INTRODUCTION TO RESEARCH WORK

The advertisement has been a strong resource of publicity which reached its highest peak in this modern perspective. The advertisement loving people keep on inducing to purchase the mental attitude of new dimensional customers. These advertisements have deep rooted with our activities up to an extent that it is impossible for the consumers to purchase any item without advertisement. The reason of this is that the advertisement are directly linked with the inducing the mental sentiments of the consumers.

“Manendra Mohan described that Advertisement has very much become a part of our lives with the market glutted with endless brands of products, the consumer is influenced largely by advertising in his decision-making process.”(1)

The history of this advertisement was not so before freedom, the history of advertisement was initiated in India to deliver messages to masses in the form of “Mundalee”, playing drums. Gradually the publicity began to start in the form plays, Noutanki, Folk Dances and Folk songs. The human being started to outline and the draw figures and forms along with the development of civilization and culture. Thus the art, religion and civilization have been publicized taking shelter into caves and outlining through the work of Art. In the beginning this art began to be engraved on the walls of caves, rocks, stone, metal, coins etc. During the Stone Age, the message used to be delivered to the people through striking drums, and the orders of kings began to be propagated and publicized through petrography, writing on copper plates, wooden boards etc. Publicity during the colonial age on the event of British companies started to be carried out in news papers and digests by advertisement agencies. In this period the advertisement had reached the highest peak of its complete commercial form.
Chunawalla introduced Advertisement History was parallel to the History of mankind, prior to the invention of the printing press (1450). These were town criers who sold their goods through shouting. Generally this was a method of sale in fairs and merchant yards. This simple method was supplemented by shop signs. The oldest written advertisement is preserved in the British Museum (3000 years old) Albums (a place for writing on the wall) and stone- tables were the media. (2)

After the invention of paper, the form of advertisement, being transformed into the form of news papers, magazines, posters, banners, started to be a distinguishing match with their respective field. Since print publicity was the most important form of publicity, booklets of film songs and stories, handbills and posters flourished in the studio era with the poster becoming the most significant and dominant form. Poster art is a kind of advertisement as old as the cinema in India.

Ranjini Majumdar described that the most popular field was the film making in which the film poster created for the popularization and marketing of the moving image has enjoyed a unique history ever since the birth of the cinema. Like the cinema, the poster has also gone through radical transformations linked to new technology and the proliferation of visual culture in the 20th century in India, like in most parts of the world, film posters have historically formed an integral part of the distribution and circulation of films. These posters are supposed to provide the viewer with a basic sense of the narrative through a frozen image whose form is derived from different traditions of popular, traditional and modernist art cultures.(3)

Kajri Jain explained that it is difficult to give an exact date for the origins of the film poster. Lithographic printing was introduced in India in the late 19th century and was used to first print religious imagery.(4) The first full length feature made in India, Raja Harishchandra (Dada Saheb Phalke: 1913) was a mythological. Newspaper advertisements, handbills and publicity booklets of the film can be traced, but no references to the use of posters have been found. Rachel Dwyer and Divia Patel expressed that the poster of the film Kalyan Khajina (Baburao Painter: 1924) is perhaps one of the earliest to have survived.(5) It was designed and painted by the director Baburao Painter himself. Posters were usually hand painted on canvas and then used as the design source for printing on cheap paper.
Historically the poster has been important as a travelling form that moves from city walls to lavatories, from _pan_ shops to huts. Used as a decorative form in _dhabas_ and small hotels as well as to promote film culture, the poster is both an advertisement as well as a cultural icon. Posters have circulated within urban centers for many years. Their presence outside cinema theatres and on city walls has been a prominent visual aspect of most cities of the country.

A combination of image and text, the poster is created through a complex ordering of various elements that are based on an assumed hierarchy of information. For the designer, this hierarchy would be in the order of star/story/title and production credits. The textual material usually includes the name of the producer, director, script-writer, music director and lyricist. Stars and genres are two of the primary modes of meaning and pleasure offered by the film poster.

The development of art skill and the models of its artistic progress are displayed only in a particular community in India. But on the basis of its being a practical skill no consideration has been made to protect, preserve and conserve for the practical and traditional art of film poster’s history. Their visual treat today is accessible via museums, exhibitions, homes as well as commercial establishments such as restaurants, cafes, DVD stores, etc. In summary, film posters have had a fascinating journey over the years, from gracing walls outside cinema houses in the past to occupying center stage in the chic modern day homes of the elite today. It is therefore very necessary for it that the Indian Film poster existed should be preserved so that this history of the Film poster could be understood, this research study of mine will present these old forms of Film Poster s for research scholars by which the students could understand this origin history of film poster.