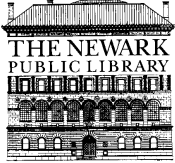


# Judy and Steve Weinstein Poster Collection 1931-1981 (bulk: 1960-1981)



Special Collections Division  
The Newark Public Library  
5 Washington Street, PO Box 630, Newark, New Jersey 07101-0630  
Phone: (973) 733-7745; Email: [SpecialCollections@npl.org](mailto:SpecialCollections@npl.org)  
URL: <http://www.npl.org/Pages/Collections/specialcollections1.html>

© 2010 All rights reserved.

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

**Processed:** by Caly McCarthy, July – August 2010.

**Abstract:** A collection of over 30 posters accumulated by the donor that generally encourage counter-cultural thinking in regards to politics.

**Provenance:** Gift, of Judy and Steve Weinstein, December 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: The Judy and Steve Weinstein Poster Collection, Special Collections Division, Newark Public Library

**Collection Call Number:** Poster Collection (PC 2)

### Scope and Content

This collection of posters has a strong focus on questioning the American status quo, evident by posters supporting Communism, peace, and an upright government. There was also a concentration concerning cultural events such as museum openings, movies, and concerts. Posters concerning China and Russia count towards a significant portion of the collection.

### 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.

Propaganda posters in both Russia and China sought to instruct mass audiences on correct moral behavior and Communist beliefs. Posters were effective tools for various reasons. On a practical note, other means of communication were not yet developed. Also, many citizens did not possess the ability to read. Well-drawn pictures easily conveyed their intended message. Posters reached their height in China during the Cultural Revolution. They were introduced to Russia at the advent of the Revolution of October 1917. The posters were plastered all over towns and could be found in schools, train stations, factories, cafeterias, and on the streets. Due to their artistic quality, many Chinese posted them in their homes for decoration. While their intent was ornamental, the message from the propaganda was delivered as well. Often posters promoted mechanization and new technology. Both Lenin and Chairman Mao were presented positively in posters, though the styles in which the posters were designed differed. As Russia evolved and her priorities changed, so too did her posters. China's general style was consistent throughout the Cultural Revolution. Following the Revolution, however, new leadership was assumed and tactics changed. Posters were still used, but they promoted more moderate ideas such as hygiene, education, and culture. This was a stark difference in contrast to fighting and sacrificing for the common good. Over time, the average lifestyle in China was elevated. More emphasis was put on fun, and less on political agendas. Political posters faded away.

### **Processing Note**

The poster depicting the bombing of farm fields was too large to be humidified and flattened, thus it remains rolled.

### **Access Points**

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

### **Subject Names:**

Bach, Johann Sebastian, 1685-1750  
Mozart, Wolfgang Amadeus, 1756-1791  
Nixon, Richard M. (Richard Milhous), 1913-1994  
Tutankhamen, King of Egypt

### **Subject Topics:**

Communism—China  
Communism—Russia  
Dracula (Motion picture : 1931)  
Escher, M. C. (Maurits Cornelis), 1898-1972--Exhibitions--Pictorial Works  
King Kong (Motion picture : 1933)  
Peace-building  
Snoopy (fictitious character)

### **Document Types:**

Posters – 1930-1990  
Posters—China—1960-1990

Posters—Soviet Union—1960-1990  
 Motion picture posters—1930-1940  
 Propaganda Posters

### Bibliography

- Barnicoat, John. *Posters: a Concise History*. New York: Thames and Hudson, 1985.  
 Bestley, R. and Noble, I. *Up Against the Wall: International Poster Design*. Mies: RotoVision, 2002.  
 Bonnell, Victoria E. *Iconography of Power: Soviet Political Posters under Lenin and Stalin*. Berkeley: University of California Press, 1997.  
 Cushing, Lincoln and Tompkins, Ann. *Chinese Posters: Art from the Great Proletarian Cultural Revolution*. San Francisco: Chronicle Books, 2007.  
 Min, Anchee. *Chinese Propaganda Posters*. Los Angeles: Taschen, 2003.  
 Hutchison, Harold Frederick. *The Poster: An Illustrated History from 1860*. New York: Viking Press, 1968.  
 Lafont, Maria. *Soviet Posters: The Sergo Grigorian Collection*. New York: Prestel Publishing, 2007.  
 Muller-Brockmann, Josef. *History of the Poster*. London, New York: Phaidon Press, 2004.  
 Ward, Alex. *Power to the People: Early Soviet Propaganda posters in the Israel Museum, Jerusalem*. Jerusalem: The Israel Museum, 2007.

### Container List

Item	Poster Title, Place and Publisher	Date	Dimen. (cm)
1	USA Mockba: s.n.	1968	67x98
2	One Earth, One Humanity, One Spirit [California]: Creative Initiatives Foundation/Build the Earth	1972	61x61
3	Cowabunga! [Kansas City]: Springbok Editions, Inc.	ca. 1981-1989	71x51
4	Dracula California: Portal Publications	1931	74x54
5	Cycle [by M.C. Escher] Holland: G.W. Breughel/Reprinter	1970	86x55
6	King Kong California: Portal Publications	1933	74x52
7	We Want You to Clean Up Your Room! S.I.: s.n.	ca. 1950-1980	87x58
8	Treasures of Tutankhamen New York City: Metropolitan Museum of Art	1976	97x63
9	Vo Nguyen Giap Italy: Vie Nuove	1968	65x51
10	March Against Death, March On Washington Washington, D.C.: The New Mobilization Committee	1969	38x59
11	French Painting 1774-1830: The Age of Revolution New York City: Metropolitan Museum of Art	1975	90x49
12	Bach Hohe Messe [Bach's Mass in B Minor] Pieterskerk : Holland Festival	1970	70x50
13	March 3-28 [by Ben Shahn] [s.l.]: [s.n.]	[1964]	73x57
14	"Getting the Pont: South Vietnamese Rangers interrogate a prisoner." [s.l.]: [Newsweek]	ca. 1964	33x28
15	[People of many cultures in a line stretching throughout the hills] [California]: Creative Initiative Foundation	1975	26x26
16	Defiant Enemy [s.l.]: [s.n.]	ca. 1964	52x30
17	Wolfgang Amadeus Mozart California: Bellerophon Books	1975	89x59
18	Vota Comunista [Vote Communist] Roma: [s.n.]	[1960]	99x70
19	Wanted		

20	New York City: The Committee to De-Elect the President U.S. Get Out of Vietnam! Berkeley, CA: Berkeley Free Press	1973	74x59
21	Last Tangle in Washington Washington, D.C.: Screamer Products	ca. 1961-1973	33x51
22	Koninklijke Luchtvaart Maatschappij [Royal Aeronautical Society] Holland: [Koninklijke Luchtvaart Maatschappij]	1973	71x56
23	[lime green peace sign over black background] [s.l.]: [s.n.]	ca. 1960-1990	102x64
24	[Melody of youth, beautiful soul] [Shanghai]: [Shanghai People's Art Publishing House] (see also Min, page 275)	ca. 1963-1975	73x73
25	[men waving red flags in front of lush hills] [s.l.]: [s.n.]	[1981]	53x77
26	[On festive holidays we miss our relatives twice as much] [Shanghai: Shanghai People's Art Publishing House] (see also Min, pages 230-231)	1986?	77x52
27	[Long live the great unity of the working people of the world!] [Shanghai]: [Shanghai People's Publishing House] (see also Cushing, page 107)	[1980]	77x53
28	[Two Asian children demonstrating proper pencil grip ] [s.l.]: [s.n.]	ca. 1960-1985	38x105
29	[Asian girl showing position of pressure points on face] [s.l.]: [s.n.]	1981	53x77
30	[Poster depicting the bombing of farm fields of straight line rows by conventional or nuclear bombs]	1981	53x76
		no date	92x121