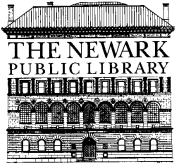


Dr. Harriette Kaley Poster Collection 1965-2007 (bulk: 1974-1997)



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Extent: 3.0 lin. ft. (1 oversized map folder)

Processed: by Caly McCarthy, June-July 2010.

Abstract: A collection of over 40 posters accumulated by the donor from various international and domestic events and subject matters.

Provenance: Gift, of Dr. Harriette Kaley, March 2009.

Restrictions on Access

Access Restrictions

There are no access restrictions on this collection.

Photocopying of materials is limited and no materials may be photocopied without permission from library staff.

Use Restrictions

Researchers wishing to publish, reproduce, or reprint materials from this collection must obtain permission.

Preferred Citation

This collection should be cited as: Dr. Harriette Kaley Poster Collection, Special Collections Division, Newark Public Library

Collection Call Number: Poster Collection (PC 1)

Scope and Content

Dr. Harriette Kaley's collection of posters is vast in topics and content. Subject matters include sporting events (L'eggs Mini Marathon, Olympics, NYC Marathon), gallery openings (Pre-Raphaelites in Oxford, Ad Reinhardt, Manny Farber), travel destinations (Japan, Italy, France), and various other cultural events (Princeton Summer Theater, Expo 1967, Israel Philharmonic). It is safe to assume that Dr. Kaley collected posters from significant occasions she attended throughout her adult life. Posters pertained to functions in places worldwide with a notable collection pertaining to Italy.

Historical Note

Posters have long promoted the agendas and ideas of individuals. In 1798, Alois Senefelder of Bohemia, Germany invented the lithograph. This machine enabled those interested to print materials with greater ease as well as being faster and cheaper than previous alternatives. Jules Chéret of Paris, France innovated upon Senefelder's invention in 1860. Prints could now be made while showcasing multiple colors. Upon this discovery, Chéret began to produce works of art, posting them against the drab walls of Paris. Contrasted by the neutral toned buildings, the

color was rather obvious. Other artists joined Chéret in poster art. Soon posters were being used as means of advertisement. Posters were so prevalent in France that an ordinance was approved in 1881 requiring stamps of approval before they could be posted. Also, a fee was charged based on the size of the poster. This act led to their standardization. In turn, they began to be recognized by museums and galleries as legitimate forms of art. Over time the styles of posters mirrored the current art trends. These methods included Art Nouveau and Dada. In the end the official protocol was simple and clear designs. These proved to be most effective in representing the message of the poster. Various governments used posters as propaganda throughout times of war, and this was especially apparent during World War I. Leaders sought to raise funds, recruit soldiers, and conserve resources. Tourism became another outlet for posters. Film posters followed in Russia and the Netherlands. With the introduction of television the demand for posters decreased, however they made a comeback in the 1960's amid the Vietnam War and the new interest in pop music.

Italy's poster market began with the formation of the Italian State Railway in 1905. The Railway spanned 9,000 miles and connected nearly all of Italy. Posters were a key tool in promoting Italian tourism, a source of income for the government. They often aesthetically portrayed a travel destination. Following the tremendous losses of World War I, the Italian government increased tourism efforts to secure more income. In 1918, King Vittorio Emanuele III established the *Ente Nazionale per le Industrie Turistiche* (Italian Government Tourism Board – E.N.I.T.). While brochures and postcards were used to promote tourist destinations, posters were the more popular method. With the onset of World War II Benito Mussolini organized the *Ministero della Cultura Popolare* (Ministry of Popular Culture). All posters required ministry approval before they could be posted and were required to promote fascist principles. This could be seen by women with bulkier builds and athletic activities. Following World War II posters were again enlisted by the Italian government to promote tourism. Now posters were lighter and brighter focusing on a specific clientele such as families with children or honeymooning couples. Throughout the 1950's various movie stars began to film productions in Italy. This became a new form of advertisement and the need for posters declined.

Access Points

The entries below represent persons, organizations, topics, forms, and occupations documented in this collection.

Subject Names:

Alma-Tadema, Lawrence, Sir – 1836-1912
Calder, Alexander – 1898-1976
Donatello – 1386?-1466
Elgar, Edward – 1857-1934
Farber, Manny
Lorenzetti, Ambrogio – 1285-ca. 1348
Mehta, Zubin – portrait
Nauman, Bruce – 1941-
Rafael
Reinhardt, Ad – 1913-1967

Subject Topics:

Art, Modern – Pictorial works
Australia – Geography – Pictorial works
Music Performance – Pictorial works
Expo 67 (Montréal, Québec) – Pictorial works
Florence (Italy) – Pictorial works
Gutenberg Bible – Pictorial works
Marathon Running – Pictorial works
Pre-Raphaelites – Pictorial works
France – Description and Travel – Pictorial works

Document Types:

Posters – 1960-2010
 Exhibition Posters
 Travel Posters

Bibliography

Barnicoat, John. *Posters: a Concise History*. New York: Thames and Hudson, 1985. Print.
 Bestley, R. and Noble, I. *Up Against the Wall: International Poster Design*. Mies: RotoVision, 2002. Print
 Hutchison, Harold Frederick. *The Poster: An Illustrated History from 1860*. New York: Viking Press, 1968. Print.
 Muller-Brockmann, Josef. *History of the Poster*. London, New York: Phaidon Press, 2004. Print.
 Ottaviani, Lorenzo. *Travel Italia: The Golden Age of Italian Travel Posters*. New York: Abrams, 2007. Print

Container List

Item	Poster Title, Place and Publisher	Date	Dimen. (cm)
1	International Union of Angiology European Chapter's Congress Budapest: International Union of Angiology	1996	60x42
2	Princeton Summer Theater Presents...Lend Me a Tenor Princeton: Princeton Summer Theater	[1996]	43x28
3	[Reproduction of] La vita in città [Town life] Firenze: Istituto Fotocromo Italiano	ca. 1920-1970	30x45
4	ALEF-BET and VOWELS [New York]: Union of American Hebrew Congregations	[1979]	60x47
5	Expo 1967 [Montreal]: s.n.	1967	39x51
6	N.Y. Stock Exchange [New York]: N.Y. Stock Exchange	ca.1975-1990	63x46
7	L'eggs Mini Marathon New York City: L'eggs Products, Road Runners Club	1987	65x45
8	St Cyprien en Périgord [St. Cyprien]: s.n.	1995	60x40
9	World Premiere The Israel Philharmonic Orchestra Masada: The Israel Philharmonic Orchestra	1988	30x22
10	Viareggio Perla Tyrrhenského Moře, Lázeňská a Klimatická stanice [tourist poster for Viareggio] Naples: E.N.I.T. [Italian Tourism Agency] (see also Ottaviani, page 85)	ca. 1970 - 2009	49x31
11	Bard Music Festival Rediscoveries: Elgar and His World Annandale-on-Hudson, NY: Bard College	2007	43x28
12	[Gutenberg Bible page] [Montreal]: s.n. [handed out at German Pavilion, Expo 1967]	1967	42x30
13	The Pre-Raphaelites in Oxford Isetan: s.n.	1987	37x52
14	Paul McGregor New York City: [Paul McGregor]	ca. 1975-1979	49x32
15	Body Pressure [2 copies provided] [s.l]:[s.n.]	1974	64x42
16	Ad Reinhardt New York: Betty Parsons Gallery, Graham Gallery, Stable Gallery	1965	57x43
17	San Diego Museum of Contemporary Art [image of <i>Story of the Eye</i> by Manny Farber] San Diego, San Diego Museum of Contemporary Art	ca. 1985-2004	69x92
18	Japan [wood-block print of Mt. Fuji, 2 copies provided] Japan: Japan National Tourist Organization	ca. 1965-1985	50x75
19	Tropical Woodland Palmerston: Northern Territory Conservation Commission	ca. 1980-1985	84x60
20	Impruneta-firenze Firenze [Florence]: Ente Provinciale per il Turismo di Firenze [Provincial Body for Tourism in Florence]	ca. 1970 - 1990	96x62

21	Tivoli Tivoli [Denmark]: Permild & Rosengreen	ca. 1940-1970	84x61
22	Orange [photo of Arc de Triomphe] Vaucluse: Office de Tourisme d'Orange	ca. 1970-1990	68x84
23	Calder's Universe: an exhibition of the work of Alexander Calder New York: Whitney Museum of American Art	1977	71x85
24	Orange [photo of Theatre Antique] Vaucluse: Office de Tourisme d'Orange	ca. 1970-1990	68x84
25	Firenze: Donatello Firenze [Florence]: Azienda Autonoma di Turismo	ca. 1970 - 1990	98x62
26	State of Washington Burley, WA: Dee Molenaar	1976	76x104
27	Australian Desert Palmerston: Northern Territory Conservation Commission	ca. 1980 -1985	84x60
28	Top End Coastline Palmerston: Northern Territory Conservation Commission	ca. 1980-1985	84x60
29	Spring Malibu: The J. Paul Getty Museum	1975	179x80
30	Coastal Plains Palmerston: Northern Territory Conservation Commission	ca. 1980-1985	84x60
31	Central Ranges Palmerston: Northern Territory Conservation Commission	ca. 1980-1985	84x60
32	Visit Nikko Tokyo: Japan Travel Bureau	ca. 1965-1985	73x52
33	Mardi Gras: New Orleans Louisiana: Cunningham Enterprises Inc.	1997	82x61
34	Ski the Summit Colorado: [s.n.]	ca. 1970-1990	61x90
35	The Olympic Experience California: U.S.A. '84 Inc.	1984	71x56
36	L'eggs Mini Marathon New York City: L'eggs Products, Road Runners Club	1986	66x46
37	23 rd New York City Marathon New York City: New York Road Runners Club	1992	66x51
38	Chinese Painting of the Ch'ing Dynasty: 1644-1912 Great Britain: British Museum	1978	76X51
39	Gingerbread Houses France: Dehan	[19]86	89x60
40	Raffaello a Firenze Firenze [Florence]: Palazzo Pitti	1984	98x68
41	Ad Reinhardt New York: The Museum if Modern Art	1991	97x59
42	2 nd International Conference on Leukotrienes & Prostanoids in Health & Disease (LPHD) Jerusalem: [s.n.]	1988	30x42