

**2009-2010 Smathers Libraries Mini Grant  
APPLICATION COVER SHEET  
Application due: January 15, 2009**

Project Investigator Name -- Richard F. Phillips  
Department Special & Area Studies Collections  
Email - ricphil@uflib.ufl.edu  
Phone : 273-2745

Additional applicants, please give name and email for each:

Jim Liversidge - [jimlive@uflib.ufl.edu](mailto:jimlive@uflib.ufl.edu)  
Paul Losch - [plosch@uflib.ufl.edu](mailto:plosch@uflib.ufl.edu)  
Patricia Prevatt - [patprev@uflib.ufl.edu](mailto:patprev@uflib.ufl.edu)  
John Van Hook - [vanhook@ufl.edu](mailto:vanhook@ufl.edu)

Title of grant application project:  
Cuban & Mexican Film Poster Conservation Project

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Project abstract (no more than 100 words):

UF's 60 + years of collecting, preserving and disseminating information related to the Caribbean and Latin America have not systematically addressed the Performing Arts in general, and film in particular. In early 2008 the George A. Smathers Libraries's Belknap Collection for the Performing Arts (<http://www.uflib.ufl.edu/spec/belknap/belknap.html>) received as a gift some 400 rare and very fine film posters from Dr. Ramón Figueroa, a scholar of Caribbean culture and intellectual life. . Given the existence of a highly gifted Conservation Unit (<http://web.uflib.ufl.edu/preserve/conserved/index.html>) within the George A. Smathers Libraries, funding this proposal within the *Mini Grant Program* will help solidify UF status in this field by protecting these very fine poster resources, thus allowing future use by classes and for exhibits.

Funds requested (Limit of \$5,000):

\$4538.00

Describe how the 10% mandatory cost share will be met (be specific):

Within the Digital Library of the Caribbean project, costs for camera operator and supplies will be met.

The UF Center for Latin American Studies will provide 15 hours of grad student time to better organize and index the posters.

Please list the library resources to be used in this project and the name of the person authorizing the intended use and date authorized. If you need more room, continue on a separate page.

Resource	Authorizing Individual	Date Authorized
Cuban & Mexican Film Posters	Jim Liversidge	1/12/09
Camera and work space of Digital Library	Laurie Taylor	1/12/09
Conservation Unit work space and tools	John Freund	1/12/09

I have my Department Head's approval to submit this application.  Yes  No

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

# Cuban & Mexican Film Poster Digital & Conservation Project

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Principal investigator : Richard Phillips

Secondary applicants : Jim Liversidge, Paul Losch, Patricia Prevatt, John Van Hook

Department : Special & Area Studies Collections

Amount of funds requested : \$4538.00

Amount of cost share : \$8767.00

## ***Project Description:***

This proposal seeks to better organize, digitize and conserve 400 film posters from Cuba and Mexico. It builds on the success of other past initiatives, most notably a \$40,000 grant in 2003 to purchase Latin American films for the Libraries.

In early 2008 the George A. Smathers Libraries's Belknap Collection for the Performing Arts (<http://www.uflib.ufl.edu/spec/belknap/belknap.html>) received as a gift some 400 rare and very fine film posters from Dr. Ramón Figueroa, a scholar of Caribbean culture and intellectual life. The posters are divided between Cuban and Mexican themes, and are considered to be a major accumulation of this genre of cinematic expression.

Latin American Film Studies are truly taking off at UF and course offerings are triggering greater use. Like the rest of the nation, UF has a growing diversity of Latino / Latina faculty and students. Resources such as the Cuban & Mexican film posters from the Ramón Figueroa Gift will serve to protect and fortify services to these members of our campus.

The finished product will included in the Digital Library of the Caribbean (dLOC), and be posted on Belknap webpage for user services. \* Please see the attached donor's listing of collection contents.

The UF Libraries Conservationist has looked over the posters, and finds the posters to be in fair condition. Many have folded and wrinkled edges. They will need to be flattened, repaired, deacidified and encapsulated. The flattening, deacidification and encapsulation can be performed by a student under supervision.

## ***Historical Context:***

The Cuban and Mexican film industries actually predate Hollywood !

French film innovators and techniques came to Mexico in the 1890s, and soon after this new technology was carried to Cuba. Film production and distribution centered in Mexico spread rapidly throughout the Caribbean and all of Latin America until the late 1950s.

To summarize briefly, US silent movies of the pre-Jolson era were low budget, and the networks to market the early work of US and European studios were still in development. The years of the Great Depression were ones that US movies gained in viewership throughout the Western Hemisphere, but World War 2 drew all US efforts to winning the conflicts in Europe and Asia. Mexican film work thus revived and regained audience. Lastly, Mexican output was done in familiar language, and the locales had certain obvious appeals as well.

Big studio work from the US and Europe finally overtook Latin American markets in the late 1950s and early 1960s. Then, the Cuban Revolution changed the equation.

Just weeks after the Jan. 1<sup>st</sup> 1959 Castro Revolution, Cuba created a national film institute. Work to produce films in the **realism** genre -- dosed heavily with political themes -- went on to quickly find success and artistic acclaim in Latin America and worldwide, something that continues today. Success is here defined as intellectual, not commercial as in box office numbers.

## ***Importance of the Project:***

Since the 1950s and the Farmington Plan, the UF Libraries have been charged with the major responsibility of collecting, preserving and disseminating information on the Caribbean Region. UF book, serials and government document holdings on the Caribbean are considered by some to be amongst the finest in the world. As Head Librarian of the UF Latin American Collection (<http://www.uflib.ufl.edu/lac/>), and having worked at other major ARL institutions (such as Princeton and Colorado), the PI can attest to the strength and depth of the Libraries' Caribbeana here on our campus.

The donor of this material, Dr. Ramón Figueroa (Department of Modern Languages, Millsaps College, Jackson Mississippi) describes the Mexican collection "as a great expression of a time when Mexico made an investment in popular culture as a way to promote the values and virtues that would unify society and consolidate the power of the system" and the Cuban material as examples of the government as a "great sponsor of popular culture for propagandistic reasons." The research value of these primary sources would encompass the historical, social and artistic fields of study and would give our existing film poster collection a focus that did not exist before this gift was offered.

These great holdings are certainly centered in Latin American culture and in the expansive world of popular culture, but it is very important to keep in mind that they are complemented and reinforced by significant materials in other campus library units, such as Rare Books and Manuscripts, Maps, Science, Judaica and elsewhere. After nearly 60 years of focus on the Caribbean, there is little doubt that UF's George A. Smathers Libraries are uniquely positioned for the study of this fascinating region.

However, there are certainly challenges ahead. The Performing Arts present just such a call to action. Film studies are moving forward in academic programming here at UF. In the early 2003 Professor Hernán Vera received a \$40,000 grant from the UF College of Liberal Arts and Sciences to purchase films from Latin America for the George A. Smathers Libraries. A scholar of Latin American film was appointed to the Spanish Dept. in 2006, and other professors are surely utilizing cine in their research and teaching.

Please see the following for details: [http://www.clas.ufl.edu/events/news/articles/200412\\_latinamerica.html](http://www.clas.ufl.edu/events/news/articles/200412_latinamerica.html)

The receipt of Cuban & Mexican film posters in the Libraries connects well with this campus programming and support. A small selection of the posters was exhibited in the Latin American Collection in September and October of the fall 2008, and a poster was also selected for exhibit in the "Cuba : past, present and future" programming.

There are wide groupings of potential users for this collection. In digital access, the worldwide user potential is enormous. As stated, this is considered a collection of major intellectual value : scholars of Latin American film are active, and these images would enrich their knowledge.

On UF's campus, there are numbers of researchers and students in the Spanish Dept., Fine Arts, Film Studies, and Performing Arts that could profit from digital and physical access. Dr. Barradas, Dr. Rogal, Dr. Sorbille, and their active graduate student classes are just a few of today's UF users with interest in this. One would have to believe that future professors and students would also be eager in the upcoming years and decades. An example is the current "Mexicans in Gainesville" student club, who have been mounting a traditional "Day of the Dead Offering" in the Latin American Collection reference room for about 8 consecutive years, and they have expressed a desire to include film and film posters in their offering for next Fall 2009.

Given the existence of a creative Digital Center (<http://www.uflib.ufl.edu/digital/>) and a highly gifted Conservation Unit (<http://web.uflib.ufl.edu/preserve/conserv/index.html>) within the George A. Smathers Libraries, funding this proposal within the *Mini Grant Program* will help solidify UF status in this field.

#### ***Resources Needed to Complete the Project:***

This project leverages current funding for providing digitization and technical resources within the UF dLOC subcontract award (through Florida International University). The cost for digitization, quality control and loading of the collection will be absorbed by dLOC and will contribute valuable content to this important digital library.

This collection falls within the purview of Special Collection's Popular Culture Collections, which includes the Belknap Collection for the Performing Arts (in which the Mexican and Cuban Film Poster Collection is housed). Jim Liversidge, curator of these collections, oversees the processing, preservation, promotion and usage of the holdings under this banner heading.

Since the importance and fragility of this particular collection is obvious, discussions have revealed the need to expedite the preservation process in order to protect the material, to prepare the posters for possible exhibits in Smathers Library and in Grinter Hall, and to offer this rich resource for study and research in the Department of Special and Area Studies Collections.

Jim Liversidge has met numerous times with the representative of the donor, and has endorsed this proposal. Liversidge will also serve as spokesperson for media interactions as well.

Richard Phillips, Head Librarian of the UF Latin American Collection, will coordinate work and proof all final product. He will also promote access to the digitized and paper holdings, as well as engage faculty, students and media as inquiries arise.

A review of the project budget reveals the materials, equipment and labor needed. These figures are from the Conservationist and from the Head of the Digital Library.

**Work plan:**

<b>Timeframe</b>	<b>Activity</b>	<b>Oversight</b>
Spring 09	Create initial Metadata	Digital Library staff
Summer 09	Scan & digitize all posters ; link Metadata	Digital Library staff
Fall 09	Conservation work (deacidify, cleanse, encapsulate)	Conservation unit staff
Winter 10	Proof read ; upgrade metadata	Phillips & grad student
Winter 10	Link finding aid to Belknap Collection webpage	Belknap staff

**Initial Metadata preparation work will be drawn from the donor’s listing of the collection. This information will be recorded on the Spreadsheet importer template supplied by the UF Digital Library.**

**Once a batch of 40 posters is entered, this metadata will be imported into the DLC Tracking Database to create metadata links for each item. The metadata for each poster will thus include a link to the finding aid and information on film tiles, actors, directors and other information available. All posters will eventually be worked through in this manner.**

**Time for each poster is 5 minutes.**

**Digitization plan:**

Each poster will be scanned on the large format camera. Each poster will require 29 minutes to scan and process, for a total of 193.33 hours for scanning and processing. The posters will be brought to the digitization unit in sets of 40 per week for 10 weeks. At the end of this time period, all posters will have been fully processed: scanned, corrected for image fidelity, processed for image derivative creation, loaded online, and archived.

The large format camera requires additional training and experience, and training costs result in a poor return on investment for temporary workers. Instead, an experienced staff person’s time will be reallocated from processing book and other materials for the dLOC project, to digitize these posters.

The total digitization time for scanning, processing, and enhanced metadata will be: 195.33 hours.

Digital access will freely available.

After conservation treatments by the Conservation Unit of the Libraries as described in Freund’s report, a graduate student (supplied by UF Center for Latin American Studies as cost share) will create an enhanced inventory of the poster collection, by listing film titles, actors, directors and others prominently names on each poster; all posters will be measured by height and width, with dates noted, and poster art and artists will be listed – as available.

\* Please see attached report from John Freund of the Conservation Unit of the Libraries, dated 12/2/08.

**Collection Ownership and Copyright:**

Ownership of this collection is held by the UF Libraries. Copyright is clear and use of images from digital records and from physical posters is subject to approval of the Libraries and its guidelines.

**Measuring Success of the Project:**

Success will be based on the following achievements:

- Completion of digitization processes and online access through dLOC to 400 poster images and metadata within the mini grant period
- Completion of conservation activities for 100% of the collection
- Selected posters for annual exhibits or classroom discussions serving students/faculty

**Mini Grant Budget Form**

**1. Salaries and Wages (no fringe benefits required)**

Name of Person	Salary times % of effort	Grant Funds	Cost Share	Total
conservation student asst.	\$10 for 60 hours	\$600.00	\$0.00	\$600.00
Large camera operator	Staff salary for 5 weeks at 1 FTE (funded through the dLOC project)	\$0.00	\$3,846.00	\$3,846.00
Post-digital / post conservation enhancement o	\$25 / hour for 15 hours	\$0.00	\$375.00	\$375.00
		\$0.00	\$0.00	\$0.00
<b>SUBTOTAL</b>		\$600.00	\$4,221.00	\$4,821.00

**2. Equipment**

Item	Quantity times Cost	Grant Funds	Cost Share	Total
Archival DVDs and cases	16 DVDs and cases for internal archive, @ .50 each (funded through the dLOC project)	\$0.00	\$8.00	\$8.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
<b>SUBTOTAL</b>		\$0.00	\$8.00	\$8.00

**3. Supplies**

Item	Quantity times Cost	Grant Funds	Cost Share	Total
polyester .005 mil	3 rolls @ \$460 ea.	\$1,380.00	\$0.00	\$1,380.00
polyester .003 mil	3 rolls @ \$400 ea.	\$1,200.00	\$0.00	\$1,200.00
deacid solution	10 bottles @ \$100 ea.	\$1,000.00	\$0.00	\$1,000.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
<b>SUBTOTAL</b>		\$3,580.00	\$0.00	\$3,580.00

**4. Travel**

From/To	# of people/# of days	Grant Funds	Cost Share	Total
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
<b>SUBTOTAL</b>		\$0.00	\$0.00	\$0.00

**5. Other (services vended, etc.)**

Item	Quantity times cost	Grant Funds	Cost Share	Total
shipping of supplies		\$358.00	\$0.00	\$358.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
<b>SUBTOTAL</b>		\$358.00	\$0.00	\$358.00

	Grant Funds	Cost Share	Total
<b>Total Direct Costs (add subtotals of items 1-5)</b>	\$4,538.00	\$4,229.00	\$8,767.00

Center for Latin American Studies

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352-392-0375  
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www.latam.ufl.edu

January 7, 2009

Mini-grant Proposal Review Committee  
Smathers Library  
University of Florida  
Gainesville, Florida 32611

Dear Sir or Madam,

This past fall Dr. Ramón A. Figueroa, Associate Professor of Spanish at Millsaps College, Jackson, Mississippi, gave the Special Collections at Smathers Library, a large collection of Mexican and Cuban film posters. When he made the decision to donate his poster collection, Dr. Figueroa had consulted me about possible homes for his treasures. I suggested three institutions with which I have strong connections: the Museum of Fine Arts in Boston (where I am a member of the Visiting Committee for the Print, Drawing and Photography Department), the Art Collection at the Lázaro Library at the University of Puerto Rico, and Smathers Libraries. After long discussions Dr. Figueroa decided to present his gift to the University of Florida. His decision was based on the fact that we already have a large and important collection of movie posters, a strong collection on popular culture and, above all, a magnificent collection of books on Latin America. I think he chose the best permanent home for his important poster collection.

Dr. Figueroa's collection is made up of around 250 Mexican and 60 Cuban movie posters. The Mexican posters are from the 1940's to the 1960's, the golden age of Mexican cinema; the Cubans, are from the 1960's and 1980's. In order to understand the true value of this collection one has to keep in mind three factors. First, Cuba and Mexico are the two most important centers of the Latin American film industry. Second, since the 1960's Cuban posters have been considered a major contribution to Latin American graphic arts. (See, for example, Susan Sontag's book on Cuban posters [1970].) In recent times Mexican movie posters have been studied by scholars and they are now appreciated as another major contribution to the development of Latin American graphics. (See Rogelio Agrasánchez's major study on the subject published in 1997.) Third and most important, in the 1980's the Mexican cinema archives in Mexico City burned down and the collection of film posters in that country was lost. Today the Agrasánchez (Los Angeles) collection of Mexican movie posters is the largest in the world. It is still in private hands. Dr. Figueroa's collection is thus the largest one in any public institution in the United States. I cannot speak about the collection of Cuban posters, but still, it is a substantial one.

Mexican posters were always folded in order to be sent to local movie houses. They were made with inexpensive paper. These two factors affect greatly the material conditions of these

works of art. Almost all of them need to be treated to preserve them. Given these circumstances, not all the posters that Dr. Figueroa gave the library are in perfect condition; they need to be preserved. Once treated, it would be ideal to digitalize the posters. This way any scholar who would want to study the images could see them without having to handle the posters themselves. This will also facilitate the use of the images by the general public.

Why should these posters be treated and made available electronically? There are four very important answers to this question. First, they are very rare items that should be cared for. Even though they were produced in large numbers, these are now rare pieces since very few of them have survived. Unfortunately in the 1940's and 1960's these pieces were not looked at as works of art or visual text of cultural importance. Now they are, but they are very rare and hard to acquire. Second, these posters will be useful as pedagogical tools for a variety of courses at UF. For example, I could use them in my course on Mexican Cultural Icons (LAS 4935/6938). In this class I dedicate a complete unit to Mexican cinema. In addition, the Cuban and Mexican posters could be useful since the images that they present can be related to historical, social and artistic movements. I can see myself and other professor using these images for a great number of courses. For example, they could be used in courses on Latin American and film studies, as well as in courses on the visual arts. A large number of faculty and students will benefit from the access to this collection, directly and in digital form. Third, these posters are work of art and should be exhibited as such. I am sure that various units at UF would be interested in showing them. The Harn Museum and the University Gallery, for example, might want to do an exhibit of these posters. Fourth, scholars from all around the world will consult our collection since it will be the largest in any public institution. We have to remember that the largest collection of Mexican film posters is still in private hands and that the Mexican film collection does not have many of these posters because of the fire in the 1980's. Dr. Figueroa's collection is unique in the United States and will make us an important center for the study of this very important artistic, cultural, and social movement, Mexican and Cuban cinema.

I strongly recommend that you grant the staff of Smathers Libraries who are applying for this grant the necessary funds to preserve and digitalize this unique collection.

Sincerely,

Efraín Barradas  
Professor  
Center for Latin American Studies  
Spanish and Portuguese Studies

11 January 2009

Mini-Grant Proposal Review Committee  
University of Florida  
Gainesville, Florida 32611

Dear Members of the Review Committee:

I write this letter in support of the Cuban and Mexican Film Poster Digital and Conservation Project. As a scholar of graphic design and visual culture, I am particularly interested in having access to this unique collection of film posters as a teaching and research resource for myself, my colleagues, and for our students. Mexican and Cuban film posters – each with different traditions – speak volumes about national identity, cultural values, and the development of visual language in the region. When the collection is digitized, we will be able to use the posters to explore history, culture, and development of visual language in the following courses: Ideas and Styles (GRA 4196C) – a graphic design history and theory course; Visual Methods and Processes (GRA 2111C) and Typography 1 (GRA 2208C) – offered to all School of Art and Art History undergraduates; and as a component of the Graphic Design Graduate Seminar – an interdisciplinary seminar centered on research, theory, and applied design. In addition, I foresee this collection as an important resource for students and faculty in art history and museum studies. Certainly it would prove an excellent focal point of a special topics course within the School of Art and Art History and the Center for Latin American Studies, of which many of my colleagues are also affiliate faculty members. Just as we are exhibiting a collection of avant-garde typography from Latin America in Fall 2009 at the University Gallery, materials from this collection should be appropriately curated for exhibition at UF and for travel to other institutions.

Creating a digital archive will allow for this fragile material to become accessible to those of us working at UF as well as at other universities and institutions in North and Latin America, aiding in the redefinition of the canon of graphic design and visual culture history that has for so long centered on the work of designers in US and Europe. That these materials are complimented by other holdings at UF allows us to further leverage this collection by making connections within and between genres.

I am thrilled that this extensive collection has been donated to UF and look forward to integrating it into our teaching, research, and exhibition projects. Please contact me if I can provide additional information to support this grant proposal.

Sincerely yours,



Maria Rogal

Associate Professor of Graphic Design  
Affiliate Faculty, Center for Latin American Studies

Department of Sociology

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(352) 392-0265  
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January 7, 2009

Mini Grant Proposal Committee  
On Campus Libraries

Dear Colleagues:

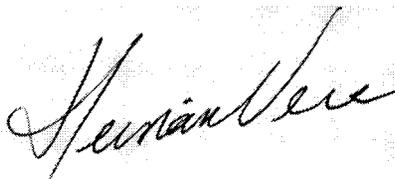
I have read with great interest the proposal for a mini grant to digitize the collection of film posters donated by Dr. Figueroa. There is no question that this collection is extremely valuable for teaching and research, not just in film studies, but also in the humanities and social sciences of Latin America. I consider myself qualified to strongly support, without reservations, the urgent funding of the process described in this proposal. My qualifications included (a) having chaired the Surpevisory committee of Dr. Ana Liberato who studied the impact of billboards during the Ballaguer era in Santo Domingo. One of the findings of this research on a similar mass communication medium was that these signs are very effective mass communication devices. (b) With the help of John Van Hook I created the Latin American Feature Film Collection at the George Smahers Library. (See CIAS Notes January 2005, page 9). (c) My book with Andrew Gordon, *Screen Savivors(2003)* which is a successful text in social scientific film analysis.

In 2003 I was astonished to discover that our libraries did not have a Latin American film collection, comparable to those of several European film producing countries. And yet film production in Latin America antedates Hollywood, and the demography of our State in the 1990 Census, already told us that about a third of our population were of :Latin American ancestry. Being well aware of the importance of film in teaching and research, I applied and obtained a grant of \$40,000 from the Division of Sponsored Research, the College of Arts and Sciences, and the Center for Latin American Studies. With this grant, I acquired what today is *a* leading Latin American feature film library, perhaps *the leading collection of these films in the Nation*. A list of the titles held at UF can be obtained by typing my name as a keyword in our library catalog. This collection, since its creation has had the highest patronage of any collection in our libraries. If patronage is a measure of success, then this is the most successful or our Library collections.

The collection of 400 posters donated by Dr. Figueroa, once digitized will be able to be utilized by researchers and students. No addition to the Latin American Feature Film Collection could be more valuable. The impact of film on a culture has been well documented. While research on film posters is scarcer their impact on culture might well be greater because of the larger and more permanent physical and social space these images occupy. The history of the 1976 protest over the billboard in Sunset Boulevard advertising the Rolling Stones album "Black and Blue" is an example of the political importance and impact on social change of these media.

In summary, I urge the committee to fund the digitalization of Dr. Figueroa's gift as soon as possible, so that it can be used by researchers and students. Please feel free to get in touch with me should you require further information on my opinion in these matters.

Cordially yours,

A handwritten signature in cursive script, appearing to read "Hernán Vera". The signature is written in dark ink on a light background.

Hernán Vera  
Professor of Sociology Emeritus

PS.

\* This collection was placed together with other collection of its kind to take advantage of the longer hours that Smaters is open. A magnificent collection of documentary films that Richard Phillips has created resides in the Latin American Library in Library East.

\*\* The cover of the album reproduced in the billboard depicted the model Anita Russell, bruised and bound under the phrase "I'm *Black and Blue* from the Rolling Stones — and I love it!" The billboard was removed after protests by the feminist group Women Against Violence Against Women, although it earned the band widespread press coverage. In 1994, *Black and Blue* was reissued by Virgin Records.

Conservation of the Mexican Movie Posters (Ramon Collection)

All Time estimate for all work is 5 per hour, so we would need 60 hours @ \$10.00 per hour.....\$600.00

I would have to do the repairs and the encapsulation of the oversize items.  
That could probably account for most of the cost share if you apply this to a mini grant.

Sizes:

30 x 20 inches.....52  
27 x 36 inches.....262  
53 x 37 inches.....5  
14 x 12 inches.....14  
14 x 21 inches.....9  
16 x 12 inches.....15  
18 x 25 inches.....1  
Total.....358

Supplies;

Polyester for encapsulation.....3 rolls of .005 mil @ \$460.00 ea = \$1380.00  
3 rolls of .003 mil @ \$400.00 ea = \$1200.00  
Deacidification solution, 10 bottles @\$ 100.00 ea = \$1000.00  
Total Supplies.....\$3580.00 + 10% shipping = \$3938.00

John Freund  
Preservation  
12/02/08

## Carteles Mexicanos

1. 3 lecciones de amor
2. 5 de chocolate y 1 de fresa
3. Mi adorada Clementina, Renau
4. Ahi viene Martin Corona
5. La alegre casada, Garcia Cabral
6. Alma de bronce, Espert
7. Amante y asesino
8. Amor de locura, Diaz
9. Amor del bueno
10. Amor y pecado, L. Mendoza
11. Angelica, Renau
12. Animas Trujano, Raul M. Cacho
13. As negro
14. Asesinos S. A.
15. ¡Baile mi rey!, Juanino
16. La balandra Isabeillegó esta tarde (Venezuela)
17. Bamba
18. La bandida
19. El barro humano
20. Bartolo toea la flauta
21. La bella Otero (Argentina)
22. La Belle Otero (Belgica)
23. La bienamada
24. Bodas de oro
25. Botón de ancla, M. Edo
26. El bruto
27. El burro que tocó la flauta, Viejo
28. El caballo del diablo
29. Cabellera blanca, Vargas
30. Cadena de mentiras
31. Cafe Colón
32. Camelia (1953) (Argentina)
33. Canción de cuna
34. La canción del milagro
35. Cantando a la vida
36. Cafia brava
37. Capitan de rurales, Vidal
38. Carlota la emperatriz loca, Juanino
39. De carne somos
40. En carne propia, L. Mendoza
41. Casa de perdición
42. El casto Susano, Diaz
43. Cazadores de espías
44. El ceniciento, Renau

45. El charro del arrabal, J.
46. Chucho el roto
47. El ciclón del Caribe, Gomez
48. La cigarra, Juanino
49. La cigüeña dijo sí
50. Cita con la muerte
51. Una cita con el amor
52. La ciudad de los niños
53. El colmillo de Buda
54. Con todo el corazón
55. Corazón salvaje
56. Corazón salvaje
57. Crimen y castigo, Renau
58. Cruel destino
59. Cuando viva Villa es la muerte, A. M. Cacho
60. Cuatro noches contigo, Mendoza
61. Cucurrucucu paloma
62. Cuerpo de mujer, Juanino
63. Cuidado con el amor
64. El dengue del amor
65. Los desarraigados. L. Mendoza
66. Dios los cria...
67. Dios no lo quiera
68. Doña Macabra
69. Los dos apóstoles
70. Dos corazones y un cielo
71. Dos mundos y un amor, Diaz
72. La dulce enemiga
73. Echenme al gate
74. El enamorado (*Vuelve Martín Corona*), Renau
75. Entre tu amor y el cielo, Renau
76. La entrega (2)
77. Escándalo de estrellas, Espert
78. Las esclavas de Cartago
79. Escuela de música
80. Esperanza
81. Eugenia Grandet, Vargas
82. Un extrañío en la escalera
83. La familia Pérez, Espert
84. El fantasma de la opereta
85. ¡Fíjate que suave!
86. Flor de sangre.
87. Frontera Norte, Mendoza
88. Fruto prohibido (2), Caballero
89. Una gallega baila mambo (2)
90. Los gavilanes

91. La generala, A. M. Cacho
92. Genio y figura
93. La gitana blanca
94. El gran circo Chamorro (Chile)
95. Una gringuita en Mexico, Renau
96. Hay un niño en su futuro, Vargas
97. Historia de una mala mujer (Argentina)
98. Hombre, A. M. Cacho
99. El hombre inquieto
100. Hombres sin alma, Yanez
101. La huella de unos labios, Renau
102. El indiano
103. El indomable
104. La infame, Renau
105. El infierno de los pobres, Yanez
106. Inmaculada, Renau
107. La intrusa
108. La isla de las mujeres, Urzaiz
109. El joven Juarez (very damaged).
110. Juana Gallo
111. Juliana (2)
112. Elladr6n, Espert
113. Lejos del cielo, Diaz,
114. Linda mujer
115. La loca (2), Vargas,
116. La loca de la casa, Renau,
117. Locos peligrosos, Mendoza,
118. Ellunar de la familia
119. Locura musical
120. EllunMico
121. Magdalena
122. Mala hembra
123. La Malaguena
124. Mama nos quita los novios
125. Las manzanas de Dorotea
126. Marat6n de baile
127. Maria Candelaria (Argentina), Escalera
128. Maria Cristina
129. Maria Magdalena (Doble).
130. Maria Magdalena, Garcia Cabral.
131. Maria Magdalena, Juanino
132. La marquesa del barrio, Renau,
133. El martir del Calvario
134. Maternidad imposible
135. Me traes de un ala
136. Medico de guardia

1 El mensaje de la  
3 muerte  
7  
.

1 La mesera del cafe del  
3 puerto  
8  
.

1  
3  
9 El mexicano  
.

1  
4  
0 Mexico canta  
.

1  
4 Mi esposa y la otra,  
1 Renau  
.

1 La miel se fue de la  
4 luna  
2  
.

1  
4 Miercoles de ceniza,  
3 Mendoza  
.

1  
4  
4 El mil amores  
.

1  
4  
5 ¡Mis abuelitas nomas!  
.

1  
4  
6 Muchachas de  
uniforme, Vargas  
.

1 Una mujer de oriente  
4 (2), Juanino

1 Quiereme porque  
8 me muero  
3

1 Rakes, Renau  
8  
4

1 De ranchero a  
8 empresario  
5

1  
8 Rancho de mis  
6 recuerdos.

1  
8  
7 La red

1  
8 El reino de los  
8 gangsters,  
8 Juanino

1 Renzo el gitano  
8  
9

1 Reportaje  
9  
0

1 El rey de Mexico  
9  
1

1 Un rincon cerca  
9 del cielo, Diaz  
2

1  
9 Rincon criollo  
3

1  
9 El rio y la muerte  
4

1  
9 La romana  
5

227. El violetero, (Espana)
228. Una viuda sin sosten
229. Vive como sea, Renau
230. El vividor
231. Vuelva el sabado, Renau
232. Y... muri6 por nosotros, Vargas
233. Yo sabia demasiado
234. Yo soy mexicano ... de aca, de este lado.
235. Yo soy muy macho, Diaz
236. El Zarco
237. El zorro de Jalisco

#### United States

1. Luna de miel
2. Club Havana
3. El suavecito

#### Turkey

1. Batwoman (2)
2. Como agua para chocolate

## Cuban Poster List

1. Alicia en el pueblo de las maravillas, UI de la Nuez
2. El asesino espera entre los rieles, Navarro 72
3. La bella del Alhambra, Julio Eloy 89 ICAIC
4. Rosa Blanca, Bachs 75
5. El bohío
6. Leo Brower Irakere, Niko
7. El caballero inexistente, Bachs 72
8. Cartas del parque, Bachs 89 ICAIC
9. Cayita: Una leyenda, Bachs 81 (signed)
10. El cine y yo, Bachs 95
11. Cuando termina el baile, Bachs 86
12. Ecuación Los tres Juanes, Grupo Ainia
13. Espiral
14. Estación Bielorrusia, Bachs 72
15. La fidelidad, Bachs ICAIC 93
16. Fresa y chocolate
17. El hombre agradecido
18. El hombre de Maisinicu, Niko 173
19. El jardín de las delicias, Reboiro 71
20. Juegos tramposos de amor, Bachs 72
21. El ladrón que vino a cenar, Bachs 76
22. El llamado de la selva, Bachs 75
23. Lucia, ICAIC
24. Las manos, Bachs 78
25. Manuela, Bachs 67 (signed)
26. Mercedes Sosa, Bachs 75
27. Monólogo, Bachs 73
28. La muerte de un burócrata, Hupert Delestre 99
29. Muestra de filmes salvados por FIAF, CoII 90
30. El octubre de todos, Julio Eloy 77
31. Papeles secundarios, Bachs 89/ICAIC
32. Vidas paralelas, Morante 93
33. La Patagonia rebelde, Bachs 76
34. Petulia, Bachs 73
35. Pirosmán, Damian 72
36. Pon tu pensamiento en mí, ICAIC
37. ¿Qué pasó con Baby Jane?
38. Quiereme y veras, Nudo/Marzel ICAIC 95
39. Rita
40. Soy Cuba, Portocarrero
41. Trópico, Bachs 76
42. La última cena
43. Vampiros en La Habana, Bachs 85
44. Vecinos, Bachs 85

45. La virgen y el gitano, Bachs 72
46. Waterloo, Dimas 73
47. Zorro, Bachs 76

#### Mexican Lobby Cards

1. Los 3 mosqueteros y medio
2. Deseada
3. La diosa arrodillada
4. Dona Perfecta
5. El enamorado
6. La loca de la casa
7. French Can-Can
8. La marca del zorrillo
9. Si me han de matar mañana
10. Miercoles de ceniza
- 11.** Mulata
12. Paloma herida (5)
13. Pompeyo el conquistador
14. Refiff entre las mujeres
15. Rosauro Castro (2)
16. El sultan descalzo
17. Susana (2)
18. Tehuantepec

#### Window cards

1. Aladdin, the Giant and the Alchemist
2. El cumpleaños del perro
3. Hombre
4. Rapto al sol
5. The thief of Venice
6. la verdadera vocación de Magdalena
7. ¡Viva la soldadera!

### Puerto Rican

1. Grabados famosos del Museo Metropolitano de Nueva York, Homar
2. August Marin. Exposición, Marin

### Belgian

1. Ali Baba (Ali Baba and the Forty Thieves)
2. La Fille des hautes Collines (Italian film *Incantesimo Tragico*)
3. Les Rebelles
4. Susana
5. Tizoc

### Italian

1. El derecho de nacer
2. Oltri ogni limite

### Polish

1. Jezioro Flamingow (Paraiso escondido)
2. Wyspa Skazancow (La isla de los hombres solos)

### United States

1. The affairs of Messalina (French Messalina)
2. Pirates of Monterrey
3. Portrait of Maria (Maria Candelaria/Half poster)
4. Stoaway Girl
5. Tampico
6. The Torch (La malquerida)
7. Villa



Gainesville, Fl. January 12, 2009

Mini-grant Proposal Review Committee,

Mexicans in Gainesville Student Association (MIG), fully supports the efforts of Richard Philips and other associates to improve the conditions of hundreds of Mexican and Cuban Film posters. The collection, recently donated by Ramon Figueroa, is one of the largest known by members of our organization.

A small fraction of the Mexican section was displayed during our festivities of Dia de Muertos in Library East and we were happily surprise for the quality and diversity of the posters. As a multidisciplinary group of students we agreed in the many uses its rescue, classification, and digitalization could have.

Historic, cultural, and artistic opportunities rose in our minds if the project is supported. Mexican and Cuban film production traces events, ideologies, and aesthetic tendencies reflected in its posters. Better conditions and easy access will attract research and increase enjoyment. Our benefit is double: reconnecting with our roots while promoting understanding of Mexico, goals of our constitution.

Sincerely,

Jose Antonio Tovar  
Civic Coordinator  
Mexican in Gainesville  
University of Florida

I strongly support your minigrant proposal titled Cuban & Mexican Film Poster Digital & Conservation Project.

Good luck!

Rich Bennett, Chair  
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**“LETTER OF SUPPORT FOR THE *CUBAN AND MEXICAN FILM POSTER  
DIGITAL AND CONSERVATION PROJECT*”**

January 11, 2009

It is with great enthusiasm that I write this letter in support of the “Cuban and Mexican Film Poster Digital and Conservation Project” under the primary supervision of Head Librarian Richard Phillips. As a professor of Spanish-American literature and film in the Spanish and Portuguese Studies Department at the University of Florida, I strongly believe that organizing, digitizing and conserving the 400 film posters from Cuba and Mexico would greatly benefit the learning experience of my film students. Because I teach, among other topics, the production aspects of Spanish-American film and the historic relevance of Spanish-American film in society, having access to the Cuban and Mexican film posters will allow me to show my students the posters as an element of the production-making of the film, including its marketing techniques contained in the poster *qua* representation of the film, as well as the aesthetic and cultural ideological values inscribed in the film poster (e.g., the depiction of Spanish-American society projected by Mexican and Cuban film companies). Since the film poster is the first representation of the film that the potential viewer of the film encounters, it is therefore crucial that the poster tries to captivate as many viewers as possible. As a result of this, what is constructed on the film poster is a series of conscious and unconscious choices that take the measure of the times. It not only reveals economic and cultural judgments of the film production company but political decisions as well. Film posters of Cuba, for example, will differ dramatically according to the politics of the times; from the image of Cuba as a playground for foreign tourists to the ‘Realist’ depictions of the collective and national unity against counter-revolutionary ideology.

In fact, many times these film posters project an ‘official’ representation of the film that actually does not coincide with the content of the film itself. The obvious reason of course is that the conventional image on the poster will not arouse suspicion about the film, that the message of movie adheres to the political agenda of the powers that be. Although in a completely different environment, we see today a similar strategy used by Hollywood studios: the film trailer or the film poster gives a particular impression of the film that is far removed from what we see during the 90 minutes of the film (a serious drama as opposed to the comic impression we get from the trailer or film poster, a thriller with a political message as opposed to the action-adventure sense portrayed on the film poster and trailer, etc.). In short, the Mexican and Cuban film posters offer the students of film and of other academic fields of study the possibility of interdisciplinary analysis that will definitely enrich their learning and scholarly experience.

It is no secret that film has become the predominant form of popular art in the United States and the rest of the world. Although there are many causes why people tend to gravitate more toward film than to, for instance, literature, painting or photography, the most significant one is perhaps that the moving images in the visible reflect more perfectly the structure of dreams, the unconscious; films bring us closer to our repressed unconscious desires. It is for this reason also that my Spanish-American film courses are always in high demand and much attended by the students at UF. Therefore, since students become exposed to Latin American culture by way of the film –a film that is an open window on Latin America, the Cuban and Mexican film posters will be able to render a more perfect ‘picture’ of the many diverse elements at play in Latin American culture as such.

Obviously from this assessment, I strongly endorse the “Cuban and Mexican Film Poster Digital and Conservation Project” under the principal care of Richard Phillips. It would be a tremendous cultural resource to the University of Florida, the community, and any UF library user around the world. If you have any questions, please do not hesitate to contact me at (352) 264-2429 or at [sorbille@ufl.edu](mailto:sorbille@ufl.edu)

Sincerely,

Martin Sorbille  
Assistant Professor.

1/14/09

The DLC is in complete support of this project. As a partner in dLOC, one of the roles for the UF Libraries is for the DLC to digitize materials that you identify as having priority. Many of the materials we digitize are for preservation and access and these posters are a perfect example of our goals for dLOC and for the digital collections as a whole.

The DLC is also excited to work with these beautiful posters because we know they'll bring a great deal of web traffic and promotion for the collections. Many preservation projects (like the gazettes) are essential projects, yet while essential they do not have the same potential for immediate impact for education and outreach. These posters are exciting for what they bring in terms of immediate impact and for what they can do in terms of building larger connections, including the bridge to the Belknap Collection and its Performing Arts Digital Collection. As more archival materials go online, showing what archives mean (much more than letters and photos) also helps to more fully engage patrons with the operations of the Libraries. This is an excellent project and I'm excited that we're able to be involved for the project now and for how it helps build toward the Libraries goals as a whole.

Best,  
Laurie N. Taylor  
Digital Library Center  
University of Florida Libraries  
[Laurien@ufl.edu](mailto:Laurien@ufl.edu)  
[www.uflib.ufl.edu/UFDC](http://www.uflib.ufl.edu/UFDC) :: [www.uflib.ufl.edu/digital](http://www.uflib.ufl.edu/digital)