

## STANLEY KUBRICK. INTEGRAL ART DIRECTION: FROM THE IDEA TO THE FILM POSTER

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### Abstract

This research carries out a meticulous and original study of the filmography of the late American director Stanley Kubrick, combining films and posters. Each of the film posters is studied as a unit, following the most common criteria and elements of Graphic Design. The aim is to show that each poster is in perfect harmony with the film it represents and becomes the most valuable and realistic publicity. Several biographies and monographs have been consulted in an attempt to unravel the plots and aesthetics of each film. In addition, graphic design manuals and studies on composition, style and typography were read and studied. Lastly, ideas were gathered from works specialising in film posters. After the necessary detailed analysis, the conclusions have corroborated the initial hypothesis, concluding that the American director supervised the design of the posters in order to capture the film on paper, in a single image, a frame or illustration. His ultimate interest was not to advertise or create controversy, but to create another, smaller story within the story of each film. Each of these posters is a good example of the fact that the poster is not just an advertisement but a continuation or, rather, the beginning of the film. Kubrick knew this underlying value and exploited it throughout his career. That is why his posters have their own style, objectives and patterns, just as his films did.

**Keywords:** cinema, graphic design, Stanley Kubrick, film posters, film poster, persuasion, film poster functions.

RECEIVED: 09-02-2022 ACCEPTED: 11-05-2022 PUBLISHED: 30-06-2022

**How to quote:** Padilla-Castillo G., Cerdán-Martínez V. (2022). Stanley Kubrick. Integral art direction: from the idea to the film poster. *Almanaque*, 39, 69-94.  
<https://doi.org/10.58479/almanaque.2022.40>





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## 1. Introduction

Graphic Design has devoted many studies to the analysis of film posters. Since the birth of cinema, posters became a new and important subject. However, no author has focused solely on Stanley Kubrick, nor taken into account his audiovisual technique and narrative at the same time. For all these reasons, this proposal presents an attractive and intriguing subject, especially when the director always stood out for his detail and eccentricity. His obsession for detail led him to control every step of the film production process. The poster and the premiere were the last stage. Kubrick personally supervised them and even inspected the dubbing in other non-English speaking countries. This characteristic personality and filmography are sufficient elements to ask what relationship each poster has with his film. This study is based on the hypothesis that every film poster in Stanley Kubrick's filmography is composed, designed and ordered according to the visual, historical and artistic style of each film. No element is gratuitous or chosen at random, but functions as a part of the film.

### 1.1 The movie poster as a multidimensional advertising element

Cinema has not been the only art form that has made use of posters to attract audiences. Before that, other shows such as the theater or the circus, stood out for advertising their shows with striking and creative posters. In fact, many authors have searched in history for what may have been the first printed poster, dating back to "1477, the work of William Caxton" (Perales, 1999, 28). However, the advertising poster, as it is understood today, "was born in the second half of the 19th century, with several countries claiming paternity (Great Britain, USA or France)" (Perales, 1999, 28). However, we have to wait for the appearance of the cinematograph and the rise of the then newborn Seventh Art to be able to talk about the film poster. There is evidence that the Lumière brothers used a film poster to announce the first commercial screening before a non-professional audience. The event took place on December 28, 1895, at the door of the café at "number 14, boulevard des Capucines, in front of 33 onlookers" (Acedo, 2003, 21).

From the very beginning, the poster was conceived as an object of diffusion of the film. This fact caused intellectuals and artists of recognized trajectory to welcome them with suspicion. Their creation hid a complex commercial strategy, as is still the case today. The function was not merely to give the plot of the film or to achieve a beautiful aesthetic, but "to influence the recipient in a suggestive way" (Perales, 1999, 32). A dialogue takes place, a poster-recipient relationship, where the latter responds with his sensitivity to the message and symbols offered

by the former. If this subjective reaction is not produced, the poster will not fulfill its function efficiently. For this reason, those artists who opposed, in principle, the cinematographic poster would end up being the creators of them a short time later.

Physically, the poster is nothing more than “a limited surface consisting of two essential components: a fixed image, generally colored, almost always carrying a single theme, and a brief commentary that complements it” (Perales, 1999, 34). This text should never exceed twenty words, because the viewer will barely devote a few seconds of attention to it. If the poster does not follow these rules, it will not successfully perform its functions, cited below.

## 1.2 Functions of the film poster

The cinematographic poster cannot only offer an image in an objective and free way. Its first and most elementary function is to offer the spectator-recipient information, a new knowledge about the existence of a film. Therefore, it provides a title, the names of the actors and the director, as well as a photograph or illustration. These images, in most cases, present the main performer(s), give some idea about the plot of the film. They may even offer a clue as to the time or place where the film takes place. All this is complemented by a phrase or slogan that reaffirms this plot synthesis and fulfills the function of persuasion.

On other occasions, that phrase becomes a simple and objective statement, which is limited to giving the director's name. In these cases, the director's fame and recognition are used as an advertising lure. In Stanley Kubrick's films, it can be seen that the director's name is simply used in the advertising phrase. This simplifies the message, since a film by this filmmaker does not require more extensive presentations. Françoise Enel (1977, 28-29) states that “the poster constitutes a unified image that condenses vast regions of human experience into a reduced surface.” Information is not enough to attract; it undertakes to go beyond. As Perales (1999, 42-51) points out, the poster must possess a series of springs so that, among its representations, there is a set of emotive and abstract meanings that have an impact on the individual's mind and provoke an accumulation of emotions that incite him to consume.

According to the same author, “it is very difficult to conceive of a big city without billboards. Society has encouraged the creation of urban spaces adorned with messages, images and texts that invite consumption” (Perales, 1999, 37). Therefore, the movie poster has become an essential decorative element of the city and can be seen in bus shelters, subway stops, billboards on the road and facades of buildings under renovation. Thus, it fulfills its environmental function and combines its advertising work with a new decorative task. Although, sometimes, the number of posters is exaggerated and generates chaos, ugliness and, therefore, “intolerance in individuals” (Perales, 1999, 37).

It should be understood that this description refers to the early movie posters that used to cover the facades of movie theaters. The buildings were eminently functional and their design was not particularly attractive. And the cover was adorned with the large posters described above, following the example of the American *nickelodeons*. The architect Teodoro Anasagasti was the first to bring this model of poster-fronts to Madrid. He was commissioned to decorate

the Real Cinema in the Plaza de Isabel II, in 1920. Later, his model would be imitated in the Monumental de Antón Martín (1922), the Pavón Theater in Embajadores Street, the Avenida Cinema in Gran Vía (1927), the Callao Cinema (1926) or the Palacio de la Prensa, also near Callao, in 1927).

The third function would be the urban one. Perales (1999) dedicates this function to the eternal conflict between artists and advertisers, who wish to drag the film poster to their respective terrain. The author proposes to the reader to decide whether a film poster should be an artistic, personal and elaborated product, or a commercial and mass-produced advertisement.

### 1.3 Elements of the film poster

The composition serves to ensure that the different elements of the ad are distributed in such a way that the whole is harmonious and attractive to the viewer. It must show the general and the details, combining text and image, white and color. A good composition is achieved when there is a balance between lines (text) and masses (images, color spots). The composition also achieves rhythm, movement, a sense of life and, at the same time, balance when placing all the elements, giving each one the most appropriate place and size. The center of the composition is called the “optical center”. This, according to Most (2002, 117), “we will place it one tenth higher than the real center, that is, one twentieth of the total height of the advertisement”. Thanks to the optical center, it is possible to direct the viewer’s gaze and the direction his eyes should follow. From this focus, a hierarchical order is established for the other elements, causing them to be observed in a specific order, according to their importance.

The directional line of the gaze “begins on the left side of the page, at the top, moving to the right, descending towards the left corner of the page and ending at the right corner” (Most, 2002, 129). According to the path of these lines, the poster will acquire a certain meaning:

- Diagonal: Quick and agile way of directing the gaze.
- Triangle-shaped: Stability of the composition.
- Z-shaped: Highlighting the header and achieving an effective reading.
- X-shaped: Balances all masses.
- S-shaped: Softness.
- L-shaped: Very specific direction of view, which does not allow dispersion.

There is also circular reading, which is organized from the middle of the page; mirrored, showing the same at the top and bottom; and gridded, like chess. Lastly, there is the anti-path and the absence of reading paths. On the other hand, the poster is covered with lines that cross it from one side to the other, forming certain figures depending on where they are established. Most (2002, 76-79) lists the meaning of these compositional lines:

- Vertical lines: Spirituality, superiority.
- Horizontal lines: Placidity, serenity.
- Curved lines: Activity, dynamism.
- Broken lines: Balance, firmness.
- Crossed lines: Security, stability.
- Sinuous lines: Movement, elegance.
- Divergent lines: Rhythm, cadence.
- Converging lines: Violence, threat.
- Spiral lines: Direction, concentration.

These lines are grouped together in various forms, which also have a certain meaning (Most, 2002, 80-83):

- Unique form: Total importance.
- Twin forms: Equally shared importance.
- Symmetrical forms: Balance in communication.
- Independent form: Selective call for attention.
- Aggressive forms: Super direct impact.
- Disparate shapes: Variety over quantity.
- Overlapping forms: Unequal importance.
- Contacted forms: Limited interaction.
- Contained forms: Total interrelation.

Regarding color, Most (2002, 61) states that “a graphic advertisement in color can have almost 50% more impact than the same advertisement in black and white, or in a single color”. This is the case in a newspaper, magazine or any other publication, where the cinematographic poster can also see its effects diminished, depending on how it is reproduced on paper. Color is an impact, a call for attention. It helps to read and understand the advertisement more easily. In addition, color holds the viewer’s gaze and attention is invaluable. According to Enel (1977, 59), color has a “seductive, stimulating and visual power, well known to all advertisers. This impact of color is linked to purely physical phenomena (Enel, 1977). Precisely, the physicist Charles Henri, demonstrated that man perceives color before form, a fact that posters can take advantage of. This color is an inexhaustible source of psychological connotations and allusions to an idea or a feeling, generated unconsciously in the viewer. Color determines the whole message and, depending on how it is used, it can be more or less effective. Moreover, color is a universal element; it affects any person, child or adult.



To get closer to colors, we must distinguish between primary colors (they cannot be obtained by mixing colors and are magenta, yellow and cyan blue), secondary colors (they are the mixture of two primary colors, such as orange, green or violet), intermediate colors (obtained by mixing a primary color with a secondary color), tertiary colors (obtained by mixing secondary colors) and complementary colors (the opposite of a color in the color chart). The most striking aspect of color lies in its meaning, which has been studied since antiquity. Dupont (2004) has brought together many theories to give a nuance to each one:

- Red: Symbolizes love, sensuality and passion. It also symbolizes rebellion and blood, devilish and devouring fire. For many, it is the most violent and lively color. In fact, it has been shown to act on the human organism by increasing blood pressure, muscle tension and respiration.
- Orange: Like red, it evokes heat, light, fire. In the human mind it generates excitement, youth. It also accelerates the heart rate, without reaching the strength of red. Dupont states that it is a frivolous color and difficult to take seriously.
- Pink: It is the feminine, innocent, youthful, romantic and sensitive color.
- Yellow: It is synonymous with life, joy, joviality, brightness. It contrasts perfectly with black, creating a very striking union for the eye. It is the color that people like the least.
- Green: This color encourages calm and rest. Contrary to reds and oranges, it lowers blood pressure and dilates capillaries, causing blood to flow. It refers to nature and hope.
- Blue: Evokes the sea, the water, the sky, the air, the great space. The public associates it with freedom, dreamlike and eternal youth. Contrary to reds, it generates peace, calm, tranquility and lowers blood pressure.
- Purple: Being a colder red, it is usually related to the sad and gloomy. In the past, it belonged to the aristocracy or the high Church. The historical evolution and the new uses of color in advertising have modified its meanings.
- Brown: Dupont associates it with wood, natural, comfort or home. It is a color used to talk about the original and the routine, what people see every day. On the other hand, it is a color related to the male sex, so it is used in almost all products intended to be consumed by men.
- Black: Since ancient times, this color has been linked to the idea of death, mourning, pain, isolation. It is also a night color and the darkest color but, at the same time, the favorite of men and women when it comes to dressing, since it is considered the most elegant color. For this reason, it is used in advertisements for luxury products or for those with high purchasing power.
- White: It is an empty, infinite and sometimes dazzling color. For some, it is meaningless and cold. It also evokes transparency, cleanliness and purity, which is why it is used in advertisements and packaging for cleaning products and feminine hygiene products.

The text must be clear, coherent, emphatic and unitary. It is usually the most austere part of the poster, but it is no less important. It is especially important to pay attention to the

typography used, which marks the meaning of the text. The typeface can reinforce or weaken the message, because each one has a different personality. There are masculine, feminine, antique, modern, light or dense letters. Its thickness indicates strength. The slant suggests movement. And slender letters are synonymous with elegance. Landa (2004, 13) summed it up: “The typeface can be the hero of the ad. Hero or executioner, it is itself part of the design. Therefore, the text must be legible. It is essential to respect legibility values. The best thing to do is to choose classic fonts that are common and duly tested. If you want to experiment, it is better not to take risks on a poster and leave the tests for another occasion. The designer should always choose open and well-proportioned fonts. He knows not to combine several at the same time. And he will have to choose between lowercase letters (lower case), or uppercase (upper case). The latter make reading more difficult, although they can be used on certain occasions.

In addition, it is necessary to take into account the line spacing, which gives harmony, and the kerning or space between letters, which provides heaviness or lightness. To go deeper into the meaning of type, it is necessary to know Alex Brown’s classification (1991, 33-38):

- With finial: They are influenced by handwriting and are typical of the Renaissance style.
- Ancient: They come from an ancient method of writing, called *Littera Antiqua*, dating back to 1500.
- Calligraphy: Limited borders, light links and moderate contrasts.
- Transitional: They represent the transition from old to modern types. The best example is the Baskerville type, which appeared in 1758.
- Modern: They have been so called for 200 years. They emerged in the Enlightenment or Age of Reason.
- Egyptian: Quadrangular terminals. Without connection points. From the end of the industrial revolution.
- Palo seco: Without endings. They are Arial or Verdana type.
- Calligraphic or writing: They were born between the 1st and 14th centuries. They have no slant, but fluid strokes, with connecting ligatures.
- Fantasy: They use color, tonal effects or lines to create an unclassifiable typeface different from the previous ones.

## 2. On the life and work of Stanley Kubrick

Stanley Kubrick’s death in 1999 came as a surprise to many film professionals. Some called him a “genius”. Others simply called him an “inspired craftsman”. He passed away quietly, in the same way he shot his films, and at his home in the United Kingdom. He left behind a fame that, he said, he had never sought. Although connoisseurs maintain that he had earned it by heart, since the first documentaries he made as a teenager. His last legacy would be a future box-office success that he could not enjoy, *Eyes Wide Shut*, and a mark of a great perfectionist

that not even his detractors have been able to deny him. That path to exquisiteness began on July 26, 1928, when the director was born in the Bronx borough of New York. His family was European, of Romanian and Austro-Hungarian descent. It was his father, Doctor Kubrick, who motivated him, from an early age, in his passion for chess, literature and photography. As a young man, he gave his son a *Graflex* camera. This was his first step in the study of the image. Photography brought him some fame and money since, at the age of 16, he published in *Look magazine* some snapshots of a teacher of his reading. These snapshots would give him a permanent job in this publication and the possibility of traveling all over the United States. Later, he would work for *Time* magazine and become one of the most famous photographers in his country.

His learning and success were slow and steady, the result of a great personal effort. He learned little by little, although he was unable to study at university. Almost all biographies agree that: "Already in the early years of his life, the young Kubrick showed his self-taught aptitudes. He selected his own academic readings, learned cinema as a devoted parishioner of the screening of the great classics at the Cinematheque of the Museum of Modern Art in New York also by reading Eisenstein, Pudovkin or Stanislavski" (Riambau, 1999, 30). Reading would later influence him as a filmmaker. He never wrote an original screenplay. They were all scripts adapted from literary works. Juan Carlos Polo (1999, 10) collected some words of Kubrick himself, about this aspect: "The advantage of an already written story that can be read in a book is that you can remember what you felt the first time you read it. That is very useful for the decisions that have to be made when directing the film".

After photography came short films. Kubrick's first works in this new field were three short films and documentaries self-financed by himself. Their titles were *Day of the flight* (1951), *Flying Padre* (1951) and *The Seafarers* (1953). These works did not bring him economic benefits. However, they stimulated him to take the final step and decide to devote his life to the world of cinema. With the savings he had obtained thanks to his work as a photographer, and his participation in several chess tournaments, he managed to direct his first feature film, *Fear and Desire* (*Fear and Desire*, 1953). The truth is that the film was a real failure at the box office and the director managed to withdraw it from the market, when he was already famous. The next experience was similar. His second film, *Killer's Kiss* (1955), was neither recognized nor appreciated by the public or the critics.

His stroke of luck came in 1954, when he met producer James B. Harris, the person who would mark his destiny. With him he founded the *Harris-Kubrick Pictures* production company, which produced his next three films: *The Killing* (1956), *Paths of Glory* (1957) and *Spartacus* (1960). These three productions meant national fame for Kubrick, thanks to the good acceptance of the three films. In fact, in *Spartacus*, his fifth feature film, he could already count on a large budget and the collaboration of one of the greatest Hollywood figures of those years, Kirk Douglas. The actor would join his career to that of the filmmaker and years later, he would also play the leading role in *Paths of Glory*. Later, *Lolita* (1962), *Red Telephone? Let's Go Back to Moscow* (*Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, 1963), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980) and *Full Metal Jacket* (1987). All of them managed to increase his fame, prestige

and number of fans. But after the release of the last one, he remained almost ten years without filming.

The artistic drought ended in 1996. During that year, he began what would be his last film, *Eyes Wide Shut*. The absolute protagonists were Tom Cruise and Nicole Kidman. With them, Kubrick was shooting for two years in several London studios. But the director died before the release of his posthumous work. On March 7, 1999, he died at his home in Hertfordshire (England) and a few days later, the film was number one at the box office. His last project, *Artificial Intelligence (AI)*, would also never see the light of day. His close friend, Steven Spielberg, would shoot it in 2000, amid nostalgia, admiration and tribute to his colleague.

Kubrick left quietly, with several *Oscar* nominations from the Hollywood Academy. *Barry Lyndon* was his most awarded film. He won four of these awards. However, he never won the statuette as a director. He did receive other international awards, such as the Golden Lion at the Venice Film Festival in 1997, or the rank of Commander of the Order of Arts and Letters, awarded by the French government in 1995. In addition to his films, shootings, anecdotes and awards, Kubrick is remembered by all those who knew him. His friends have always spoken of his eccentricities, his overwhelming personality and his desire for control, which bordered on the limits of sanity. Many branded him a “megalomaniac”, although others prefer to speak of a great “perfectionism caused by his constant information on the latest advances in cinematographic technique” (Riambau, 1999, 30). They agree that, behind all these manias, there was an ordinary man, sensitive and understanding with his equipment. He was as normal as any other person. All his toughness also hid fears. For example, it is well known that he hated cars and was terrified of flying, even though he had an amateur aviator’s license. Michael Herr (2000, 72) attested: “We know that although he had a pilot’s license, he had stopped flying around 1960, presumably after observing the controllers at La Guardia airport”.

Nor did he like to dress or comb his hair in an elegant way, as he preferred to wear anything and dedicate himself to work or to prepare his next project. Frederic Raphael (1999, 32), a friend and collaborator of the director, described him physically, recalling one of his last interviews: “Kubrick opened the door. He was wearing a blue overcoat with black buttons. He could have been any employee of the French railroads. He was a small, full man (he wore no belt), with a beard that blurred rather than defined his features. Enormous glasses enlarged his black eyes”. One of these personal quirks led him to move to Great Britain in 1960, as he was obsessed with the idea of being kidnapped in the United States. He left Hollywood and settled in a small British town. It was the best way to isolate himself and be able to devote himself entirely to his films.

Although the filmmaker did not live alone. He wished to be accompanied and started a family. He married three times. His wives were Toba Metz, Ruth Sobotka and the painter Susanne Christiane, who was widowed by his unexpected death. From these three marriages his daughters Katharina, Vivian and Anya were born. The latter two, together with their mother Susanne, would be the true guardians of the filmmaker’s memories, work and fortune, which for many is incalculable. In this regard, Kubrick was also criticized for his stinginess. Michael Herr (2000, 30-31) is one of the authors who has dealt most extensively with this aspect: “Stanley’s pathological obsession with money is one of the most astonishing behavioral phenomena I

have been able to observe. Despite the enormous trouble he took, the tremendous price he paid to keep his distance from the ruthless, greedy types who ran Hollywood, a part of him always identified with them in a kind of elective affinity.”

For the history of cinema, Kubrick left his films and his different, original and innovative style. Each of his films is a good example of his personality and professionalism: “If you saw a Stanley Kubrick film, you could guess that it was his as soon as you started, although he never made the same film twice” (Herr, 2000, 122). Therefore, watching them is a must for any fan of the seventh art. The only exception is *Fear and Desire*, which may be stored in the late director’s English residence. There is also no record of its original poster and therefore, it cannot be analyzed. The rest of his films are easy to find and make up this short but varied filmography. Each one of them is a journey through human nature and according to scholars, they are good fruits of cinematographic work and knowledge.

He wanted to adopt an eminently British way of life. Although his cinema was very American. He was born and developed his art in New York and therefore, “his cinema is inscribed within the new trends that emerged in the United States in the 50s and 60s, trends that tried to overcome the classical tradition in American cinema based on a profound transformation” (Hernández-Arango, 1998, 239). He belonged to a generation of young directors such as Sydney Lumet, Robert Mulligan, Richard Brooks or Arthur Penn. All of them developed a very personal style. But they were united by the conviction of fleeing from a classic and industrial cinema that had lost all its original quality. Many of these filmmakers made important incursions into the world of television. Kubrick, despite having worked as a photojournalist, decided to stay away from the small screen. He focused on a very personal cinema, which took up some classic standards to offer a new spectacle.

The result is a filmography of varied plots, with the common denominator of the human being. The human condition was the *leitmotiv* of his films. He was interested in portraying man in his success and in the darkest part of his being. His characters were never heroes, but innocents doomed to an inevitable destiny. These are classic premises. However, the director wanted to cover them with a halo of modernity never seen before. He studied the technique, innovated and surprised. The camera made new movements and the shots reflected the essence of the scene and the character. In Kubrick’s films we can see perfectly symmetrical shots, balanced and with a harmonious composition. The camera accompanies with *tracking shots*, panoramas and impossible shots, totally zenithal or aberrated. He was also fascinated by the use of the *steadycam*. The director himself dared to use it on some occasions. When it was not yet used as a common form of filming, Kubrick had already made it a hallmark of his films.

Within the scene, great attention to detail and interpretation can be found. *Barry Lyndon* is a good example thanks to the costumes, decoration and lighting. It crossed the barrier of verisimilitude, reaching a surprising realism. Such was his interest in giving credibility to the story, that the director decided to shoot the entire film with natural light and candlelight for the interiors. The experiment would have been a nightmare for any cinematographer. But Kubrick managed to borrow camera lenses unthinkable in film: “Fortunately, I found a suitable lens, one of a set of ten that Zeiss had built expressly for NASA satellite photography. The lens had a

speed of 0.7 F and was a hundred times faster than any other cinematographic lens” (Kubrick, in Riambau, 1999, 68).

These ideas led him to be considered ahead of his time. He also sought to reach the minds of the viewers. He achieved this with a new language. His cinematographic discourse was beyond dialogues. He lived in the symbols and the musical setting. In this aspect, many considered him a virtuoso of music, although he never directly composed any of the scores of his filmography. He did know how to adapt each melody to the film: “The research on the electronic treatment of Beethoven’s music in *A Clockwork Orange*, the baroque compositions used in *Barry Lyndon* or the songs extracted from the *Top Ten* of the sixties for *The Metal Jacket* would again refer to the method of the autodidact who tries to fill in his gaps by resorting to the exhaustive” (Riambau, 1999, 35). The strength of the film lay in the intangible, that which could not be perceived with the naked eye. Each film had its subconscious, its hidden essence, like every human being. Moreover, the director preferred to be on the sidelines and let the story grow on its own. He was never present in the discourse. He tried almost every genre, but he always stayed on the sidelines. He wanted to prevent his ideas from being present because it was up to the spectator to reflect. This led him to make a cinema full of restraint, without great effects, but built with an inimitable perfection.

### 3. Research results

In this section each one of Stanley Kubrick’s films is listed chronologically. All of them are headed by a short synopsis, which helps to know the plot of the film and its relation to the film poster. The only exception is *Fear and Desire*, for which only the plot summary can be provided, as mentioned above.

#### 3.1 Fear and Desire (Fear and Desire, 1941)

This film tells the chilling story of four soldiers trapped behind enemy lines in the middle of World War I. To save their lives, they plan an escape route that takes them under a river. To save their lives, they plan an escape route that takes them under a river. On their way to freedom, they kill enemy officers, a fact that will mark their lives. The reason is that they will return to their comrades and when they return to combat, they will see their own faces in the faces of their victims.

#### 3.2 Killer’s Kiss (Killer’s Kiss, 1955)

Davy Gordon is a New York boxer. He is 29 years old and lives alone in a dilapidated apartment. He has hardly any money and is bankrupt, despite having lived a glorious past. His new problems begin when he decides to help a neighbor in a street fight. She is a very pretty young woman. Her name is Gloria and she works as a dancer in a nightclub. But the biggest of her

problems is that she is harassed by her boss, a mobster who hires thugs to kidnap the girl and kill the innocent boxer.

The poster presents a black and white image, with hard shadows obtained thanks to a unique illumination coming from the left side, where the exit may be. From the upper part hang some dead hands, also illuminated, which steal the man's protagonism. Their white color generates other points of attention next to the boxer's face. The inverted triangle composition generates a claustrophobic sensation. This is reinforced with a short shot of the character and the detail shot of the hands. The viewer feels that he is trapped and there is no escape; a feeling shared with the character in this poster and throughout the film. On the other hand, the typography is red and heightens the tension. Red is imminent danger, persecution, danger of death. In this case, it deliberately seeks to increase the blood pressure of the audience, to make them participants and accomplices in the story. In addition, the characters are dry type and mix high and low case. The line spacing is minimal, meager, unbreathable. The whole title is full of coldness and terror, as it highlights the term *murderer* with a larger body. Even these characters have small scratches, which would correspond to fear, the struggle for survival of these hands before they appear dead. The protagonist will also have to flee and fight to live. This is what this poster shows, full of connotations of film noir, mystery and *thriller*.

### 3.3 The Killing (The Killing, 1956)

Johnny Clay is released from prison and announces to his cronies that he is going to commit a perfect heist. In view of the great news, all his acquaintances want to participate, since the loot will be two million dollars, which are in the offices of the racetrack. Moreover, it will be a clean robbery because no one will be harmed. But Clay and his companions have forgotten about the presence of Sherry Peatty, an ambitious, selfish and money-hungry woman, who plans to win a million dollars in that same racetrack and take all the money collected, so the interests of both are absolutely contrary.

The poster presents the protagonist in the foreground, with a medium shot and the look out of field, creating intrigue in the viewer. You know that there is something he needs outside the frame, something he is looking for and is very interested in. From the synopsis of the film, the viewer will know that this element is a big booty, which can escape from his hands, due to all the circumstances that surround him. Precisely, behind the protagonist, there is a disturbing but comical clown. He holds a still smoking gun that, surprisingly, is not aimed at the back of the other character's head, so they could be accomplices. Perhaps, from the contrast of the two, it can be deduced that the one who remains behind and more in the shadows may have darker interests and will betray the first. But that is part of the story of the film. The two men form the lower base of a triangle, topped at its upper vertex by the title. This is in a tall box and in italics. Characteristic is its typography, old Roman, visibly slanted and with a modified horizontal line. These resources, together with the orange color of the type and the red-orange background, speak of a dynamic story, entertaining and surely, full of problems, messes and ingenious situations. In the story there will be chaos, comedy and a bold script, with lights and shadows, just like the poster.

### 3.4 Paths of Glory (Paths of Glory, 1957)

In the Battle of Verdun, during the First World War, the Gallic army makes a suicidal attack against the German positions established on the Hill of Ants. But the failure is resounding and General Mireau decides to punish the troops with an exemplary punishment. To do so, he chooses at random three soldiers of Colonel Dax (Kirk Douglas), who had refused to carry out this attack because he estimated that half of his men could die. And despite his efforts, he cannot prevent them from being court-martialed.

The poster has its main center of visual interest at the bottom, thanks to the face of Kirk Douglas, who looks out of the field, with a gesture of sorrow. He shows neither terror, nor pain, nor fear, as would be usual in the case of a soldier. His gesture goes beyond that and suggests indignation, a desire to contemplate another landscape, another reality. He even shows a certain interest in escapism, to get away from the environment in which he is immersed. Behind him, we see soldiers in assault position and an empty road, surrounded by two blurred platoons of anonymous and dehumanized men. All are bathed in shades of ochre and brown, which speak of the film's warlike atmosphere and the seriousness of its message. Moreover, brown is an eminently masculine tone, which coincides perfectly with the style of the film, where only two women appear as extras. Finally, the image is crowned by the title, centered and in white. It uses a modern Roman typeface, heavy and very solid, with little interline, which accentuates the rigor of the image. Above it, the name of the main character is placed in black and dry type, because his presence and prominence in the film is almost crucial.

### 3.5 Spartacus (Spartacus, 1960)

Spartacus is a slave from Thrace, forced into hard labor. Because of his strength and endurance, he is bought by Batiatus, who trains him to be a gladiator. In his new home, he meets Varinia, a slave of overflowing beauty with whom he falls madly in love. But the influential Crassus is also smitten by the woman's beauty and buys her as a slave. From here, Spartacus will form an army of slaves to fight for their freedom and return to their places of origin.

The poster shows the protagonist in the foreground, in the middle ground, mounted on horseback. His figure, of a warlike, equestrian and almost haranguing type, creates a great vertical composition that is only broken by the obliquity of the sword and the horizontality of the background landscape. Thus, the center of visual interest is placed in the marrow of the image, with rotundity and firmness. Kirk Douglas is once again the absolute protagonist of the story. In addition, the sky painted in a mystical and powerful blue accentuates the strength of the human figure and tells us a story of overcoming and courage. The masculine element is provided by the brown and black colors, which occupy another large part of the surface. This mixture of cold and warm colors creates a great contrast that suggests heroism, struggle and an ancient setting, specifically in classical Rome. Likewise, the upper typography emphasizes the protagonist's name. It uses tall, transitional Roman-style letters, due to the slightly oblique finials. On the other hand, its orange color, strong and majestic, makes it stand out against



the regal black frame. It is another formula of very strong contrast that gives strength and consistency to the composition and high levels of legibility, according to the experts' notes.

### 3.6 Lolita (1962)

The lonely professor Humbert Humbert Humbert travels from his native Europe to New England (United States), to start a new life. At his new destination, he rents a room in the house of the widow Charlotte Haze, whom he will marry. He will be very much in love. But the ultimate cause of this wedding is Humbert's secret love for Lolita, Charlotte's beautiful young daughter. Lolita is only fourteen years old. But age will not be an impediment so that, when Charlotte is run over and killed, stepfather and stepdaughter begin an incestuous and dangerous love affair. They run away together and travel half the country. Lolita's immaturity will lead her to fall into the arms of another man and Humbert will prefer to kill rather than die of jealousy.

The poster presents a close-up of the young protagonist. The lollipop, lips and glasses are red, so the image exudes a lot of sensuality and eroticism, which perfectly matches the tone of the film. Red is a dynamic color, very warm and fiery, so the choice is very successful. Its mission is to increase blood pressure, to excite the senses, which is what the young woman intends to do throughout the film. In addition, the scarlet tone takes on more force when contrasted with the rest of the poster, which is almost white. That immaculate color would allude to Lolita's original innocence and youth, a 14-year-old girl playing at being an adult. Finally, the message is reinforced by the typography. The director's name is in tall box type, in dry stick and black. Meanwhile, the name of the film is in low box and italics. It also uses the incarnate color. Although the most striking thing is its sensual, personal, torn typography, between a gothic or script font. It works as another element of the film, as the story is almost erotic, secret and forbidden.

### 3.7 Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb, 1964)

Jack D. Ripper is a general obsessed with the idea that the communists are contaminating the water of the United States. He therefore sends a wave of B-52 atomic bombers against the Soviet Union. The President of the United States contacts his Soviet counterpart to convince him that the attack was a mistake. But the sinister Doctor Strangelove has set in motion the *Doomsday Machine*, an irreversible automatic device that will start up after the attack and wipe out the human race from the entire planet.

The poster does not use real images, but a funny illustration, close to the comic strip, as it presents an almost surrealistic story, grotesque and in a parody tone. Therefore, it is a wise choice and very close to the essence of the film. The drawing, and with it the composition, are symmetrical and perfectly harmonious. Its center of interest is the ball of the world, divided in turn by two flags, and the airplanes that seem to go towards the out-of-field. These devices

add dynamism and make the viewer want to know where they are going, what is off the field. On the other hand, only three very important colors are used: red, blue and black. The truth is that it would not be necessary to resort to any other tone, because it would dilute the message of the composition. Besides, these colors represent the two opposing countries and no other could have been chosen instead. The centered typography, placed at the top, collaborates to achieve this symmetry. It also uses the colors red and black, with dry stick type. This helps to summarize the message, without creating doubts or misinterpretations. The United States and the Soviet Union are the two opposing sides. The rest of the world does not seem to exist, because it is not mentioned and the telephone only connects the two great powers.

### **3.8 2001: A Space Odyssey (2001: A Space Odyssey, 1968)**

This film offers a philosophical reflection on man's role in the universe, through a journey into the future. This journey begins in prehistory and jumps directly to the colonization of space. In the main drama, man fights against the machine Hal 9000, in order not to be dominated by it.

The poster shows a spaceship in the foreground. It creates a dynamic image, thanks to the mixture of curves and vertical and horizontal lines. The main point of visual interest is the rocket that comes out of it and leaves a wake, moving away and seeming to leave the frame. To the left of this central image, the Earth appears. With it, the viewer will feel interest because he will believe that it can affect or influence him in his daily life. This idea goes hand in hand with the central message of the film, which talks about man, even though it is fully introduced in the science fiction genre. In the background, at the bottom, another planet can also be seen, which harmonizes and balances the composition. If only the ship appeared, the image would be unbalanced. In fact, the color also helps to create that harmony. The navy blue background seems to be calm, mute. It is emptiness itself, absolute silence. It contrasts with the immaculate white of the ship and the other planet. In addition, some beams of that ship are red and point to a situation of danger, some problem within what seems to be absolute tranquility. Finally, the title, with a dry stick typeface, tells us about the futuristic tone of the film. You can't use an old typeface, because it would be contradictory and out of place. In addition, the year *2001* appears in a larger size, as it is the essential time reference to understand the story. At the time the film was shot, it was a distant and unknown date, hence its exaggerated size.

### **3.9 A Clockwork Orange (A Clockwork Orange, 1971)**

Alex is a young man interested in violence, sex and Beethoven's music. His greatest amusement is fighting. He is the leader of his group, but his companions decide to betray him and set him up. Thanks to this, he is captured by the police and in prison, he agrees to undergo a new method to return to a normal personality, thanks to the *Ludovico* method. Now reformed and as a civilized citizen, he receives a brutal beating that will lead him to be treated by the same family he assaulted and brutally attacked at the beginning of the film.

The poster presents us with a center of visual interest centered on the knife, the eye and the gaze of the protagonist, coming out of a small window in the shape of an inverted v. *These elements are the epicenter of the composition and gain the viewer's attention in a single glance.* These elements are the epicenter of the composition and gain the viewer's attention in a single glance. Everything is centered on that important triangle. To give color, black is used, which brings mystery and intrigue. It is a cold, dark, dangerous and, in this case, unpredictable color. It is combined with a very striking and acid orange color, like the message of the film. Together they create a perfect union of maximum legibility and strong contrasts. Likewise, the typography of the title again uses these two colors and letters in small caps, fantasy type. This typographic choice is linked to the film's plot and the protagonist's adventure, close to science fiction. Even the director's name appears in the same typography, thus involving himself in the project and risking being labeled crazy for telling such a story. This is the first occasion in which Stanley Kubrick's name appears in the same color as the title labels. But the basic colors, in this case, are only two, and the decision is insistent but wise.

### 3.10 Barry Lyndon (1975)

In 18th century Ireland, young Redmond Barry falls in love with his cousin Nora. The problem arises when Captain Quinn also wants the young woman. Both face each other in a duel and Redmond, after believing to have killed Quinn, flees to Dublin. There he enlists in the army and because of the Seven Years' War, he is sent to Germany, where he tries to escape and desert. But he is discovered by Captain Potzdorf who threatens to hang him as a deserter if he does not enlist in the Prussian army.

The poster again features a drawing, rather than a photograph. The film is full of different and numerous characters and locations. But the protagonist is unique and indisputable. It is not his image that interests us now, but the fact that he is a man, in a bygone era and marked by the pain of love and death, as the different elements make us understand. The composition is eminently vertical, since the figure of the man is the largest and dominates almost the entire surface of the poster. His left leg is slightly forward, in a very slight foreshortening, which reduces the rigidity of the whole. On the other hand, this straight line is broken by the obliquity of the red flower. It can be said that there is a strong contrast of lines and colors. The color contrast is achieved thanks to the use of black, the predominant color, and red, which appears in a very small proportion. The carmine gains the interest of the whole image. That rose, together with the gun, is fundamental in the poster and in the film. The protagonist, Barry Lyndon, was abandoned to his fate after a duel and a forbidden love that would bring him misfortune for the rest of his life. Thus, the poster nicely sums up nearly three hours of footage. Lastly, the tall box typography and transitional Roman type speak to us of an ancient story, set in another century, with a touch of love due to the ornate finial of the Greek *lettering*.

### 3.11 The Shining (The Shining, 1980)

A writer, accompanied by his wife and son, accepts the position of caretaker of a mountain hotel during the winter months, when they are isolated by snow. A few years earlier, his predecessor in the position savagely murdered his wife and twin daughters before committing suicide. Danny, the boy, has extraordinary powers and senses the building's dark past. Meanwhile, Jack develops an increasingly irritable temper, which worsens when he begins to see characters from the past, and begins a rampant manhunt to murder his wife and son.

The poster focuses on the image of the protagonist, trapped between two pieces of wood. He is the essential figure of the story and his mind makes him live between sanity and madness. His gesture absorbs the viewer's attention and the whites of his eyes and teeth harmonize the composition, almost symmetrical and absolutely moving for anyone. Aesthetically, the film poster harmonizes vertical lines (woods) and horizontal lines (axis of the eyes and mouth). The image is daunting and provokes a lot of tension. But the framing is perfect and almost symmetrical, which reinforces this gesture so damning and revealing about the plot of the film. The last point of interest is provided by the title, with characters in tall box, terrifying black and very forceful, as if there was no escape. The kerning is correct. But the spacing is minimal and somewhat claustrophobic. In addition, the director's name appears with the same typeface in red, which, combined with the black, is perfect for use in a horror movie.

### 3.12 Full Metal Jacket (Full Metal Jacket, 1987)

During the Vietnam War, a group of American recruits prepare themselves at Parish Island, a hellish Navy training center. There they are trained by the very hard sergeant Hartmann, whose only mission is to physically and mentally harden the recruits. Their will is suppressed and they are shouted at, insulted and humiliated. For this reason, not all the young men will put up with his dehumanizing methods to turn them into simple killing machines, ready for combat.

The poster focuses its visual interest on a single point, the soldier's helmet, since it is also the focus of the story. With this element, Kubrick presents a war fable and there is no doubt about this aspect. In addition, on the helmet is written the phrase "Born to Kill", which adds more bellicose connotations. The protagonists are active soldiers, young people with conflicting ideas, because the symbol of peace also appears. The predominant colors are dark green and khaki brown. Both are two serious, rigid, military and very masculine colors. Thanks to them, the warlike aspect is reinforced. The use of the helmet does not refer to any protagonist. The film is choral and has a multitude of characters. Therefore, the poster does not need to show anyone in particular. They are all protagonists and are represented under the symbol of the helmet. In addition to this central and striking element, the name of the director and the title of the film appear underneath, absolutely centered. Stanley Kubrick's name is written in low box type, while the title appears in high box type. All the lines are dry stick, thick and heavy. It also has military connotations and a hard, rigid tone, like the story itself.

### 3.13 Eyes Wide Shut (1999)

Dr. William Harford and his wife, Alice, form a wealthy and apparently happy marriage. But they enter into crisis after a luxurious and elitist party. There, William is surrounded by two beautiful models who try to seduce him, while Alice dances with a Hungarian millionaire. This situation will lead William to enter into a relationship with a young prostitute and begin a journey, lasting one night, which will lead him to endanger his life and to clarify his feelings and his vision of marriage.

The poster has its center of visual interest in the central image, a mirror where the two protagonists are reflected. It is the main element of the poster and the viewer is quickly and directly attracted to it. The choice of the mirror is not gratuitous, because it is directly related to the story. The couple is going on a journey of reflection, they are going to look at each other from the outside, as they had never done before in several years as a couple. The objective is to look for the love that united them to rethink the idea of marriage and they need to stop in the daily details that have lost meaning for them. For this reason, the mirror is such an important element. Inside the mirror, the actress looks directly at the audience. The whites of her eyes highlight her thought-provoking gaze. No one is safe, not even the observer, and everyone must make the same reflection. Nicole Kidman's name appears next to those of her then-husband and the film's director. All three appear centered, of equal size and importance, a device never before used by Kubrick. The type is tall box type with dry stick characters, the same used for the film's title. On the other hand, two colors are used. Purple gives the dreamlike, serious and almost religious tone of that party that is crucial in the story. Meanwhile, the green contrasts and combines perfectly, with a pastel tone that gives a certain tranquility.

## 4. Conclusions and prospects

After the necessary and detailed analysis, the analyses of the posters have corroborated the initial hypothesis, concluding that the American director supervised the design of the posters in order to trap the film on paper, in a single image, a frame or illustration. His ultimate interest is not to advertise or create controversy, but to create another, smaller story within the story of each film. Each of these posters is a good example that the poster is not only an advertisement but a continuation or, better said, the beginning of the film. Kubrick knew this underlying value and exploited it throughout his career. That is why his posters have their own style, objectives and patterns, just as his films did.

All of Kubrick's movie posters know how to sell the film by themselves. They seek to attract the attention of the recipient, to be pleasant and appealing. The potential viewer has no prior information about the film, but the posters put an end to this misinformation and invite him to go to the cinema. In addition, it knows not to stay only in the plot, but goes beyond and tells him about the characters, the tone, the genre. They are sincere posters, they don't lie, and they allude to the film itself. In fact, each of them uses different suggestive strategies according to the tone or the plot of the film .

*A Clockwork Orange* uses menace through a terrifying, dangerous and evil image. The protagonist looks directly at the viewer, establishing a dialogue, challenging him to see his story and threatening him with a knife. Faced with this, the potential viewer will always want to know the synopsis, even if he finds it unpleasant afterwards, because he has been challenged and that always moves any human being to act. *Eyes Wide Shut* uses suggestion, thanks to Nicole Kidman's gaze, full of sensuality and eroticism. She is kissing her husband but she abandons all innocence and addresses the audience directly. She incites, provokes and seduces, because it is the same thing she is going to do during the film; as if inviting the audience also to be seduced by herself. *Lolita* achieves the same effect, but this time created by a beautiful young girl. So suggestive and erotic was this poster in its time, that a less provocative one was chosen. *The killer's kiss* uses fear. It presents an image in black and white, dark, gloomy and starring a frightened man and hanging hands that directly attack the possible morbidity of the viewer. In a few seconds, the spectator will wonder why those hands are there and why they want to attack or scare the protagonist. *Spartacus* mixes the epic and a kind of imperative order for the viewer to come to see the film. The protagonist appears on horseback, sword held high and although he does not look at the audience, he invites them to join him in his feat. He shows them that he is willing to fight and that bravery or heroism is always appealing. *2001: A Space Odyssey* chooses to emphasize the viewer's curiosity about the outside world, the galaxy, the beyond. It shows space in all its splendor and encourages the audience to enter it, to take a trip, to live an unimaginable adventure.

To achieve these effects, Kubrick always looks for a certain center of visual interest. There may not be a single focus, but one that is much more striking than the others, which acts as the protagonist of the whole composition. *A Clockwork Orange*, *Eyes Wide Shut*, *Lolita*, *Spartacus* and *Paths of Glory* all use the leading actor or actress as the center of visual interest. It must be taken into account that the *star system* has always worked in cinema and stars are always a good lure for the public to come to see the film. That is why it is not strange that a poster is devoted, almost exclusively, to the powerful presence of Kirk Douglas as a gladiator or as a war general, or to Nicole Kidman. *Barry Lyndon*, on the other hand, does not use the image of the protagonist, Ryan O'Neil, but uses a symbol, that of the rose trodden by the boot. With this element, the director already tells us that in the film there is love and heartbreak, encounters and farewells. On the other hand, the symbol of the gun speaks of flight, betrayal and death, elements that, together with that of love, are very attractive to any human being. *2001: A Space Odyssey*, on the other hand, draws attention with the place it shows for the development of the film. It indicates that the action is going to take place in space and the mere mention of that place can already lead many to want to see the film. It does not have to name actors because the place is already attractive enough.

The director knew that the full force of the image cannot be left to a single element. There are always secondary or smaller centers of interest in his posters. These complete the information of the main element or figure and help the viewer to interpret what the film is about. *Red Telephone* focuses on two men, separated by a telephone and a globe with two flags. If that were all that appeared, the viewer would think this was a serious film, about friendship between the two nations. Instead, the secondary elements anchor the message. The airplanes speak of war and the arms of women, of love and comedy; without them, the tone of the film

would not be known. *Barry Lyndon* uses the rose and the gun. These two elements speak to us of history and its universal themes (love and death). But the boots situate the action, setting it in another century and telling the viewer that this is a period film. *Senders de Gloria* shows the general on the right. But on the left, some smaller men show us that something is wrong with the film and point to the possible affliction of the protagonist. The viewer does not know who they are but it is disturbing that they are positioned and ready to shoot. *Perfect Heist* shows us the protagonist in the foreground. He could be a gangster, a *ladies' man*, a thief or an executive. If he appeared alone, his image would be confusing. But the secondary figure of the clown tells us that he is a thief, because he is going to be disguised and armed. It also helps to give the film a dynamic and comic tone.

It can be categorically stated that Kubrick almost always opted for triangular compositions. Most of the posters present such a composition, in a balanced way and always centering the protagonist in one of the lower vertices, generally tilted to the right. *The mechanical orange* presents an inverted V within which the main character is located. That V is, in fact, a triangle that centers the presence of the dangerous character and is the best example to show the director's taste for this kind of compositions. *Eyes Wide Shut* creates a triangle with the two profiles of Tom Cruise and Nicole Kidman kissing. If we eliminate the hair, which is an unnecessary element, their faces together again form a triangle that represents their marriage and their union. *The glare* forms an inverted triangle thanks to the protagonist's mouth and eyes, which are the essential and most terrifying elements of the image. *Perfect Heist* creates another triangle where the protagonist is the most striking part. Each of the vertices of this triangle corresponds to these figures: protagonist - clown - title of the film. *Lolita* presents another inverted triangle that dominates the whole image. The two lower vertices would be constituted by the heart-shaped glasses and the remaining vertex is formed by the lollipop and the mouth of the protagonist.

Kubrick knew how to decide perfectly when the poster required a photograph or an illustration, depending on the story. For this reason, throughout his filmography, posters of both types can be found, including several that place their confidence and effectiveness in curious illustrations. *Red Telephone* uses an amusing drawing, created by one of the great illustrators of film history, Tomi Ungerer. No image of the film photographed and made into a poster could have better conveyed that humorous and ironic tone. Thus, although we are not shown the actors, we are told the story and the comic and surreal situation. *A Clockwork Orange* also uses an illustration made from a hypothetical photograph. Because it is a drawing, it takes on a more disturbing and terrifying value. Also, the story is surreal, almost sci-fi, and the drawing works much better than a photo because of this aspect. *Barry Lyndon* uses a simple and clear drawing. He uses the flower, the gun and the boots over the man's pants, because it gives the main ingredients of the story. He could not have put a photograph of the protagonist because he keeps changing his identity and life and no image could encompass the whole spirit of the work. That is why this drawing is enough, to speak of a man from a previous century, in love and forced to use weapons to survive.

The filmmaker knew how to use color in his films to give atmosphere to each scene. Any cinephile can talk about his use of red and white, as essential parts, and even characters, in *A Clockwork Orange* or *Eyes Wide Shut*. It is therefore understandable that color is also used

with such ingenuity in the posters. Moreover, they are very suggestive and appealing, as these examples indicate. *Clockwork Orange* perfectly blends orange and black, two colors that go together to create the sensation of a different story, strident, striking, sometimes terrifying and almost surreal. In fact, the two colors are used both in the typography and in the image of the protagonist. On the contrary point, the white puts the point of normality, so that the story contrasts with it. *2001: A Space Odyssey* mixes blue, white and red. The blue of the space is the greatness, the omniscience, the unlimited extension of the galaxy. The white is provided by the planet and the ship, as works of the human hand. And the red, in a small patch of space, adds a point of danger, of unease, something that says that the image cannot be as serene or perfect as it seems. *Eyes Wide Shut* uses purple as the dominant color of the scene. That color hints at the seriousness and magnificence of the film's subject. In addition, it can be related to the mythical or religious character of the sect that organizes the party, where the protagonist will redirect his life and feelings. *Red Telephone* uses white, blue and red because they are the colors of the flags of the two opposing countries. With these three colors he builds the whole image and does not need any more. It is a simple but intelligent use of color. *The metal jacket* and *Paths of Glory* play only with green and brown, which point directly to the warlike and martial character of the stories. Moreover, those colors contrast with the absolutely white background that fills the rest of the image. It is another example of how two colors alone can be enough to set the tone for the entire film. *Lolita* can be considered the poster that makes the best use of color, again with only two tones. White symbolizes the girl's naivety, her innocence and virginity, the childish world in which she lives. But the red of her glasses, lips and lollipop, speak of a second personality, absolutely curious, erotic and attractive.

Stanley Kubrick, in his posters, only uses text to indicate the title of the film, his name and that of some of the actors. You can never see a slogan or quote, or a kind of slogan that seeks to summarize or sell the film. Kubrick shied away from those elements and sought a visual purity that would say everything, with as few words as possible. For this reason, we will only find his name and the name of the film. *Eyes Wide Shut* is the only exception, because it includes *Cruise* and *Kidman*. But keep in mind that this is his posthumous work and that the relationship between the director and the couple was a mercantile and spiritual union that lasted two years, as long as the shooting. The film was so scrupulously shot and cared for that the three names are as one and had to appear together. Moreover, they were the best attraction, as they were world-famous actors. The rest of his films, despite having less text, also leave their message thanks to the typography. *A Clockwork Orange* is one of the best examples. It uses a dry stick typeface, close to fantasy type, very much in keeping with the almost surreal character of the film. Undoubtedly, the poster would lose strength with another typeface. It must also be understood that in its time, it was a breakthrough and an artistic milestone that has been imitated on many occasions. *Eyes Wide Shut* uses a dry stick typeface, with a tall box and a modified track in the first word. They are pure, dry characters, as direct as the protagonist's gaze. A more ornate typeface would have broken the harmony and strength of the main image. *Barry Lyndon* takes place in another century and therefore resorts to a different typeface, transitional Roman, and even close to Gothic or script. In addition, the characteristic ending of the Greek y and the b, surprisingly call the attention and confirm the ancient character of the film. This is one of the few occasions in which Kubrick shunned dry-lettering. However, it is understandable since such a typeface would not be in keeping with the action and time of the



film. *Lolita* resorts to a more personalized typeface, close to script type, italic and very torn. It has a lot to do with the film, due to its eminently feminine and appealing character.

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