> movie poster

> objective(s):
    Students will create a professional quality movie poster that effectively markets an existing or fictitious film using integrated multiple images and advanced typesetting.

> curricular focus:
    This lesson focuses on the effective and seamless integration of multiple images into a unified composition, the use of typography to deliver a message, font selection to match mood and advanced typesetting of information.

> specifications:
    save as: Movie Poster_LastnameF.psd
    dimensions: 7"x10.5"
    resolution: 200 dpi
    mode: RGB
    contents: Transparent

> instruction:
    • introduction to fundamentals of movie poster design
        - slideshow of professional movie posters, highlighting positive and negative aspects (*Movie Poster Examples* folder)
        - discuss elements of a movie poster (see *Movie Poster Anatomy* on page 7)
        - discuss how to use a dominant image to anchor the composition (see *Creating Dominance* on page 8)
    • review techniques to transition from one image to another (see *Transition Techniques* on page 9)
    • review pull color versus emotive quality of color
        - pull color: using color present in the main image throughout the rest of the design
        - emotive quality: refer to Color Guide at MHSCG website
                http://www.mhscomputergraphics.com/uploads/1/5/1/3/1513764/_mhscg_color_guide.pdf
    • review unifying design through a limited color palette
        - common approaches include monochromatic, analogous, warm versus cool
                see *Limited Color Palette* on page 10 and *Blue and Orange Color Scheme* on page 11
    • review how to do a cut-out background using a Layer Mask
        - remember to crop the image before masking
    • review adjusting an image's contrast using Levels
        - you must get all foreground images to match in brightness and contrast
        - see *Contrast Correction* on page 12 for details
    • review adjusting an image's color tone using color balance
        - see *Color Correction* on page 13 for details
    • introduction to color casting
        - color cast is a tint of a particular color that evenly affects a photographic image in whole or in part
                see *Color Casting* on page 14 for details
        - to remove some or all of the color from an image
                partially desaturate- go to Image: Adjustments: Hue/Saturation and adjust the Saturation slider
                fully desaturate- go to Image: Adjustments: Desaturate
        - add color cast by using Color Balance or Color Overlay Layer Style
                go to Color Balance (Image: Adjustments: Color Balance) and adjust sliders to create desired color
                go to Layer Style: Color Overlay and select desired color and Blending Mode
    • review altering type settings in the Character palette
        - adjusting Leading (distance between lines of text)
        - adjusting Character Width and Height
        - adjusting Tracking (distance between letters)

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- • introduction to movie poster typography
  - movie title
    - download existing wordmark logo or self-created text
      - font selection must reflect mood of film
      - must utilize creative use of text (bevel and emboss, drop shadow, out glow, texture, etc.)
  - tagline (either tagline or top billing must appear at the top)
    - this is the movie slogan (you will find this information online)
    - usually appears either at the very top but can also appear at the bottom above production info
    - almost always presented in all caps
  - top billing (either top billing or tagline must appear at the top)
    - this is the cast (you will find this information online)
    - appears at the very top of the poster or at the bottom (within production info)
      - presented in all caps, double decked, in a tall, slender font
  - production credits
    - credits include cast, director, producer, music, screenplay, etc. (you will find this information online)
    - always presented in all caps in a tall, slender font
      - see *Production Credits* on page 15 and *Production Credits Fonts* on page 16 for details
  - release date
    - appears below production credits
    - usually same font as tagline/top billing
  - production logos
    - balanced on both sides of release date
    - one-color logos used (and match production credits font color)

> procedure:

STAGE ONE- RESEARCH

- • select movie title and approve with instructor
  - movie must be recent enough to have large format digital images online
    - older films are difficult to find sharp, non-grainy large format images of online
      - for example: *Star Wars The Force Awakens*, not *The Godfather*
- • research potential images online
  - before you begin...
    - download only large format images
      - in Google Images select Tools: Size: Large
      - in Bing Images select Image Size: Extra Large or Large
    - download more than you think you need for each image
      - multiple poses for each character provide flexibility in creating optimum arrangements/feel
  - characters
    - find images of main characters that best reflect their mood or role in the plot
      - example: Star Wars- Han Solo is a brash gunslinger so maybe images where he is shooting
  - settings/scenes
    - find images that are important to the story
      - example: Star Wars- Death Star, X-Wings, Millennium Falcon, starfield, Tatooine (planet)
  - movie title wordmark logo (if it exists)
    - remember, this is not required; you may create your own using text with creative usage
    - trying finding it as a PNG file where it is already cut out for you (example: search "Star Wars logo png")
  - production logos
    - production company, distribution company, sound effects company, visual effects company, etc.
      - this information can be found by looking at existing movie posters of your selection
      - check *Production Logos* folder in lesson plan folder to see what we already have for you

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STAGE TWO- IDEATION
• open and print Movie Poster Thumbnails.pdf
    - carefully read directions on document
           two different sketches
           draw silhouettes only
           label fonts, colors, graphic treatments, transitions, etc.
• create first thumbnail sketches
    - step 1: place movie title wordmark logo or text
           can be at the top (under tagline or billing) or at the bottom (above production info)
           label font, color and creative use of self-creating text
    - step 2: place tagline or top billing (cast) at the top
           write out the actual text (almost always uppercase)
           tagline- single line of text that only needs to be centered (faster and easier)
           top billing- double-decked text blocks that need to be distributed evenly and centered
    - step 3: place dominant
           most important character to the story
           must be *noticeably* larger than any other foreground image
           dominant location
                 can be centered with other characters on each side or
                 offset with other characters cascading down side
           decide how the foreground group interacts with title
                 does the dominant tuck behind the title?
                 does it fade out at the bottom with a feathered edge?
           label as "FG"
    - step 4: place supporting foreground images
           minimum two additional images
                 foreground characters are most commonly protagonists (good guys)
           must overlap (or be overlapped by) dominant so the montage functions as a single visual unit
           decide how the foreground group interacts with title
                 does the dominant tuck behind the title?
                 does it fade out at the bottom with a feathered edge?
           label each image as "FG"
    - step 5: place background images
           minimum two
                 additional characters (antagonists or secondary characters)
                 settings/scenes
                 objects (for example Sauron's ring in Lord of the Rings or an X-Wing from Star Wars)
           background must be full bleed
                 imagery behind text must be low contrast or faded so it does not inhibit legibility of text
           label each image as "BG"
    - step 6: add self-created graphics
           can be in foreground montage, background montage or with title
    - step 7: label transitions between images
           overlapping- where one image covers part of another images
           feathered edge- where one images fades out and smoothly blends into another

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- step 8: decide on color casting (see *Color Casting* on page 14)
    - foreground montage
        - none- no color cast needed because you precisely matched their color balance and contrast
        - full saturation- used when difficulty matching color balance and contrast remains
            - you won't really know this until you actually try color balance and contrast in Photoshop
    - background montage
        - partial destauration- images are greatly reduced in saturation where only limited color remains
        - full destauration- background is converted to grayscale then overlayed with color/gradient
    - label each with type of color cast and what color/gradient is being used
        - limit your color palette (2-3 colors)
        - remember to reinforce mood
        - consider schemes like: analogous, monochromatic, warm vs. cool (blue/orange)
    - step 9: discuss sketches and approve with instructor
- create second thumbnail sketch
    - second sketch should be compositionally different from your first
        - possible choices include: differernt title location, different image(s) in foreground, different foreground arrangement, different images in background and different self-created artwork
            - you must use a minimum of two
    - follow all of the steps and requirements outlined above for your first thumbnail sketch

STAGE 3- CREATION
- step 1: open Movie Poster Template.psd (from lesson plan folder)
    - save it as: Movie Poster_LastnameF
- step 2: create tagline or top billing
    - tagline is single deck of text (set to center align)
    - cast usually done as two decks (first name above last name)
        - names should be evenly distributed
    - must be centered on the x-axis
    - select font
        - must match mood/feel of movie
        - usually done in all caps
    - set anti-alias to Smooth
- step 3: create production text
    - create a text block no wider than the vertical guides and center on x-axis
    - use actual info (get from an existing poster) or create your own
        - see *Production Credits* on page 15 for required items to include (names may be ficticious) and for the appropriate set up and style
    - select appropriate font and set to center align
        - see *Production Credits Fonts* on page 16
    - set anti-alias to Smooth
    - approve with instructor
- step 4: create release date
    - do not create a pre-sized text block
        - this is a short piece of text so there is no need; just click with Type tool to create
    - appears in larger font centered underneath production info
        - font usually matches tagline/top billing
    - can be a different color from production info to stand out
    - baseline rests on bottom guide

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•step 5: place production credits logos
- include: production and/or distribution houses, movie rating, sound house and effects house
these logos do not have to be accurate if you cannot find actual information
- logos should appear on the same visual "line" as release date
align by vertical center
should be evenly distributed and visually balanced on each side
- logos should be one color and match the color you used for production info text
you may need to invert colors (Ctrl + I) or apply a color overlay
- approve release date and production logos with instructor
• step 6: place/create movie title (top or bottom)
- place wordmark logo or
- self-create text based on sketch
font must match mood
must incorporate creative use of text
effects, layers styles, filters, etc.
set anti-alias to Smooth
• step 7: create foreground montage
- place and scale images
- create transitions
remember, all foreground images must overlap for unity
- match foreground images for brightness/contrast and color tone
see *Contrast Correction* on page 12 for details
see *Color Correction* on page 13 for details
create a new dummy layer, move it underneath and fill it either white or black)
- approve foreground montage with instructor
determine if you need an additional color cast to help unify foreground characters
• step 8: create background montage
- place and scale images
- create transitions between
usually feathered edge
- add color cast
partial or full desaturation (as previously planned) and add color/gradient overlay
you may want to merge background layers first
- approve with instructor
• step 9: create self-created artwork
- approve with instructor

see requirements on page 6

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> requirements:

- file
    - document specifications are adhered to (see page 1)
    - all layers are named and ordered appropriately
    - no hidden layers are present
- composition
    - must show at least one example of each:
        - COB (cut-out background); overlapping; feathered edge; color casting
            - COB(s) must be clean and accurate with the Layer Mask applied
    - design must incorporate effective use of filters, effects and/or styles
    - utilizes full bleed photography/graphic elements
    - images/graphic elements do not interfere readability of tagline/actors, title, production info
- foreground montage
    - minimum three images
    - images overlap to create unity
    - montage has a dominant
        - dominant is 2-3 times larger than other supporting foreground images, giving the viewer a place to start
    - images have the same brightness, contrast and color cast
        - people must appear as if they gathered together for a single image
- background montage
    - minimum two images that reinforce plot, mood or location
        - can be environment, characters, objects, etc.
    - background images have the same color cast (may be more than one color), contrast and intensity
    - background images do not compete with foreground montage
- color
    - composition utilizes a limited color scheme (monochromatic, analogous, warm vs. cool)
    - colors selected must support overall message and mood
- self-created artwork
    - supports the overall composition
    - tutorials may be incorporated if only a minor part of the design (at instructor's discretion and approval)
        - any tutorial used in any way must be sited in the metafile description
            - copy and paste tutorial URL into Description field of metadata (go to File: File Info)
- typography
    - all text anti-alias is set to Smooth for all text
    - movie title
        - may be COB of actual logo or self-created text (font selection must reflect mood of movie)
    - production credits (at bottom)
        - must include: distribution/production house (for example Paramount, Universal, Lucasfilm); producer; director; main actors; casting; costume design; music composer; film editor; production designer; director of photography; screenplay (written by); release date
        - names of people in credits may be fictional
        - font selection must reflect traditional movie poster trend of tall, skinny, all caps typeface
        - imagery behind text must be subtle to allow easy readability
            - text on top of a busy, chaotic background makes text difficult to read
    - tagline or cast billing (at top)
        - font selection must reflect mood/genre of movie or match the production credits font
        - utilizes all caps typeface
        - imagery behind text must be subtle to allow easy readability

> movie poster anatomy

Tagline/Billing

At the top will appear either the tagline (slogan) or the billing (top cast members). Either can be found online.

Dominant

This is the main character of the movie- the person who drives the plot the most. They are 2-3 times larger than other images in the foreground montage.

Foreground Montage

This is a collection of images of the most important people to the story, usually protagonists. The images all overlap to create a single visual unit.

Background Montage

This is a collection of images that support the plot. These images can be additional characters (either pro or antagonists)

Title

The title of the movie is usually a wordmark logo. You may use the wordmark title logo, or create your own text. The title can appear at the top (underneath tagline/cast) or at the bottom (above production info).

Production Info

This is the credits which traditionally include: distribution/ production house, producer, director, cast, costume design, music composer, film editor, production designer, director of photography, screenplay (written by), and release date

> **creating dominance**

> **using scale to create dominance**

The foreground montage is made up of numerous images that overlap to create unity. Because there are so many, the viewer's brain needs a place to begin. This is accomplished through scale. The most important person to the plot is much larger than the rest, normally 2-3 times larger than other characters who surround him/her.

example:

The Lord of the Rings poster utilizes ten different images of characters, yet it still has a dominant image that anchors the poster. The story centers on Frodo Baggins, so he is scaled the largest and placed in the center. Supporting images are smaller and placed around him. All of these images are unified through overlapping.

off-center dominant:

The dominant does not have to be in the exact center. It can be offset to one side instead. In the Black Panther poster, the main character is off to the left, but is still clearly the most important person based on scale,

> transition techniques

Color Cast

This involves adjusting the colors of various photos to be more consistent with each other, thus helping to achieve unity. All four faces are still in full color, but have been desaturated then color overlayed with a golden orange.

COB

COB stands for "cut-out background". This technique involves the removal of an image's background so that only the subject remains.

Overlapping

Obviously this technique involves the placement of one image on top of an another. This is one of the easiest ways to unify two or more images.

Feathered Edge

This technique is where an image softly fades out along an edge to reveal imagery or graphics behind only that area. Here, the bottom of the lion smoothly fades out in the castle image underneath.

Transparency

Transparency is the lowering of an image's overall opacity so that you can see through it to imagery or graphics behind it. This poster does not have an example of a fully-transparent image.

> limited color palette

> unifying through color

Limiting the total number of colors is a highly effective way of unifying a composition with numerous elements. Most posters stick to 2-3 total colors. Schemes are most commonly either analogous (like red, orange and yellow-orange) or a warm vs. cool temperature contrast (like blue and orange). When foreground characters have very different colored outfits or skin, color casting helps bring them closer together.

> blue & orange color scheme

Creating color contrast

Many action/adventure movie posters employ a blue and orange color scheme. They are complementary colors, so they enhance each other in the composition. They are also very different in visual temperature (blue being cool and orange being warm). Most often, the designer will make the heros one color and the villains another. This contrast creates visual interest, capturing the viewers attention.
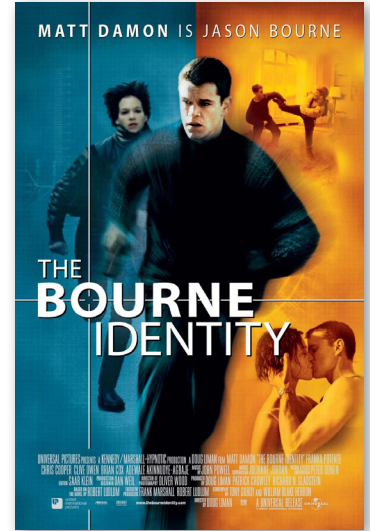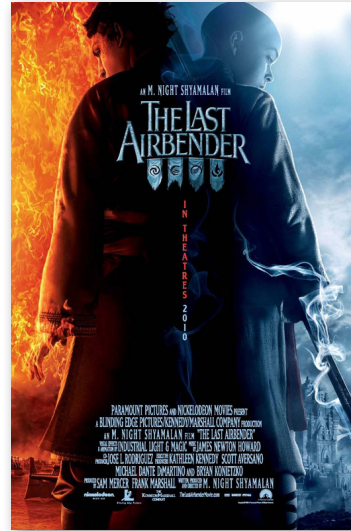
> contrast correction

> adjust image contrast

- first try auto correcting
    - go to Image: Adjustments: Auto Levels (Shift + Ctrl + L)
    - evalaute the result by comparing before and after by pressing Undo (Ctrl +Z)
        - if it is a drastic improvement, Save (Ctrl +S) and move on to Color Balance
        - if it is not a drastic improvement, Undo and perform manually (see below)
- manual contrast correction
    - go to Image: Adjustments: Levels (Ctrl + L)
    - evaluate the Histogram
        - a histogram is a bar graph showing the amount of darks, midtones and highlights
        - move the black and white "pyramids" to the "base of the mountain"
            - place them where the bar graph starts to ascend (see below)
        - move the gray (midtone) pyramid (most likely left) to adjust the overall lightness
   - do not overadjust (see below)
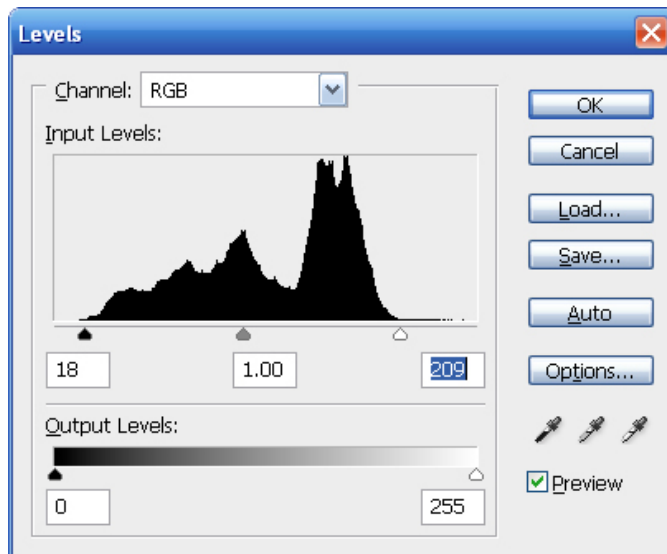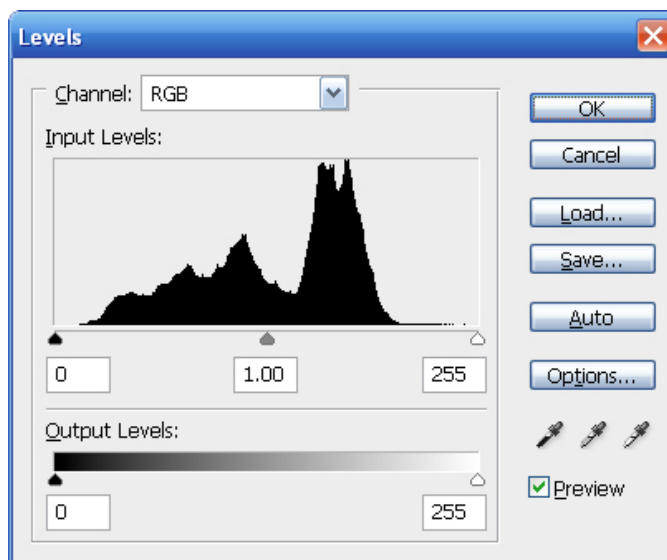
> color correction

> adjust image color

- first try auto correcting
    - go to Image: Adjustments: Auto Color (Shift +Ctrl + B)
    - evalaute the result by comparing before and after by pressing Undo (Ctrl +Z)
        - if it is a drastic improvement, approve with instructor and Save (Ctrl +S)
        - if it is not a drastic improvement, Undo and perform manually (see below)
            - remember, you are trying to get the color as realistic as possible
            - Auto Color usually overcorrects so expect to have to do this manually
- manual color correction
    - evaluate your image
        - is it too yellow?
        - too pink?
        - too green
        - too blue?
    - go to Image: Adjustments: Color Balance (Ctrl + B)
    - use the Color Balance slider to compensate for incorrect color cast
        - Cyan, Magenta and Yellow (left) are opposite Red, Green and Blue (right)
        - example: if your image is too pink, move the middle slider slightly toward green
            - most adjustments are minor (rarely more than +/-20 either way)
        - remember to check and uncheck Preview to compare before and after
        - do not overcorrect!

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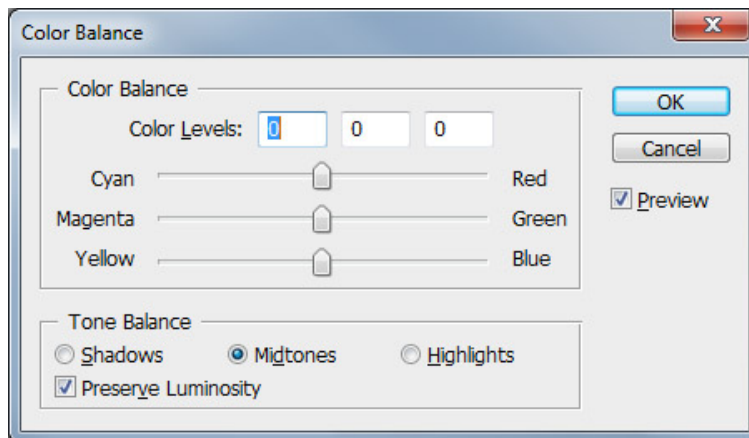
> color casting

Color casting is when you alter the colors of images to match each other. This is usually done with a color overlay but normally requires adjusting brightness and contrast first.

FULL-COLOR color cast
In this example, most of the real, natural color of the images come through the yellow color overlay to unify them. This is done in the foreground only

How to do it:
Get the foreground faces' skin to match as closely as possible with contrast (Levels: Ctrl + L) and tone (Color Balance: Ctrl B). Create a new layer and place it above your foreground people. Fill the layer with the color you wish to unify them together with. Finally, select a Layer Blending Mode and Opacity to taste.

PARTIAL-DESATURATION color cast
In this example, only some of the real, natural color of the images come through the orange color overlay on the left and the green color overlay on the right.

How to do it:
Get the foreground faces' skin to match as closely as possible with contrast (Levels: Ctrl + L) and tone (Color Balance: Ctrl + B). Next, partially desaturate each face equally (Hue/Saturation: Ctrl + U). Create a new layer and place it above your foreground people. Fill the layer with the color you wish to unify them together with. Finally, select a Layer Blending Mode and Opacity to taste.

FULL-DESATURATION color cast
In this example, the images of the two faces were completely desaturated before being overlayed in blue. This allows the faces to retreat into the background. This is done with background images only.

How to do it:
First, fully desaturate each image that will be in your background (Desaturate: Shift + Ctrl + U). Next, use Levels (Ctrl + L) to match the brightness/contrast of each image. Create a new layer and place it above your foreground people. Fill the layer with the color you wish to unify them together with. Finally, select a Layer Blending Mode and Opacity to taste.

> production credits

Production Credits

> what to include
The information at the bottom is basically like the credits at the end of the movie. Different movie posters have different information, but for our project you must include:

    distribution/production house (for example Paramount, Universal, Lucasfilm)
    producer
    director
    main actors
    casting
    costume design
    music composer
    film editor
    production designer
    director of photography
    screenplay (written by)
    release date (usually appearing larger and underneath)

> alignment
This text is typically center aligned, but make sure the lengths of the individual lines of text are relatively the same.

> font selection
The font selection must reflect traditional movie poster trend of tall, skinny, all caps typeface. You may use either serif or sans serif fonts, but be careful in your selection. You may either choose a font that is already very skinny, or you may change the width setting of a normal font to make it skinny. To do this, simply highlight all your text, open the Character palette and change the width setting until you achieve the desired effect.
Readability of the font you choose is extremely important here since everything is tiny, squished and all caps. Also, remember to make sure the imagery behind text must be subtle to allow easy readability of the text. Text on top of a busy, chaotic background makes text difficult to read.
See *Production Information Suggested Fonts* on page 8 for ideas.

> production logos
The logos vary from poster to poster much like the text.
You must include: production house and/or distribution house, rating, sound house, effects house. These will be the same color as your production credits. From the source files of these logos, you may need to invert the color (Ctrl + I) and use a Layer Blending mode for it to look correct.
Just check examples of existing posters for your chosen movie and see what already appears. These logos are usually one color.

> production credits fonts

Font Suggestions

Choose from the fonts below your production credits at the bottom (and probably tagline or top billing at the top if you decide to match them). They include both serif and sans serif.

Standard computer fonts *should* be on your computer, but may not be. If you select an Adobe font, simply go to fonts.adobe.com/fonts and search for the specific font name. Then, simply activate it for use in your document.

STANDARD COMPUTER FONTS

MYRIAD LIGHT CONDENSED (WIDTH 65%; TRACKING -10)
ABCEDFGHIJKLMNOPQRSTUVWXYZ

TRAJAN PRO (WIDTH 40%; TRACKING -25)
ABCEDFGHIJKLMNOPQRSTUVWXYZ

TW CEN MT CONDENSED (WIDTH 60%; TRACKING -10)
ABCEDFGHIJKLMNOPQRSTUVWXYZ

ADOBE FONTS *[fonts.adobe.com/fonts]*

KOROLEV COMPRESSED LIGHT (WIDTH 65%)
ABCEDFGHIJKLMNOPQRSTUVWXYZ

ROC GROTESK COMPRESSED LIGHT (TRACKING -10)
ABCEDFGHIJKLMNOPQRSTUVWXYZ

FREIGHTSANSHCMPPRO XLIGHT (WIDTH60%; TRACKING -10)
ABCEDFGHIJKLMNOPQRSTUVWXYZ