

LAMP POST

FILM ACCESSORY NEWS

YOUR WAIT IS OVER!



ASTE BOLAFFI JOINS LAMP - ANNOUNCES ITS UPCOMING CINEMA POSTER AUCTION SCHEDULED FOR NOVEMBER 23

LAMP would like to welcome new sponsor, [Aste Bolaffi](#), a longtime Italian auction house.

Aste Bolaffi has announced that it will present its auction of [Cinematographic and Advertising Posters](#) on Thursday, November 23, 2017, beginning at 3 pm in Turin.

THE INSTITUTE FOR CINEMA EPHEMERA CELEBRATES ITS FIRST ANNIVERSARY

The *Institute for Cinema Ephemera* (ICE), the "first ever" not-for-profit organization dedicated to the research, education and preservation of film accessories, is celebrating its first anniversary.

Read about ICE's first year journey starting with receiving its IRS determination letter to acquiring more than 300,000 pieces through donations on Page 6.

EMOVIEPOSTER.COM

NEW: Our great 18th Annual Halloween Auction contains a special selection of truly incredible horror stills. You must contact us TODAY if you have any to consign!



eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775 - phone +1 (417) 256-9616 mail@eMoviePoster.com

THE FINAL DEADLINE TO CONSIGN TO OUR 18TH ANNUAL HALLOWEEN AUCTION IS LONG OVER, which means if you didn't get your consignments on their way to us by September 29th, then you have to wait a full year for the next one! However, we added an incredible selection of great horror stills (see the first preview below), most of which are either keybooks or have stamps or snipes on the back. **IF YOU HAVE A WONDERFUL HORROR STILL (or two) WE CAN INCLUDE IT IF YOU SEND IT RIGHT AWAY!**



ASTE BOLAFFI CINEMATOGRAPHIC AND ADVERTISING POSTERS AUCTION - NOVEMBER 23, 2017

[Aste Bolaffi](#) will present its auction of [Cinematographic and Advertising Posters](#) which will be held on Thursday November 23, 2017, beginning at 3 pm in Turin.

There will be 128 lots of movie posters ranging from silent films to the cornerstones of Italian and neorealist cinema, passing through significant rarities of American cinema.

Among the most interesting lots of the entire auction, we highlight the selection from an extraordinary private collection centered on American and South American cinema: the genres represented span from horror to western, from science fiction to drama, and cover a period of time that, from the 1940s, reaches up to the early Sixties.

Among the most interesting posters that Aste Bolaffi has carefully selected, the 1947 one-sheet poster of ***Out of the Past*** with Robert Mitchum, one of the cornerstones of cinema noir, stands out.

Another item not to be missed is the 1951 one-sheet poster of ***The Man from Planet X***, directed by Edgar G. Ulmer, a classic for all sci-fi enthusiasts.



Moving to the Sixties, the poster produced by true enthusiasts for a B-movie: ***Attack of the 50 Foot Woman***, a film unreleased in Italy directed by Nathan H. Juran in 1958, sticks out.



Aste Bolaffi is a Bolaffi group company that holds auctions of collectors' items. The connection between the name Bolaffi and the world of collecting is far older and covers more than a century of history. It is a story that begins in 1890, when a young Alberto Bolaffi Sr., who had an eye for the customs of the time and collectors' tastes, transitioned from the exchange of stamps to the purchase and sale of stamps, opening a philatelic business in Turin. It was the beginning of an entrepreneurial adventure that continued seamlessly until the third millennium, with the fourth generation at the helm. Auctions were a natural progression from that commercial philatelic business, soon expanding into the numismatic sector and then vintage movie and advertising posters, quickly becoming a point of reference for the international market.

They say every journey starts with the first step

October 2016, the journey began with the receipt of the IRS determination letter establishing the **Institute for Cinema Ephemera** (ICE) as the “first ever” not-for-profit organization dedicated to the preservation of film accessories!

Now, October 2017, one year later, ICE has taken the first step to establishing and implementing its objectives toward documenting, preserving and stabilizing the film accessory industry.

Here are the 4 main objectives of ICE:

1. **DEDICATION** - Create a place where collectors and dealers can present their collections that has the knowledge and experience to take proper care of them and use them to improve the industry. At the same time, the collectors and dealers are rewarded for their hard work and dedication by receiving tax deductions.

In this first year, ICE has already received more than 300,000 pieces donated to help get the institute started. For this, donors have already received over \$2 million in tax deductions.

2. **PRESERVATION** - Create the first ever physical and digital repository to create a base for research and stabilization.

In this first year, ICE already has over 9600 different pieces on over 2500 titles documented in the repository and it is growing at the rate of approximately 1000 pieces per month.

3. **EDUCATION** - Develop educational programs to help establish new directions and opportunities for the industry.

Educational classes are being developed and tested that are designed to provide archival institutions with the information needed to properly archive their holdings and present film accessories as the historical documents that confirm and preserve film culture. These classes are also targeting appraisers, insurance adjustors and any associated fields.

In addition, development of a certification program is underway to develop specific levels of knowledge in the industry, which in turn creates or expands archival programs.



4. **PRESENTATION** - Develop programs to bring more public awareness and stabilization to the industry.

Programs have been initiated to help institutions focus on collections that are pertinent to their particular institution and help develop historical exhibits through the use of film accessories.

What benefit is this to a collector?

Many collectors spend vast amounts of time building their collection. Unfortunately as they get ready to retire, many have heirs who do not share the same enthusiasm or have the necessary knowledge to preserve and protect their material. With nowhere else to turn, many collectors make the mistake of just donating their collection to an institution. And yes, in many instances, this is a major “mistake.”

They are numerous wonderful collections that are sitting in institutions literally rotting because the collection doesn’t align with the agenda of the institution. For example, a museum in Georgia is not going to spend their budget to take care of pieces that would be made in or about Texas. Quite often they allow them “deteriorate” to get them off of their books.

ICE presents a better alternative. A collector can donate their collection and know it will be taken care of. The material will either be used by ICE for research, education or exhibits, or be moved into the hands of entities that will appreciate and take care of them. AND, the collector is rewarded for their passion and dedication with a tax deduction.

What benefit is this to a dealer?

Most institutions do not want left over or stagnant inventory. ICE will gladly give a tax deduction which will allow a dealer to re-invest their money on other inventory or material.

To take advantage of ICE donor programs for use this year, time is running out, contact Linda Thurman.

Linda Thurman
Executive Director
Institute for Cinema Ephemera, Inc.
www.cinemaephemera.org



Following is the first part of a 2 part article which presents the situation, entitled, Film Preservation in Crisis, part 1.

Film Preservation in Crisis – Part 1 of 2

The silent era of cinema was one of the most fascinating times in human history. The introduction of the film industry had an unbelievable impact on society. To quote the *Guinness Book of World Records*:

Few inventions have spread more rapidly than cinematography. By the end of 1896, a mere twelve months after the real start of commercial cinema in France, nearly all the major countries of the western world had witnessed their first demonstration of the new art.

For the first time, silent films presented to the public a VISUAL presentation of news, travel, comedy, drama, and entertainment that had never been experienced before. And, since they were silent, it was presented as an international point of view with no language barriers. Cue cards could present any explanations needed.

Immediately, movement, travelogues and factuials were the craze. But by 1902, people grew tired of this type of entertainment, so much so that films began to be used to clear the vaudeville halls at the end of the performances.



Between the years 1902-1907, the industry became stagnant. Fortunately for the early cinema, several French filmmakers took a different approach to their films – adding storytelling and special effects. These new developments reignited the public imagination and audiences clamored for more.

Demand

Suddenly, everyone was trying to get into some form of this new exciting industry. Feeding this frenzy was the ability to quickly, easily and cheaply get into EXHIBITING films. Theaters were opening rapidly.

This wasn't just in the U. S., it was worldwide. For example, to supply the demand, there was an estimated 500 production companies formed in Italy between 1905 and 1910 alone.

In 1908, Sears Roebuck and Co. released a catalogue selling moving picture equipment through Sears. In every community, corner theaters were becoming common place and demand for films skyrocketed.

SEARS, ROEBUCK & CO., CHICAGO, ILL.

THE NEW 1908 MODEL MOVING PICTURE MACHINE

MOTIOGRAPH No. 1

"MOTIOGRAPH" SIGNIFIES A RECORD OF MOTION.

It Projects Steady Pictures, Flickerless Pictures, Brilliant Pictures

It is a wonderful improvement over its predecessors. IT SHOWS DIFFERENCES IN IT DIFFERENT AND THE PICTURES IT PROJECTS ARE DIFFERENT.

It is simple, light, portable and durable, and projects a picture that is undeniably better than by other machines.

The Value of a Motion Picture Show is all in the Pictures

It's the quality of the pictures that bring the continued patronage, and the more perfect they are, the more they are appreciated, while poor quality in the pictures will quickly ruin a season.

THE GREATEST SUCCESS IN THIS BUSINESS MAY BE ATTAINED ONLY BY THE USE OF THE BEST MACHINES THAT MONEY WILL BUY.

THAT'S THE MOTIOGRAPH

If you need a machine you can't afford to consider any other. The Motio-graph doesn't cost much more money than other machines, but it's worth more than the value of any of them, and will be found a big money maker, as well as a big money saver.

The Motio-graph has been designed especially for the heavy and steady work of the Motion Picture Theatre, and is the only machine that has been designed, and is well adapted for this important class of work.

There's the best of reasons for our claim of superiority, and if you will carefully examine, we believe you will think the same as we.

WE GUARANTEE that the Motio-graph will do what we say it will.

Only once a day for a year have a Motio-graph. If you already have a machine, don't let it go to a good one, and

SEE YOUR BUSINESS GROW



In Patent Applied For

It Combines the Highest Efficiency with the Greatest Durability

SEARS, ROEBUCK & CO., CHICAGO, ILL.

SPECIAL 5-CENT THEATRE OUTFIT

\$75.00 **\$72.00**

THE OPTIOGRAPH No. 4 AND COMPLETE EQUIPMENT FOR NICKELODEON WORK

FOR COMPLETE OUTFIT WITH ELECTRIC LIGHT EQUIPMENT.

LOW BE USED ON STREET STREET OR ALARMING (SEE PAGE 48)

ELECTRIC LIGHT EQUIPMENT EXTRA.



SOLD UNDER OUR BINDING GUARANTEE

OUR NEW OPTIOGRAPH No. 4 AND LAMP HOUSE OUTFIT is especially adapted to any class of work secondary consideration. The Lamp House is large and roomy, is supported on sliding ways by a backward and forward adjustment of 4 1/4 inches, and together with the Optio-graph and sliding base, is mounted on a separable oak baseboard. The base may be easily divided for convenience in transportation, but while in use is held together by ingenious screw-clamps, which make it as rigid as a solid board.

PRICES.

No. 2122000 Complete Machine on Separable Oak Base, including Optio-graph No. 4, Mechanism, 3-inch lens, sliding adjustable lamp house, condensing lenses, burner support, view grip sliding base, bracket, arm, screw ring, adapting ring, take-up device, strengthening, objective lens, any focus up to 12-inch in 1/4 inch mount, 8-inch reel, plain reel head, arc lamp, rheostat (55 to 110 volt), knife switch and 30 feet of insulated wire..... **\$75.00**

No. 2122000 Complete Machine, as above, with "Roon Special" No. 2 Calcium Jet and 8 feet of rubber tubing instead of arc lamp, rheostat, switch, wire, etc..... **72.00**

NOTE—If Take Up Device is not wanted, deduct \$6.50 from prices quoted. If Compound Rewind Reel Head is wanted instead of Plain Reel Head add \$3.50 to prices quoted.

FOR SUPPLY COMPLETE, WITH CALCIUM LIGHT JET AND CONNECTING TUBES
CALCIUM 5 & 5 MAKING MACHINE IS EXTRA.
SEE DESCRIPTION OF OUR MODEL "B" GAS MAKING OUTFIT. SEE PAGES 40 AND 41.

In 1909, *Moving Picture World* printed some stats on the U. S. film industry under the title, "Do You Know..."

Here are a couple of excerpts from that page: Do You Know...

- That 250,000 people visit motion picture theaters in New York City every weekday?
- That 500,000 people visit motion picture theaters every Sunday?
- That there are 6000 licensed motion picture theaters in the U. S.?
- That there are now almost a 1000 more licensed theaters in the U. S. then there was 3 months ago?

Now, this was in 1909.

Before 1910, France had dominated the worldwide industry. However, World War I turned the film industry upside down by eliminating most of the European film industry, leaving the public screaming for more entertainment. The film industry's shift to the United States caused a massive void, and the rapid growth made it very hard to control. But while the public was screaming for more films and all of the new theaters were looking everywhere to try to satisfy their consumers, Edison was trying to allow only those exhibitors who would pay him royalties through his Motion Picture Patents Co. to exhibit films.

Here is an excerpt from the March 12, 1910 issue of *Moving Picture World* by Edwin Thanhouser who started Thanhouser Films:

I saw its possibilities. I became filled with the idea that I could produce better pictures than a majority of those I had seen. The idea became a determination. I studied the situation on the market. To be frank with you, I applied for a license as a manufacturer, but was, of course, refused, as I then had no plant and may be said to have known nothing of the business. I have great respect for the Motion Picture Patents Company and appreciate what their protection means to the licensed manufacturer and to the moving picture business, but this was not helping me to realize my ambitions. So I set about seeing how I could make pictures without infringing upon patent rights... EDWIN THANHOUSER, The Moving Picture World, MARCH 12, 1910

There was no complicated sound equipment or microphones, no scripts, no unions, no stages and many times, no experience. The demand was so great with the rise of the independents trying to fill the void that it made it definitely worth the risk of avoiding legal problems. Films could be shot in a few days and it was like panning for gold. If you were good at it, you could strike it rich almost instantly.

Documentation

Documentation during the silent era is a historian's nightmare. From an international view point, documentation of the silent era was almost completely reliant upon the company's registration within the country archives (which was usually voluntary), historians (which primarily looked at the major companies or titles), preservation societies or film institutions (which were limited or non-existent) or the films themselves. So, massive amounts of production and distribution information have gone undocumented.

Plagiarism was such a problem that European companies established offices in the U. S. primarily to try to stop or at least try to slow it down. Logos became one of the major tools used for both the production and distribution side to try to establish and protect territory and identity, with production companies embedding their logo IN the film in various places to make it difficult for a distributor to remove it. Many believe that the plagiarism problem in the developing film industry was a major cause for the creation of the 1909 copyright law as previously is was by states.

Even though we are referring to world filming, let's focus on the U. S., mainly because we have more statistics and documentation and can more easily present the situation. Unfortunately, most countries' film documentation, from a research and documentation view point, are in **WORSE** shape than what we are presenting here.

A few years ago the American Film Institute declared that 90% of all silent films made in the U. S. are lost forever AND 50% of all U. S. films made before 1951 (when they invented safety film) are already LOST FOREVER.

The U. S. Congress commissioned David Pierce, a noted historian and archivist, to do a report. He did a phenomenal job and while his report is widely used and has brought a lot of needed attention to the situation, from a historical and documentation point of view, it only scratched the surface. When thinking about the silent era, most people, whether in the business or not, automatically think of Keystone Kops, Chaplin, Laurel and Hardy, Harold Lloyd, Our Gang, Will Rogers, Charley Chase, Ben Turpin, Mabel Normand, Fatty Arbuckle, etc.

But Congress did not think of that. You see, Congress commissioned the report to cover **U. S. feature films from 1912-1929**. NOTE: A feature film is considered a film over one hour in length (normally 5+ reels). That brings the question: Why would they start the report in 1912? Take a glance back at the stats *Moving Picture World* reported in 1909 and all the activity!

There are two reasons for this time period. The year 1912 was the first year the U. S. produced what was classified as a feature film **AND** feature films are more easily documented. *Guinness Record Book of Movie Facts and Feats* states that in 1912, the U. S. produced their **FIRST TWO** feature length films: *Oliver Twist* produced by H. A. Spanuth with five reels and *Beloved Vagabond*, a six reeler produced by Gold Rooster.

What about all the hundreds of others like Mack Sennett (who produced over 1000 films such as Keystone Kops, cross-eyed Ben Turpin, Fatty Arbuckle, Andy Clyde and Hank Mann) and Hal Roach, who produced Our Gang, Laurel and Hardy, Harold Lloyd and Charley Chase?

Consider this. In that same time period between 1912 and 1929, Hal Roach produced 853 films. Of those, **THIRTEEN WERE FEATURE FILMS!** The OTHER 840 **are NOT included in the stats or the report!** Thanhouser (quoted above) produced 1086 films between 1910 and 1917. When he retired, 51 of those were feature films, **leaving 1,035 NOT included.**

Tens of thousands of newsreels, shorts, documentaries, travelogues and regionals films are NOT COVERED in the statistics to Congress of what has been lost.

So, the percent of films LOST is actually a LOT higher.

From Bad to Worse

If so much has been lost, what has been done to try to save it?

Film preservation has been going on for a LONG time. Will Hayes, of the Hayes Commission, actually started film preservation in the U. S. in 1926. Since that time, **MILLIONS of dollars** have been spent in the U. S. on film preservation.

Even if we accept those statistics that are presented in the report to Congress, when you don't have the film anymore, what do you do to get information?

American Film Institute tried to address this problem by creating the famous AFI Catalog. They created 6 volumes at 3 different intervals, a couple of volumes in the mid-70s; a couple in the mid-80s and in the mid-90s, which was GREAT. But they only addressed feature films and ran out of funding and STOPPED due to a wide variety of problems.

So, what if you want/need more than that?

Well, what about the posters, stills, pressbooks and trade ads? – you know, the documents issued WITH the film, what we call, the film accessories. **But AGAIN, there is a problem.**

With all the millions spent in the U.S. on film preservation, we have not been able to find record of a single organization dedicated to film accessory preservation. There are NO poster preservation societies and NO groups to preserve film accessories. In fact, most institutions neglect film accessories because they were considered an “unimportant necessity of the business.”

Film accessories were normally produced on cheap acidic paper which takes special training and makes them harder to store, harder to handle and more difficult to present. Because of the need for special knowledge of handling and maintenance, many institutions quietly just allow them to decay and disintegrate so they can be removed from their inventory.

This has been unfortunate, because when you don't have the actual film, the film accessories are the primary source of information. They are actually the historical documents issued WITH the film and are invaluable when you want to reconstruct more than just the basic information about a film title.

Here is a small example of this:

In 2010, there was a HUGE find in the film community. A film was found that had Charlie Chaplin in it! The film community in California didn't realize Charlie Chaplin was even in the film!

It became the headliner for the 2010 Cinecon Convention. The following is an announcement that they issued:

Lost Chaplin Film



A Thief Catcher (Keystone, 1914), featuring a previously unknown performance by silent comedy star Charlie Chaplin, will have its West Coast re-premiere during the 46th annual Cinecon Classic Film Festival at the Egyptian Theater in Hollywood California over Labor Day Weekend, September 2-6, 2010

Chaplin is officially credited with appearing in thirty-five films during his year at Keystone in 1914, but he claimed in various interviews

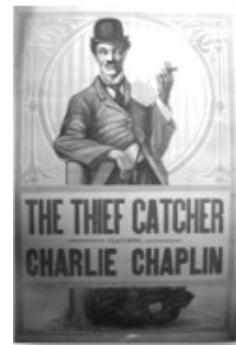
that he had also played bit roles as a cop and a barber while at the studio--but he did not name the films, and although there has been some speculation about the possibility of additional Chaplin-Keystone appearances, none has turned up until now. Film collector Paul Gierucki found a 16mm film print in a trunk at a Taylor, Michigan, antique store last year. "I could tell it was a Keystone comedy, so I haggled and got it for \$100," says Gierucki, but he didn't get around to looking at the print for several months. When he did put it on a projector this past March, he was astonished when Chaplin appeared as a cop about six minutes into the film for an extended two-minute cameo. "My heart stopped," Gierucki recalls. "I recognized him immediately."

Starring Keystone's famed comic villains Ford Sterling and Mack Swain, with support from Edgar Kennedy, **A Thief Catcher** was in production between January 5-26, 1914, soon after Chaplin arrived at the Keystone studio, and it represents the second or third screen role for the soon-to-be world famous comedy star.

A Thief Catcher is one of nearly forty rare and unusual films to be screened during the five-day Cinecon film festival, and will be shown on Saturday afternoon during a themed film preservation segment of the program.

You can see from the article that the film community was ecstatic to find this unknown Charlie Chaplin film (and it wasn't his second or third film – it was his fourth).

If they had just taken the time to look at the poster that was issued **WITH** the film, this would not have been such a surprise. With the popularity of Chaplin a major draw, several re-releases in the teens and twenties used this image on the posters for *The Thief Catcher* with varying backgrounds.



Where are the preservationists?

Then your next question should be: **WHY** aren't museums and institutions compiling and reconstructing the lost film history using film accessories?

Simply put, they can't.

Museums, institutions and universities are not set up to reconstruct the film accessories because of their structure. All regular museums, institutions and universities are set up on the same principle.

They acquire a collection (preferably donated).

They have a curator and archivists to take care of that collection.

Then people have to come to that facility to **SEE** the collection. This brings in revenue, interest and stability for that facility.

The archivist job is to take care of that collection. If it is **NOT** in that collection, it is **NOT** part of their job – **AND THEREFORE DOES NOT EXIST** to that archivist and facility.

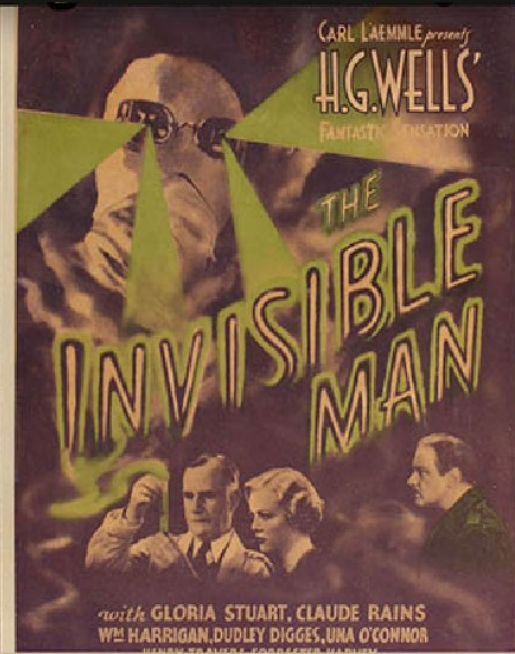
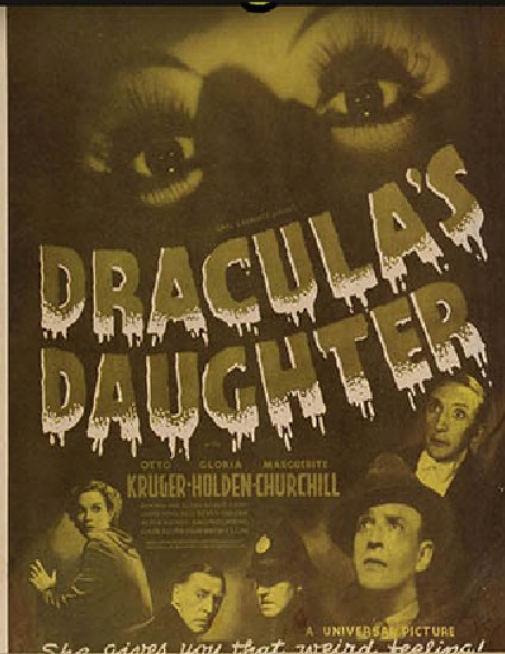
You see, normally a collection will come from a director, or an actor, or sometimes even a studio. For a specific film, they might get the script, production notes, a costume or two and a couple of stills or posters. That would be a pretty good acquisition!!!

If you have a couple of posters for each film, isn't that enough?

When it comes to film accessories, suddenly you're in a different and still largely undocumented world. **Very few realize the magnitude of FILM ACCESSORIES!!!**

Next Issue – part 2 - Rise of the Posters

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This week I have another 65 Original British Quad Cinema posters up for auction on eBay, all released in the UK in 2014/15. **AUCTION ENDS OCT. 29th**

Titles include both the teaser and release quads for the original **KINGSMAN : THE SECRET SERVICE**, along with Sci-Fi titles such as **JUPITER ASCENDING** with Channing Tatum and Mila Kunis, Tom Cruise keeps dying in **EDGE OF TOMORROW** (Live /Die /Repeat), and Jonny Weston experiments in **PROJECT ALMANAC**.

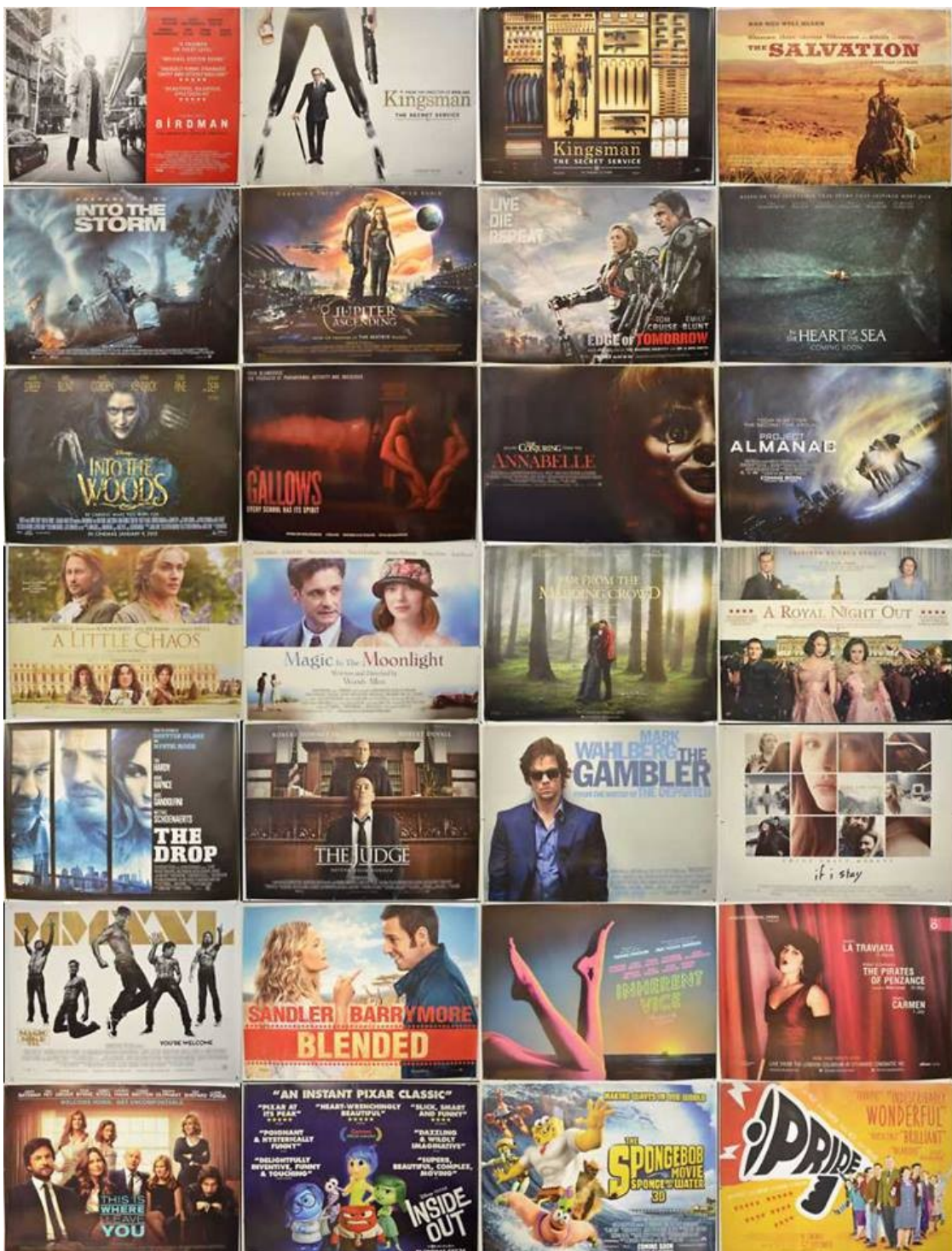
Horror fans might enjoy **ANNABELLE** (the conjuring series), **THE GALLOWES** or **THE PYRAMID**. For those who prefer a tamer poster I have Drama titles including **A LITTLE CHAOS**, **A ROYAL NIGHT OUT**, **FAR FROM THE MADDING CROWD** and **THE SALVATION** starring Mads Mikkelsen.

Other titles of note include a poster for the **ENGLISH NATIONAL OPERA 2015 SEASON**, along with the individual release for **CARMEN** directed by Calixto Bieito. Plus Michael Keaton takes the lead in the critically acclaimed **BIRDMAN**, and finally Joaquin Phoenix and Josh Brolin feature in Paul Thomas Anderson's **INHERENT VICE**.

Auction ends Sunday 29th October 2017.

Click the eBay link below to go directly to all the auction titles.

<http://stores.ebay.co.uk/pastposters/i.html>...



EMOVIEPOSTER.COM

Time is Running Out to Consign to Our December Major Auction, which runs from 12/3 to 12/17! It has an amazing selection of movie posters from ALL eras, genres, countries, and sizes! If YOU have VERY desirable movie paper items of any kind, contact us today (if they are unbacked, we only want ones that rarely come to auction). Why consign to us? Because we charge less than ANY other major auction, at every price level, and because we get higher prices overall when you compare "apples to apples and oranges to oranges". We treat ALL our consignors the way you want to be treated, with TRUE customer service every step of the way! Not a consignor? Go to our site on 12/3 and whatever you collect, you are sure to find items of interest!

AVA GARDNER *più affascinante che mai*
SHOW BOAT
TECHNICOLOR
di ARTHUR FREED Metro-Goldwyn-Mayer Distribuzione di GEORGE SIDNEY

MARILYN MONROE
TONY CURTIS **JACK LEMMON**
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**TIME IS RUNNING OUT TO
CONSIGN TO DECEMBER
MAJOR AUCTION - ACT NOW!**



ENTERTAINMENT MEMORABILIA AUCTION SELLS OUT FOR EWBANK'S

All lots sold at special two-day sale of The Adrian Cowdry Collection

Film fans from all over the world created a bidding frenzy in a special two-day sale of one man's incredible entertainment memorabilia collection at [Ewbank's](#), Surrey's leading auction house, last week.

The collection of entertainment artifacts, including autographs, collectables and posters, built up by one man, the late Adrian Cowdry, a world-renowned entertainment expert, was split into more than 500 lots by the experts at Ewbank's and every single one sold.

Just over 70% of the lots were sold live online, with more than 600 bidders registering to bid live on the sale from all over the world.

Many of the lots were connected to the James Bond franchise, which was the start point for Cowdry's 40-plus years of collecting memorabilia. Alastair McCrea, the entertainment specialist at Ewbank's, described this as "one of the most complete and in depth James Bond collections we have ever seen."

Among the many British Quad movie posters going under the hammer were a number from the Bond franchise, including *The Man With The Golden Gun*, *Goldfinger* and *On Her Majesty's Secret Service* to name a few.

One of the highest prices was for a poster of the 1963 film starring Sean Connery, *From Russia With Love*, which carried a pre-sale estimate of between £3,000 and £5,000. However it saw a final sale price of £7,620 to a bidder online.





The team at Ewbank's were expecting high interest in this lot, as the iconic poster was painted by renowned Italian cinema poster artist Renato Fratini. Known for his individual style, Frantini was one of the best Italian import artists working in London in the 1960s, and he produced some renowned work for films including Waterloo, Phantom of The Opera, and Khartoum.

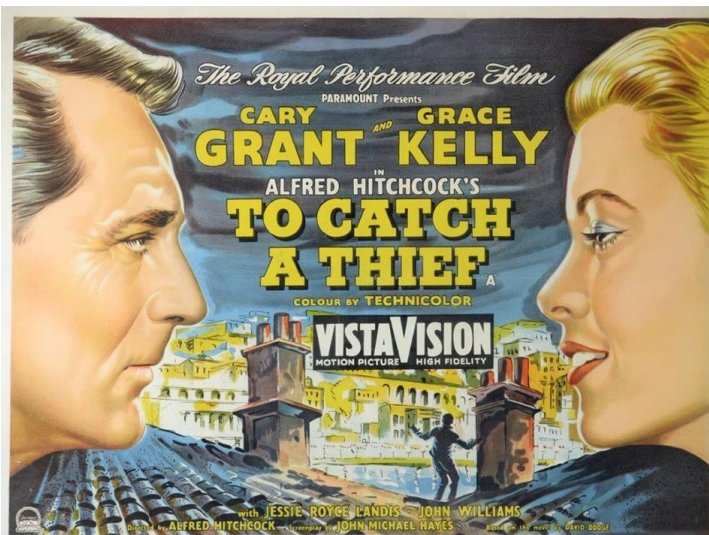
Another Bond poster, this time for the 1964 film Goldfinger, saw a final price of £5,588, against an estimate of between £2,000 and 4,000. It was sold to a bidder on the phone.

Alongside the Bond posters were two Hammer film posters. The most valuable was a linen-backed poster for the 1960 film *The Brides of Dracula*, starring Peter Cushing, which was estimated at between £1,000 and £1,500. However, it had a final price of £3,556 to an online bidder.

A rare framed poster from the 1955 Alfred Hitchcock classic, *To Catch A Thief*, starring Grace Kelly and Cary Grant, piqued the interest of movie fans. Carrying a pre-sale guide of between £2,000 and £4,000, it sold to an online bidder for £4,572.



A poster for the 1966 film, *Thunderbirds Are Go*, directed by Gerry Anderson, sold for £2,159.



Alongside the Bond posters, was one of the most unusual lots in the Cowdry collection; a replica golden gun, from the 1974 film, *The Man With The Golden Gun*.

This 20th anniversary edition, gold-plated replica manufactured by S.D. Studios (number 220) was in a presentation case with combination lock, original documents and certificate. It had been valued at between £2,000 and £4,000; it sold for £7,239 to an online buyer.



Visit the [Ewbank's website](#) for more results.

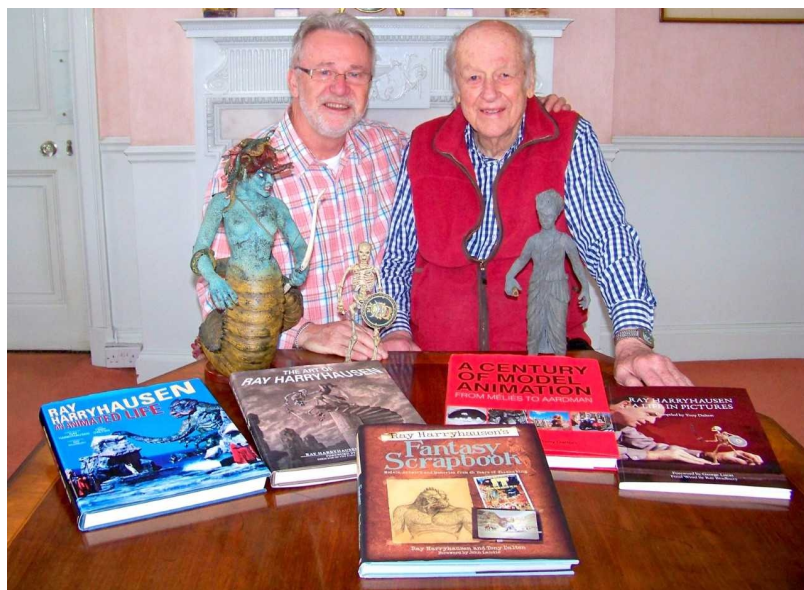
EWBANK'S TO PRESENT RAY HARRYHAUSEN COLLECTION AT AUCTION SCHEDULED FOR DECEMBER 13

There's another treat in store for film fans, as a mixture of monsters and movie magic is coming to Ewbank's on December 13, when an incredible collection of artifacts, gifted by Hollywood special effects giant Ray Harryhausen is going under the hammer.

Harryhausen, whose films include *The 7th Voyage of Sinbad*, *Jason and The Argonauts*, *Clash of The Titans* and *One Million Years BC*, is one of the most influential figures in cinema history, and is broadly recognized as the master of model stop-motion animation. He has inspired generations of filmmakers including George Lucas, James Cameron, Nick Park, Peter Jackson and Steven Spielberg among many others. George Lucas once said: "There would have been no Star Wars without Ray Harryhausen."

The collection going on sale on December 13, belongs to film historian, producer and author Tony Dalton, a long-time friend of Harryhausen. Dalton worked with him for more than 40 years, as his biographer, compiling and writing a total of five volumes, and worked for him organising his charitable foundation and archive.

Andrew Ewbank, partner and auctioneer, said: "The collection includes scripts, models, drawings, movie posters and promotional brochures, books and much more, all from a truly unique collection with incredible provenance as genuine Harryhausen items do not often come onto the market."



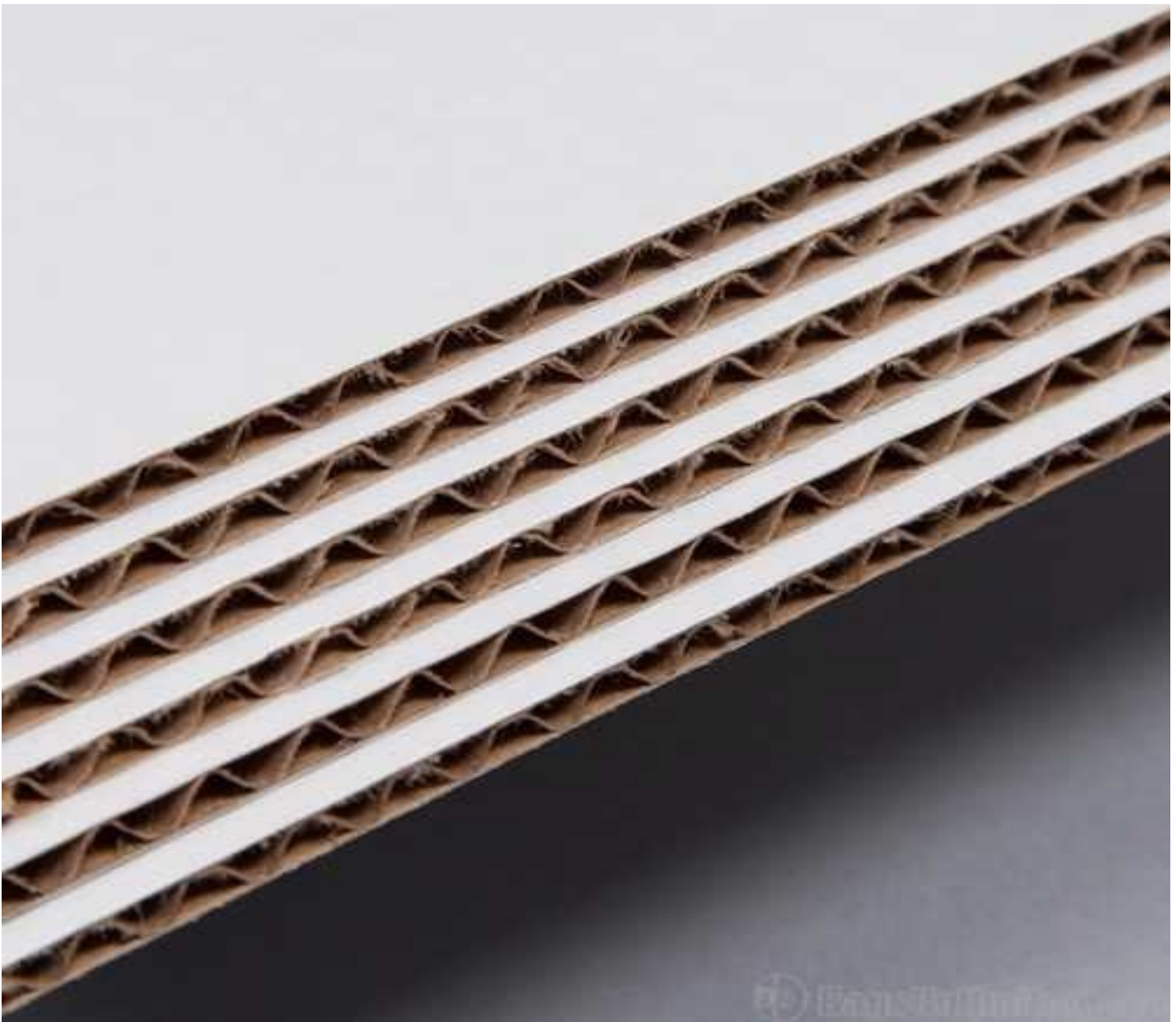
Tony Dalton and Ray Harryhausen



BAGS UNLIMITED INTRODUCES NEW SIZE BACKING FOR 40" ONE SHEET POSTERS

Bags Unlimited has added a NEW SIZE backing to accommodate 40" One Sheet posters! Available in standard and archival corrugated, acid-free and acid-free/buffered backing board.

<https://www.bagsunlimited.com/category/1062/new-print-poster>



Heritage Auction's Movie Posters Signature Auction - Dallas #7167 November 18 - 19, 2017

Auction to feature extremely rare Style A One Sheet for Dracula, 1931

[Heritage Auction](#) will present its Movie Posters Signature Auction #7167 on November 18-19, 2017 in Dallas, Texas.

The upcoming auction will feature a "holy grail" in the world of poster collecting, the extremely rare Style A One Sheet for the 1931 Universal classic [Dracula](#).

This striking one sheet is one of the rarest and most desirable of its genre, if not the entire hobby! Prior to the recent discovery of this stone litho beauty, only one other copy of the style A format has ever surfaced, a rare find unearthed in the early 1990s.

Other featured items include the following:

A 1925 Style L One Sheet for [Phantom of the Opera](#). A piece of untold scarcity that should make any collector sit up and take notice, we at Heritage take the greatest pleasure in presenting this much sought after one sheet.



Imaged by Heritage Auctions, HA.com

A First Post-War Release French Grande for [Casablanca](#) featuring Pierre Pigeot Artwork. Extremely scarce and equally desirable, this the first original release French grande Heritage has ever had the happy opportunity to offer.



Imaged by Heritage Auctions, HA.com



Imaged by Heritage Auctions, HA.com

A [The Day the Earth Stood Still](#) 1951 Six Sheet; a [Casablanca](#) R-1962 Italian 2 - Fogli; and a [Stagecoach](#) 1939 Six Sheet are also being offered at this great auction.



More information about this great auction or to see the currently featured items, visit the Heritage website [HERE](#).

LAMP SPONSORS CHANNING LYLE THOMSON AND KIRBY MCDANIEL PARTICIPATE IN MOVIE POSTER FORUM AT SCOTTSDALE MUSEUM OF THE WEST

On September 24th, Channing Lyle Thomson ([CHANNINGPOSTERS -- The World of Movie Memorabilia!](#)) and Kirby McDaniel ([MOVIEART.COM](#)) held a movie poster forum at the special Celebration of [The Rennard Strickland Collection of Western Film History Exhibit](#) held at the Scottsdale Museum of the West in Arizona.

The exhibition, curated by the museum's Chief Curator Dr. Tricia Loscher, featured 118 rare and historic western film posters and lobby cards selected from the Strickland Collection's more than 5,000 items dating from the 1800s to the present. It is one of the world's largest—and most historically important and inclusive—collections of western film graphic arts.

On September 24th, a special celebration was held to honor the achievements of collector Dr. Rennard Strickland (Osage/Cherokee), one of the nation's leading scholars of Native American law, history and culture, and for a ceremonial opening of The Rennard Strickland Collection of Western Film History exhibition.





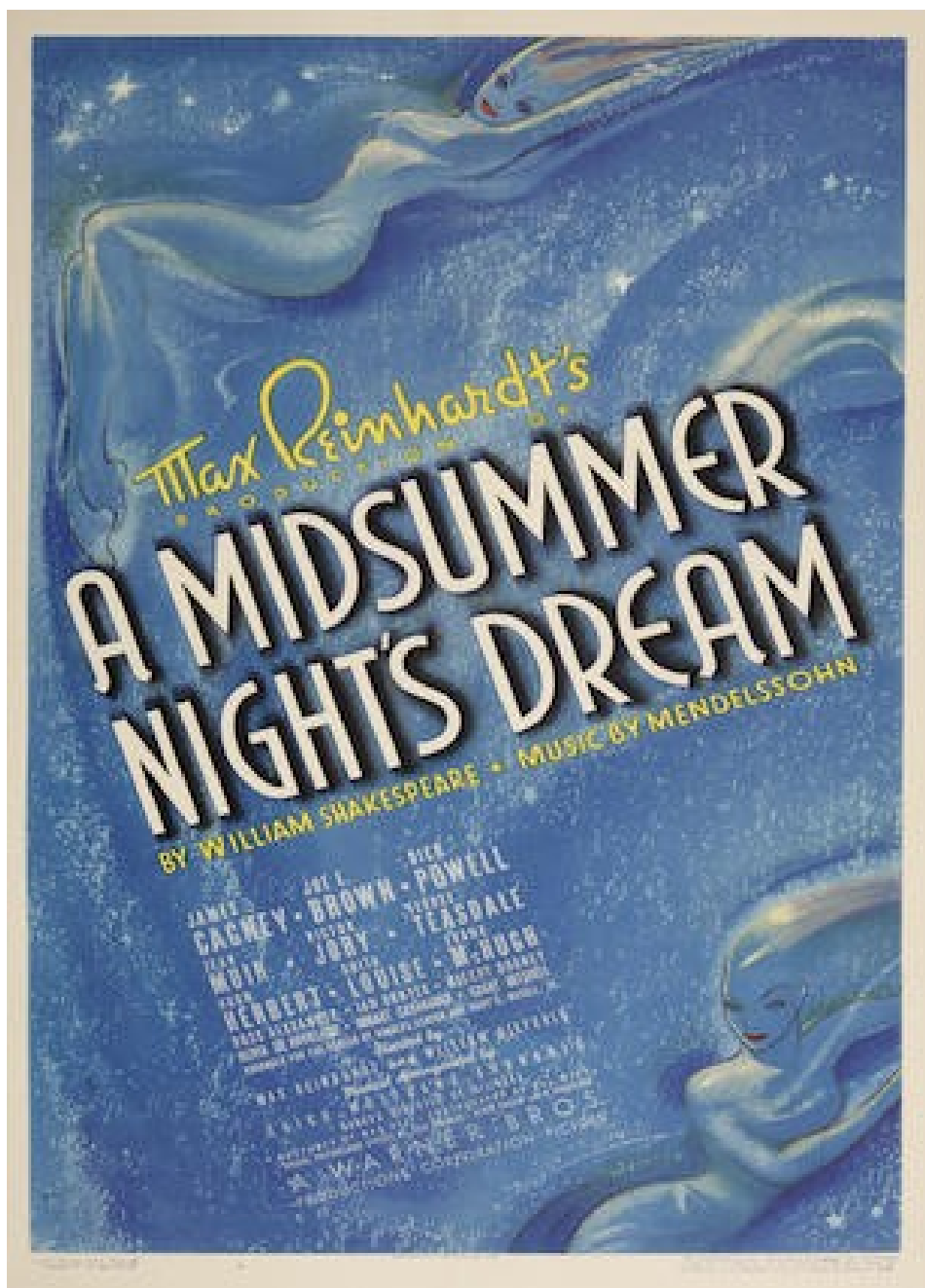


BONHAM'S AND TCM ANNOUNCE UPCOMING MOVIE MEMORABILIA AUCTIONS NOVEMBER 20 AND NOVEMBER 21, 2017

Bonhams and TCM are proud to announce their upcoming movie memorabilia auctions: [Vintage Movie Posters Featuring the Ira Resnick Collection](#) to be held in New York on November 20, and [Out of This World!](#) on November 21.

This year's poster auction features such highlights as a **Gold Diggers of 1933** one sheet poster, **A Midsummer Night's Dream** one sheet poster, and hundreds of rare 1930s and 1940s posters and lobby cards.

The **Out of This World!** auction features such high points as Robby the Robot from **Forbidden Planet**, George Reeve's costume from **The Adventures of Superman**, Peter Falk's iconic raincoat from **Columbo**, the estate of Disney Imagineer Harper Goff, and much more!



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Our September Major Auction has just ended, and now it is time to consign to our great December Major Auction!



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Consign your rare Star Wars posters to the special Star Wars section of our December Major Auction!



Consign today to our December Major Auction, which will include great Star Wars posters, just in time for the opening of the latest Star Wars movie, The Last Jedi!
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Our December Major Auction starts 12/3; CONSIGN NOW!

Do you like to buy great movie paper of all sorts from a major auction that doesn't "round up the usual suspects" and keeps auctioning the exact same items over and over and over?

All the time you see expensive items apparently sell at auction and then they come back at auction again and again. We don't know what that means, but we DO know that you won't see that in any of our auctions!

That's because when WE auction an item, it REALLY sells to the highest bidder, no ifs, ands, or buts (and we DON'T have any reserves or buyers premiums on any of our items)!

We always make a great effort to locate items we have rarely if ever seen auctioned before, and you will surely find many in this auction, like the half-sheets pictured here!

December may seem like a long way off, but you need to consign to this special auction now (the deadline for consigning is October 27th).

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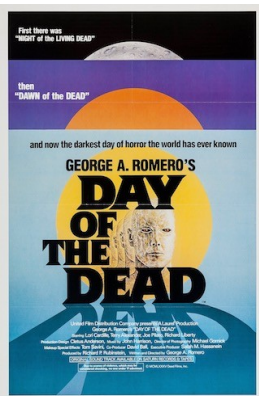
**TIME IS RUNNING OUT TO CONSIGN TO
DECEMBER MAJOR AUCTION -
ACT NOW!**



Dear Friends and Movie Lovers

Hello from Hollywood and Happy Halloween!

Before we get to this month's new poster acquisitions, we've got a couple of suggestions for the spooky season.



If you are in the Los Angeles area, you should definitely check out the 18th annual Dia De Los Muertos festival at Hollywood Forever Cemetery. It's an extraordinary event that has become a beloved, can't-miss, modern LA tradition. You can get more info by clicking [**here**](#) or on the poster image (for the 1985 George Romero film DAY OF THE DEAD)

And wherever you are, you can take a look at some of our favorite horror film posters (such as this U.S. 1 Sheet for John Carpenter's HALLOWEEN) by clicking [**here**](#).



We've got 75 new poster acquisitions for October including the following:

An original Russian poster for Sergei Eisenstein's landmark 1925 film
THE BATTLESHIP POTEMKIN

rare advance/NYC premiere Subway 2 Sheet for **BARBARELLA**

A stunning Swedish poster for Josef von Sternberg's **DISHONORED** (1931) starring
Marlene Dietrich

U.S. 1 Sheets for **MILDRED PIERCE**, **YOU ONLY LIVE TWICE** (style B), **THE DIRTY DOZEN**, **LAWRENCE OF ARABIA** (style C) and **COME BACK TO THE FIVE AND DIME JIMMY DEAN**

Japanese: STB/2 Panel for Pasolini's **TEOREMA** plus **CARMEN JONES**, **THE THOMAS CROWN AFFAIR** and a beautiful Image of Catherine Deneuve for Jacques Demy's **A SLIGHTLY PREGNANT MAN**

Italian posters for **REBEL WITHOUT A CAUSE**, **TO CATCH A THIEF** and Antonioni's **L'ECLISSE** & **BLOW UP**

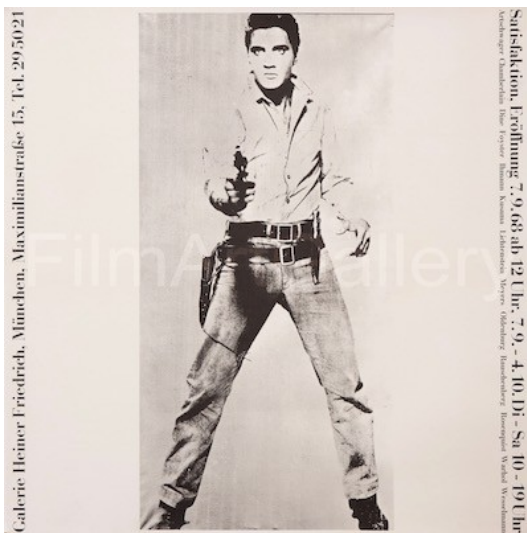
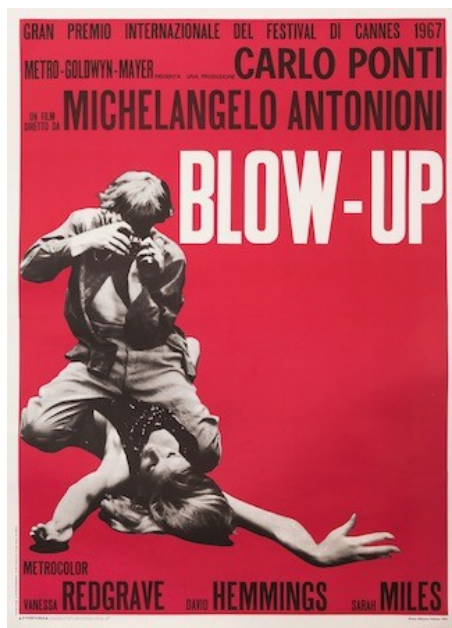
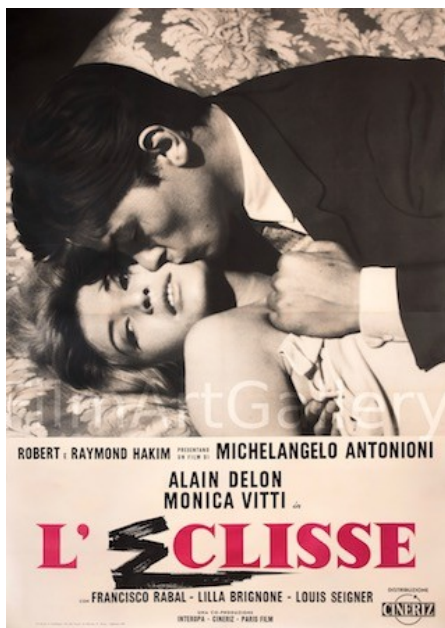
French **STALKER**, **BELLADONNA** and huge 4 panel for Tati's **TRAFIC**

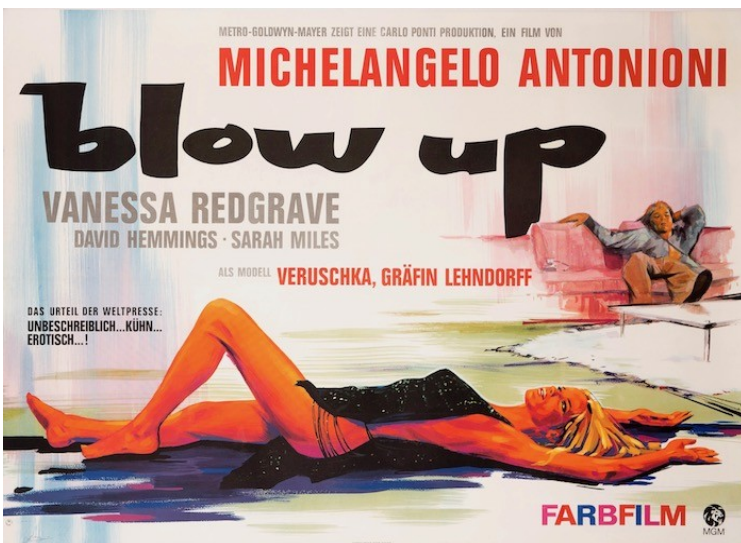
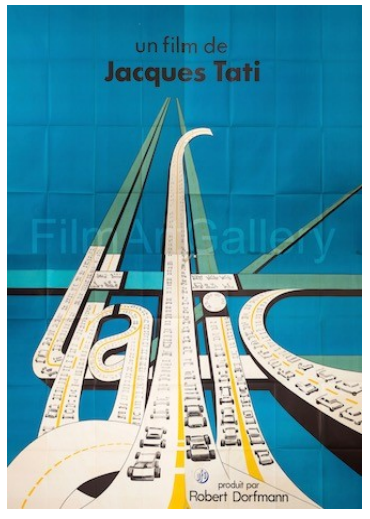
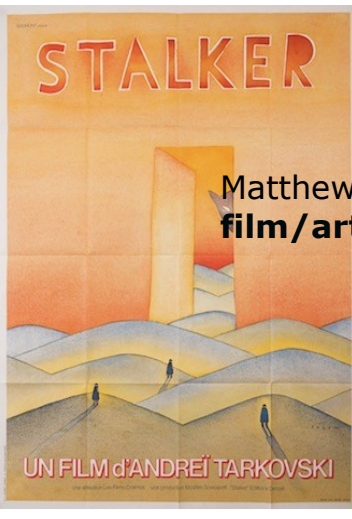
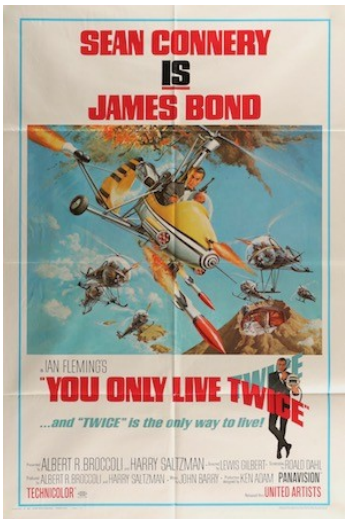
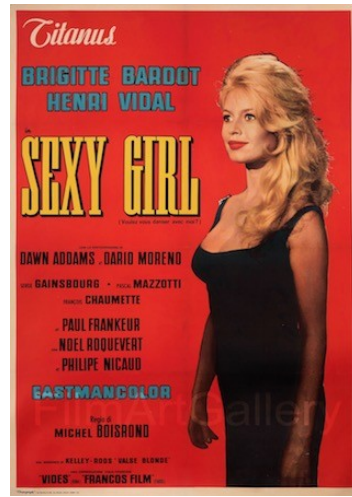
Plus: more Bond, Truffaut, Jacques Demy, **OVER THE EDGE**, **VANISHING POINT**, German 33"x46" for **BLOW UP**, **Bardot**, a great Dutch poster for Mick Jagger in **PERFORMANCE**, a rare U.S. roadshow Window Card for **THE SOUND OF MUSIC**... right **here**:

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BLUE GARDENIA

Italian Four Foglio



BLUE GARDENIA

Italian Four Foglio

This is one of the most spectacular star portraits in all of Italian Film Posters. Anne Baxter by Luigi Martinati. This poster is very, very rare. The poster is unbacked, in very good plus to fine condition.

We are showing it here pre-website. The price is \$7500. The estimated cost of linen would be \$600-\$700. The poster is printed on two separate panels which are joined to display as one 79x55 inch poster. Spectacular!

The Blue Gardenia is a 1953 film noir crime drama directed by Fritz Lang and based on a story by Vera Caspary. It stars Anne Baxter, Richard Conte and Ann Sothorn. The first installment of Lang's "newspaper noir" movie trio (***While the City Sleeps*** and ***Beyond a Reasonable Doubt***), ***The Blue Gardenia*** offers a somewhat negative look at newspaper coverage of a sensational murder case.

The Blue Gardenia marked Sothorn's return to films after a two-year absence. The *Los Angeles Daily News* review noted that the film's title was reminiscent of a 1947 Los Angeles murder case, in which the victim was dubbed "The Black Dahlia" by the press. However, the still officially unsolved case and the film's plot bear little similarity to each other.

Kirby McDaniel

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Go to LimitedRuns.com to explore the great selection of posters that are a part of this limited time offer.

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We have a large selection of movie stills that we are looking to sell in bulk and “as is”. Over 40 boxes of stills, approximately 34,000+ in total. The stills range from the 1940s through the 1970s and are in good to very fine condition. Located in Los Angeles, we prefer a local sale and pick-up. Please contact us directly at support@limitedruns.com with any questions regarding pricing or with any other questions or interest.



Bulk Collection of One Sheets & Half Sheets on Sale “As Is”

We also have a large selection of U.S. one sheets and half sheets we’re interested in selling in bulk and “as is”. Over 1,200 posters which range from the 1940s through the 2000s and are in good to fine condition. Located in Los Angeles, we prefer a local sale and pick-up. Please contact us directly at support@limitedruns.com for a list of posters, pricing, or with any other questions or interest.

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STAR WARS FAN ORGANIZATIONS BAND TOGETHER FOR RANCHO OBI-WAN FUNDRAISER

The main **Star Wars** fan organizations have banded together to raise funds for Rancho Obi-Wan through sale of a really cool T-shirt. At Star Wars Celebration Orlando (2017), charity officers from the 501st Legion announced a benefit for Rancho Obi-Wan would be taking place later in the calendar year. What was not announced was another partnership: For the first time, members of the 501st Legion, Rebel Legion, Mandalorian Mercs, and R2 Builders are uniting to fundraise for a worthy cause!

Rancho Obi-Wan serves to inspire through the preservation and cultivation of the Star Wars legacy. The organization's goal is to create an all-encompassing Star Wars cultural center where you can experience every aspect of this four-decade-old phenomenon through the most comprehensive repository of Star Wars memorabilia on the planet. Funds raised from the sales of this special edition shirt will be used by Rancho Obi-Wan to create an online gallery, repository, and museum for Star Wars collectible fans all over the world. Your participation in this Booster will help ensure that the legacy of promoting an interest in Star Wars memorabilia, with which Rancho Obi-Wan has become synonymous, continues on for future generations to enjoy. Star Wars will live forever for the fan community through Rancho Obi-Wan.

Additional information about Rancho Obi-Wan's mission, charitable and educational outreach can be found [here](#).

The 501st legion, Rebel Legion, Mandalorian Mercs, and R2 Builders are all VERY excited to announce this special t-shirt has been granted permission by Rancho Obi-Wan and Lucasfilm Ltd. to be available to all members and the general public to enable the combined legions of fans to make an even larger impact for Rancho Obi-Wan!



Orders are placed [here](#), and after the campaign is complete, shirts will be mailed directly to each person who has ordered.

So how can YOU help?

First – help us exceed our goals! Order more than you need. You'll be able to give out to other people at events or maybe a great stocking stuffer with the holidays around the corner. Please help us reach our goal of 5,000 shirts sold!

Each shirt sold from the campaign will increase the amount per shirt that is sent to Rancho Obi-Wan. Custom Ink Fundraising calculates the recipient's profit per shirt by subtracting print and operating costs from the total price per shirt. So the more shirts that are sold, the less it will cost to print each shirt, and the more money that will be raised for Rancho Obi Wan!

Our first goal of 2,000 shirts will help us raise over \$20,000, which will be going directly to Rancho Obi-Wan for the creation of the online museum and gallery! Our ultimate goal of 5,000 shirts sold will help us raise over \$50,000! When the campaign reaches its close, we will notify each supporter of the final amount raised per shirt! There is no maximum donation amount—donations are based on quantity of shirts sold.

Second - SHARE THE GOOD NEWS! Help spread the word about this Custom Ink fundraiser on social media and through word of mouth!

It is often said that without the support of Rancho Obi-Wan and its founder Steve Sansweet, the Legions themselves may not have existed. His support, and that of Rancho Obi-Wan, has been integral to our success over the years. We are all proud to be able to give back to Rancho Obi-Wan and to the communities, educational endeavors, and interests it supports!

Rancho Obi-Wan, Inc. is a California Nonprofit Public Benefit Corporation whose specific purpose is to serve the public through the collection, conservation, exhibition and interpretation of Star Wars memorabilia and artifacts, using the collection to provide meaningful educational, aesthetic, intellectual and cultural experiences for a wide array of audiences and to carry out other charitable and educational activities associated with this goal.



ILLUSTRATION GALLERY

ART THAT POPS!

THE 2017 SUMMER-FALL POSTER COLLECTION IS (still) [HERE](#)
[You can go straight to the BLOG here](#)

The 'Weinstein horror show' finally removed the thick dark cloak covering the centuries' long practice in which powerful men prey on women with the false promises of helping them climb the success/corporate ladders thru sexual intercourses.

If every industry is affected by this caveman mentality, the Entertainment industry (Music, theater, publishing and of course movies) is certainly the one where the casting couch practice is the most rampant...and decades old as proven with this rare one sheet poster for [Casting Call](#), the 1971 sexploitation movie.

So to cast darkness away and replace it with joy and colors, I selected 10 movies in which 14 of the most incredible actresses: **Anna Karina, Audrey Hepburn, Brigitte Bardot, Catherine Deneuve, Claudia Cardinale, Elizabeth Taylor, Francoise Dorleac, Jane Fonda, Jeanne Moreau, Monica Vitti, Raquel Welch, Romy Schneider, Sophia Loren and Ursula Andress** - share their acting talents, sheer physical beauty, unique charisma and energy.



However, I didn't want to just display feminine beauty in [THIS WEEK'S BLOG](#) ([click here](#)) just to praise those masterpieces of human genetics but also wanted to showcase and celebrate it by selecting 10 different movies with posters from at least 6 different countries each so you can witness how the vision of female beauty changes from country to country, culture to culture and is being perceived all around the world.

Here's just one of those 10 movies, [Fathom](#), with a "collage" of different posters from all around the world.



WHAT'S NEW THIS WEEK?

- **NEW ITEMS:** In less than 10 days the **FALL** collection will replace The **SUMMER-FALL 2017 COLLECTION** which can still be found in the [NEW PRODUCTS section](#), with 500 posters including those 10 superb images of which 9 showcase fine examples of virility (masculine or humorous).

Starting with the virile [Harrison Ford](#) in the second adventures of [Indiana Jones and the Temple Of Doom](#) with a magnificent limited edition print by [Jack Durieux \(Laurent Durieux' twin brother\)](#).

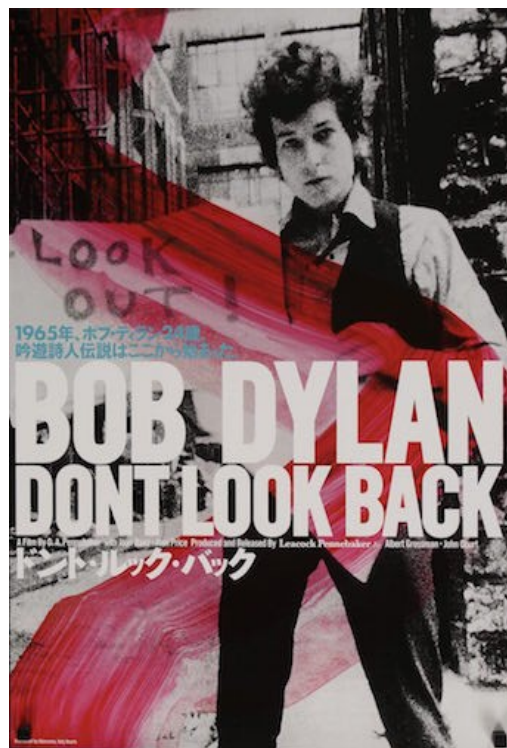
A darker kind of beauty yet irresistible to many women is the one exuded by [Christopher Lee](#) in the many movies he starred as Count Dracula including [Horror Of Dracula](#). Superb large 2 panel Italian poster with Art by [Mario Piovano/Studio Paradiso](#).

Humor is also a sign of masculine seduction. Proof with the serial husband [Charles Chaplin](#) was. Here he is on the vintage Japanese poster of his later career masterpiece, [Limelight](#).



In [Duffy](#) (and so many other great movies he starred in), [James Coburn](#) perfectly mixed his trademark smile and charm with tough guy stance. The image is of the rarer US half sheet poster style B.

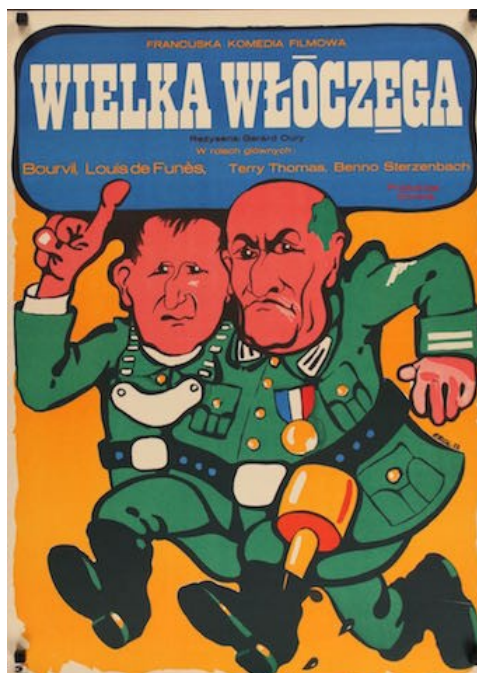
If you are neither a tough guy nor particularly funny, having musical talents always help. Ask [Bob Dylan](#) who shared some of his wit and musical secrets in the 1965 documentary [Don't Look Back](#) here shown with is rare Japanese poster printed for the 2017 rerelease.



When it comes to tough cops shooting big guns, no one can outdo [Clint Eastwood](#) as Inspector 'Dirty Harry' Callahan in the Dirty Harry saga including its second episode, [Magnum Force](#). Italian poster (already linen backed).

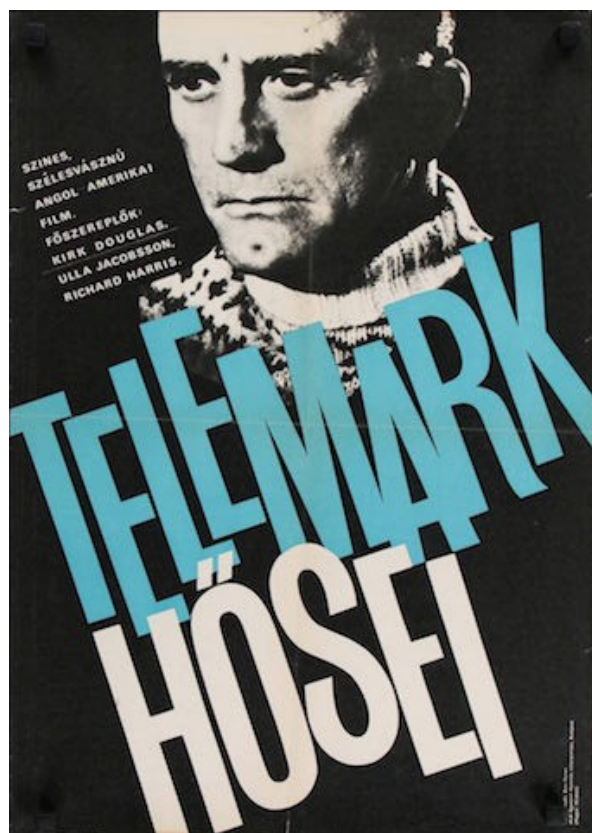
Far from being perfect specimens of male beauty, French comic legends, [Louis de Funes](#) and [Bourvil](#) were so funny. Particularly in the French WW2 comedy classic, [La grande vadrouille](#). Very rare Polish poster with unique design by [Jakub Erol](#).

One of the best Tough Guy in a Noir movie is undoubtedly [Lee Marvin](#) in [Point Blank](#). Superb large French poster with design by [Jacques Vaissier](#).



For several decades, [Kirk Douglas](#) epitomized the good hero with a golden heart and a tough attitude including in the WW2 ski movie, [The Heroes of Telemark](#). Rare Hungarian poster with unique design by Ferenc Bors.

...And let's finish with graceful women whose posture, beauty and infinite legs who can melt any tough guys. I'm speaking about the showgirls of the famous Parisian cabaret [Le moulin rouge](#) as shown on this vintage poster for the 1990 revue pated by Rene Gruau.



* **SALES:** All our ON SALE posters are [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 unsubscribe below or let me know by return

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

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

* **Have all a great weekend and till next week for the New FALL Collection!**

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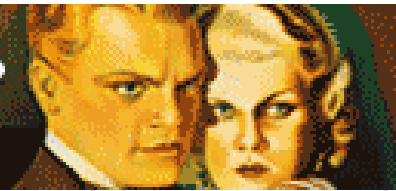
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info@picturepalacemovieposters.co.uk

Cole Ferry
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UPCOMING EVENTS/DEADLINES

Oct. 26 - Nov. 2	eMovieposter.com's 18th Annual Halloween Auction Part I
Oct. 29 - Nov. 5	eMovieposter.com's 18th Annual Halloween Auction Part II
Oct. 31 - Nov. 7	eMovieposter.com's 18th Annual Halloween Auction Part III
November 18-19	Heritage Auctions Movie Posters Signature Auction
November 20	TCM and Bonham's Vintage Movie Posters Auction Featuring the Ira Resnick Collection
November 21	TCM & Bonhams Out of This World! Memorabilia Auction
November 23	Aste Bolaffi Cinematographic and Advertising Posters
December 3 - 10	eMovieposter.com's December Major Auction Part I
December 5 - 12	eMovieposter.com's December Major Auction Part II
December 7 - 14	eMovieposter.com's December Major Auction Part III
December 10 - 17	eMovieposter.com's December Major Auction Part IV
December 13	Ewbank's Ray Harryhauser Collection Auction

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