

Literature Review of Research on the Innovative Application of Calligraphic Fonts in Movie Poster Designs

Wei Zhao

School of art and design, Wuhan Textile University, China

Abstract: Calligraphy font is an art, which can not only convey information but also give people a beautiful visual experience. In the design of movie posters, calligraphy fonts have always been the icing on the cake for movie posters with their unique charm. This paper introduces the clues of the article from the perspectives of research background, research purpose and significance, combs the development of the application of calligraphy fonts in movie posters based on related research, and expresses the author's new understanding of this research topic.

Keywords: Calligraphy Font; Movie Poster Design; Innovative Application.

1. Study Background

A movie poster is a poster for movie publicity in two-dimensional space using various forms of artistic expression, which belongs to a category of posters. Besides the function of displaying movie themes and information, it is also an ornament and artwork, which has certain collection value. Movie posters play an important role in representing China's own culture. At present, no matter the movies or movie posters, western countries still occupy the stage of the international market. Although China's films are in adversity, they have made good progress. Now, China's film market has become the second largest in the world, which also poses new challenges for China's film poster design. In recent years, through the efforts of designers in China, movie posters with the meaning of China are emerging on the world stage, which also means that we need to improve the artistic aesthetics, so as to promote the international status of China movie posters. The movie poster design with calligraphy font highlights the uniqueness of China movies and can explore and integrate international aesthetics while promoting China culture, thus promoting the long-term development of China movies in the international film market.

Calligraphy is representative of traditional art in China, the crystallization of national culture, and its aesthetic thought makes the beauty of fonts better in form. Because calligraphy itself has a very strong sense of art, applying calligraphic fonts to movie posters can quickly give the movie a strong Chinese character and a powerful vitality. In recent years, with the efforts of many filmmakers, Chinese movie posters and Chinese movies have occupied a place on the world stage, which cannot be separated from the designers' thinking and innovative application of Chinese calligraphy fonts in movie posters, so that they can convey the obvious national characteristics to the audience at the first time, and give the audience a direct impression and orientation.

Calligraphy elements can be found everywhere in China's internationally renowned films and movie posters, such as Red Sorghum starring Gong Li in Zhang Yimou, Raise the Red Lantern, Farewell My Concubine starring Leslie Cheung directed by Chen Kaige, etc. However, in China, movie posters are still in the development stage, and there is still a

considerable gap with foreign excellent movie posters, so it is very necessary to study the design of China movie posters.

2. Purpose and Significance of the Study

2.1. Section Headings

Compared with the rigid computer fonts, monotonous printed fonts, and artistic fonts, the plasticity and variety of calligraphy are unparalleled, which endows China movie posters with more vitality. Font design in movie posters is mainly divided into printed text design, artistic graphic creative text design, and calligraphy font text design, and the movie poster design with calligraphy font as the main part accounts for 43% of the total, which shows that calligraphy font has a high utilization rate in movie posters, and also reflects the applicability of calligraphy font in movie poster design.

China's movies are moving toward the international stage, and using movie posters as propaganda media is an important way to let the world know about China's traditional culture. By studying the application of calligraphy fonts in movie posters, this paper explores the new possibilities of calligraphy fonts in movie poster design, looks for our national feelings, integrates our aesthetic concepts with the world and bring forth the new through the old, so as to gain the aesthetic recognition of the world, which is the ultimate study purpose of this paper.

2.2. Study Significance

The quality of contemporary movie posters is inconsistent and influenced by both the designer's level and the creative culture of rapid success in recent years and crudely made of computer technology. Movie posters need to catch people's eyes and attract the audience's attention to reflect the function of promoting movies. If China movie posters want to stand on the world stage, they must have their national language symbols and cultural aesthetics. Excellent movie posters must have cultural heritage and soul. If China movie posters are to be branded with China, they must be combined with Chinese excellent traditional culture. The extremely high aesthetic value of calligraphy fonts has just become the breakthrough

point of film poster innovation.

Through the study of calligraphic fonts, the better application of calligraphic fonts in Chinese movie poster design is of great significance in promoting Chinese poster design to adapt to the development of international aesthetics. However, nowadays Chinese movie posters are still a little tender, and there are fewer excellent movie posters. The use of calligraphic fonts in movie posters has not yet reached the point of being comfortable, and the use of calligraphic elements is still on the surface, and there is no in-depth excavation of the elements as well as innovation. Therefore, if the calligraphic fonts themselves and the content and mood of the movie find a commonplace, to achieve the effect of $1 + 1 > 2$, which is very important to enhance the status of Chinese films in the international arena.

In the literature research in the past ten years, there are several articles, such as "Research on the Design and Application of Hand-painted Fonts in Movie Posters", "Research on the Application of Calligraphy Elements in Movie Posters", "Analysis on the New Appearance of Calligraphy Fonts in Movie Posters, and Research on Font Design in China Movie Posters", to discuss the innovative application methods of calligraphy fonts in movie posters from the perspectives of the development of calligraphy fonts and strokes and fonts. Other articles, such as "Emotional Expression of Font Design in Movie Posters", "The Intention of Images for full expression of Calligraphy Fonts in Movie Posters", and "Study on Narrative Techniques of Font Design of Contemporary Movie Posters", make further research from the connotation behind fonts and the emotional expression that calligraphy fonts can bring. In addition, there are other academic research documents, but they can be divided into these two categories as a whole.

The article "Research on the Application of Calligraphy Elements in China Movie Posters — Sun Jing" starts by exploring the integration between China's calligraphy elements and international aesthetics, and analyzes in detail the characteristics of China's calligraphy in its various development stages, such as seal script, cursive script, regular script, official script and running script. The author thinks about the different forms of calligraphy fonts in different times, and thinks that China's calligraphy elements have extremely high aesthetic and formal rules, so we should explore their development and change to find the connection point between calligraphy fonts and modern international aesthetics, so as to promote the status of China films internationally. Another article, "Analysis of the New Value of Calligraphy Fonts in Movie Posters-Zhang Jun", starts with an analysis of the history of font application in movie posters, explores the application of traditional calligraphy in movie posters, and expounds on the factors that affect font design in movie posters. Finally, it puts forward new ideas on its performance in composition. Different from the previous article, this article puts forward new ideas on the combination of calligraphy font posters and movie content.

In the article "Creative Research on Font Design in Movie Posters — Shule Tan and Huang Xiangyu", the author puts forward a new methodology for the innovation of font design in movie posters by studying a variety of creative methods, such as font graphics, new attempts of lightweight handwriting, and overlapping words and pictures into new shading. However, the creative redesign of traditional calligraphy in China is also classified as one of the methodologies. In this regard, the author believes that the

creativity of traditional calligraphy in China is in design.

In the literature focusing on the emotional expression of calligraphic fonts, the article "Emotional Expression of Font Design in Movie Posters - Hao Yaling" mainly studies the movie posters directed by Huang Hai, and elaborates on the inherent emotional connection between designers as well as different fonts and movies, such as creative fonts, dynamic fonts, and calligraphy fonts, and there is no doubt that the intangible connection between calligraphy fonts and movies is an issue worth thinking about. There is no doubt that the intangible connection between calligraphic fonts and movies is an issue worth thinking about and digging into. Due to the richness of artistic language, the bridge of emotional communication between words and people is also set up, and the emotional value in the depth of calligraphic fonts is emphasized, so that we can better make movie posters with warmth and be able to glow and heat up. In the article "Calligraphy Fonts in Movie Poster "Setting Intentions to Do Everything" - Liu Lihua", the author takes calligraphy fonts to play the role of "book as its piece" in the movie poster display text. In this article, the author takes the role of calligraphy fonts in movie poster display text as "the book is like the film" as the purpose, and explains that the pursuit of calligraphy "to set the intention to fulfill the meaning" is an important form of expression of Chinese characters in the field of visual communication as well as the basis for the innovation and reconstruction of emerging Chinese character fonts, and believes that in the production of movie posters, the calligraphy should be selected in line with the theme and connotation of the film and with artistic expressiveness, so that the utilization of the calligraphy fonts can achieve the maximum benefit.

3. Conclusion

To sum up, no matter from the development course and form of calligraphy fonts, or from the emotional value that calligraphy fonts can convey, both of them are one-sided studies. Nowadays, with the development of science and technology, calligraphy fonts not only can be "beautiful", but their artistic value can be explored. At the same time, the relationship between the connotation of calligraphy fonts and the content of films can be explored, and their internal emotional value can be explored. To make a movie poster, it is necessary not only to study the form of calligraphy font, but also to make it echo the content of the film, and to find innovations between form and intangibility. It is a new challenge for China movie posters in contemporary society to design both in innovation and design.

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