

Research on Japanese Movie Posters Based on Colour Combination Image Scale (1989s-2019s)

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Abstract: This article takes colour as a starting point to explore the contemporary and artistic aspects of movie posters in the Heisei era. Movie poster is the direct expression of the soul of the film, a good movie poster can not only accurately convey the information of the film and express the meaning, but also stimulate the interest of the public and enhance the artistic charm. This paper aims to study the colour in movie posters, using the colour image coordinate tool to analyse the colour scheme of love movie posters, and combining it with the corresponding period background to do the relevant research on colour and period. Colour has a strong vitality in poster design, which can infect the audience's emotions, and the emotions and artistic expression conveyed by colour have different artistic effects in different era contexts.

Keywords: Poster; Color; Color Combination Image Scale

1. Introduction

1.1 The Heisei era

Heisei is the year number used by Emperor Akihito, the 125th emperor of Japan, referring to the period from January 8, 1989, to April 30, 2019, a total of 31 years. On January 8, 1989, Japan's Showa Era came to an end, and Emperor Akihito succeeded to the throne, and changed the year number to Heisei, which is a term from an ancient Chinese text, implying the beauty of "internal peace and external success" and "earth and heaven are complete". Heisei, a term from ancient Chinese texts, carries the beautiful meaning of "internal peace and external success" and "peace of the earth and heaven", reflecting the expectations and good wishes of Japanese people for the new era. At the same time, it was a landmark year for the world and Asia: the dramatic changes in Eastern Europe, the end of the Cold War between the East and the West, and the entry of the world into a new historical period of international transition and economic restructuring. Throughout the Heisei era, Japanese politicians, bureaucrats, scholars, and media people were thinking about getting out of the dilemma and moving Japan to another glory after achieving its post-war glory. Although the Heisei era is now a thing of the past, no matter how we define this era, the dilemma faced by Japan in the Heisei era, its struggle, response, and exploration during the dilemma will become a legacy for human society, including the excellent art as well as the film and television.

1.2 Film posters and posters colour

Poster is "a promotional medium that uses symbols, words and pictures to influence the attitude of the viewer"^[1] "Film posters, also known as "posters", belong to the category of outdoor advertising. Film posters, also known as "film posters", are a type of commercial poster, their emergence is due to the development of the film industry, which is an important film promotional product, film posters are often mentioned in the field of historiography, and each film poster has a specific brand of the era, with artistic value and collection value. Film posters are solidified graphic art and a static explanation of the storyline. Film poster design is a kind of visual communication design derived from the film art itself. ^[2] Compared with the graphic text in the poster, colour is a prerequisite for the artistic design and visual impact of film posters. Feeling colour, human beings are quite sensitive, when human beings encounter a piece of art and design work, the first thing they feel is the colour effect of the artwork, then the image, and finally they will pay attention to the textual information, and the colour, as an important part of the film poster, is being paid more and more

attention on.

2. Colour Combination Image Scale

The colour combination image scale shows subtle differences between divergent color combinations arranged according to their character; warm or cool, soft or hard, and clear or dull. The colour combination image scale, proposed by Nakashun Kobayashi, is an important colour system developed and established based on the Munsell Colour System, which is based on the psychology of colour. The system selects 180 groups of adjectives that express human psychological feelings and 130 representative colours that together form a grid of hues and tones. The Colour Matching Image Coordinate (Figure 1-1) uses psychological techniques to collate a variety of colour matching examples on the Image Coordinate. The three-colour colour scheme is used as the basic colour scheme image pattern because it not only shows the differences in the image but also grasps the characteristics of the image in a concise manner [3]. The colour combination image scale further systematizes and systematizes the colour from the image, this paper combines the colour in the plane poster with the colour image coordinates and analyzes his era and artistry, which is a brand-new attempt.

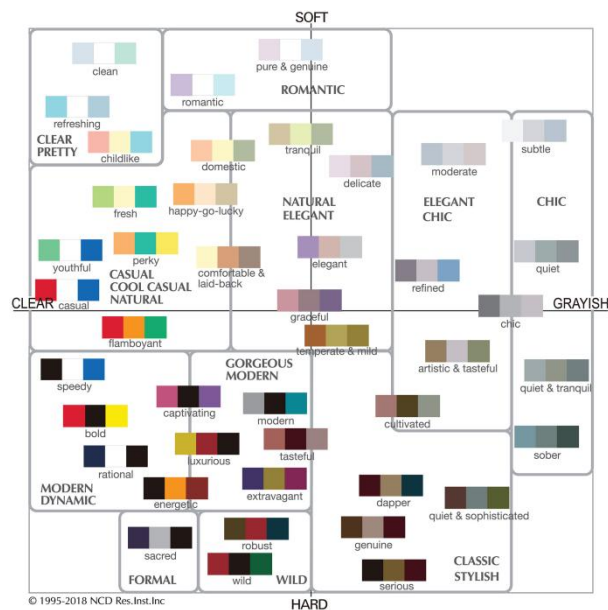


Figure 1-1: Colour combination image scale

3. Research Methodology

3.1 Selection of Film Posters

For young people in China, the series of pop culture produced by Japan in the Heisei era still makes the deepest impression. Idol groups are coming and going, TV series are in full bloom, the ACG industry has entered a golden period, and Japanese films have also expanded into new horizons. As the old masters of cinema, such as Akira Kurosawa, Kun Ichikawa, and Masaki Kobayashi, entered their twilight years, and the work of Japanese New Wave directors such as Isao Oshima, Shohei Imamura, and Kiyoshun Suzuki dwindled, the early years of the Heisei Era seemed to be a period of decline for Japanese cinema. But this concern soon dissipated, and a new film movement began, with Takeshi Kitano and Shunji Iwai becoming some of the most highly regarded new directors of the 1990s, and Hirokazu Iwai, who moved from television to film, gaining international popularity right out of the gate, and maintaining his creative energy to this day. In the 1990s, more and more youthful films, pure love films, and romantic comedies emerged in Japan, and aesthetic, sentimental, delicate, and romantic films gradually became the logo of Japanese cinema. The Japanese films of the Heisei era have accompanied the youthful growth of China's post-80s and post-90s. After thirty years, this study allows us to look back on those wonderful film times together. Based on the historical development, this paper chooses the famous Japanese film posters from 1989-2019 as the research object, to ensure the reliability of the research results, the selection of films is based on the statistics of the box office of the film by the Japanese film producers, the higher the box office number can be regarded as having a higher influence of

the times. The author extracts the main colours of the posters of 21 films of the romance genre from 1989-2019, puts the color-matching colour blocks obtained from the main colours into the colour coordinates with similar colours (Figure 1-2), knows the characteristics of the posters according to the vocabulary of the image, and analyses the reasons for the posters to appear in these colour matching colours by combining them with the background of the era.

Era	Movie posters	Color combinations image scale	Color extraction
1989s—1999s	<i>Undo</i>	tranquil, mild, domestic	
	<i>Love letter</i>	tasteful, genuine	
	<i>Princess Mononoke</i>	bold, chic, quiet	
	<i>Fireworks</i>	refined, rational, wild	
	<i>Kids Return</i>	genuine, serious, mild	
	<i>April Story</i>	tranquil, mild, domestic	
1999s—2009s	<i>Kikujiro</i>	tranquil, quiet, mild	
	<i>Spirited Away</i>	robust, serious, genuine	
	<i>nobody knows</i>	cultivated, comfortable	
	<i>Howl's Moving Castle</i>	modern, fresh, robust	
	<i>Hana & Alice</i>	extravagant, genuine	
	<i>Still Walking</i>	rational, serious, quiet	
2009s—2019s	<i>Confessions</i>	moderate, delicate	
	<i>Kamakura Diary</i>	sober, tranquil, quiet	
	<i>Your Name</i>	romantic, refreshing	
	<i>Natsume's Book of Friends</i>	childlike, perky, fresh	
	<i>After the Storm</i>	tranquil, domestic, elegant	
	<i>Midnight Diner</i>	sacred, energetic	

Figure 1-2 Film poster colours and the semantics of the coordinates

3.2 Poster Colour Analysis

The Heisei Era, which began in 1989, was another major transformation, moving Japan from a "growth-oriented society" to a "mature society," but a "mature society" does not mean that social development has been smooth sailing. However, a "mature society" does not mean that the development of society was smooth. On the contrary, the Japanese society in the Heisei era encountered many social problems such as unprecedented population decline, aging with fewer children, lack of labor force, "local depression", etc., especially the problem of aging, which was second to none in the international community in terms of its severity. However, these problems and dilemmas are unique to "mature societies" that have reached a certain level of economic and social development, "growing pains". The problem of childlessness is a serious one in many countries of the world today, manifesting itself in declining birth rates, a decreasing number of newborns and a decreasing younger population. Since the mid-1980s, Japan's total fertility rate has been on a downward trend, and in 1989, the first year of the Heisei era, it fell below 1.57. When the news was announced, all walks of life were shocked, and every major newspaper devoted a full-page report to it, which was known as the "1.57 Shock". As a result, Japan created a lot of films related to children and family themes, and the colours used in these films were mainly warm colours. Firstly, the warm colours of the posters not only reflected the warm family atmosphere, but also easily stimulated people's love for

children, and secondly, they also reflected the spirit of Japanese society, which was full of hope for the future, so the colour semantics of the film posters in this period were full of hope and sincerity.

4. Conclusion

A film poster is a visual symbol system from the overall point of view, and it is an artistic symbol system. Movie posters make the flat space become sensual and visual through the lines, colours, and compositions of the symbols, and different combinations and arrangements will show different themes, styles, and contents, thus conveying a large amount of information content to people in different aspects. Film poster is a combination of commercialization and artistry, one of the effective means of film mass communication, which is gradually produced with the development of the film.

References

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