

Crisia

Vol. LV, Supliment nr. 1, 2025

INTERFERENȚE. TRECUT, PREZENT, VIITOR

Lucrările Sesiunii Internaționale de Comunicări Științifice
a Muzeului Țării Crișurilor Oradea – Complex Muzeal
10-11 octombrie 2025

Coordonatori:

Gabriel Moisa • Sorin Șipoș

Colectiv redacțional:

**Gruia Fazecaș • Florina Ciure • Ioan Goman
Cornel Abrudan • Ioan Ciorba**

Editura Muzeului Țării Crișurilor
Oradea, 2026

THE ȚĂRII CRIȘURILOR MUSEUM ORADEA – MUSEUM COMPLEX, HISTORY SERVICES' POSTER COLLECTION UNDER ITS QUANTITY AND QUALITY ASPECTS

Cristian CULICIU*

ABSTRACT

The following paper analyzes the poster collection of the History Service of the Țării Crișurilor Museum in Oradea from both quantitative and qualitative perspectives. By the end of 2025, the collection comprised 6,188 items dating from the early 19th century to the present, reflecting a wide variety of cultural, social, political, and artistic events, particularly from Oradea and Bihor County. Although primarily intended as advertising and informational media, posters also represent valuable historical documents and examples of graphic design, offering insight into everyday life, institutional activity, and forms of public communication across different historical periods.

The study highlights the chronological evolution and the dynamics of acquisitions within the collection since 1973, as well as the diversity of its thematic categories, including museum exhibitions, theatre and concert performances, film screenings, sports events, conferences, and political or commercial announcements. Attention is also given to aspects such as language, materials, printing techniques, provenance, and conservation. Overall, the collection provides an important documentary resource for researching the cultural and social history of Oradea and the Bihor region, while illustrating the development and functions of the poster as a medium of public information and visual expression.

Keywords: poster collection, museum heritage, Țării Crișurilor Museum, cultural history, Oradea, Bihor County, graphic design

The History Service of the Țării Crișurilor Museum (Ț.C.M.) has a rich poster collection, which included 6188 items at the end of 2025. They refer to a wide range of events across several domains, especially the cultural field. Generally speaking, the poster present aspects of everyday life, especially from Oradea and Bihor County (or Crișana Region, depending on the time period), of some sequences, facts, and institutions from the city, from the mid-19th, 20th and early 21st centuries, being a good resource for research, although it is basically an advertising document¹. Its purpose is to inform, being a fascinating form of graphic art, dating back to the 18th century. The poster is a public and occasional document, and it needs to hold the attention of the viewers, informing them quickly, with summary information. This is why the poster shows both the design and communication skills of its author². It evolved from a rapid means of general announcement to a political document, and nowadays to an important element in graphic design, while maintaining its general purpose of informing³.

Chronology of the pieces

The oldest item in the collection dates back to 1811. It is a poster printed by the Prefecture of Oradea in Hungarian, regarding the regulation of the coexistence of residents of different cults during holidays, signed by the deputy-prefect Domokos Jakab on November 15 (inv. no. 1978). Another interesting poster dates back to 1848 and presents an opera and operetta performance held in Oradea on July 23 that year. The poster is an atypical one, small in size and printed on textile material (inv. no. 1909). Another poster, printed in Hungarian, presents the performance “A kezeletes ur keservei és a kedves nagybácsi” [“The sorrows of gentlemen and the kind uncle”], held on the local stage of Oradea in 1875 (inv. no. 159). An important

* Țării Crișurilor Museum Oradea – Museum Complex; e-mail: cristian.culiciu@gmail.com, ORCID: 0009-0000-7545-9762.

¹ Some points of view were presented in: Rozalia Barta, *Afișul ca sursă de învățare în mediul universitar* [The poster as a learning source in universities], in *Biblioteca: Revista de bibliologie și știința informării*, vol. 25, issue 11, 2014, p. 346, and Elisaveta Drăghici, *Un loc meritat al afișului printre documentele de bibliotecă* [A deserved place for the poster among library documents], in *Idem*, issue 9, 2017, p. 263.

² Daria Musteață, Alessia Cebanița, *Culoarea și comunicarea vizuală: rolul decisiv al soluționării cromatice în afișe* [Color and visual communication: the decisive role of chromatic solutions in posters], available on <https://repository.utm.md/bitstream/handle/5014/28395/Conf-TehStiint-UTM-StudMastDoct-2024-V4-p2205-2209.pdf?sequence=1&isAllowed=y>, accessed on March 9, 2026.

³ Gheorghe Cosma, *Afișul românesc* [The Romanian poster], Bucharest, Meridiane Publishing House, 1980, p. 13.



Fig. 1. Poster for the opera and operetta show, held on July 23, 1848

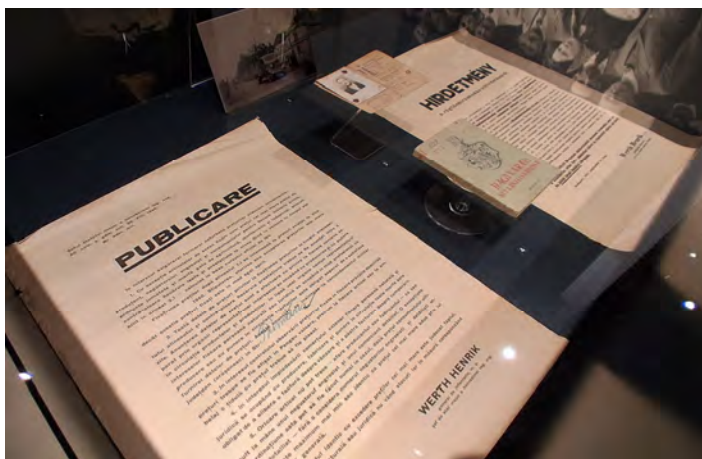


Fig. 2. Posters from 1940 in the History exhibition of the Ț.C.M.

poster from the period before the unification of Transylvania with Romania dates from November 1918, published by the Romanian National Committee of Oradea-Mare and Bihor, containing an Appeal to the ethnic Romanians in the county to maintain public order through the National Guard⁴ (inv. no. 11484). It is followed by an Ordinance poster of the National Guard Command of Beiuș, from January 1919 (inv. no. 11485). Another poster, dated 1923, promotes the fundraising for the erection of a monument dedicated to Ioan Ciordaș and Nicolae Bolcaș, both lawyers from Beiuș, assassinated in 1919, through the celebration organized at the Central Hotel in Beiuș⁵ (inv. no. 874).

Interesting are the posters regarding the organization of daily life in Oradea and Northern Bihor after the Second Vienna Award (August 30, 1940), a particular reality of northwestern Transylvania. They refer to the exploitation of wood, the preparation of the necessary coal, coke, and fuels, including the establishment of military tribunals (inv. nos. 1776, 1777, 1778, 1779, 1780, 1781).

Since 1946-1948, cultural and performing arts institutions in Romania were reorganized, restarting their activity interrupted by World War II, but, at the same time, they were experiencing the first stages of aligning their activity to the rigors of the communist regime. The collection shows us an increase in the number of theatrical shows in Oradea. We can also refer to the poster with King Mihai I's speech addressed to the Romanian Parliament in 1946⁶ (inv. no. 4095).

It is worth mentioning that, after the proclamation of the People's Republic of Romania, the poster became a "people's art", a political instrument in the service of the communist state, copying the Soviet model⁷.

Relevant for the second half of the 20th century are the posters for events and anniversary manifestations. One is the Centennial of the establishment of the Hilaria Musical Reunion (held in 1971⁸) (inv. no. 1187, 1190, 1192, 1195), part of a broader documentation of the manifestations, held at the Țării Crișurilor Museum, the Bihor County Library, the Trade Union's House of Culture, and the State Theatre, all in Oradea. The manifestations dedicated to the 60th marking of the death of Aurel Lazăr⁹ (inv. no. 7113),

⁴ Gabriel Moisa, Sorin Șipoș, Aurel Chiriac, Radu Romînașu (coord.), *Istoria Bihorului. Civilizație, societate, economie, mentalități* [The history of Bihor. Civilization, society, economy, mentalities], Oradea, Țării Crișurilor Museum Publishing House, 2018, p. 565-566.

⁵ *Patria* (Cluj), year 7, no. 76, April 5, 1925, p. 1. The fundraising took a decade to complete, and the monument was unveiled on June 7, 1935. See: *Universul* (Bucharest), year 52, no. 156, June 9, 1935, p. 13.

⁶ *Unirea poporului* (Blaj), year 28, no. 50, December 15, 1946, p. 3. See the context of the speech in: Ioan Scurtu, *Regele întregirii. Regele controversat. Regele detronat* [The King of the Union. The controversial King. The dethroned King], in *Dosarele istoriei*, year 11, no. 5, May 1, 2006, p. 46.

⁷ Gheorghe Mândrescu, *Grafica și propaganda în primii ani după instaurarea regimului comunist în România: exemple din colecția Muzeului Național de Artă din Cluj-Napoca II* [Graphics and propaganda in the first years after the establishment of the communist regime in Romania: examples from the collection of the National Art Museum in Cluj-Napoca II], in *Studia UBB Historia artium*, 61, no. 1, 2016, p. 127.

⁸ *Familia* (Oradea), year 111, no. 11, November 1975, p. 10.

⁹ *Bihari napló* (Oradea), year 1, no. 272, November 21, 1990, p. 5.

to those regarding the semicentennial of the Oradea State Philharmonic¹⁰ (inv. nos. 5067, 5068, 5069, 5070, 5071, 5074) or the commemorative centennial of Emanuil Gojdu¹¹ (inv. no. 5073) are also recorded through posters. Regarding the history of the Țării Crișurilor Museum, we highlight the poster from the events dedicated to the Centenary of the Museum in Oradea (1972)¹² (inv. no. 1769/9), the one about the three-decade anniversary of the Ethnography Department of the same Museum (1994) (inv. 14722) and the one for the exhibition dedicated to the celebration of a century since the inauguration of the first museum building in Oradea (1996)¹³ (inv. no. 20344).

From the socialist period, there are numerous posters for the concerts of the Oradea State Philharmonic, for the performances of the Oradea State Theatre and the Puppet Theatre, for the exhibitions of the Țării Crișurilor Museum, those containing the programs of the local cinemas, including film premieres, as well as for sports events hosted by the stadiums and sports halls in Oradea and Bihor. From the same period, there are concert and show posters of some cultural institutions from Romania, which had tours and performances in Oradea. We also note posters for different courses and lessons held at the local House of Culture or at public institutions and factory associations like Poligrafia or the Constructor's Club.

From the 1990s to the mid-2020s, posters announcing cultural events such as exhibitions, concerts, festivals, movie projections, conferences, theatre show, for local and general elections, continue to be added to the collection.

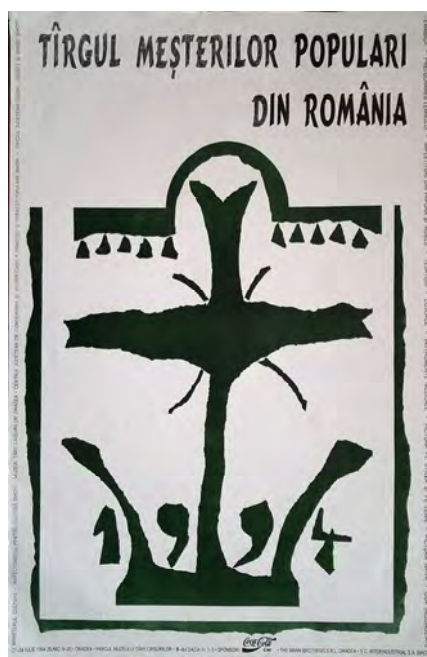


Fig. 5. Poster for the first edition of the Romanian Handicraftsmen Fair (1994)



Fig. 3. Poster for the series of events dedicated to the Oradea Museum Centenary (1972)



Fig. 4. Poster for the second edition of the Țării Crișurilor Museum Days (1998)

¹⁰ *Crișana* (Oradea), year 28, no. 298, December 18, 1973, p. 1, 2; Idem, no. 299, December 19, 1973, p. 1, 3; Idem, no. 300, December 20, 1973, p. 1, 3; Idem, no. 301, December 21, 1973, p. 1, 2; Idem, no. 303, December 23, 1973, p. 1, 2; Idem, no. 304, December 25, 1973, p. 1, 2; *Familia*, year 110, no. 3, March 1974, p. 13.

¹¹ *Crișana*, year 25, no. 31, February 8, 1970, p. 1.

¹² Idem, year 27, no. 260, November 3, 1972, p. 1; Idem, no. 262, November 5, 1972, p. 2; *Familia*, year 108, no. 11, November 1972, p. 18. Also see: Tiberiu Alexandru Ciorba, *Fac fortia et patere. Retrospectivă documentară asupra centenarului muzeal orădean organizat în 1972* [Be brave and be open. Documentary retrospective of the Oradea Museum Centenary organized in 1972], in *Crisia*, issue 55, 2025, p. 359-382. (doi.org/10.66142/crisia.2025.23)

¹³ *Jurnal bihorean* (Oradea), year 2, no. 331, December 15, 1994, p. 1. See more in: Aurel Chiriac, Ioan Goman (coord.), *Secția de Etnografie 1964-2014. O cronică în imagini* [The Ethnography Department 1964-2014. A chronicle in images], Oradea, Țării Crișurilor Publishing House, 2014, passim.

Dynamics of entries

The posters are registered or re-registered since December 1973; those inherited from the former Society of Archeology and History / the “Petöfi-Bălcescu” Museum / the Crișana Regional Museum / the Bihor County Museum¹⁴ were re-registered after the organization of the Țării Crișurilor Museum. Among them, new items entered the collection. The poster collection is mentioned in the first inventory register for documents in 1973. The first piece in the collection is the theatrical poster from 1875, mentioned above, followed by an acquisition of posters in 1974. Therefore, the poster collection is one of the oldest of the Țării Crișurilor Museum.

Between 1975 and 1985, there was a constant concern for the enrichment of the collection, as shown by the annual dynamics and entries. Most posters were registered in 1976 – 1816 pieces. Starting from 1986, we observe a slight decrease in the number of new entries, and after 1991, it has reduced significantly. A reason for the small number of new posters after 1991 is the disappearance of the main provider – the County Display Service, from which the Museum received such documents during the socialist period. Another reason would be the low concern in growing the collection, although the local poster production remained high, and even increased, as the cultural institutions had a rather rich activity. Even so, although most of the posters were printed by the former “Crișana” Printing Company, renamed “Western Typography”, many more were made by new printing firms, in small quantities.

The least prolific period for the poster collection was between 2002 and 2016, in which only 123 pieces were recorded. Posters recorded after 2017 both “recover the past”, by completing periods before and slightly after 2000, and include new events, that is, new posters printed after this year. The collection was completed with museum, theatre, concert, and exhibition posters, especially regarding the activity of the Țării Crișurilor Museum, the Oradea State Theatre and State Philharmonic, the Szigligeti Theatre, and entities such as the University of Oradea and the “Gheorghe Șincai” County Library. In the table below, we summarize the total number of new posters included in the collection in each year since 1973, till 2025:

Year	Number of new pieces	Year	Number of new pieces	Year	Number of new pieces
1973	1	1991	16	2009	0
1974	49	1992	11	2010	0
1975	308	1993	0	2011	0
1976	1811	1994	0	2012	1
1977	135	1995	0	2013	0
1978	68	1996	45	2014	116
1979	177	1997	64	2015	0
1980	128	1998	14	2016	0
1981	82	1999	32	2017	12
1982	290	2000	0	2018	2
1983	319	2001	35	2019	8
1984	212	2002	0	2020	617
1985	219	2003	0	2021	273
1986	17	2004	4	2022	248
1987	93	2005	0	2023	138
1988	111	2006	0	2024	83
1989	74	2007	0	2025	293
1990	82	2008	2		



Fig. 6. Poster for the “Crișurile cântă Țara” musical (1967)

¹⁴ These were the titles of the Museum before 1970.

Categories of posters

The poster collection includes several sub-collections. One is that of museum posters, mainly mentioning the Țării Crișurilor Museum as organizer or co-organizer of events such as exhibitions, conferences, colloquia, book presentations, fairs, festivities, anniversaries, educational activities, advertising, etc. There are also posters from other Romanian museums, such as the National Museum of Contemporary Art in Bucharest, the National Museum of Bukovina in Suceava, the Museum of Moldovan Literature in Iași, the Iași Museum Complex, the Arad Museum Complex, the National Szekler Museum in Sfântu Gheorghe, the National Art Museum in Cluj-Napoca, and from abroad: the Déri Museum in Debrecen, the National Museum of Arts and People's Traditions in Paris, the Archaeology Museum in Wrocław.

Another sub-collection includes performance posters, both for theater and music, dance, variety, mixed shows, and for circus. These are some of the best-known types of posters throughout history, as they are meant to stop people on their way to their destination and pique their interest in the show. Even so, during the communist period, these posters had very simple graphics, most of the time made up of plain text, but with interesting and beautiful exceptions too¹⁵. The theater posters mention performances held, mainly, in Oradea by local theater groups, under various forms of organization: the West Theater (the 1930s and the 1940s), the State Theater (the 1950s till the 2010s), the “Regina Maria” State Theater (nowadays), the Szigligeti Theater (since 2011), the State Puppet Theater, later the Arcadia State Theater for Children and Youth (until 2011). At the same time, there are theatrical posters from institutions outside Bihor County, such as: the National Theater in Târgu Mureș, the “Lucian Blaga” National Theater in Cluj-Napoca, the “Vasile Alecsandri” National Theater in Iași, the “Ion Luca Caragiale” National Theater in Bucharest, the “Mihai Eminescu” National Theater in Timișoara, the “Marin Sorescu” National Theater in Craiova, the State Theatre of Sibiu (today the “Radu Stanca” National Theatre), the State Theatre of Arad (today the “Ioan Slavici” Classical Theatre), the State Theatre of Ploiești (today the “Toma Caragiu” Theatre), the State Theatre of Baia Mare (today the Municipal Theatre), the State Stage Theatre of Deva (today the Art Theatre), the State Theatre of Reșița (today the West Theatre), the State Theatre of Turda (today the “Aureliu Manea” National Theatre), the “Valea Jiului” State Theatre in Petroșani (today the “Ion D. Sîrbu” Drama Theatre), the Northern Theatre of Satu Mare, mostly referring to performances held in Oradea, during the tours. Other performance posters come from the Trade Union's House of Culture in Oradea, the House of Culture of the Municipality of Oradea, the House of Culture of the Municipality of Arad, the House of Culture of the Municipality of Mediaș, and the House of Culture of Aleșd. A small group of posters refers to shows organized by the Romanian Agency for Artistic Management in Oradea, and another one concerns circus shows. The collection includes posters of the State Circus of Bucharest, the Prague Circus, the Great Circus of Moscow, and the Bulgarian Orion Circus.



Fig. 7. Poster for the second International Theatre Festival, Oradea (2014)



Fig. 8. Poster for “Viteazul”, a show presented by the Arad State Theatre (1969)

¹⁵ *Contemporanul* (Bucharest), year 17, no. 4, January 25, 1963, p. 2.



Fig. 9. Poster for the concert held by Semnal M and Compact in Oradea (1981)



Fig. 10. Poster for the football match between Crișul Oradea and Steaua Bucharest (May 4, 1969)

Concert posters are grouped in their own sub-collection. They refer to shows organized or held within institutions such as the Oradea State Philharmonic, the Arad State Philharmonic, the Bacău State Philharmonic, the Botoșani State Philharmonic, the Cluj-Napoca State Philharmonic, and the Satu Mare State Philharmonic, as well as those of soloists, bands, and musical ensembles (such as Phoenix, Metropol Group, Compact, Semnal M., Sfinx, Roșu și Negru). As in the case of performances, concerts organized by entities outside Bihor were held in Oradea as part of their tours in the country.



Fig. 11. Poster for the movie "Pintea" (1976)

Another category of posters includes those referring to sports events, mainly simple texts on colored backgrounds, but in some cases, rather nice graphical elements, such as a football, volleyball, or basketball player are represented¹⁶. These are football, volleyball, polo, basketball, boxing, handball, tennis, table tennis, wrestling, athletics, motorcycling matches, organized by the relevant national federations, by the Bihor County Council for Physical Education and Sports and by sports associations and clubs located in Oradea, such as: "Olimpia", "Crișul", "Dinamo", "Solidaritatea", the University Sports Club, "Tipo", "Dacia", "Înfrățirea", "Voința", "Constructorul", "Industria ușoară", "Armata" and "Unirea".

A separate category of posters groups those related to films and cinema¹⁷. There are advertising posters for promoting new films, such as: "Răpirea fecioarelor" ["The Abduction of the Virgins"], "Balul de sâmbătă seara" ["The Saturday Night Ball"], "Columna" ["The Column"], "Vârstele omului" ["The Ages of Man"], "Mihai Viteazul", "Pintea", and others, or including the programs of cinemas in Oradea and Băile Felix. Advertising posters also refer to the draws of the Romanian Lottery or promote legislative materials, and

¹⁶ *Sportul popular* (Bucharest), year 11, no. 2809, May 5, 1956, p. 3; *Contemporanul*, year 17, no. 23, June 7, 1963, p. 2.

¹⁷ *Contemporanul*, year 14, no. 5, January 29, 1960, p. 6; *Luceafărul* (Bucharest), year 5, no. 16, August 15, 1962, p. 9; *Contemporanul*, year 17, no. 12, March 22, 1963, p. 2; *Cronica* (Iași), year 7, no. 27, July 7, 1972, p. 7. In the socialist period, the movie poster was considered, among many other types of posters, a "political document". See: *Tribuna* (Cluj-Napoca), year 5, no. 15, April 13, 1961, p. 10; *România literară* (Bucharest), year 4, no. 37, September 9, 1971, p. 26.

there are a few groups of posters that promote issues of the “Familia”, “Korunk” or “Utunk” magazines, as well as for goods and services.

A sub-collection includes posters for conferences, colloquia, and symposiums, organized by the Regional Health Education Service, by the People’s University of Oradea, the Cultural-Scientific University of Oradea, by ARLUS, by the “Gheorghe Șincai” Bihor County Library, by the 3-year Pedagogical Institute, and by the University of Oradea. At the same time, we indicate the posters for the exhibitions organized by the Union of Plastic Artists of Romania, by the “Nufărul” Photographic Club and the Eurofotoart International Association, and, during the socialist period, by the Committee of Socialist Culture and Education, an entity that supervised cultural events, through county organizations, including the one in Bihor.



Fig. 12. Poster for Ecaterina Csontos' photo exhibition (1981)



Fig. 13. Poster promoting no. 9/1967 of “Korunk” magazine

We also mention the existence, among the printed posters, of handmade ones, by drawing texts or making collages of cutouts together with manually inserted elements. An example is the poster for the exhibition dedicated to the personality of Emanuil Gojdu, organized by the Țării Crișurilor Museum in 1977 (inv. no. 1975). Another handwritten poster is the one for the Eminescu tribute show, from June 16, 1988 (inv. no. 6195). We also mention the poster made for the anniversary exhibition entitled „60 years since the creation of the Romanian national unitary state” (1978), with the text entirely handwritten (inv. no. 14685). A poster was drawn in 1989 for a photo-documentary exhibition on the events from August 23, 1944 (inv. no. 7191), and in the same year, a poster was made for an exhibition of traditional Japanese toys (February-March) (inv. no. 6291). We note that, in the case of the posters regarding the activity of the Țării Crișurilor Museum, the custom in the late 1980s was to draw posters instead of printing them, for economic reasons. Such a poster is also the one made for the “Celtic Ceramics – 3rd century BC – 2nd century AD” exhibition, held at the Țării Crișurilor Museum (1990) (inv. no. 7081). Also, from 1990 dates the poster of the exhibition “The Romanian Army in the fight for the liberation of the homeland – June 21, 1941 – October 25, 1944” (inv. no. 7079), with the hand-drawn map of the military operations in the center, while the name of the organizer and the place of the exhibition are printed on separate pieces of paper and glued to the upper and lower parts of the poster, respectively. For the exhibition “Japan - a world, a future”, organized at the Țării Crișurilor Museum in 1991, a poster was drawn, having as a background the Japanese symbol – the white flag with a red dot (inv. no. 7199).

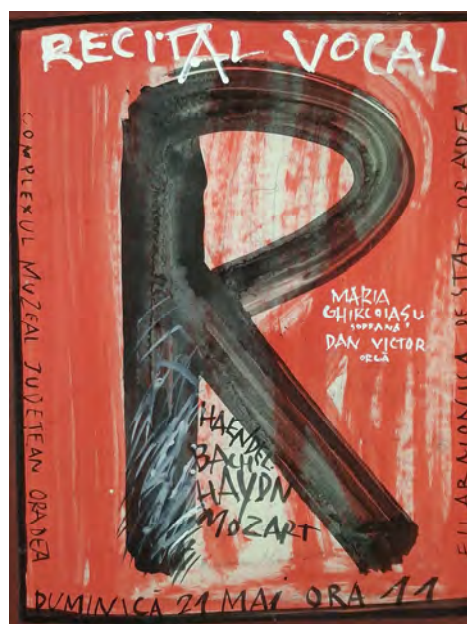


Fig. 14. Hand-made poster by Dan Perjovschi for a vocal recital at the Bihor County Museum (1989)



Fig. 15. Hand-made poster for the exhibition dedicated to the campaign of the Romanian Army in 1944 (1990)

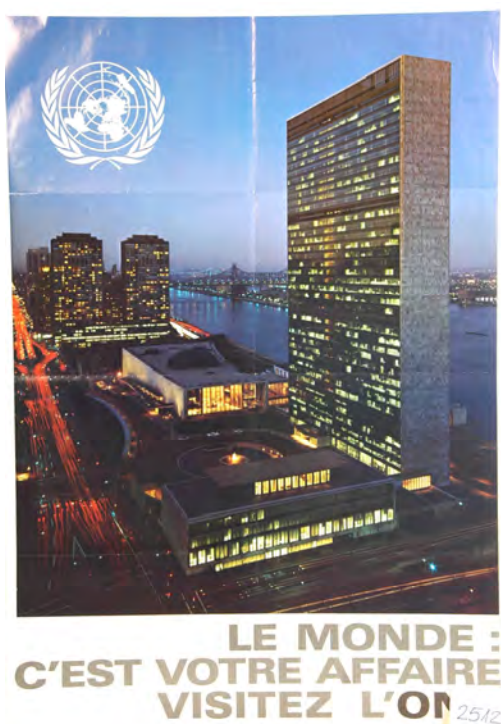


Fig. 16. Poster promoting the United Nations (1977)

Most of the posters contain text in Romanian. There are also posters with text in Hungarian, Italian, French, and German, as well as bilingual and trilingual posters, generally in Romanian-Hungarian, Romanian-English, and Romanian-Hungarian-English. We exemplify with the advertising poster for visiting the Țării Crișurilor Museum, with text in French (inv. no. 20326), also in French being the poster for an exhibition of Romanian icons organized by the same institution in Grenoble, in 1992 (inv. no. 14697), and those promoting the activity of the United Nations (inv. no. 2510, 2511, 2512). A poster in French promotes a poster exhibition of the Salzburg Museum, from 1994 (inv. no. 14776). In Italian, there are posters such as the one for an icon exhibition in Marostica (2006) (inv. no. 18037) or the one for a Jewish art exhibition in Trento (inv. no. 17975), as well as two posters for promoting conferences held by Ovidiu Drimba in Italy (inv. nos. 13830 and 13831). A poster in German advertises the exhibition on the Dacian civilization in Cologne (inv. no. 3931). There are numerous posters in Hungarian for performances of the Hungarian Section of the State Theatre of Oradea and the Puppet Theatre, later for performances of the Szigligeti Theatre in the same city, for cultural events of the Hungarian community, for the promotion of issues of the “Utunk” and “Korunk” magazines, or for the promotion of the “József Attila” Memorial Museum in Balatonszárszó (inv. no. 17171). The advertising posters of the Déri Museum in Debrecen (inv. nos. 4266 and 6486) contain text in Hungarian, German, and Russian. Among the bilingual posters, written in Romanian and Hungarian, we mention those for the concerts of the Oradea State Philharmonic from 2017-2021 (inv. nos. 14287-14345 and 17183-17227). Among the trilingual posters (in Romanian-Hungarian-English), we mention those for the Folk Craftsmen’s Fair (from 2004-2024).

Posters are drawn or printed on different types of paper. Those made by hand frequently use cardboard. In contrast, the printed posters use several types of paper. Theater posters from the interwar period are printed on very thin, fragile paper, becoming, over time, brittle. Matte paper, of varying thickness, was the most common choice for posters printed in the post-war period, until the 1990s, with exceptions, namely the posters printed in Western countries, which were using glossy paper since the mid-20th century, especially after the large introduction of offset printing. This type of paper became common in poster usage in Romania only in the 1990s. The Museum’s poster collection holds 90s and 2000s posters printed on glossy paper, but also on common A4 paper and cardboard, in full color. In the 2020s, we observe a return to matte paper, with increased image quality, in both paper type cases. Also, the collection includes some posters printed on self-adhesive paper and some on matte paper on one side and reflective on the back, called *metalized paper*. Only one

poster is printed on canvas – for the opera and operetta performance on July 23, 1848, mentioned at the beginning of the paper.

Researching the collection, we notice a large number of printing houses where the posters were made. Not all posters mention the printing house, and even fewer the person responsible for the graphic concept.

For example, show posters from the interwar period are printed at “Dr. Adonyi and Weisz” Printing House (Oradea), “Diecezana” Printing House (Oradea)¹⁸, “Viitorul” Printing House (Oradea), “Doina” Printing House (Beiuș), and “Béres and Radványi” Printing House (Oradea). This last example is also found on posters from the second half of the 1940s, along with the “Viața Nouă” Printing House (Oradea) and “Uj Élet” Printing House (Oradea).



Fig. 17. Advertising poster, promoting the Déri Museum in Debrecen (1988)



Fig. 18. Poster edited by the Viitorul Printing House (1947)

In general, posters from Bihor County during the 1950s and until 1990-1991 were printed by the “Oradea”, later “Crișana” Printing Company. This is the successor to the former private “Sonnenfeld” Printing house¹⁹, nationalized in 1948. In the 1950s, some posters mention the “Breiner Béla” Printing House. Among the printing house in Oradea from the socialist period, we mention: the “Dobrogea” Printing Company (Constanța), the “Banat” Printing Company (Timișoara), the Iași Printing Company, the “Grafica Nouă” Printing Company (Bucharest), the Sibiu Printing Company, the Cluj Printing Company, the “Monitorul Oficial” Printing Company (Bucharest), the Ploiești Printing Company, the Brașov Printing Company, the “December 13, 1918” Printing Company (Bucharest), the “Arta grafică” Printing Company (Bucharest), the Hunedoara Printing Company, the Typography from Târgu Mureș, etc. These printing companies all worked with similar design patterns, similar text fonts, and similar layouts, the polygraphy industry being subject to the rigors of state censorship. The typography standards and quality decreased from the mid-1970s to the 1980s²⁰. From the 1990s until today, posters have been printed both by the “Imprimeria de Vest” Autonomous Management Company (Oradea) and by private printing houses, and those of the Țării Crișurilor Museum, through its own printing house, starting from the summer of 2023.



Provenance, evidence, and scientific valorization of posters

The posters in the collection come from acquisitions, transfers, and donations. 52 of them were acquired by the museum in the period 1974-1978. Another 31 were transferred from other entities. The rest

¹⁸ Constantin Mălinaș, *Tipografi, tipografii și edituri în Bihor 1565-1948 [Printers, printing houses and publishers in Bihor 1565-1948]*, Oradea, Mihai Eminescu Publishing House, 1995, p. 15.

¹⁹ Ronald Hochhauser, *Contribuții la o istorie a industriei de fabrică la Oradea în perioada 1848-1948 [Contributions to a history of industry in Oradea in 1848-1948]*, Oradea, Țării Crișurilor Museum Publishing House, 2010, p. 56.

²⁰ Alina Stoenescu, *Politica tipografiei în contextul românesc 1508-1989. Diversitate, identitate și uniformitate politizată în tipografia românească [The Politics of Printing in the Romanian Context 1508-1989. Diversity, Identity and Politicized Uniformity in Romanian Printing]*, in *Qvaestiones Romanicae*, issue 11, 2024, p. 35-40 (doi.org/10.35923/qr.11.03.03)

of them came via donations. This means that, of the total of 6188 posters in the collection, 6157 (99.49%) represent donations²¹. Their state of conservation is good and very good, but there are also pieces in poor condition, creased, torn, and generally damaged. The posters are kept in the document storage, in wooden cabinets, in a horizontal, stretched position.

The posters received as donations come from: the Bihor County Display Service / Display Center, Ion Marinescu, Viorel Faur, the Țării Crișurilor Museum (via Art Section/Service, Ethnography Section/Service, History Section/Service, Public Relations and Exhibitions Service), the Committee for Socialist Culture and Education of Bihor County, Liviu Borcea, the Bihor Cinematographic Enterprise, the Oradea State Philharmonic, Gheorghe Praja, the Oradea Printing Enterprise, Iași Museum Complex, Liviu Vălenaș, Oradea Cultural-Scientific University, U.N. Information Center for Romania, Aleșd General School Directorate, Vasile Jarca, the “Gheorghe Șincai” Bihor County Library, Art Museum of the Socialist Republic of Romania, the Oradea State Theater / Regina Maria Theater Oradea, Sever Dumitrașcu, Lucia Cornea, Nicolae Chidioșan, Ana Martin, State Archives (National Archives), Déri Museum in Debrecen, Szigligeti Theater Oradea, “Familia” cultural magazine, Gabriel Moisa, Cornel Abrudan, Oradea State Puppet Theater / Arcadia Theater, Felician Roșca, I. R. Botto, Dan Perjovschi, County Sanitary Directorate, National Peasant Christian-Democratic Party Bihor, Boda Borbála, National Salvation Front Bihor, Social-Democratic Party Bihor, Hungarian Democrat Union of Romania, Bihor, National Liberal Party Bihor, “Vatra Românească” Union, Youth Department of the Ministry of Culture, National Theater Bucharest, Bihor County Sports Office, Bihor County Inspectorate for Culture, Museum of History of Moldova, Romanian National Unity Party Bihor, Democratic Romanian Convention Bihor, Socialist Worker’s Party Bihor, Social Democratic Union, Bihor, Democratic Social Party of Romania, Bihor, Civic Alliance Party, Oradea, Vasile Sarca, Nufărul Oradea Photographic Club, Brașov History Museum, Argus Photoclub, Oradea, Doru Marta, Armonia Foundation for ethnically mixed families in Romania, Oradea City Hall, National Museum of Bucovina, Alliance for Romania, Bihor, Union of Left-wing Forces, Bihor, Humanist Romania Party, Bihor, Democratic Party, Bihor, Radu Huza, Olimpia Mureșan, Livia Roșu, Aurel Chiriac, Marieta Fițescu, Gabriela Ananie, Iudita Călușer, Ronald Hochhauser, Bihor County Center for the Conservation and Promotion of Cultural Heritage, Szamos Mariann, Liana Baicu, Cristina-Liana Pușcaș²².

The entire poster collection is processed through analytical records via DocPat, reaching a total of 6144 files in December 2025, each with its unique number. In the case of posters made up of two pieces, a single analytical record was made.

The valorization of the poster collection has been done, until now, by publishing some of the pieces in relevant works. It is the case of posters about the activity of the Constructors’ Club in Oradea²³ and about the football activity in the town of Ștei, Bihor County²⁴. Information from some posters has been used either as a temporal reference or to complete some research²⁵. Another way for valorizing posters is through exhibitions. For example, in the permanent history exhibition of the Țării Crișurilor Museum, there is a poster regarding the setting of retail prices in the autumn of 1940 in Oradea (inv. no. 1779) and one regarding the establishment of the jurisdiction of military tribunals in September, the same year (inv. no. 1780). The poster from the “Homage to the Ceaușescu Era” exhibition, hosted by the Țării Crișurilor Museum in 1985, was part of the temporary exhibition called “Facets of communist society. Nicolae Ceaușescu and Bihor County. Official visits and the cult of personality”, opened at the same museum in 2022-2026.

²¹ The situation was available in December 2025.

²² We would like to thank all donors for their support in enriching the collection!

²³ Gabriel Moisa, Cristian Culiciu, *Căminul Muncitoresc – Clubul Constructorul. O istorie centenară [The Workers’ Quarters – The Constructors’ Club. A centenary history]*, Oradea, Țării Crișurilor Publishing House, 2023, p. 67-72.

²⁴ Gabriel Moisa, Sorin Șipoș (coord.), *Ritmuri istorice șteiene [Historical rhythms of Ștei]*, Oradea, Țării Crișurilor Museum Publishing House, 2025, p. 137.

²⁵ It is the case of the following papers: Cristian Culiciu, *Activitatea Muzeului Țării Crișurilor reflectată în ziarul Crișana și în revista Familia (1971-1989) [The activity of the Țării Crișurilor Museum seen in the Crișana newspaper and the Familia magazine (1971-1989)]*, in *Crisia*, issue 51, supplement no. 1, 2021 *Vocație și devotament profesional. Studii în onoarea lui Aurel Chiriac la 70 de ani [Vocation and professional devotion. Studies in the honor of Aurel Chiriac at 70]*, p. 554-580 and Idem, *Aspects of the activity of the Oradea Municipal Committee of the Union of Communist Youth: celebrating anniversaries and festive moments (1973-1982)*, in *Crisia*, issue 53, supplement no. 1, 2023 *Interferențe. Trecut, prezent, viitor. Lucrările Sesiunii Internaționale de Comunicări Științifice a Muzeului Țării Crișurilor Oradea – Complex Muzeal: 12-13 octombrie 2023 [Interferences. Past, present, future. Papers from the International Scientific Communications Conference of the Țării Crișurilor Museum Oradea – Museum Complex: October 12-13, 2023]*, p. 302-308.



Fig. 19. Poster in the “Facets of communist society. Nicolae Ceaușescu and Bihor County...” exhibition (2022-2026)

The poster collection of the History Service of the Museum of the Țării Crișurilor Oradea – Museum Complex is, therefore, a consistent one and offers a broad perspective on some aspects of the history of Bihor County. It reveals moments of the activity of the museum, as well as of the main cultural institutions in Oradea, shows a dynamic of cultural, educational, and sports events, and the posters also keep us informed of various anniversaries. They keep valuable, detailed information, suitable for researching the history and cultural, educational, sports, cinematographic, artistic, theatrical, and musical activity of Oradea and elsewhere.