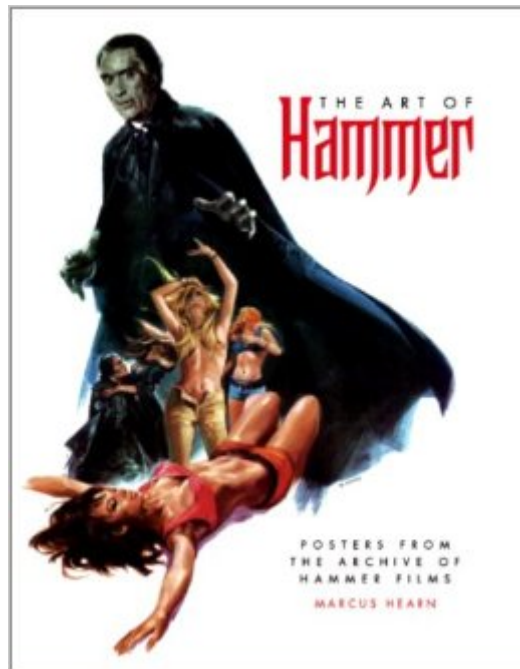


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# The Art Of Hammer: The Official Poster Collection From The Archive Of Hammer Films



## Synopsis

Over fifty years ago, with the release of *The Curse of Frankenstein* and Christopher Lee's iconic performance in *Dracula*, Hammer ushered in a whole new era of blood and barely-restrained cleavage in glorious color, mixing sex and horror with a style and panache that made the small British company world famous. *The Art of Hammer* collects the very best and most iconic movie posters produced for the Hammer studio. This lavish hardcover brings together rare artwork from around the world. Featuring Hammer's greatest films, including *The Curse of Frankenstein*, the *Dracula* series, and many more.

## Book Information

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## Customer Reviews

I've been a Hammer horror films' fan for many years but until recently, my interest was confined to watching the movies and collecting some of the DVDs of my favorite films. My interest has now expanded to books covering the history of Hammer Films and anything to do with the movies. When I received "The Art of Hammer", I confess I was a little stunned at the size; it is a large hardcover and more of a coffee table book. It's a little cumbersome to read actually, but fortunately, there is a brief introduction and the rest of the book features the beautiful and/or strange posters of Hammer feature productions from the years 1950-1979. I learned a couple of interesting things such as the fact that Hammer's managing director James Carreras used the posters not only for publicizing purposes, but also to convince American studios to distribute the films, many times without the presence of a film script or even the "promise of major stars". The introduction provides some insights (too brief in my opinion) of some of the more prolific artists who created posters for Hammer

movies such as Tom Chantrell, who created the British posters for every Hammer film between mid-1965-mid-1970. I'm aware that some reviewers are critical of this book as it ignores the majority of the artwork of the Italian and French posters, and that must be frustrating for long-term fans and collectors. Having learned about this omission, I wish the publishers had included these posters and personally would not have minded paying more for a comprehensive collection. As it is, this volume features mostly British posters and it is justified in the introduction by stating, "as a film's country of origin is an important consideration for collectors and dealers."

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