

LAMP POST

FILM ACCESSORY NEWS



AUCTIONS: Toys & Models: Sept. 6th
Entertainment & Memorabilia: Sept. 6th
Vintage Posters: Sept. 7th

Ewbank's will be holding its [Toys & Models](#) and [Entertainment & Memorabilia](#) auctions on September 6th. The next day, Ewbank's auction will feature vintage posters.

Highlights of the [Vintage Posters Auction](#) include the following. To see all of the lots offered in this great auction, click [HERE](#).



James Bond Goldfinger (1964)
 Estimate: £2,000 - £4,000



Big Trouble in Little China (1986)
 Estimate: £300 - £500



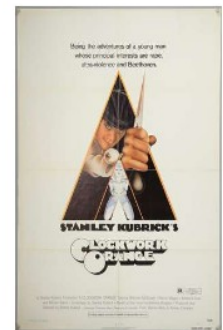
Star Wars (1977)
 Estimate: £1,200 - £1,800



The Blues Brothers
 Estimate: £100 - £150



The Enforcer (1976)
 Estimate: £80 - £120



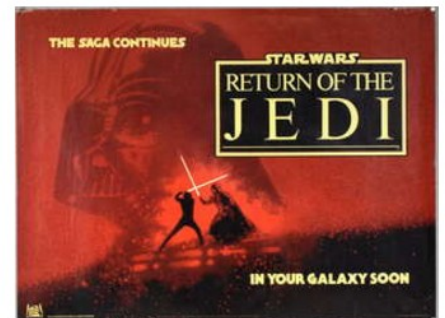
Clockwork Orange (1972)
 Estimate: £80 - £120



Eraserhead (1977)
 Estimate: £250 - £350



The Great Rock 'n' Roll Swindle
 Estimate: £200 - £400



Star Wars Return of the Jedi (1983)...
 Estimate: £200 - £400

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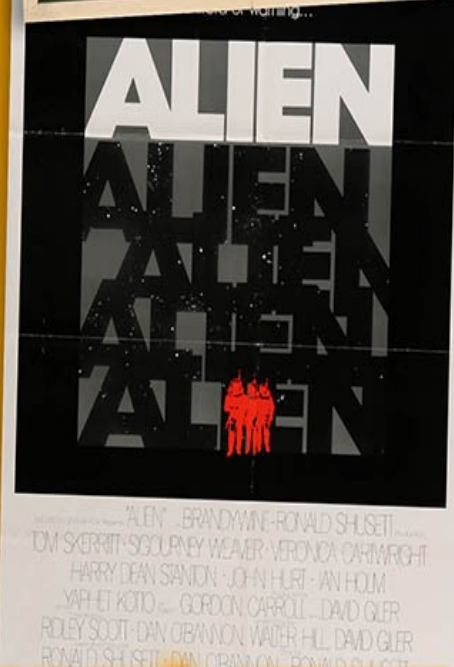
Now is the time to consign to our 17th Annual Halloween Auction

Why consign to us rather than to any other auction? Because we charge less than **ANY** other major auction, at every price level (and if anyone tries to tell you otherwise, they are not telling you the truth!), and because we get higher prices overall than any other auction, when you compare "apples to apples and oranges to oranges". We treat **ALL** our consignors (and all our bidders) the way you want to be treated, with **TRUE** customer service every step of the way, and we have 25 years of experience (and over 40,000 past buyers of movie paper, and 1,865 past consignors) to prove it! We have averaged over five million dollars of sales the past three years (and every sale was a **REAL** sale, to a real bidder)!

We are also the **ONLY** auction company that will auction **EVERYTHING** in your collection, not just the best items. Whether you have items like a 1953 "The Thing From Another World" one-sheet or a 1979 "Alien" teaser one-sheet or whether you have lots of inexpensive posters, **WE** are the auction for you!

It may seem early to be thinking about Halloween, but we get offered lots and lots of items every year, and we always auction the first example of each item we receive, so you have a lot of incentive to consign **NOW**, rather than later. But if you want to wait, **the final deadline to consign is September 16th!**

We have no "fine print" in our consignment terms, and we have only happy consignors, because we say what we will do, and we always do what we say we will. Contact us today if you have items to consign!



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***Birth of a Nation* one sheet tops \$1.7+ million Vintage Movie Poster offering at Heritage Auctions**

Poster for D.W. Griffith's Civil War classic film brings \$74,687 July 30-31 in Dallas

DALLAS — A one sheet poster for D.W. Griffith's 1915 epic *The Birth of a Nation* — considered to be one of the most controversial and explicitly racist films of the early 20th century — sold for \$74,687 to an HA Live! bidder for more than three times expectations in Heritage Auctions' summer [Vintage Movie Posters Auction](#). The July 30-31 auction realized more than \$1.7 million, with top prices paid for pre-War horror posters and uncommon discoveries for classic American films.

"Despite being one of the most influential motion pictures of all time, posters from The Birth of a

Nation movie are almost never seen at

auction," said Grey Smith, Director of Vintage Posters at Heritage. "I'm not surprised it did well, but I was pleased to see it surpass expectations three times over. The entire auction was a success from start to finish."



Posters from horror films proved popular as a rare one sheet for 1939's sequel [Son of Frankenstein](#), starring A-listers Boris Karloff, Bela Lugosi, and Basil Rathbone, sold for \$43,020 and a one sheet for Universal's 1939 classic [Dracula's Daughter](#) sold for \$35,850. A one sheet for [The Mummy's Hand](#) brought \$14,937.



Multiple bidders vied for rare paper from Hollywood classics, including one of just a handful of one sheets known to exist from the 1930

film [Morocco](#), starring Gary Cooper and Marlene Dietrich. The bright stone lithographed copy — which marked Dietrich's America movie debut — sold for \$40,630. A one



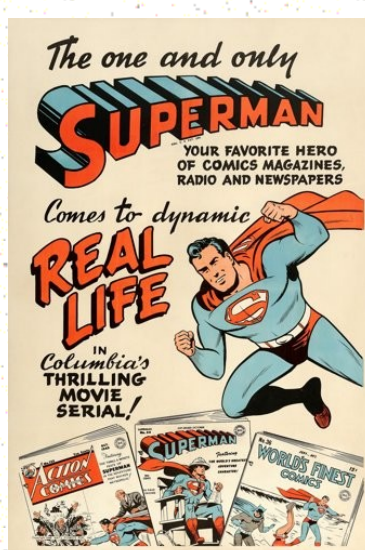
sheet for [The Bell Boy](#), the 1918 film starring cinematic comedy giants Fatty Arbuckle and Buster Keaton, sparked a bidding war among 10 people to blow past it's \$3,000 pre-auction estimate to sell for \$35,850.

Unusual discoveries sparked intense bidder interest as a scarce insert format poster for the iconic [Casablanca](#) sold for \$33,460 and a set of three Italian premier display posters for 1966's [The Good, the Bad and the Ugly](#) — measuring an amazing 39-inches by 110-inches — sold for an astounding \$31,070 against an \$18,000 estimate. Famed poster artist Drew Struzan's [original acrylic painting for the one sheet used for Cannonball Run II](#) sold for \$21,501.



Additional highlights include but are not limited to:

- A one sheet for [The 39 Steps](#): Realized: \$31,070.
- An [advance one sheet for the 1948 Superman serial](#): Realized: \$20,315.
- A [Douglas Fairbanks stock poster three sheet](#): Realized: \$16,730.
- The always popular one sheet for [This Gun for Hire](#): Realized: \$15,535.



Making of the Movie Poster Artist book

I know... that sounds a little ridiculous. But, there are some points that need to be shared with the poster collecting hobby and this seems like the best place to bring it before the industry.

The poster artists have always been of special interest to us since we began collecting in the mid-1970s. Long before photoshop and special programs, one of the major draws to collecting was the artwork that captures the very heart and soul of the movie. Another draw was that this artwork was meant to be SEEN by the public but you weren't supposed to be able to OWN the poster unless the studio wanted to allow it (by commercial or special issues). In addition, you were not supposed to know the name of the artist that created this fantastic artwork unless the studio wanted to let you know by allowing their signature to remain on the poster.

As you know, for the past 20 years we have tried to attack, document and stabilize all the most controversial areas of the hobby. Artists were always pushed aside because documenting their information didn't help identify or date the posters. So, last year, when we decided that an artist book would be our primary focus for 2016, it was initially a TOTALLY different concept.

Our initial concept was an international book that would just list artists from around the world with a couple of lines of info on each so it could be one book. Then we said, we NEED to put the list of films that they did but that would divide it into two books. BUT, there are too many questions about which style the artist did, so we NEED to put an image of the poster when possible.. Well, that's just CRAZY and would take YEARS. So, let's START with U.S. and Canada. We had 187 U.S. and Canadian artists on file at the time. So, if we do that, then we NEED bios and a title index. GREAT! So that's where we began.

As we started the research, we contacted as many artists as we could. While we're use to doing research with numbers, logos, documents, etc., we were quite surprised by the astounding response we received. **We have had responses from over 50 artists or their families.** Most feel that they would never get any credit for their accomplishments and have gladly supplied additional information. The problem - the numbers began to grow... 250... 300... 350... 400... 450 artists and still growing. With more artists also meant MORE POSTER IMAGES. Now there's too many for one BOOK!

We had to set up some guidelines. So, FIRST, the artist must be BORN in the U.S. or Canada. Second, we have to have some decent info on them to be included. Third, finishing art only - in other words, the one that did the final poster printed for distribution. Finally, focus more on painting and less on digital.

So, as we typeset our research into book format, it appears that there will be **approximately 250 artists in the book AND approximately 2500 poster images (420 pages).** All the remaining research and information will be added to the Member Section on LAMP to make it accessible.

It is so crammed with information, there is only room for limited explanations about how the system worked. So, here is some basic info you may not have realized about artists in an Ed-i-torial.

Ed-i-torial

Who's the Artist?

As a collector of movie posters for over 40 years, Sue and I both ooohhhh and aaahhh over some of those fantastic pieces of movie art. But, I never realized how much the film industry relies on "artists," not just for the posters, but all through the filming process. Before the film begins, conceptual artists start everything off. Quite often this is done to acquire backers or financing to show the concept of the film.

Costume designers lay out what type of costumes for each character. Shown on the right is a costume by Edith Head for Audrey Hepburn for a scene in the film *Sabrina*. Each costume for each character has to be done to make sure it will fit with the film and see if the costume can be acquired or has to be made.



The script has to be laid out for the director which was usually done in storyboard fashion.

For example, shown on the left is the storyboard for the famous shower scene in the film *Psycho*. This storyboard was done by Saul Bass.

Before certain scenes can be shot, backgrounds have to be considered. Are they shooting in the studio or outside and what type of background is necessary?

Before certain scenes can be shot, backgrounds have to be considered. Are they shooting in the studio or outside and what type of background is necessary?

Quite often sceneries have to be painted as they would be far too expensive to build. For example, on the right is a scene being created for the John Carpenter film *Escape From New York*. Future director James Cameron

was the set designer and has future New York City skyline painted on glass so he can use the sky as a background to the background skyline.



Other times huge backgrounds are painted when actual filming would be impossible, such as epic historic films, films of other worlds or places that do not exist.

For example, shown on the left is a shot of a set designer painting a background used in the film *Tron*. So, you can see artists are used all throughout the film WAY before the posters are even considered.

What About the Posters?

Ok, let's get to the part that we're all really interested in ... **the posters.**

In the late 1910s and 1920s, studios began to develop into what we call the golden era. Art departments were also developing and included some phenomenal talent. While a few are mentioned in early yearbooks, very few signed their artwork and very little information is available. Many names are already lost in obscurity. Except for trade magazines, it is even difficult to find information on the artist that has more movie posters in the top selling than any other – the big dollar leader - Karoly Grosz (and NO, not the Hungarian prime minister that you get when you search the internet).



Unfortunately for the upcoming book, a HUGE amount of the early movie poster artists were NOT born in the United States. This list of poster greats include such names as Henry Clive, Eltom, Froehlich, Fronder, Geronimi, Kulz, Powis, Seroy and even Mischa Kallis, Alberto Vargas AND Karoly Grosz.

By the 1930s, while the films were being made, artists were busy getting ready for the release. The first glance you get is a look at the studio yearbooks that would show the films to be released for the upcoming year and some of the fantastic artwork for the initial promotions.

The art department wasn't just worried about posters, all the buzz had to be started in the trade magazines and then supplying fan magazines (which was very important as it was free advertising for the upcoming film) and ad work for the theaters to use.

Depending on the budget of the film and working with several other departments, the art director normally designed what the posters should look like and then turned it over to the artists. During the early years, a lot of art departments had specialists. One artist might specialize in faces, another in animals and another in scenery, so the artwork would get passed around. Sometimes, they would decide that a particular artist would do the finishing.

But, a few studios, such as MGM, under Hal Burrows, relied heavier on freelance artists, such as Hirschfeld, Crawford and Hadley instead. To throw a little confusion into the mix, sometimes the in-house artists would create the poster and then the art director would have a well-known artist add something to it. A good example of this is a HUGE number of the posters done by Al Hirschfeld. You'll notice that Hirschfeld would draw a little cartoon somewhere on the poster, or on the title card or somewhere in the promotions.

Starting in 1940, with the struggle with labor due to World War II, studios began turning over paper distribution to National Screen Service. After the war, attempts were made to reestablish the old studio way of handling movie art, but major changes to the system were on the horizon.

A new direction was started by a small studio called American Releasing Corp. Their entire approach to film making seemed a little bizarre. A simplified version of what they did would be to create a film synopsis and a poster and submit it to theater managers FIRST. If they received positive feedback, they would make the film. They got Universal art director Mischa Kallis's son Albert Kallis to do the posters. He created some really compelling posters and they followed up with low budget films geared to drive ins and the younger generation. They soon changed their name to American International Pictures (AIP) and became one of the driving forces of the industry.

As the studios changed, so did the art departments. Soon it evolved into a completely different type of arrangement – the rise of the Ad Agencies.

Ad Agencies worked very differently. They had a working relationship with the studio and would maintain a list of poster artists. It was a lot easier for the artist to show their work and get on the list of an agency than it was to try to get into the studio.

When a studio needed artwork, the agency would send out what was needed, necessary information and time limit. For a set fee, agency artists would produce their ideas of what the artwork should look like. They called these, “comps.” The agency would show the studio the variety of ideas. If the studio liked any of them, they would either ask for modifications, have the submitting artist do the finished artwork or quite often, they would pay the submitting artist, then have another artist they were more familiar with use the submitted artwork as concept art to do the finishing art. Either way, if a studio liked a particular artist's concept, they received additional money so there was always an incentive to produce your best ideas to submit to the agency.

Here is where a LOT of confusion comes in. The studio might like PART of the submitted artwork, but want other artwork added or subtracted; different lettering; logos, or a thousand other variations.

Where previously you had to be well known, like a Norman Rockwell, to be on your own, most artists were salaried employees for various types of art departments. This type of agency system gave a lot more freedom and created a generation of “freelance” artists. They could submit various “comps” to different agencies and continue working on what local projects they wanted.

To give an example of this, in 1977, Tom Jung was a freelance artist working through the agency of Smolen, Smith and Connelly when he was chosen to do the poster for the Lucas film, *Star Wars*. But, while agencies continued, the age of artists would shift to the computer age slowly eliminating brush painting from the poster side. While still beautiful artwork, this is for another discussion time.

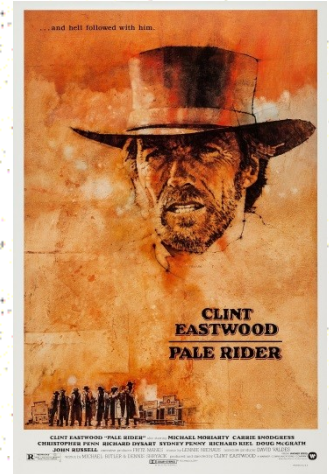
Now to the Problems

We've looked at a very brief and simplified overview, now let's take a closer look at a few of the problems.

For the collecting hobby, we want to focus on “finishing” artists - the person (or persons) who did the poster that went to the theater . The same poster that goes through the auctions. The same poster that is part of your collection.

Establishing the “finishing” artist can quite often be both confusing and frustrating. One of the biggest points of confusion when you’re trying to identify the poster artist is when they throw in the word “designer” or “designed.”

For example, Bill Gold is considered one of the greatest movie poster designers ever. His 70 year career went from 1941 to 2011 and he is said to have designed over 1000 movie posters. One of his achievements was that he designed the poster for every film Clint Eastwood produced. Bill Gold was the designer for the Clint Eastwood film *Pale Rider* poster shown on the right. It has been sold as a poster by Bill Gold. But if you look just under his chin, you’ll see the artist signature of Michael Dudash.



So the problem with some artists/designers like Bill Gold, Tom Jung and Saul Bass who were strong in design, is which ones did they FINISH and which ones did they give to other artists to finish.

Another major problem is that most studios did not like having an artist signature unless they could use it as a benefit in their promotions. We heard from several artists that said the studios actually removed their signature.

Here is an example of the 1957 film *Tammy and the Bachelor* (below left) The artist was Roy Besser and we were able to get a copy of the artwork that he submitted (below middle). His signature was originally right beside Tammy’s hand just above the drawing of Walter Brennan. On the below left is a close up of the original art ready for cleanup of that area vs the poster where you can see the artist signature has been removed.



This happened a lot more than people realize and can affect the hobby. As an example, there is controversy in the hobby over which artist did the *Arrivederci, Baby* one sheet. Some say Jack Davis, some say Jack Rickard and some say Frank Frazetta. BUT, the same artwork is on all the poster sizes. Jack Davis' signature was removed on all sizes except the window card and the album cover, which it plainly shows beside the hay bale.

A variation of this same problem is that if the artist put the signature too close to the outer edge of the artwork, the studio would just crop it off. And other times, the studio would put pieces of the credit or logos on top of the artist's signature to try to cover it up.

Another problem that amplified during the agency period was multiple artists claiming the same poster. NUMEROUS times we were pulling our hair out trying to figure out how this could be. Especially when they are both well-known artists and when both are not around anymore to directly answer the question.

Here's an easy example: Shown on the right is the poster for *Dr. No*. Most collector's know this to be Mitchell Hooks's artwork. So, it was an initial shock when Joseph Caroff says that his artwork is on the poster. But when you do a little more digging, it becomes clear. Shown on the left is the Joseph Caroff artwork which IS on the poster (TWICE).



It became quite common for one artist to do the title in some type of artwork and then another artist do the remainder of the poster. A logo or a cartoon would be added and they have artwork on the finished poster and consequently claim that on their resume or biography.

A variation of that is some of things that happened to the artwork when the artist would submit "comps" to the agency. A couple of times, we found where they were just paid for the "comp" and didn't know anything additional had happened to their artwork. They would then get angry when we showed them their artwork on an international poster. Other times, the artist was paid extra that their artwork would be used but they have no clue WHERE.

This also creates problems for the hobby as a major artist claims he supplied the artwork for a specific title. An example of this is the widely credited artwork for the Sean Connery film *Cuba*, shown on the right. While Richard Amsel is usually credited, it was Ted Coconis that actually did this finishing artwork. Shown on the left is a greyscale version of the Richard Amsel artwork that was submitted and has his signature on it.



For this reason, in the new Movie Poster Artist book, we are adding something new – A TITLE index. The idea was to show when that title has more than one artist on file and then take a closer look to try to determine who actually did what. We hope this helps in understanding some of the problems.

While it is impossible to solve all the mysteries, we have tried our best to untangle as many controversies as possible and create at least a good strong starting point. - ed

For the past 6 months, we have been highlighting the information and talents of some fantastic artists that we thought the hobby should be introduced to.

<u>March – Steven Chorney</u>	<u>April – Rudy Obrero</u>
<u>May – Gray Morrow</u>	<u>June – Chris Dellorco</u>
<u>July – Chet Collom</u>	August -

For our 6th and final Movie Poster Artist Highlight before the release of the new Movie Poster Artist Book, we want to present our

August Movie Poster Artist of the Month

George Akimoto

George Akimoto (1922-2010) was born in Stockton, California in 1922 to a family of Japanese origin. At the age of 20, Akimoto was one of 110,000 fellow Japanese Americans who were interned after the surprise Japanese airborne attack on Pearl Harbor, Hawaii.

To keep himself busy, Akimoto used his artistic abilities and created a cartoon character called “Lil Dan’l” who became the mascot of the Rohwer War Relocation Center Outpost (newspaper). Later Akimoto published a book called “Lil Dan’l; One Year in a Relocation Center. 1943.”

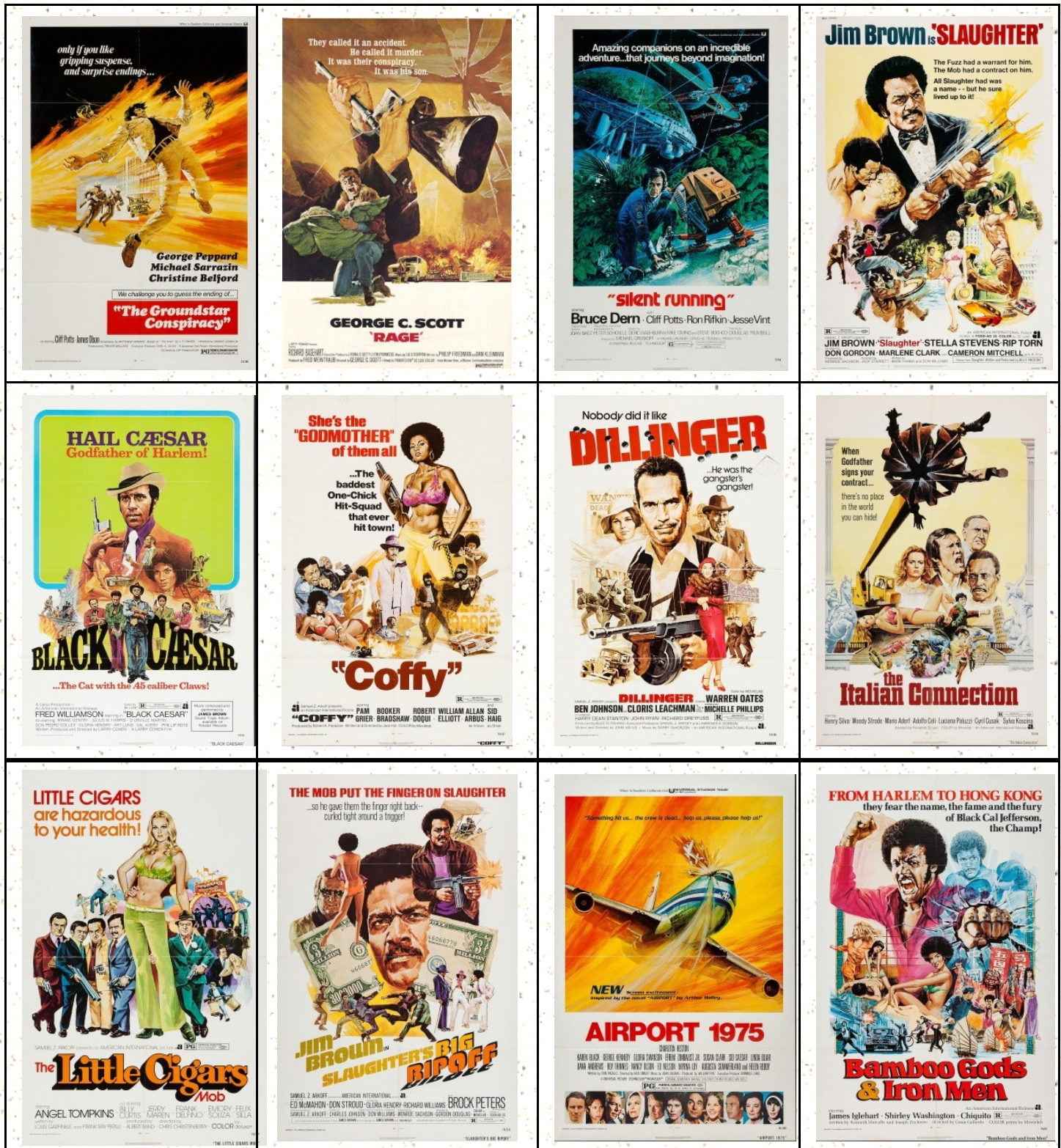


Akimoto forged a successful career in movie, aviation and commercial art, including the movie posters listed below. Akimoto died in 2010 at the age of 87.



Year	O/R	Poster Title	Rel Yr
1972	O	Groundstar Conspiracy	1972
	O	Rage	1972
	O	Silent Running	1972
	O	Slaughter	1972
1973	O	Black Caesar	1973
	O	Coffy	1973
	O	Dillinger	1973
	O	Italian Connection, The	1973
	O	Little Cigars	1973
	O	Slaughter’s Big Ripoff	1973
1974	O	Airport 1975	1974
	O	Bamboo Gods and Iron Men	1974
	O	Hell Up in Harlem	1974
	O	Newman’s Law	1974
	O	Savage Sisters	1974

1975	O	Hindenberg – Reg & Facts	1975
	O	Land That Time Forgot	1975
	O	Wild Party	1975
1976	O	At the Earth's Core	1976
	O	Crime and Passion	1976





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# Last Chance!!

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## Movie Poster Artists Vol. 1: U.S. and Canada

at the advance price!

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# **BONHAM'S AND TCM PRESENTS ... LIGHTS, CAMERA, AUCTION! NOVEMBER 30, 2016**

Bonhams and TCM have announced that their next entertainment auction — [Lights, Camera, Auction!](#) — will be held November 30, 2016.

One of the highlights of this auction is Tod Browning's personal collection of stills from his films together with a leather bound list of volumes. Approx. 1700 stills total in the folios, from *The Unholy Three* (1925), *The Unknown* (1927), *London After Midnight* (1927), *West of Zanzibar* (1928), *The Black Bird* (1926), *Where East is East* (1929), *The Mystic* (1925), *Iron Man* (1931), *Dracula* (1931), *Freaks* (1932), *The Big City* (1928), *Mark of the Vampire* (1935). Together with a group of stills from *Louisiana Lou/Lazy River* (MGM, 1934), comprising 40 8x10 photos and 25 5x7 photos; and a box of 76 8x10 stills from *Fast Workers* (MGM, 1933), housed in a Kodak box. No photos present from *The Show* (1927) or *The 13th Chair* (1929) though those films are listed and *The Big City* and *Mark of the Vampire* were not listed.



**DEADLINE TO CONSIGN TO THIS AUCTION IS AUGUST 30**





Dear Friends & Movie Lovers-

Summer is winding down but we're still working hard on the new site. We've just added some great new pull-down menus, where you can browse our collections of top titles, actors, directors, artists, genres and more. Take a look!

We also want to invite everyone in Los Angeles to join us for the final month of Cinespia at Hollywood Forever cemetery screenings. There are some great movies coming up, including Kubrick's **2001: A SPACE ODYSSEY**. Check out our posters for that classic film [here](#); tickets and info for upcoming screenings are [here](#)

Finally, the site's been updated with 60 new acquisitions, including:

the stunning Mexican 1 Sheet for **ZONA ROJA**

another group of extraordinary Hungarian posters, including **ZABRISKIE POINT, CABARET, RED DESERT, THE LION IN WINTER & AMARCORD**

1 Sheets for **SABRINA, THE WEIRD LOVE MAKERS, THE WEIRD WORLD OF LSD & TWO LANE BLACKTOP**

a massive Italian poster for Mario Bava's **HERCULES IN THE HAUNTED WORLD**



French 1 Panel for **THE 400 BLOWS**

a great Czech poster for Godard's **A WOMAN IS A WOMAN**

U.S. posters for **THE KILLING OF A CHINESE BOOKIE** and **WILLY WONKA**

a group of fun posters for the 1964 comedy **KISSES FOR MY PRESIDENT**, based on the hilariously absurd premise that a woman could actually be the president of the U.S.A.

Plus: Kurosawa, Pippi Longstocking, **THE STUD**, **HAROLD & MAUDE**, **MAD DOGS & ENGLISHMEN** and more:







*Bette*  
**DAVIS**  
**JEZEBEL**

*with*  
**HENRY FONDA GEORGE BRENT**  
**MARGARET LINDSAY DONALD CRISP FAY BANTER**  
RICHARD CROMWELL HENRY O'NEIL SPRING BYINGTON JOHN LITEL  
**A WILLIAM WYLER PRODUCTION**  
SCREEN PLAY BY CLYDESTON WHELAN ADAPTED FROM THE PLAY BY OWEN DOUGLAS MUSIC BY MAX STEINER  
**A WARNER BROS. PICTURE**





# Greetings from The Best Little Film House

This month marks a huge event for us as we move into larger offices to accommodate our growing business. I'm currently moving stock, unpacking boxes and arranging furniture. Just as well I have my little helper on hand (this racking wasn't the easiest to put up!)



A new series of the popular TV series Four Rooms will be starting soon. People who believe they have a valuable artefact get a chance to sell it to some of the country's leading dealers. But, once they turn down an offer, there's no going back...I will be appearing (for a second time) on this TV show on Monday 29th August 2016 on More4 @ 9pm . Tune in to see some wonderful posters (which our wonderful restorer backed for us).





# Now Is The Time To Consign!

How can you be sure the offer you have received to purchase your posters outright is the absolute maximum?

At Heritage, our goal is to present each and every one of your items to the largest number of qualified buyers in the world. A hearty bidding environment results in the highest possible prices realized. Why sell outright to a single buyer when our auction platform will bring multiple buyers to compete against each other?

When the time comes to sell your treasures, call us — we'll be happy to give you a free appraisal. Whether it's a single item or an entire collection, our team will work with you to ensure your consignment achieves your goals. Let us do the work!

## Deadline To Consign: September 27

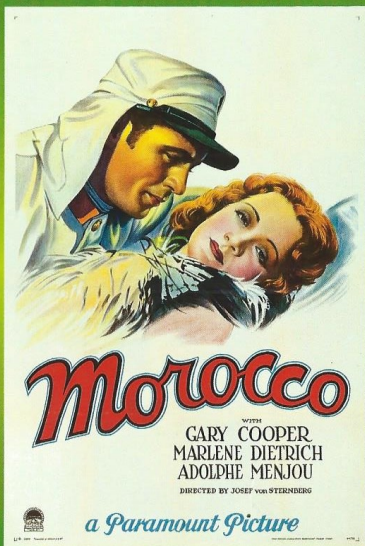
## VINTAGE POSTER AUCTION

November 19-20, 2016 | Dallas | Live & Online

**Seeking  
Quality  
Consignments**

**Deadline:  
September 27**

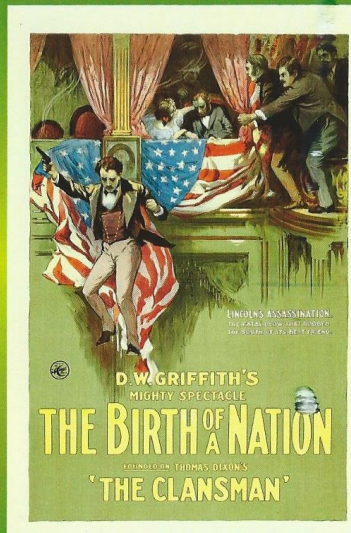
**A Few  
Highlights  
from our  
\$1.7 Million  
July Auction**



Morocco (Paramount, 1930).  
One Sheet (27.5" X 41") Style B.  
Sold For: \$40,630



Dracula's Daughter (Universal, 1936).  
One Sheet (27" X 41").  
Sold For: \$35,850



The Birth of a Nation (Epoch Producing, 1915).  
One Sheet (28" X 42").  
Sold For: \$74,687





# LIMITED RUNS

The Source for Original & Vintage Posters, Print Art, and Photography

ADVERTISING POSTERS

MOVIE POSTERS

PHOTOGRAPHY

PRINT ART

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## NEWSLETTER August 2016

If you're interested in original vintage movie posters make sure to visit our website:

[www.limitedruns.com](http://www.limitedruns.com)

From early silent films to today's releases, we have the largest selection of vintage movie posters from around the world.

As the summer slowly winds down, we took a look back at everything that we've been doing the past few months and realized that there really is no rest for the weary.

First, it's Official, after months of work we have finalized the redesign of our site! Now you are able to select the category you love (Movie, Advertising, Rock/Gig, Print Art or Photography) and simply link to that home page. Of course if you have an eclectic taste in poster art you can check them all out and continue linking to our home page. We're also working to add a lot more information that will give you greater insight into the world of posters, including caring for posters, framing your art, poster and photographers lists, and many more. Many of these pages are still under construction and we'll keep you updated as to our progress. Check out the new site and we hope that it is a more enjoyable experience for you.

On August 5<sup>th</sup> we curated our first museum show with several of our *Marilyn Monroe: Lost Photo Collection* which are included as part of the *Hollywood Museum's Marilyn* exhibit. The exhibit runs through October 2<sup>nd</sup> and includes *three never-before-released photos* that we've also have made exclusively available as limited edition fine art prints at Limited Runs.

We also opened our first **Pop-up Gallery** in the Hollywood Museum, where we exhibit select Vintage Posters & Fine Art Photographs including iconic images of Marilyn Monroe, Steve McQueen, Vintage Pin-Ups, Mick Jagger of the Rolling Stones, David Bowie, Kurt Cobain, Guns 'N' Roses and many more featuring the work of Milton H. Greene, Neil Zlozower, Stephen Stickler, Sean Murphy and others! If you're in Los Angeles please visit the Gallery located at **1660 N. Highland Avenue, Hollywood, CA 90028** (located in the Hollywood Museum).

Of course we continue to daily add great new items to our already tremendous collection (20,000+ at last count) of vintage posters and limited edition photography and original print art.



[WWW.LIMITEDRUNS.COM](http://WWW.LIMITEDRUNS.COM)



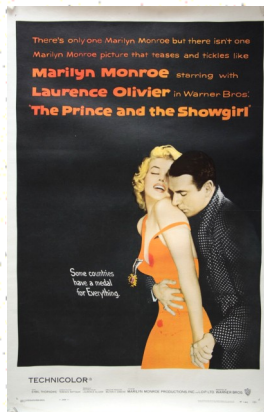
# Astons Special Film Poster Auction

## September 15

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The good the bad and the ugly £100 - £200



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# Important Hollywood History!



One of the most impressive acquisitions in our original vintage movie poster gallery. . . from one of the most significant and unforgettable films of the 20th century, "Sunset Boulevard"... and we just acquired the historic an original half sheet actually used to promote this iconic 1950 movie... See it Here!

See the terrific new vintage finds in our New Products Gallery...

And check our recent acquired historical memorabilia items in the NEW Products Gallery!

And don't forget to check out the best of the best Treasures in the FEATURED Gallery...

HOT TIP - Did you know that you can now Sort all the product listings you are viewing using the SORT drop down box at top of each product listing .. So if you do not want to see SOLD OUT products in your searches or product viewing just select BY PRICE HIGHEST and all the SOLD OUT product will go to the end and your product listings will start with highest to lowest prices.

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Now is the time to consign to our 17th Annual Halloween Auction

This auction runs from 10/18 to 10/30, & it has posters, lobby cards and stills (including all of the great lobbies shown here)! If you have horror/sci-fi items to consign, contact us today. Let's make this better than any of our 16 previous auctions!



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OUR BRAND NEW **SUMMER COLLECTION (Part 2)** OF POSTERS IS [HERE](#)

After a slight delay and with the weekly Blog nearing its month long rest, we are proud to share with you the brand new selection of close to 300 items which form the brand new SUMMER COLLECTION Part 2 all available in the [NEW PRODUCTS section](#)

You will find as always a very eclectic choice covering Travel and Advertising posters in the **OTHERS** section (among them many superb vintage Pan Am, United Airlines, Western Airlines travel posters).

The **MUSIC** section sees the addition of several very rare Jazz, Blues, Folk and Soul German concert posters mostly designed by the genial [Gunter Kieser](#).

The **COMICS** section enjoys many new Mondo limited edition prints while the **MOVIES** section has its usual massive range of US and international posters hailing from Belgium, Denmark, France, Germany, Italy, Japan, and the UK

You will find several very rare James Bond and Star Wars items along with Samurai, Sexploitation, Horror, Western, Elvis Presley movies and Animation items, impossible to find complete Italian fotobusta sets and of course new (and older) rare limited edition prints by David O'Daniel, Laurent Durieux from Mondo and others.

## WHAT'S NEW THIS WEEK?

\* **NEW ITEMS:** The Summer Collection Part 2 is now available in the [NEW PRODUCTS section](#) . Here are just 10 of them

Let's start with the very rare complete US set of 4 large movie banner posters printed for the release of the 1977 [James Bond](#) movie, [The Spy Who Loved Me](#).

A brand new limited edition print created for Mondo by Phantom City Creative giving a new take on the shark-driven summer blockbuster, [Jaws](#). Variant edition of only 175 copies.

Another limited edition print (325 copies only) for Mondo created by [Matt Taylor](#) gathering every member of Marvel Comics' supergroup, [The Avengers](#).

The most beautiful woman in the world, [Raquel Welch](#), captured in her nakedness, on this vintage 1970 personality/commercial poster.

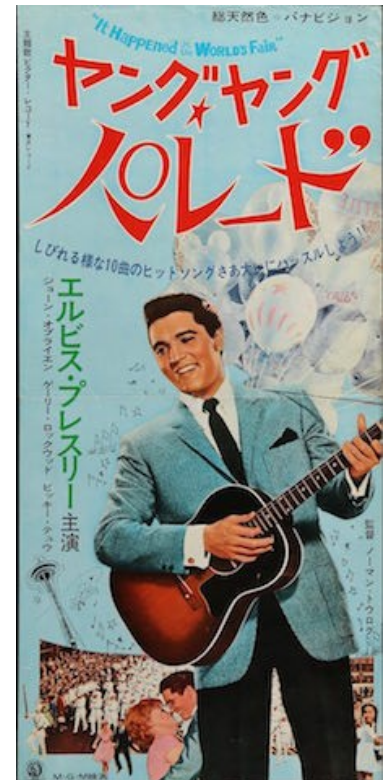
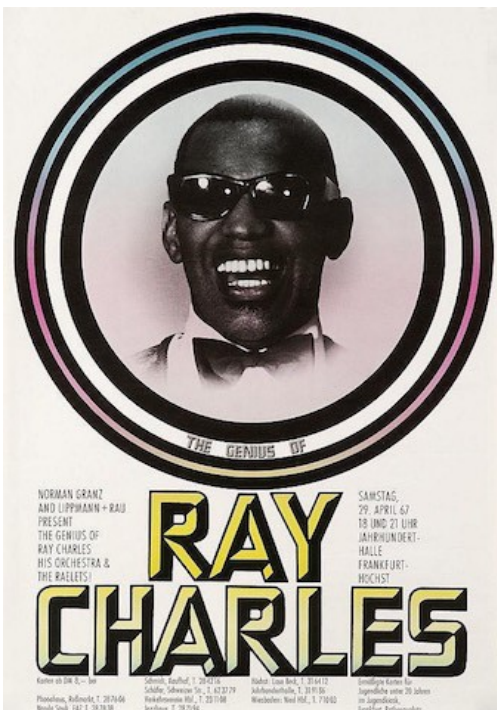




The 'Genius', [Ray Charles](#), radiating Soul and light on this impossible to find 1967 German concert poster for his Frankfurt show designed by another genius, [Gunther Kieser](#).

As far as Crime and Horror movie posters are concerned, the best ones come without any doubt from Italy. Check this magnificent painting by [Renato Casaro](#) for the Italian release of [Seven Murders For Scotland Yard](#), the 1972 Spanish horror movie featuring London's Jack the ripper.

Since he died 39 year ago, let's reminisce and celebrate [Elvis Presley](#) with many recently acquired Japanese posters of his musical / comedy movies including this colorful double sided press movie poster for 1964's [It Happened At The World's Fair](#).

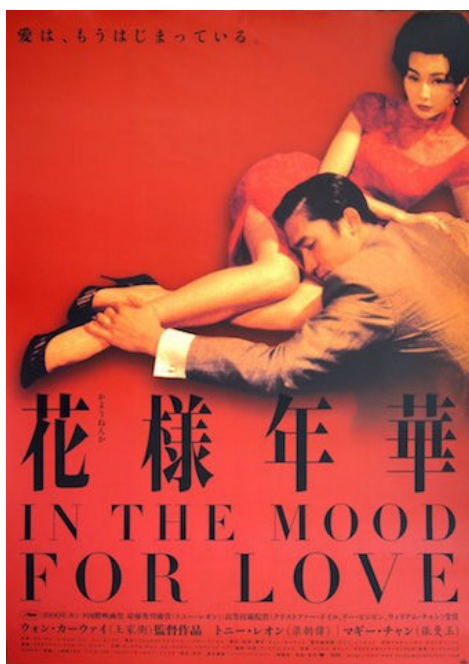




One of the simplest and yet most striking designs created for a "recent" movie is the Japanese poster for Wong Kar-Wai's 2001 masterpiece, [In The Mood For Love](#). Gorgeous and very rare.

One can truly know if someone is fluent in French if that person can quote by heart dialogues from the most cult French movie ever made, i.e. the 1964 hilarious Noir comedy, [Les Tontons Flingueurs](#) (known as *Mister Gangster* in the UK and the US). here is in near worldwide exclusivity the super rare Italian poster.

And as summer holidays are still the main topic, let's travel to Cancun,



\* **SALES:** All our Sales posters are [ON SALE here](#).

\* **PINTEREST:** You can all check all our thematic presentations [on our Pinterest boards here](#).

\* Should you wish to be removed from this distribution list, please let me know by return

\* The Blog archives are now accessible directly [here](#)

\* Any questions, just ask as it doesn't cost you to!

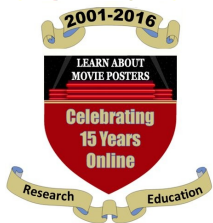
\* Till next week for more visual wonders and news

Daniel @ ILLUSTRATION GALLERY

email: [daniel@illustrationgallery.com](mailto:daniel@illustrationgallery.com)

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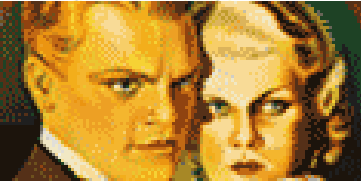


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## **From Movie Studio to Evacuation Center—Baton Rouge’s Celtic Studios Becomes Temporary Home to 4,000 Flood Victims**

When the devastating floods in south Louisiana left thousands homeless, everyone expected to see the usual rescue organizations such as Red Cross and Salvation Army. But what no one expected was the heroic efforts of Celtic Studios’ Patrick Mulhearn and his staff. With NO preparation whatsoever, the owners of Celtic Studios opened their doors to thousands of area residents left homeless by the floods.

Patrick and crew immediately began to gather whatever they could from whomever they could to feed and house these families. This included acquiring cots, food, medicine, toiletries, animal supplies (yes they even took in pets), etc. The studio also offered toys, snowballs and activities for the children. Local hairstylists set up salons. Patrick and company went out of their way to make the flood victims as comfortable as they could be under these horrific conditions.

The Celtic Studios is the premier facility in the area and has been used for such productions as the TV series *Underground*, the first season of MTV’s *Scream*, NBC/Universal’s *Battleship* and Summit’s *Twilight* installments of *Breaking Dawn* 1 and *Breaking Dawn* 2. 20th Century Fox also filmed there for its *Fantastic Four* superhero film. To read more about Celtic and its efforts in the recent flood, be sure to visit their Facebook page [HERE](#)

### **PLEASE HELP OUR FRIENDS AT CELTIC!**

We are very fortunate in that we have visited Celtic Studios on many occasions and know Patrick and his staff very well. In fact, we have a small Louisiana-based movie poster exhibit in one of their buildings.

Unfortunately, several of the Celtic employees also lost everything in the flood. While Celtic is helping others, a GoFundMe Page has been established to help these Celtic families.

**If you would like to donate to a “person” and not an “organization,”**  
**[PLEASE CONSIDER DONATING HERE!](#)**

**We are in the process of purging our LAMP POST Mailing List. If you did not receive email notification of this issue OR if you would like to be added to the mailing list, please click [HERE](#).**

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