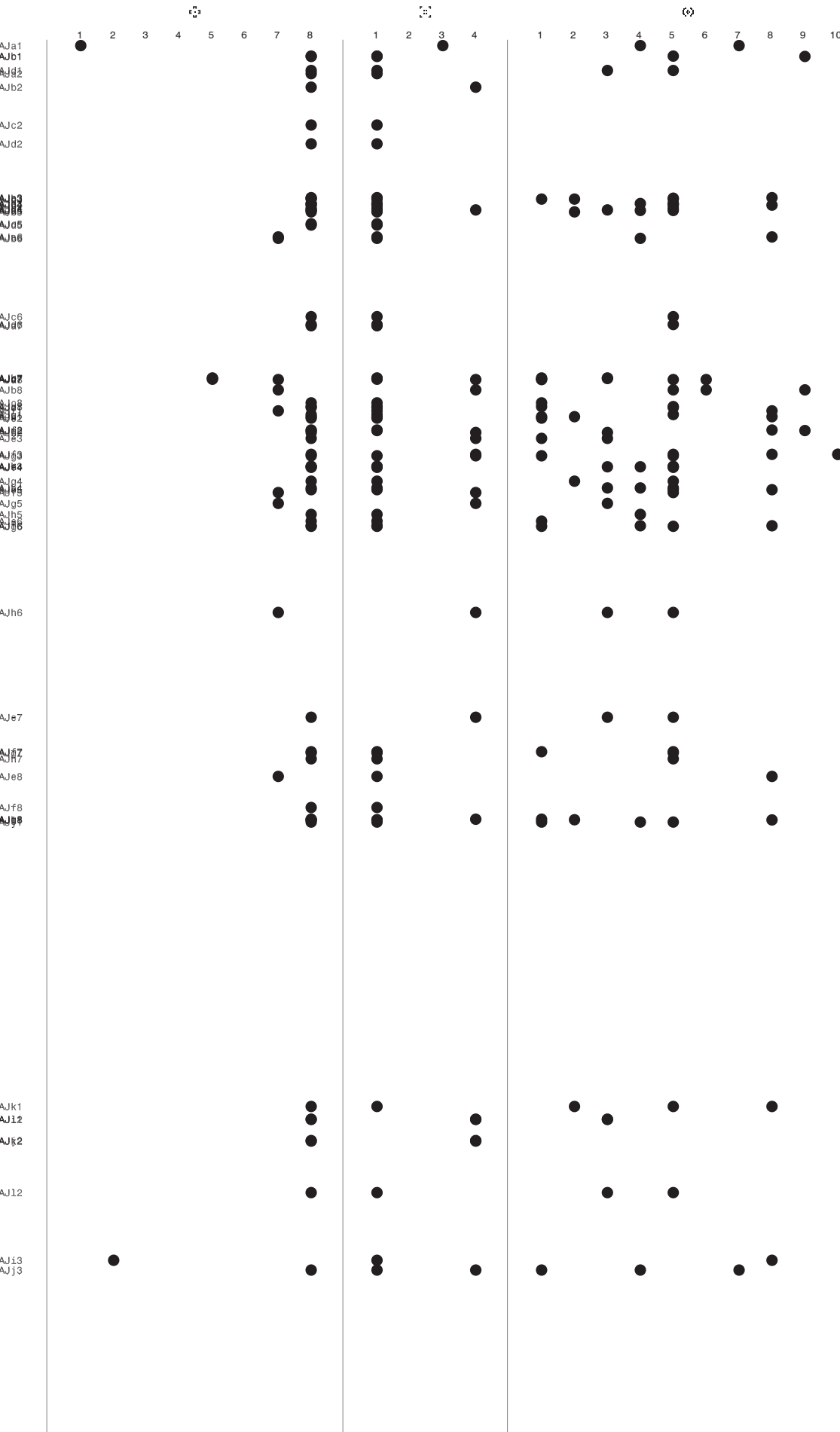
AJe1 ☞ Context ☞ Application ☞ Linear | AJf1 ☞ Support ☞ Application ☞ Script | AJg1 ☞ Context ☞ Application ☞ Linear | AJh1 ☞ Context ☞ Application ☞ Bodonian Fantasy Script | AJe2 ☞ Context ☞ Application ☞ Bodonian | AJf2 ☞ Context ☞ Application ☞ Script | AJg2 ☞ Context ☞ Application ☞ Transitional | AJh2 ☞ Context ☞ Print ☞ Slab | AJe3 ☞ Context ☞ Print ☞ Bodonian Slab AJf3 ☞ Context ☞ Print ☞ Linear Script Venetian | AJg3 ☞ Context ☞ Application Print | ☞ Bodonian Linear AJh3 ☞ Context ☞ Application ☞ Linear | AJe4 ☞ Context ☞ Application ☞ Slab Lapidary Linear | AJf4 ☞ Context ☞ Application ☞ Linear | AJg4 ☞ Context ☞ Application ☞ Fantasy Linear AJh4 ☞ Context ☞ Application ☞ Slab Lapidary Linear | AJe5 ☞ Context ☞ Application ☞ Linear Script AJf5 ☞ Support ☞ Print ☞ Linear | AJg5 ☞ Support ☞ Print ☞ Slab | AJh5 ☞ Context ☞ Application ☞ Lapidary | AJe6 ☞ Context ☞ Application ☞ Bodonian | AJf6 ☞ Context ☞ Application ☞ Lapidary Script AJg6 ☞ Context ☞ Application ☞ Bodonian Linear AJh6 ☞ Support ☞ Print ☞ Slab Linear AJe7 ☞ Context ☞ Print ☞ Slab Linear AJf7 ☞ Context ☞ Application ☞ Bodonian Linear AJg7 ☞ Context ☞ Application ☞ Linear | AJh7 ☞ Context ☞ Application ☞ Linear | AJe8 ☞ Support ☞ Application ☞ Script | AJf8 ☞ Context ☞ Application | AJg8 ☞ Context ☞ Print ☞ Bodonian | AJh8 ☞ Context ☞ Application ☞ Fantasy



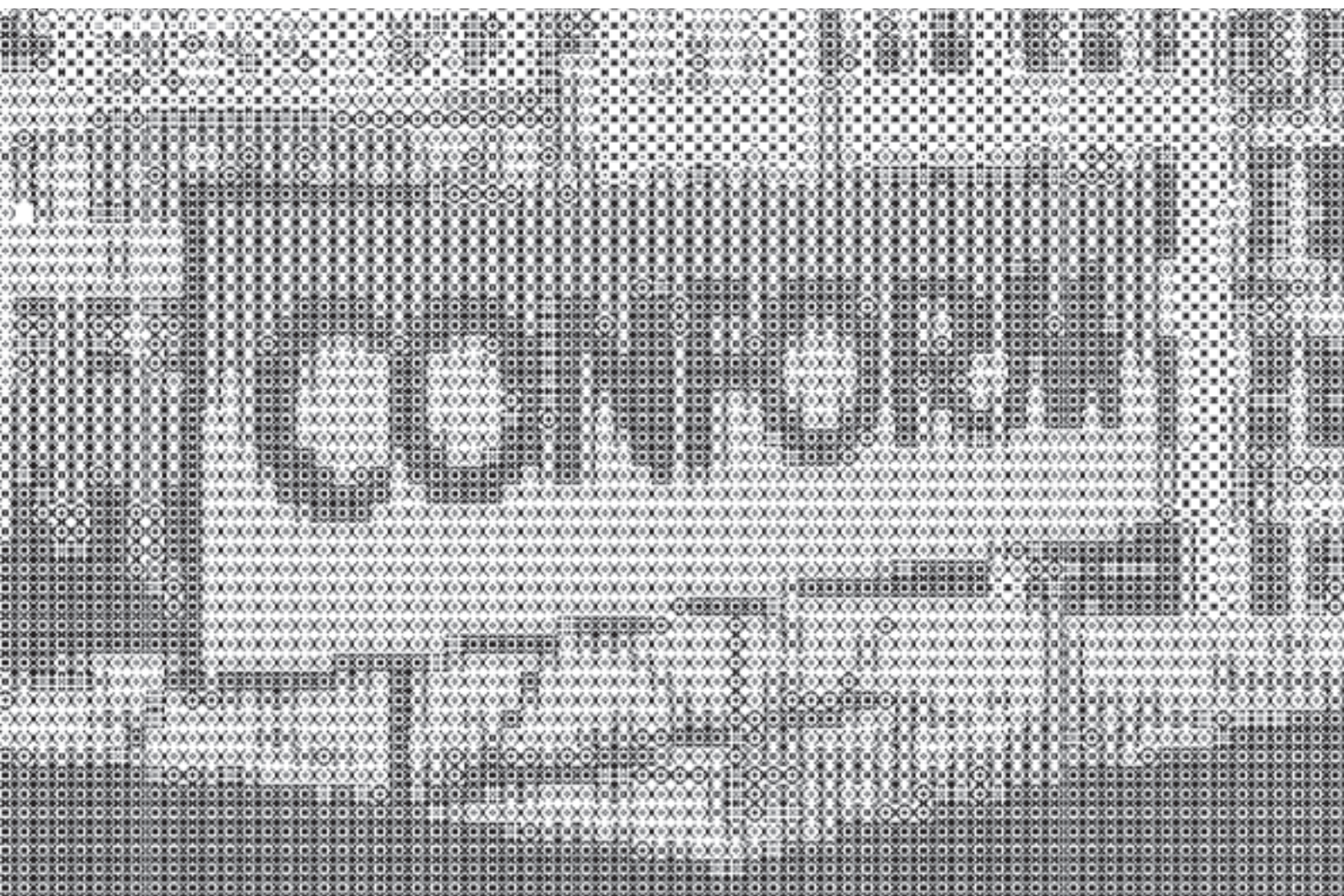
AJi1 ☞ Context ☞ Application ☞ Script | AJj1 ☞ Context ☞ Application ☞ Bodonian Lapidary Linear | AJk1 ☞ Context ☞ Application ☞ Fantasy Linear Script | AJl1 ☞ Context ☞ Print ☞ Slab | AJi2 ☞ Context ☞ Print ☞ Slab | AJj2 ☞ Context ☞ Print | AJk2 ☞ Context ☞ Print | AJl2 ☞ Context ☞ Application ☞ Slab Linear AJi3 ☞ Figure of speech ☞ Application ☞ Script | AJj3 ☞ Context ☞ Application Print | ☞ Bodonian Lapidary Ornate

Timeline based categorization of graphic elements

Categorizzazione degli elementi grafici in rapporto alla posizione nel tempo









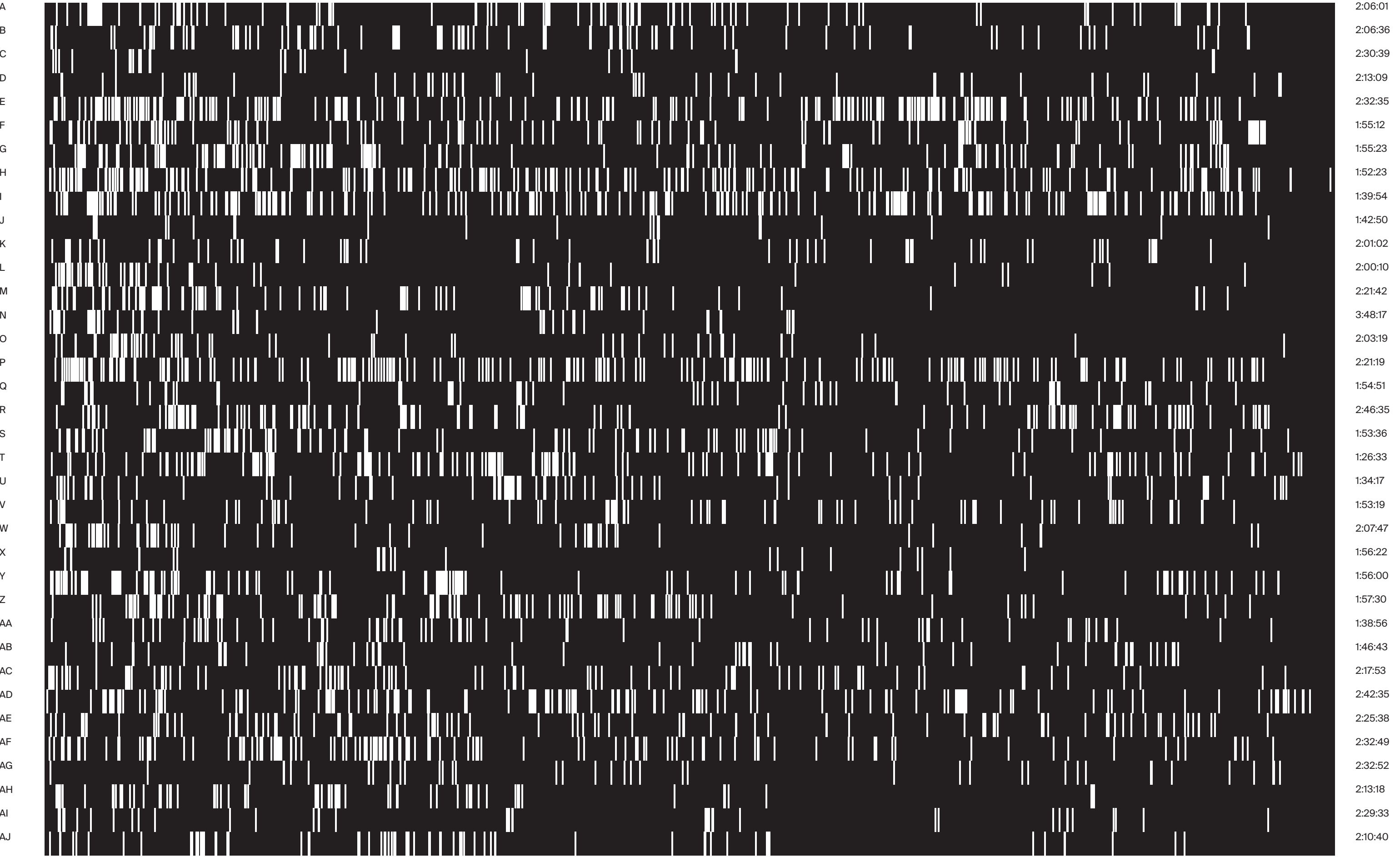








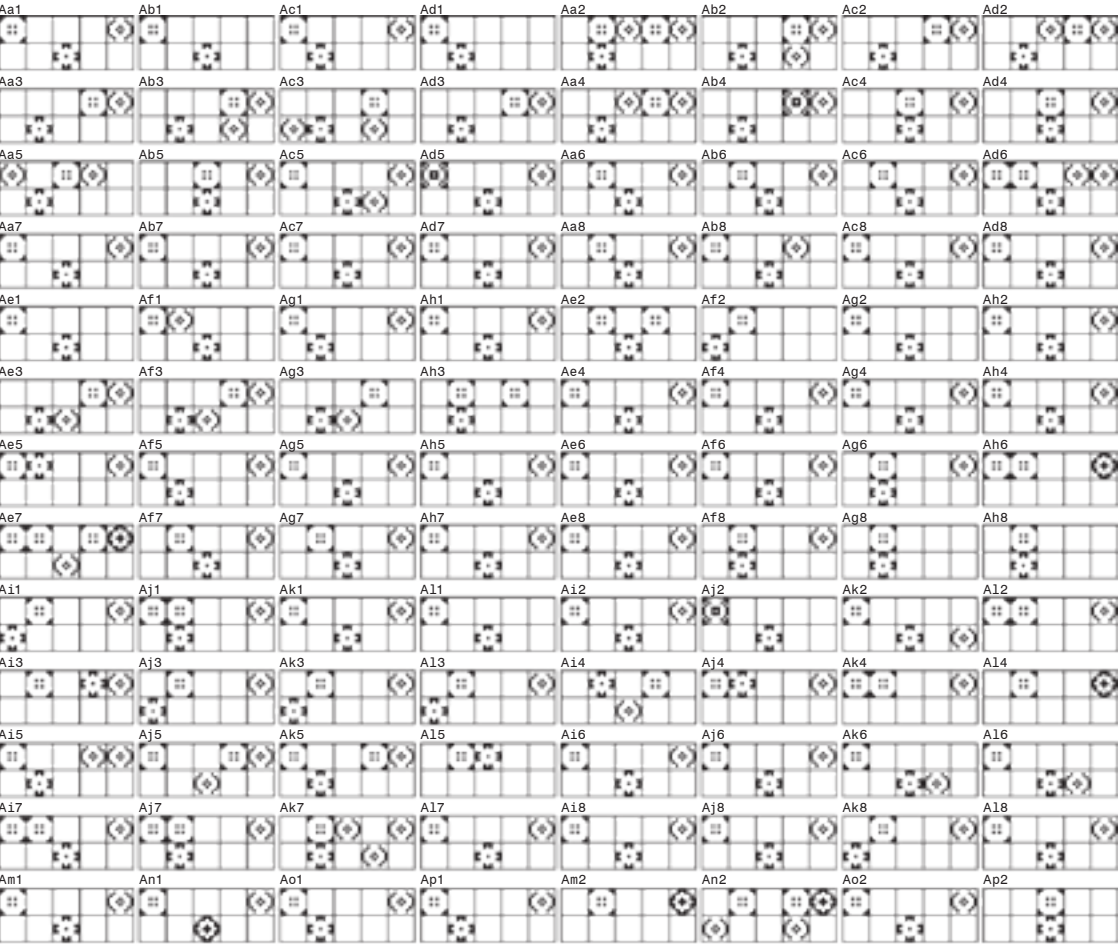
Time-presence of graphic elements ratio Rapporto tempo-presenza di materiale grafico



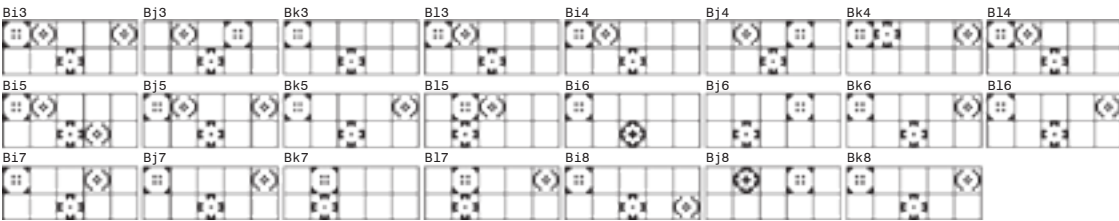
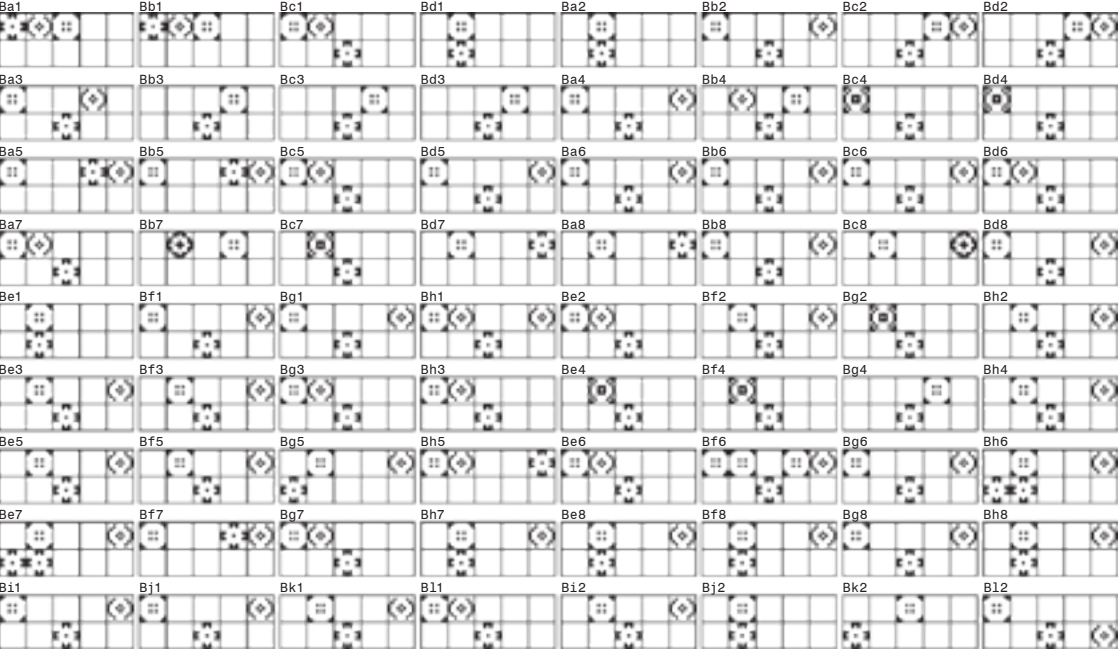
|    |  |         |
|----|--|---------|
| A  |  | 2:06:01 |
| B  |  | 2:06:36 |
| C  |  | 2:30:39 |
| D  |  | 2:13:09 |
| E  |  | 2:32:35 |
| F  |  | 1:55:12 |
| G  |  | 1:55:23 |
| H  |  | 1:52:23 |
| I  |  | 1:39:54 |
| J  |  | 1:42:50 |
| K  |  | 2:01:02 |
| L  |  | 2:00:10 |
| M  |  | 2:21:42 |
| N  |  | 3:48:17 |
| O  |  | 2:03:19 |
| P  |  | 2:21:19 |
| Q  |  | 1:54:51 |
| R  |  | 2:46:35 |
| S  |  | 1:53:36 |
| T  |  | 1:26:33 |
| U  |  | 1:34:17 |
| V  |  | 1:53:19 |
| W  |  | 2:07:47 |
| X  |  | 1:56:22 |
| Y  |  | 1:56:00 |
| Z  |  | 1:57:30 |
| AA |  | 1:38:56 |
| AB |  | 1:46:43 |
| AC |  | 2:17:53 |
| AD |  | 2:42:35 |
| AE |  | 2:25:38 |
| AF |  | 2:32:49 |
| AG |  | 2:32:52 |
| AH |  | 2:13:18 |
| AI |  | 2:29:33 |
| AJ |  | 2:10:40 |

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

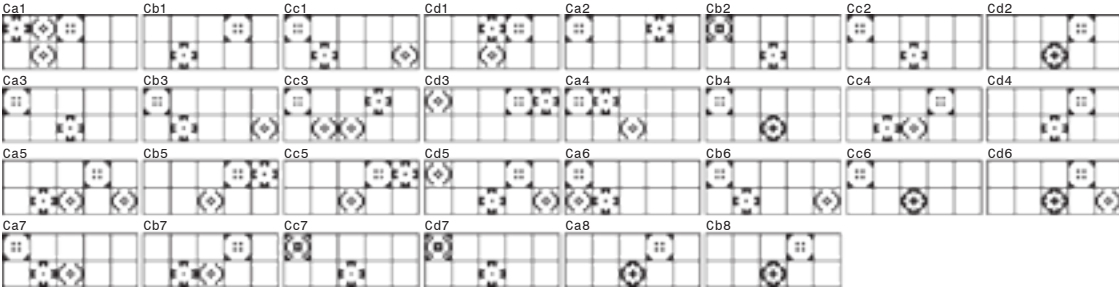
A



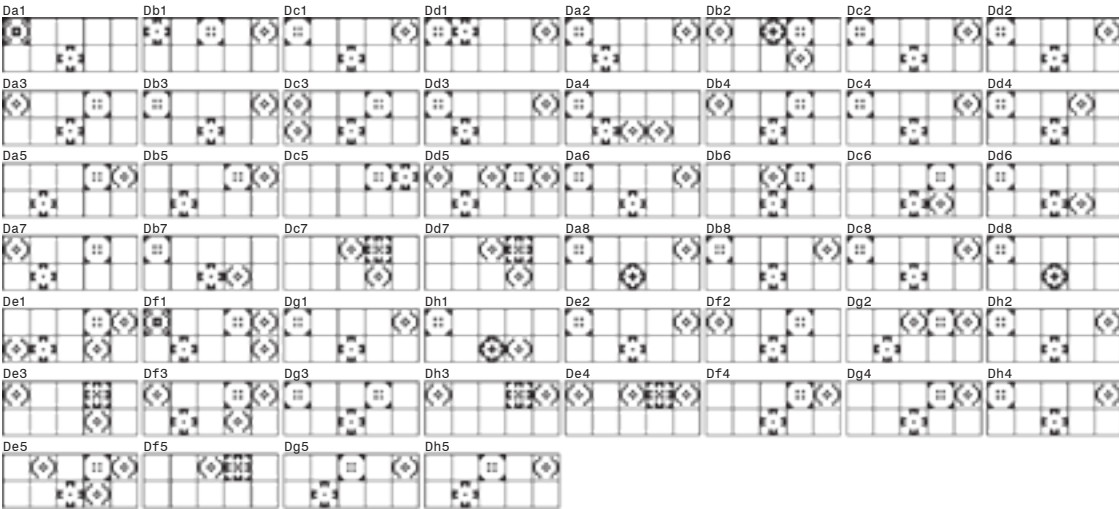
B



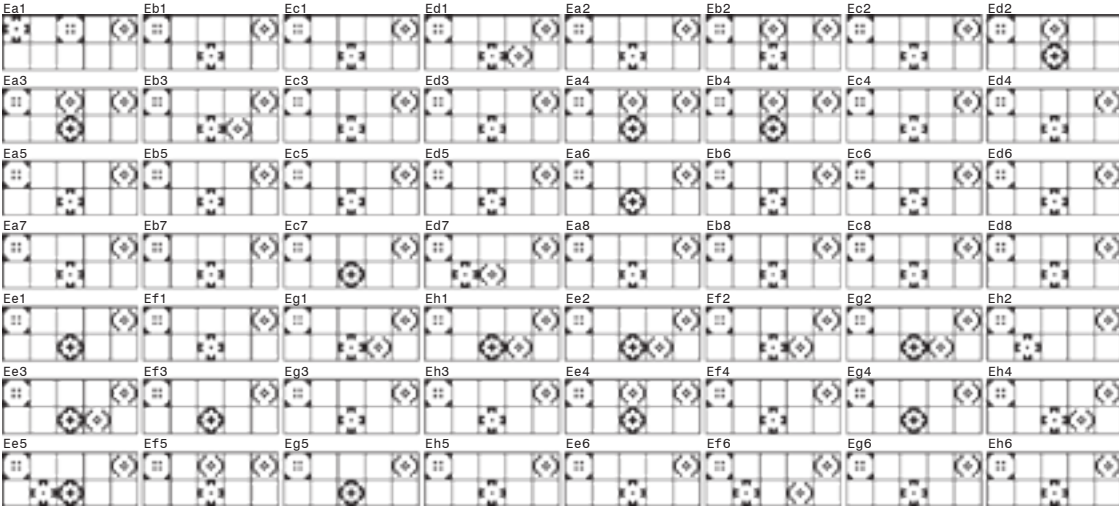
C



D



E





|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| Ee7  | Ef7  | Eg7  | Eh7  | Ee8  | Ef8  | Eg8  | Eh8  |
| Ei1  | Ej1  | Ek1  | Ei1  | Ei2  | Ej2  | Ek2  | Ei2  |
| Ei3  | Ej3  | Ek3  | Ei3  | Ei4  | Ej4  | Ek4  | Ei4  |
| Ei5  | Ej5  | Ek5  | Ei5  | Ei6  | Ej6  | Ek6  | Ei6  |
| Ei7  | Ej7  | Ek7  | Ei7  | Ei8  | Ej8  | Ek8  | Ei8  |
| Em1  | En1  | Eo1  | Ep1  | Em2  | En2  | Eo2  | Ep2  |
| Em3  | En3  | Eo3  | Ep3  | Em4  | En4  | Eo4  | Ep4  |
| Em5  | En5  | Eo5  | Ep5  | Em6  | En6  | Eo6  | Ep6  |
| Em7  | En7  | Eo7  | Ep7  | Em8  | En8  | Eo8  | Ep8  |
| Eq1  | Er1  | Es1  | Et1  | Eq2  | Er2  | Es2  | Et2  |
| Eq3  | Er3  | Es3  | Et3  | Eq4  | Er4  | Es4  | Et4  |
| Eq5  | Er5  | Es5  | Et5  | Eq6  | Er6  | Es6  | Et6  |
| Eq7  | Er7  | Es7  | Et7  | Eq8  | Er8  | Es8  | Et8  |
| Eu1  | Ev1  | Ew1  | Ex1  | Eu2  | Ev2  | Ew2  | Ex2  |
| Eu3  | Ev3  | Ew3  | Ex3  | Eu4  | Ev4  | Ew4  | Ex4  |
| Eu5  | Ev5  | Ew5  | Ex5  | Eu6  | Ev6  | Ew6  | Ex6  |
| Eu7  | Ev7  | Ew7  | Ex7  | Eu8  | Ev8  | Ew8  | Ex8  |
| Ey1  | Ez1  | Eaa1 | Eab1 | Ey2  | Ez2  | Eaa2 | Eab2 |
| Ey3  | Ez3  | Eaa3 | Eab3 | Ey4  | Ez4  | Eaa4 | Eab4 |
| Ey5  | Ez5  | Eaa5 | Eab5 | Ey6  | Ez6  | Eaa6 | Eab6 |
| Ey7  | Ez7  | Eaa7 | Eab7 | Ey8  | Ez8  | Eaa8 | Eab8 |
| Eac1 | Ead1 | Eae1 | Eaf1 | Eac2 | Ead2 | Eae2 | Eaf2 |
| Eac3 | Ead3 | Eae3 |      |      |      |      |      |

## F

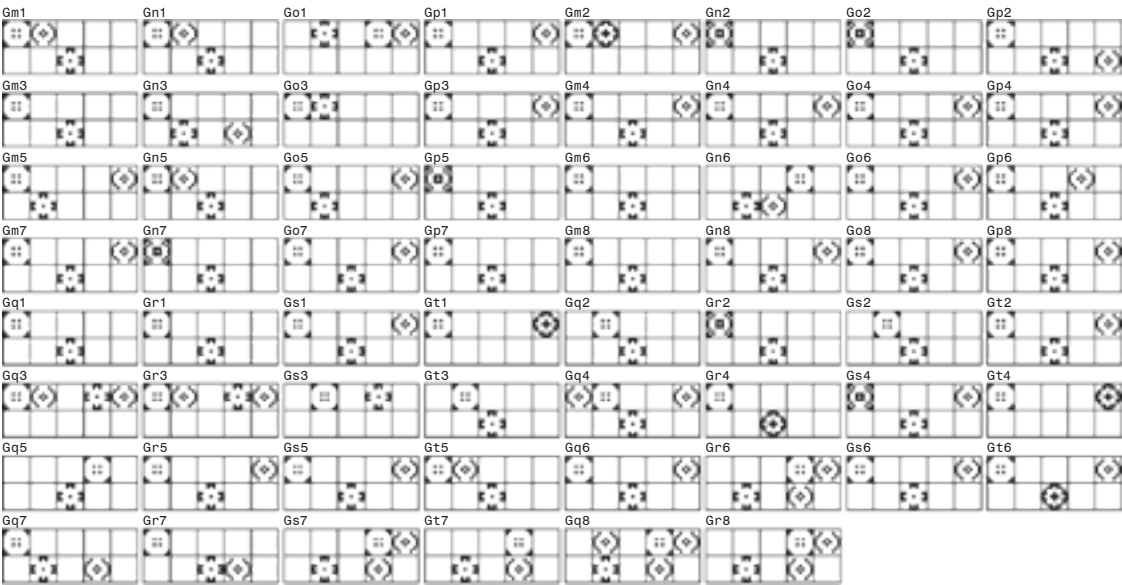
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|-----|-----|-----|-----|-----|-----|-----|-----|
| Fa1 | Fb1 | Fc1 | Fd1 | Fa2 | Fb2 | Fc2 | Fd2 |
| Fa3 | Fb3 | Fc3 | Fd3 | Fa4 | Fb4 | Fc4 | Fd4 |

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Fa5 | Fb5 | Fc5 | Fd5 | Fa6 | Fb6 | Fc6 | Fd6 |
| Fa7 | Fb7 | Fc7 | Fd7 | Fa8 | Fb8 | Fc8 | Fd8 |
| Fe1 | Ff1 | Fg1 | Fh1 | Fe2 | Ff2 | Fg2 | Fh2 |
| Fe3 | Ff3 | Fg3 | Fh3 | Fe4 | Ff4 | Fg4 | Fh4 |
| Fe5 | Ff5 | Fg5 | Fh5 | Fe6 | Ff6 | Fg6 | Fh6 |
| Fe7 | Ff7 | Fg7 | Fh7 | Fe8 | Ff8 | Fg8 | Fh8 |
| Fi1 | Fj1 | Fk1 | Fi1 | Fi2 | Fj2 | Fk2 | Fi2 |
| Fi3 | Fj3 | Fk3 | Fi3 | Fi4 | Fj4 | Fk4 | Fi4 |
| Fi5 | Fj5 | Fk5 | Fi5 | Fi6 | Fj6 | Fk6 | Fi6 |
| Fi7 | Fj7 | Fk7 | Fi7 | Fi8 | Fj8 | Fk8 | Fi8 |
| Fm1 | Fn1 | Fo1 | Fp1 | Fm2 | Fn2 | Fo2 | Fp2 |
| Fm3 | Fn3 | Fo3 | Fp3 | Fm4 | Fn4 | Fo4 | Fp4 |
| Fm5 | Fn5 | Fo5 | Fp5 | Fm6 | Fn6 | Fo6 |     |

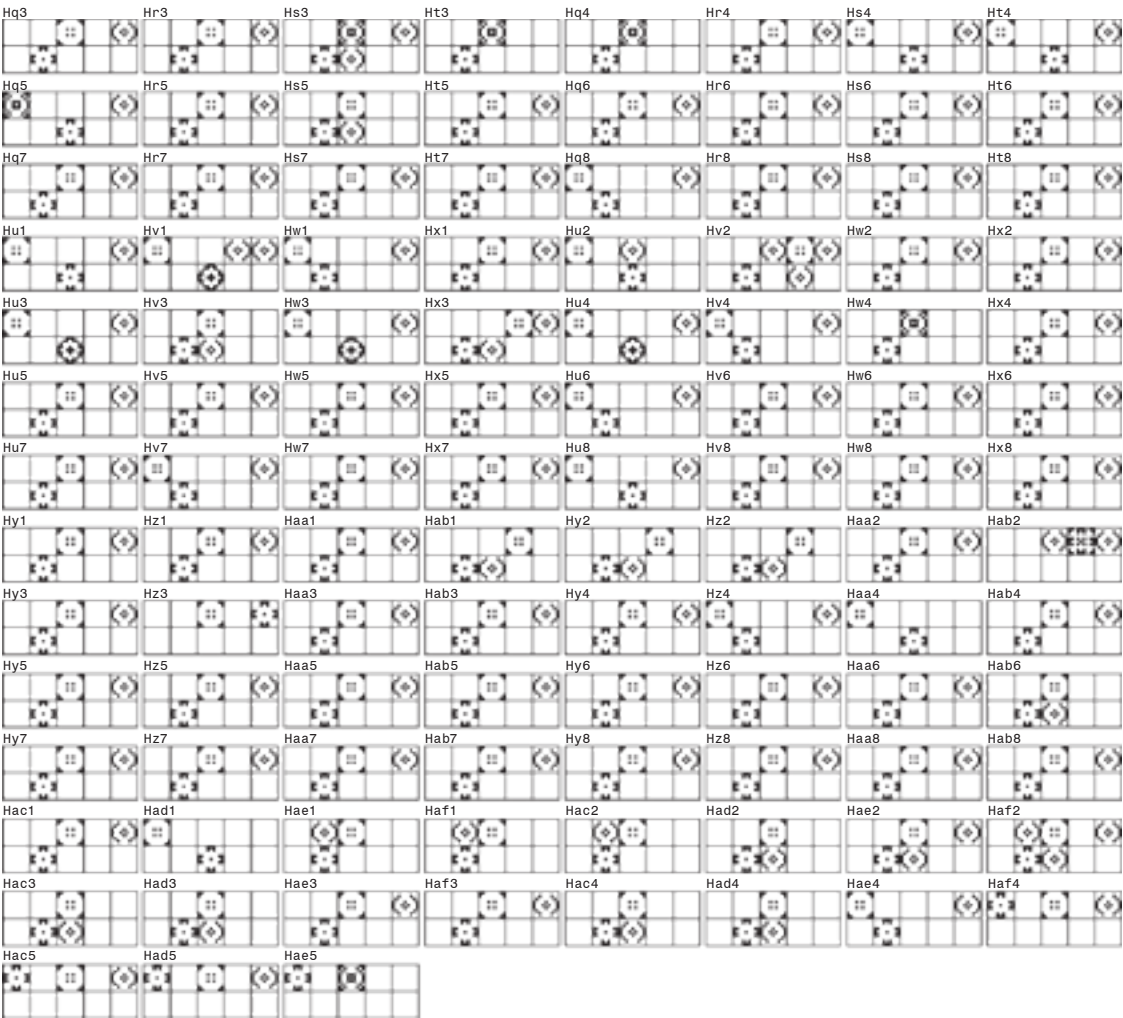
## G

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ga1 | Gb1 | Gc1 | Gd1 | Ga2 | Gb2 | Gc2 | Gd2 |
| Ga3 | Gb3 | Gc3 | Gd3 | Ga4 | Gb4 | Gc4 | Gd4 |
| Ga5 | Gb5 | Gc5 | Gd5 | Ga6 | Gb6 | Gc6 | Gd6 |
| Ga7 | Gb7 | Gc7 | Gd7 | Ga8 | Gb8 | Gc8 | Gd8 |
| Ge1 | Gf1 | Gg1 | Gh1 | Ge2 | Gf2 | Gg2 | Gh2 |
| Ge3 | Gf3 | Gg3 | Gh3 | Ge4 | Gf4 | Gg4 | Gh4 |
| Ge5 | Gf5 | Gg5 | Gh5 | Ge6 | Gf6 | Gg6 | Gh6 |
| Ge7 | Gf7 | Gg7 | Gh7 | Ge8 | Gf8 | Gg8 | Gh8 |
| Gi1 | Gj1 | Gk1 | Gi1 | Gi2 | Gj2 | Gk2 | Gi2 |
| Gi3 | Gj3 | Gk3 | Gi3 | Gi4 | Gj4 | Gk4 | Gi4 |
| Gi5 | Gj5 | Gk5 | Gi5 | Gi6 | Gj6 | Gk6 | Gi6 |
| Gi7 | Gj7 | Gk7 | Gi7 | Gi8 | Gj8 | Gk8 | Gi8 |

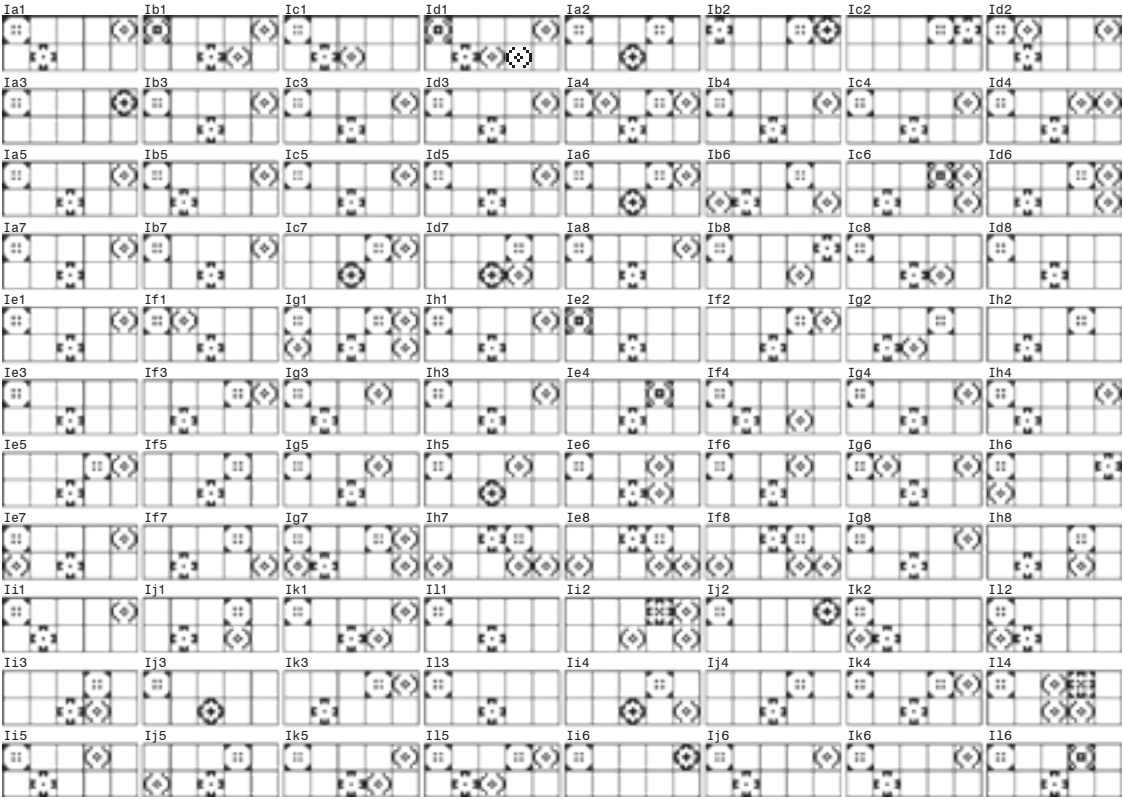




## H



## I





|     |     |      |      |     |     |      |      |
|-----|-----|------|------|-----|-----|------|------|
| Ii7 | Ij7 | Ik7  | Ii7  | Ii8 | Ij8 | Ik8  | Ii8  |
| Im1 | In1 | Io1  | Ip1  | Im2 | In2 | Io2  | Ip2  |
| Im3 | In3 | Io3  | Ip3  | Im4 | In4 | Io4  | Ip4  |
| Im5 | In5 | Io5  | Ip5  | Im6 | In6 | Io6  | Ip6  |
| Im7 | In7 | Io7  | Ip7  | Im8 | In8 | Io8  | Ip8  |
| Iq1 | Ir1 | Is1  | It1  | Iq2 | Ir2 | Is2  | It2  |
| Iq3 | Ir3 | Is3  | It3  | Iq4 | Ir4 | Is4  | It4  |
| Iq5 | Ir5 | Is5  | It5  | Iq6 | Ir6 | Is6  | It6  |
| Iq7 | Ir7 | Is7  | It7  | Iq8 | Ir8 | Is8  | It8  |
| Iu1 | Iv1 | Iw1  | Ix1  | Iu2 | Iv2 | Iw2  | Ix2  |
| Iu3 | Iv3 | Iw3  | Ix3  | Iu4 | Iv4 | Iw4  | Ix4  |
| Iu5 | Iv5 | Iw5  | Ix5  | Iu6 | Iv6 | Iw6  | Ix6  |
| Iu7 | Iv7 | Iw7  | Ix7  | Iu8 | Iv8 | Iw8  | Ix8  |
| Iy1 | Iz1 | Iaa1 | Iab1 | Iy2 | Iz2 | Iaa2 | Iab2 |
| Iy3 | Iz3 | Iaa3 | Iab3 | Iy4 | Iz4 | Iaa4 | Iab4 |
| Iy5 | Iz5 | Iaa5 | Iab5 | Iy6 | Iz6 | Iaa6 | Iab6 |
| Iy7 | Iz7 | Iaa7 | Iab7 |     |     |      |      |

## J

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ja1 | Jb1 | Jc1 | Jd1 | Ja2 | Jb2 | Jc2 | Jd2 |
| Ja3 | Jb3 | Jc3 | Jd3 | Ja4 | Jb4 | Jc4 | Jd4 |
| Ja5 | Jb5 | Jc5 | Jd5 | Ja6 |     |     |     |

## K

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ka1 | Kb1 | Kc1 | Kd1 | Ka2 | Kb2 | Kc2 | Kd2 |
| Ka3 | Kb3 | Kc3 | Kd3 | Ka4 | Kb4 | Kc4 | Kd4 |
| Ka5 | Kb5 | Kc5 | Kd5 | Ka6 | Kb6 | Kc6 | Kd6 |

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ka7 | Kb7 | Kc7 | Kd7 | Ka8 | Kb8 | Kc8 | Kd8 |
| Ke1 | Kf1 | Kg1 | Kh1 | Ke2 | Kf2 | Kg2 | Kh2 |
| Ke3 | Kf3 | Kg3 | Kh3 | Ke4 | Kf4 | Kg4 | Kh4 |
| Ke5 | Kf5 | Kg5 | Kh5 | Ke6 | Kf6 | Kg6 | Kh6 |
| Ke7 | Kf7 | Kg7 | Kh7 | Ke8 | Kf8 | Kg8 | Kh8 |
| Ki1 | Kj1 | Kk1 | Kl1 | Ki2 | Kj2 |     |     |

## L

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| La1 | Lb1 | Lc1 | Ld1 | La2 | Lb2 | Lc2 | Ld2 |
| La3 | Lb3 | Lc3 | Ld3 | La4 | Lb4 | Lc4 | Ld4 |
| La5 | Lb5 | Lc5 | Ld5 | La6 | Lb6 | Lc6 | Ld6 |
| La7 | Lb7 | Lc7 | Ld7 | La8 | Lb8 | Lc8 | Ld8 |
| Le1 | Lf1 | Lg1 | Lh1 | Le2 | Lf2 | Lg2 | Lh2 |
| Le3 | Lf3 | Lg3 | Lh3 | Le4 | Lf4 | Lg4 | Lh4 |
| Le5 | Lf5 | Lg5 | Lh5 | Le6 | Lf6 | Lg6 | Lh6 |
| Le7 |     |     |     |     |     |     |     |

## M

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ma1 | Mb1 | Mc1 | Md1 | Ma2 | Mb2 | Mc2 | Md2 |
| Ma3 | Mb3 | Mc3 | Md3 | Ma4 | Mb4 | Mc4 | Md4 |
| Ma5 | Mb5 | Mc5 | Md5 | Ma6 | Mb6 | Mc6 | Md6 |
| Ma7 | Mb7 | Mc7 | Md7 | Ma8 | Mb8 | Mc8 | Md8 |
| Me1 | Mf1 | Mg1 | Mh1 | Me2 | Mf2 | Mg2 | Mh2 |
| Me3 | Mf3 | Mg3 | Mh3 | Me4 | Mf4 | Mg4 | Mh4 |
| Me5 | Mf5 | Mg5 | Mh5 | Me6 | Mf6 | Mg6 | Mh6 |
| Me7 | Mf7 | Mg7 | Mh7 | Me8 | Mf8 | Mg8 | Mh8 |
| Mi1 | Mj1 | Mk1 | Ml1 | Mi2 | Mj2 | Mk2 | Ml2 |



|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Mi3 | Mj3 | Mk3 | Ml3 | Mi4 | Mj4 | Mk4 | Ml4 |
| Mi5 | Mj5 | Mk5 | Ml5 | Mi6 | Mj6 | Mk6 | Ml6 |
| Mi7 | Mj7 | Mk7 | Ml7 | Mi8 |     |     |     |

## N

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Na1 | Nb1 | Nc1 | Nd1 | Na2 | Nb2 | Nc2 | Nd2 |
| Na3 | Nb3 | Nc3 | Nd3 | Na4 | Nb4 | Nc4 | Nd4 |
| Na5 | Nb5 | Nc5 | Nd5 | Na6 | Nb6 | Nc6 | Nd6 |
| Na7 | Nb7 | Nc7 | Nd7 | Na8 | Nb8 | Nc8 | Nd8 |
| Ne1 | Nf1 | Ng1 | Nh1 | Ne2 | Nf2 | Ng2 | Nh2 |
| Ne3 | Nf3 | Ng3 | Nh3 | Ne4 | Nf4 | Ng4 | Nh4 |
| Ne5 | Nf5 | Ng5 | Nh5 | Ne6 | Nf6 | Ng6 | Nh6 |

## O

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Oa1 | Ob1 | Oc1 | Od1 | Oa2 | Ob2 | Oc2 | Od2 |
| Oa3 | Ob3 | Oc3 | Od3 | Oa4 | Ob4 | Oc4 | Od4 |
| Oa5 | Ob5 | Oc5 | Od5 | Oa6 | Ob6 | Oc6 | Od6 |
| Oa7 | Ob7 | Oc7 | Od7 | Oa8 | Ob8 | Oc8 | Od8 |
| Oe1 | Of1 | Og1 | Oh1 | Oe2 | Of2 | Og2 | Oh2 |
| Oe3 | Of3 | Og3 | Oh3 | Oe4 | Of4 | Og4 | Oh4 |
| Oe5 | Of5 | Og5 | Oh5 | Oe6 | Of6 | Og6 | Oh6 |
| Oe7 | Of7 | Og7 | Oh7 | Oe8 |     |     |     |

## P

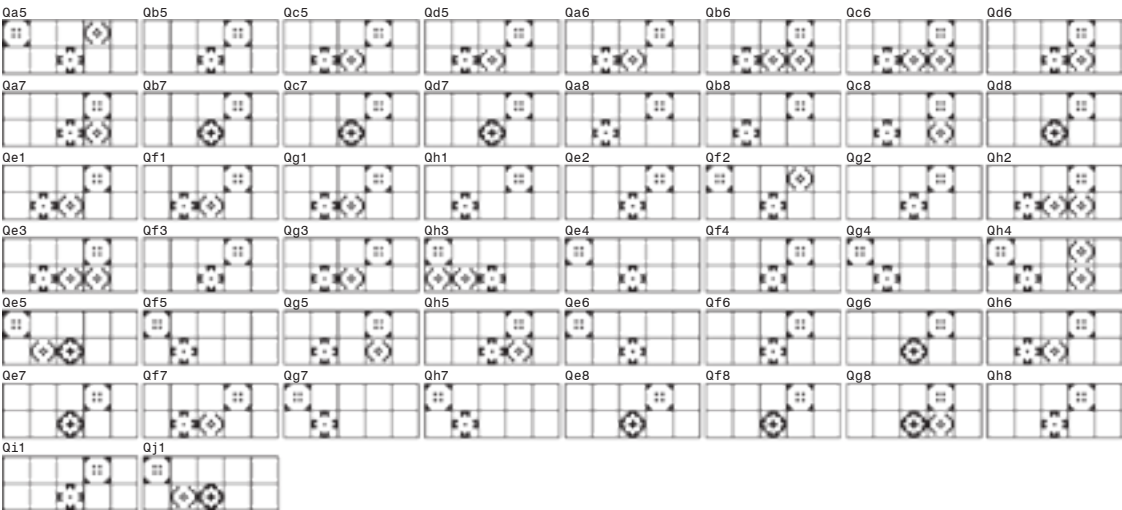
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|-----|-----|-----|-----|-----|-----|-----|-----|
| Pa1 | Pb1 | Pc1 | Pd1 | Pa2 | Pb2 | Pc2 | Pd2 |
| Pa3 | Pb3 | Pc3 | Pd3 | Pa4 | Pb4 | Pc4 | Pd4 |
| Pa5 | Pb5 | Pc5 | Pd5 | Pa6 | Pb6 | Pc6 | Pd6 |

|     |     |      |      |     |     |      |      |
|-----|-----|------|------|-----|-----|------|------|
| Pa7 | Pb7 | Pc7  | Pd7  | Pa8 | Pb8 | Pc8  | Pd8  |
| Pe1 | Pf1 | Pg1  | Ph1  | Pe2 | Pf2 | Pg2  | Ph2  |
| Pe3 | Pf3 | Pg3  | Ph3  | Pe4 | Pf4 | Pg4  | Ph4  |
| Pe5 | Pf5 | Pg5  | Ph5  | Pe6 | Pf6 | Pg6  | Ph6  |
| Pe7 | Pf7 | Pg7  | Ph7  | Pe8 | Pf8 | Pg8  | Ph8  |
| Pi1 | Pj1 | Pk1  | Pl1  | Pi2 | Pj2 | Pk2  | Pl2  |
| Pi3 | Pj3 | Pk3  | Pl3  | Pi4 | Pj4 | Pk4  | Pl4  |
| Pi5 | Pj5 | Pk5  | Pl5  | Pi6 | Pj6 | Pk6  | Pl6  |
| Pi7 | Pj7 | Pk7  | Pl7  | Pi8 | Pj8 | Pk8  | Pl8  |
| Pm1 | Pn1 | Po1  | Pp1  | Pm2 | Pn2 | Po2  | Pp2  |
| Pm3 | Pn3 | Po3  | Pp3  | Pm4 | Pn4 | Po4  | Pp4  |
| Pm5 | Pn5 | Po5  | Pp5  | Pm6 | Pn6 | Po6  | Pp6  |
| Pm7 | Pn7 | Po7  | Pp7  | Pm8 | Pn8 | Po8  | Pp8  |
| Pq1 | Pr1 | Ps1  | Pt1  | Pq2 | Pr2 | Ps2  | Pt2  |
| Pq3 | Pr3 | Ps3  | Pt3  | Pq4 | Pr4 | Ps4  | Pt4  |
| Pq5 | Pr5 | Ps5  | Pt5  | Pq6 | Pr6 | Ps6  | Pt6  |
| Pq7 | Pr7 | Ps7  | Pt7  | Pq8 | Pr8 | Ps8  | Pt8  |
| Pu1 | Pv1 | Pw1  | Px1  | Pu2 | Pv2 | Pw2  | Px2  |
| Pu3 | Pv3 | Pw3  | Px3  | Pu4 | Pv4 | Pw4  | Px4  |
| Pu5 | Pv5 | Pw5  | Px5  | Pu6 | Pv6 | Pw6  | Px6  |
| Pu7 | Pv7 | Pw7  | Px7  | Pu8 | Pv8 | Pw8  | Px8  |
| Py1 | Pz1 | Paa1 | Pab1 | Py2 | Pz2 | Paa2 | Pab2 |
| Py3 | Pz3 | Paa3 | Pab3 | Py4 | Pz4 |      |      |

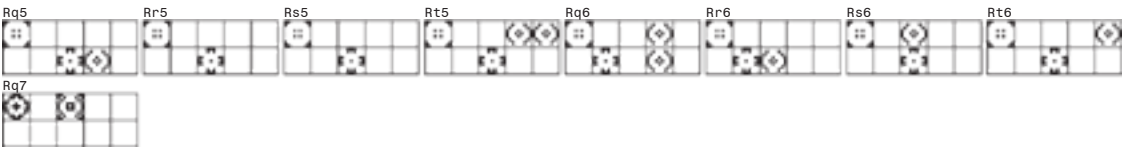
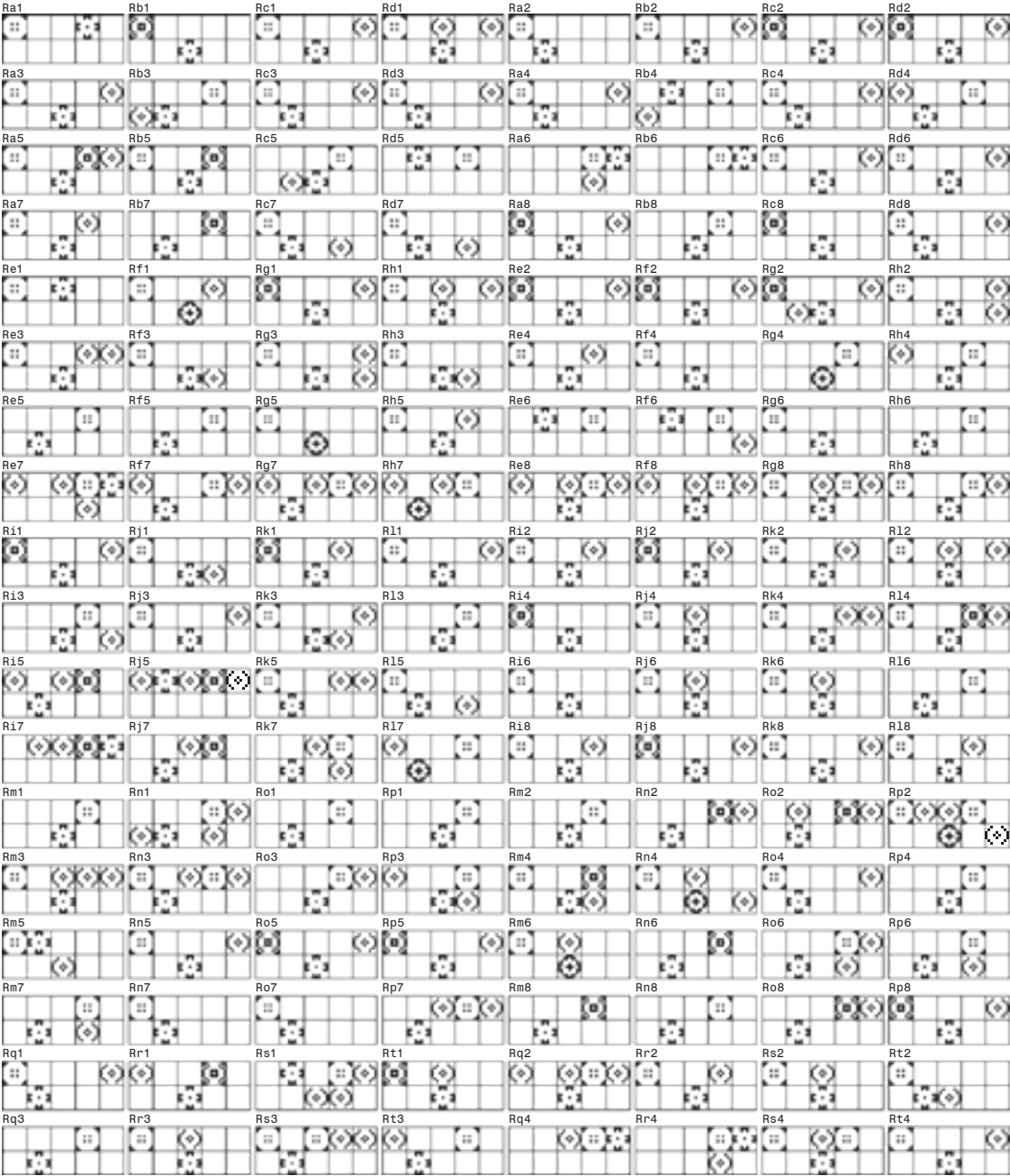
## Q

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Qa1 | Qb1 | Qc1 | Qd1 | Qa2 | Qb2 | Qc2 | Qd2 |
| Qa3 | Qb3 | Qc3 | Qd3 | Qa4 | Qb4 | Qc4 | Qd4 |

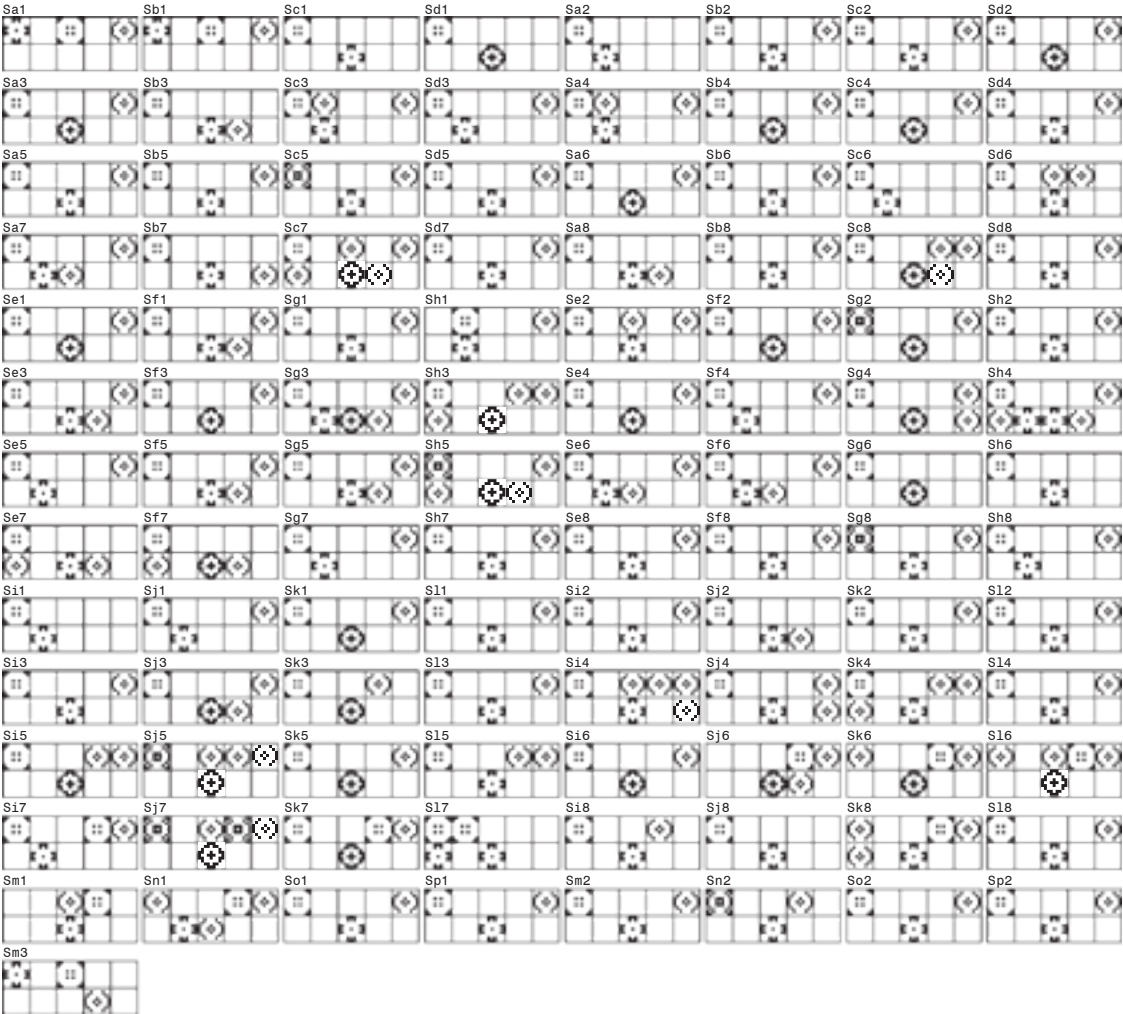




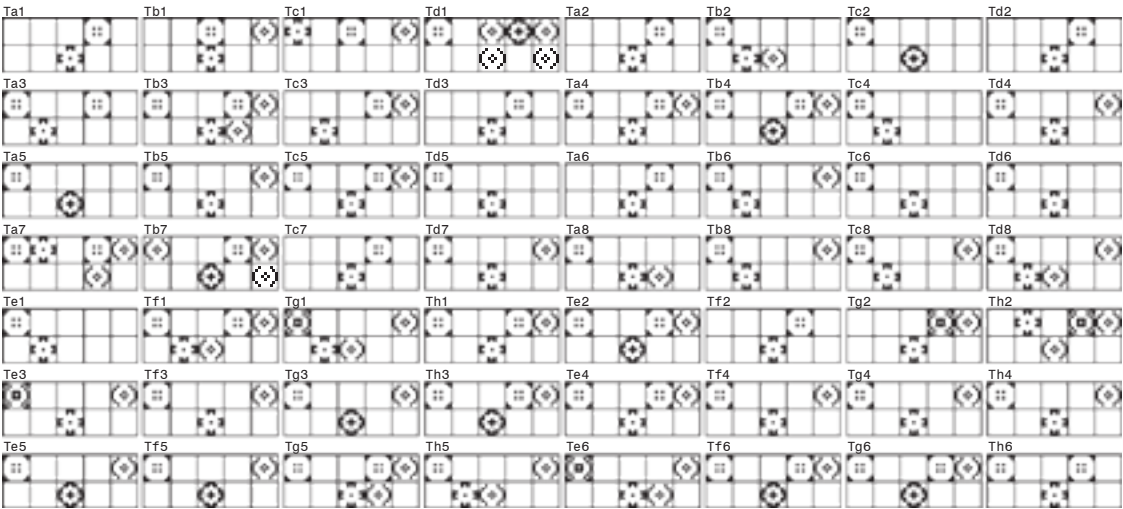
## R



## S



## T





|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Te7 | Tf7 | Tg7 | Th7 | Te8 | Tf8 | Tg8 | Th8 |
| Ti1 | Tj1 | Tk1 | Tl1 | Ti2 | Tj2 | Tk2 | Tl2 |
| Ti3 | Tj3 | Tk3 | Tl3 | Ti4 | Tj4 | Tk4 | Tl4 |
| Ti5 | Tj5 | Tk5 | Tl5 | Ti6 | Tj6 | Tk6 | Tl6 |
| Ti7 | Tj7 | Tk7 | Tl7 | Ti8 | Tj8 | Tk8 | Tl8 |
| Tm1 | Tn1 | To1 | Tp1 | Tm2 | Tn2 | To2 | Tp2 |
| Tm3 | Tn3 | To3 | Tp3 | Tm4 | Tn4 | To4 | Tp4 |
| Tm5 | Tn5 | To5 | Tp5 | Tm6 | Tn6 | To6 | Tp6 |
| Tm7 | Tn7 | To7 | Tp7 | Tm8 | Tn8 | To8 | Tp8 |
| Tq1 | Tr1 | Ts1 | Tt1 | Tq2 | Tr2 | Ts2 | Tt2 |
| Tq3 | Tr3 | Ts3 | Tt3 | Tq4 | Tr4 | Ts4 |     |

## U

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ua1 | Ub1 | Uc1 | Ud1 | Ua2 | Ub2 | Uc2 | Ud2 |
| Ua3 | Ub3 | Uc3 | Ud3 | Ua4 | Ub4 | Uc4 | Ud4 |
| Ua5 | Ub5 | Uc5 | Ud5 | Ua6 | Ub6 | Uc6 | Ud6 |
| Ua7 | Ub7 | Uc7 | Ud7 | Ua8 | Ub8 | Uc8 | Ud8 |
| Ue1 | Uf1 | Ug1 | Uh1 | Ue2 | Uf2 | Ug2 | Uh2 |
| Ue3 | Uf3 | Ug3 | Uh3 | Ue4 | Uf4 | Ug4 | Uh4 |
| Ue5 | Uf5 | Ug5 | Uh5 | Ue6 | Uf6 | Ug6 | Uh6 |
| Ue7 | Uf7 | Ug7 | Uh7 | Ue8 | Uf8 | Ug8 | Uh8 |
| Ui1 | Uj1 | Uk1 | Ul1 | Ui2 | Uj2 | Uk2 | Ul2 |
| Ui3 | Uj3 | Uk3 |     |     |     |     |     |

## V

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Va1 | Vb1 | Vc1 | Vd1 | Va2 | Vb2 | Vc2 | Vd2 |
| Va3 | Vb3 | Vc3 | Vd3 | Va4 | Vb4 | Vc4 | Vd4 |

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Va5 | Vb5 | Vc5 | Vd5 | Va6 | Vb6 | Vc6 | Vd6 |
| Va7 | Vb7 | Vc7 | Vd7 | Va8 | Vb8 | Vc8 | Vd8 |
| Ve1 | Vf1 | Vg1 | Vh1 | Ve2 | Vf2 | Vg2 | Vh2 |
| Ve3 | Vf3 | Vg3 | Vh3 | Ve4 | Vf4 | Vg4 | Vh4 |
| Ve5 | Vf5 | Vg5 | Vh5 | Ve6 | Vf6 | Vg6 | Vh6 |
| Ve7 | Vf7 | Vg7 | Vh7 | Ve8 | Vf8 | Vg8 | Vh8 |
| Vi1 | Vj1 | Vk1 | Vi1 | Vi2 | Vj2 | Vk2 | Vi2 |
| Vi3 | Vj3 | Vk3 | Vi3 | Vi4 | Vj4 | Vk4 | Vi4 |
| Vi5 | Vj5 | Vk5 | Vi5 | Vi6 | Vj6 | Vk6 | Vi6 |
| Vi7 | Vj7 |     |     |     |     |     |     |

## W

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Wa1 | Wb1 | Wc1 | Wd1 | Wa2 | Wb2 | Wc2 | Wd2 |
| Wa3 | Wb3 | Wc3 | Wd3 | Wa4 | Wb4 | Wc4 | Wd4 |
| Wa5 | Wb5 | Wc5 | Wd5 | Wa6 | Wb6 | Wc6 | Wd6 |
| Wa7 | Wb7 | Wc7 | Wd7 | Wa8 | Wb8 | Wc8 | Wd8 |
| We1 | Wf1 | Wg1 | Wh1 | We2 | Wf2 | Wg2 | Wh2 |
| We3 | Wf3 | Wg3 | Wh3 | We4 | Wf4 | Wg4 | Wh4 |
| We5 | Wf5 | Wg5 | Wh5 | We6 | Wf6 | Wg6 | Wh6 |
| We7 | Wf7 | Wg7 | Wh7 | We8 | Wf8 | Wg8 | Wh8 |
| Wi1 | Wj1 | Wk1 |     |     |     |     |     |

## X

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Xa1 | Xb1 | Xc1 | Xd1 | Xa2 | Xb2 | Xc2 | Xd2 |
| Xa3 | Xb3 | Xc3 | Xd3 | Xa4 | Xb4 | Xc4 | Xd4 |
| Xa5 | Xb5 | Xc5 | Xd5 | Xa6 | Xb6 | Xc6 | Xd6 |



# Y

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ya1 | Yb1 | Yc1 | Yd1 | Ya2 | Yb2 | Yc2 | Yd2 |
| Ya3 | Yb3 | Yc3 | Yd3 | Ya4 | Yb4 | Yc4 | Yd4 |
| Ya5 | Yb5 | Yc5 | Yd5 | Ya6 | Yb6 | Yc6 | Yd6 |
| Ya7 | Yb7 | Yc7 | Yd7 | Ya8 | Yb8 | Yc8 | Yd8 |
| Ye1 | Yf1 | Yg1 | Yh1 | Ye2 | Yf2 | Yg2 | Yh2 |
| Ye3 | Yf3 | Yg3 | Yh3 | Ye4 | Yf4 | Yg4 | Yh4 |
| Ye5 | Yf5 | Yg5 | Yh5 | Ye6 | Yf6 | Yg6 | Yh6 |
| Ye7 | Yf7 | Yg7 | Yh7 | Ye8 | Yf8 | Yg8 | Yh8 |
| Yi1 | Yj1 | Yk1 | Yl1 | Yi2 | Yj2 | Yk2 | Yl2 |
| Yi3 | Yj3 | Yk3 | Yl3 | Yi4 | Yj4 | Yk4 | Yl4 |
| Yi5 | Yj5 | Yk5 | Yl5 | Yi6 | Yj6 | Yk6 | Yl6 |
| Yi7 | Yj7 | Yk7 | Yl7 | Yi8 | Yj8 | Yk8 | Yl8 |
| Ym1 | Yn1 | Yo1 | Yp1 | Ym2 | Yn2 | Yo2 | Yp2 |
| Ym3 | Yn3 | Yo3 | Yp3 | Ym4 | Yn4 | Yo4 | Yp4 |
| Ym5 | Yn5 | Yo5 | Yp5 | Ym6 | Yn6 | Yo6 | Yp6 |
| Ym7 | Yn7 | Yo7 | Yp7 | Ym8 | Yn8 | Yo8 | Yp8 |
| Yq1 | Yr1 | Ys1 | Yt1 | Yq2 |     |     |     |

# Z

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Za1 | Zb1 | Zc1 | Zd1 | Za2 | Zb2 | Zc2 | Zd2 |
| Za3 | Zb3 | Zc3 | Zd3 | Za4 | Zb4 | Zc4 | Zd4 |
| Za5 | Zb5 | Zc5 | Zd5 | Za6 | Zb6 | Zc6 | Zd6 |
| Za7 | Zb7 | Zc7 | Zd7 | Za8 | Zb8 | Zc8 | Zd8 |
| Ze1 | Zf1 | Zg1 | Zh1 | Ze2 | Zf2 | Zg2 | Zh2 |
| Ze3 | Zf3 | Zg3 | Zh3 | Ze4 | Zf4 | Zg4 | Zh4 |
| Ze5 | Zf5 | Zg5 | Zh5 | Ze6 | Zf6 | Zg6 | Zh6 |

|     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|
| Ze7 | Zf7 | Zg7 | Zh7 | Ze8 | Zf8 | Zg8 | Zh8 |
| Zi1 | Zj1 | Zk1 | Zl1 | Zi2 | Zj2 | Zk2 | Zl2 |
| Zi3 | Zj3 | Zk3 | Zl3 | Zi4 | Zj4 | Zk4 | Zl4 |
| Zi5 | Zj5 | Zk5 | Zl5 | Zi6 | Zj6 | Zk6 | Zl6 |
| Zi7 | Zj7 | Zk7 | Zl7 | Zi8 | Zj8 | Zk8 | Zl8 |
| Zm1 | Zn1 | Zo1 | Zp1 | Zm2 | Zn2 | Zo2 | Zp2 |
| Zm3 | Zn3 | Zo3 |     |     |     |     |     |

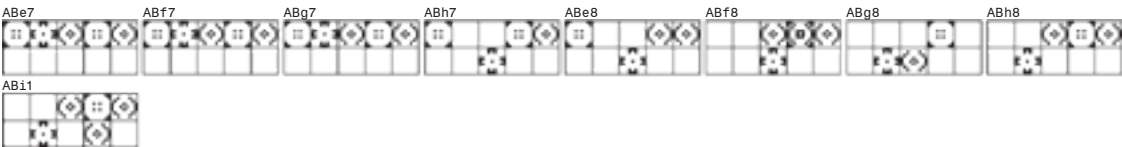
# AA

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| 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 |      |      |      |      |

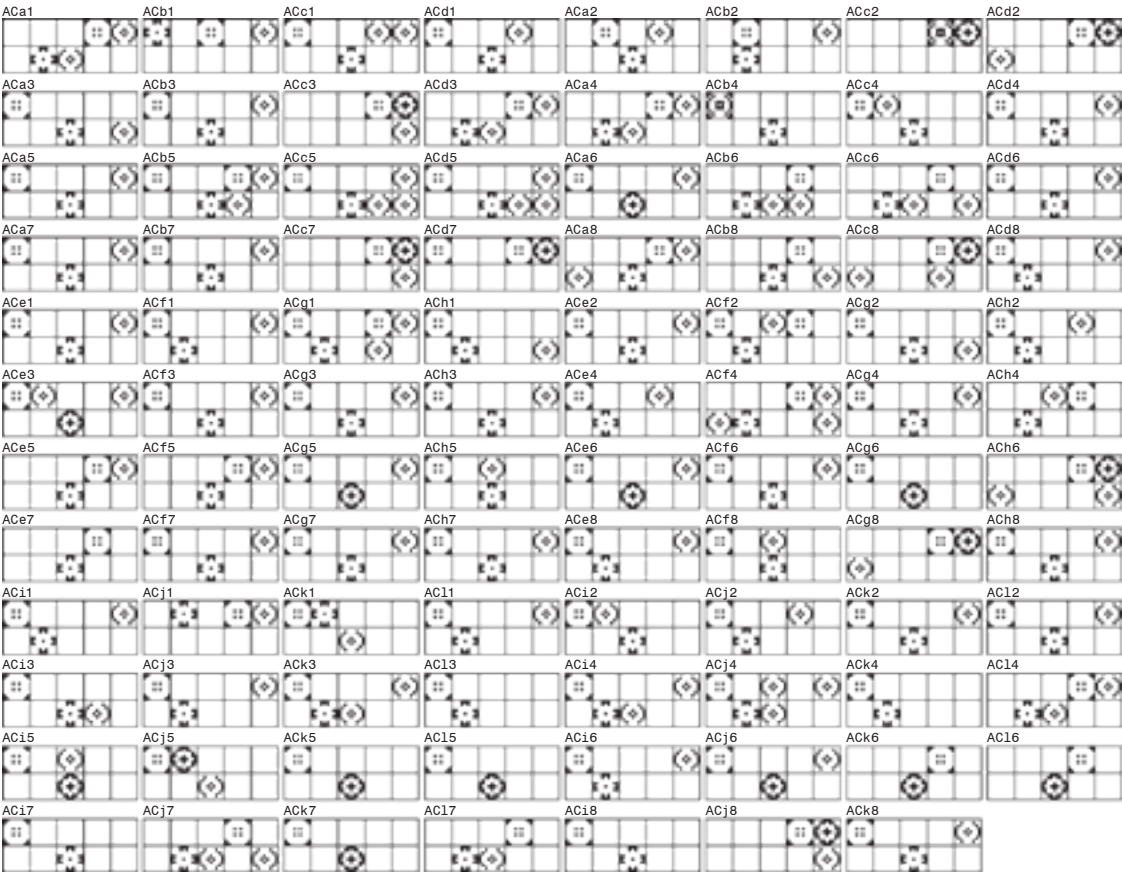
# AB

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| 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 |

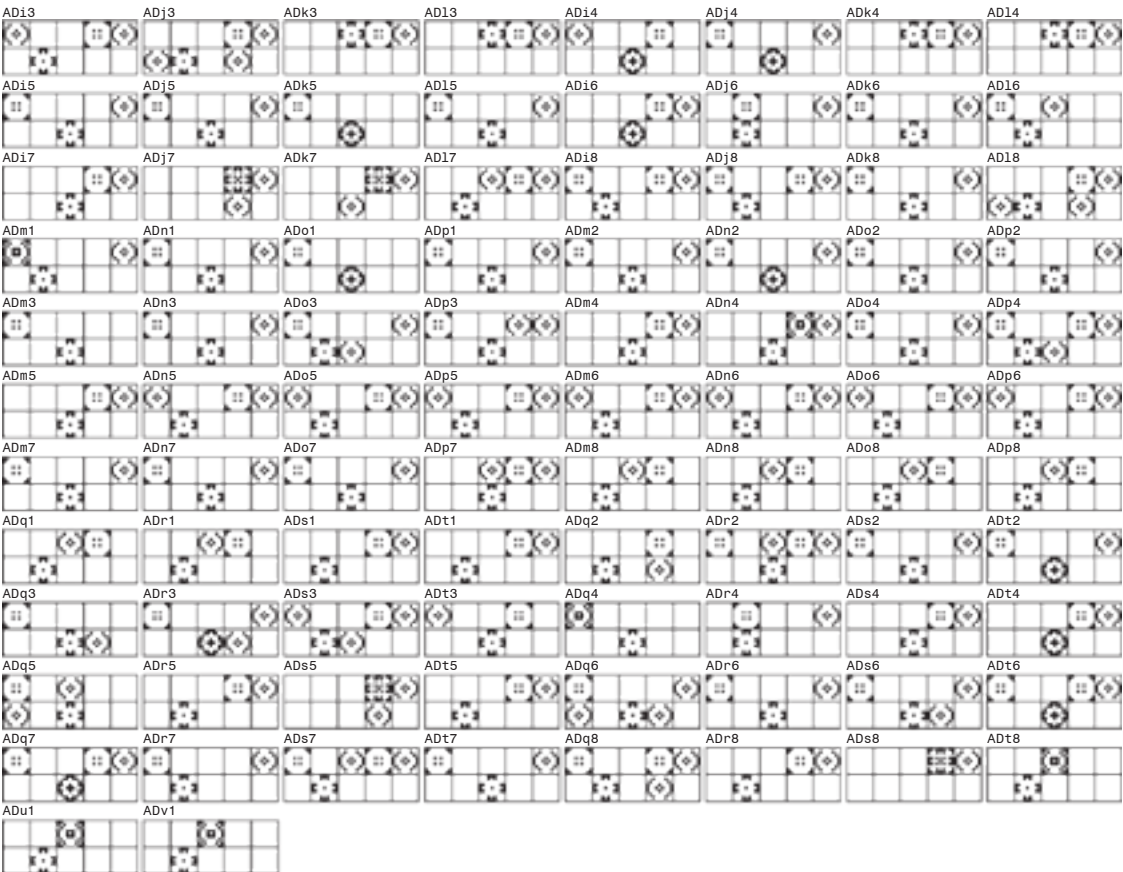
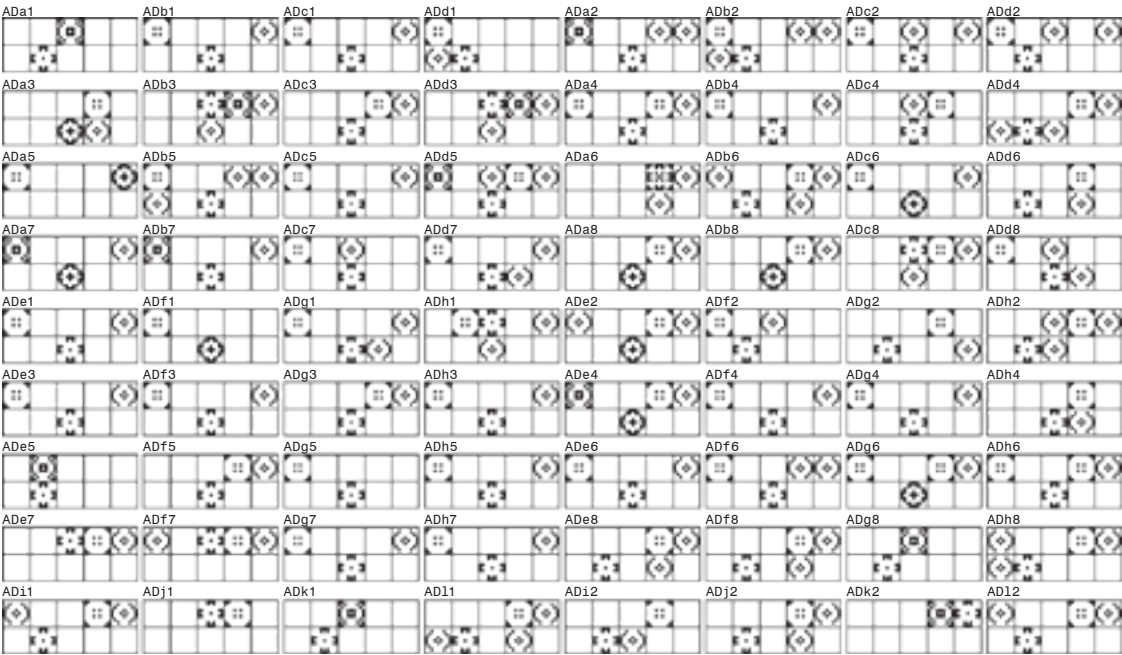




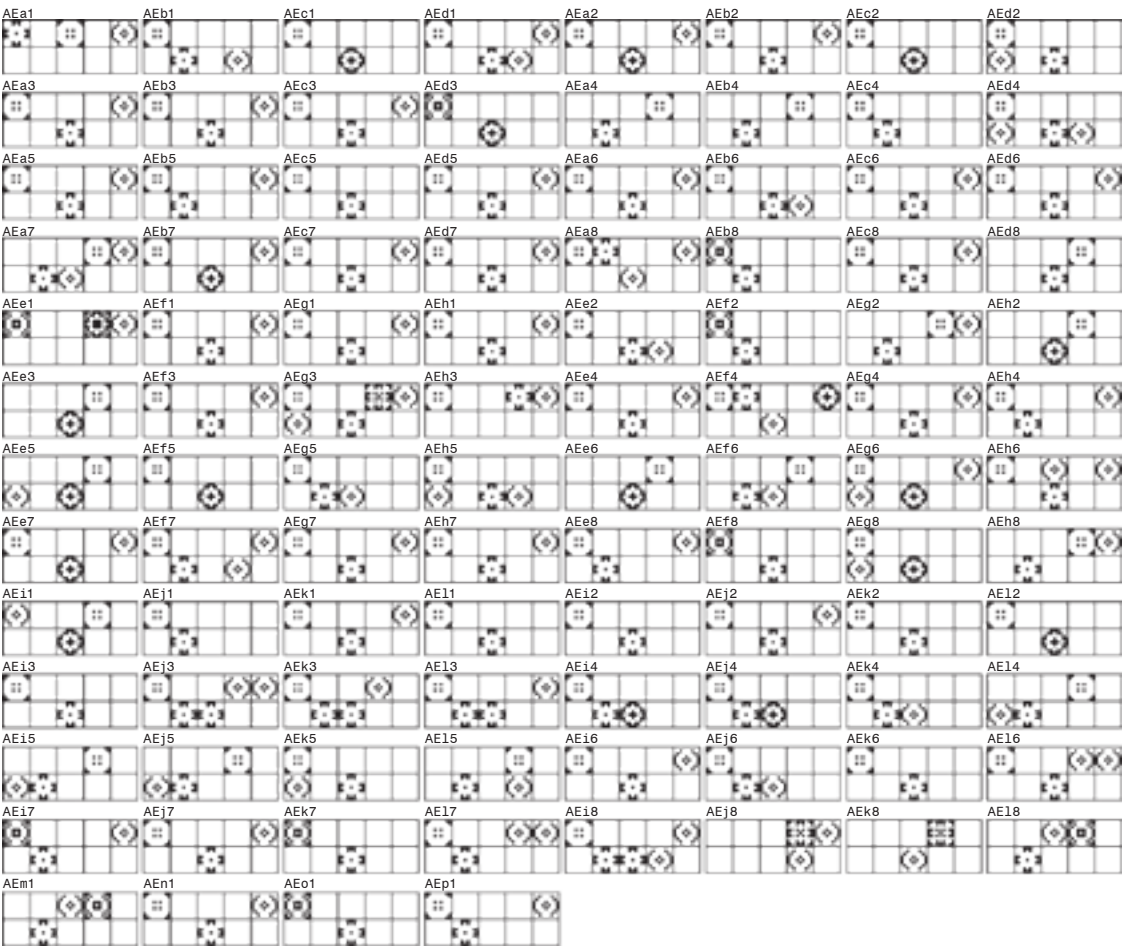
AC



AD



AE





AF

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| AFa1 | AFb1 | AFc1 | AFd1 | AFa2 | AFb2 | AFc2 | AFd2 |
| AFa3 | AFb3 | AFc3 | AFd3 | AFa4 | AFb4 | AFc4 | AFd4 |
| AFa5 | AFb5 | AFc5 | AFd5 | AFa6 | AFb6 | AFc6 | AFd6 |
| AFa7 | AFb7 | AFc7 | AFd7 | AFa8 | AFb8 | AFc8 | AFd8 |
| AFe1 | AFf1 | AFg1 | AFh1 | AFe2 | AFf2 | AFg2 | AFh2 |
| AFe3 | AFf3 | AFg3 | AFh3 | AFe4 | AFf4 | AFg4 | AFh4 |
| AFe5 | AFf5 | AFg5 | AFh5 | AFe6 | AFf6 | AFg6 | AFh6 |
| AFe7 | AFf7 | AFg7 | AFh7 | AFe8 | AFf8 | AFg8 | AFh8 |
| AFi1 | AFj1 | AFk1 | AFl1 | AFi2 | AFj2 | AFk2 | AFl2 |
| AFi3 | AFj3 | AFk3 | AFl3 | AFi4 | AFj4 | AFk4 | AFl4 |
| AFi5 | AFj5 | AFk5 | AFl5 | AFi6 | AFj6 | AFk6 | AFl6 |
| AFi7 | AFj7 | AFk7 | AFl7 | AFi8 | AFj8 | AFk8 | AFl8 |
| AFm1 | AFn1 | AFo1 | AFp1 | AFm2 | AFn2 | AFo2 | AFp2 |
| AFm3 | AFn3 | AFo3 | AFp3 | AFm4 | AFn4 | AFo4 | AFp4 |
| AFm5 | AFn5 | AFo5 | AFp5 | AFm6 | AFn6 | AFo6 | AFp6 |
| AFm7 | AFn7 | AFo7 | AFp7 | AFm8 | AFn8 | AFo8 | AFp8 |
| AFq1 | AFr1 | AFs1 | AFt1 |      |      |      |      |

AG

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| AGa1 | AGb1 | AGc1 | AGd1 | AGa2 | AGb2 | AGc2 | AGd2 |
| AGa3 | AGb3 | AGc3 | AGd3 | AGa4 | AGb4 | AGc4 | AGd4 |
| AGa5 | AGb5 | AGc5 | AGd5 | AGa6 | AGb6 | AGc6 | AGd6 |
| AGa7 | AGb7 | AGc7 | AGd7 | AGa8 | AGb8 | AGc8 | AGd8 |
| AGe1 | AGf1 | AGg1 | AGh1 | AGe2 | AGf2 | AGg2 | AGh2 |
| AGe3 | AGf3 | AGg3 |      |      |      |      |      |

AH

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| AHa1 | AHb1 | AHc1 | AHd1 | AHa2 | AHb2 | AHc2 | AHd2 |
| AHa3 | AHb3 | AHc3 | AHd3 | AHa4 | AHb4 | AHc4 | AHd4 |
| AHa5 | AHb5 | AHc5 | AHd5 | AHa6 | AHb6 | AHc6 | AHd6 |
| AHa7 | AHb7 | AHc7 | AHd7 | AHa8 | AHb8 | AHc8 | AHd8 |
| AHe1 | AHf1 | AHg1 | AHh1 | AHe2 | AHf2 | AHg2 | AHh2 |
| AHe3 | AHf3 | AHg3 | AHh3 | AHe4 | AHf4 | AHg4 | AHh4 |
| AHe5 | AHf5 | AHg5 | AHh5 | AHe6 | AHf6 | AHg6 | AHh6 |
| AHe7 | AHf7 | AHg7 | AHh7 | AHe8 | AHf8 | AHg8 | AHh8 |
| AHi1 | AHj1 | AHk1 | AHl1 | AHi2 | AHj2 |      |      |

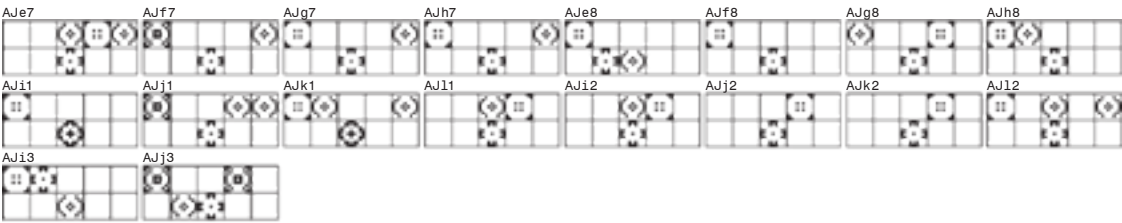
AI

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| AIa1 | AIb1 | AIc1 | AId1 | AIa2 | AIb2 | AIc2 | AId2 |
| AIa3 | AIb3 | AIc3 | AId3 | AIa4 | AIb4 | AIc4 | AId4 |
| AIa5 | AIb5 | AIc5 | AId5 | AIa6 | AIb6 | AIc6 | AId6 |
| AIa7 | AIb7 | AIc7 | AId7 | AIa8 | AIb8 | AIc8 | AId8 |
| AIe1 | AIf1 | AIg1 | AHh1 | AIe2 | AIf2 | AIg2 | AHh2 |
| AIe3 |      |      |      |      |      |      |      |

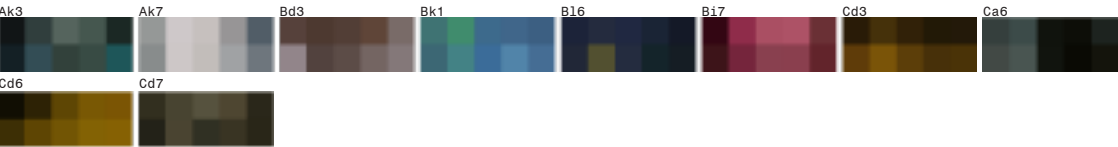
AJ

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| AJa1 | AJb1 | AJc1 | AJd1 | AJa2 | AJb2 | AJc2 | AJd2 |
| AJa3 | AJb3 | AJc3 | AJd3 | AJa4 | AJb4 | AJc4 | AJd4 |
| AJa5 | AJb5 | AJc5 | AJd5 | AJa6 | AJb6 | AJc6 | AJd6 |
| AJa7 | AJb7 | AJc7 | AJd7 | AJa8 | AJb8 | AJc8 | AJd8 |
| AJe1 | AJf1 | AJg1 | AJh1 | AJe2 | AJf2 | AJg2 | AJh2 |
| AJe3 | AJf3 | AJg3 | AJh3 | AJe4 | AJf4 | AJg4 | AJh4 |
| AJe5 | AJf5 | AJg5 | AJh5 | AJe6 | AJf6 | AJg6 | AJh6 |

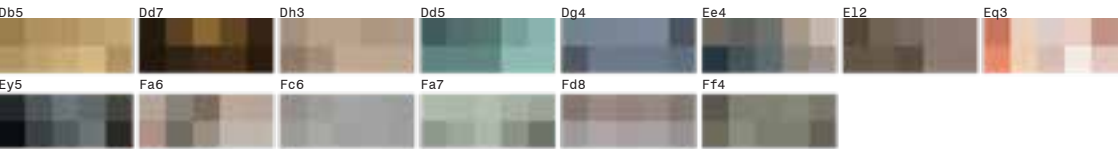




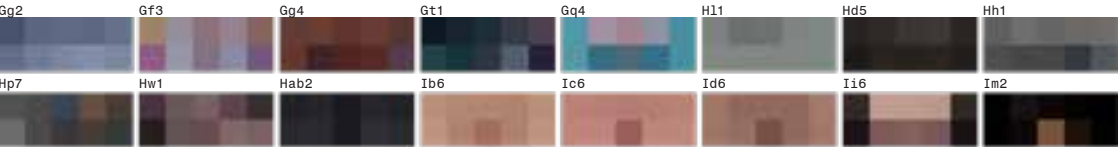
Adventure Avventura



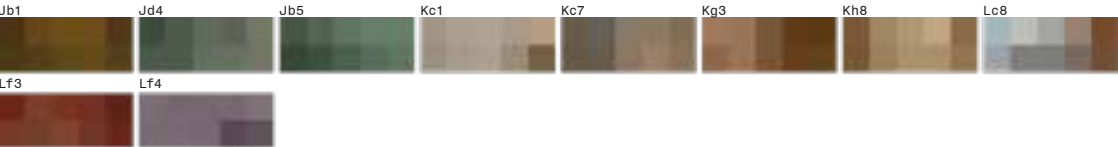
Biography Biografico



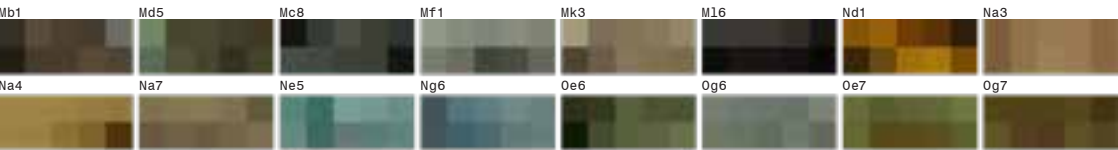
Comedy Commedia



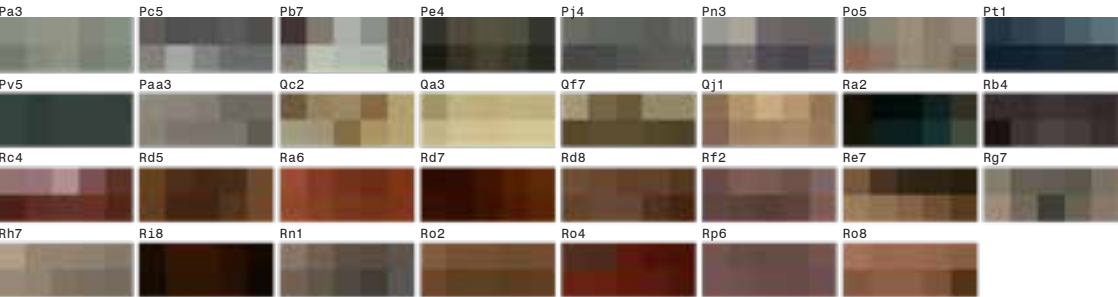
Drama Drammatico



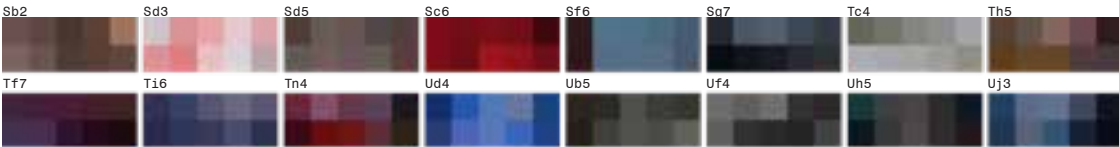
Fantasy Fantasy



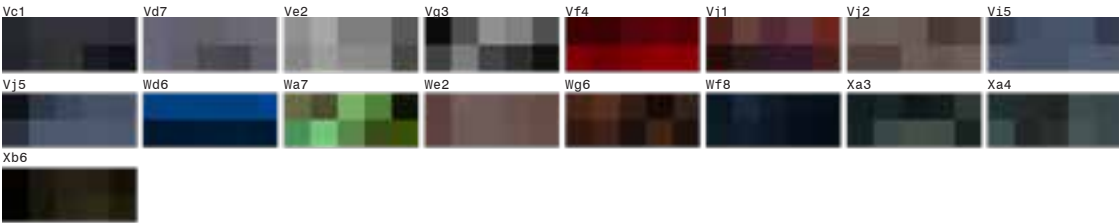
History Storico



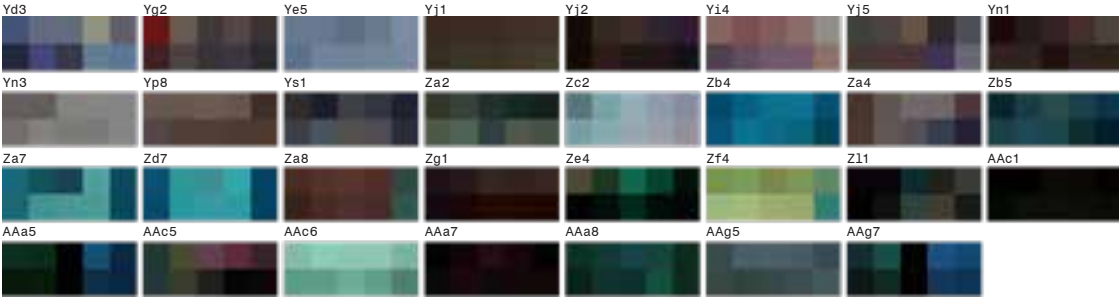
Horror Horror



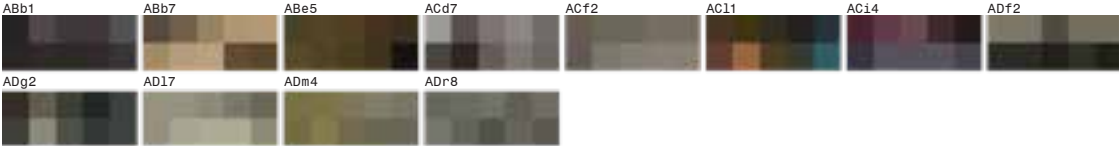
Musical Musical



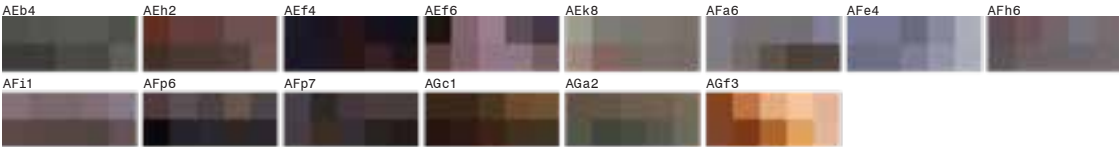
Sci-fi Fantascienza



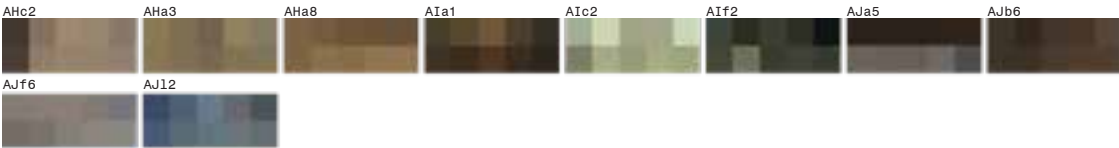
Thriller Thriller



War Bellico



Western Western



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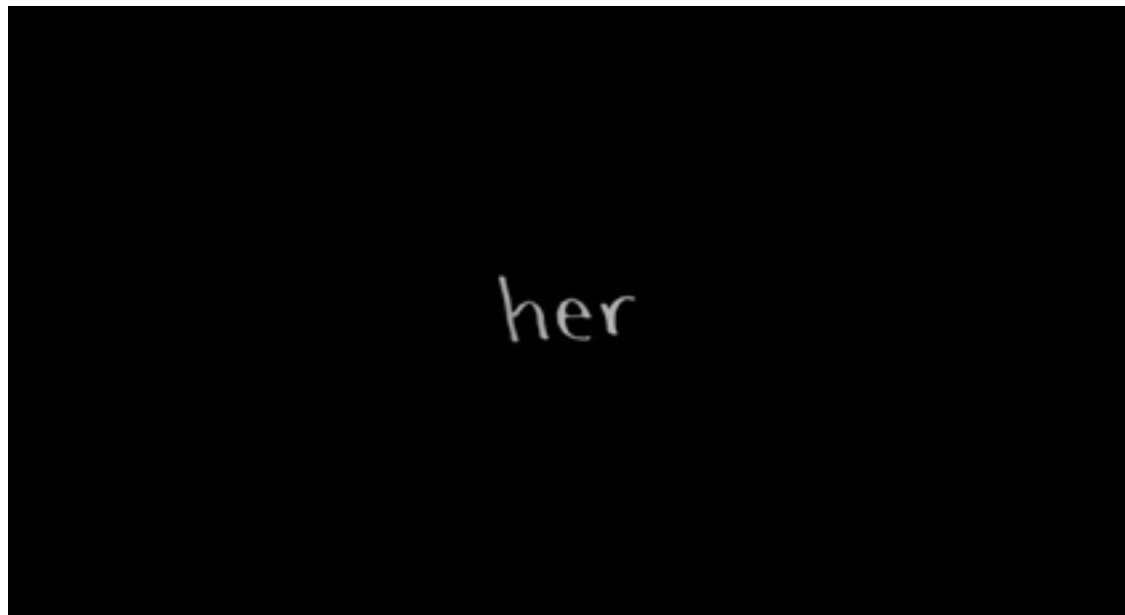
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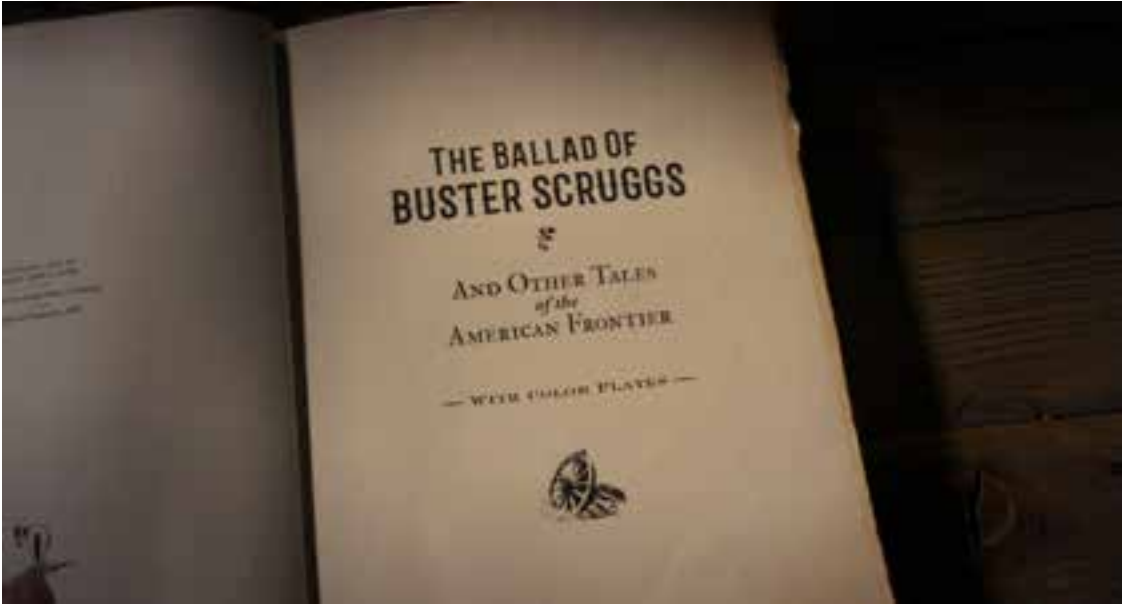


AD

AG



AH



AI



AJ





A

Al Gaynor

1986 Tough Guys  
1965 The Sound of Music  
1986 Down and Out in Beverly Hills  
1982 Lookin’ to Get Out  
1976 Won Ton Ton: The Dog Who Saved Hollywood  
1964 Mary Poppins  
1973 Tom Sawyer  
1985 Back to the Future

Alan Payne

2021 F9  
2020 Wonder Woman 1984  
2019 Avengers: Endgame  
2018 Mission: Impossible – Fallout  
2018 Avengers: Infinity War  
2016 Doctor Strange  
2015 Avengers: Age of Ultron  
2013 Furious 6  
2013 Jack the Giant Slayer  
2010 Gulliver’s Travels  
2010 Inception  
2010 Prince of Persia  
2004 AVP: Alien vs. Predator  
2017 The Current War  
2004 Beyond the Sea  
2008 Easy Virtue  
2006 Love and Other Disasters  
2004 Alfie  
1999 Swing  
1998 Bedrooms and Hallways  
1998 The Acid House  
2013 Trance  
2012 The Woman in Black  
2011 One Day  
1996 Small Deaths  
1996 Trainspotting  
2010 Centurion  
2008 The Other Boleyn Girl  
2007 Elizabeth: The Golden Age  
2017 I Life  
2005 Doom  
2002 Resident Evil  
2006 The Da Vinci Code  
2000 Gangster No. 1

Alberto Brunelli

2019 The Two Popes  
2019 Il traditore  
2017 All the Money in the World  
2011 Il delitto di Via Poma  
2005 La tigre e la neve  
2009 Baaria  
2014 A testa alta

Alex Bradford

2019 Spider-Man: Far from Home  
2019 Avengers: Endgame  
2018 Ant-Man and the Wasp  
2018 Avengers: Infinity War  
2017 Thor: Ragnarok  
2017 Spider-Man: Homecoming  
2017 Guardians of the Galaxy Vol. 2  
2016 Doctor Strange  
2016 Captain America: Civil War  
2015 Ant-Man  
2015 Avengers: Age of Ultron

|                     |      |                                                    | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---------------------|------|----------------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| Alicia Grace Martin | 2014 | Guardians of the Galaxy                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2014 | Captain America: The Winter Soldier                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2013 | Thor: The Dark World                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2013 | Iron Man Three                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2012 | The Avengers                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2011 | Captain America: The First Avenger                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2011 | Thor                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2010 | Iron Man 2                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2008 | The Incredible Hulk                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2008 | Indiana Jones and the Kingdom of the Crystal Skull |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2008 | Iron Man                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2005 | Star Wars: Episode III - Revenge of the Sith       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2002 | Star Wars: Episode II - Attack of the Clones       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2012 | Dredd                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
| Annie Atkins        | 2015 | In the Heart of the Sea                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2020 | Artemis Fowl                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2015 | The Lady in the Van                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2015 | Woman in Gold                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2016 | A Street Cat Named Bob                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2017 | All the Money in the World                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2012 | The Town                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2016 | Me Before You                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2017 | Murder on the Orient Express                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2017 | Waiting for You                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2020 | Rebecca                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2021 | Belfast                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2022 | Death on the Nile                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2015 | Victor Frankenstein                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2021 | Cyrano                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2013 | Our Girl                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
| Arthur Gelb         | 2018 | Isle of Dogs                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2017 | Wonderstruck                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2014 | The Grand Budapest Hotel                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2019 | A Call to Spy                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2018 | Vita & Virginia                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2014 | Jimmy's Hall                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2021 | The French Dispatch                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2018 | Metal Heart                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2019 | Joker                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2016 | Billy Lynn's Long Halftime Walk                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2012 | Silence                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2015 | Bridge of Spies                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2021 | West Side Story                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2016 | 1916                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2014 | The Boxtrolls                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
| Aviva De Groot      | 1981 | Escape from New York                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1984 | 2010: The Year We Make Contact                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1980 | Hero at Large                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1982 | My Favorite Year                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1983 | This Girl for Hire                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1992 | Mr. Saturday Night                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1974 | The Lords of Flatbush                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1980 | The Jazz Singer                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1982 | Yes, Giorgio                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1987 | Spaceballs                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
| Brian Bishop        | 2002 | Peter Bell                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2001 | Superstition                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 2006 | Black Book                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
| Brian Bishop        | 1964 | Batman                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|                     | 1989 | Doctor Who                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |

|  |      |                                            | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|--|------|--------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
|  | 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 <sup>3</sup>                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|  | 1994 | Mary Shelley's Frankenstein                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|  | 1981 | Indiana Jones and the Last Crusade         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|  | 1990 | Memphis Belle                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|  | 1996 | The English Patient                        |           |           |        |       |         |         |        |         |        |          |     |         |       |

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|   |                 |      |                                                                       | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---|-----------------|------|-----------------------------------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| D | Daniel Reeve    | 2005 | King Kong                                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2016 | The Light Between Oceans                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2001 | The Lord of the Rings: The Fellowship of the Ring                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2002 | The Lord of the Rings: The Two Towers                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2003 | The Lord of the Rings: The Return of the King                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2005 | The Chronicles of Narnia: The Lion, the Witch and the Wardrobe        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2012 | The Hobbit: An Unexpected Journey                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2015 | Beneath the Thunder: Forging a Battle of Five Armies                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2015 | Farewell, Friends!                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2015 | In the Dungeons of the Necromancer: Dol Guldur                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2015 | Realms of the Third Age: From the City of Dale to the Halls of Erebor |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   | Dario D’Introno | 2017 | All the Money in the World                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   | Dave Gibbons    | 2004 | Around the World in 80 Days                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2005 | Charlie and the Chocolate Factory                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2005 | Batman Begins                                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2006 | Stormbreaker                                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2009 | Harry Potter and the Half-Blood Prince                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2004 | The Life and Death of Peter Sellers                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2006 | Amazing Grace                                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2007 | Elizabeth: The Golden Age                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2004 | Ella Enchanted                                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2011 | Salmon Fishing in the Yemen                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2003 | My House in Umbria                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2004 | The Merchant of Venice                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2008 | Killshot                                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2012 | Great Expectations                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2016 | A Dangerous Fortune                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2007 | The Golden Compass                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2007 | Stardust                                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2008 | The Secret of Moonacre                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2010 | The Nutcracker: The Untold Story                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2016 | Holidays                                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2004 | Blessed                                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2007 | Sweeney Todd: The Demon Barber of Fleet Street                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2018 | The Little Stranger                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2005 | The River King                                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2006 | The Da Vinci Code                                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2018 | We Have Always Lived in the Castle                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2012 | Frankenweenie                                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   | David Best      | 2006 | Zoom                                                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2012 | Total Recall                                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2013 | Pacific Rim                                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2014 | Pompeii                                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2017 | Molly’s Game                                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2018 | Genius                                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2006 | Man of the Year                                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2008 | The Rocker                                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2010 | RED                                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2018 | A Simple Favor                                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 1996 | Beyond the Call                                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 1996 | Night of the Twisters                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2001 | Angel Eyes                                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2007 | Lars and the Real Girl                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2012 | The Vow                                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2001 | Down to Earth                                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2003 | Bulletproof Monk                                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2007 | Mr. Magorium’s Wonder Emporium                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2010 | Scott Pilgrim vs. the World                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                 | 2015 | Crimson Peak                                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |

Dianne Chadwick

|      |                                                   |
|------|---------------------------------------------------|
| 2016 | Suicide Squad                                     |
| 2017 | <u>The Shape of Water</u>                         |
| 2019 | <u>It Chapter Two</u>                             |
| 2003 | Wrong Turn                                        |
| 2004 | Dawn of the Dead                                  |
| 2005 | Dark Water                                        |
| 2010 | Devil                                             |
| 2014 | RoboCop                                           |
| 2001 | Don't Say a Word                                  |
| 2003 | Cold Creek Manor                                  |
| 2006 | 16 Blocks                                         |
| 2017 | xXx: Return of Xander Cage                        |
| 2004 | A Series of Unfortunate Events                    |
| 2006 | <u>Pirates of the Caribbean: Dead Man's Chest</u> |
| 2007 | Pirates of the Caribbean: At World's End          |
| 2007 | Spider-Man 3                                      |
| 2008 | <u>Iron Man</u>                                   |
| 2011 | Transformers: Dark of the Moon                    |
| 2011 | Thor                                              |
| 2012 | The Amazing Spider-Man                            |
| 2012 | Men in Black 3                                    |
| 2013 | Ender's Game                                      |
| 2014 | Captain America: The Winter Soldier               |
| 2015 | Tomorrowland                                      |
| 2017 | Future Man                                        |
| 2017 | Spider-Man: Homecoming                            |
| 2019 | Alita: Battle Angel                               |
| 2020 | Birds of Prey                                     |
| 2019 | <u>Ford v Ferrari</u>                             |
| 1996 | American Strays                                   |
| 1998 | Fear and Loathing in Las Vegas                    |
| 2003 | Just Married                                      |
| 2004 | Team America: World Police                        |
| 2007 | Waitress                                          |
| 2016 | Caffè Society                                     |
| 1999 | Fight Club                                        |
| 2005 | Mrs. Harris                                       |
| 2013 | Beverly Hills Cop                                 |
| 2015 | True Detective                                    |
| 2016 | Live by Night                                     |
| 2018 | Hotel Artemis                                     |
| 2021 | Untitled Paul Thomas Anderson Project             |
| 1996 | The Crow: City of Angels                          |
| 2003 | Big Fish                                          |
| 2006 | Inland Empire                                     |
| 2006 | Lady in the Water                                 |
| 2016 | Max Steel                                         |
| 2001 | Pearl Harbor                                      |
| 2018 | Bird Box                                          |
| 2012 | Rock of Ages                                      |
| 2020 | The Prom                                          |
| 2002 | Spider-Man                                        |
| 2013 | Oblivion                                          |
| 2000 | Fail Safe                                         |
| 2002 | Minority Report                                   |
| 2003 | X2: X-Men United                                  |
| 2004 | The Ladykillers                                   |
| 2014 | Gone Girl                                         |
| 2002 | Live from Baghdad                                 |
| 2013 | <u>The Lone Ranger</u>                            |
| 1995 | Pool                                              |
| 2006 | Monster House                                     |
| 2015 | The SpongeBob Movie: Sponge Out of Water          |



|   |              |      |                                              | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---|--------------|------|----------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| 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                              |           |           |        |       |         |         |        |         |        |          |     |         |       |



|      |                                            | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|------|--------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| 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 | Chickenfüt                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
| 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                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |

|   |                    |      |                                             | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---|--------------------|------|---------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
|   | Emma Grattan       | 2016 | Triple 9                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2017 | Sleepless                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2008 | Stop-Loss                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2009 | The Men Who Stare at Goats                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2010 | True Grit                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2013 | The Lone Ranger                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2017 | Mary Shelley                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2016 | Handsome Devil                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2017 | Halal Daddy                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2017 | Wave                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2016 | A Dark Song                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2015 | Bridge of Spies                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2017 | The Cured                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
| F | Federica Sciacca   | 2019 | A Tor Bella Monaca non piove mai            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2019 | The Big Step                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2018 | La voce del Lupo                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2018 | Mario Francese                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2020 | Fino ad essere felici                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2021 | A Bunch of Bastards                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2019 | 5 Is the Perfect Number                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   | Francisco Ramos    | 1996 | Romeo + Juliet                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
| G | Geoff McFetridge   | 2013 | Her                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2012 | Ruby Sparks                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
| H | Heather Pollington | 2007 | The Seeker: The Dark Is Rising              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2008 | Quantum of Solace                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2011 | Pirates of the Caribbean: On Stranger Tides |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2012 | Skyfall                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2014 | Into the Woods                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2016 | The Great Wall                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2021 | Eternals                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2011 | The Iron Lady                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2017 | The Mercy                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2018 | Mary Queen of Scots                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2010 | You Will Meet a Tall Dark Stranger          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2018 | Mary Poppins Returns                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2009 | Easier Ways to Make a Living                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2004 | Harry Potter and the Prisoner of Azkaban    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2007 | The Golden Compass                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2007 | Harry Potter and the Order of the Phoenix   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2008 | Hellboy II: The Golden Army                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2010 | Nanny McPhee Returns                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2016 | Fantastic Beasts and Where to Find Them     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2019 | Maleficent: Mistress of Evil                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2017 | Tulip Fever                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2006 | The Magic Flute                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2009 | Nine                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2010 | Get Him to the Greek                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2010 | The Tourist                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2014 | Jack Ryan: Shadow Recruit                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   | Helen Koutas       | 2010 | Prince of Persia: The Sands of Time         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2013 | Thor: The Dark World                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2015 | The Man from U.N.C.L.E.                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2015 | Mission: Impossible - Rogue Nation          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2016 | Doctor Strange                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2019 | Spider-Man: Far from Home                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2019 | Dumbo                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                    | 2021 | Black Widow                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |

|   |                  |        |                                                            | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---|------------------|--------|------------------------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
|   |                  | 2004   | Alexander                                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2009   | My Life in Ruins                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2001   | Gabriel & Me                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2002   | Shooters                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2006   | The Family Man                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2007   | Eastern Promises                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2022   | The Batman                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2007   | Elizabeth: The Golden Age                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2008   | Mamma Mia!                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2013   | Gravity                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 1999   | Lighthouse                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2003   | Conspiracy of Silence                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2011   | Blitz                                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2017   | American Assassin                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   | Hilary DeWaay    | 2007   | Transformers                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2019   | Ford v Ferrari                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2008   | Yes Man                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2008   | The End                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2009   | I Love You, Man                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2006   | Emotion                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
| I | Iulian Bostanaru | 2016   | Afacerea Est                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2013   | I'm Not Famous But I'm Aromanian                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2005   | Joyeux Noël                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2007   | Sweeney Todd: The Demon Barber of Fleet Street             |           |           |        |       |         |         |        |         |        |          |     |         |       |
| J | Jan Hülpiusch    | 2011   | Hanna                                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2017   | The Legend of Timm Thaler or The Boy Who Sold His Laughter |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2011   | Hotel Lux                                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2009   | The International                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2012   | Cloud Atlas                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2004   | Downfall                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2008   | Valkyrie                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2014   | The Monuments Men                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2012   | The Apparition                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2007   | Trust.Wohltat                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2009   | Ninja Assassin                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2012   | The Fourth State                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2017   | Babylon Berlin                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2009   | Inglourious Basterds                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   | Jan Jericho      | 2008   | The Red Baron                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2011   | The Three Musketeers                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2014   | Teenage Mutant Ninja Turtles                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2004   | Stauffenberg                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2005   | Margarete Steiff                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2006   | Trau' niemals deinem Schwiegersohn!                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2006   | Mein süßes Geheimnis                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2014   | And So It Goes                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2014   | The Grand Budapest Hotel                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2016   | The Comedian                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2005   | Hunt for Justice                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2006   | Vier Töchter                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2010   | Der Uranberg                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2012   | Cloud Atlas                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2015   | The Intern                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2013   | Hansel & Gretel: Witch Hunters                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2007   | March of millions                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2008   | Valkyrie                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2015   | The Knick                                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2011/I | Anonymous                                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2015   | American Odyssey                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |



|               |      |                                                        | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---------------|------|--------------------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| Jane Fitts    | 2003 | Pirates of the Caribbean: The Curse of the Black Pearl |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2003 | Master and Commander: The Far Side of the World        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2006 | Pirates of the Caribbean: Dead Man's Chest             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2008 | Bedtime Stories                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2015 | The End of the Tour                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2005 | Kicking & Screaming                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2007 | Because I Said So                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2007 | License to Wed                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2007 | Year of the Dog                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2009 | The Hangover                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2009 | He's Just Not That Into You                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2010 | Due Date                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2011 | Horrible Bosses                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2012 | People Like Us                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2013 | Identity Thief                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2014 | Wish I Was Here                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2015 | Me and Earl and the Dying Girl                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2008 | The Curious Case of Benjamin Button                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2010 | Faster                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2011 | A Mann's World                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2011 | The Girl with the Dragon Tattoo                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2011 | Butter                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2012 | Ruby Sparks                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2013 | Her                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2014 | Hoke                                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 1999 | Mystery Men                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2000 | The Patriot                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2004 | The Day After Tomorrow                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2005 | The Island                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2002 | Minority Report                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2003 | Daredevil                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2004 | Collateral                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2010 | Shutter Island                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
| Jason Perrine | 2009 | Fast & Furious                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2010 | TRON: Legacy                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2011 | Green Lantern                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2015 | The Last Witch Hunter                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2017 | Spider-Man: Homecoming                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2018 | Ready Player One                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2020 | Birds of Prey                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2009 | The Informant!                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2015 | Steve Jobs                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2017 | The Greatest Showman                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2018 | A Futile and Stupid Gesture                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2019 | Ford v Ferrari                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2009 | All About Steve                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2013 | The Hangover Part III                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2014 | Neighbors                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2015 | Our Brand Is Crisis                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2013 | Her                                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2014 | Davis Farm                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2018 | Tightrope                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2013 | Dark Skies                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2016 | The Conjuring 2                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2014 | Transcendence                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 2008 | Stop-Loss                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
| Jaymes Hinkle | 1982 | 48 Hrs.                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 1984 | Streets of Fire                                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 1985 | Commando                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 1986 | Big Trouble in Little China                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 1986 | Blue City                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 1987 | Lethal Weapon                                          |           |           |        |       |         |         |        |         |        |          |     |         |       |
|               | 1988 | Die Hard                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |



|      |                             | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|------|-----------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| 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           |           |           |        |       |         |         |        |         |        |          |     |         |       |



|   |               |      |                                    | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---|---------------|------|------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
|   |               | 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                  |           |           |        |       |         |         |        |         |        |          |     |         |       |

|   |                  |      |                                    | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|---|------------------|------|------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| L | Liliana Lambriev | 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 Lambriev | 2011 | Hanna                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2012 | Passion                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2014 | The Grand Budapest Hotel           |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 2007 | 12 heißt: 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                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|   |                  | 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                           |           |           |        |       |         |         |        |         |        |          |     |         |       |

|      |                                                |                 |                                        | Adventure                  | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |  |  |  |  |  |  |  |
|------|------------------------------------------------|-----------------|----------------------------------------|----------------------------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|--|--|--|--|--|--|--|
|      |                                                | 2013            | Grenzgang                              |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2013            | Der Feind in meinem Leben              |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2017            | Liebling, lass die Hühner frei         |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2017            | Ellas Baby                             |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2017            | So auf Erden                           |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2015            | Der Fall Barschel                      |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2011            | 205: Room of Fear                      |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2018            | Mute                                   |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2012            | Operation Sugar                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2012            | The Fourth State                       |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2016            | Deadly Leaks                           |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2016            | Mörderische Stille                     |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2016            | Ein Mann unter Verdacht                |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2017            | Krieg                                  |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2020            | Tödliche Geheimnisse - Das Versprechen |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2017            | The Final Journey                      |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | Marco De Matteo | 2017                                   | All the Money in the World |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 | 2020                                   | Love Wedding Repeat        |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 | 2018                                   | Dogman                     |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 | 2019                                   | 6 Underground              |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | Miraphora Mina  | 1995                                   | Cutthroat Island           |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 | 1998                                   | The Avengers               |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 | 2007                                   | The Golden Compass         |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 | 2016                                   | The Legend of Tarzan       |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 2000 | Nora                                           |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 2014 | The Imitation Game                             |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1994 | Being Human                                    |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1995 | Circle of Friends                              |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1996 | In Love and War                                |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1996 | The Portrait of a Lady                         |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1997 | The Man Who Knew Too Little                    |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1998 | The Legend of 1900                             |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1999 | Notting Hill                                   |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 2001 | Captain Corelli's Mandolin                     |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 2004 | A Good Woman                                   |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 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            |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 2007 | Harry Potter and the Order of the Phoenix      |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 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                                        |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 2007 | Sweeney Todd: The Demon Barber of Fleet Street |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 1999 | The Talented Mr. Ripley                        |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| 2001 | The Grey Zone                                  |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| N    | Nikki Di Falco                                 | 1997            | Paws                                   |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2008            | Australia                              |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2015            | Truth                                  |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 1996            | Romeo + Juliet                         |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 1997            | Oscar and Lucinda                      |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2013            | The Great Gatsby                       |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2002            | Close Your Eyes                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 2001            | Moulin Rouge!                          |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 1999            | Two Hands                              |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                | 1998            | The Thin Red Line                      |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
| R    | Ruth Winick                                    | 2005            | Five Children and It                   |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |
|      |                                                |                 |                                        |                            |           |        |       |         |         |        |         |        |          |     |         |       |  |  |  |  |  |  |  |



|   |                    |                                         |                                               | Adventure   | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |  |
|---|--------------------|-----------------------------------------|-----------------------------------------------|-------------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|--|
|   |                    | 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                              |                                               |             |           |        |       |         |         |        |         |        |          |     |         |       |  |

|              |      |                                                        | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|--------------|------|--------------------------------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| Trey Shaffer | 2019 | Into the Labyrinth                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2017 | The Girl in the Fog                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2018 | The 15:17 to Paris                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2019 | Murder Mystery                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2003 | Pirates of the Caribbean: The Curse of the Black Pearl |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2005 | Serenity                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2009 | Agora                                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2012 | The Hunger Games                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2013 | The Hunger Games: Catching Fire                        |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2014 | The Hunger Games: Mockingjay - Part 1                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2015 | The Hunger Games: Mockingjay - Part 2                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2008 | Iron Man                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2020 | Spenser Confidential                                   |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2013 | Captain Phillips                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2016 | Free State of Jones                                    |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2007 | Mama's Boy                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2010 | Death at a Funeral                                     |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2010 | True Love                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2011 | Footloose                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2011 | Friends with Benefits                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2009 | Obsessed                                               |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2006 | Lady in the Water                                      |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2007 | Vacancy                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2008 | Quarantine                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2008 | Prom Night                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2010 | Burlesque                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2016 | Passengers                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2018 | Rampage                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2019 | Gemini Man                                             |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2003 | Tears of the Sun                                       |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2004 | The Village                                            |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2006 | Crank                                                  |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2007 | Gone Baby Gone                                         |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2008 | Pathology                                              |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2009 | Armored                                                |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2010 | Takers                                                 |           |           |        |       |         |         |        |         |        |          |     |         |       |
|              | 2011 | The Roommate                                           |           |           |        |       |         |         |        |         |        |          |     |         |       |

|   |                |      |                                        |  |  |  |  |  |  |  |  |  |  |  |  |
|---|----------------|------|----------------------------------------|--|--|--|--|--|--|--|--|--|--|--|--|
| W | William Eliscu | 2005 | Alias                                  |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2008 | Pineapple Express                      |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2008 | Strange Wilderness                     |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2010 | Inception                              |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2019 | Midway                                 |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2019 | Fast & Furious Presents: Hobbs & Shaw  |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2020 | Wonder Woman 1984                      |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2002 | Auto Focus                             |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2005 | Lords of Dogtown                       |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 1999 | Suckers                                |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2000 | Gun Shy                                |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2000 | Dr. T & the Women                      |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2000 | Scandal: Lawful Entry                  |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2002 | Pretty Cool                            |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2004 | The Last Shot                          |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2004 | I Heart Huckabees                      |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2004 | Envy                                   |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2005 | Looking for Comedy in the Muslim World |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2005 | In Her Shoes                           |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2005 | Americano                              |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2006 | Click                                  |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2006 | The Benchwarmers                       |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2007 | I Now Pronounce You Chuck & Larry      |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2007 | Blades of Glory                        |  |  |  |  |  |  |  |  |  |  |  |  |
|   |                | 2008 | You Don't Mess with the Zohan          |  |  |  |  |  |  |  |  |  |  |  |  |

|      |                               | Adventure | Biography | Comedy | Drama | Fantasy | History | Horror | Musical | Sci-fi | Thriller | War | Western | Other |
|------|-------------------------------|-----------|-----------|--------|-------|---------|---------|--------|---------|--------|----------|-----|---------|-------|
| 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                      |           |           |        |       |         |         |        |         |        |          |     |         |       |



|                                                             |                                                                                     |                                                                                                                                                                                                        |
|-------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Claudia Nazionale<br>Francesco Falcone<br>Matteo Mastromoro | Font<br>Carattere                                                                   | Suisse Int'l by Swisse Typeface<br>Monospac821 by Bitstream                                                                                                                                            |
|                                                             | Size<br>Formato                                                                     | 210 × 297 mm                                                                                                                                                                                           |
|                                                             | Margins<br>Margini                                                                  | 12,7   56   20,4   6 mm                                                                                                                                                                                |
|                                                             | Edited and designed by<br>Progettazione a cura di                                   |                                                                                                                                                                                                        |
|                                                             | Thesis advisor<br>Relatore di tesi                                                  |                                                                                                                                                                                                        |
| Matteo Modena                                               | Institute<br>Istituto                                                               | © 2021 Istituto Europeo di Design                                                                                                                                                                      |
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|      |     |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |       |       |       |       |      |       |       |
|------|-----|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|-------|-------|-------|-------|-------|------|-------|-------|
| Aa1  | Aa2 | Aa3  | Aa4  | Aa5  | Aa6  | Aa7  | Aa8  | Aa9  | Aa10 | Aa11 | Aa12 | Aa13 | Aa14 | Aa15 | Aa16 | Aa17 | Aa18 | Aa19 | Aa20 | Aa21 | Aa22 | Aa23 | Aa24 | Aa25 | Aa26 | Aa27 | Aa28 | Aa29 | Aa30 | Aa31 | Aa32 | Aa33 | Aa34 | Aa35 | Aa36 | Aa37 | Aa38 | Aa39 | Aa40 | Aa41 | Aa42 | Aa43 | Aa44 | Aa45 | Aa46 | Aa47 | Aa48 | Aa49 | Aa50 | Aa51 | Aa52 | Aa53 | Aa54 | Aa55 | Aa56 | Aa57 | Aa58 | Aa59 | Aa60 | Aa61 | Aa62 | Aa63 | Aa64 | Aa65 | Aa66 | Aa67 | Aa68 | Aa69 | Aa70 | Aa71 | Aa72 | Aa73 | Aa74 | Aa75 | Aa76 | Aa77 | Aa78 | Aa79 | Aa80 | Aa81 | Aa82 | Aa83 | Aa84 | Aa85 | Aa86 | Aa87 | Aa88 | Aa89 | Aa90 | Aa91 | Aa92 | Aa93  | Aa94  | Aa95  | Aa96  | Aa97  | Aa98 | Aa99  | Aa100 |
| A16  | A17 | A18  | A19  | A20  | A21  | A22  | A23  | A24  | A25  | A26  | A27  | A28  | A29  | A30  | A31  | A32  | A33  | A34  | A35  | A36  | A37  | A38  | A39  | A40  | A41  | A42  | A43  | A44  | A45  | A46  | A47  | A48  | A49  | A50  | A51  | A52  | A53  | A54  | A55  | A56  | A57  | A58  | A59  | A60  | A61  | A62  | A63  | A64  | A65  | A66  | A67  | A68  | A69  | A70  | A71  | A72  | A73  | A74  | A75  | A76  | A77  | A78  | A79  | A80  | A81  | A82  | A83  | A84  | A85  | A86  | A87  | A88  | A89  | A90  | A91  | A92  | A93  | A94  | A95  | A96  | A97  | A98  | A99  | A100 |      |      |      |      |      |      |      |       |       |       |       |       |      |       |       |
| B11  | B12 | B13  | B14  | B15  | B16  | B17  | B18  | B19  | B20  | B21  | B22  | B23  | B24  | B25  | B26  | B27  | B28  | B29  | B30  | B31  | B32  | B33  | B34  | B35  | B36  | B37  | B38  | B39  | B40  | B41  | B42  | B43  | B44  | B45  | B46  | B47  | B48  | B49  | B50  | B51  | B52  | B53  | B54  | B55  | B56  | B57  | B58  | B59  | B60  | B61  | B62  | B63  | B64  | B65  | B66  | B67  | B68  | B69  | B70  | B71  | B72  | B73  | B74  | B75  | B76  | B77  | B78  | B79  | B80  | B81  | B82  | B83  | B84  | B85  | B86  | B87  | B88  | B89  | B90  | B91  | B92  | B93  | B94  | B95  | B96  | B97  | B98  | B99  | B100 |      |      |       |       |       |       |       |      |       |       |
| Dd5  | Dd6 | Dd7  | Dd8  | Dd9  | Dd10 | Dd11 | Dd12 | Dd13 | Dd14 | Dd15 | Dd16 | Dd17 | Dd18 | Dd19 | Dd20 | Dd21 | Dd22 | Dd23 | Dd24 | Dd25 | Dd26 | Dd27 | Dd28 | Dd29 | Dd30 | Dd31 | Dd32 | Dd33 | Dd34 | Dd35 | Dd36 | Dd37 | Dd38 | Dd39 | Dd40 | Dd41 | Dd42 | Dd43 | Dd44 | Dd45 | Dd46 | Dd47 | Dd48 | Dd49 | Dd50 | Dd51 | Dd52 | Dd53 | Dd54 | Dd55 | Dd56 | Dd57 | Dd58 | Dd59 | Dd60 | Dd61 | Dd62 | Dd63 | Dd64 | Dd65 | Dd66 | Dd67 | Dd68 | Dd69 | Dd70 | Dd71 | Dd72 | Dd73 | Dd74 | Dd75 | Dd76 | Dd77 | Dd78 | Dd79 | Dd80 | Dd81 | Dd82 | Dd83 | Dd84 | Dd85 | Dd86 | Dd87 | Dd88 | Dd89 | Dd90 | Dd91 | Dd92 | Dd93 | Dd94 | Dd95 | Dd96 | Dd97  | Dd98  | Dd99  | Dd100 |       |      |       |       |
| Eh4  | Eh5 | Eh6  | Eh7  | Eh8  | Eh9  | Eh10 | Eh11 | Eh12 | Eh13 | Eh14 | Eh15 | Eh16 | Eh17 | Eh18 | Eh19 | Eh20 | Eh21 | Eh22 | Eh23 | Eh24 | Eh25 | Eh26 | Eh27 | Eh28 | Eh29 | Eh30 | Eh31 | Eh32 | Eh33 | Eh34 | Eh35 | Eh36 | Eh37 | Eh38 | Eh39 | Eh40 | Eh41 | Eh42 | Eh43 | Eh44 | Eh45 | Eh46 | Eh47 | Eh48 | Eh49 | Eh50 | Eh51 | Eh52 | Eh53 | Eh54 | Eh55 | Eh56 | Eh57 | Eh58 | Eh59 | Eh60 | Eh61 | Eh62 | Eh63 | Eh64 | Eh65 | Eh66 | Eh67 | Eh68 | Eh69 | Eh70 | Eh71 | Eh72 | Eh73 | Eh74 | Eh75 | Eh76 | Eh77 | Eh78 | Eh79 | Eh80 | Eh81 | Eh82 | Eh83 | Eh84 | Eh85 | Eh86 | Eh87 | Eh88 | Eh89 | Eh90 | Eh91 | Eh92 | Eh93 | Eh94 | Eh95 | Eh96  | Eh97  | Eh98  | Eh99  | Eh100 |      |       |       |
| Et1  | Et2 | Et3  | Et4  | Et5  | Et6  | Et7  | Et8  | Et9  | Et10 | Et11 | Et12 | Et13 | Et14 | Et15 | Et16 | Et17 | Et18 | Et19 | Et20 | Et21 | Et22 | Et23 | Et24 | Et25 | Et26 | Et27 | Et28 | Et29 | Et30 | Et31 | Et32 | Et33 | Et34 | Et35 | Et36 | Et37 | Et38 | Et39 | Et40 | Et41 | Et42 | Et43 | Et44 | Et45 | Et46 | Et47 | Et48 | Et49 | Et50 | Et51 | Et52 | Et53 | Et54 | Et55 | Et56 | Et57 | Et58 | Et59 | Et60 | Et61 | Et62 | Et63 | Et64 | Et65 | Et66 | Et67 | Et68 | Et69 | Et70 | Et71 | Et72 | Et73 | Et74 | Et75 | Et76 | Et77 | Et78 | Et79 | Et80 | Et81 | Et82 | Et83 | Et84 | Et85 | Et86 | Et87 | Et88 | Et89 | Et90 | Et91 | Et92 | Et93  | Et94  | Et95  | Et96  | Et97  | Et98 | Et99  | Et100 |
| Eab6 | Ea7 | Ea8  | Ea9  | Ea10 | Ea11 | Ea12 | Ea13 | Ea14 | Ea15 | Ea16 | Ea17 | Ea18 | Ea19 | Ea20 | Ea21 | Ea22 | Ea23 | Ea24 | Ea25 | Ea26 | Ea27 | Ea28 | Ea29 | Ea30 | Ea31 | Ea32 | Ea33 | Ea34 | Ea35 | Ea36 | Ea37 | Ea38 | Ea39 | Ea40 | Ea41 | Ea42 | Ea43 | Ea44 | Ea45 | Ea46 | Ea47 | Ea48 | Ea49 | Ea50 | Ea51 | Ea52 | Ea53 | Ea54 | Ea55 | Ea56 | Ea57 | Ea58 | Ea59 | Ea60 | Ea61 | Ea62 | Ea63 | Ea64 | Ea65 | Ea66 | Ea67 | Ea68 | Ea69 | Ea70 | Ea71 | Ea72 | Ea73 | Ea74 | Ea75 | Ea76 | Ea77 | Ea78 | Ea79 | Ea80 | Ea81 | Ea82 | Ea83 | Ea84 | Ea85 | Ea86 | Ea87 | Ea88 | Ea89 | Ea90 | Ea91 | Ea92 | Ea93 | Ea94 | Ea95 | Ea96 | Ea97 | Ea98  | Ea99  | Ea100 |       |       |      |       |       |
| F11  | F12 | F13  | F14  | F15  | F16  | F17  | F18  | F19  | F20  | F21  | F22  | F23  | F24  | F25  | F26  | F27  | F28  | F29  | F30  | F31  | F32  | F33  | F34  | F35  | F36  | F37  | F38  | F39  | F40  | F41  | F42  | F43  | F44  | F45  | F46  | F47  | F48  | F49  | F50  | F51  | F52  | F53  | F54  | F55  | F56  | F57  | F58  | F59  | F60  | F61  | F62  | F63  | F64  | F65  | F66  | F67  | F68  | F69  | F70  | F71  | F72  | F73  | F74  | F75  | F76  | F77  | F78  | F79  | F80  | F81  | F82  | F83  | F84  | F85  | F86  | F87  | F88  | F89  | F90  | F91  | F92  | F93  | F94  | F95  | F96  | F97  | F98  | F99  | F100 |      |      |       |       |       |       |       |      |       |       |
| Gb8  | Gb9 | Gb10 | Gb11 | Gb12 | Gb13 | Gb14 | Gb15 | Gb16 | Gb17 | Gb18 | Gb19 | Gb20 | Gb21 | Gb22 | Gb23 | Gb24 | Gb25 | Gb26 | Gb27 | Gb28 | Gb29 | Gb30 | Gb31 | Gb32 | Gb33 | Gb34 | Gb35 | Gb36 | Gb37 | Gb38 | Gb39 | Gb40 | Gb41 | Gb42 | Gb43 | Gb44 | Gb45 | Gb46 | Gb47 | Gb48 | Gb49 | Gb50 | Gb51 | Gb52 | Gb53 | Gb54 | Gb55 | Gb56 | Gb57 | Gb58 | Gb59 | Gb60 | Gb61 | Gb62 | Gb63 | Gb64 | Gb65 | Gb66 | Gb67 | Gb68 | Gb69 | Gb70 | Gb71 | Gb72 | Gb73 | Gb74 | Gb75 | Gb76 | Gb77 | Gb78 | Gb79 | Gb80 | Gb81 | Gb82 | Gb83 | Gb84 | Gb85 | Gb86 | Gb87 | Gb88 | Gb89 | Gb90 | Gb91 | Gb92 | Gb93 | Gb94 | Gb95 | Gb96 | Gb97 | Gb98 | Gb99 | Gb100 |       |       |       |       |      |       |       |
| Gn5  | Gn6 | Gn7  | Gn8  | Gn9  | Gn10 | Gn11 | Gn12 | Gn13 | Gn14 | Gn15 | Gn16 | Gn17 | Gn18 | Gn19 | Gn20 | Gn21 | Gn22 | Gn23 | Gn24 | Gn25 | Gn26 | Gn27 | Gn28 | Gn29 | Gn30 | Gn31 | Gn32 | Gn33 | Gn34 | Gn35 | Gn36 | Gn37 | Gn38 | Gn39 | Gn40 | Gn41 | Gn42 | Gn43 | Gn44 | Gn45 | Gn46 | Gn47 | Gn48 | Gn49 | Gn50 | Gn51 | Gn52 | Gn53 | Gn54 | Gn55 | Gn56 | Gn57 | Gn58 | Gn59 | Gn60 | Gn61 | Gn62 | Gn63 | Gn64 | Gn65 | Gn66 | Gn67 | Gn68 | Gn69 | Gn70 | Gn71 | Gn72 | Gn73 | Gn74 | Gn75 | Gn76 | Gn77 | Gn78 | Gn79 | Gn80 | Gn81 | Gn82 | Gn83 | Gn84 | Gn85 | Gn86 | Gn87 | Gn88 | Gn89 | Gn90 | Gn91 | Gn92 | Gn93 | Gn94 | Gn95 | Gn96 | Gn97  | Gn98  | Gn99  | Gn100 |       |      |       |       |
| Hh2  | Hh3 | Hh4  | Hh5  | Hh6  | Hh7  | Hh8  | Hh9  | Hh10 | Hh11 | Hh12 | Hh13 | Hh14 | Hh15 | Hh16 | Hh17 | Hh18 | Hh19 | Hh20 | Hh21 | Hh22 | Hh23 | Hh24 | Hh25 | Hh26 | Hh27 | Hh28 | Hh29 | Hh30 | Hh31 | Hh32 | Hh33 | Hh34 | Hh35 | Hh36 | Hh37 | Hh38 | Hh39 | Hh40 | Hh41 | Hh42 | Hh43 | Hh44 | Hh45 | Hh46 | Hh47 | Hh48 | Hh49 | Hh50 | Hh51 | Hh52 | Hh53 | Hh54 | Hh55 | Hh56 | Hh57 | Hh58 | Hh59 | Hh60 | Hh61 | Hh62 | Hh63 | Hh64 | Hh65 | Hh66 | Hh67 | Hh68 | Hh69 | Hh70 | Hh71 | Hh72 | Hh73 | Hh74 | Hh75 | Hh76 | Hh77 | Hh78 | Hh79 | Hh80 | Hh81 | Hh82 | Hh83 | Hh84 | Hh85 | Hh86 | Hh87 | Hh88 | Hh89 | Hh90 | Hh91 | Hh92 | Hh93 | Hh94  | Hh95  | Hh96  | Hh97  | Hh98  | Hh99 | Hh100 |       |
| Hab4 | Hb5 | Hb6  | Hb7  | Hb8  | Hb9  | Hb10 | Hb11 | Hb12 | Hb13 | Hb14 | Hb15 | Hb16 | Hb17 | Hb18 | Hb19 | Hb20 | Hb21 | Hb22 | Hb23 | Hb24 | Hb25 | Hb26 | Hb27 | Hb28 | Hb29 | Hb30 | Hb31 | Hb32 | Hb33 | Hb34 | Hb35 | Hb36 | Hb37 | Hb38 | Hb39 | Hb40 | Hb41 | Hb42 | Hb43 | Hb44 | Hb45 | Hb46 | Hb47 | Hb48 | Hb49 | Hb50 | Hb51 | Hb52 | Hb53 | Hb54 | Hb55 | Hb56 | Hb57 | Hb58 | Hb59 | Hb60 | Hb61 | Hb62 | Hb63 | Hb64 | Hb65 | Hb66 | Hb67 | Hb68 | Hb69 | Hb70 | Hb71 | Hb72 | Hb73 | Hb74 | Hb75 | Hb76 | Hb77 | Hb78 | Hb79 | Hb80 | Hb81 | Hb82 | Hb83 | Hb84 | Hb85 | Hb86 | Hb87 | Hb88 | Hb89 | Hb90 | Hb91 | Hb92 | Hb93 | Hb94 | Hb95 | Hb96  | Hb97  | Hb98  | Hb99  | Hb100 |      |       |       |
| Ie5  | Ie6 | Ie7  | Ie8  | Ie9  | Ie10 | Ie11 | Ie12 | Ie13 | Ie14 | Ie15 | Ie16 | Ie17 | Ie18 | Ie19 | Ie20 | Ie21 | Ie22 | Ie23 | Ie24 | Ie25 | Ie26 | Ie27 | Ie28 | Ie29 | Ie30 | Ie31 | Ie32 | Ie33 | Ie34 | Ie35 | Ie36 | Ie37 | Ie38 | Ie39 | Ie40 | Ie41 | Ie42 | Ie43 | Ie44 | Ie45 | Ie46 | Ie47 | Ie48 | Ie49 | Ie50 | Ie51 | Ie52 | Ie53 | Ie54 | Ie55 | Ie56 | Ie57 | Ie58 | Ie59 | Ie60 | Ie61 | Ie62 | Ie63 | Ie64 | Ie65 | Ie66 | Ie67 | Ie68 | Ie69 | Ie70 | Ie71 | Ie72 | Ie73 | Ie74 | Ie75 | Ie76 | Ie77 | Ie78 | Ie79 | Ie80 | Ie81 | Ie82 | Ie83 | Ie84 | Ie85 | Ie86 | Ie87 | Ie88 | Ie89 | Ie90 | Ie91 | Ie92 | Ie93 | Ie94 | Ie95 | Ie96 | Ie97  | Ie98  | Ie99  | Ie100 |       |      |       |       |
| Iq2  | Iq3 | Iq4  | Iq5  | Iq6  | Iq7  | Iq8  | Iq9  | Iq10 | Iq11 | Iq12 | Iq13 | Iq14 | Iq15 | Iq16 | Iq17 | Iq18 | Iq19 | Iq20 | Iq21 | Iq22 | Iq23 | Iq24 | Iq25 | Iq26 | Iq27 | Iq28 | Iq29 | Iq30 | Iq31 | Iq32 | Iq33 | Iq34 | Iq35 | Iq36 | Iq37 | Iq38 | Iq39 | Iq40 | Iq41 | Iq42 | Iq43 | Iq44 | Iq45 | Iq46 | Iq47 | Iq48 | Iq49 | Iq50 | Iq51 | Iq52 | Iq53 | Iq54 | Iq55 | Iq56 | Iq57 | Iq58 | Iq59 | Iq60 | Iq61 | Iq62 | Iq63 | Iq64 | Iq65 | Iq66 | Iq67 | Iq68 | Iq69 | Iq70 | Iq71 | Iq72 | Iq73 | Iq74 | Iq75 | Iq76 | Iq77 | Iq78 | Iq79 | Iq80 | Iq81 | Iq82 | Iq83 | Iq84 | Iq85 | Iq86 | Iq87 | Iq88 | Iq89 | Iq90 | Iq91 | Iq92 | Iq93 | Iq94  | Iq95  | Iq96  | Iq97  | Iq98  | Iq99 | Iq100 |       |
| Iy7  | Iy8 | Iy9  | Iy10 | Iy11 | Iy12 | Iy13 | Iy14 | Iy15 | Iy16 | Iy17 | Iy18 | Iy19 | Iy20 | Iy21 | Iy22 | Iy23 | Iy24 | Iy25 | Iy26 | Iy27 | Iy28 | Iy29 | Iy30 | Iy31 | Iy32 | Iy33 | Iy34 | Iy35 | Iy36 | Iy37 | Iy38 | Iy39 | Iy40 | Iy41 | Iy42 | Iy43 | Iy44 | Iy45 | Iy46 | Iy47 | Iy48 | Iy49 | Iy50 | Iy51 | Iy52 | Iy53 | Iy54 | Iy55 | Iy56 | Iy57 | Iy58 | Iy59 | Iy60 | Iy61 | Iy62 | Iy63 | Iy64 | Iy65 | Iy66 | Iy67 | Iy68 | Iy69 | Iy70 | Iy71 | Iy72 | Iy73 | Iy74 | Iy75 | Iy76 | Iy77 | Iy78 | Iy79 | Iy80 | Iy81 | Iy82 | Iy83 | Iy84 | Iy85 | Iy86 | Iy87 | Iy88 | Iy89 | Iy90 | Iy91 | Iy92 | Iy93 | Iy94 | Iy95 | Iy96 | Iy97 | Iy98 | Iy99  | Iy100 |       |       |       |      |       |       |
| Kh7  | Kh8 | Kh9  | Kh10 | Kh11 | Kh12 | Kh13 | Kh14 | Kh15 | Kh16 | Kh17 | Kh18 | Kh19 | Kh20 | Kh21 | Kh22 | Kh23 | Kh24 | Kh25 | Kh26 | Kh27 | Kh28 | Kh29 | Kh30 | Kh31 | Kh32 | Kh33 | Kh34 | Kh35 | Kh36 | Kh37 | Kh38 | Kh39 | Kh40 | Kh41 | Kh42 | Kh43 | Kh44 | Kh45 | Kh46 | Kh47 | Kh48 | Kh49 | Kh50 | Kh51 | Kh52 | Kh53 | Kh54 | Kh55 | Kh56 | Kh57 | Kh58 | Kh59 | Kh60 | Kh61 | Kh62 | Kh63 | Kh64 | Kh65 | Kh66 | Kh67 | Kh68 | Kh69 | Kh70 | Kh71 | Kh72 | Kh73 | Kh74 | Kh75 | Kh76 | Kh77 | Kh78 | Kh79 | Kh80 | Kh81 | Kh82 | Kh83 | Kh84 | Kh85 | Kh86 | Kh87 | Kh88 | Kh89 | Kh90 | Kh91 | Kh92 | Kh93 | Kh94 | Kh95 | Kh96 | Kh97 | Kh98 | Kh99  | Kh100 |       |       |       |      |       |       |
| Ma5  | Ma6 | Ma7  | Ma8  | Ma9  | Ma10 | Ma11 | Ma12 | Ma13 | Ma14 | Ma15 | Ma16 | Ma17 | Ma18 | Ma19 | Ma20 | Ma21 | Ma22 | Ma23 | Ma24 | Ma25 | Ma26 | Ma27 | Ma28 | Ma29 | Ma30 | Ma31 | Ma32 | Ma33 | Ma34 | Ma35 | Ma36 | Ma37 | Ma38 | Ma39 | Ma40 | Ma41 | Ma42 | Ma43 | Ma44 | Ma45 | Ma46 | Ma47 | Ma48 | Ma49 | Ma50 | Ma51 | Ma52 | Ma53 | Ma54 | Ma55 | Ma56 | Ma57 | Ma58 | Ma59 | Ma60 | Ma6  |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |       |       |       |       |      |       |       |



# 36 Films

Framing graphics  
Graphic design  
inside the movies

## 363 Framing

## 7048363

