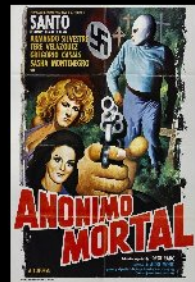
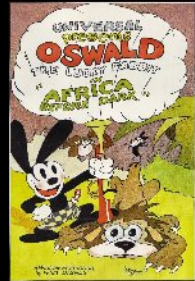
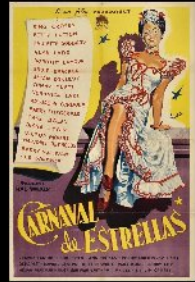
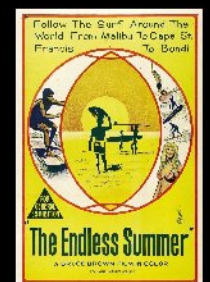


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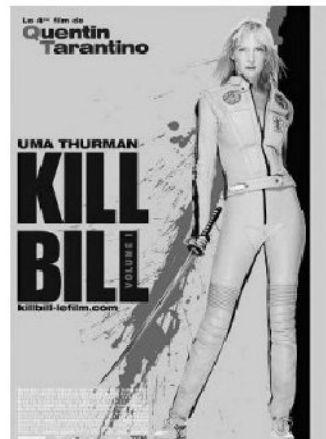


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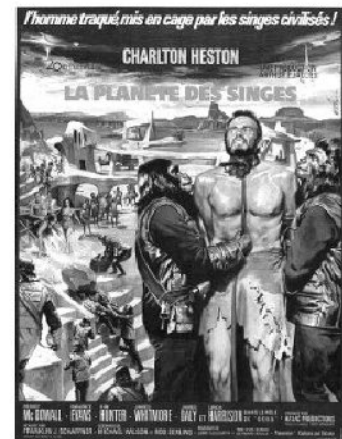


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LEARN ABOUT INTERNATIONAL MOVIE POSTERS

By
Ed and Susan Poole

First Edition

Opening up the world of movie posters

Learn About Network, L.L.C.

Learn About Network, L.L.C.
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ACKNOWLEDGEMENTS

Each country handles their movie posters differently, so it is difficult for collectors outside of that country to determine factors such as age and authenticity. This is where the markings on the poster are so important. A printer's address, a tax stamp, or the way the word "director" is spelled can help establish country of origin or a release date of the poster. It is essential when researching international posters to be able to see what is printed on the poster, particularly the "fine print." Therefore, this book would not have been possible without the extra large, high resolution images that are made available at the auctions by Heritage Auction Galleries and emovieposter.com. Our sincerest gratitude is extended to Bruce Hershenson of emovieposter.com and Grey Smith of Heritage Auction Galleries (two long-time LearnAboutMoviePosters.com (LAMP) sponsors) for providing these great sources.

We would also like to acknowledge the wonderful website *Who's Who of Victorian Cinema*. This website is a tremendous source of world cinema history and is a must for anyone who loves early film history.

We would not have the time or resources to research the international poster market without the support of our wonderful LAMP sponsors and dealers: Amazing 3rd Planet, A Movie Masterpiece, Bags Unlimited, Big Pix, Channing Lyle Thomson, Cinema Retro, CineMasterpieces, Comic-Art & Graffix Gallery, Conway's Vintage Treasures, Czech Film Posters, Dominique Besson, Emovieposter (Bruce Hershenson), Erdie Industries, Film Art Gallery, French Movie Posters, Funny Face Productions, Heritage Auction Galleries, Hollywood Poster Frames, Intemporal, Julian's Auction, KinoArt, L'Imagerie Gallery, Masterpiece Editions, Memorabilia Mine, MG Displays, Miscellaneous Man, Movie Art of Austin, Movie Art GmbH, Movie Collector's World, Movie Poster Service, Movie Posters (Gene Arnold), Movie Posters, Inc., Movie Poster Page, Original Poster, Poster Conservation, Poster Science, Poster Planet, Poster World, Posteropolis, Precision Restoration, Quadbod, Reel Art, Sinister Cinema, Spotlight Displays, Studio C, Thanhauser Film Preservation, The Cinema Trade, Tough Guys Movie Posters, Unshredded Nostalgia, Vintage Movie Memorabilia, Yazoo Mills and Zane Warner. Their support of our websites and our research cannot be measured, and we ask that any collector, dealer or interested party who has benefited from our site patronize these reputable businesses.

We would also like to thank the advertisers in this book. Many of them are LAMP dealers while others lent their support to this publication. A listing of the advertisers can be found at the end of this book.

Finally, we want to thank our family for their love and support all the years we've been collectors. Our daughter Sarah, her husband (and our programmer) Mark, our son David, our granddaughters Ashley and Brooke (who bring us such joy on those tough days) and our mother/mother-in-law June.

LETTER FROM THE AUTHORS

When we first began collecting movie posters in the 1970's, we never imagined that one day our collection would include film posters that were used to display movies in countries such as Australia, Belgium, Czechoslovakia, Egypt, France, Germany, Hong Kong, Italy, Japan, Netherlands, Poland, Sweden, United Kingdom and Yugoslavia. In those days, we were happy to get our posters from around the United States. However, once the internet came into our lives, we were totally smitten by the artwork found on many international film posters.

*One of our earliest international pieces was a poster from the movie **Snow White and the Seven Dwarfs** that was used in both the Belgian, French and Dutch markets. The titles on the poster were: **Sneeuwitje en de Zeven Dwergen** (Dutch) and **Blanche Neige et les Sept Nains** (French).*

Needless to say, this poster became an instant hit with friends and family members who came by the house. They too were amazed that we were able to acquire a piece of film history from "the other side of the world." Before we knew it, we were scouring catalogues and auctions for posters outside of our on backyard. And while we absolutely love our American posters, we have found that collecting "internationally" has satisfied, to a small extent, our desire to visit places that we realistically accept we will never go.

While we felt very comfortable purchasing U.S. movie materials, we soon realized that the international poster market was quite "foreign" to us. Each country has its own film and poster industry. Markings, stamps, distribution and the like were all different from that in the United States. While there were poster art books, there were no reference materials available to us regarding international movie posters. Saying the international collecting market is a "different world" is an understatement.

It has taken years for us to understand many of the intricacies of collecting international posters. The result of that research has been put into this publication. We hope that our research will help other collectors in understanding and enjoying the international movie poster market.

We also hope you will visit us at our website www.LearnAboutMoviePosters.com.

Ed and Susan Poole

Learn About International Movie Posters

Movie poster collecting as a hobby has been around for decades. Who started it, where it started and why is unknown. Whether intentional or not, these early collectors have managed to preserve, restore and share historical documentation related to the world cinema. True collectors are by nature archivists – saving physical evidence of cinematic history for future generations to enjoy and preserve.

For most of the 20th century, collectors were limited to posters from their own home countries. They never envisioned the cinema from a global perspective, instead seeing it as a “national” pastime. Thanks to satellite communication and the internet, collectors, as well as the movie-going public, can now view cinema from an “international” perspective.

Collectors can now expand their interests to posters from around the world. But with this new found treasure trove come a variety of potential pitfalls. Taking what a collector knows about their own poster industry does not necessarily translate to posters from other countries. The same concerns about authenticity, dating and condition exist, but are further complicated by language and cultural barriers.

Learn About International Movie Posters (“LAIMP”) was written with the purpose of providing key information to assist collectors who are interested in acquiring posters outside of their country or area of knowledge. Knowledge is power – and it can be of great assistance when investing in international movie posters.

Since movie poster collectors have all levels of experience and expertise, this book is written from the perspective of a novice, relatively new to the hobby. Seasoned collectors may already be familiar with some of the material in this introduction and may want to proceed to the various countries. For others, we will first take a look at what constitutes a movie poster from the general collector’s standpoint, what is meant by the term “international movie poster” and a brief look at the world history of the movie poster. The second section addresses the different types of movie posters and other relevant information. The next section will discuss how to read your movie posters. It’s not all just about the picture.

The heart of this publication addresses the specifics of movie posters in 38 countries. The countries are placed in these specific graphic areas:

Europe
Middle East & Africa
Oceania
Latin America
Asia & Russia
North America

We have also included sections on care and preservation of movie posters, international poster sizes, country “url” extensions, country identification charts, record poster sales. We will begin with a look at the movie poster itself.

What Is a Movie Poster?

The term “movie poster” is basically applied to ANY movie poster that features the artwork of a movie. But there are generally three categories of movie posters which are based solely on their intended use.

Studio Released to Theaters Only

These are the movie posters that on display at your local theater. These are produced and distributed by the movie studios to theaters and theater exchanges with the sole purpose of advertising the film. These are generally NOT released to the public. Through various means, these posters make it to the “collector’s” market. **These are the posters that are generally recognized as “collectible.”**

Commercially Produced Posters

These movie posters are printed en masse and distributed to commercial outlets FOR SALE directly to the public. These are NOT considered collectible.

Limited Edition Posters

These posters are printed in limited numbers so even though they are intended FOR SALE to the public, their limited numbers sometimes place them into the collector’s market.

This publication specifically addresses the “Studio Released to Theaters Only” posters. For more information on movie posters, see the publication *Learn About Movie Posters* which can be purchased from the website www.LearnAboutMoviePosters.com or Amazon.com.

Foreign Distribution of Movie Posters

Movie posters that are distributed outside their home country are classified two different ways. You can look at it from a general perspective or from a distribution perspective.

a. Country

Country distribution occurs when a film is PRODUCED in one country but is MARKETED to OTHER countries. An example of this would be a film made in the United Kingdom that is MARKETED in Germany. This has been a common practice since the beginning of the industry. Explaining the long history of country FILM distribution would require its own separate publication. Therefore, we will only address country distribution of international movie posters.

As for the POSTER industry, a poster is considered “international” when it is PRINTED in one country for distribution in ANOTHER COUNTRY OR LANGUAGE.

For example, in the United States, many major titles also had a poster printed in the Spanish language for use by Spanish-speaking venues, both INSIDE the U.S. and in all Spanish-speaking countries. For distinction, this is called the “US - Spanish International” poster.

This is common in most of the major countries, so it is not unusual to see an “Italian - English International” poster or a “German - French International” poster. The first country is the country of origin and then the language on the poster.

Here’s a GREAT example for you: A “Russian-French-Arabic International” poster - the poster is Russian but the languages are BOTH French and Arabic on the poster.



b. Company

The normal film distribution procedure includes a distributor for a specific studio set up in another country, such as a Pathe distributor set up in the United Kingdom. But there are also some companies that were set up as international distribution companies. A prime example of this is the Cinema International Corp. (CIC).

CIC was based out of London, and was primarily owned by Universal Studios and Paramount Studios in the United States. They owned a chain of theaters in several countries, had their own supply companies and distributed films and posters all over the world from 1970 until 1981. CIC posters can be found in Italy, France, Germany, Australia, Japan and many more. They were divided up and replaced by another international distribution company, UIP (United International Pictures).

Our samples below show two different versions of the one sheets issued for the film Logan's Run. The poster on the left is the American domestic release. The poster on the right is the one sheet used in international markets. The posters are identical except for the logos for the distributors and the ratings box.



Before beginning our international journey through movie posters, we will take a look at how it all began. Here's a brief history of the movie poster.

Movie Poster History

The history of the creation of the cinema as an industry cannot be credited to a single individual or even a single country. Contrary to what many believe, it was a vicious competition between inventors, primarily from four countries: United States, France, England and Germany. Once the basic process was presentable, it was France that took the lead in spreading the cinema around the world.

Even though this is an extremely interesting and enjoyable area of study, this book is not written for that purpose. We are here to focus on the development of the "movie posters" that the film industries issued. To really understand the evolution of the poster, you need to understand some of the evolution of the cinema, since their developments go hand-in-hand. Since each country varied in their development, there is a brief film history presented at the beginning of each country section.

While the invention of the cinema was gasping its first breath of life, the poster was being developed as well. Frenchman Jules Cheret, considered the father of the modern poster, also created the movie poster.

Cheret produced a lithograph for the 1890 short film program called *Projections Artistiques*. The lithograph showed a young lady holding a placard with the times of the shows. Cheret followed with his poster for Emile Reynaud's Theatre Optique 1892 program called *Pantomines Lumineuses* (right).



In 1896, M. Auzolle designed the first poster for a specific film, actually containing scenes from the program, for Lumiere's film entitled *L'Arroseur Arrose*. This would not become the standard until around 1910.



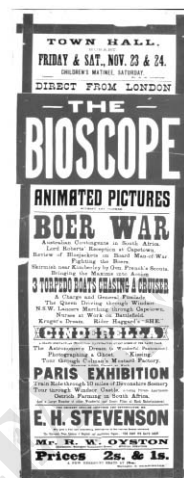
By 1900, every major country in the world had witnessed and had varying degrees of cinema development in their country. As expansion of the cinema spread, so did the way that it was presented world wide.

With the beginning of most countries' film industries primarily starting as part of traveling shows, the early posters started as announcements of the programs on "long bills."

Notice the sample on the left. It shows U.S. magician Carl Hertz's long bill. While performing in England, Hertz acquired a camera and made film presentations through numerous countries, including South Africa and Australia.

Short films became parts of shows, or were shown in between or at the end of vaudeville acts and traveling shows. Then they moved to small store fronts and parks, and from there to larger stores and then into indoor theaters with seating designed to show films.

As films moved into their own facilities, posters became announcements for the "animated pictures" or "moving pictures," some with the inventor as the main selling point. This soon evolved into various announcements or comments regarding new projection improvements, less flickering, and more fire proof, etc.



As “new improvements” posters lost their drawing power, stock posters primarily of audiences viewing the screen took their place. Many countries adopted their poster sizes from their vaudeville and traveling shows, so many countries had their poster sizes already established, such as France and Germany. Most northern European countries used slight variations of the German “A” poster sizes. Most Asian countries utilized slight variations from the Japanese “B” poster sizes. Some countries had basic sizes but continued changing them, such as the United States, Australia and the United Kingdom.

The next change in the growing film industry was the perception that movies were only lower class entertainment. Exhibitors were soon tauting their films as refined and high class entertainment for both family and middle class. The example on the right is a poster issued by the American Entertainment Co. which shows a “high society” audience watching a film projecting on a screen.



Even though some posters were issued for specific titles, it wasn't until around 1910 that film industries worldwide began the move to promoting the individual film titles on the posters. Most countries followed soon afterwards with the development of their own star system.

As larger theaters became more popular, so did better quality posters. Stone lithography became common place for major films. The process gave a quality in color similar to original paintings. More and more elaborate posters began being issued with several different styles utilized for major productions.

As each country was going through a variety of battles over such areas as censorship and distribution, posters started on their own versions of evolution that coincided with what was happening in the film industry, with slight variations from country to country. Posters were also designed to reach a wider and more international audience.

The first world war caused major changes in the various film industries around the world. It also caused major changes for the posters that were produced and the preservation of posters issued earlier. While European countries re-established their procedures, they also made many changes, such as: (1) France stopped gluing their posters to walls; (2) the United Kingdom eliminated several sizes and reduced some; and (3) the United States streamlined the poster production into set procedures.

One of the largest changes basically went unnoticed outside of the lithography, but had a resounding affect on posters. The limestone pits of Bavaria had been heavily damaged from the bombing of the war, resulting in a heavy reduction of limestone that was used for

stone lithography. Some countries had plenty of limestone in stock, but within 5 to 10 years, most industrialized countries began looking for alternatives to keep up with the demand.

As the U.S. stepped up to become the dominant film industry worldwide, the demand for supplies and accessories became phenomenal. By the early 1920's, the explosion of demand for movie posters created shortages in limestone and soon U.S. lithographers had to shave previously used limestone to try to keep up with demand. This escalated into full fledged "litho wars" between lithographers to produce the accessories.

In the early 1920's, American lithographer Morgan Litho led the way in development of utilizing zinc plates instead of limestone. Once this was perfected, Morgan began gobbling up all the other smaller U.S. lithographers that were struggling to supply the studios.

Other countries followed suit. For example, in Australia, lithographers took notice and a special "hand litho" was developed in the early 1930's also utilizing the zinc plates.

The 1930's brought sound to most countries. While sound affected the film industry, it had little impact on the posters themselves except for the volume produced. As the demand for accessories continued to multiply in the U.S., Morgan Litho stepped up again, moving paper accessory printing production to offset presses. But in the U.S., demand for accessories was so massive that the studios couldn't keep up. Theaters began producing their own material, secondary printers began providing materials and American studios began losing control of accessories.

The 1940's and World War II had a resounding affect on a lot of the posters released worldwide. Although South and Central America were basically unchanged, in the U.S., the film industry turned control of the paper accessories over to National Screen Service (NSS). The NSS also took over poster control in Canada. They also had an office in England, but never developed into a dominant position.

In the U.K., whose poster industry was hit the hardest, the war brought paper shortages which both eliminated huge amounts of earlier released posters and drastically cut down the amount of accessories that were issued for most of the decade. During the war, Australia cut their daybill sizes. After the war, they resumed their regular size. Belgium changed their standard poster sizes from their A1 posters to smaller sizes.

After the war, the Motion Picture Export Association (MPEA) dominated the posters issued for the Axis countries. A more international style of poster was issued by most major countries, which continued well into the 1950's. Some exceptions would be Poland and other smaller countries which were behind the "iron curtain." These countries produced some of the most fantastically imaginative and visually stunning film posters. During this time, the Indian and Korean film industries became independent, producing their own unique movie posters.

The late 1950's and 1960's brought all types of experiments in poster design, including combo posters, lenticulars, and gimmicks of all types to get people into the theaters. Bugs, monsters and creatures from the United States and Japan brought wonderfully graphic posters, while the British and Italian posters scared us with horror. In the U.S., drive-ins theaters and exploitation posters become common place (see our section on poster types). NSS strengthened its grip and Morgan Litho closed its doors.

The 1970's was the decade of change. Clay coating appeared to give posters a glossier finish. Blockbuster films and mass marketing also brought multiple advances and character posters. The late 1970's saw some countries such as Poland changing their sizes. The 1970's also saw the rise of multi-screen theaters and international distribution companies, and martial arts dominated the Asian markets.

The 1980's witnessed an upheaval in the American poster industry. National Screen Service turned paper production back over to the studios, eliminating a large number of sizes. The move was for international standardization and international marketing. Light boxes and double-sided posters became common, as well as international posters.

The 1990's brought the internet and a rise in availability of international posters. It also brought the rapid increase in fakes and reproductions. This has expanded and continued into the 2000's. Authenticity, accuracy and documentation became some of the largest problems with the poster industry.

Movie posters were not only issued in various sizes, but it also in types, restrikes, reissues, styles, etc. These and other relevant factors are explained in detail in the next section.

Common Poster Types

Movie posters come in a variety of "forms." There are standard terms that are used to describe these various forms. The terms give a more detailed description of a poster.

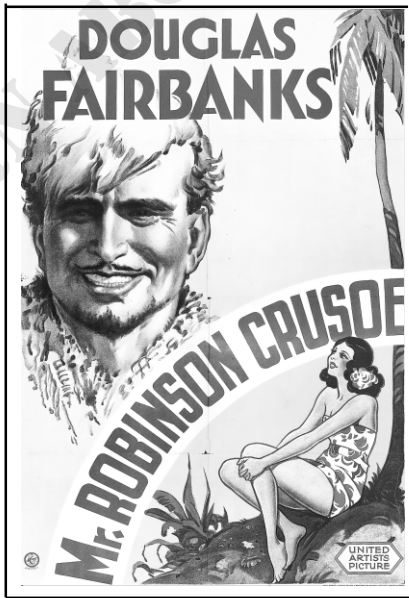
For example, someone may describe a poster as: "Style A one sheet" or "advance double-sided," or "R52." Is it an original release or a re-release? Which style is it? Is it an advance issue, an awards issue, a review issue or combo? These are all different forms a poster may take. The most common of these variants are:

- Advance/Teaser (Adv)
- Anniversary
- Award
- Combo
- Double-Sided (D/S)
- Duotone (Duo)
- Hologram/Lenticular
- Military (Mil)
- Mylar
- Personality
- Premiere
- Re-issue (R)
- Renames
- Restrikes
- Review (Rev)
- Road show
- Serials
- Shorts
- Snipe
- Stock
- Style

Advance/Teaser

Advances are a tool utilized by studios in most countries to “tease” the public and try to create an excitement for a coming attraction. They have been used since the early days of the movies and are still used today.

Normally, a film studio would determine the budget to allocate for a particular film. Smaller budget films may not utilize an advance at all. For a film campaign with a larger advertising budget, the studio would issue a variety of advances and/or teasers to create more interest in the film.



Although teasers and advances are all issued well before the release of a film, there is a difference between an “advance” and a “teaser.” All teasers are advances BUT not all advances are teasers.

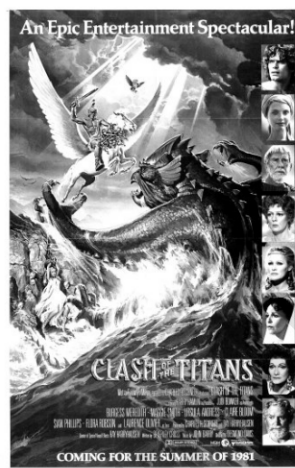
The line between the two is a little blurry, and the terms get utilized back and forth a lot. Normally, a teaser is an advance with very little information on it. It is primarily used to tease the public into wanting to know more.

Sometimes the poster shows just an image with a catch line and sometimes it’s just a catch line with no image. The sample on the left from the 1932 film *Mr. Robinson Crusoe* would be considered a “teaser.”

The term advance is any poster utilized BEFORE the poster to be utilized during the release of the film. This includes teasers but can be a wide variety of posters. Some advances have phrases such as coming soon, or a date the film is being released. Sometimes that is the only difference between the advance and the regular issue. Sometimes the poster is completely different. As you see more posters, it becomes easier to spot the advance issues for various countries. Even though you may not be able to read the language, advance dates normally stick out.

The sample posters on the right are for the 1981 film *Clash of the Titans*.

The poster on the near right is the advance style, with the words “Coming For the Summer of 1981”. The poster on the far right is the regular release. These posters present totally different artwork.



There are some advances that are called “character advances.” A set of posters are issued with each poster showing a main character in the film. These posters are found in any size.

See the example of posters on the right. This example shows a French Bus Stop set of character advances for the 2006 animation film *Flushed Away*. Each poster is approximately 109x178 cm (43x70”) and has a single character that it promotes.

What makes these advance style posters is the tag line across the bottom of each that says *Au Cinema le 29 Novembre*, (In Cinemas November 29th).



Collector Inspector

Advance posters are very collectible. Some collectors like them because they lack credit information and normally feature simple artwork.

Some advances are marked in the border as “teaser” or “advance.” Sometimes the only difference between advance and regular issue is a date or slogan across the bottom.

Some advance posters do not even contain the film’s title, just artwork.

Advance posters can come in any size.

Compare copyright date to initial release date to determine original or re-issue. (See Re-issue)

ANNIVERSARY

There are generally two types of anniversary issue posters:

- Studio issued in conjunction with the re-release/ re-issue of a film; or
- Independently printed for direct sale to the public.

Studio-issued anniversary materials will be addressed here. When a studio re-releases a film to theatres to commemorate the anniversary of a film's debut, the posters that are released and provided to theatres for the advertising campaign are considered "re-issues" "re-releases" (See Re-issues).

When Walt Disney Studios re-released *Snow White and the Seven Dwarfs* to theatres in 1987, it marked the 50th anniversary of its original debut. The poster that was issued to theatres as part of the overall marketing campaign carried the "anniversary banner."

However, since it was issued in conjunction with the re-release of the film to theatres, it is considered an "R87" - a re-release in 1987.



Collector Inspector

Anniversary issues are very collectible as re-issues of a popular film.

Anniversary issues are only released for major or popular films. Recent anniversary re-issues include: *Gone With the Wind*; *Snow White and the Seven Dwarfs*; *Midnight Cowboy*; and *E.T.: The Extraterrestrial*.

Normally released in major sizes only or, in some cases, as promotional materials.

These are studio issued materials, not meant for the public, unless issued as a promotional item.

They normally feature elaborate artwork and a banner commemorating the anniversary. They are most often prettier than the original release.

Disney sometimes numbered the back of their anniversary issues during the 1970's - 1990s.

Check for markings, such as stock numbers across the bottom which usually indicate that the poster is a commercial production.

AWARD STYLE

An “award” style poster is issued when a film has either received or been nominated for a prestigious industry award such as an “Academy Award” or “Golden Globe Award.” This is a great honor for the film, and the movie studios immediately do one of two things. If the film is still in the theatres, new advertising materials are made to replace the existing materials. If the film has left the theatres, a new campaign is started to re-release the movie to take advantage of the attention drawn to the film. If the film is still in theaters when the material is remade, it is called a “re-strike.” If the film has left the theaters and is released again, then it becomes a “re-issue.”

Below are two American one sheets issued for the 1966 film *A Man for All Seasons*. The poster on the left was issued when the film was released in 1966. The following year, the film won six Academy Awards, including Best Picture. After the Academy Awards were given, the studio re-released the film to the theaters with an entirely different poster as seen on the right. Notice the words across the top: “Winner of 6 Academy Awards!”



Sometimes an international award, such as Cannes Film Festival, may honor a film *BEFORE* its initial release in its home country. A studio may wish to incorporate this honor into its advertising campaign. In such a case, the poster may have an indication somewhere in its artwork that it has won a film festival or like award.

Awards materials can be issued in any of the standard sizes. In lieu of printing new posters, sometimes a movie studio would issue the award information as a snipe (See Snipe).



Collector Inspector

An awards poster normally does not command the same dollar value as the original issue, even if it was issued the same year.

They can be in any standard size.

Check to see when the award was issued to determine whether re-strike or re-issue.

COMBO

A combo poster (short for combination) is issued when two or more full-length feature films are released for viewing as a package deal—such as a “double feature.” Combo posters were extensively used by several countries, especially the United Kingdom and the United States.

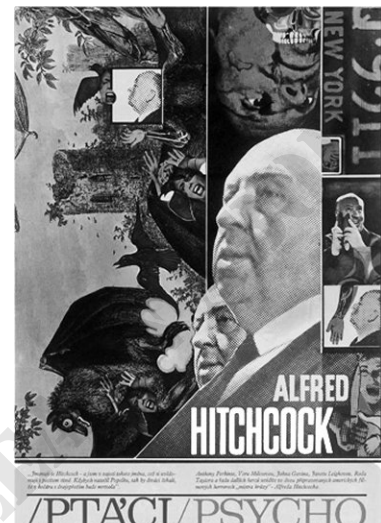
In the case of a double feature, the poster will contain the artwork and credit information for both films. The information may be split evenly, or, in some cases, if one film is more popular than the other, one film’s info may be more dominant. Here are several examples of combo posters:



3 Akira Kurosawa features -
Japan



*I Drink Your Blood / I Eat Your
Skin* - United States Combo



Birds / Psycho -
Czech Combo

The sample on the right is the British quad combo poster issued for the films *The Thief of Baghdad* and *Spider-Man Strikes Back*.

Sometimes the features are presented equally side by side, and sometimes they're not. In our sample, the image of *Spider-Man Strikes Back* is simply placed over the complete artwork of *The Thief of Baghdad*.



Sometimes combo posters are issued when a studio sponsors a “film series marathon.”

The example on the left features a poster issued with the marathon showing of the “*Planet of the Apes*” series. This poster was designed especially for this marathon and features an ape with just a mention of the five “*Planet of the Ape*” series films to be presented.



Combo materials can come in any standard size and are found in most countries.



Collector Inspector

In the United States, combo posters are almost always “re-issues.” In other countries, such as the United Kingdom, combos are used quite often in rural areas for first time releases.

They can be in any standard size.

These combo posters are not to be confused with posters that feature a full-length film coupled with a short film, such as cartoon, featurette, newsreel or short subject documentary. (See Shorts).

DOUBLE-SIDED - LIGHT BOX

Studios began experimenting with double-sided posters as early as the 1960's, but only for a few major features. It wasn't until the mid-1990s that theatres began utilizing "light boxes" to display their posters. In order to get a more deep visual effect, printers began using a process whereby the artwork filters through the poster and can be seen on the reverse side. In other words, if you hold up a poster you will see the same artwork that is on the front side of the poster in reverse and with a slightly faded appearance. This double-sided poster is designed for display in a light-box and gives the poster more depth. Double-sided posters are almost always one-sheets or each country's equivalent.

The term "double-sided" applies only when the same artwork is on both sides of the poster. Movie studios sometimes release banners with different artwork on both sides.



Collector Inspector

For 1990's, these are more popular with collectors because it makes it easier to distinguish them from the theatre-sized reprints. Single-sided posters are still issued by the movie studios for theatres that don't use light-boxes.

Unfortunately, double-sided reprints are now being brought into the country from European markets on major releases, making them almost impossible to distinguish. Sources at one factory indicate that the size of the double-sided reprint is 26-13/16" x 40", making them 3/16" of an inch shorter in width.

Double-sided posters should not be confused with lenticular posters (See Lenticular).

These are not to be confused with video posters that are issued with two completely different posters on each side.

DUOTONE

The word "duotone" means two colors. A duotone poster is normally printed on white using different color ink, such as blue, brown, black, red or green.

Movie studios initially used duotone materials as an inexpensive alternative to their full color line of movie art, particularly for small-city and rural theatres. Some studios used duotone posters for their lower budget films. It is still issued in countries, such as Australia, for some re-issues.

Duotone posters will normally feature the same artwork as their full color counterparts but done in only one or two primary colors. They will normally have the same credit and print information.

In addition to the studio-issued duotone materials, there were several independent companies that produced duotone materials that were made available to theatres as a cheaper alternative to the studio-issued posters, mostly window cards and heralds. These companies include: Benton Card Company, Globe Poster Printing Corporation and Hatch Show Prints. Duotone materials came in all sizes.



Collector Inspector

While they are collectible, studio-issued duotone materials do not command the same dollar value as the color counterparts, if a color counterpart exists. Some materials were only issued in duotone, which would make them more collectible.

Duotone materials offer collectors a chance to acquire vintage movie art at reasonable prices.

In some countries, duotones should be considered as potential “re-issues” if the poster is for a major title. Quite often, a full color original will exist.

HOLOGRAM /LENTICULAR

There is some confusion as to whether or not these are one and the same. They are not. Holography is a technique that allows the recording and playback of true, three-dimensional images. This image is called a “hologram.” Unlike other three-dimensional pictures, holograms provide “parallax.” Parallax allows the viewer to move back and forth, up and down and see different perspectives—as if the object were actually there.

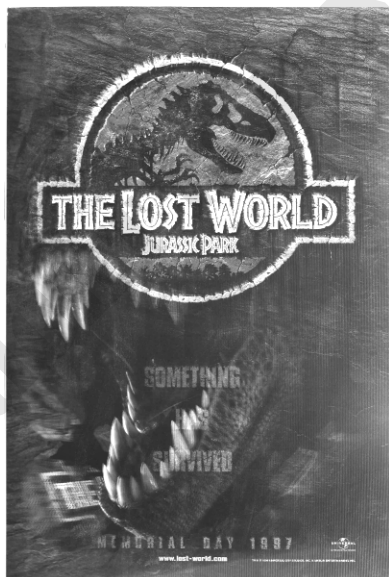
The process as it applies to posters is called “lenticular.” Lenticular images do not give a three dimensional perspective. Instead, it gives the illusion of movement. Lenticular is a specialized printing process that differs from a hologram. Where a hologram will look spectacular when lit properly, lenticular images look great in almost any kind of light.

The lenticular process normally takes 12 different images interlaced in special layers into an extremely confusing image. This image is then printed onto the paper. A lens material (hence the name lenticular) is laminated in “register” to the paper. The lenses block 11 of the 12 images from view. As you turn the poster, the lens reveals a different frame, creating the illusion of motion.

There are generally two types of lenticular movie posters. In some cases, the poster is printed on paper, like normal, and a small part of it is lenticular. This is the case with the lenticular version of the poster for the film *The Santa Clause*. With that poster, only a small circular lenticular portion was added to the poster. To see the image change, the poster needs to be physically moved or the viewer has to move from side to side.

In the case of the lenticular poster for the *Lost World: Jurassic Park*, (shown on the right), the entire poster was printed on a transparent paper that requires direct light from behind in order to see the image change.

This type of lenticular poster is used in light boxes that provide the needed light from behind.



Lenticular posters have been released in a variety of sizes in most major countries, including bus stop posters and standees.



Collector Inspector

Extremely collectible because they are produced in such limited numbers. They are hard to handle and ship.

Most often one-sheet or countertop size but can be issued in different sizes.

Lenticular posters tend to chip and moisture can pull the register out of focus. Must be handled with special care.

MILITARY ISSUES

Military posters were those used on American military bases around the world. These posters were not printed or distributed through the normal movie poster distribution channels. They were handled directly by the studio so there were no distribution markings on the military issue such as NSS tags or numbers. Although they would contain the same artwork as the traditional movie posters, the military issues were normally printed in either two or three colors. (See Duotone) They were most often issued as one-sheets. Although we have not actually seen a poster or image of a non-US military style poster, it is possible that they do exist.



Collector Inspector

Not as sought-after by collectors as the full color versions; therefore, they do not command the same dollar value. Since they are basically a duotone, gives collectors an opportunity to obtain vintage movie art at reasonable prices.

Most often comes in the standard one sheet size. Most often issued by major studios.

Compare copyright date to initial release date to determine original or re-issue. (See Re-issue)

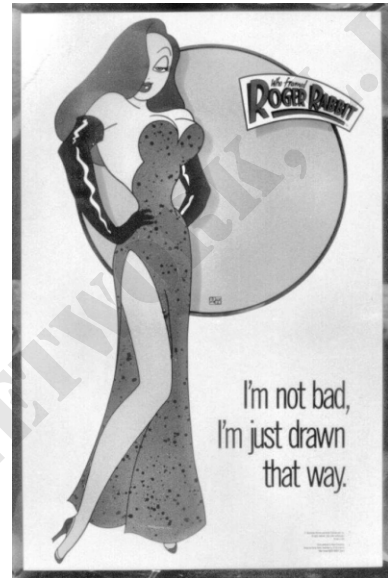
MYLAR

Mylar posters are limited edition prints, either released by movie studios or special limited edition authorized printers (See Limited Editions). These posters are printed on a sheet of Mylar plastic. The plastic is then coated with either silver or gold paint and then the artwork is painted over the paint, leaving holes to allow the silver or gold base paint to show through

Mylar posters are extremely colorful and attractive. They are most often issued in the one-sheet size. Since this is an expensive process, these posters are printed in very limited numbers.

The poster on the right features Jessica Rabbit and was released by Kilian Enterprises for the 1988 release of the film *Who Framed Roger Rabbit*. It was used by some theatres in their advertising of the film, but was primarily released as a Limited Edition poster.

These mylar posters are more commonly found in the United States, but a few have been used in other countries.



Collector Inspector

Mylar posters are very popular with collectors. They are printed in extremely limited numbers with exquisite artwork.

Most commonly produced in one sheet size.

Takes more care to handle because of Mylar. Paint can be chipped off.

Check markings to determine whether studio-issued or commercially issued.

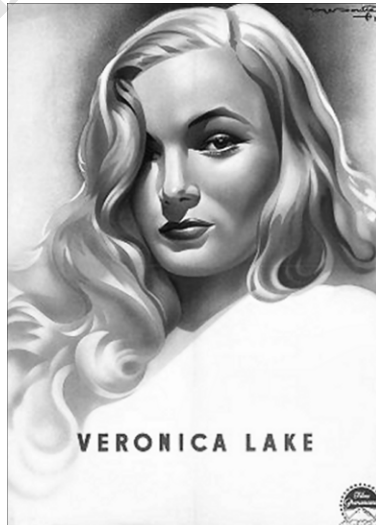
Compare copyright date to initial release date to determine original or re-issue. (See Re-issue)

PERSONALITY POSTERS

Some studios issued special promotional posters featuring some of their most popular film stars. These posters were very popular throughout the world. Here are three examples:



Greta Garbo - German
(Kurt Glombig Art)



Veronica Lake - French
(Roger Soubie Art)



Marx Brothers - U.S.

In the United States, these personality posters usually measured 22x28". Other countries have issued these in various sizes. Our sample above includes a German poster of Greta Garbo done by Kurt Blombig; Veronica Lake done by French artist Roger Soubie; and an American poster of the Marx Brothers.



Collector Inspector

Although they are not "movie posters," these personality posters are very rare and very collectible as they were issued by the studios and displayed in the theatres.

These posters featured a great "portrait" style image of the star, their name and the studio name.

PREMIERE POSTERS

Premiere posters are very special, limited-edition versions issued for a film's premiere. These are printed in very limited numbers since they are only used at the theatre where the premiere is being held.

The example on the right shows the poster released in conjunction with the 1994 premiere of the Walt Disney animated classic *The Lion King*.

The premiere was held at the El Capitan Theatre and had a limited run from June 15 thru July 14 (as is indicated on the poster).

Premiere posters are utilized in most countries.



Collector Inspector

Extremely collectible because they are produced in very limited numbers, normally containing the name of the specific theatre and the date of the premiere.

Most commonly issued in standard one sheet size.

Usually contains totally different artwork than the regular one sheet, sometimes incorporating artwork from the theatre itself.

Beware! Since these posters are usually only for special large productions, there are reprints that have made it to the collector's market. (See Reprints)

RE-ISSUES/RE- RELEASES

A poster that is released when a film makes its original debut is considered the "original release." Any poster for that particular movie title that is printed *after* the initial campaign is considered a re-issue/re-release.

In these examples, the poster on the near right is the 1948 original issue one sheet for the film *Abbott & Costello Meet Frankenstein*.

The poster on the far right is for the 1956 re-release of the same film.

The artwork and presentation on the posters are totally different.



Films like *Gone With the Wind*, *The Wizard of Oz*, and *Snow White* have been re-released to theatres many times over the decades. Each time they are released, the studios normally issue new materials.

There are many titles that are released years later in a different country. Even though it may be years later, if it is the original release in that country, it is NOT considered a re-issue. This has been a real problem with original releases AFTER World War II.



Collector Inspector

Check for the term "rerelease" or "reissue" in the credits. Some studios simply wrote it on.

Check the copyright date and compare it to the original release.

Some countries place tax stamps, such as Belgium. The tax stamp can be dated.

In the U.S., National Screen Service materials were marked with an "R", BUT ONLY if they (NSS) issued the FIRST release.

If the poster is only one or two colors, quite often a full color poster was issued in the original release. Several countries, such as Australia, do this often.

Check the distributor. Quite often a re-issue is released through a different distributor than the original release.

RENAMES

The term “rename” applies when a film has been released under one title, but is later changed to another title. In many instances, the film is then known by either name, with an indication of an “a/k/a” (also known as).

Movie titles are subject to change due to a number of circumstances. Here are a few examples:

Films are given working titles and, in some cases, early promotional materials are released with that name. When a subsequent change in the name is made, studios attempt to recover the old materials and replace them with new ones.

When a movie is a commercial failure at the box office and is taken off the market, the movie studio may re-issue/re-release it later under a new title.

Earlier works of a major actor are sometimes re-released with a new name.

In many cases, titles of the films are changed when they are marketed in other countries.

When a studio wishes to market their film to a different demographic group, they may change the name.

When a title is not well accepted by the public, the studio or distributor (in some countries) may change the name. For example, Brigitte Nielsen was not popular in France when the film *Red Sonja* was released. To counter this, the studio changed the name of the film to *Kalidor*, which was the name of the character played by Arnold Schwarzenegger.

In any of these cases, the movie materials can become known by either or both of their titles, and will sometimes carry the notation “a/k/a.” These materials can come in any of the standard sizes.

In some countries, especially in Italy and Hong Kong, a film can be released under six, eight or ten different names. This can become extremely confusing.



Collector Inspector

As a collectible, some renames can become very sought-after if the studios attempt to recover all of the initial advertising material. In other cases, these posters are simply re-issues.

Can be issued in any of the standard sizes and forms, such as serials. (See Common Forms)

May either be the same artwork or totally different.

Beware! In the situation where studios attempted to recover early promotional materials on popular films, many reprints have made it to the collectors market. (See Reprints)

RESTRIKES

The term “re-strike” causes a lot of confusion for poster collectors. Re-strike posters are not to be confused with re-issues, reprints, re-names, studio issues or regional print shop variations.

The master plates that were used to print the initial run of posters were kept by the lithographer and, for a short time, by the printing company. When the studio marketing department would put together their projections for a particular release, based on the marketing budget, they would have a certain amount of publicity material printed. This was normally based on the early booking of a film.

Sometimes, once the film was released to theaters, it would be a larger hit than expected and other theaters would start booking the film. This would cause the studio to go back and have additional posters and material printed for the film while it is still part of the initial release campaign. (This situation is unlike a re-issue or re-release which results in posters being printed for a different, later release of a film to theaters.) When the printers had to print more of a previous printed poster, they would pull the plates and put it BACK on the presses.

It's difficult to recreate the exact conditions and put everything exactly like it was before, so quite often this reprinting or re-striking of the poster will cause slight variations from the original printing.

A good example of this would be posters for the Halloween. It was a low budget release that did a LOT better than the studios anticipated. Some of the posters were Technicolor variations, but several additional printings were necessary to fill the demand.



Collector Inspector

Where there are only slight differences, the re-strike will normally bring the same money unless it is a major collectible film. For example, the *Star Wars* Style "A". The re-strikes are marked and all collectors know it.

If there is a major difference, such as less color, it will normally be a significant difference in the value.

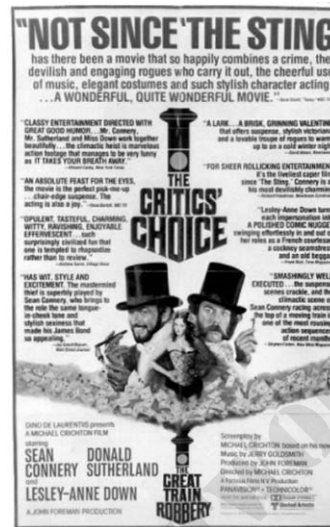
REVIEW

Movie studios will sometimes present a special screening for film critics before a movie's release to the general public. If there are enough positive comments, they will issue a special "review" style poster with the general release of the film. In most cases, a review poster *is not* a re-issued/re-released poster since it is released in conjunction with the initial release of a film.

Because the review poster's primary purpose is to bring to light the excellent reviews and/or special commendations the film has received, the review style poster will feature the positive comments on the poster. Unfortunately, in order to accommodate the space needed to publish these favorable remarks, the artwork of the poster generally suffers due to lack of space.

It is very easy to spot a review poster. It has very little or no artwork, little or no credit information, and contains large-print excerpts from newspapers, movie critics, magazines, etc. Most review posters are simply a listing of favorable comments that were made about the film in the media, with some artwork in the background.

Let's look at our samples below from the film *The Great Train Robbery*. The poster on the left is the standard issue. The poster on the right is the "review style."



Collector Inspector

Due to the lack of or limited artwork, they are not as sought-after as the regular issue poster.

Sometimes marked as "Review" or "Rev." in bottom border.

Easily distinguishable because of all of the writing.

Normally not a "re-issue," but a style variation.

Because they are not as attractive, reprints are not normally a concern to collectors.

ROAD SHOW POSTERS

A “road show” was a special showing of a major film. Even though this type of presentation was around since the silent era, David O. Selznick set the standard for the “road show” presentation in 1939 with *Gone With the Wind*. It was called “showmanship.” The criteria for a road show were:

- A beautiful theater
- At least 100 miles apart
- Reserved seating
- No popcorn, expensive candy bars
- Courteous ushers and usherettes

Here’s a normal “road show” presentation: Upon entering, the audience would see nothing but a huge curtain and listen to parlor music, called an overture. The curtain would open to the studio logo, no trailers. The film would be shown in a larger format such as 65mm or 70mm instead of the normal 35mm. There would be an intermission where the curtain would close. The audience would never see a blank screen. Music would start back up a few minutes before the second half so everyone would know to take their seats. Then, at the end of the film, the curtains would close and exit music would be played. This was to give the atmosphere of an elegant presentation.

Because these were special presentations on a larger format than normal, the theaters were able to charge more than the normal admission fee.

Special advertising materials were created to show that these were not the regular presentation. Road show advertising materials quite often were more beautiful than the normal posters.

Note on our sample the reference to “70 MM”.



The best way to identify “road show” material is to look for special enlarged format logos on the posters, such as Todd-AO, 65mm presentation, 70mm presentation, etc. Road show materials were issued in all of the standard sizes.

Roadshow presentations have been very popular all over Europe and different variations offer.



Collector Inspector

Road show materials are very popular with collectors. The posters were normally more elaborate. They were also printed in limited numbers.

Produced in any of the standard sizes, and in most major countries.

Because they were shown in a larger film format, the materials normally carry a tag indicating the larger format, such as Todd-AO, 65mm, 70mm, etc.

Road show materials can be either original release or re-issue, depending on the schedule of the road show. Compare copyright date with original issue date.

When original materials were used, they would include a snipe indicating “Limited Engagement,” or other indication of road show presentation.

SERIALS

As early as 1910, movie studios introduced the concept of a “feature film” divided into chapters. Each week, one serial chapter would be shown. Subsequent chapters would follow weekly, until the serial would come to a “happy ending.” This concept was started in France and spread all over.

To advertise these movie serials, studios released a series of movie posters for use in the advertising campaign. In most cases, each serial would have a “main” poster featuring the primary artwork of the series. Then, each chapter would have its own poster. In many

cases, there would be ten or more posters issued for a particular serial. These posters would have the title of the serial, the artwork, stars, and the chapter or episode number. Normally the “main” poster indicated the number of total chapters. Serials were a popular draw at the movie theatres until they were discontinued in the late 1950’s.



Mit Buchse Und Lasso – (Bull’s Eyes) – 1918 - Germany



Son of Tarzan – 1920 United States



Les Trois Mousquetaires – 1932 - France



Collector Inspector

These are very popular with certain collectors. Some were very colorful and featured comic book and fictional heroes. Many major stars got their start in serials.

Since posters were issued for the main title as well as all chapters, it is easier to get a least one poster from a particular serial.

Normally produced in most of the standard sizes and in most major countries. Serial lobby cards were quite often produced in duotone.

Easily distinguishable by the title and/or the words “chapter,” “episode” or “part”.

Very commonly re-issued, sometimes under a new name.

Compare copyright date to initial release date to determine original or re-issue. (See Re-issue)

SHORTS

The term “short” or “short subject” is generally applied to any film that is short in duration (not full-length) and is normally shown before a full-length movie. This does not include the original silent movies that were only one, two or three reels long as they were the full-length movies of the time.

In many cases, the studios would issue standard stock sheets for their short subject films (See Stock). However, for larger productions, the movie studios would sometimes issue individual posters.

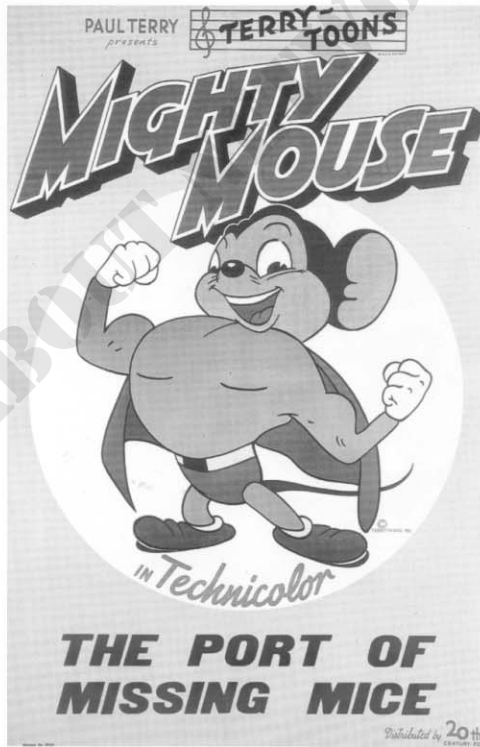
There were generally four categories of shorts:

- **Cartoons** – Cartoons were one of the earliest forms of movie shorts and normally featured favorite animated characters such as Mickey Mouse and Popeye.
- **Featurettes** – A little longer than cartoons, these normally featured live action adventures such as Three Stooges and Little Rascals.
- **Newsreels** – Since radio was the primary news source, newsreels offered the public a chance to actually “see” what was happening in the world.
- **Short Subject** – A short film in documentary style about a specific subject, such as George Washington, or a travelogue featuring scenes from exotic countries.

Posters for these shorts were normally produced in the major sizes but occasionally other sizes were issued.

In some cases, if the studio issued a short in conjunction with a full-length feature film, they would include a notation of the short on the feature film’s materials. (These materials are not considered a “combo” poster since it involves one full-length feature and a short film. Combo posters are released for two or more full-length feature films (See Combo).

On the next page are sample posters of the four categories listed above.



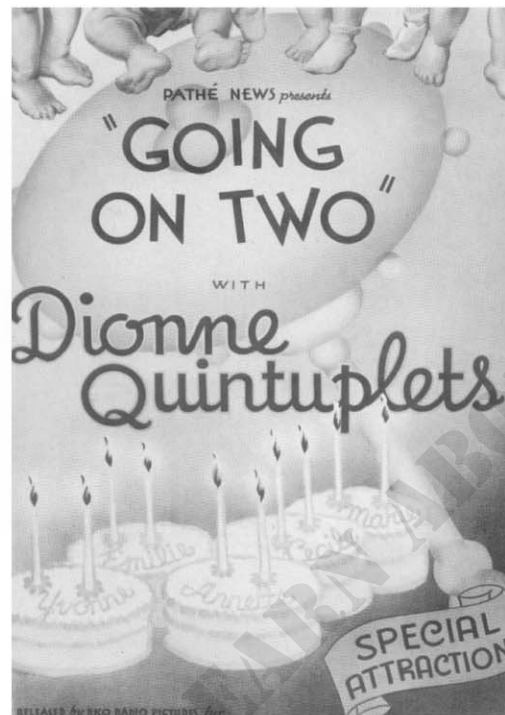
Cartoon



Featurette



Newsreel



**Short Subject
Documentary**



Collector Inspector

Some of the individually issued posters are extremely rare and very popular with collectors, particularly those for popular characters. Stock sheets are more common. (See Stock)

When a "short film" is mentioned on the feature film's materials, the value of the poster is determined primarily by the popularity of the feature film.

Mostly issued in one sheets, but other sizes have been issued.

Compare copyright date against issue date to determine if original or re-issue. (See Re-issue)

SNIPES

A snipe is a piece of paper which changes or gives additional information about a particular film once the posters were issued. This eliminated the need to reprint the materials. There are several types of snipes.

- * Common Snipe - These varied in sizes, but generally contained new or revised information regarding the film. An example would be snipes proclaiming "Limited Engagement" or "Coming in 3-D." These were also used to correct errors in credit information.
- * Pictorial Snipe - Although these were rarely used, the studios issued a snipe when they needed to change "artwork." This was more cost effective than reissuing a new poster.
- * Theatre Snipe - These were created by individual theatres to post specific information about their theatre such as theatre location, times of showings, etc. These were very often used with window cards and stock sheets.

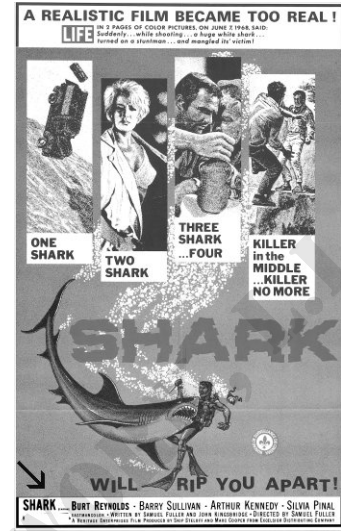
Here are three samples of how snipes were used:



In this sample, the snipe was used to change the title of this 1962 film from *Reprieve* to *Convicts 4*.



In this sample, a snipe was used to add the words: *Ben and Pardner Shared Everything - The Gold, The Laughs, The songs - Even Their Wife*



This poster was used for distribution in Canada. It contains the Canadian stamp. A snipe was used to cover the American ratings box.

Snipes come in a variety of sizes, depending on their intended use.



Collector Inspector

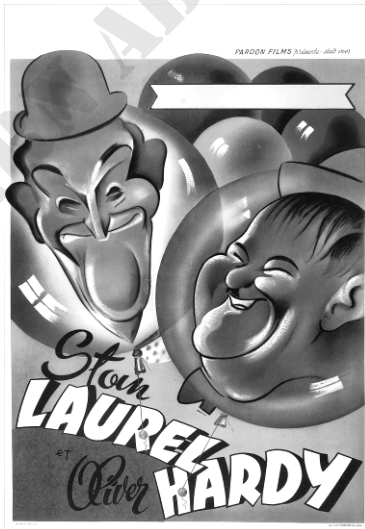
Common snipes are not normally viewed as very collectible because they rarely contain information that identifies the particular film. Theatre snipes are also not considered very collectible for this same reason. The pictorial snipes are considered more collectible because they normally have artwork AND film information.

Vary in sizes.

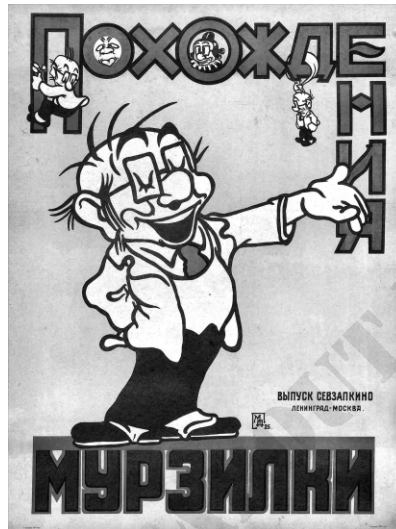
STOCK SHEET

Stock sheets provided to theatres were basically generic posters that could be used for both full-length and short subject films. These posters featured specific characters in a variety of scenes, not specific to any particular film or title. Stock sheets were commonly issued for full-length westerns and shorts. Some of the stock sheets had a blank area on which theatre owners could place a snipe giving the name of the film being shown. The snipes were removable so the stock sheets could be reused (See Snipes).

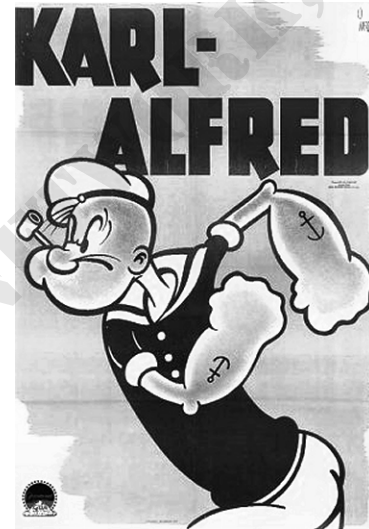
Here are some samples of stock sheets from three different countries:



Laurel & Hardy - Belgium



Foxy Grandpa - Russia



Popeye - Sweden

SEMI - STOCK

Studios also issued "semi-stock" materials. These posters would include "stock" artwork, but would have the name of the specific title printing on later.

Here are samples of Australian Semi-Stock Daybills for Disney's Goofy. Notice, the artwork is the same; only the title, which is placed in the circle, is different.





Collector Inspector

Even though these stock sheets are quite collectible, because stock sheets were utilized for several titles, normally not as sought-after as the individually titled posters.

Some stock sheets were utilized over a period of several years, so there was really no need for re-issues.

In the United States, some stock sheets were distributed through the National Screen Service. While they were numbered, they followed a different sequential order.

Primarily issued in major sizes only.

STYLE

Movie studios have long understood the importance of the movie poster. At one point, this was the only visual means of display at their disposal. Early on, they recognized the power and impact it had on the movie-going public. Even in the days when it was believed that the movie industry was just a passing fad, movie studios invested heavily in their marketing campaigns and relied on this venue for their very existence.

It was very important that the advertising campaigns for a particular film be broad enough to encompass a wide-ranging market. In order to peak the interests of people of all standings, the studios would issue materials that focused on different aspects of the film. For example, they would release movie posters in several styles – one may focus on the romantic side of the film (targeted to the ladies) while another version may feature an action scene (making it more of a man's flick).

In some cases, more than two styles of posters were issued. In fact, in the 1925 horror classic *The Phantom of the Opera*, the studios issued eight different styles of its one sheet. Each poster had its own unique artwork.

Here are three styles:



The practice of releasing different styles of artwork continued through the decades. Beginning in the 1930s and 1940s, as printing processes began to change, the studios would commonly release one “art” style (stone litho style) and one “photographic” style, utilizing the new color offset process.

Normally, the style is marked in the bottom border of the poster. However, some earlier posters are marked in the bottom right hand corner of the artwork.

Different styles were issued by most major countries and in a wide variety of sizes. Here are a few samples:

ITALY



Hud - Italian 4 Fogli - Style A



Hud - Italian 4 Fogli - Style B

POLAND



Butch Cassidy and the Sundance Kid - Polish B1 - Style A



Butch Cassidy and the Sundance Kid - Polish B1 - Style B



Collector Inspector

Quite often one style of poster would be valued higher than the other if it proved to be more popular with collectors.

Styles were most commonly issued in the major sizes, even though other sizes were released.

Normally, the style is marked in the bottom border of the poster. However, some earlier posters are marked in the bottom right hand corner of the artwork.

Compare copyright date against original issue date to determine if original or re-issue. (See Re-issue)

How to Read Your Poster

Collecting original movie posters is quite enjoyable and a great hobby, BUT most collectors don't realize that it is a LOT more than that. Collectors of original movie posters are also preserving information from the past, very similar to film collectors. Yes, we're historian, and that poster that you are collecting is actually a historical document recording basic information about what a studio presented to the public at a specific time.

Unfortunately, most people view a movie poster as simply an advertising tool with a pretty picture. Even some poster collectors do not see beyond the poster's artwork, which is really just a part of the wealth of information presented on that poster.

So, let's take a look and learn "How to Read Your Poster." This information is presented as if it is to someone who is just beginning and looking at a poster for the first time. If you have been collecting for a while, please understand.

Obviously, the first thing you look for as a collector is the size of the poster and the type of paper or cardstock it's printed on. This quite often identifies what type of item you have. But, since this article is on reading your poster, we will skip this area and put our attention to what is actually ON the poster. We have an International Size Chart in the reference section at the end of the book to help identify posters by their size.

Let's break your poster into these six areas:

1. Image
2. Title and Credits
3. Logo Row
4. Documentation
5. Plugs
6. Stamps, Snipes and Stickers
7. Back

Let's look at each area.

Image

Normally, the first thing everyone sees is the image on the poster. The artwork is quite often a basic summary of what the film is about, and WHY most collectors are in the hobby. Whether it is actual artwork or photography, collectors normally look for an artist or an agency who created the image. Most artists, if they are allowed to (or if the studio didn't crop the signature) will sign somewhere between the bottom left and the bottom right. Italian artists and some French artists will sign at the top, but most others are at the bottom. Agencies are normally on the side edges of the poster on the outside of the artwork and would be considered part of the documentation.

Our sample below features the artwork created by the great artist Amsel for the film *The Sting*. His signature is actually a part of the artwork.



Title and Credits

Of course the title is pretty simple, unless it is an a/k/a or a film that has been re-titled, which would then help in the dating. Some posters will have words such as “formerly entitled...” to take advantage of earlier publicity, but it also lets you know that it is a re-issue. The following sample is from the title card for the 1951 film *The Bogus Bandits*, which was originally released as *The Devil's Brother*.



The credits are normally just below the image, but they can be in all areas. The first thing to notice in the credits is who is presenting the film? Is it a combination of companies or studios? Sometimes studios will jointly produce a film and then divide up the distribution. For example, one studio may handle distribution in the United States and the other handle distribution outside of the U.S. The presenter would then help identify the distribution.

It is also very common that the original release was done by one distributor and a different distributor did a later release. Sometimes they utilize the same artwork and sometimes they don't, so notice which company handled the distribution.

Credits are "giving credit" to: who made the film; who was in the film; or, who was part of making the film. This is the part that the studio wants to present to promote the film. Always read through and look for details. There could be tips to help dating, such as a name change of an actor or actress, such as "Sir Lawrence Olivier," or a change in a married name, etc. Of course, teaser posters won't have this part, but the majority of the posters will.

To help identify the country of origin of a poster, look for the words that are found between the names of the stars. Use a simple system of looking for the word for "director" or "directed by," which is the most commonly used word on posters. By identifying that word, you can normally identify what country issued the poster. We have included our Country Identification Chart in the reference section to help you.

There are posters that have misspelled names of actors, directors, etc. Mistakes happen, but when it is done by a major studio, they usually would send a snipe to make the corrections. Where this becomes more important is when small distributors in smaller countries would actually have posters made up and change names for localized spellings.

The sample on the right is of a "localized" name change. This is the Yugoslavian film poster for the American film Cleopatra. Notice that not only has the title been changed (which is common in international market, but the main actors' names have also been changed to a more locally recognized spelling. Elizabeth Taylor is "Elizabet Tejlor"; Richard Burton is "Ricard Barton"; and Rex Harrison is "Reks Harison."



Logo Row

The logos across the bottom of the poster are very important. For older posters until the 1970's, most production studios were also the distributor, so there would only be one logo. Major distributors would only put their logos, and smaller production companies might have a remark in the credits instead of having their logos on it.

As production costs continued to escalate and co-productions became more popular, it became more common to see multiple logos.

The logos on the ends of the poster are very important. In most major countries, the logo on the bottom left corner is usually the production company and the logo on the bottom right corner is usually the distributor. This especially helps on newer posters where distribution is divided.

For example, one distributor would have a U.S. distribution and the other distributor would have the international distribution. The distributor logo on the bottom right corner usually identifies which distribution it is.

Since the 1990's, production costs have become so great that it is not usual to have numerous production companies share the expense. Logo Row has become the place for them to let their logo be seen.

Other logos that often appear across the bottom are sound systems, ratings boxes, other associated presentations like books or records, websites on newer posters, etc. Let's take a quick look at these.

- A. Sound Systems - this becomes important identifying special presentations, like roadshow presentations which utilized 65mm and 70 mm film. A special performance for a higher admission would also mean a special poster was issued.
- B. Ratings Box - U.S. posters have their ratings here. Other countries sometimes put their ratings here and sometimes they put them in other places, such as the side borders, which is common practice for French and Italian posters. The United Kingdom usually has their ratings box just below the title to the bottom right. (see stamps, snipes and stickers below)
- C. Websites - as the internet becomes a dominant part of everyday life, websites have become the most cost effective way of advertising for distributors. Placing a website address on the posters started in the 1990's and has become a mainstay for current posters. The extension of the website address is a great identifier. For example, if you have a website that ends with .de, you know that it is a German distributor. We have included a world chart of website extensions to help you identify website extensions. It's located in the reference section at the end of the book with other charts.

Sometimes just seeing logos across the bottom gives you information. For example, it immediately identifies the French bus stop poster from the regular theater issue.

Documentation

Below "Logo Row" is a great source of information. For U.S. posters, this area is normally used for the copyright year and copyright holder, National Screen Service information and style marks. Always compare the copyright date with any other date on the poster to help identify reissues.

For other countries such as the U.K., France and Italy, this area also contains printer tags, which are vital for telling reissues, censorship numbers, edition marks and several other valuable pieces of information. We get into these more under each individual country.

Plugs

Plugs can be at the top or at the bottom of the poster. This is special wording concerning the issuing of this poster. This could be awards for recognition or advance announcements like "Coming Soon" or a date at the bottom of the poster. This could also be chapters as part of a serial or presentations at film festivals.

Stamps, Snipes and Stickers

Some countries utilize censorship ratings stamps, snipes or stickers, but this is done usually when posters from other countries are used, such as Canada, New Zealand, Malta and Netherlands (see these sections for more information). Japan prints these stamps (called Eiren Marks) and ratings codes on their posters.

Back of Poster

The back of the poster is also a great place for additional information. It is quite common, especially in the U.S., for stamps of all types to be on the back. These would usually be NSS stamps or distribution stamps, but they would give additional information about where the poster had been.

The back of the poster is also the best place to look for evidence of major restoration of the poster, unless it has been linen-backed.

There is a LOT more to a poster than just another pretty picture!! Always look at your poster very carefully to see all the information that it has for you.