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## Studying Photography Utilization for Designing Cinema Posters in 1950s in Iran

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### Abstract

Photography & poster designing generally have had an independent identity in their historical background. However, this does not mean to deny their companionship and adjacency to one another. These effects have caused flourishing, growth and development of both of them. Hence, in this paper, it has been tried to search about the usage of photography in poster designing in 1950s using visual and written resources in a descriptive manner. In the meantime, it has been tried to have a glance on the outcomes of this field via knowing active designers and photographers by looking at rehearsal of visual and designing application system in these posters, which was our first main objective. The early years of fifties in Iran is full of ups and downs, politically and socially. The decade that starts with the prime minister, "doctor Mohammad Mossadegh" and continues with his resignation on 16 July 1952 due to failure to agree with Shah regarding the appointment of the minister of defense. However, after a few days, Mossadegh not only takes power back, but also ministry of defense; however, ultimately, the era of political and social freedom ends with a coup on 19 August 1953 and overthrown Mossadegh is exiled. Although the cultural environment of the country is not prosperous in the shadows of the political conflicts, the production of films started that from 1948 again in Iran and subsequently posters of films were designed. It is understood from previous researches that cinema posters had formed the basic announcements of 1950s in Iran and Mushagh Abraham Abrahamian known as Misha Geragusian has designed the posters of movies like *Sharmsar* and *Mastie Eshgh*. He is the first designer in Iran who has utilized photography in accomplishing his masterpieces and afterwards we can name the photographer of the other movies, i.e. Mehdi Anoushfar or Rahim Anoushfar, as the first Iranian photographer who has used his photos in designing posters for Iranian cinema. The maximum usage of black and white photos is one of the most important characteristics of posters in this decade and such photos in these posters are not applied creatively and intentionally. It seems that the only objective of choosing photos is displaying the face of artists in poster structure. This feature along with lack of inclination of designers to use photos in their posters has caused some limitation in designing and using posters in 1950s in Iran. Apparently the designers of this decade, for some reasons including: high desire to flaunt their technical abilities to help realistic styles of painting, employing high-resolution color and most importantly the weakness of technology and facilities of printing and photography in Iran, are not keen on the use of photographs in poster design.

**Keywords:** Poster, Cinema, Photograph, 1950s, Iran, Announcement, Graphic