

# **GROOVY AT THE MOVIES**

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ENGLISH 309  
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# TABLE OF CONTENTS

<b>Introduction to Business Card</b>	<b>3</b>
<b>Business Card</b>	<b>4</b>
<b>Introduction to Bookmarks</b>	<b>5</b>
<b>Bookmarks</b>	<b>6</b>
<b>Introduction to Posters</b>	<b>7</b>
<b>Posters</b>	<b>8</b>
<b>Introduction to Catalog</b>	<b>10</b>

# INTRODUCTION TO BUSINESS CARD

The business card creation process began with the audience in mind. From the materials that were provided from the film festival package, I concluded that my audience is people of all ages, with cultural diversity all of which live in or around the Chicago area. For this reason, I wanted to appeal to consumers old and young. This led me to thinking about what is currently trending across social media as well as themes that would appeal to the older generation. I landed on a somewhat seventies or retro theme for the overall project. More specifically for the business card, I wanted something feminine while maintaining professionalism. The color scheme for my logo was the basis for the overall color palette across my designs.

The front of the business card features a large print of the logo I created. The logo itself was loosely based on the 'eye' that was mentioned in the raw materials for the project. I also wanted to include an architectural design to mimic the skyline of the city of Chicago. I wanted to include a rectangular shape to represent the skyscrapers the white section in the middle of the logo represents the river running through the middle of the city. Design wise, I wanted to keep it simple but also include a pattern or additional design that added something more to a plain business card. I started by playing with circles and repeating those circles on both the front and back of the card. After my workshop, I decided to change it to a polygon shape and place them all together on the back of the business card. The repetition of the shape created a sort of strip that I ended up really liking. I then decided that I wanted to include the logo on the back of the business card as well, so I simply removed the middle polygon and aligned a smaller version of the logo in the center to create a break in the strip.

I struggled a lot with the shapes in the beginning because circles leave a lot of white space that is kind of awkward. I overcame this by switching to polygons. I also really struggled with the font choice because I wanted something that was classy but also fit the retro theme that I was going for. I ended up downloading quite a few fonts from the Adobe sight, which I was able to filter through specifically for 'retro' fonts which was extremely helpful. The color palette overall was warm tones that reminded me of the seventies sort of hippie aesthetic which I gathered a lot of inspiration from Pinterest for. For the text on the back of the business card, I wanted to separate it by the justification, so I made the important contact information left justified sort of classically and the title of the event right justified. I focused on white space and leaving enough room for the information as well as the smaller logo to stand out which kept the card from seeming busy or overwhelming.





**Chicago International Film Festival Est. 1964**

**Lauren Crisci**  
**Festival Director/  
Coordinator**  
**(317) 661-0006**  
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**Chicago  
International Film  
Festival  
Est. 1964**



# INTRODUCTION TO BOOKMARKS

Throughout the whole project I found that the bookmarks were my favorite thing to create, and I had a lot of fun playing around with them. I began with the bookmarks by sketching some ideas down and playing around on paper first. I knew I really wanted to include the actual Chicago skyline and colors, as these would be SWAG for clients and attendees of the festival. For that reason, also, I figured they should be fun and representative of the festival as a whole. I also wanted them to look cohesive together rather than design them individually, so I focused on maintain the same color palette across all five bookmarks as well as the typography.

I really focused on the contrasting of colors across the bookmarks and even kept a color wheel open on my browser for the whole design process so that I could use complementary colors while still maintaining the same color palette. I used repetition among shapes such as the triangles and polka dots, the large circles on the third bookmark, and the rectangles on the second and last bookmarks. At first glance, the bookmarks look very similar front and back, but the on the backside I intentionally used contrasting colors and kept the bookmarks simpler as to not overwhelm them with text. I also wanted to include the main characteristics of the festival and the organization that is putting it on, which I feel as though I achieved on the third bookmark. I included some history of the festival as well as general information.

I struggled mostly with choices of font color in these designs because I found black to just be boring and not something that I wanted to include on SWAG that is supposed to be more creative. After talking with my peers in workshop, I made a few changes to the font colors as well as fixing some overall alignment issues. I was also recommended to lose the circles, but I truly liked how they looked and drew attention to key elements of the festival that could have otherwise been overlooked. Again I wanted to include the logo somewhere to maintain the brand and make the bookmarks easily associated with the festival if it were otherwise unstated. I also used Illustrator more for the bookmarks and specially to create the silhouette of the skyline which turned out much better than expected and added a nice ode to the city. In my original sketches I had included similar elements that made it to the final drafts including the skyline, the bubbles, and the vertical text.





**58th Annual Film Festival**

By **Cinema Chicago**



**C O G O**

**DIVERSITY**

**INCLUSION**

**NONPROFIT**

**F I L M**

**F E S T**



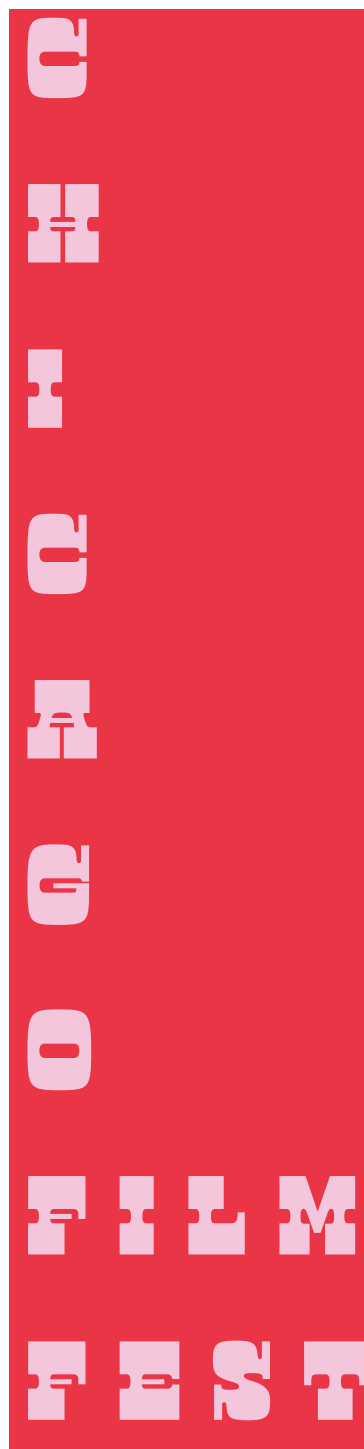
The Chicago International Film Festival was started in 1964 by filmmaker and graphic artist Michael Kutza. Seeking out the best in international cinema, the Festival has opened windows to a world of film previously or otherwise unavailable in Chicago



**HISTORY OF DIRECTORS**

MARTIN SCORSESE  
JOHN CARPENTER  
TAYLOR HACKFORD  
SUSAN SEIDELMAN  
VICTOR NUNEZ  
WIM WENDERS  
RAINER WERNER FASSBINDER  
BERTRAND TAVERNIER  
PETER WEIR  
DARIUSH MEHRJUI  
MIKE LEIGH  
ALAN PARKER  
MICHAEL APTED  
PETER GREENAWAY  
VINCENT WARD  
KRZYSZTOF KIESLOWSKI  
KRZYSZTOF ZANUSSI  
DUSAN MAKAVEJEV  
VICTOR ERICE  
JAN TROELL  
MARIA LOUISA BEMBERG







# INTRODUCTION TO POSTERS

The posters I found to be the most difficult portion of this project due to a little loss of creativity once beginning to work on them. In the beginning stages of the poster creation, my sketches took inspiration from movie posters. I had wanted to create both a movie poster and a promotional event poster in one, but I ended up scrapping that idea simply because I wasn't liking what I had created. I then moved onto a sort of abstract yet organized mirroring with shapes for the first poster. I used the polygon tool quite a lot on the posters. I thought about the audience especially for these because I figured they would be placed around the city or even used digitally for social media promotion. I wanted something that caught the eye that maintained the color palette of my previous designs.

I struggled here with making the text stand out as well as including a large amount of text in a little space. For the first poster, I changed the tracking on the title to create more space and make the title stand out more. I also changed the color of the font on the first poster to black to be sure that it is readable. For the second poster, I added more circles to fill the awkward space and just fill them with color- not adding any more text to not distract. This gave the page a little more dimension and funk that I was wanting.

I focused on repetition on the second poster with the circles and had to let go of trying to fill all the space. Leaving white space is hard but it looks much better than filling the page with random details. I also was quite particular with the alignment on the first poster especially with the large triangles in the background and the text that I needed on the page. I also wanted to include the logo on at least one of the posters again to make the event and the business evident and recognizable.



# 2022 Chicago International Film Festival

## **THIS YEARS FEATURED DIRECTORS:**

TOM HARPER  
JAMES MANGOLD  
TERRANCE MALICK  
ALMA HAR'EL  
TAIKA WAITITI  
NOAH BAUMBACH  
LISA BARROS D'SA  
GLEN LEYBURN  
HIROKAZU KORE-EDA  
FERNANDO MEIRELLES

## **THIS YEARS FEATURED FILMS:**

THE AERONAUTS  
FORD V FERRARI  
A HIDDEN LIFE  
HONEY BOY  
JOJO RABBIT  
MARRIAGE STORY  
ORDINARY LOVE  
THE TRUTH LA VÉRITÉ  
THE TWO POPES



A large orange circle containing the text "CHICAGO FILM FESTIVAL" in white, bold, serif font.

# CHICAGO FILM FESTIVAL

**Providing  
access to world  
class cinimea for  
Chicago's  
diverse citizens  
since 1964.**

A yellow circle partially overlapping the orange circle below it.An orange circle partially overlapping the yellow circle above it.A large orange circle containing text.

**ATTENDEE'S WILL  
GET A CHANCE TO  
MEET DIRECTORS,  
PRODUCERS,  
WRITERS AND  
CAST MEMBERS  
WHO INTRODUCE  
THEIR FILMS AND  
HOLD  
DISCUSSION SES-  
SIONS AFTER THE  
SCREENINGS**



# INTRODUCTION TO CATALOG

The catalog also seemed to be a challenge for me due to the fact that it is not a magazine. The audience that would be receiving the catalog would be the event attendees, and for that reason I wanted it to be a keepsake, something that attendees would hold on to and not want to throw out after leaving the event. I focused on the cover for in order to achieve that. I wanted the cover to be something that could be ripped off and hung on the wall as a memory. I focused on making the cover somewhat of a poster, ironically not the ones I had already created, but a poster that encompassed the whole event and all the materials.

I wanted to use a lot of color here because I feel like most catalogs don't normally grab my attention or I look at it and have no interest of what is inside. I used a lot of the color palette as fills for background shapes as well as some text. I did end up going back and making some of the colored text black. After receiving feedback in workshop I went back and fixed overall alignment problems. I also changed the fill colors of some shapes because they were a bit aggressive on the eyes. I also was using circles again and I did change them to triangles, and the inward curved rectangle.

The goal of the catalog was to highlight each movie in a different way, making them easier to differentiate. I also included the logo on both the cover and the first page due to the content of the text on the first page specifically talking about the logo. Creatively, the catalog was the hardest to organize just because I had so many things that I wanted to do with it. I honestly am still not totally satisfied with it but I am not sure that I ever would be. I got to the point where I felt like I was adding to much, so I had to just stop myself. The comparison from my original sketch to the finished product is astounding

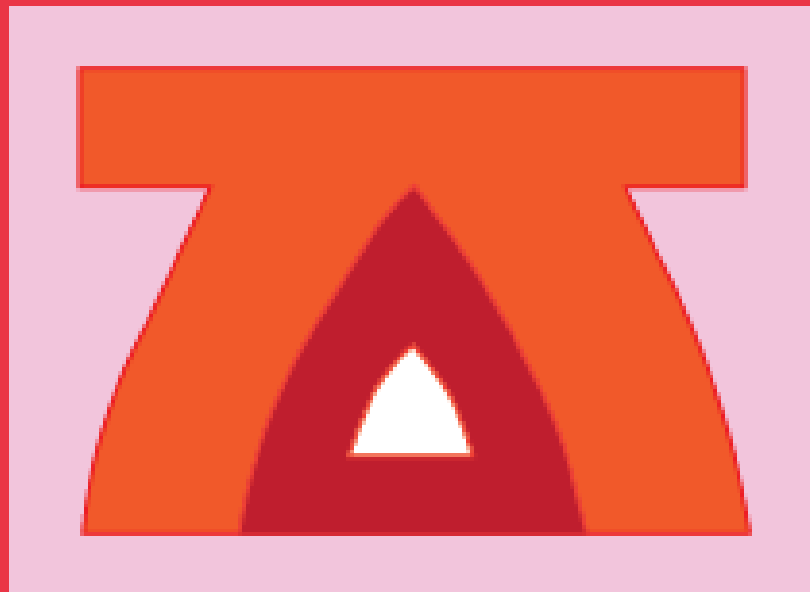


**CHICAGO**

**INTERNATIONAL**

**FILM FESTIVAL**

**FEATURED FILMS**



**2022**

## Our Mission

Cinema/Chicago, the presenting organization of the Chicago International Film Festival, is a year-round non-profit cultural and educational organization dedicated to fostering better communication between people of diverse cultures through the art of film and the moving image. We serve Chicago's diverse and under-served citizenry by providing access to world-class cinema. We aim to enrich Chicago's cultural environment by presenting film in contexts that encourage discussion and debate. Through the Film Festival, our Education Program, and our year-round programming and membership program, we enhance the cultural assets of the city of Chicago by exhibiting film from around the world. We also strive to promote a deeper understanding of a diverse body of cultures, thus contributing to Chicago's identity and orientation as an international city.

## Our Beginning

The Chicago International Film Festival was started in 1964 by filmmaker and graphic artist Michael Kutza to provide an alternative to the commercial Hollywood movies that dominated the city's theaters. Seeking out the best in international cinema, the Festival has opened windows to a world of film previously or otherwise unavailable in Chicago. In addition, at more than half of the screenings each year, filmgoers have the rare and exciting chance to meet directors, producers, writers and cast members who introduce their films and hold discussion sessions after the screenings. The Festival has a rich history of discovering hundreds of ground-breaking directors including Martin Scorsese, John Carpenter, Taylor Hackford, Susan Seidelman, Victor Nunez, Wim Wenders, Rainer Werner Fassbinder, Bertrand Tavernier, Peter Weir, Dariush Mehrjui, Mike Leigh, Alan Parker, Michael Apted, Peter Greenaway, Vincent Ward, Krzysztof Kieslowski, Krzysztof Zanussi, Dusan Makavejev, Victor Erice, Jan Troell and Maria Louisa Bemberg.

## Our Logo

Some have thought they were Charlie Chaplin's eyes (including Mr. Chaplin), others thought they were Liza Minnelli's (including Ms. Minnelli). However, those eyes on the Chicago International Film Festival logo belong to a combination of silent screen sirens: Theda Bara, Pola Negri and Mae Murray. These actresses starred in countless films at the dawn of cinema and the logo is a rendering of all three. Created by Festival Founder and Artistic Director Michael Kutza, our logo has become internationally recognized as an image that represents both the allure of the silver screen and the cinematic celebration that takes place every year in Chicago. The silent star Celluloid hero, with her heavily masked eyes, continues to be the Festival's guiding vision since 1964.



# THE AERONAUTS

**DIRECTOR:** Tom  
Harper

**COUNTRY:** Unit-  
ed Kingdom

**PROGRAMS:**

**Special**

**Presentation**

**GENRES :**

**Action / Drama /**

**Historical**

**RUN TIME:**

**101 minutes**



## SYNOPSIS

In 1862, daredevil balloon pilot Amelia Wren (Felicity Jones) teams up with pioneering meteorologist James Glaisher (Eddie Redmayne) to advance human knowledge of the weather and fly higher than anyone in history. While breaking records and furthering scientific discovery, their voyage to the very edge of existence helps the unlikely pair find their place in the world they have left far below them. But they face physical and emotional challenges in the thin air, as the ascent becomes a fight for survival. "Briskly told in something very close to real time, this Amazon adventure [...] offers tension, novelty and singular characters that should please audiences keen to sample a period piece with a difference."

—Hollywood Report

## FILM CREDITS

Film Credits

**PRODUCERS** Todd Lieberman, David Hoberman, Tom Harper

**SCREENWRITER** Jack Thorne

**EDITOR** Mark Eckersley  
**PRODUCTION DESIGNER** Christian Huband, David Hindle

**CINEMATOGRAPHER**

George Steel

**PRINCIPAL CAST** Eddie

Redmayne, Felicity Jones, Tom Courtenay, Himesh Patel

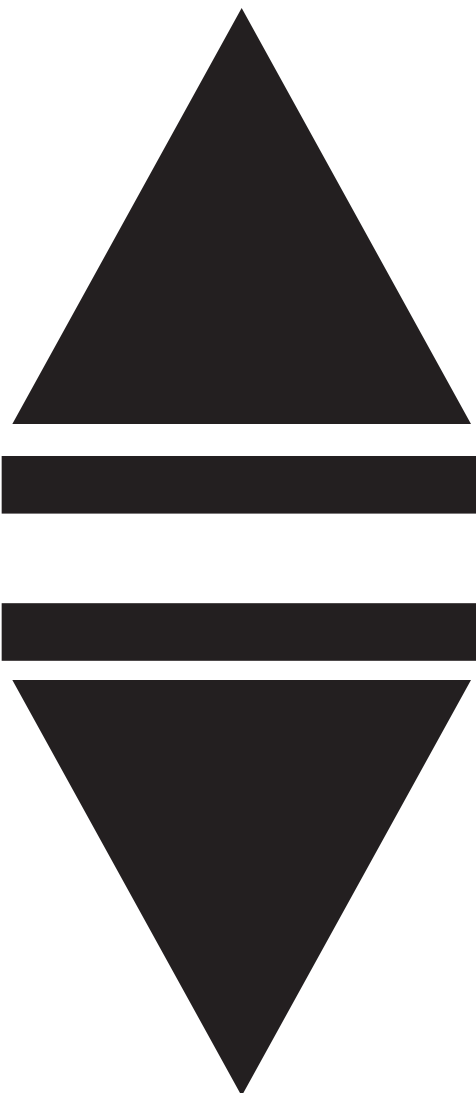
**MUSIC** Steven Price

**PRODUCTION COMPANY**

Amazon Studios

**SCREENINGS**

The Aeronauts: Wed, Oct 23  
@ 10:45 pm.







**DIRECTOR** Taika Waititi  
**COUNTRY** United States  
**PROGRAMS** Comedy Special  
**Presentation**  
**GENRES** Comedy Historical Jewish  
**Interest**  
**RUN TIME** 108 minutes

**PRODUCERS** Carthew Neal, Taika Waititi, Chelsea Winstanley  
**SCREENWRITER** Taika Waititi  
**EDITOR** Tom Eagles  
**PRODUCTION DESIGNER** Ra Vincent  
**CINEMATOGRAPHER** Mihai Malaimare Jr.  
**PRINCIPAL CAST** Roman Griffin Davis, Thomasin Harcourt McKenzie, Taika Waititi, Rebel Wilson, Stephen Merchant, Alfie Allen, Sam Rockwell, Scarlett Johansson  
**MUSIC** Michael Giacchino  
**PRODUCTION COMPANY** Piki Films, Fox Searchlight Pictures, TSG Entertainment, Defender Films  
**SCREENINGS**  
JoJo Rabbit: Sat, Oct 19 @ 10:30 pm

## **SYNOPSIS:**

Writer-director Taika Waititi brings his signature style of humor and pathos to his latest film, *Jojo Rabbit*, a World War II satire that follows a lonely German boy (Roman Griffin Davis as JoJo) whose world view is turned upside down when he discovers his single mother (Scarlett Johansson) is hiding a young Jewish girl (Thomasin McKenzie) in their attic. Aided only by his idiotic imaginary friend, Adolf Hitler (Taika Waititi), Jojo must confront his blind nationalism.

“What *Jojo Rabbit* has to say is both hysterically funny and grim as hell.”

–Vox

# **JOJO RABBIT**



# A HIDDEN LIFE

## SYNOPSIS

Based on real events, from visionary writer-director Terrence Malick, *A Hidden Life* is the story of an unsung hero, Franz Jägerstätter, who refused to fight for the Nazis in World War II. When the Austrian peasant farmer is faced with the threat of execution for treason, it is his unwavering faith and his love for his wife Fani and children that keeps his spirit alive.

"Malick's latest meditation on life, faith and dignity is his strongest since *The Tree Of Life*."

-Now Toronto

**DIRECTOR** Terrence Malick

**COUNTRIES** United States, Germany

**PROGRAMS** Special Presentation

**GENRES** Drama Historical Jewish Interest

**RUN TIME** 173 minutes



## Film Credits

**PRODUCERS** Grant Hill, Dario Bergesio, Josh Jeter, Elisabeth Bentley

**SCREENWRITER** Terrence Malick

**EDITOR** Rehman Nizar Ali, Joe Gleason, Sebastian Jones

**PRODUCTION DESIGNER** Sebastian T. Krawinkel

**CINEMATOGRAPHER** Jörg Widmer

**PRINCIPAL CAST** August Diehl, Valerie Pachner, Maria Simon, Tobias Moretti, Bruno Ganz, Matthias Schoenaerts,

Karin Neuhäuser, Ulrich Matthes

**MUSIC** James Newton Howard

**PRODUCTION COMPANY** Elizabeth Bay Productions, Aceway, Mister Smith, Studio Babelsberg

**SCREENINGS**

*A Hidden Life*: Thu, Oct 24

# ORDINARY LOVE

## FILM CREDITS

PRODUCERS Brian J. Falconer, David Holmes, Piers Tempest

SCREENWRITER Owen McGafferty

EDITOR Nick Emerson

PRODUCTION DESIGNER Nigel David Pollock

CINEMATOGRAPHER Piers McGrail

PRINCIPAL CAST Lesley Manville, Liam Neeson

MUSIC David Holmes, Brian Irvine

PRODUCTION COMPANY Out of Orbit, Canderblinks Films

SCREENINGS

Ordinary Love: Sat, Oct 19 @ 8:15 pm

DIRECTOR Lisa Barros D'Sa,  
Glenn Leyburn

COUNTRY United Kingdom

PROGRAMS Special

Presentation Women in Cinema

GENRES Drama Family Affairs

RUN TIME 92 minutes



Lesley Manville and Liam Neeson star as an everyday couple with an extraordinary love, who must find the humor and grace to face a year of adversity. In a tour-de-force performance, Manville (Phantom Thread) plays Joan, a mature woman unprepared to face a newly diagnosed illness, while Neeson imbues her husband Tom with restrained pathos. Subtle, sophisticated and sweet, Ordinary Love is a deceptively simple story about love, survival, and the epic challenges that life throws at each and every one of us. "Ravagingly honest and quite lovely."

—Hollywood Reporter