

Body of Work



James Bond Film Posters

(1962 - 2021)

Introduction

Since *Dr. No* premiered in 1962, James Bond posters have become cultural touchstones, charting not only the visual language of cinema marketing but also shifting attitudes toward identity, status, and gender dynamics. Across six decades, their design has evolved dramatically from hand-painted illustrations to sleek digital compositions, each era reflecting its own sense of style and values.

The 1960s established the Bond image: bold, hand-rendered artwork, vibrant colours, and confident central figures set against glamorous backdrops. Posters like *Goldfinger* used luxury motifs and dynamic layouts to project sophistication and control. By the 1970s, designs embraced spectacle and excess. Montage-style posters for films such as *The Spy Who Loved Me* filled the frame with exotic locations, gadgets, and dramatic stunts, signalling a world of adventure and excitement.

In the 1980s, symmetry and polish dominated. Titles like *Octopussy* and *A View to a Kill* introduced photographic elements, replacing painted art with sleek, modern compositions that suggested elegance and precision. The 1990s brought a high-tech edge: metallic tones, explosive imagery, and digital/photoshopped effects in posters for *GoldenEye* and *Tomorrow Never Dies*.

The 2000s marked a striking shift toward minimalism and realism. *Casino Royale* and *Skyfall* favoured stark contrasts, muted tones, and simplified layouts, focusing on mood and introspection rather than spectacle. Cluttered, action-packed settings were replaced with negative space, and the posters gained a 'fashion ad aesthetic' that fit with wider shifts in global culture and Hollywood marketing. These changes hint at deeper cultural currents (such as the changing gender dynamics) flowing through the franchise.

Taken together, this collection offers a chance to explore not only design trends but also evolving notions of power, sophistication, and ideas of men and women, and how they relate to one another.

How to Study James Bond Film Posters

In this Body of Work, seventeen posters from the James Bond poster collection have been collected together for you to examine and annotate. These posters are more than advertisements; they are cultural artifacts that reflect changing tastes, production technology, and attitudes towards, for example, globalisation or gender politics. Look out for recurring ideas such as power and control, often suggested through posture, scale, and composition. Luxury and status are frequently signaled by visual symbols of success such as cars, watches, and exotic settings. Danger abounds! Excitement and adventure appear through weapons, explosions, and dynamic action scenes. Many posters convey a sense of global reach, using landscapes, cultural motifs, and international iconography to position Bond as a figure operating on a worldwide stage.

Stylistically, you can see how the composition and design of these posters evolves. Early posters used hand-painted illustrations and montage layouts, while later designs favour photographic realism and minimalism. Colour palettes shift from bright, saturated tones in the 1960s and 70s to muted hues and stark contrasts in the modern era. Typography is another key device and bold, playful fonts give way to sleek, understated typefaces as the franchise moves toward contemporary aesthetics. You might like to look at some of the slogans for earlier films. While catchy slogans went out of fashion in the 1990s, the language of the early posters is revealing about the values and attitudes people were excited to see on the big screen. Imagery and symbolism, especially through objects like guns, cars, and luxury items, serve as shorthand for values and aspirations, while scale and perspective often reinforce the central figure's importance.

Finally, consider the subtler clues embedded in these designs; for example, how supporting characters are arranged around the protagonist. Body language suggests a range of ideas such as confidence or vulnerability. Cultural references in the posters mirror the attitudes of their time. Your aim is to move beyond surface-level observation and explore how visual design communicates ideas about identity, status, and relationship dynamics. After spending time with the posters in this collection, answer these three key questions:

- What image of Bond – and by extension manliness, heroism, or masculinity – does the collection construct?
- What roles do supporting figures and objects play?
- How do visual elements shape the values of the era – and do these values change over time?



1962

Dr. No was released in 1962 and was the first ever James Bond film. It was directed by Terence Young and stars Sean Connery and Ursula Andress. This hugely popular film series has gone on to make a total of twenty-four films to-date. This British poster was the first poster for a Bond film and is therefore a highly prized collector's item.



1963

Another British poster, designer Eric Pulford was responsible for creating hundreds of film posters during his long career.

Pulford ran Downton Advertising agency, which held the Rank account and accounts with most of the other large studios. He was instrumental in bringing Renato Fratini, an Italian commercial artist, to London, and collaborated with

him on many poster campaigns. Often Pulford produced the design and Fratini did the painting. This was the only British Bond poster campaign that Fratini worked on, and is undoubtedly one of the most famous posters in the Bond series.



1965

This was the fourth in the James Bond series, and stars Sean Connery. The film was directed by Terence Young, who had directed the first two Bond films. James Bond films are well known for their gadgets. This film is no exception with the introduction of Bond's Bell Rocket Belt (developed by Bell Aircraft Corporation). This large American billboard poster was printed in two sheets, and the only way to display it was to paste it onto billboards.



1967

The advertising department for the film's release really went to town on their campaign. They created three different posters, featuring Sean Connery in the bathtub, surrounded by girls, Connery with the famous Little Nelly flying machine, and Connery inside the volcano. This was the fifth James Bond film produced by Eon Productions. It was directed by Lewis Gilbert, in the first of three Bond films that he would direct for Eon Productions.



1969

This film is the sixth in the James Bond series, and stars George Lazenby as 007, a role that he would only play this one time.



1973

This poster was designed to be pasted onto billboards. This was the eighth film in the James Bond series produced by Eon Productions, and the first to star Roger Moore as James Bond. It was directed by Guy Hamilton, and based on Ian Fleming's second Bond novel, which was published in 1954.



HARRY SALTZMAN and ALBERT R. BROCCOLI present
ROGER MOORE
as
JAMES BOND 007

in IAN FLEMING'S
**"THE MAN
WITH THE
GOLDEN GUN"**

with CHRISTOPHER LEE · BRITT EKLUND

Produced by HARRY SALTZMAN and ALBERT R. BROCCOLI

Directed by GUY HAMILTON

Screenplay by RICHARD MAIBAUM and TOM MANKIEWICZ

Music by JOHN BARRY · COLOUR

United Artists

Original soundtrack album on United Artists UAS 29671
records and tapes. Title song sung by Lulu UAS 29671

1974

This is the second time that Roger Moore played James Bond, and the fourth and final time that Guy Hamilton would direct a Bond film. Christopher Lee plays the villain Francisco Scaramanga, whose golden gun is one of the most memorable Bond film props. The golden gun was made from Scaramanga's fountain pen, cigarette lighter, and cufflinks - all made of gold.



1979

This was the eleventh in the James Bond series produced by Eon Productions, and the fourth to star Roger Moore as James Bond. The film also stars Richard Kiel in his second appearance as Jaws. It was also the third and final film in the series to be directed by Lewis Gilbert. The film was based on Ian Fleming's novel, which was published in 1955.



ALBERT R. BROCCOLI presents

ROGER MOORE as IAN FLEMING'S **JAMES BOND 007™**
IN FOR YOUR EYES ONLY A

STARRING CAROLE BOUQUET · TOPOL · LYNN HOLLY JOHNSON · JULIAN GLOVER

PRODUCED BY ALBERT R. BROCCOLI · DIRECTED BY JOHN GLEN · SCREENPLAY BY RICHARD MAIBAUM AND MICHAEL G. WILSON · EXECUTIVE PRODUCER MICHAEL G. WILSON
MUSIC BY BILL CONTI · PRODUCTION DESIGNER PETER LAMONT · ASSOCIATE PRODUCER TOM PEVSNER PARADISE COLOR DOLBY STEREO IN SELECTED THEATERS TITLE SONG PERFORMED BY SHEENA EASTON

United Artists
A Transamerica Company

1981

This was the twelfth in the James Bond series produced by Eon Productions, and the fifth to star Roger Moore as James Bond. The film marked John Glen's directorial film debut, and the first of five Bond films that he went onto direct.



1983

This is the thirteenth film in the James Bond series produced by Eon Productions, and the sixth to star Roger Moore as James Bond. It was directed by John Glen, and also stars Maud Adams and Louis Jourdan.



1987

The 1980s saw the end of the historic movie tradition of fully drawn and painted James Bond film posters. This 1987 poster was a mixture of photograph and artwork created by Brian Bysouth (artwork) and photography by the advertising agency Feref, Jeffrey Bacon & David Generic and is distinctive for the see-through negligee. However, it is not Bond actress Maryam d'Abo in the shot but American model Kathy Stangel in this famous pose.



1989

This is the seventeenth Bond film, and the sixteenth to be produced by Eon Productions. It was directed by John Glen, and was the second and last one to star Timothy Dalton as James Bond.



1995

This is the eighteenth Bond film, and the seventeenth to be produced by Eon Productions. It was directed by Martin Campbell, and was the first to star Pierce Brosnan as James Bond. It also heralded the first appearance of Judi Dench as M, a role that she made her own for a total of seven films.



2002

This is an original, rolled, one-sheet poster from 2002 for Die Another Day starring Pierce Brosnan, Halle Berry, Toby Stephens, Rosamund Pike, John Cleese, Judi Dench and Madonna. Lee Tamahori directed the James Bond film.



2006

This is the twenty-second Bond film, and the twenty-first produced by Eon Productions, who co-produced it with Columbia Pictures. It was directed by Martin Campbell, and stars Daniel Craig in his debut as James Bond.



2008

This 'Bond and Camille' poster was issued for the pre-release of Quantum of Solace. The 'one-sheet' is a portrait [vertical] view American or International movie poster, measuring approx. 27 x 40 inches. Prior to the 1980s film posters were universally issued folded, with one vertical and three horizontal creases having been through a folding machine as the final part of the production process. From the 90s, most posters are rolled (no folded creases).



2012

This clean and minimal poster was released for Skyfall, the twenty-fifth James Bond movie, starring Daniel Craig in the title role.