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PRESS

Indonesian Drama Film Poster in the 70's Era

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Abstract— In the 70s era one of the people's entertainment was to watch film in the theaters. Film posters is the main media for promotion of the movies that time. Movie posters were painted manually and done by the team. Movie posters were made to promote the film that would be shown in the movie theater. This study was limited in drama film that children main cast. The qualitative method is used to describe the design of 70s era Drama movie posters involving children as the cast. The results of this study are 1) in terms of visual drama movie posters in the '70s, the illustrations were in realist style, the main character was drawn bigger than the supporting cast. The realist style expressed the mood of the cast which were sad, crying, surprised, happy etc. There were no scenes in the film shown in the illustration. 2) Typography used in posters varies. The title uses serif letters and scripts depicting that the drama film depicts conditions according to reality of the film lead the feelings of the audience softly. The cast in the film was written in san serif letters that had high legibility. The background was depicted in colors with a brush stroking technique.

Keywords— *Drama, Poster Film, 70's*

I. INTRODUCTION

The poster design is intended based on its function, among others, as a media of commercial promotion that is presentative of a work. The technology used for Graphic Design in the form of this poster experienced several development periods, which were initially in the form of fine art (fine art) in the early 19th century until now experiencing modernization with digital devices, namely computers and printers [1] . Neither does the film use posters to be able to interact with the community with persuasive purposes so that it impacts on the interest to visit the cinema and to see the film.

The development of film posters also follows the development of design technology. The art of designing posters also accepted the changing trends and technology trough times [2]. Graphic design done manually, through painting techniques, was applied to film posters in Indonesia during the golden age of the film industry in the 70s and 80s, using large banners and paints as a medium. With equipment and manual techniques these art workers can create an amazing work, and become an inseparable part of film production. The work on the film posters uses brushes and paints with good painting skills. But in the current digital era, works like this can no longer be found precisely before the year 2000 when the digital era affected the design when posters were already using digital print media no longer using brushes and pens.

Facing the reality, that the graphic design world has now changed. Indonesian Film posters in their development are greatly influenced by technological development factors, where initially in the 1950s the first decade of the film's emergence until the early 80s to the 90s accompanied by technological advances in Indonesia, then posters with painting techniques in their production began to be replaced by printing and photography technology [3]. The study establishes the fact that Indonesian drama poster film in 70's has huge changing in mid 70's, from manual placard technique using bold color shifted into photo collage technique [2].

This paper attempts to describe the illustration as the visible elements associated with Indonesian drama film posters in the 70's. The objectives of this study are: 1) Describing the illustration of drama poster design of 70s era that involved children as the cast. 2) Describing the typography that reflected the changing trends of art, culture, and techniques.

II. MATERIALS AND METHODS

Describing the drama film poster in the 70 era the researcher used qualitative research methods. Conclusions were drawn by collecting, grouping, explaining and analyzing the drama film posters in the 70's era. Continuously data analysis was carried out from the beginning of collecting data until the writing of the research report [4]. This study defines descriptively the drama film poster design in the 70 era. The data was presented and obtained consisting of words and visual facts from the document. Data presenting starts from the initial problem that was suitable for describing drama film poster designs in the era of the 70s. Next is a description of the discussion concerning the illustration and the typography of the poster film [5].

III. RESULT AND DISCUSSION

In the form of two dimensions Poster is printed one face which consists of one sheet without folds. It is a relatively simple promotional media which is created in term of communication in the open for the public [6] [7]. Posters are made for delivering the information, data, schedules or offers and promoting a matter. So is Film posters deliver the information of the film and to promote the film. Posters deliver the messages to the moving audience shortly, so the

key element must be determined by the designer. Mostly the posters that successfully draw the audience attention have main element. The unimportant elements are not appeared sturdily but harmonized so that the posters seem harmonious [8].

The illustration which is the summary of the film is the major element of the film poster design. The illustration can be formed in drawing and photo. The title of the film becomes the second element. The headline made in larger letter and shorter than the complement. The text complement can be subtitles or taglines for films and movie credits and their production houses. The color become no less important. Choosing the contrasting color in typography and illustrations is the purposed to make the appeal of the poster stronger [9] [10]. Poster could not be separated from an era because it has its own style, flow, and trend. The cultural context and socio-cultural history at the time the work become the references of style when the posters were designed [11]. The future viewer should be able to see that the film poster is appertain closely to the film therefore film poster design should not only convey the general message of a film but also deliver the emotions of the film. The general posters usually have a specific target audience yet film posters are the accentuated on the identity and genre of the film [12].

Drama genre film can bind many viewers. The audience could feel being carrying away with the story line and stirring up their emotions even to tears [13]. Drama film is the most extensive film genre because it has many sub-films that are a combination of other film genres such as romantic drama, comedy drama, sci-fi drama and others. In the 70s drama there were 32 movie titles involving many children as cast, both stories for children and life dramas involving children (filmindonesia.or.id.). Child drama films were dominated by actor Rano Karno with 13 films, and Adi Bing Slamet 5 films. From 32 films, not all of the film posters found were 25 children's drama films that were found digitally. The condition of the file is not completely high resolution, some have low resolutions.

A. Poster Film Illustrations

Visually, drama movie posters in the 70s gave rise to illustrations with a realist style, the main characters in the films were made the biggest, supporting actors were made rather small. The realist style depicted is a sad, crying, surprised, and happy expression on the film's story. Crying expression on the film poster. The crying expression on the film poster "Ratapan Anak Tiri" (1973) and "Ratapan Si Miskin" (1974), sad expression showed in the film poster "Rio Anakku" (1973), "Dimana Kau Ibu" (1973), "Demi Anakku" (1979) dan "Nasib Si Miskin" (1977), as pictures bellow.

Besides being exploited with their sadness, children showed flat expressions with blank stares. These expressions are also shown on the film poster "Si Doel Anak Betawi" (1973) and "Anak Bintang" (1973). These films were cast by Rano Karno The Rano Karno faces were flat. He did not look at the audience directly but stared up in in the poster film "Senyum dan Tangis" (1974) and "Yatim" (1973). The expression of the cast in the posters can be seen bellow.

Not only sad and crying expression that are shown by children as main cast, they also showed happy face with a big smile as children supposed to be, happy and cheerful in the

poster film "Si Karno" (1973), "Koboi Cilik (1977)" and "Yoan" (1977).

Fig 1. Sad expression on the film poster

Fig 2. Flat expression on the film poster

Fig 3. Happy expression on the film poster

Facial expression of the main cast can be depicted of the nuance film itself. In melancholy and dramatic film the casts looked sad and crying. In the other hand, the comedy and playfully films the cast looked happy and cheerfully.

B. Typography

In terms of typography, the designer wants to show the impression and the theme of the film by using correct the typeface [14]. To draw the attention of the audiences, the tittle of the film has thick stroke and strong impression with the type of decorative typeface [15]. Not only the typeface but also the color of the tittle of the film is not is not less important. Choosing contrast and bright color strengthen the appeal of the poster typography and illustrations [9].

In the title of drama film poster, typeface is used in the poster varies. Some use san serif letters, serifs and scripts that illustrate that the drama film depicts the story in the drama film. Movie titles are not only used as film makers but through typeface the title of the film is able to play the feelings of prospective viewers. The cast in the film is written in san serif letters that have high legibility. The background is depicted in yellow and red dominates the color of the film's title. The San serif typeface can be found on film "Anak Emas", "Si Doel", "Si Rano", "Yatim", "Dimana Kau Ibu", "Petualang Cilik", "Senyum dan Tangis".

Fig 4. The san serif typeface in the tittle of the poster film

Serif typeface that has been modified edges so that it is similar to the Art Nouveau font style. The style of Art Nouveau was influenced by psychedelic art which appeared in the late 60s. [15]. Terminal or the ends of the letters are elongated and the serifs are also longer, as in the title of the movie poster "Anak Bintang", "Ratapan Anak Tiri", "Ratapan si Miskin", "Demi Anakku" dan "Nasib si Miskin"

Fig 5. The Art Nouveau style of typeface in the tittle of the poster film.

The colors of the titles were contrast with the background and the illustration to emphasize the headline of the film. Whereas the sub-headlines that contain the names of the film actors are written smaller and leaner by using the san serif typeface. The simplicity of san serif was chosen not only because of its readability element but also to strengthen the title of the film so that it looks dominant.

IV. CONCLUSION

Based on the results and previous discussion, it can be concluded that 1) in terms of visual drama movie posters in the '70s, the illustrations were in realist style, the main character was drawn bigger than the supporting cast. The realist style expressed the mood of the cast which were sad, crying, surprised, happy etc. There were no scenes in the film shown in the illustration. 2) Typography used in posters varies. The title uses serif letters and scripts depicting that the drama film depicts conditions according to reality of the film lead the feelings of the audience softly.

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