

# Digitisation of the posters of the legal deposit of A Coruña State Public Library Miguel González Garcés

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## Introduction

According to the theme of this 4<sup>th</sup> NAPLE Forum Conference, the paper that I am presenting deals with the digitisation in a Spanish public library. It was first presented in the 2<sup>nd</sup> National Public Libraries Conference in 2004, which took place in Salamanca with the title: "The legal deposit posters at A Coruña State Public Library: local information resources".

The authors M<sup>a</sup> Elena García Pazos and M<sup>a</sup> Rosa Michelena Seivane, pointed out that the main objective of their paper was to encourage other similar libraries to tackle the document processing of this kind of printed documents. We developed for this purpose, owing to the typology of these collections, new current and quality services, by means of the digitisation procedures and the telematic systems of data transmission like Internet. This way, we contributed to carry out one of the main aims of the public library: to preserve, transmit and develop local culture and on the other hand, we proved, once again, the potential of the library as a content maker in the information society.

The events that have happened from that moment will be explained later, after the exposition of the mentioned experience. We will speak about the activities of dissemination of the collection (exhibitions, conferences, round-tables...) and their implications in the visibility of the library, as well as the heavy competition that we found due to a blog that incorporated the digitised images of our poster collection. Finally, I will speak about the current programs of digitisation in our region.

Origin of the collection: the legal deposit in State public libraries.

The legal deposit is one of the main documentary resources in State public libraries, in spite of the limitations due to its old regulations as well as to the arrival of new kind of publications and relevant changes in the edition and production offered by the new technologies. We could define it as the obligation that

the law foresees about storing a certain number of copies of all sort of publications printed in a country, whatever the nature or the edition procedure are, and without considering if they will be distributed or sold. Its main aims are: the compilation and preservation of a national collection of all sort of bibliographic materials, the writing and publication of a national bibliography, the statistic control of publishing output and the constitution of the regional or local bibliographic collections.

In Spain, the legal deposit is ruled by the ordinances of October the 30<sup>th</sup>, 1971 and February the 20<sup>th</sup>, 1973. Since the constitution of the state of regional administrations and the following competences transfer to these, it is regulated by the orders and decrees that these communities have been developing on the basis of the mentioned ordinances, which operate on their region (Galician decree 43/2001, February the 1<sup>st</sup>, about the rewriting of the regulation of the legal deposit). According to this regulation, the public library Miguel González Garcés is depository of a copy of every printed work, regardless to their nature or the way they have been disseminated, in the region of A Coruña.

The final objective of this regulation is to conserve and disseminate these documents which constitute an important part of our historical and documentary heritage. For this purpose, the libraries that lodge these materials must organize and describe them; something that they usually do with the monographies and periodicals but that is not so frequent with minor publications and with some special printed works as posters, the subject of this paper: "Shows, parties and other public events, both religious and secular, and advertising posters including art engravings or literary texts, edicts and proclamation" (Decree 43/2001, February the 1<sup>st</sup>).

In order to disseminate this collection, stored in the library since 1958, when these documentary stocks were proposed by law, we started in 2000 the arrangement and technical process of these materials

so that the library users and the whole community could know and enjoy the artistic or documentary value of these graphic documents. We give as well the opportunity for the specialised public to approach from a different perspective the study of Galician posters and graphic design, through a period which might not be as brilliant as the first third of the 20th century but, which is, in any case, very interesting since it is part of our history. This way, we help to carry out one of the main aims of the public libraries: to preserve, transmit and develop local culture.

## Organisation and technical processing

The decision of facing the technical processing of a kind of documents which is not usually considered of preferential interest, was one of the possibilities that we pondered since we got to know the collection and that we finally adopted because of different reasons that I will explain:

- The documentary and artistic value of the collection. The collection lodged in the library possessed all these values.
- Its storage was inadequate both for its keeping and conservation and its basic access by users. The posters were stored in boxes, chronologically arranged, folded -just as they were received from the legal deposit office- and together with minor publications such as loose sheets, calendars or postcards.
- The awareness that the other centres with this kind of collections were starting the technical processing and the necessary arrangements for their dissemination. So, private organization with relevant posters collections or the National Library were offering the users the catalogue of these collections, programming interesting exhibitions and publishing documents like the ones that the National Library carried out with the collection of posters of the Spanish II Republic and the Civil War.

The organization of the collection was a flexible procedure because, on the one hand it meant an extra work for the library to be carried out with the same resources and on the other hand, it was a large collection (about 8000 posters) and we did not know their documentary value. All these things determined the stages of the process:

- Setting up and storage system. We considered that the most urgent issue was to give this collection an adequate setting up and storage system, appropriate to its physical characteristics so they were store in the right way and position, avoiding exposure to dust, deformation and misuse. After their selection and separation from minor publications

we proceeded to put them in map cabinets and tubes. We considered as well the restoration of some of them, we sent the selected ones to the restoration laboratory of the Arquivo do Reino de Galicia.

- Technical processing. At the beginning we decided to do only the stocktaking by mean of a database created to this aim. We would make this database in Microsoft Access and it would allow the initial access to the collection. Finally, we concluded that the most interesting posters would be describe and included in the general catalogue of the library whereas the rest would only appear in the stock-taking.
- The library catalogue, controlled by Absys, consists on about 3000 posters at the moment. They were described with ISBD (International Standard Bibliographic Description) regulations regarding non-screening graphic works and Ibermac format for bibliographical records. We use for making this index the Subject Headings for Public Libraries List written by the Ministry of Culture as well as a descriptive system that groups posters into different subjects (festivities, entertainments...) and topographic areas (A Coruña, Lugo...) that match with the stocktaking sets and permit us to have a more general access to the collection and to link the two documentary systems used. For the classification we use the UCD (Universal Decimal Classification). Finally, a simple call number enables an immediate localization of the posters placed in the map cabinets shelves according to publishing date. The biggest problem in the description of the collection were the headings. Posters are not usually signed by their authors and if they are, these signatures are initials or illegible words so we have to resort to professionals in this sector, printers, graphic designers or to the authors themselves.
- The inventory list is made by means of an Access database including the essential information to identify and access the posters so that no especial technical skill is required to fill it in. The posters of the inventory list are kept in tubes by publishing year and big thematic subjects that match those of the inventory list. At the end, we proceeded to the digitisation of the posters described in the catalogue with two clear aims: the documentary preservation and a better access of the user to the pictures of these materials through the general catalogue of the library avoiding, in this way, damaging handles which could make difficult its conservation. To this purpose, we are supported by the Centro Multimedia de Galicia, autonomous institution created by the Autonomic Government (Xunta de Galicia) in order to improve media services in the

region. With this objective, the CGM has used a professional scanner able to digitise A1 sized documents. The resulting digital documents were saved as TIFF files so that there is no loss of quality in the images and all the details of the original are reproduced. This was then, the ideal preservation procedure. We made JPG, low quality resolution copies so that they were easy to use as browsing materials and to facilitate a quick access through our computer system. At the moment the centre has digitised about 8.000 posters that can be displayed through its catalogue, at the library building or on its website.

## The posters in the library collection

Historic keynotes:

Poster, as appeared in the Spanish cataloguing rules, is a "piece of paper, cloth or of any other sort with inscriptions or pictures, used as an advertisement, note, etc". In fact, the modern poster arises as a visual way of communication because of the changes and technical innovations that the Industrial Revolution brought, and also due to the necessity of finding an outlet for the new products imposed by a new market patterns derived from the industrial process. Its origin and evolution is linked to advertising and commercial purposes, at the beginning it was used exclusively for advertising products and progressively for social events which will originate the different posters genres.

By the end of the XVIII century murals decorate shop's doors and walls but soon they will cover wider surfaces where the commercial message can be more successfully displayed. Around the middle of the following century posters covered the walls, columns and buildings of the main European streets. Meanwhile colour lithography -invented in 1796 in Germany by Aloys Senefelder- begins to be developed. It introduces two essential novelties in poster's evolution: easier colour printing than typography and printing on limestone that enables the artist to draw on it without depending on professional and stereotyped engravers. All this, together with the possibility of new formats, that the old moulds and typographical mechanisms did not provide before, will be the three deciding factors that will determine the nature of the poster.

The last third of XIX century and the first of XX century are the peak of its development. The basic characteristics of the poster are set in France where it is raised to the category of art, firstly with Jules Chéret, considered "the father of modern posters" owing to his synthetic images, already suggested by Daumier, and, later on with Toulouse-Lautrec, who will give the poster an artistic dimension or with Cassandre in the XX century. The poster will arrive in Spain through Catalonia. The traditional connection with its neighbour France together with its industrial

activity and cultural and economic status will turn Catalonia into the avant-garde of poster and graphic industry in the country thanks to the Alexander de Riquer's modernist posters or Ramón Casas'. Posters by great draughtsmen as Penagos, Bartolozzi or Federico Ribas will come up later on from outside Catalonia.

Thanks to the research written by Sobrino Manzanares, we know that the poster will arrive later to Galicia; where the population was mostly rural and dispersed and the industry was not enough developed. This situation delayed the spread of the poster in Galicia until the first years of the XX century. Its arise comes with the introduction of colour-lithographic activity, with the spread of applied arts by arts and crafts and with the dissemination of local festivities. The poster will be used very soon in many different ways; advertising cultural events such as exhibitions, fairs, new publishing works outcomes, sports and later on with political purposes. The weak technical and professional infrastructure limited the poster to the cottage industry with the exception of the Printing and Royal Lithography in A Coruña. In spite of this, Galician poster is of relevant interest because representative artists and draughtsmen of that time developed it.

Galician poster reached a certain development and artistic quality in its first stage thanks to men like Camilo Díaz Baliño, Rafael Barros, Castelao, Carlos Maside, Francisco Lloréns o Arturo Souto. As it was addressed to the bourgeoisie of urban uprooting, its style was close to the realistic tradition forms of pictorial regionalism full of detailed drawings. Two new decorative artistic trends, Modernism and Art-Decó, had their influence introducing modernity into Galician art. During the II Republic the design will be more linear and synthetic where plain colour, the simplicity of the design together with the synthesis of text will approach advertising style.

The Civil War stopped poster production for a long time and a great part of Galician poster authors, of the previous period, disappeared of the making of posters. The production during the first years of the post-war period is poor and small; conservative patterns with a more realistic design and specific local subjects come back using all the ethnographic aspects that link Galicia to its tradition. From the 50s there is a raise of the Galician poster with the new possibilities for printing photographs, such as offset, that dissociate the poster from the artistic world. They proliferated progressively until the 70s, when they stopped being a cultural curiosity or a possible event and became a popular way of advertising, cultural affirmation and social announcement.

The revival of the quality posters arrives in the 70s with Luis Seoane, who comes back from exile, and Isaac Díaz Pardo set up an industrial-cultural complex (Factory of Sagradelos, Laboratorio de Formas and Carlos Maside Museum) that generates the necessity of advertising not only industrial products but also

cultural events that took place there. It is also in the 70s when some painters (Xaime Quesada, Díaz Pardo, Laxeiro) collaborated occasionally and sometimes clandestinely, in the design of posters that advertised cultural events, political advertising, making the most interesting posters of that time. From 1980 (with the arrival of the autonomous system in Galice) there is a raise and bring up to date of poster design and graphic design in general. The making of posters left the sporadic individual artistic tendency of poster production. Now, the making of posters is developed by young design teams and individual firms, mainly by means of computers and in a professional entrepreneurial frame.

Some theorists and graphic designers like the Catalanian Enric Satué or the Galician Pepe Barro have pointed out though, that the advertising poster as such has disappeared nowadays. Indeed, during the last decades of the XX century the poster, that had been one of the most direct ways of expression, was reduced to a mere symbolic ritual because of the growth of the social media like the radio or the television and of the massive influence of hoardings. In this new context more aggressive, the poster has become an element of the past and traditional poster makers leave the way open to the new professionals.

Now, Satué states, designers or anonymous advertising agents work in a style completely compatible with computer design technologies. They put into practise the motto “watch and feel” that it is usually applied to website design through erogenous stimulus that with wittiness and craftiness, scandal or rudeness, try to win the general public. This language has its own style so, although we cannot talk about true poster makers, we can recognize a new style in the works that proliferate now as the ones designed by Javier Mariscal and Alberto Corazón or the Galician Alberto Permuy and Pepe Barro.

## The collection

The posters lodged in the library, from 1958 up to now, belong to a period scarcely known and poorly documented that was one of the complications of the selection and description of the collection and on the other hand this encouraged us to develop this project. It is a wide period with relevant historic events that will be shown on the posters as many other activities as we found out when we saw the variety and richness of the subjects. This period can be divided into three stages:

- From 1958 to 1975, the decline of the dictatorship of Franco, economic expansion, opening to Europe and customs shift that will bring all kind of changes and the first oppositions to the political system but, as the collection source is the legal deposit, we will see these changes only through some of the symptoms. During these years the first

posters in Galician are printed. In some of them they advertise the first performances of independent theatre and many of the main Galician graphic designers will start their production at this time.

- From 1975 to 1982 important political processes take place (the transition, the autonomous regions organization of the country) together with an explosion of social movements in which the designers get involved. They will produce ideological concerned graphic works with an intense production of all sort of posters, stickers, leaflets. It's the birth of the political graphics, that had been unknown for over 40 years.
- Since 1982 there is a process of consolidation and democratic normality, graphic design is more moderate, conservative and professional. Along these years, the golden age of Spanish graphic design and the great institutional campaigns that would culminate with the Expo 92, the Autonomic Government (Xunta de Galicia) and the city councils of the biggest cities in Galice build their graphic identities and tackle their own institutional campaigns, some of them as brilliant as the “Galicia calidade” and others so important as the Xacobeo, in the 90's.

Apart from covering a wide time spectrum the collection is also big in number, almost 8000 posters, the 3000 most interesting ones were selected to be part of the catalogue. Regarding their geographic scope, the events and products presented on them were mainly related to A Coruña although there are some instances from other regions, especially during the first years of the Print of Roel in A Coruña, these posters are used to advertise relevant events.

A large number of the posters will be signed by perfectly identified authors while others will appear as anonymous either because we could not decipher or verify their signatures or because they wanted to remain anonymous, very frequent in the first political posters. The authors are varied. The majority of them are graphic designers or designers teams, of general or graphic nature, or but there are also communication and advertising agencies, printing house's or graphic arts companies that sometimes work as design or creative advertising agents. There are many draughtsmen and cartoonists, stage designers who draw theatre posters as another element of the show, photographers working by themselves or with a graphic designer and cartelistas that focus their artistic activity on posters. There are also plastic artists like Alfonso Abelenda, Xaime Quesada, Laxero, Succassas, Pérez Vicente, Quintana Martelo, Xaime Cabanas, Xulio Maside o Correa Corredoira. Finally we have to single out the works by Luis Seoane, Rafael Barros e Isaac Díaz Pardo, who had already contributed to the

development of Galician Art in the first third of the XX century.

As far as the printing houses are concerned, they are obviously from the region of A Coruña since the source of the collection is the legal deposit. Most of them come from its two main cities. There are more than 30 printers from A Coruña: Gráfico Galaico, Lorman, Moret, Valladares, Gráficas Coruñesas, Clave, the Talleres tipográficos de El Ideal gallego, La División de Artes Gráficas de la Voz de Galicia and, more recently, Alva Gráfica; among all of them we have to do a especial mention of the Imprenta Roel, emblematic printing house in A Coruña not only because of its long life (1872-1971) but also due to the beauty and quality of its works. There are about 17 printing houses from Santiago, at the beginning the Veloz Printing House, Paredes, El Eco Franciscano, later on Velograf (theatre posters), Litografías 3C (political posters) and others like Minerva, Gráfica de Asturias, Grafinoiva, Milladoiro or Litoron.

We will focus on the analyses of the posters. They are divided into two big groups regarding the areas that we knew and arranged the collection; the importance and priority of the groups will change with the historic events and fashions as well as their turn over.

#### Festivities

They are one of the main topic of Galician posters and of the graphic collection of the library. From the very beginning the festivities of the main Galician cities have been spread by posters. They were clearly produced for promoting the image that identified every town: the tradition and Xacobeo in Santiago de Compostela, A Coruña as an enjoyable and cosmopolitan city for summer holidays or Vigo as an industrial city. This trend will continue as it is shown in the library stock. Every city, town parish or place will have a poster for either religious, gastronomic or other types of festivities. The most beautiful posters belong to this group and they are signed by the most relevant plastic artists and graphic designers, although we find some in which the only decorative element is the colour or black and white typography.

Some of them are worthy of mention: Fiestas del Apóstol de Santiago by Moragón Agudo (1959), Laxeiro (1985), Xaime Quesada (1987) and Mercedes Ruibal (1988); Xacobeo 2004 by Uqui-Cebra and Alberte Permuy, graphic designers; Fiestas de A Coruña, Carnaval 91 by Felipe Criado; the poster by Alfonso Abelenda in the summer of 1964, promoting the city with the motto "A Coruña, ciudad en la que nadie es forastero" similar to the ones by Rafael Barros at the beginning of the century with the mottos "A Coruña, ciudad ideal" or "A Coruña, ciudad de veraneo". Other interesting posters are, the one of the festivities of Sada in 1971 with the motto "Sada, perla de las mariñas", Negreira 1971 by Xulio Maside or the one by Cesuras 1970, without illustrations, two coloured typography and one of the first posters of this

kind in Galicia. Some of these posters were printed at the Printing House and Royal Lithographic, emblematic printing house in A Coruña because of its long life (1872-1971) and also owing to the beauty and quality of its posters.

Entertainments section: theatre, cinema, music, bullfighting... are posters frequent subjects

Theatre poster is worthy of mention. They are numerous in every period. Two posters from the Royal Printing House stand out at the beginning of the 70's: the premier of the play "Don Hamlet" by Alvaro Cunqueiro and "Os vellos non deben namorarse", advertising the performance of Castelao's play, both of them provided by the Chamber Theatre of the Ibero-american Cultural Association of A Coruña, founded in 1951 with the aim of promoting the city's culture spread. These productions are the great influence for the Galician theatre movement. It is in the 70's when the theatre becomes crucial in the history of posters; plastic artists, designers and stage designers worked in the theatre poster, either for the first festival or for the numerous theatre groups or collectives that emerged by the end of the previous decade in a moment of intense reaffirmation of Galician culture. Some interesting examples are: "Macbeth" Circo de Artesáns Theatre in A Coruña (1975) poster by Luis Seoane, William Shakespeare's "As alegres casadas" Galician Dramatic Institution (1989), with Paco Conesa as stage designer, Miguel Anxo Fernán-Vello's "A casa dos afogados" CDG (1991) by Isaac Díaz Pardo; "I Mostra de Teatro do Norte" (1989), by the graphic designer Permuy, "Feira de Teatro de Galicia 2000" by Uqui-Cebra, "5<sup>as</sup>. Xornadas de Teatro Galego" in the Luis Seoane Theatre, A Coruña (1983) by the photographer Xoán Piñón.

Music and music festivals proliferate too in the 70's, Dance, opera and folk music, pop or rock are also represented as in: "7<sup>th</sup> International Festival do Mundo Celta de Ortigueira" (1984) by the painter Alfonso Sucasas, "I International Festival of Galician Music" (1999) by Xaime Quessada, "Folk Tribute to María Pita" (1989) by Abelenda here, cartoonist, "1<sup>st</sup> International Festival Cidade de A Coruña" (1983) or the rock music festival in Teixeira and A Coruña, 1992.

Cinema is one of the most frequent subjects in posters although the majority of them are not the traditional posters of films - Galicia will build its cinematographic industry later - but posters of the cinema festivals that appear for the first time in Galicia in the 70s. Galician cinema collectives -cineclubs- promoted many of these festivals. They came out in this decade throughout Galicia and were gathered in the "Federacion de Cineclubs de Galicia". Some instances are: "1<sup>st</sup> Mostra de Cine das Nacionalidades e Rexións" (1979) by Isaac Díaz Pardo, the "Xornadas de Cine en Galicia" (1984) designed by BC&D (Pepe Barro, Xesús

Campos y Xosé Díaz), the “Xornadas de Cine e Video en Galicia”, by Alberte Permuy in 1986, and by Suso R. Obenza in 1989, the posters of the “Semana de Cine” (1983) or “Semana Internacional de Autor” (1984) that took place in Lugo.

## Sports

Sportive information is also shown on posters. The rise of the sports awards like Teresa Herrera in A Coruña (football and boat races), Conde de Fenosa (football) as well as the achievements of the Real Club Deportivo and the Liceo de Hockey helped the development of sports posters, that although not very remarkable, we have instances of them from 1959 (Trofeo Teresa Herrera de Fútbol) up to now (XVII Trofeo -7ª Bandera de Traineras “Teresa Herrera” 2003).

Many other sports and events are represented on the posters: boxing, wrestling, cycling, athletics, popular races, hockey, handball, volleyball, judo, golf, weight-lifting, tennis, water sports. Social clubs (Casino, Club del Mar, La Solana) cooperated with sailing, swimming and scuba diving associations and federations will organize several competitions and trophies. The first posters of regattas arrive in the 90s: Foto Blanco makes the poster for the first occasion in 1990, and Xurxo Lobato, photographer, will help in the design of Galicia Comunicación in 1994. Some other posters present more sportive events; Roel advertises in 1970 the opening of the Palacio de los Deportes de A Coruña and two posters produced by Galicia Comunicación and illustrated by Álvaro Caruncho and Alberto Carpo advertises sports events that took place in the city.

## Religion

It is a common topic at the first years of the collection because the Catholic Church had a great social influence at that . But we hardly find religious posters in the last years, except in its secular aspect. The oldest poster of the collection is religious, the “Solemne novena a Nuestra Señora del Rosario, patrona de A Coruña” that took place in the church of Santo Domingo, printed in 1958 at El Ideal Gallego printing house. It is a plain poster with a little illustration of the Virgin and golden typography as the only decorative elements. The prayers (Novena and triduos) and the cult to the different parish advocations are one of the recurrent topics of the first posters. In this sense we find some interesting posters announcing spiritual practices. Valladares printed in A Coruña, 1960, the poster “Cuaresma 1960” in which program, organized by the Jesuits, announces “spiritual practices for servants, young men and women, ladies and gentlemen”.

The best religious posters were printed at the Royal Printing House in A Coruña. Some of them announce religious conferences like “Coronación de Ntra. Señora del Rosario y Congreso Mariano” by Rafael Barros, 1960, A Coruña. Others announce the conferences of

the Padre Cué at the Cine París in A Coruña about several topics: “De Montini a Paulo VI” (1963), “Mi visita al Berlín soviético” (1964) or “Dios y los Toros” in 1967, when the bullring of the city disappears.

The Xacobeo, the Way of St. James (Camino de Santiago) and its pilgrimages was soon the only religious topics that we found until the last years of the collection, although they used to present a more profane style, specially in the 90s when the Xacobeo 93 took place and the Autonomic Government (Xunta de Galicia) utilized powerful advertising measures that left aside its religious origin in favour of the tourist promotion. Two instances: the poster that Permuy Asociados did for the Ayuntamiento de Santiago in the Xacobeo 93 and the Xacobeo 2004 designed by Uqui-Cebra.

## Advertising

The collection does not have instances of commercial advertising as such. From the first years some local companies, like Fenosa, strove to advertise its products. Several publishing companies in A Coruña like “El Ideal Gallego” or “La voz de Galicia” used to the poster to advertise their newspapers. From the 70s, emerging entertainment producers, night clubs, discos and pubs took a lot of trouble over approach advertisements to the citizen; Xaime Cabanas made in 1981 the poster of one of the pubs in A Coruña, Jazz Filloa, and Pepe Barro designed in 1986 one for the disco Pirámide in the same city. There are several advertisements of orchestras and music bands, as well as of albums of traditional music and Galician folk promoted by two Galician record companies, Ruada y Clave Records.

Many institutions, Autonomic Government (Xunta), Councils, County Council (Diputaciones), used to posters for their campaigns. All sorts of private entities, associations, arts centres, ecologist and professional collectives used to the poster as a way of advertising their activities. Before the middle 80s, when the institutionalised campaigns became a usual practise, we found these organizations (Ateneo de A Coruña, Cultural Association O Galo de Santiago de Compostela...) promoting the future main campaigns of Galician Institutions; its language and its literature. As early as the 80s when the Autonomic Government (Xunta de Galicia) began the promotion of its language, it did it on a variety of fronts: linguistic normalization, spread of Galician arts and promotion of literature and reading. We have many instances: some posters for the campaigns published by the Meeting about Linguistic Normalization (Mesa pola Normalización Lingüística), numerous posters of reading encouragement by Xan López Domínguez or the campaigns of spread of the Galician book made by Autonomic Government (La Xunta de Galicia) together with the editors and book sellers associations for the Día das letras Gallegas.

Other institutional campaigns were focused on tourist promotion. At the beginning of the period only

the city of Santiago, the councils of the main cities or the ones of the cities on the coast, published posters with tourist purposes, either through the advertising of the local festivities that had a clear tourist message, or through specific tourist posters, like the ones published in 1965 and 1970 by the councils of A Coruña and Sada with the motto of their previous posters. The change arrived in the 80s, when the Galician government assumed the respective powers and was able to develop its own tourist strategies, although the real impulse didn't arrive until the early 90s; the Holy Year in 1993 was the beginning of the expansive stage that turned the Xacobeo into the tourist icon of Galicia as we can see through all the references and advertising keys about the Xacobeo that have a great influence in all the advertising production of the region. As we can see on the motto "Galicia camiños de concordia", the posters show these changes. From the middle of the 80s, the Autonomic Government (Xunta de Galicia) published several posters signed by Diarama or Moncho L. Sabín, where the photography became the new protagonist, showing images of the landscape and cultural heritage, based on the set Galician archetypes (hórreos, country houses, cruises, beaches...). Recently, in 2002, four posters published by Turgalicia and printed by the Grupo Revisión, are added to the collection and that meant a significant change in tourist advertising; they do not display tourist resorts but they suggest through the image (torques, shell, leaves and shoes) of a great simplicity but great visual impact and evocative power.

There are also many posters that promote the two main cities of the region. Alberte Permuy's design studio works for the City Council of Santiago. He is graphic adviser, the creator of the logo, and the designer of numerous campaigns and advertising posters of the city. At the same time, The City Council of de A Coruña published posters promoting the city and its services. In 1986 and 1988 the Image Office de A Coruña did a series of posters with the motto "A Coruña despega" and "A Coruña despegó" alluding to Alvedro airport, which the major Francisco Vázquez regards as an essential part of the development of the city.

## Politics

The politic poster had been developed in 1936 when the referendum for the Statute of Autonomy required the respective propaganda, and some artists with a nationalistic concern (Castelao, Díaz Baliño, Díaz Pardo, Luis Seoane) collaborated in the production of these posters introducing their ideas by means of the image and the text. This genre was relegated with the dictatorship established after the Civil War and it reappeared in the years prior to democracy when it timidly reemerged, but after the consolidation of democracy the politic poster returned to all the relevant politic processes that took place in the 70s and the 80s.

Meanwhile, the oldest posters of the collection offer a sample of the only possible politic posters at that time, which advertised the candidatures for the local elections. After the death of Franco, November 1975, until 1981, when the Statute of Autonomy is passed in Galicia, we find the beginning of political process marked by significant events which displayed on the posters of the collection. The amnesty, strikes, students public demonstrations, terrorism, the referendum on the Political Reform Law, legalization of political parties and trade unions, the first general and local elections in 1977 and 1979, or the process leading to autonomy and the campaign for the statute.

In 1982 the new general election brought the posters of the modern PSOE electoral campaign to the collection. A renewed socialism took the place of the old icon of the anvil and the hammer for the fist and the rose as a modern symbol of graphic identification, which was announced with the successful motto "For the change"; it was the beginning of a decade of changes and of the consolidation of democracy.

The collection presents other topics. The continuous trade unions' public demonstrations which took place along 1984 and that finished with a general strike, were shown on two posters printed by the INTG: "Pola liberación nacional, contra o paro e a explotación" or "Contra a política económica do goberno español, folga xeral". The NATO, which Spain joined in 1986, was a frequent topic from 1981 to 1987; worthy of mention is the poster by Xurxo Fernández, "Contra a Europa imperialista, MCE, OTAN" (1981) announcing a debate organized by the Asociación Cultural O Eixo; or "Bases fóra: OTAN non, antes e agora" (1987), by the Coordinadora Nacional de Organizacións pola Paz. "Galiza no Parlamento Europeo, vota Bloque Nacionalista Galego, a alternativa galega" when the first European elections. "Pola seguridade das nosas costas, Casón, responsabeis dimisión" (1988). About the sinking of the ship Casón in A Coruña in 1987.

After the transition years and the early 80s, the politic poster wasn't so necessary and although it was not completely lost, it was less popular. But recently relevant politic events have generated many graphic works that are not represented in the collection.

## Conferences and contests, fairs and exhibitions

The poster is the usual way of announcing conferences, seminars or scientific and cultural meetings.

We find many posters announcing conferences on the Day of Galician Literature (Día das Letras Galegas) when a writer was honoured. Contemporary Galician literature and writers was also one of the topics as in "Pola unión" that Xaquín Marín designed in 1989 for the II Writers in Galician Language Conference. The necessity of promoting children's literature, that Galician publishing houses began to produce regularly from the middle of the 80s, drove to the arrangement of meeting and conferences about this issue. Manuel

Janeiro, in 1990, and Francisco Mantecón, in 1991 y 1992, designed the posters for the Children's Literature Conference ("Encontros de Literatura Infantil") that the Culture General Direction "Dirección Xeral de Cultura" organized in Santiago and Pontevedra. The linguistic normalization will have also its meetings as we see on the poster designed by BC&D for the Language and Administration Conference ("I Xornadas de Lingua e Administración") (1984) or the one by Saavedra Pita for the III Galician Language in the education Conference ("III Xornadas da Lingua Galega no Ensino") (1986). Other bodies like school or professional collectives published posters for their meetings, some instances are: the "I Galician Law Conference" (1972), by Felipe Criado; the "1<sup>st</sup> Galician Professional Photography Conference" (1980), by Álvaro Caruncho; the "I Meeting of radio" (1983), organized by National Radio of Spain in Galicia, and designed by Pepe Barro, or the IV Galician Family Medicine Conference ("IV Xornadas Galegas de Medicina Familiar e Comunitaria") (1991) that took place in Ferrol, and were designed by Segura Torrella.

In the section of competitions, prizes and contests we find quaint beauty contests in towns promoted by the Jefatura Provincial del Movimiento, with icons of that time the "joke and the arrows" printed at Roel's and signed by Blanco Casal, Regino Barbeito and F. Pena.

Some more interesting posters are about the A Coruña City Comedy Competition ("Certamen de Cine de Humor Ciudad de A Coruña"), announced by the Cinematographic Association of A Coruña in the 70<sup>s</sup>, some of them signed by the cartoonist Alvaro Caruncho, (contributor to the magazine "La Codorniz"); the A Coruña City Rock Competition ("Concurso de Rock Cidade da Coruña") in the 80<sup>s</sup> signed by PgBellas in 1982 and by P. Morlán in 1983; or the Lorenzo Varela Poetry Award of Communist Party ("Premio de poesía Lorenzo Varela do Partido Comunista de Galicia"), with interesting posters by artists like Laxeiro or Colmeiro.

There are many posters relating to book fairs; the Exhibition about Cervantes and II Book Fair ("Exposición cervantina y II Feria del Libro"), A Coruña, 1968 sponsored by the former INLE, signed by R. Barros and printed at Roel's; the Old Book Fair ("Feria del Libro Antiguo i Ocasión"), A Coruña, 1989, signed by the painter Correa Corredoira, one of the most beautiful posters of the collection; or the many posters that Xan López Domínguez designed for the book fairs sponsored by the Autonomic Government (Xunta de Galicia).

We find also samples of other fairs: ifarming fairs like one in Silleda (1978) by Saavedra Pita; Craftmanship fairs, 1<sup>st</sup> Fair of Handkerchief in Camariñas ("1<sup>a</sup> Mostra do Encaixe de Camariñas") (1978) or the 4th Pottery Show in Buño ("4<sup>a</sup> Mostra Alfarería de Buño") (1982); nautical fairs, 1<sup>st</sup> A Coruña City Nautical Show ("1<sup>er</sup> Salón Náutico Ciudad de A Coruña") in 1992. Regarding the exhibitions, there is a big sample of the ones held on the industrial-cultural complex of Sargadelos, promo-

ted by its factotum Isaac Díaz Pardo, as well as several Galician museums; two instances in A Coruña are; the exhibition about the photographer Emmanuel Sougez at The Fine Arts Museum (Museo de Belas Artes) in 2000, signed by Re-visión Deseño, and the poster that the Exhibition Municipal Centre Kiosko Alfonso (Palacio Municipal de Exposiciones Kiosko Alfonso) made in 2001 about republicanism in A Coruña illustrated by Correa Corredoira.

## The posters between 2004 and 2007: about the spreading of the collection

As we had planned, we carried out from 2004 a series of activities to spread the collection. A catalogue was published, we made an exhibition that has just been closed and we organized a series of lectures and round tables on graphic design with professionals of the sector.

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