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SOVIET

PHOTO MON TAGE UNKNOWN: 1924-1937

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UNKNOWN: 1924-1937

TEAM

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SOVIET PHOTOMONTAGE UNKNOWN: 1924-1937

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"It took an art strong in its technique, armed with equipment and chemistry. Art that stands at the level of socialist industry. Turned out that such art was Photomontage." Gustav Klutsis, 1931

This catalog consists of 37 printed items, including books, periodicals, posters, brochures, advertisements, and a collection of slides, The Civilized Passenger is a Struggler for Safety on Mass Transportation (1933).

They are brought together in one place in order to provide an overview of the phenomenon, known in the history of design, as "Soviet photomontage". A striking method of illustrating printed matter, Soviet photomontage is expressive on an historical epoch.

At its simplest, photomontage is a method of design illustration that mixes diverse photographic elements in a single composition, often incorporating hand-drawn imagery and even blank space. At its best, photomontage is a transformative process which exploits

the dynamic relationship between images by experimenting with scale, orientation, color, and contrast, conveying meaning by producing harmony, or sometimes discord. Although today the process is largely achieved by computer-aided digital editing, in the 1920s and '30s, when the approach was developed into an art, the main tools available to designers was a pair of scissors and a bottle of glue.

Each item in the catalog boasts photomontage, ranging in extent from the

cover alone to entire books composed of as many photomontage images

as possible. By contrast, photomontage features almost by accident on

other items or, at any rate, neither the artist (illustrator) nor the author

The first photomontages date to the mid-19th century, it is possible to encounter photomontage in pre-Revolutionary Russian print - for example, in the illustrated artistic and literary magazine, Argus, issued in St Petersburg between 1913 and 1916. It was edited by Boris Rappoport

(1883-1952), who coincidentally was also the editor of one of the magazines in our selection,

expected a photomontage design.



30 dnei [i.e. 30 Days], which incorporated photomontage designs by Gustav Klutsis (number 17 in the catalogue). It was not until the 1920s in Russia, however, that photomontage became an art with an agenda.

The change came soon after the Civil War, in the first years of the life of Soviet Russia. As a new political order was being established, so too were the key principles of the new art.

The Moscow-based group, LEF (the Left Front of Arts), consisted of many of the most prominent avant-garde critics, poets and artists of the day. It declared war on "the art for art's sake" movement in particular, and on the pre-Revolutionary understanding of art in general. Pre-Soviet art, they argued, existed solely for the bourgeoisie, and not for the masses. Art for the Masses became one of the most prominent periodicals of the time, and as the title made clear, they sought to rescue

art from the salons and take it to the streets and into the factories, bringing it to the people.

LEF ideologist Nikolay Chuzhak (1876–1937) called this process "from illusion to the matter". It was as a call for "applied art" that was heard loud and clear by leftist art theoretics and practitioners of the time.

Photomontage was a technique central to the cause. Photography was accessible, and more readily understood by the average man and woman than most hand-drawn or painted imagery, and less ambiguous than the abstract and suprematist art of the late 1910s which was susceptible to diverse interpretation.

One of the central LEF principles, formulated in 1924, was that a social agenda was integral to the purpose of art. The paramountcy of transmitting that agenda to the workers made it essential to introduce art into the daily routine, rather than have it fester in museums. Posters, newspapers, and advertisements – the everyday things the proletariat saw in their homes, workplaces and clubs – all became repositories for the new art. And the photomontage was a vital part of this development.

The close ties between photomontage and the cinema montage prevalent in the Soviet film industry in the 1920s were crucial in developing the photomontage as an art method used more widely.

Sergei Eisenstein best explains the expressive quality of montage. Speaking of his film, General Line, he credited montage as "the fourth dimension in cinema". In an article under the same title (Eisenstein, S. Chetvertoe izmerenie v kino // Kino. Moscow, 1929) he explained that montage was the summarizing art, bringing together all the stimuli available to the director to maximise the impact on the viewer. The same

argument could be made for the photomontage in printed material, as you will see for yourself in the following pages.

One interesting question that these items often pose is: who is the person responsible for creating the photomontage composition?

n many cases, the answer is well-recorded and documented. For example, undoubtedly the outstanding masters of photomontage were Gustav Klutsis and Alexander Rodchenko. We have included several examples of their work in this catalog to show the level achieved by these masters. Many well-known Soviet artists and photographers of the 1920s and '30s tried their hand at photomontage, and succeed admirably. One thing should be underlined, however. The process of creating a photomontage composition and of printing it in a book or anywhere else required the work of several people: the photographer, the designer/artist, the technical editor, the printing supervisor, and the printer or printers. Sometimes the list is people collaborating in the effort is even longer. For example, in item number 34 in the catalog, Ten Years of Uzbekistan, on a separate leaf inserted the end matter indicates that more than 120 people were involved in the creation of that polygraphic masterpiece which has barely any text in it. By contrast, sometimes the list of people involved could be confined to just one or two people, excluding the printer(s). The photomontage was in such widespread use as a method at the time that almost anyone involved in the process of making a book might have been said to have been involved in the creation of a composition. A great example is this is the Armenian book, The Girl Who Saved the Train (number 2 in the catalogue) produced in 1924 from an existing Russian edition of the same text executed in a very sterile, classical manner, with realistic hand-drawn illustrations by one of the future Soviet classics, Boris loganson. In the process of transforming it into the Armenian edition, a contrasting cover with a photomontage composition comprising of images of a smiling girl, a train and a railroad bridge was adopted. Who was responsible for it is not known: it might have been an unidentified Armenian designer, or an initiative of the print-shop. We will probably never know, but it does not prevent us from appreciating the expressiveness of the composition.

Photomontage served to concentrate multiple visual elements into a single composition, and this particularly commended it for use in design. As Sergei Oushakine put it in the most recent book to appear on the subject of photomontage, "The desire to give the maximum material with the minimal use of surface space was dictated by the social capacity afforded by the workers' club, hut, reading room, library or Lenin's corner for the perception of [photomontage] compositions". (Oushakine, S. Medium dlia mass – soznanie cherez glad: fotomontazh i opticheskii povorot v rannesovetskoi Rossii. Moscow, 2020).

The "applied" nature of the items presented in this catalog is the reason why so many of them are so rare and hard to find. Most of them were never meant to be kept, but played an active role "in the moment", conveying an immediate message to the viewer. For the same reason, much of the printed material is fragile, produced in low print-runs and not intended to endure. As a result, these items are scarce in collections today.

That brings us neatly to the purpose of this catalog. Namely, to present a variety of printed material found on the market and in private collections over the past five years. The intention is to show that photomontage was not merely a method used by the greatest designers of the 1920s as it is sometimes assumed, but something more universal.

The catalog presents a poster, brochures and leaflets, periodicals, a series of slides and, of course, books: books for children; agricultural books; books on cinema, radio and the circus; propaganda; books on sports, women, industry, city-planning, sanitary regulations, and we even hear the Voice of a Sugar Industry Employee.

The languages represented are Russian, Ukrainian, Armenian, French, Yiddish and English, though all the items printed in the USSR.

The catalog does not pretend to present the phenomenon of Soviet photomontage in its entirety. Rather, it seeks to underline specific manifestations of the art-form, highlighting in particular items that have never been included in the bibliographies, mainly because they lay outside the scope of the main work of the most well-known designers.

If we manage to stimulate further conversation about photomontage in the early Soviet Union that would be enough for this catalog to succeed.

PAVEL CHEPYZHOV

ADDITIONAL READING

If you would like to broaden your knowledge about photomontage and it's sung and unsung heroes we suggest the following works that came out in the last years:

Ушакин, С. Медиум для масс — сознание через глаз. Фотомонтаж и оптический поворот в раннесоветской России. М., 2020.

Karasik, M. Heiting, M. The Soviet Photobook 1920-1941. Göttingen, 2015.

Конструктивный мир. Мечты о пространстве. Александр Родченко и его круг. М., 2019.

Tupytsin, M. Gustav Klutsis and Valentina Kulagina: Photography and Montage after Constructivism. Göttingen, 2004.

Комсомолия Телингатера / Безыменского : шедевр конструктивизма и запрещенный бестселлер / сост. А.Россомахин и М.Карасик. СПб., 2018.

Wolfe, E. Aleksandr Zhitomirsky: Photomontage as a Weapon of World War II and the Cold War. Chicago, 2016.

Bošković, A. A Constructivist Cinépoem: Rozhkov's photomontages for Maiakovskii's poem "To the Workers of Kursk". Lyon, 2019.

SOVIET PHOTOMONTAGE UNKNOWN: 1924-1937





460 KPETHE HEPBU



TRETIAKOV, SERGEI. OKTIABREVICHI

[i.e. The young octobersits].

Moscow: Molodaya Gvardiya, 1924. 32, [1] p. 23x15 cm.

Original illustrated wrappers. Rear wrapper is supplied, the front wrapper has some restoration on the edges, otherwise in very good condition.

No physical copies are recorded in Worldcat.

3500 USD

A classic example of the Molodaya Gvardiya publication created by one of the pioneers of Soviet photomontage, Sergei Sen'kin (1894–1963), Malevich's student and Klutsis' work partner. Sen'kin was been an important link between suprematism and constructivism: he worked with Malevich and Lissitsky in Vitebsk and was a member of UNOVIS in 1921, but by 1923 he had become one of the most active members of the Left Front of Arts in Moscow, in which he collaborated with Rodchenko, Mayakovsky and Stepanova. Throughout, he had worked with Gustav Klutsis, creating posters and book designs together. Although traditionally the early development of photomontage in the USSR is credited to Klutsis, Sen'kin's role should not be underestimated. After 1921 he dedicated himself fully to industrial and applied design. Apart from books he also createdposters, stamps, and together with El Lissitskiy he designed the Soviet pavilion at the Cologne Exhibition of 1928.

Sergei Tretiakov (1892–1937) was one of the founders of the LEF alongside Mayakovsky, Osip Brik and Alexei Gan. His transformation from the futuristic poet to the proletarian revolutionary poet was typical in the left poetry of the 1920s. In this particular book, on revolutionary youth, he collaborated with a fellow member of LEF, Sen'kin.

For Sen'kin this book marks a very important stage in his book design career, a time when he was pivoting from suprematism to constructivism, but was also expending a lot of effort in his experimentation with typefaces. He has later concentrated solely on photomontage (especially in his poster designs). In this book we can see the combination of contrasting colors and the letterpress design, alongside photomontage techniques, which make "Oktiabrevichi" such a pure example of the constructivist book.



CORDELIA. ԳՆԱՑՔԸ ՓՐԿՈՂ ԱՂՋԻԿԸ: ՊԱՏՄՎԱԾՔ / GNATS'K'Y P'RKOGH AGHJIKY: PATMVATSK'

[i.e. The Girl Who Saved The Train: A Short Story] / translated by Karen Mikaelian.

Moscow: Pet-hrat (Tip. Gosizdata SSSR Armenii), 1924. 16 pp.: ill. 25x17,5 cm. 1 of 2000 copies. In Armenian.

SOLD

In original photomontage wrappers with the word "Girl" printed in Armenian between red and green lines in the center. The edges of the front wrapper are darkened, otherwise near fine.

A great example of the use of photomontage in a book printed in a national language.

The book is by the Italian writer Virginia Tedeschi-Treves (1849–1916) (writing under the pseudonym Cordelia) It tells the story of the young daughter of a stationmaster's family based in a shed next to a railroad. She helps avert a serious crash by alerting a train driver to the fact that the bridge ahead has collapsed.

The book was published in "School Library" series and was printed in Moscow in the print shop dedicated to the production of literature in the Armenian language.

The artist Boris loganson (1893–1972) was credited with designing the book. He is best known as one of the main artists of Social Realism in Soviet Art and is remembered for his monumental works of the 1930s and '40s which earned him two Stalin awards and propelled him to the post of head of the Academy of Art in 1958. However, it is likely that he was not aware that his illustrations were used in this book. According to the end matter, they were received from the Mirimanov publishing house which produced a Russian edition of the same book with loganson's illustrations the same year. The illustrations are naïve and elegant, very different from the usual heavy style associated with loganson that the Soviet public would subsequently come to appreciate. They are also very different from the photomontage on the cover, created by an unknown designer.

Mirimanov's publishing house produced hundreds of different editions of children's literature in the 1920s, but this book is unique for its use of such an advanced method of illustration as photomontage. How and why the Armenian edition of Cordelia's book obtained a photomontage cover remain unknown.





SMIRNOV, S. KAK NAUCHIT'SIA PLAVAT': PLA-VANIE VSEMI STILIAMI, IGRY NA VODE, SPASE-NIE UTOPAIUSHCHIKH

[i.e. How to Swim: Swimming All Strokes, Water Plays, Rescuing Drowning Ones].

Leningrad: Priboi, 1925. 48 pp.: ill. 20x14 cm. In original illustrated wrappers. Very good and clean copy, covers slightly bumped, spine chipped, blank upper corners of last two leaves lost.

First and only edition. One of 10 130 copies produced.

1950 USD

This handbook on the common topic of "how to teach yourself how to swim" was published with an interesting photomontage cover design. Above two smiling female swimmers a man is shown in the process of jumping. The figure, certainly captured while jumping from a tower, was turned into a horizontal orientation and placed in the center of the composition. Around him are the two-color constructivist title, complementary rectangles to the left and a rather fragile-looking construction from which to jump into the water is on the right side.

The book detailed the practical and general hygiene advantages for workers of swimming. It is well-illustrated with schematic drawings of various preparatory body exercises, muscle training and swimming training itself. The manual starts with training plans for all the main swimming strokes and the rules regulating competition for various styles of swimming. The author proceeds to explain the advantages of diving and different jumps, advising students on how to dive and how to play water polo. The final chapter is dedicated to how to rescue drowning people.

Not found in Worldcat.



ZIKMUND, A. FIZKUL'TURA I BYT

[i.e. Physical Culture and Daily Routine].

Moscow: Vserossiiskii proletkul't, 1925. 56 pp.: ill. In original photomontage wrappers. Very good, spine rubbed and chipped.

First and only edition. One of 10 000 copies.

1950 USD

Constructivist cover design was produced by a member of Moscow Proletkult, one of the earliest female artists in cinematography, Valentina Khmeleva (1903–?). She worked at "Mezhrabpomfilm", "Soyuzdetfilm", "Mosfilm", as well as film studios in Ashgabat and Sverdlovsk. The cover design itself resembles a 1920s movie poster.

Further interesting evidence of the Soviet experiments of the 1920s, focusing in this case on the establishment of a new physical culture for the proletarian masses. In particular, this illustrated edition explained how to economize on movement and the use of energy during physical activity as part of the scheme to rationalize labor. Starting with the basics, it demonstrates how to stand and walk correctly. "A school should teach how to breathe. A factory must schedule a special period for breathing exercises". They became a part of regular morning exercises listed in the book, which cover beginners to the fully trained, and are arranged in order of complexity.

The book presented contrasting images of healthy and unhealthy people to explain, for example, how corsets can constrain the ribs, cause curvature of the spine and so on.

The book was compiled by Albert Zikmund (1886–1938), rector of the State Central Institute of Physical Culture and the author of various guides on sports classes for school children and workers. Like many heads of sporting institutions, Zikmund was arrested and murdered during the Great Purge.

Not found in Worldcat.





KRASNYI MANCHESTER: KHUDOZHESTVENNYI AL'BOM. IVANOVO-VOZNESENSKAIA GUBERNIIA. CH. 1

[i.e. Red Manchester: Artistic Album. Ivanovo-Voznesensk Province. Part 1 [and all].

vanovo-Voznesensk: Izd. "Reklamprovintsii" pri gaz. "Rabochii krai", 1925. [1-22], 25-123, [6], 135-240, [2], 241-355 = 356 (of 355 indicted) pp.: ill. 26x35 cm. In original full-cloth binding with blind lettering. No half-title. Spine and few leaves restored, endpapers renewed. Some soiling, otherwise very good.

Rare provincial edition.

7500 USD

Striking photo album containing over 450 photographs, drawings, diagrams and maps relating to a large Russian and Soviet manufacturing center in the city of Ivanovo-Voznesensk, also known at the time as Red Manchester. Among all the illustrations is a remarkable row of photomontages varying in complexity and subject-matter.

It was at Ivanovo-Voznesensk (and renamed Ivanovo in 1932) that arguably the most important strike of the 1905 revolution took place. It resulted in the establishment of the first Russian city council, or Soviet of Workers Deputies, and was therefore crucial to the later establishment of the Soviet Union. In the 19th century, Ivanovo-Voznesensk gained its reputation as the textile capital of Russia, the Russian Manchester.

In the early years of the Soviet Union, Ivanovo played host to experiments in "the new life for the socialist people". Avant-garde and constructivist architectural projects were brought to life in the city. In particular, the first factory-kitchen was established here. The First and Second Workers' Villages were built below Ivanovo, advocating the concept of garden cities. The textile manufacturing of this Russian or Red Manchester were intensively developed, processing vast cotton supplies from Soviet Central Asia.



Eclectic in its design, because of its time and place of origin, it combines an art-nouveau framework with a constructivist approach to the arrangement of the illustrative materials. Photomontages, used as propaganda art in the new epoch, are deployed to promote relevant values rather than old ones. An atheist composition is printed on p.79 promoting the socialist daily routine, which included sport and healthcare, but not religion: churches and priests are crossed out, and a boxer tramples down an Orthodox icon. One photomontage is devoted to the work and machinery of a local printing shop and, with the use of an advertisement, it promotes a workers' newspaper, "Rabochii krai", as the results of its labor; pictures of editors and other contributors to the newspaper are montaged into a separate composition. Other photomontages show a pharmaceutical laboratory and its employees; a state bank department with officials and banknotes; and museum collections with exhibits such as Old Slavonic printed books and manuscripts.

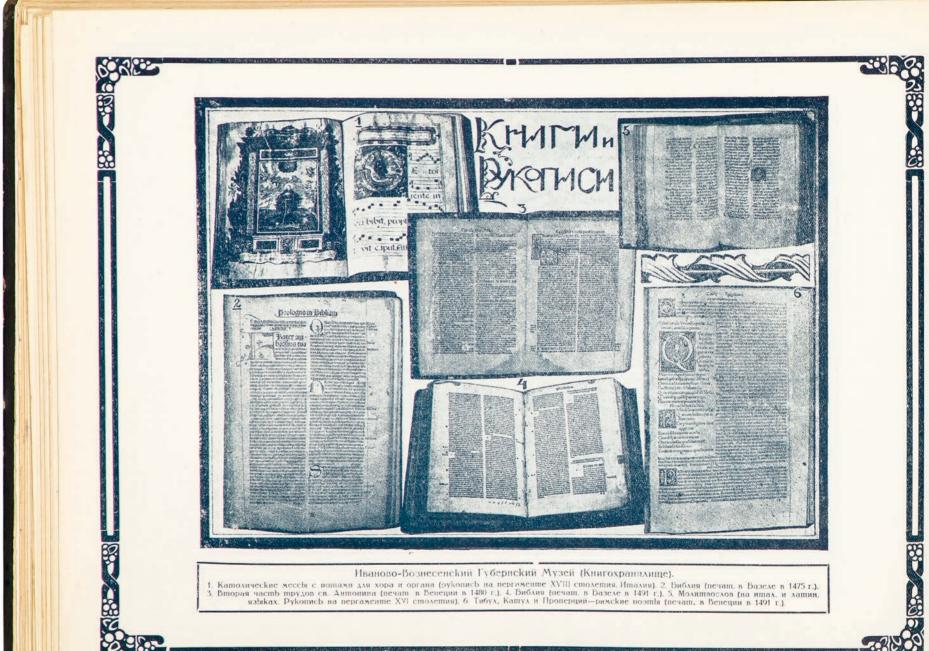
Also, the album contains bird's-eye photos of Ivanovo, including views of churches, domestic dwellings, public buildings, a nursery, an aerodrome, cooperative and state groceries, provincial signboards, railroads and buildings under construction, and city-wide decorations to celebrate the first anniversary of the October Revolution. The album opens with a map of European Russia (on which Ivanovo is indicated), a separate map of the Ivanovo-Voznesensk Province, and a plan of Ivanovo-Voznesensk. Together, the illustrations provide a comprehensive representation of the city and its residents in the era of the New Economic Policy (NEP).

The second part of the "Red Manchester" book was to have been printed soon after.

According to the publisher's foreword, texts and illustrations had already been submitted to the printing shop. Nevertheless, only the first part was published.







...



Иваново-Вознесенский Губернский Музей (Книгохранилище).

1. Псалинры и Новый Завеш (печаш. Иваном Федоровым в г. Остроге в 1580 г.). 2. Апостол (печаш. Иваном Федоровым и П. Т. Мстиславцем в Москве 1563—64 г.). 3. Библия (печаш. Иваном Федоровым в Остроге 1581 г.). 4. Арифметика (соч. Матицкого печаш. в 1703 г.). 5. Евангелие святым и праздникам (рукопись на бумаге XIV стол.). 6. Лечебник "цветник" (скоропись XVIII стол.).

HEFPHTAHCKON ONEPETTS

ленинград ГОСЦИРК

М А Р Т —— А П Р Е Л Ь: М О С К В А 2-ОЙ ГОСЦИРК



NEGRITIANSKAIA OPERETTA: GASTROLI V S.S.S.R.

[i.e. Black People Operett: Tour in the USSR].

Moscow: Izd. Tsentral'nogo upravleniia Gostsirkami, 1926. [12] pp.: ill. 26x22 cm. In original photomontage wrappers. Mint, few pencil marks on program.

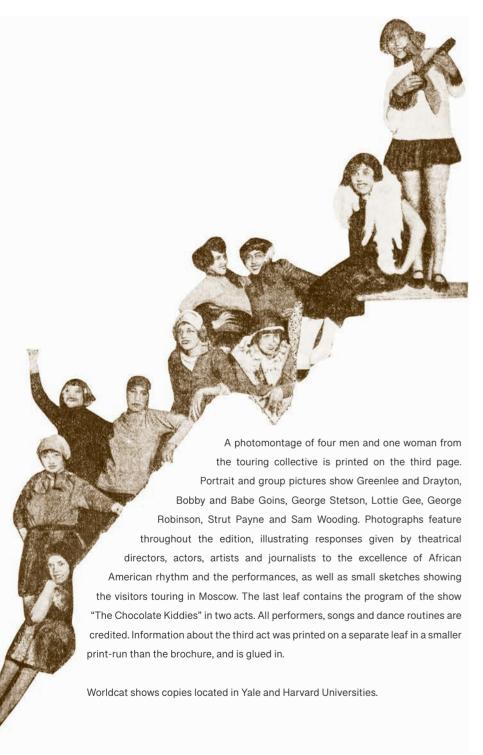
SOLD

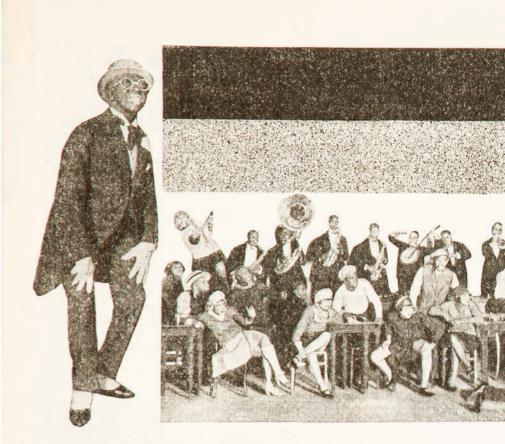


Special issue of the magazine, "Tsirk" [Circus], completely dedicated to a tour of Sam Wooding's variety show "The Chocolate Kiddies" in the USSR. They were given a warm welcome in Moscow's and Leningrad's concert venues in March—May 1926. Despite the fact that contemporary dance and music from the West were officially prohibited in the Soviet Union because of their bourgeois nature, jazz music and the Charleston performed by black visitors were enthusiastically accepted by Soviet spectators, cultural figures and critics.

The photomontage design of this brochure was created by Konstantin Vialov (1900–1976). He studied at the Free State Art Workshops and VKHUTEMAS under A. Lentulov, V. Tatlin, V. Kandinsky, and D. Shterenberg. In the early 1920s, he became interested in the theater and was invited to design some revolutionary performances but he quickly turned from theater to cinema and photography. He is mostly known for photomontage designs of movie posters, brochures and books of "Teakinopeachat" and "Sovkino".

For this edition, Vialov created a remarkable cover design with black and red accents. The front cover features two central male performers placed above a red rectangle with a line of female dancers in costume behind them. The title is highlighted in the same two colors. The back cover includes a montage of three photographs of one performer in different poses which are also reproduced on subsequent pages. The same red rectangle transitions into checkered floor tiles and forms a vertical line of the composition.





HE P U T A H C K A A A

О. Д. Каменева Председатель Всесоюзного общества культурной связи с за-границей

Я не имела возможности ознакомиться с негритянской опереттой по существу. Все-же хочу сказать несколько слов, исходя из общих соображений о желательности узнать искусство еще столь мало известного нам народа.

Мы не должны пропускать ни сдного такого случая, ни одной такой возможности. И если буржуазное искусство привыкло изображать негров, прислуживающих своим барам, то кому же как не нам стремиться проникнуть в доподлинное искусство угнетенного народа. Мы действительно можем гордиться тем, что при первой возможности устроили у себя выставку негритянской скульптуры, тому, что впервые в Театре Революции—в "Эхо"—вывели негров—идейных партийных людей, способствующих делу освобождения человечества в целом.

С этой точки зрения надо всячески приветствовать приезд оперетты: он даст новую широкую возможность проникнуть в творчество негритянского народа.

П. С. Коган Президент Академию Художественных Наук

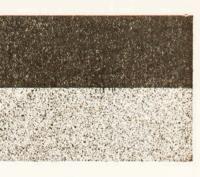
К негритянскому искусству сейчас большое тяготение в Европе. Думаю, что верна теория, которая считает это искусство не примитивом, а продуктом очень долгой культуры, выражением ее декаданса. Европейский декаданс нашел в этом искусстве формы для своего собственного выражения. Пресыщенное льнет к пресыщенному, упадочное к упадочному. Во исяком случае искусство это нужно знать.

Оно — симптом.

М. Курилко Художник Большого Театра

Никто в мире не умеет так смеяться, как негры. Конечно, "смеяться" в понимании необычайной жизнерадостности. В этом успех негритянской оперетты у всех других национальностей, так как именно этого не хватает главным образом европейцам.

Жизнерадостность есть главное из важнейших стимулов, дающих нам возможность





HKETA

гроделывать ту колоссальную работу, котоую мы делаем для мира.

Их радость и через радость достижеия ритма жизни—родственны ритму нацей жизни.

Художник П. Кончаловский

В Европе я видел наши этнографичекие концерты. Танцы и песни различных ародностей, населяющих СССР, и танцы песни негров, которые сейчас выступают нас, столь различные по приемам и соержанию — производят в тоже время динаковое впечатление. Ибо перед нами одлинно национальное, стихийное искуство.

Жаль, что это крупное негритинское скусство представлено в несколько баальной форме европейского "ревю", что го искусство имеет налет американизма.

Стихийная бодрость, изумительная плагика и ритм — остаются и заражают.

Увидев негров, я понял почему они казывают столь сильное влияние на все бласти современного европейского искуста.

А. Я. Таиров

Директор Московского

Камерного Театра

Прелесть искусства, которое показали нам негры, заключается в той большой искренности, наивности и непосредственности, с которыми они проделывают все свои номера.

То, что они делают, само по себе не так уж исключительно. Мне приходилось видеть акробатов более изобретательных и смелых, эксцентриков — более интересных, танцовщиков — более талантливых и если, тем не менее, негры нас увлекают, больше других, то это благодаря той ритмической крепости и необычайной радости, с который они показывают нам свое мастерство.

Перед нами, конечно, не труппа, а капелла — национальная капелла, столь же примитивная, как и украинская, либо кавказская, и столь же как и они увлекательная. Негры — великолепны.

А разве "малороссы" плохи? Разве финальный гопак хорошей капеллы не так же заразителен, разве хороший танцор гопака не так же ритмичен, горяч, смел и не дедает столь же головокружительных трюков? А лезгинка?

У нас умеют и петь, и плясать. Умеют это де ать и негры, и если соскоблит с них шелуху, наросшую от засаленных и запыленных кулис европейских и американских "варьете", то их искусство окажется таким же радостным, есвежающим и родниковым, как и искусство нашего великолепного гопака и изумительной дезгинки.

Д. Г. Гутман Режиссер Московского Театра Сатиры

Уже несколько лет русские режиссеры стараются ввести в свои постановки западные урбанистические ритмы. И зачастую ледают это невпопал, так как наши советские города еще пока не Нью-Иорки и не Лондоны. Как яркое выражение этих ригмов берут синкопированные шумы, наилучше выражаемые оркестрами Джаз-Банд. Но это, конечно, не русские звучания. Вероятно в нашем Джаз-Банде должна быть и гармошка и балалайка. Я еще не знаю негритянской оперетты, но, судя по отзывам слышавших ее и по иностранным газетам, эта последняя новинка Европы и Америки должна на много новых мыслей навести нашу советскую режиссуру. С опереткой в СССР не все благополучно. Хочется думать, что после негров что нибудь останется здесь. Виртуозность черных мастеров этого жанра даст толчок русской оперетте, и от ее талантливых актеров, наверно, уже к будущему зимнему сезону надо ждать интересных опытов и результатов.

л. М. Леонидов Артист Московского Художественного Театра

Впечатление от негритянской оперетты, которую я видел и за-границей—огромное. Их ритм, их пластика потрясают. Общему впечатлению нисколько не мешает незнание языка.

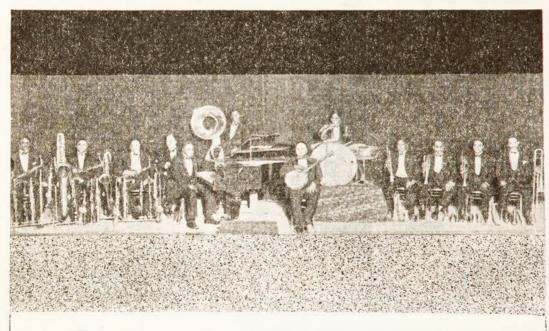
Выйдя из театра я был полон заразившей меня бодрости и радости жизни.

И. Н. Берсенев Артист Московского Художественного Театра

Негритянскую оперетку мне удалось видеть прошлым летом в Берлине. Прежде всего производит впечатление оркестр. Должен оговориться, что находящийся в настоящее время в Москве Росфиловский Джаз-Банд, конечно не может равняться с этим оркестром оперетки и не дает того яркого впечатления.

В самой оперетке содержания и смысла почти нельзя уловить и оно и не требуется: все эрелище заключается в танцах и движениях увлекательно ритмичных и легких.

В общем, негры поражают врителя сочетанием первобытной дикости с утонченной музыкальностью и ритмом.



«Перед, над, под, между всем,— звучит, свистит, пищит, кричит, ревет, топает, поет, плачет, смеется неистовый джаз-банд.»



4) 4-ая Московская губернская конференция.

3) Слева визу: 1-й с'езд Проскурожного и Каменецию округов.

5) Справа внизу: 1-й окружной сезд Конотопцины.



GOLOS SAKHARNIKA

[i.e. Voice of a Sugar Industry Employee] #1-12 for 1926.

Moscow: TsK sakharnikov, 1926. 30x23 cm. In contemporary binding with most of the original covers preserved; marbled edges. Good. Tears to spine, covers rubbed and bumped. Pp. 17-18 (#9) lost. No covers of #12. Pale water stains on edges, few spots, minor blank fragments of outer edge of pp. 21-30 (#1) lost, tear across pp. 31-32 (#2), tears in the middle of the last leaf of #3 (text not lost), tears to outer edge of pp. 29-30 (#10) and pp.13-14 (#11).

Print-run varies between 4000 and 6000 copies. Edited by A. Lugovoi. Drawn decorations were created by the artist, Khitko.





A year's set of the specialized monthly "Golos sakharnika" (published between 1920 and 1930). It is one of the few magazines of the Soviet sugar industry, particularly interesting for its design.

Early journals on sugar beet production in Russia were published in the pre-revolutionary period and were targeted at sugar refiners, farmers and traders. These included "Zapiski komiteta sakharovarov" (1834–1839), "Zapiski po sveklosakharnoi promyshlennosti" (1871–1917), "Vestnik russkoi sakharnoi promyshlennosti" (1890–1916). In the Soviet period, different organizations simultaneously printed four periodicals in Russian: "Biulleten Sakharotresta" (later renamed "Sovetskii sakhar"), "Zhurnal sakharnoi promyshlennosti", "Golos sakharnika" and "Nauchnye zapiski po sakharnoi promyshlennosti", some of them also issued in Ukrainian.

"Golos sakharnika" was the organ of the Central Committee of the Russian and Ukrainian trade union of the sugar industry, "Trudsakhar". Between 1920 and 1922, it appeared in Kharkiv, but later the union and the editorial board moved to Moscow.

The magazine regularly featured numerous photomontages and photographs of employees of various sugar refineries. Almost every cover design in our set includes a photomontage composition. A great diversity of photomontages are printed inside.



The front cover of issue #1 features a montage, "During the Production", that combines one female worker next to a machine and two male workers carrying sugarloaves. The cover design of #2 s a montage entitled "Our Youths Are Working", shows young men carpentering in workshops and sitting atop a carriage; one boy poses with a shovel. #9 opens with a curious photomontage, "The Refinery is under Repair", depicting no people but with internal and external photographs of a factory, chains and metal pipes, as well as the constructivist title. A few covers include pictures of bare-chested men working with sugarloaves.

The issues contain photomontage compositions representing both employees and buildings of various factories named by settlement: Verkhniachka, Smela, Rakitnoe etc. Some works are signed with the monogram "E. Fer", most likely all montages were made by one person. Pictures were provided by the photographer K. Pechov.



Куяновцы-в помощь

Заслушав доклад о событиях в Англии, рабочие и служащие Куяновского сахарного завода с радостью встречают известия о борьбе пролетариата Англии. Рабочие и служащие завода, выявляя свою солидарность с пролетариатом Англии, отмечают, что и по настоящее время,благодаря английским лордам, мы терпим материальный ущерб в обоих государствах—в СССР и в Англии. Мы твердо верим в мощь пролетариата Англии, также уверены, что пролетариат всего мира поддержит английский рабочий класс в его

Рабочие сахарники на д

Собрано 29.19

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	Воронежского	**			19	11
	Капустянского		*****	The second second	34	72
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	Чечельникского	-		2	82	32
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	Шамраевского		1		67	04
	Узинского				18	38
	Сатановского				69	44
	Корюковского	рафзавод			95	58
	Дубровецкого	сахзавод			52	67
	Ольховецкого			3	10	43
	Лучанского	.,,			82	53
	Набутовского				91	45
	Тальновского				71	60
	Бобровицкого				71	15
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	Проскуровского				83	28
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	Садовского	**		1	46	48
**	Томского			1	45	63
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голос

английским горнякам.

борьбе, и под руководством Коминтерна и Профинтерна начатая борьба будет доведена до по-бедного конца. Шлем пламенный братский привет английским рабочим и отчисляем в их пользу 1/1 дневного заработка.

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	P.	K.
От	завкома Рыковского " 188	60
"	ячейки Набутовского завода 66	-
***	завкома Мартыновского сахзавода 73	92
	Сумского окротделения 500	_
	завкома 2 Иваньковского сахзавода 346	85
"	" Селищанского " 295	79
**	, Мало-Висковского " 116	33
	" Ракитянского " 471	70
	месткома сотруди. ЦК и Моск. Правления 80	69
	Сумского окрогделения (завкомы) 749	26
	завкома Ободовского сахзавода 174	61
	" Киселевского 21	44
19	" Балаклеевского " 123	68
		48
**	" Гоноровского " 336	31
200	" Александровского _э 53	60
35	" Одесского " 235	-
46	" им. т. Нариманова " 146	79
99	" Капитановского " 146	66
**	" Городищенского " 361	67
72	Курского райкома (завкомы)	94
32	завкома Саливонковского сахзавода 188	11
(22)	" Городище-Пустоварковского сахзавода. 366	13
(990)	" Корнинского сахзавода	05
21	месткома УОС а 564	14
40	завкома Андрушковского сахзавода 91	63
**	Тульского губотдела (завкомы) 70	-
-	Бердичевского окротделения 75	57
-	Курского райкома (завкомы) 1,293	31
22	Воропежского райкома (завкомы) 700	42
	завкома Кашперовского сахзавода 218	64
.11	месткома Сахаротреста 1.266	58
390	Сумского окротделения (завкомы)	96
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Примечание. Названные сборы составляют сумму поступлений в помощь английским горнякам на 15 июня 1926 г.







PAr

All photo illustrations of this magazine depict Soviet sugar enterprises before World War II, the Nazi occupation of Ukraine and the western territories of Russia, military action that destroyed most factories. Post-war recovery plans included some of these refineries while the rest were considered superfluous to the needs of the Soviet Union. Finally, the dissolution of the country, the collapse of the economy and many other factors brought these sugar refineries to ruin.

Worldcat shows some issues located in Yivo Institute.

















SHKLOVSKII. V. IKH NASTOIASHCHEE

[i.e. Their Present].

Moscow: Kinopechat, 1927. 112 pp.: ill. 17,5x13,5 cm. In original wrappers with photomontage design. Mint.

First and only edition. One of 4000 copies.

SOLD

Crucial insight into experimental 1920s cinematography. Constructivist cover design features a photomontage of portraits of Soviet masters of filmmaking: Lev Kuleshov, Sergei Eisenstein and Dziga Vertov.

Collaboration with the film studio of Kuleshov influenced the literary theorist, journalist and screenwriter Viktor Shklovskii (1893–1984). He stood at the epicenter of early Soviet cinematography, familiar with directors and actors but also assistants, operators, technical managers, designers etc. Shklovskii shared his insights into the film studio as an organism and the daily routine of filmmaking. A dedicated chapter focuses on the troubles and experiments of Lev Kuleshov, entitled "About Lev Kuleshov. It treats of eccentric scenarios, assistant directors and hilarity in the depth of art".

Another section of the book is dedicated to Vertov and Eisenstein, as well as a group which called itself "Kino-oki" [i.e. Cinema-Eyes]. The group primarily consisted of three Soviet filmmakers: Dziga Vertov, Elizaveta Svilova and Mikhail Kaufman. They rejected the literary essence of narrative films and focused solely on documentaries. They argued, "We will produce our works by montaging facts". In this book, Shklovskii criticized Vertov's films, arguing that the "montage of facts" required a clear structure. Yet, he argued strongly in favor of Vertov's filmmaking art of its significance in advancing Soviet cinematography. Shklovskii also wrote of Eisenstein's talent and interactions between avant-garde theater and cinematography.

The book is illustrated with one film still relating to each director. The verso on the title page relates to a shot from "The General Line" by Eisenstein and G. Aleksandrov which was then in production and debuted in 1929. This authentically peasant film unique for starring an ordinary countrywoman. In contrast to professional actors, she knew first-hand how to milk cows, plough and guide a tractor, all vital to the directors' purpose.

The second film-still presents the picture, "By the Law" (1926) by Kuleshov. This film was co-written by Shklovskii and Kuleshov, a script based on London's "The Unexpected" and "Just Meat". Too eccentric for a mass audience, the film was attacked in the contemporary Soviet press.

The third still is from "The Sixth Part of the World" (1926) by Vertov. It became significant in the heritage of "Kinooks" and its admirers.

Worldcat lists copies of this edition located in California, Southern California, Southern Illinois, Stony Brook and Brown Universities and MoMA.







EKRAN "RABOCHEI GAZETY"

[i.e. Screen of the "Workers' Newspapers"] #16 for 1927.

Moscow: Izd. "Rabochei gazety", 1927. 16 pp.: ill. 31x23 cm. In original illustrated wrappers. Tears to the spine, stains on the covers and first page, otherwise very good.

350 USD

An industrial photograph on the front cover complements an impressive photomontage on the back cover. The latter resembles mass broadcasting in the streets and at factories but in fact it is a publisher's advertisement. The upper part features the head of a radio announcer announcing "Listen! The Workers' Newspaper is speaking" while the lower part shows the heads of the crowd addressed by a gigantic loudspeaker from which stretch the words: "the Workers' Newspaper comes out in 7 editions", with relevant information printed below.

This design was produced by a self-educated artist, Boris Ridiger (1905–1945). He was engaged in book illustration and design from 1923. He worked in various publishing houses before and after doing military service. In 1936, Ridiger was arrested and sentenced to three years' exile in Semipalatinsk (Kazakhstan). The artist was later treated at a mental hospital in the same city.

Another photomontages illustrate a one-page section titled "Photo Chronicle Abroad". There is news about cheap photo booths installed in streets during the election campaign of the governor of New York, Alfred Smith: eight photos are printed. Also, the montage contains a portrait of Ekaterina Bary who slapped the face of A. Kerensky, minister of the Russian Provisional Government: according to this magazine, she was fined by the court, but she was made famous by the tabloid press.

The issue preceded widespread Soviet industrialization. It published photographs of the Baltic Shipyard (a pre-revolutionary enterprise being developed by the Bolsheviks) and views on the Armenian lake Ayger where a pumping station was planned. One article is

workers' country". The author surveys about 10 devices, including a fridge, vacuum cleaner, washing machine, stove, portable boiler etc. However, the average Soviet working family could not afford such luxuries in the 1920s. Many people lived in communal apartments, some participated in the dream of the shared daily routine with kitchen-factories, laundries and other common facilities; finally, electrification had not reached all dwellings by that time. The text is illustrated with five drawings of the devices and one photograph of a radiator.

devoted to electrification of housekeeping in the "advanced

Worldcat does not list any paper copies.

муромский опыт



Раньше пар "теплофицировал" небо...

необ'ятной территории Советского Союза. За границей, например, в Германии, для того, чтобы использовать отработаный пар, затрачивают сотни тысяч

руб., устранейшие уста новки. за которыми наблюдают осо бо-квалифицированные работники.

Эта проявилась у инженера Н.В.Кудря-шева, рабо-



Инж. Кудряшев.

мева, расо-тающего на Муромском паровозо-ремонтном заводе, еще в 1919 году. И с тех пор он кропотливо и настойчиво работал над разработкой и осуществлением этой идеи.

ществлением этои идеи.
Раньше завод питался паром от трех котлов да кроме того сколо одного из цехов стоял паровоз, от которого использовался пар для отолления.
Некоторые смотрели на это дело

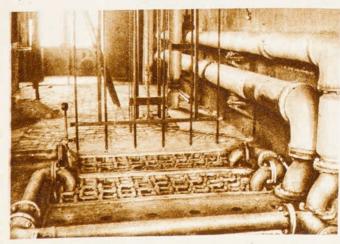
косо. Они высказывали многочисленные возражения и опасения.

Вопросы рационализации производ-ства имеют в настоящее время исклю-

Вопросы рационализации производства имеют в настоящее время исключительное политическое значение.
Осуществленная инженером Кудрящевым дешевая теплофикация Муромского
паровозоремонтного завода является
интересным примером того, как при
ивлежащей инициативе и настойчиивости можно осуществить рационализацию в любой отрасли производства.
Кто не видел отработанного пара,
облаками окутывающего многие наши
предприятия? Работают в кузницах
паровые молоты, а отработанный пар
спокойно улетает в небо, унося с собой не одну сотню советских рублишек. Ибо этот пар, если за него как
следует принятыея, будет согревать
не небесные пространства, а земные
помещения и земных жителей.
Как-будто простая и несложняя задача: вместо того, чтобы выпускать
пар без всяческого упогребления,
использовать его на практические
нужды. А между тем сколько этого
пара выпускается задаром по всей



Раньше весь двор был завален дровами, а теперь достаточно и этого количества.



Паропроволные трубы и нароперегреватель отработанного пара.

Но Кудряшев не уступил. На его счастье директор завода—тов. Пуры-шев, рабочий-партиец, оказал тих поддержку. И дело пошло на-лад.

поддержку. И дело пошло на-лад. Паровоз сняли. Один из котлов освободили от работны. С экономини 1.000 кубических сажен дров. И в конце-концов приспособыли отработанный пар не только для отопления, но и для турбины силовой станции. Теперь Турбина работает частью за счет огработанного. Потом пар идет в конденсатор, превращается в воду и сиова поступает в котлы. А так как вода, полученная из пара, отличается ссобенной чистотой, то в котлах меньше накипи, и отсюда вовая экономии: раньше котел промывали через каждые 45—50 дней, теперь—через 250. На все это сооружение понадсби-

На все это сооружение понадобилось только 7.000 руб.

Так Муромский паровозоремонтный завод осуществил у себя режим экономии. Надо, чтобы этот опыт послужил примером для других: ведь таких заводов у нас не мало, и везде отработанный пар растрачивается без всякой пользы. С «теплофикацией неба» надо покнчить во всем Союзе.



Содержание

ерик Друммонд закончил первый том своего прогресс труда". В этой книге доказывается возможность мирного сотрудничества труда производительности труда— вот единственная

ставить неред собою рабочие.

тов и деятелей науки Фредерик Друммонд зане. Оно встречается аудиторией восторженно, ммонду звание профессора социологии и кафедру авитель фабрикантов приветствует ноявление у" Карла Маркса" и заявляет, что союз прот 50.000 экземпларов книги Друммонда для бесцее среди рабочих.

ій профессор социологии отвечает на комплища Кэт—дочь миллионера Ван Форста—думаст акомиться с молодым ученым и поэтому крайне т представляет ей Друммонда и просит его бы-

дальше с невероятной скоростью. Утром слевстречается с Кэт на пляже, а вечером—Ван омольке. Общественная деятельность профессора юстойной ее наградой.

ов, Друммонд заходит в парк. Наверное затем, гях предстоящей семейной жизни. Но это сму еточница, а потом старик инщий возвращают ности.

илостыню—поучает Друммонд инщего — нужно на старость будет обеспечена.

ет-говорит ниший-и вот чем обеспечена мол

онда рука старика. Нет не рука, а какая-то сталасьтам, гле работал этот несчастный.



Друммонд отправляется туда покупать себе брюки. Ему дают скверный и не по росту спитый товар. Выбирать не позволяют. Обратно? Пожалуйста, но вы получаете только половину уплаченных денег. Так требуют правила, утвержденные Ван Форстом.

Друммонд обескуражен. Тем более что каждый день несет с собою события, опровергающие теорию эволюции. Рабочих не только нещадно эксплоатируют, не только обсчитывают при расчетах—за каждым их шагом установлена слежка, каждый неугодный фабриканту поступок влечет за собою увольнение рабочего.

Друммонд убеждается в неверности и основного пункта своей теории. Поднятие производительности труда ничего не дает рабочему—оно только

увеличивает прибыль каниталиста.

В один из дней Друммонд заступается за старика-грузчика, упавшего от усталости во время работы, и ударяет надсмотрщика, избивавшего этого старика. Друммонда немедленно увольняют. А в утешение и назидание ему дают при расчете... книгу профессора Фредерика Друммонда "Мирный прогресс труда".

Чаша терпения минмого Тотса переполнена. Он полон революционных мыслей. Он присоединяется к рабочей организации. Он зовет рабочих к забастовке. Он забрасывает под стол книгу профессора Друммонда.

Забастовка. Заводы Ван Форста остановились. Иолиция разыскивает организаторов забастовки. Друммонд в числе других арестован.

Решетки тюрьмы очень не по душе Друммонду. Он сообщает начальнику тюрьмы свое настоящее имя и немедленно получает свободу.

В свете между тем происходит энергичная подготовка к свадьбе Друумонда и Кэт. Последняя—заботится о нарядах; Ван Форст—о деле. Он заготовляет дарственную на виллы, акции и заводы—приданое, которое получает Друммонд за молодой миллионершей.

Одновременно в рабочих кварталах разрабатывается илан освобождения арестованных при забастовке. Когда отряд полисменов ведет арестованных по городу, путь им неожиданно преграждает громадный фур-

гон, управляемый членом стачечного комитета.

Другую сторону улицы случайно занимает свадебный кортеж Друммонда. Путь арестованным прегражден. Нужно лишь открыть им дорогу к бегству. Этому помогает собравшаяся на перекрестке толна.

Друммонд делается свидетелем стычки рабочих с полисменами. В увлечении выскакивает он из автомобиля и принимает участие в драке. Кэт с недоумением следит за действиями своего жениха.

Между тем полисмены получают подмогу — приближается отряд вооруженных мотоциклистов. Бежит толна, бегут арестованные, а вместе с ними бежит и Друммонд—в разорваниом фраке, по радостный, оживленный, смеюнийся.

Ван Форст в бешенстве: Не принимать больше этого мерзавца! Гнать его в шею—приказывает он прислуге.

Ириказывает Ван Форст напрасно, Фредерик Друммонд больше не придет. Фредерик Друммонд окончательно перешел на ту сторопу щели.



сталась там, в парке о натуре атление. ительная ущности должать рогрессе о убедину жизнь, Тайно со рабо-а заводе в своей

одей, коуманное, именем грузчи-Работает он слова и задача

отношеказались вал их в первую с Друмбольшой стяшную о сумму алончик. ает концу завод-



KTO TY TAKOI?

[i.e. Who Are You?]

Leningrad: Tea-kino pechat', 1927. Leaflet folded into thirds. 23x15.5 cm. Near fine.

First and only edition. One of 10 000 copies. Very rare.

SOLD

Constructivist design of leaflet was produced by Maxim Litvak (1898–1943), the Soviet graphic artist who created the posters of the silent films for Leningrad cinema studio. Two impressive photomontages of this edition include the compositions of the main actors and one of them, printed on the first page, presents two clones of the main character that reflects the plot.

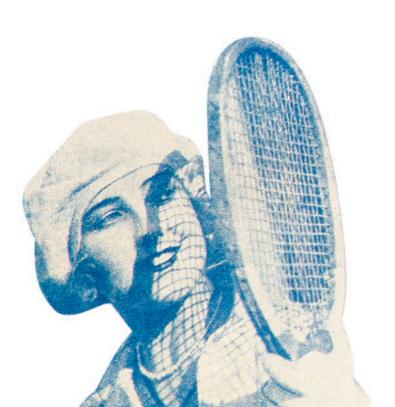
A striking libretto brochure on Mezhrabpomfilm's film "Who Are You?" directed by luri Zheliabuzhsky. This moving picture was based on Jack London's story "South of the Slot", presenting the story between two worlds, capitalism and socialism, which ended with the triumph of the latest. In 1920, Zheliabuzhsky had already directed the film on this London's story, but for this case, the screenplay was compiled by Zheliabuzhsky together with Vadim Shershenevich. Well-known poet Shershenevich started his contribution to the Soviet cinema and theatre in 1927 and this is one of the earliest pieces of his input.

The last page features the advertisement of Pudovkin's film "The End of St. Petersburg" released in 1928.

The only copy located in Columbia University.

















PERVAIA VSESOIUZNAIA SPARTAKIADA, MOSKVA-1928 I ZIMNIAIA RABOCHAIA SPARTAKIADA, OSLO

[i.e. The First All-Union Spartakiad, Moscow-1928 and the Winter Workers' Spartakiad, Oslo].

[Moscow]: Fizkul'tura i sport, [1928]. 170 pp.: ill. 23x31 cm. In original dark blue cloth with colored lettering and decoration. Rubbed, ink signature (1928) on front flyleaf, light soiling of corners occasionally, otherwise very good and clean internally.

Together with: Advertising brochure. Spartakiada [i.e. Spartakiad]. Moscow: Fizkul'tura i sport, [1928]. 12 pp.: ill. 11x15 cm. In original illustrated wrappers with same design. Mint, with minor tears of spine and front cover.

7500 USD

First and only edition. Cover design was produced by the master of propaganda posters, Avenir Chernomordik (1897–1991), the title page design was created by type designer and book illustrator, Vsevolod Filippov (1893–1976). Photomontages were made by Chernomordik, Filippov and Shebuev.

Album about the first national sports event held in the USSR. After the Bolsheviks seized power, Russia was excluded from the international Olympic movement. In the summer of 1928, the Soviet Union organized its own sporting games. They were dedicated to the first Five Year Plan and ten years' of the Soviet physical culture movement.

Soon after the Revolution, the first physical culture and sports circles were formed, including "Muravei" (Moscow), "Spartak" (Petrograd), "Krasny Molodnyak" (Minsk), etc. Athletic tracks and related facilities were built throughout the country, and physical culture societies were established within factories and organizations. Sporting sections in Leningrad were named after Spartacus and, just like German pro-communist sports events, local Soviet competitions became known as spartakiades. The Soviet authorities decided to hold the 1st All-Union Spartakiad in Moscow in 1928. According to communist ideologists, the Olympic Games were individualistic competitions alien to the Soviet spirit, while the Spartakiade was supposed "to become a holiday for workers and to serve the cause of educating the proletariat and improving class consciousness".

Encouraging the international proletarian movement, Norway hosted The First International Winter Workers' Spartakiad in February 1928. At that time, the Soviet Embassy's chief emissary to Norway was Alexandra Kollontai, and he fully supported this initiative. Among the participants were 63 Soviet athletes competing in skiing, speed skating, etc.

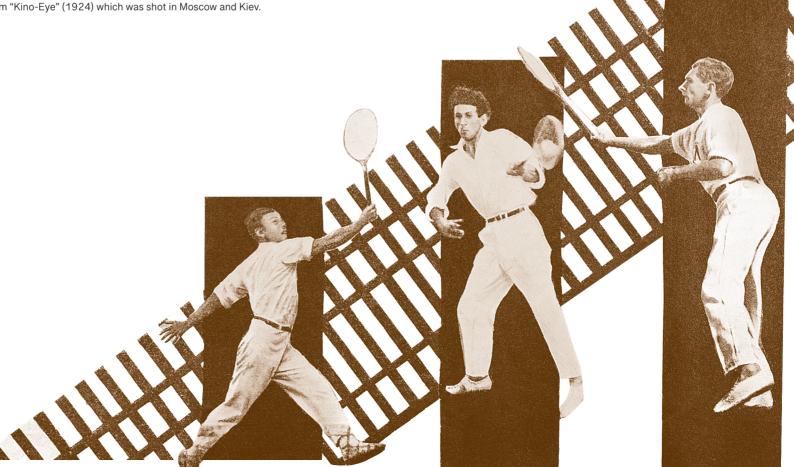
By August 1928, the Soviet promotion of physical culture among young men and women had increased significantly. The national sporting games were prepared for by the construction of new stadiums, water and rowing stations, sports halls and playing surfaces. All over the country, there was a determined struggle for the right to contribute to this unprecedented sports festival in Moscow. The competitions were held in the new Dynamo stadium that was specially built for the event. About 7 million people took part in the Spartakiade, including more than 600 foreign athletes from 13 different countries.

The program was extensive and consisted of all Olympic sports, as well as folk activities like gorodki. The sporting achievements of the Spartakiade were comparable with the 1928 Olympic Games that ended shortly before it. Records set by Soviet athletes were a fillip to a new culture of national sporting achievement, and anticipated future triumphs achieved at major international competitions.

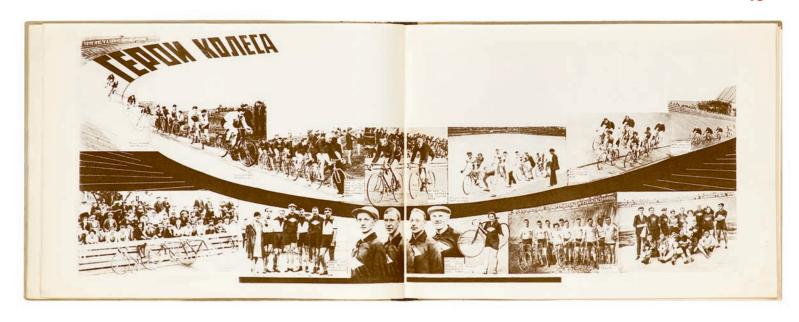


The idea to produce the album came about after the games had finished, so they used pre-existing material gathered by photojournalists and agencies. It features photographs by M. Alpert, V. Chemko, M. Galperin, P. Grokhovskii, D. Debabov, A. Kabalov, M. Khan, S. Krasinskii, V. Loboda, V. Orlovskii, P. Romanov, V. Savel'ev, I. laroslavskii and other contributors to Sovkino, Press-klishe, and Russ-foto.

High-quality montages demonstrate the value of the constructivist arrangement of pictures. A large-scale composition on two double-pages at the beginning of the albums how scolumns of sportspeople, civilians, military personnel and people in national costumes, the composition framed by a hand-drawn palisade of flags. It resembles Dziga Vertov's film "Kino-Eye" (1924) which was shot in Moscow and Kiev.







The frenetic pace of city-life, including sport, leisure and art, are as yet unconstrained by political circumstances and regulation. The design of "Spartakiad" seems excessive at first: each spread has its own look: flags, borders, rules, decorated capitals, the layout of the photographs and material all differ but express in full measure the aesthetics of the NEP era, mixing the principles of principles of "Mir Iskusstva" [the World of Art] and constructivism. Both approaches merely provide surface decoration borrowed for the occasion. This is demonstrated by the cover and the title page, the design of which might have been used for a cigarette packet, biscuit tin, chocolate box or pack of razor-blades.

The 1928 Spartakiad was vividly promoted through Russian art: colorful posters were published and numerous newsreels were shot. In particular, groundbreaking collages were specially created by Gustav Klutsis for a series of postcards which became a valuable piece of Russian avant-garde heritage.

For a long time, Spartakiads were held as official proletarian alternatives to the Olympic Games, though the Soviet Union did join the International Olympics in 1952.

Worldcat lists copies located in Princeton and Notre Dame Universities, Getty Institute, NYPL.



Содержание фильмы



Октябрь 1917 года. Петроград. Уже три дня, министры Временного пра-вительства сидят в Петропавлов-

ії крепости, Власть Керенского свергнута, Власть

в руках советов.

Но в городе еще не все решено.

Онкерские училища не разоружены.

Многие волиские части еще не перешли на сторону большевиков и сохраняют нейтралитет. В огромном Михайловском манеже стоят броневые машины и броневой дивизион еще колеблется, примкнуть ли ему к восставшим. Все в городе смешалось. Летучки и газеты

роде смешалось. Летучки и газеты Советов кричат: «Вся власть Советов кричат: «Вся власть Согорит. Трамваи ходят, но за них не платят. Чиновники сидят дома. Только за городом на Пулковских высотах, где стоит обсерватория, ненарушимо движется время и ток от электрических часов Пулкова бежит в город, в Петропавловскую креность, где в полдень ежедневно стреляет пушка.

Вольшевик, солдат из рабочих, мофер броне-дивизиона Кариов, Большевив, солдат из равочих, пофер броне-дивизнона Карнов, уговаривает верпувнегося из деревни товарища, пофера Васлысева, примкнуть к нобедившим большевикам. Но Васильев, бывший шофер-прокатчик, он не был в дин переворота в городе. Он мены в деревне бензин на хлеб, он стоит за де эров и хочет остаться сочувствующим им. Карнов уводит из Михайловского манежа броневик «Сатана» и передает его штабу Красной гвардии. А вечером юнкера закватывают телефонную станцию и Михай-ловский манеж. Васильев, дежуривший в манеже, попадает в илен к юнкерам.

Вновь начинается борьба в городе, Красные осаждают телефонную станцию и стараются выбить из Владимирского военного училища за-севних там юнкеров,

севних там юнкеров. Сестра Кэрпова, Маша, служащая прислугой у саботирующего чиновника Тюпина, похищает у иего запрятанный для юнкеров револь-вер, передает его брату и остается в штабе. Васильев находится в Инженерном замке—центре юнкерского вос-

стания. Он вспоминает слова Карпова: «во время революции никому не удастся быть в сто-

роне, и, если ты шоф-фер броневика, ты должен вести машину против кого нибуды!»

Он не хотел вести машину ин против большевиков, ни против эс-эров. Но теперь юнкера заставляютего вести броневик к телефонной станции, чтоы прорвать кольно красных.

На Невском на рассвете. Встреча двух броневиков. Один с Карповым идет от-бивать у юнкеров телефонную станцию, другой с Васильевым и юнкерами—

другой с Васильевым и юнкерами—
защищать ее от красных,
Васильев отказывается вступать
в борьбу с красным броневиком, Он
узнал машину Карнова. Он повериул
руль в дал Карнову пройти к станции.
Броневик подходит к станции
и помогает красным завять ее,
Возмущенные рабочие и солдаты
требуют расправы с юнкерами, но
находящийся в илен у чонкеров на находящийся в плену у юнкеров на станции, комиссар (исторически это был тов. Антонов-Овсеенко)

уговаривает победителей передать юнкеров революдионному с у д у.
К Владимирскому училищу — последнему оплоту юнкеров — спешат: Карпов на броневике, Маша на грузовике с краспогвардейцами и Васильев, которого заставляют под угрозой расстрела ехать юнкера

Идет осада Владимирского училища.

В это же время Пулково занято Казачым отрядом.

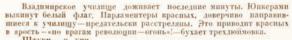
Провод испорчен и впервые за все время существования Петрограда—пушка крепости в подлень не выстредила.

На Тропцком мосту броневик юнкеров замечает спешащих к Владимирскому красногварденцев. Юнкера хотят расстрелять их из пудемета. Васильев узнаст в грузовике Машу, видит на грузовике таких
же как и он содлат, рабочих, матросов.

— Не хочу против своих?—кричит он и поворачивает рудь. В ярости юнкера его убивают.

Руки мертвеца впились в руль. Тщетно пытаются юнкера оторвать

туки мертиеда виплись в рудь. гщетно пытаются юнкера оторвать их. Мертыной правит в воду. И мимо затормознанего грузовика с Машей и красногвардей-дами, перед въезжающим на мост броневиком Кариова — юнкерский броневик с мертым шофером домает перила и падает в Неву...



Штурм — и учи-лище занято крас-

ными. Отогнаны от Пулкова казаки красновского отряда. Броневик «Сатана» стоит в ник «Сатана» стоит в Пулкове перед об-серваторией. Провод электри-

ческих часов починен. В полдень—как рань-ше—с Петропавлов-ской крепости раздается пушечный выстрел. Время двинулось

снова, но уже в дру-









2 BRONEVIKA

[i.e. 2 Armored Car].

Leningrad: Teakinopechat', [1928]. [8] pp.: ill. 25x16,5 cm. In original constructivist wrappers. Restored, otherwise very good.

One of 12,000 copies produced.

3500 USD



Libretto of a Soviet silent film that has not been preserved. Directed by Sergei Timoshenko, the moving picture "Dva bronevika" (1928) was set in 1917 and showed how two imperial soldiers shifted to the Bolsheviks.

The photomontage design was created by the Ukrainian artist Maxim Litvak (1898–1943). Born and educated in Kiev, he moved to Petrograd where he worked as an artist at the New Drama Theater between 1921 and 1923, then at the Leningrad Film Studio from 1923 to 1930. In 1930 Litvak moved to Moscow where he co-designed pavilions for the All-Union Agricultural Exhibition. He is best known for the constructivist and photomontage designs of posters and librettos for movies of Sovkino and Mezhrabpomfilm.

This booklet consists of two leaves folded in half. For the front wrapper, Litvak created a photomontage composition of a soldier's bust, two flying armored cars named "Satan" and "Kerensky", and the constructivist-style title. Its inside covers contain two images of another armored car – one photo is colored in red. The libretto itself is illustrated with film stills and a red silhouette that is drawn in two different places.

A curious page details cinematographic statistic in the Leningrad region for 1927–1928, including the number of movie projectors in schools and prisons. The publication also includes criticism by Viktor Shklovskii who initially wrote the script but later refused to associate his name with the project because the plot had been altered too much by the director. "Sure, it would have been better to direct the film as it was in the script, but it is not bad now. The revolution looks as it was, not embellished".

Not found in Worldcat.



уверениям международной буржуазин, что она готова и старается отказаться от этих средств.

ВООРУЖЕНИЯ НА МОРЯХ

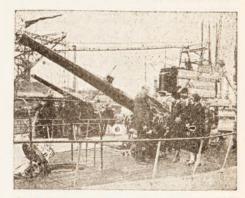
Морские вооружения после мировой войны развиваются на основе решений Вашингтонской мир-



Угодок воинствующего капитализма. Бухта Гуантамако в США. Вид с аэроплана на часть военного флота США во время маневрои.

ной конференции капиталиствческих держав 1921—22 г. На этой конференции было введено ограничение постройки крупных морских кораблей (линейных кораблей и линейных крейсеров), причем для Англии и Соединенных штатов было установлено одинаковое количество этих крупных кораблей, а для Япоции, Франции и Италии была ввеблей, а для Япоции, Франции и Италии была вве-

дена определенная сетка. По этой сетке они не должны иметь в своих флотах крупных кораблей в количестве, провышающем определенный общий объем (тоннаж). Такое решение было принято под нажимом Соединенных штатов, боящихся своих

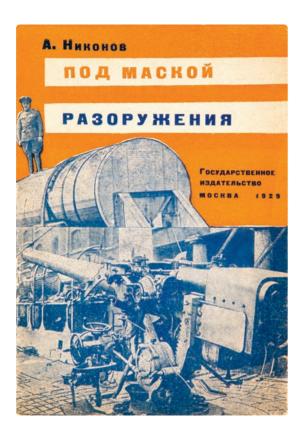


"День военного флота в Америке". Процаганда морского могущества США, соединенная с призывом жертвовать на флот.

соперияков на морях, в первую очередь Англии и Ипонии.

Ипонии.

Однако Вашингтонская конференция, кав и следовало ожидать, не приостановила роста военноморских вооружений. Наоборот, после нее началось бешеное соревнование империалистических держав в постройке новых кораблей, но только более мелкого размера—крейсеров, торпедлюсцев,



NIKONOV, A. POD MASKOI RAZORUZHENIIA

[i.e. Under Mask of Disarmament].

Moscow: Gosudarstvennoe izdateľstvo otdel voennoi literatury, 1929. 48 pp.: ill., tabl. 19x13 cm. In original illustrated wrappers. Rubbed, stamp of private library on title page otherwise very good and clean copy.

Second enlarged and revised edition.

950 USD

The anonymous constructivist cover design consists of a background, partly in orange, with an impressive photomontage combining an image of military figures standing atop some armaments covered for transportation and a picture of a weapon uncovered and ready to fire. The composition runs freely across the front and back covers. The lettering design is in orange and blue, in harmony with the photographs and the background respectively.

This interesting book is one of the Soviet works arguing that western imperialism had resulted in the increase in military forces after World War I. It maintained that such circumstances required the Soviet people to "strengthen the defense of the world's only proletarian state surrounded by imperialist predators".

It is written by a military officer and de facto chief military analyst in the USSR, Alexander Nikonov (1893–1937). He headed the 3rd department of the Main Intelligence Directorate. It is considered the analytical center of the Intelligence Directorate which systematized, summarized and analyzed all incoming information and produced its assessment of events in other countries.

In the late 1920s, Nikonov co-authored, compiled and published two studies for the internal use of the top military leadership of the country: "Budushchaia voina" [Upcoming War] (1928; 80 copies) and "Podgotovka voiny protiv SSSR" [Preparing War against the USSR] (1929; 5,000 copies). The latter was printed under the pseudonym S. Dashin'skii. Both books contained information obtained by Soviet military intelligence, and presented assessments of external threats.

Alexander Nikonov was a close friend of a founder of Soviet military intelligence, Yan Berzin. Like Berzin, Nikonov was arrested and executed in 1937.

In this mass-circulation book, with its catchy design, Nikonov shared statistics about military forces in European countries and the USA up to 1929. He gave an overview of the increasing size of national armies, the quality and quantity of weaponry, and he gave attention to air forces and chemical weapons. The text is illustrated with photographs of the American navy during maneuvers, military propaganda on Navy Day, German all-terrain military vehicles and so on. Stressing the "scandalous" militarism of other countries, the author called on the Soviet people to support the same in the USSR. "The activity of our organization – Osoaviakhim [The Society for the Assistance of Defense, Aircraft and Chemical Construction] – must involve the entire working and peasant population of our country, all honest and Soviet-minded workers in science, technology and culture. The enemy is arming himself. The enemy is preparing new military ventures <...>. The best and most powerful foundation of our defense is industrialization of the country".

The book was most likely withdrawn from circulation due to the execution of the author.

Not found in Worldcat.





#14-15

MALYE FORMY KLUBNOGO ZRELISHCHA

[i.e. Small Forms of Club Spectacle] #1 and #8 for 1929.

#1

Moscow: Trud i kniga, 1929. 64 pp.: ill. 26x17,5 cm. In original illustrated wrappers.

Very good, spine and tears of covers restored. One of 5000 copies.

#8

Moscow: Trud i kniga, 1929. 64 pp.: ill. 26x17,5 cm. In original illustrated wrappers.

Very good, spine and tears of covers restored. One of 3100 copies.

2950 USD for each

One of the repertoire collections compiled and published by the agitprop theater organization "Blue Blouse" for its provincial branches, as well as local vaudeville theaters and living newspapers (1928–1929). The edition was later replaced with a magazine "Za agitbrigadu i tram" (1931–1932).

The "Blue Blouse" rallied the agitprop theater collectives between 1923 and 1933, promoting revolutionary art and contraposing the professional stage. By 1927, there were 5000 troupes with more than 100 000 actors involved. They performed on the streets during celebrations, and organized shows at factories and clubs. Gradually, most Soviet factories of the period had their own collectives inspired by the "Blue Blouse", whose principles they followed.

All the printed matter of the organization – the magazine "Siniaia bluza", the periodical collections "Malye formy klubnogo zrelishcha", and the advertising posters – were designed in the constructivist style and were illustrated with photographs of collectives in impressive poses, photomontages, and costume designs.

Description of issue #1:

This issue contains three photomontages in total. Two of them depict performers during spectacles about the Red Army, while the last page features a photomontage design relating to a 1928 repertoire collection combining pictures of some Blue Blouse collectives.





The issue published a picture of six performers who posed together to make with their bodies the shape of an anchor. There are also other group photographs of Moscow blue-blousists. Among them is an uncommon photograph (for Blue Blouse periodicals) depicting a performance on stage also showing a full hall of spectators (usually only performers only were shown).

The designs of national clothes by the artist Dani (caricaturist Daniil Smirnov), relating to the performance "Songs of the Peoples of the USSR", also feature. To create minimalist costumes, Blue Blouse collectives used considerable imagination and might produce almost everything from cardboard and cheap fabrics. The costume designs of Russian, Ukrainian, Jewish, Georgian, Kyrgyz, Crimean Tatar and Samoyedic woman are demonstrated. Some pages of sheet music are also reproduced.

Satirical verses and songs of the repertoire were written on relevant topics, criticizing the enemies of socialist ideology or otherwise promoting Soviet values. The back cover advertises how to subscribe to the publication and to the magazine. "Radioliubitel" [Radio Enthusiast].

Worldcat does not track this issue.

Description of issue #8:

Striking anniversary issue of the repertoire collections compiled and published by the agitprop theater organization, "Blue Blouse", for its provincial branches, as well as local vaudeville theaters and living newspapers (1928–1929). It was replaced by the magazine, "Za agitbrigadu i tram" (1931–1932).

There were ten Moscow groups divided by category: Basic, General, Central, Industrial, Producing, Operative, Variety Stage, Concert, Music Hall, and Tenth. Group photographs of these groups by Debabov and Usov are published in this issue along with photomontages. The last page lists all the Moscow collectives and credits all authors, directors, artists and composers who worked with the groups mentioned. At the center of the page is printed a constructivist alternative version of the logo.





In total, the issue comprises seven photomontages. An impressive photomontage on the back wrapper combines photographs of a magazine, a montaged performer carrying a small advertising poster, and a slogan written in the constructivist style, "Whenever and Wherever, Lead in One Direction – Ask a Blue Blouse for a Club". This design was produced by the artist Kviring. There is also a picture of a group, "Variety Stage", carrying sheets of paper with the lettering "We'll Surpass", the line of black sheets with white lettering montaged three times. The first performance featured in this collection was "Voluntary Societies" about the organizations "Avtodor", "Aviakhim", "Bezbozhniki", "Doloi negramotnost", and "Drug detei". The text ends with a photomontage advertising poster featuring a performer adorned with a model airplane on his face and torso, and a newspaper, "Blue Blouse", mounted on his back. The picture of this man is repeated five times diagonally across the page. Another photograph of this performer illustrates the text, "Voluntary Societies", alongside two impressive costume designs.

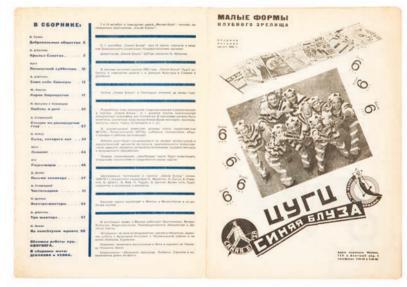
One of the Blue Blouse advertising posters is also reproduced, showcasing a photomontage of pictures of the "Variety Stage" group.

The publication also shows issues of the magazine, "Siniaia bluza", with a form of the Blue Blouse's logo; a false mirror photograph of two performers; a drawing of a costume design for "Character of Satirical Choir" by Petr Galadzhiev and many other curious illustrations.

The title page marks six years of activity of the organization and features two logos: the Blue Blouse and the Central Administration of State Circuses; from September 1929 this organ co-ordinated all the Blue Blouse collectives in Moscow.

Worldcat does not track this edition.







ову, гражданка. алуйста, не гля-

буду. Чего вы траф. Как-будто овора. А еще та-

очем, гражданка, кетничать.

нужно с вами конимаете обраще-

рубль? Кстати, динаковые: один серый, но в жел-

Пустите, я то-

емте в отделение.

от вам мои доку-

нты). убова... 17 лет... ца? Так... так...

Сережей.

Милиционер.

Вас это не касается... холостой я... Слушайте, Маруся... то-есть, гражданка вы не врете, что рубль у вас последний:

Девушна.

Ей-богу, то-есть, честное слово, Сережа. Мой последний рубль, и что же, На него уж точат зуб. Пожалейте же, Сережа, Мой последний бедный рубль. Зря слова я трачу с вами, Мне и белый свет не мил. Ах, Сережа, даже камень, Так и тот бы тронут был... Вы же все же к людям ближе. Камень, кто он, например? Несознательный булыжчик, Вы же милиционер.

Милиционер.

Самый последний? Больше нет? Девушка.

Нет.

Милиционер (после паузы, отсчитывает мелочь) Двадцать пять, сорок, семьдесят пять восемьдесят три, девяносто восемь. А две копейки сверх рубля у вас найдутся Девушна.

Две колейки найдутся. А что?

Милиционер.

Во. (Передает ей мелочь.) Вот тут девяност восемь копеек. Прибавьте две и платите штраф... Так... Получите квитанцию. Можете итти. Вы свободны.

Девушка.

Нет, не свободна. (Растроганно.) Вы очен милый... ционер...

Милиционер.

В таком случае идемте в отделение. Девушка.

Опять в отделение? Зачем?

Милиционер:

Отдел записей актов гражданского со стояния находится при 17 отделении милиции.

Девушка (вырывает свисток у милиционера свистит).

Пошли!

Милиционер.

Откуда же радость такая? Да разве б додумался я, Что на подножке трамвая Судьба роковая моя.

Девушна.

Откуда мне радость такая? Сереженька, миленький мой, Вися на подножке трамвая, Нашла я тебя, дорогой.

06a.

И еще. И еще. И опять. И опять. Мы готовы трамвайчик обнять. И еще. И еще. И опять. И опять. Мы готовы трамвай целовать.

Милиционер.

Вот праздник-то где настоящий. Судьбой я доволен вполне.

Ах, в состояные висящем Явилося счастье ко мне.

Девушна.

Я счастье узнала не здесь ли? Трамвайчика мне не забыть. А штрафа бы не было если, То счастью бы тоже не быть.

Припев (оба).

Сегодня всех дней нам дороже, Сегодня дороже всех дней...

Девушка.

Сегодня моим стал Сережа...

Милиционер.

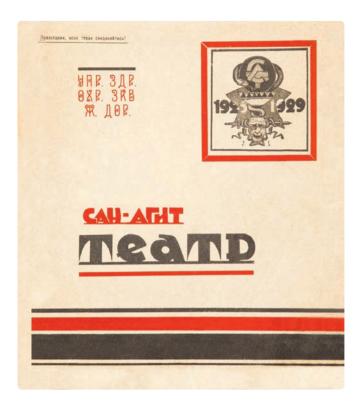
Марусенька стала моей...

06a.

Вы вдумайтесь только немножко, Жизнь-то устроена как: Простая трамвая подножка Бывает ступенькою в ЗАГС.







SAN-AGIT-TEATR UPRAVLENIIA ZDRAVOOKHRANENIIA ZAKAVKAZSKOI ZHELEZNOI DOROGI: 1925-1929

[i.e. Sanitary Agitation Theater of the Transcaucasian Railway Healthcare Administration: 1925-1929].

Tiflis: Tipografiia ZKV zhel. dor., 1929. [2], 55 pp.: ill. + [2] pp. of ads. 26x23 cm. In original wrappers with letterpress design and the theater's logo. Modern back cover and spine. Front cover, title page and few other pages repaired, minor occasional stains, otherwise very good.

First and only edition. One of 1500 copies. Design by N.S. Romanov.

6500 USD

A notable and well-illustrated book about the four-year activity of an experimental Tbilisi theater that enlightened spectators about hygiene and promoted preventive care and public health in the 1920s.

In the early days of the Soviet Union the health and hygiene culture of the proletarian masses was underdeveloped. Alcohol misuse disorders, tuberculosis, prostitution, and high infant mortality were listed as the burdensome legacy of Tsarist Russia. To fight these problems, mass hygiene was promoted as one of the key aspects of socialist society. Sanitary and medical education were organized in all enterprises, kolkhozes, by means of printed matter and wall newspapers. They proclaimed, "The level of culture is determined by the amount of soap consumed". Workers' clubs were regarded as "forges of the new men and women", so lectures and discussions about health and hygiene were commonplace.

In the 1920s, the railway workers' clubs of Tbilisi and other Transcaucasian cities regularly hosted performances by the Sanitary Agitation Theater. Instead of focusing on topics such as class struggle, the 1917 Revolution. or the Civil War, this theater tackled the struggle against prostitution and sexually transmitted infections, alcohol misuse disorders, and a lack of cleanliness and basic understanding of hygiene.



This unusual initiative was started by Dr.Chalidze and his colleagues from the Transcaucasian Railway Healthcare Administration with directors V. Tatishchev and A. Burdzhalov. Rejecting commonplace and monotonous lectures, the theater collective created spectacles and (mostly improvised) court dramas that resembled other agitational theater targeting religion, capitalism etc. As the frequency of these shows increased, improvisation gave way to prepared and rehearsed spectacles; the theater invited young actors to perform; and costumes and stage makeup were added.

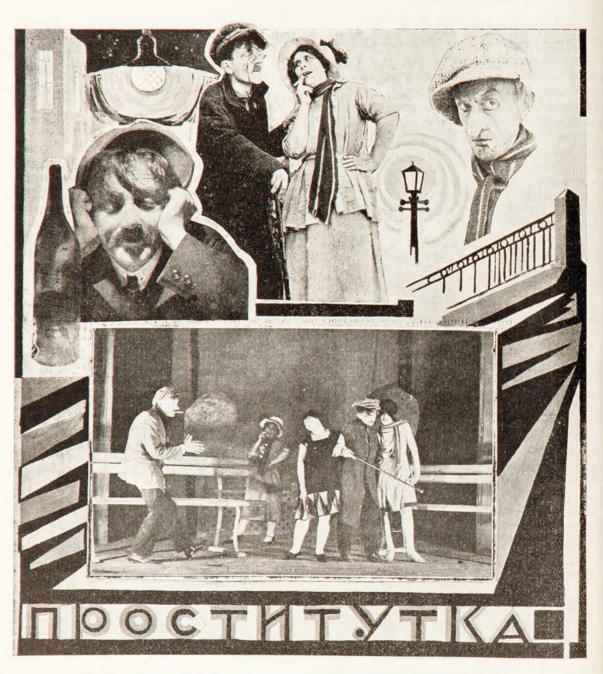
This theater toured from one Soviet Republic to another across the Caucasus. While actors generally performed satirical and entertaining theater in Russian, some participants (such as a physician) spoke in the appropriate national language. Such performances gave doctors the opportunity to communicate directly with workers and peasants, discussing questions and explaining obscure issues. At the same time, performers brought theatrical culture to little villages which had no theatrical venues.

The edition contains photomontage and hand-drawn avant-garde posters for various spectacles: "Sad Tale of Fools", "Abortion", "Worm Hole", "Prostitute", "Incident", and "City Twilight". They showcase actors and the theater productions. Pictures of founders, actors, directors, an artist and a composer were published. Some vignettes were specially drawn for this publication, and a portrait of the composer was also decorated.

The final pages contain advertisements of Georgian enterprises that in the period of the NEP.

No copies found in Worldcat.





"Проститутка"-муз. комедия в 1 д. соч. Н. Дубенского. Реж. В. Татищев. Худ. оформление Вяч. Иванова. Музыка С. Паниева.

Таганрогский жел. дор. рабочий Интернационала.

25 июля 1927 года в же ст. Таганрог выступал Сан. -Здравопідела Закавк. жел. до собрал зришелей свыше 1000 ч

Программа, состоявшая из нескольких небольших номеров, шим успехом; понятная по со широкой массы публики, ве тельная по форме, программа в большой инперес среди слуша ческие номера, не переходящие вали взрыв смеха внося оживл

Что касается исполнител можно сказать, что они являю ными актерами.

В заключение еще раз мо что выступление труппы Сан прошло с очень большим успел большой интерес среди наши ников. Пре

30 июля 27 г.

Клуб Главных Мастерских.

Правление клуба Киевских терских находит, что пост такля Тифлисского Санагитт исключительный интерес в д которой был переполнен клуб клуб не может по своей площ данным шеашром всю массу водства в один раз, правление Дорздравопідел Юж. и Дорож професионального союза дать спектаклей.

Будет большая благодарно

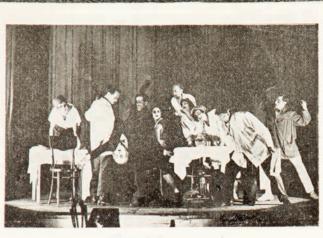
Пре

Ошзывов, составленных в

хе накопилось очень много.

Но еще более ценным от атра мы считаем то искренн





"Бурьян". У комсомольцев.

чей семьи» -- писала грузинская газета «Муша». лованьем.

Спектакав прошел с одинаковым успехом во всех клубах гор. Тифлиса и зашем был ошправлен на линию.

гом дальнейшего роста нашего начинания.

Первая программа послужила спимулом для дальнейшей работы над усовершенствованием и развишием театральной работы в деле сан.-просвещения.

Вслед за первой программой были разучены вторая и третья программы, а затем, по заданиям Дорстрахкассы, и специальная спраховая программа.

Все эти программы обходили все три дороги, а также и клубы гор. Тифлиса.

А страховая программа с большим успехом обощла большинство рабочих клубов и гор. Баку. Но несмотря на систематическую, почти постоянную работу-актеры не были

сценической форме идеи оздоровления рабо- обеспечены Здравопіделом постоянным жа-

Они оплачивались только во время поездки и за каждый спектакль.

Театра, как такового, имеющего опре-Успех первой программы явился зало- деленную финансовую базу, не было.

> Был коллектив артистов, работающих сдельно под наблюдением Здравоопідела.

Но, неизменный успех театра, все возрастающие симпатии и внимание рабочей аудитории, несомненно большая агитационная ценность художественных сан-спектаклей, неоднокрапно опмечаемая как врачами, так и профработниками линии - все это подготоваяло и укрепаяло то мнение, что театр нужно закрепить за Здравоотделом и под него подвести соответствующую финансовую базу. Одним из лишних толчков в этом направлении послужил успех театра во время поездки на гастроли в соседние Закавказью



"Червоточина". Пьеса в 6 карт. Режиссер В. Татищев.

приветствуя работу с новременно высказывал которые, в общем, све закрывать духаны в ра избавишь их ош хулиган избиения прохожих и пр

Надо надеяться, чп лением поддержанный р стью Сан.-агит.-театр шире развернет свою частым и желанным го



юч.

ря Востока" —19 1-29 г.)

рное просвещение. Для оздоровишельная раог была вполне успешвсе те санитарноятия, которые направвлению труда и быта еальных результатов, сего, из'ять из нашей ту санитарную безграоту, наше невежество. уродливых штрихов в

нахарство. нечисто--noka что являются ками нашей повседнев-

е беспробудного пьянкаждый атом нашей

ях, конечно, прудно и оздоровлении-без са-

зя работа. Санитарное одь не узкая опрасль Это целая система юго воспишания масс, здоровления быша.

вещение — важнейший рилакшики, но и кульбще.

гая просвещительная использовывает для

ан.-агит.-театра, од- своих целей множество форм: лекции, бесеи и свои пожелания ды, вопросы и ответы, брошюры и выставлись к предложениям ки и т. п., Но наиболее действительными бочих районах и этим из них нужно по праву признать—театр и ства, драк, прогулов, кино.

Театр в условиях советской действио, с таким воодушев- тельности является, вообще, важнейшим оруабочей общесшвенно- дием проведения в широкие слои прудового в дальнейшем еще населения новых идей и эмоций. И как такоработу и сделается вой, он не может не оказаться важнейшим стем в рабочих клу- методом работы и для санпросвета.

Десяпки лекций не могуп сделать того, что сделает один художественный спектакав



Драматические сцены в 3-х действ, соч. М. Чали. Режиссер А. С. Бурджалов. Музыка С. Логунова.





30 DNEI: ILLIUSTRIROVANNYI EZHEMESIACHNIK

[i.e. 30 Days: Illustrated Monthly] #11 for 1929.

Moscow: Zemlia i fabrika, 1929. 94 pp.: ill. + 2 pp. of ads. 26x17,5 cm. In original constructivist wrappers. Spine rubbed, with fragments lost, occasional minor stains on pages, otherwise very good.

2950 USD

A characteristic issue of the monthly "30 Days" published 1925–1941. From 1926 to 1930 the magazine was entrusted to the publishing house "Zemlia i fabrika", best known for distinct style of the design of their books. The publisher collaborated with the Stenberg brothers, Dlugach, Rodchenko, Elkin, Telingater, Chichagov sisters and other notable designers.

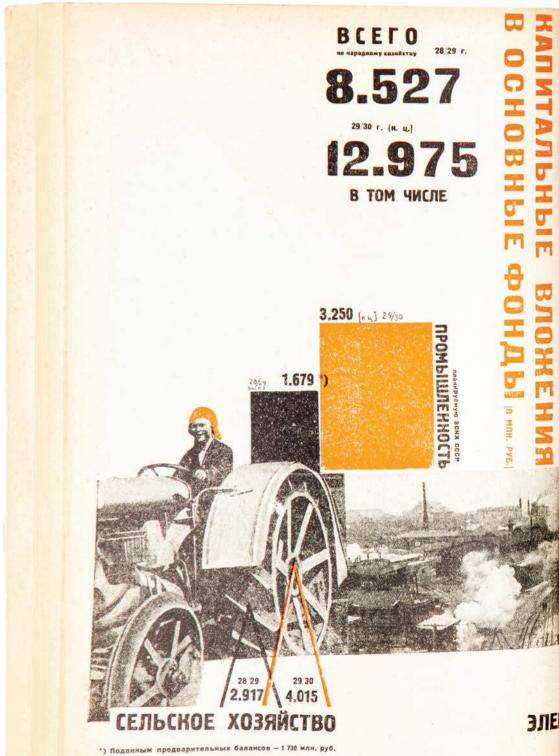
Various artists and photographers contributed to this issue. The cover design was produced by the artist Boris Nechaev (1909–1931) who also worked on the magazine "Vokrug sveta" and a supplementary book printed by the same publisher.

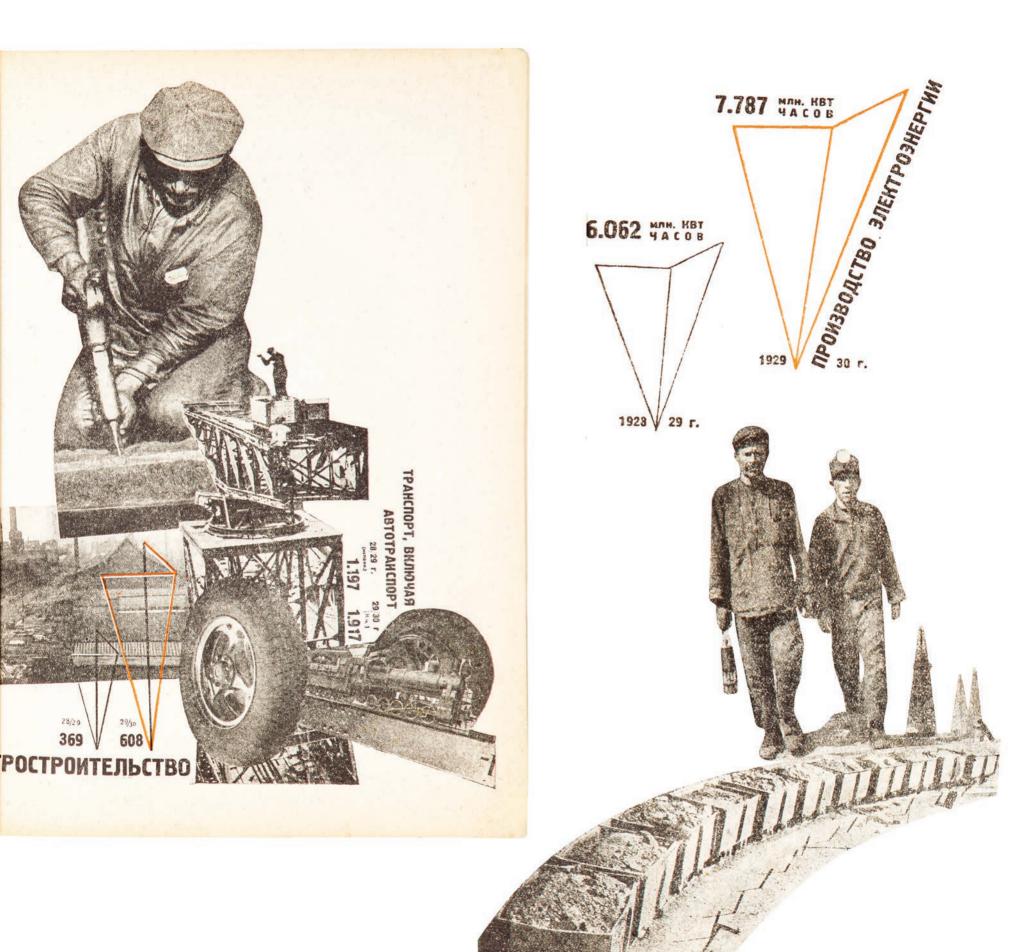
Four colored double-page photomontages devoted to the first Five Year Plan were made by Gustav Klutsis (1895–1938), one of the founders of Soviet photomontage and a leading constructivist book designer. Partly colored in orange, his montages presents statistical data for the previous year and goals set for 1929–1930. It includes a picture of a female peasant driving a tractor, combined with a gigantic male mechanic and a miniature image of workers standing on scaffolding; an endless line of coal wagons coming away from an oil field and other curious pictures gathered into striking compositions.

Photographs by A. Rodchenko supplement K. Paustovskii's article about the work process at the Foreign Department of the TASS agency. Pictures by photographer D. Sherbakov illustrate an article, "Treasure of the Arctic Tundra", by M. Rosenfeld: the world's major deposit of apatite had been discovered in the Khibiny Mountains of the Kola Peninsula. Apart from these highlights, the issue contains drawings by lu. Ganf, K. Rotov, M. Khrapkovskii, V. Kozlinskii and S. Lodygin.

Some issues are located in Princeton University.









PLATONOV, A. POVSTANNIA NA "POTEMKINE"

[i.e. The Mutiny on the "Potemkin"].

Kharkiv: Na varti, 1930. 32 pp. 18x12,5 cm. In original illustrated wrappers. Slightly rubbed, numbers and publisher's stamps on front cover and title page, otherwise very good.

One of 7000 copies. In Ukrainian.

2250 USD

The anonymous constructivist cover design features a photomontage of three film stills from "Battleship Potemkin" (1925) by Sergei Eisenstein: "Potemkin" itself; the crew alongside weapons; and a key scene. In this last film still, sailors who refused their meal and were judged guilty of insubordination, stand on the foredeck, a canvas cover thrown over them and a firing squad with rifles lined up before them. It is the turning point for the sailors; the moment that the mutiny became inevitable.

Apart from the film stills, two pre-revolutionary newspaper clippings about the battleship and "the first victory of the revolution" are incorporated into the montage, just behind the image of the warship.

The book itself is about the historical events which took place on board the battleship "Potemkin" and the streets of Odessa and Sevastopol in 1905. It also explores the role the Russian Social Democratic Labour Party played in these revolutionary events.

The author, the Russian and Soviet navy officer and engineer Alexei Platonov (1894–1938), was a member of the Navy Department of the All-Russian Central Executive Committee from 1917 to1918. He was engaged in the development of Soviet submarines and underwater weaponry. During the Great Purge, Platonov was accused of Trotskyism and executed.

Worldcat does not track this edition.



CONNECTALECHOE COSEBHOBBHNE N LEGONALE



RADIO VSEM. ZHURNAL OBSHCHESTVA DRUZEI RADIO SSSR

[i.e. Radio for Everybody. Magazine of the Society of Friends of Radio in the USSR] #2 for 1930.

Moscow: Gosudarstvennoe izdatel'stvo, 1930. P. 35-38, 43-56: ill. 29,5x20,5 cm. In original illustrated wrappers. Tears to spine, central double-page spread (pp. 39-42) lost, otherwise very good.

175 USD

An issue of a mass non-fiction magazine on radio engineering and amateur technics published under this title (1925–1930) and succeeded by "Radio Front" (1930–1941) and "Radio" (from 1946 to the present).

The impressive design of this issue includes a photomontage cover with a young man covering one ear with his palm, his other ear enlarged beyond the size of the head itself to symbolize the perfect reception of five named broadcast stations available to listeners. Also montages are pictures of a receiver and a hand which serve as a common sign of attention. The development of Soviet amateur radio was hindered by growing electrical interference: one radio discussion in 1926 commented, "Many of our enthusiasts have the advantage that they live in a province, not affected by electro-culture: no trams, no engines, no electric wires and other enemies of receivers that add interference and noise". Some radio broadcasters suffered interference in cities. This formed the topic of an article illustrated with an image of the same young man with one huge ear, together with a map of Moscow showing the electromagnetic fields of the radio stations.

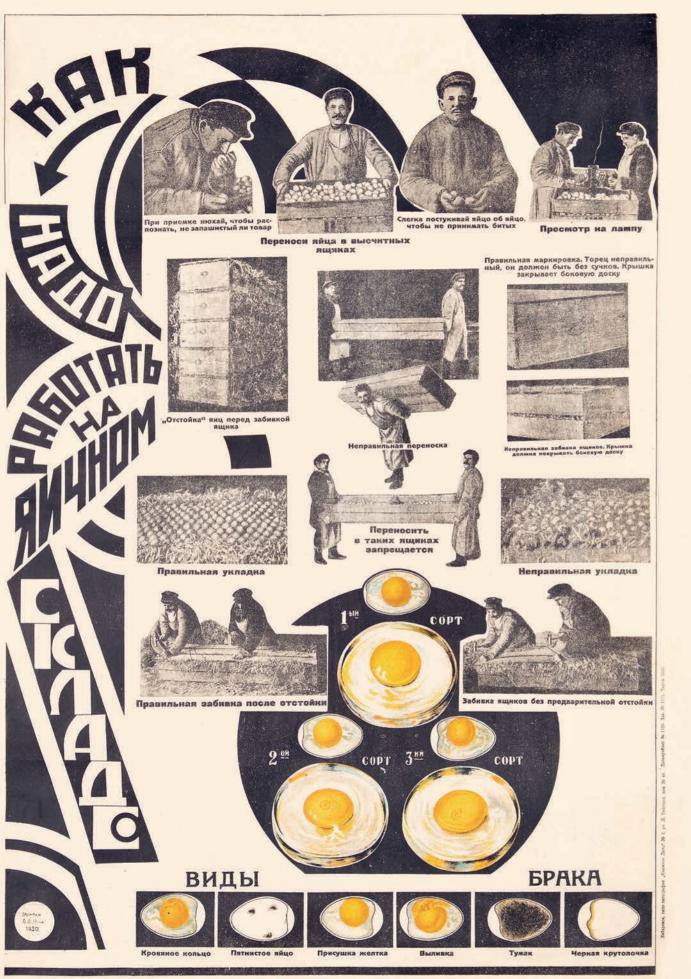
The last page contains another photomontage showing the All-Union Workers' Radio Congress. Group pictures feature workers preparing for this event in a reading hut, a dormitory, a broadcasting room, and the journey to the House of the Unions. All these images, along with portraits of party officials, are montaged to a photograph of a radio receiver.

In addition, a curious photomontage report of a radio exhibition in Penza was included: six photographs of exhibits are supplemented with captions below. There is a photograph of a "radio booth" from the Ukrainian [Radio] Congress and a picture of mass festivities in Irkutsk showcasing a broadcasting truck among the crowd.

Among the editors of the magazine was Professor Mikhail Bonch-Bruevich who headed the Nizhny Novgorod Radio Laboratory. It was the first Soviet research laboratory in the field of radio electronics. It was built in Moscow in 1918 and then evacuated to Nizhny Novgorod. This institution was a beacon for Soviet radio enthusiasts.

The periodical contains assembly instructions for radio equipment, ranging from simple to advanced set-ups, news about components and contemporary achievements in radio culture, and other related articles.

According to Worldcat, the only copy is located in Harvard University.







POSTER KAK NADO RABOTAT' NA IAICHNOM SKLADE

[i.e. How to Work at an Egg Warehouse].

Khabarovsk: Dal'kraisoiuz, 1930. 87x63 cm. Backed, few tears have been restored, otherwise near fine.

7500 USD

One of 2000 copies.

An impressive photomontage poster and a good example of an early Soviet posters issued for Far East enterprise staff. It was produced for employees of the Dal'kraisoiuz egg warehouses. Between 1925 and 1938, this organization included cooperative unions in the Far East – in Khabarovsk and beyond. The poster was created by an unknown female artist with the monogram "A.A. Ch-na".

The constructivist title is placed to the left and combines various type designs. Fourteen photographs of workers and equipment communicate visual instructions on how to behave and how not to behave when working with eggs. While receiving new supplies, warehouse

employees had to test the eggs. For example, they would sniff each egg discarding any that were rotten. They would lightly tap the eggs to find any defective ones. The various stages of storage and transportation were also depicted. Some photographs show how to store eggs and pack them into boxes. At the center of the poster are three images warning against carrying eggs in long boxes that are less stable and safe even if two workers were involved. Though mostly black-and-white, the poster features high-quality colored images of eggs without shells. They depict three categories of egg graded by size and showing every possible defect.





SBORNIK: PEREKLICHKA NARODOV

[i.e. Collection : Roll Call of Ethnic Groups] / B. Lapin, M. Shkapskaia, V. Lebedev, et al.

Moscow: Molodaia gvardiia, 1931. 333, [3] pp.: ill. 20x14 cm. In original illustrated wrappers. Covers rubbed, with tears of spine, otherwise very good and clean.

First and only edition. One of 10,300 copies. Constructivist cover design by V. Shcheptev. The front cover features small groups of indigenous women undertaking traditional occupations. The back design shows a Turkmenian peasant driving a tractor.

2500 USD

Serving as a defacto manifesto for Soviet national policy, the book was compiled by eleven journalists. The collection describes a number of expeditions to the Far East, Altai, Central Asia and the Caucasus in the 1920s.

The book opens with Boris Lapin's essay on Eskimos living in the farthest point of the country, along the border with the USA. He recorded common words and phrases, took pictures, noted Eskimo customs and detailed interactions between indigenous people and socialist organizations in Uelen. In particular, Lapin highlighted a 1923 report describing an episode in which, in line with their customs, Eskimo people requested a local revolutionary committee to strangle an old and sick and old woman. The application had been approved, but the representative was later arrested for this "Chukotka policy". Maria Shkapskaia was sent with the VSNKh Commission to survey the De-Kastri locality (now Khabarovsk Krai). This land was supposed to host a timber enterprise with open access to the bay. The essay reveals the life of local fishermen living alongside workers of a new socialist settlement, Dal'les.

Writers Dmitrii Stonov and Afanasii Koptelov gave an overview of the traditions and customs of Altai both before and under Soviet power. For example, this book called Biysk a "small, provincial and miserable" settlement where a railroad from Novosibirsk terminated. Altai women were adjusting to modern life, learning how to improve their overall health, achieve equal labor rights, and they were abandoning shamanism and their traditional daily routines. A picture of International Women's Day being celebrated in an Altai town featured. The essays shared impressions and memories of early kolkhozes and the developments that corresponded with socialist ideals.

The ethnic groups of Pamir mountains, Turkmenistan, Khevsureti were also visited and described for readers.

Worldcat lists only one copy, located in LoC.

стекло не отсвечивало в объектив, делают соответ-ствующие ограждения.

Засняв действия живого человека, откручивают пленку обратно и взамен первой маски ставят контр-маску, вырезанную из тонкой вороненой жести или латуни, выкрашенной в черный матовый цвет. Основ-ное назначение контрмаски— прикрыть те части, которые подвергались действию света при первой экспозиции, и открыть ту часть, которая была при-крыта. Вырез контрмаски должен точно соответ-ствовать первой маске. Установив должным образом контрмаску, ставят на стол куклу и продолжают съемку 2е по кадрам.



Соединение натуры с объемкой мультипликацией по способу одновременной стемки по кадрам актера и куклы. Кадр из фильмы "Случай на стадионе", раб. худ. А. Птушко

В исключительных случаях, когда по ходу действия кукольный актер приходит в непосредственное соприкосновение с живым актером, для облегчения стыка можно применять съемку по кадрам как тех, так и других (рис. 22).

Для того, чтобы актер не делал рывкообразных движений, необходимо двать ему самое устойчиюе положение, при чем длина таких монтажных кусков должна быть возможно более короткой.





PTUSHKO, A. MUL'TIPLIKATSIIA FIL'MY

[i.e. Animation Movie].

Moscow: Gos. izdatel'stvo khudozhestvennoi literatury, 1931. 62 [2] pp.: ill. 18x13 cm. In original photomontage wrappers. Ink marks and signature on front cover and title page, spine chipped, otherwise very good.

First and only edition.

2500 USD

Photomontage cover design was created by Natalia Bukharova-Pinus (1901–1986). Having graduated from VKHUTEMAS, she joined avant-garde artists engaged in propaganda art. Pinus was a member of the October group, and primarily designed posters, books and magazines using the photomontage technique. The cover depicts a number of experimental approaches to cinematography. The front demonstrates the stop-motion technique using puppets. The back features a photomontage of film stills from a scientific film about the Soviet exploration of the North: it combines polar bears, icebergs and explorers under the direction of Otto Schmidt (the head of the Arctic Institute at that time).

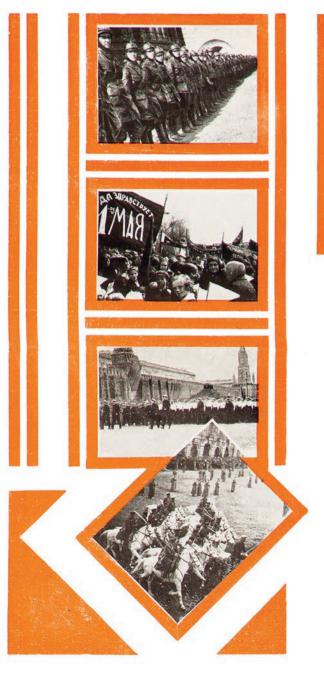
This guide to the creation of the animation movie was written by film director Alexander Ptushko [real name Ptushkin; 1900–1973). He is well-known as the creator of the first feature-length animated film, the first film in color and for his extensive use of puppet animation. In particular, Ptushko produced a Soviet stop-motion animated cartoon, "The New Gulliver" (1935).

In this book, he explained all stages of animation movie creation, techniques and processes, illustrating them with the required equipment. He covered all types of animation from the origin of cinematography. In particular, the author promoted politsharzh [i.e. political satirical film] as the ideal type of movie for revolutionary propaganda. Ptushko himself was involved in their production and the book contains a film still from the stop-motion picture, "Lost Conduct". In the Soviet Union, traditional and experimental methods of animation were used including hand-drawn, stop-motion and mixed live-action components. For example, Ptushko explained how to montage the motion of live footage of a boy with a cartoon drawing of him.

The edition is illustrated with numerous film stills representing the establishment of Soviet animation in the 1920s. Among the most curious is a picture, "Samoyedic boy", produced by the artists N. and O. Khodataevy, V. and Z. Brumberg.

Overall, this is an important source on early Soviet animation, experimentation and the key creators involved in it.

Worldcat lists copies located in Princeton and Virginia Universities.



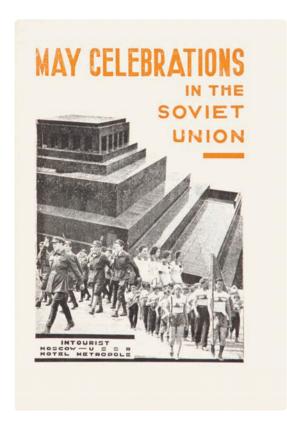


SPRING TRIPS TO THE SOVIET UNION

Towards the end of April and the beginning of May 1931, the official travelling agency of the Soviet Union, Intourist, is arranging a series of modertravelling agency of the Soviet Union, Intourist, is arranging a series of inderectively priced tours through the U. S. S. R. By means of these tours of 6 -11 days duration, the tourist will be able to see the great May Celebrations in Moscow, He will also have an opportunity of acquainting himself with some very interesting and unique social institutions, and to view art treasures, places of historic interest and the industrial concerns of Moscow and Leningrad. The traveller will also be able to enjoy the beautiful Russian

May Day in Moscow





MAY CELEBRATIONS IN THE SOVIET UNION

Moscow: Inturist, 1931. One leaf folded as a 16-page brochure. Folded: 22,5x15,5 cm, unfolded: 63x45 cm. In original illustrated wrappers. Creases slightly worn, small tears to spine (in folded mode).

2500 USD

Striking photomontage advertisement of May tours to the USSR offered by the official traveling agency of the Soviet Union, Intourist. In English.

Front cover design contains a photomontage of the mausoleum, military and sports parades synonymous with "the great May Day celebrations". Other photographs of rallies by Soviet people, city decorations, slogans and an air force parade are montaged within two forms: a silhouette of the mausoleum and a letter M, which supplements the advertising text.

Strictly a propaganda opportunity, May Day in the USSR turned into a recognizable celebration associated with the country and its ideology. For Soviet people, this annual holiday presented a chance to demonstrate the most relevant socialist artworks and inventions; hold mass concerts, shows and sports competitions; and organize the special decoration of every institution and enterprise.

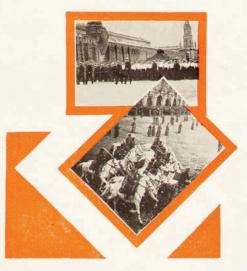
By the end of the first Five Year Plan which saw rapid industrialization, "the Soviet Union was opening wide its doors to its [foreign] guests for the 1931 celebrations and Intourist was lowering its rates in order that the greatest number of visitors would have the opportunity of seeing what was being archived in the sphere of culture and economics in the USSR". These tours lasted 6–11 days and included visits to "interesting and unique social institutions, art treasures, places of historic interest and industrial concerns in Moscow and Leningrad".

This is also evidence of the period when most pre-WWII tours to the USSR started in the Belarusian village of Negoreloye, on the border between the Soviet Union and Poland. Five of six tours were organized through Negoreloye, all involveed visiting Moscow, and could be complemented with visits to Leningrad, Kiev and Odessa.

Not found in Worldcat.







SPRING TRIPS TO THE SOVIET UNION

Towards the end of April and the beginning of May 1931, the official travelling agency of the Soviet Union, Intourist, is arranging a series of moderately priced tours through the U. S. S. R. By means of these tours of 6 and days duration, the tourist will be able to see the great May Celebrations in Moscow. He will also have an opportunity of acquainting himself with some very interesting and unique social institutions, and to view art treasures, places of historic interest and the industrial concerns of Moscow and Leningrad. The traveller will also be able to enjoy the beautiful Russian spring.

May Day in Moscow

The First of May in Moscow is not merely the great festival of the working class, but also signifies that the long Russian winter is now at an end. Parks and popular pleasure resorts open their gates again for the first time after the long winter months. The green of the trees on the boulevards proclaims the fact that spring has arrived, and will in a few short weeks make way for the hot Russian summer.

The capital inaugurates the May Festival by illuminating the entire city on April 30th. Monuments and Government Offices are illuminated in an original and picturesque manner by means of multicoloured electric lights, the walls of the Kremlin are decorated with garlands of evectric bulbs, lunge allegoric symbols shine brightly on squares and streets, and the waves of the Moskva reflect a glittering sea of light.

The actual May celebrations are held in the forenoon of May 1st. They take place on the historical Red Square, which is wonderfully adapted for the spectacle. Tribunes for the spectatel. Tribunes for the spectacle. Tribunes for the spectacle with part based on the spectacle with part based on the spectacle with part based on the spectacle with the spectacle with spectacle with tond speakers us hitmount cars with tond former Imperial Castle. The bizarre dones of the St. Basil Cathedrai, erected during the reign of Ivan the Terrible, shummering in all shades, is to be seen on the right. A small stone elevation, directly in front of the spectators, is the former site of executions. In medieval ages, the Red Square was a witness of the battles fought against the Tatars, led by Batu Khan, The Czars of Russia were crowned here. It was here that Napoleon entered the Kremilin in the midst of the burning city, and it was this historic site which in 1917 saw

which in 1917 saw the Red Guards' decisive charge on the Kremlin, the last stronghold harbour-ing Officers' Troops. The words of Lenin, the great lead-er of the Russian Revolution, have often resounded on

the Red Square, His

mausoleum has been erected in front of the Kremlin walls. The provisional wooden building hitherto serving this purpose has now been replaced by one of stone. Every part of the Soviet Union has contributed stones to its erection. Next to the Mausoleum, within the shadow of-the Kremlin Wall, one will find the graves of leaders of the Russian Revolution.

The celebrations begin with a review of the Red Army by members of the Government. Troops of every description, Cavalry, Artillery, Tanks and Infantry march up, and take the revolutionary oath in front cf the Lenin Mausoleum, during which time numerous aeroplanes, units of the Red Air Force, circle over the Square.

The endless demonstrations of Moscow's teeming population, commence on the conclusion of the military par-

ulation, commence on the conclusion of the military parade. 800,000 – 1.000,000 workmen, employees and the members of their families march over the Square, past the highest social and government officials, carrying plac-ards and posters, illustrating the social, economic and political slogans now inspiring the whole country. Deli-very trucks are converted into moving stages, on which

ment Offices are illuminated in an political revues applying to questions of the day are shown. Tram cars with found speakers rush through the streets which resemble an ocean of flags and flowers.

After the conclusion of the May Celebrations, a few days will

Viewing Moscow

One may assert without exaggeration that Moscow, the capital of the U. S. S. R., is to-day the most interesting metropolis rantic modern buildings of iron and

concrete rank side by side with anci-ent churches, Med-ieval peaceful little streets. harbour streets, harbour-ing the palaces of the former aristo-cracy lead to the ring of boulevards, echeing the sounds of the ceaseless traf-fic of a city of two million inhabit not million inhabitants Among the interest-ing sights of Mos-cow, the traveller

cow, the traveller may safely give the first place to the Kremlin, where the meiancholy palace of the first of the Czars of Russia and the luxurious palace of the last of its emperors are to be found, and where cathedrals and coronation churches erected by Masters of the French Renaissance charm the traveller's eye. The atmosphere of the Great Upheaval is revived in the Revolutionary Museum, and also in the Lenin Institute in whose tower fourteen

Charm the traveiter's eye. The atmosphere of the Great
Upheaval is revived in the Revolutionary Museum, and
also in the Lenin Institute in whose tower, fourteen
storeys high, the manuscripts of Lenin's Works are kept.
The most important of Moscow's Art Galleries is the Tretiakov Gallery, exhibiting the finest specimens of Russian art, also the Museum of Modern Occidental Paintings where a remarkable
collection of modern European Masters
is to be found (Picasso, van Gogh, etc.).

A visit to some of the larger Moscow industrial conceras, will give a lasting and instructive impression of
working conditions and forms of organisation under the
socialist economic system.

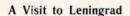
The evenings will be spent in Moscow's celebrated
theatres. The tourist wil' have a chance of attending
the performances at Stanislavski's Art Theatre, Tairov's
Cabinet Theatre and at the Meyerhold Theatre, noted for
its innovations in staging and production. He will also
have an opportunity of forming an opinion on the original and artistic productions of the Vahtangov
Theatre. Theatre.

Some of the tours of Intourist on the occasion of

the May Celebrations, also include:



= | = | = | = | = | = | = | = | = |



Leningrad, the former residence of the Czar is erected on the islands of the majestic Neva, Its straight boulevards, numerous palace facades of classical structure, the sinister for-tress of Peter and Paul (the Russian Bastille), leave a deep and lasting impression on the mind. Part of the Winter Palace, the former residence of the Czar, has now been converted into a revolutionary museum. Another part has been joined to the neighbouring "Hermitage the celebrated Art Gallery. Numerous masterpieces by Rembrandt, Rubens, van Dyck, Raphael, Leonardo da Vinci, Titian and other old masters entitle the art gallery of the "Her-





mitage" to rank first among the galleries of the world. Another interesting sight in Leningrad is the former Smolny Institute where on November 7th, 1917, Lenin's Soviet Government was proclaimed. Lenin's working and living rooms during those perilous times have now been converted into an interesting museum.

A visit to Leningrad's suburbs with their gigantic Soviet industrial concerns (the celerated Putilov Metal Works), electro-engineering works, etc., and a visit to the remarkable, newly-built palatial workmens' clubs, will prove to be of peculiar interest. These last named buildings, remerkable both on account of their architecture and size, are a combination of reading and recreation rooms. They hold spacious theatrical halls, evening schools, sport forums, kindergartens, clinics, art and concert halls, exhibitions, libraries, auditoriums, etc.





GAVRILOV, L.G. ORGANIZATSIYA UBORKI UROZHAIA

[i.e. The organization of the harvesting].

Moscow: Selkolkhozgiz, 1ya Obraztsovaya tipografiya,1931.142pp. 22,2x14,7 cm. Original illustrated wrappers. Fine condition.

The architecture of the book by "Brigade #1 For Mass Book Production".

No copies in Worldcat.

17500 USD

The polygraphic masterpiece by the unsung hero of Soviet book constructivism, Elbrus Gutnov (1906–1981), and his "Brigade #1 For Mass Book Production".

The self-taught Ossetia artist, he was always in the shadow of Solomon Telingator, but he was indeed one of the most consistent practitioners of the ideas of polygraphic constructivism established by Alexei Gan and El Lissitskiy.

As a young man Vladikavkaz, where he was painting for the local Red Army unit, Gutnov was noticed by Sergo Ordzhenikidze. Under Sergo's protection, and with the approval of Stalin and Lunacharsky, Gutnov traveled to Germany to study.

He enrolled in the United State Schools for Free and Applied Arts (Vereinigte Staatsschulen für freie und angewandte Kunst) in Berlin, where he studied in the polygraphic department. According to his wife, he participated in the classes of Oskar Kokoshka and Emil Orlik.



растет количество хлеба 979 млн. центн

His brother, Evgeniy Gutnov, also a polygraphist, met him in Berlin: he was a revolutionary who had escaped Russian imprisonment in 1916 and made his way to Germany where he was printing Russian social democratic books and books in Ossetian.



But the biggest project in Gutnov's life became the "Brigade #1 For Mass Book Production", a group consisting of himself, Galina Gladysheva and Zinoviy Amusiev. Gutnov set his goal of making a book fit for the masses: to use all the polygraphic principles of constructivism and apply them to books read by the workers, peasants and often less-educated members of Soviet society. With the use of typefaces, diagrams, two-color printing, illustrations on different parts of the page, and photomontage, the Brigade #1 created a printed product very different from other books, in the usual sense of the term. Their ideas echoed with those of Telingator, who famously stated that the book designer should be an 'architect' of the book. Gutnov's vision was different, however, because his was in no way the solo project, hence the epithet "brigade". Often, indeed, he did not proclaim his own name in print.

In this particular book, as well as the usual members of the brigade, the following people participated: P. Romanov, S. Kuzmin, V. Danilov, L. Pronkov, N. Prokhorov, G. Zakharov, S. Trofimov, and N. Valetov.

If book artist was a book "architect" according to Telingator, for Gutnov that "architect" needed also a book "engineer", a "book plumber", a "book electrician", a "book decorator" to complete the work.

In order to achieve the goal of creating the book for the masses, collective effort was required.

In this book the result speaks for itself: it combines the best of letterpress design, photomontage, and the visual contrasts of constructivism. Gutnov & Co created something unique that was completely different from any photobook of the time.

The full list of books designed by the Brigade is unknown, largely owing to their rarity. For example, this book was printed in a run of 130,000 copies, but because it was intended for the kolkhoz workers, the chance of it enduring was not great and, as a result, it does not feature in any of the bibliographies on photomontage.

However, it is stated on the last page that the print-run of 130 000 was supplemented by a further 250 copies suggesting a special printing which this copy is likely to represent. However, as we were unable to locate any other copies of this book (from any part of the print-run), it is impossible to be certain about this.









ZA RUBEZHOM

[i.e. Abroad]. #5-6 for 1931; #1-2 for 1932 / edited by Maxim Gorky and Karl Radek.

Moscow: Gosudarstvennoe izdatelstvo khudozhestvennoy literatury; Krasniy proletariy, 1931–1932.

Original illustrated wrappers. Minimal restoration to the spines, loss of the lower fragment of the spine of issue #5–6, otherwise good.

7500 USD

Two issues of the important propaganda magazine. The periodical was founded in 1930 on the initiative and under the editorship of Maxim Gorky, intended as a monthly magazine dedicated to the review of events in the capitalist world. Altogether the 11 issues in this format were produced in 1930–1932. After issue 1–2 (1932) the periodical was transformed into a newspaper, which endured until Gorky's death in 1938. The second editor Karel Radek was executed as well as Gorky's successor, Mikhail Koltsov.

The magazine was not only the organ of satirical and publicist propaganda aimed at the West, but also became a platform for bold experiments in print design. Those experiments were associated with the names of Varvara Stepanova and her husband, A. Rodchenko, as well as a young female Jewish artist from Kiev, Ada Izrailevna Poberezhskaya (1905–1962).

The designer of issue #5-6 is not identified, and although it has a few interesting photomontages, the paper quality does not enable the reader to appreciate the design.

Nevertheless, the design of #1-2 is quite experimental and sophisticated so it is worth focusing on the magazine's composition and its designer, Ada Poberezhskaya. This was the last issue of the periodical in this format before "Za Rubezhom" became a newspaper at which point its management ceased paying much attention to its design.

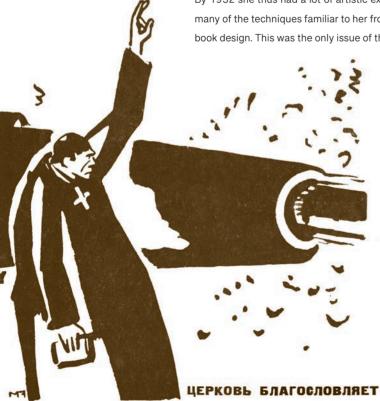
In this issue, Poberezhskaya attempts to combine the most popular and avant-garde means of illustration of the time into one organism: photo-chronicle and photomontage, satirical drawings and statistical data presented in IZOSTAT-like style.

IZOSTAT graphs, a method of statistical propaganda, were pioneered in Vienna in the 1920s and popularized in the USSR by the famous IZOSTAT institute. IZOSTAT revolutionized the visual presentation of otherwise dry statistical data. The most famous work of the institute was the album "Moscow reconstructing", designed by Rodchenko (1938). There is no evidence that links Poberezhskaya to the work of the institute but the quality of the graphs suggests that she was familiar with the work of her colleagues there.

The photomontages bear the strong influence of Rodchenko and Stepanova, who separately designed several issues of the same periodical in 1930.

Poberezhskaya had evidently studied their work before designing this issue, but that is not to underestimate her own capacity to work as an independent montagist. A graduate of the Kiev Art School, she moved to Moscow in 1921 and worked as a designer for workers' clubs and a few books in GIZ. She became a member of OST in 1925 and participated in exhibitions alongside Deineka, Vialov and Nikritin. In 1929 she was among the Soviet artists who participated in two exhibitions in Paris. Upon her return to Moscow she started the work as a theatre designer that became her main focus in later years.

By 1932 she thus had a lot of artistic experience to draw on in her attempt to combine so many of the techniques familiar to her from her work on stage decorations, and in clubs and book design. This was the only issue of the periodical Poberezhskaya designed.



ные» увечья. «У вас раздроблен хотите получить компенсацию?—за министрация шахтеру:—«Отлично, случае можете не приходить боль боту».

Цены в продуктовых магази ний на 30—50 проц. выше рыно компенсирует шахтовладельцев за не получают прибыли от продажи которые сбывают его по ценам стоимости.

— Я знаю в Харлане несколи сообщил один горный инженер, —в по 1,09 долларов за тонну угля, ко шелся им в 1,36 долларов. Мног предприятий сводят концы с кон ко за счет дохода с общежитий и рабочих.

Когда закупки шахтера в лавке сокращаются настолько, предположить закупки на сторог страция посылает ему письмо. Ша звали их «синими письмами», по маги, на которой они пишутся.

«Мы отмечаем, —гласят таки что вы не поддерживаете магази в той мере, в какой вы делали в Если вы имеете возражения проторговых порядков, товаров ил ставьте нас в известность. Мы хо вы были довольны и нуждаемся в держке».

Полковник милиции, про расследование по жалобам шахте сил, чтобы ему показали образчи сем.

 Принуждение? — спросил подобного, я сам веду дела и м верить, что любой коммерсант по кое письмо клиенту, который сокр своих закупок у него.

Шахтеры перестали жалов ковнику. Они-то знали, что «син получение которого не сопровож личением закупок в хозяйской носильно увольнению.

Открытые волнения началис марта прошлого года. Забастовал в Блэк-маунтэне. Последняя урезной платы переполнила чашу их Стачка была неорганизованной. Зих не было контакта с шахтерам местностей. Это была стихийная с ного значения. «Голодная стачка», назвал ее. «Стало невмочь», пояс шахтеры. Об'единенный союз горь

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палец? Вы иявляла адно в таком ыше на ра-

нах компаочных. Это то, что они и угля. Нениже себе-

ько шахт, выручавших торый обоие из этих цами тольи лавок для

хозяйской что можно не, админиахтеры процвету бу-

е письма,—
н компании
это прежде.
отив наших
и цен, поотим, чтобы
вашей под-

изводивший ров, попроки этих пи-

он. Ничего огу удостослал бы таатил размер

аться полее письмо», дается увелавке, рав-

-

вь в конце и шахтеры ка заработтерпения. У бастую- и соседних гачка месткак кто-то няли сами яков Аме-



Разгон демонстр: ции шахтеров

рики был известен харланским шахтерам, но никаких других организаций они не знали. Они обратились к нему за помощью, и Вильям Тернблезер, председатель окружной организации, в которую на бумаге входили и харланские шахты, начал организационную кампанию. Он затопил Харланский округ воинственными циркулярами, и в короткий срок к союзу примкнуло около 3 тыс. человек. а около 12 тыс. об'явили себя сочувствующими. Хотя этот союз-ярко реформистский, но шахтовладельцы ответили на это увольнениями и локаутом. Работники союза устраивали массовки, и сотни шахтеров ходили слушать организаторов союза. Тернблезер приезжал в Пиневиль и говорил перед тысячной аудиторией. Характерно для реформиста, что он приехал не в Харлан, а в Пиневиль, находящийся в 50 км от Харлана, главный город другого округа, где в то время рабочих волнений не было.

Харлан становился все более опасным местом. Охрану шахт привели к присяге в качестве понятых шерифа и увеличили ее численность с 150 до 200 человек, набрав в соседних округах людей, которых шериф и шахтовладельцы Харлана считали способными подавить стачку и разгромить союз. Понятых снабдили панцырными жилетами и вооружили револьверами, винтовками и пулеметами. Шахтеры прозвали понятых «тугами» 1 и утверждают, что их набирали преимущественно из отбывающих тюремное заключение уголовных.

Ходили даже слухи, что из Чикаго должны привезти бандитов. Один чикагский «деятель» там, несомненно, был—помощник шерифа, глава стражи на шахтах концерна Инсул в Блэк-маунтэне. Он говорил с достаточно сильным кентуккийским акцентом, чтобы ввести в заблуждение всякого, кроме местных уроженцев, но родился он в Нью-йорке и в Харлан приехал из Чикаго. В Харлане его прозвали Аль Капоне.

Среди понятых были двое, Пэйс и Даниельс, отличавшиеся особенно подлым нравом и заслужившие особую ненависть со стороны шахтеров. Однажды несколько понятых, и среди них Джесс Пэйс, конвоировали штрейкбрехеров где-то в окрестностях Эвартса. Этот город расположен в 20 км пути от Харлана, «столицы» Харланского округа, по плохой проселочной дороге. Эвартс—«вольный» город, в том смысле, что он не собственность угольной компании, а управляется выборным муниципалитетом. Большинство в му-

¹ Название секты дущителей, существовавшей в Индии, в переносном смысле — головорезы





Китайские бойцы

1-2

За Рубе

Государственное Издательство Художе



MOCHBA

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СТВЕННОЙ ЛИТЕРАТУРЫ

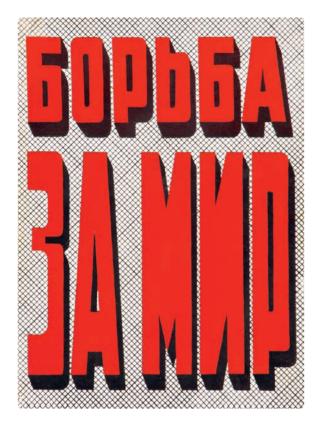


The caricatures and satirical drawings she used were reprinted from western newspapers and magazines in order to underline the points made by the propaganda articles attacking the capitalist west. This could be regarded as yet another method of periodical design at that time, with drawings from different artists and publications combined in the layout in a certain manner, and then montaged into the spread much like photos.

> It is also interesting how different the two issues are both in terms of the printing quality and the designer's ideas. The issues are separated only by months and between them only one issue was published (#7-8 for 1931) and it's also printed on the lower quality paper. This again demonstrates that for the so-called "thick periodicals" of the 1930s the designer was quite often assigned for one issue only and each issue should be regarded as an independent work of design.

> > Because of Radek's involvement in the periodical, the issues in which he participated as editor were later taken out of circulation.





BOR'BA ZA MIR: FAKTY I DOKUMENTY V ILLIUSTRATSIIAKH I VYDERZHKAKH IZ ISTORII BOR'BY SOVETSKOGO SOIUZA ZA MIR

[i.e. The Struggle for Peace: Facts and Documents in Illustrations and Excerpts from the History of Soviet Struggle for Peace].

Moskva: Izogiz, 1932. 255 pp.: ill. 27x20 cm. In original wrappers with letterpress design on front cover and photomontage on back cover; in modern folder and case reproducing the cover design. Covers and spine slightly rubbed and restored, with minor creases, numbers on pp. 3, 17, otherwise mint.

First and only edition. One of 9800 copies. The supervising designer was a notable photojournalist, Alexander Brodskii. The accompanying text was written by Boris Ilyin.

5500 USD

The book typifies the tendency of Soviet political propaganda to favor photomontage and caricature.

All montages, the cover and title page were designed by the artist Andrei Diderikhs (1884–1942). He is regarded as a "moderate leftist" who took part in the miscellaneous exhibition, "Treugol'nik-Venok-Stefanos" (1910), in which impressionist and abstract artworks were presented by artists of various movements. In the Soviet period, Diderikhs designed Leningrad street decorations during revolutionary celebrations, worked in Radlov's "Young Theater" in 1928 to 1929, and the expert commission of Vneshtorg [the main organization for international trade]. He was twice arrested and released from prison in the 1920s.

For the front cover design, Diderikhs used rather simple yet impressive red block letters with shadows and placed them above a lattice background. Stretched across the whole wrapper, the lettering looks important and overwhelming, and reflective of its subject. The back cover photomontage shows a Red Army soldier guarding an industrial factory plant.

The decorated title page includes the same lettering and a photograph of a crowd carrying slogans about the world's proletarian revolution as the only way to end all wars and live in peace. Both slogans are painted in red.

The book contains numerous full-page and double-page photomontages, as well as photographs and text. They promote a decade of Soviet peaceful policy, starting with the Treaty of Brest-Litovsk (1918) signed between the Bolshevik government of Russia and the German Empire, and workers' demonstrations in Petrograd shortly before the October Revolution. Some double-page photomontages are devoted to the cruel and bloody interventions of the Allies during the Russian Civil War, and their collaboration with the White Movement. Fighting both, the Bolsheviks were positioned as the preservers of national independence, liberators of the proletariat and the only realistic bulwark against war initiated by the capitalists. Photomontages of White and Red posters are included for comparison. According to the text, an important moment in outrageous imperialism came when military action in China blocked a local revolution. The sharpest criticism is leveled at the League of Nations and the failure of its World Disarmament Conference in particular.

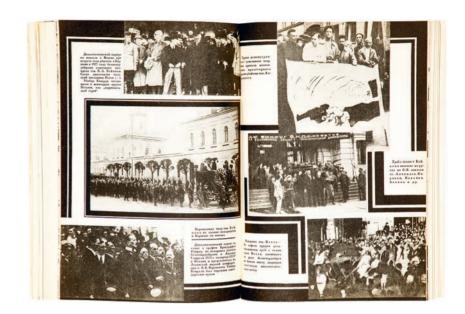


Apart from photo materials, the book comprises political caricatures by prominent masters of Soviet satire, Boris Efimov and Deni, whose works are dedicated to contemporary international affairs and disarmament.

Meanwhile, he Soviet Union itself was increasing its military forces "for defense" and "for the world's proletarian revolution". Branches of Osoaviakhim [The Society for the Assistance of Defense, Aircraft and Chemical Construction], supplying voluntary help to the Red Army, were spread widely across the country. They raised money for aircraft construction and supervised school clubs for military training. The edition includes a photograph of a womens' squad of Osoaviakhim taking part in a parade, as well as a picture of an airplane paid for with money raised by the Don Osoaviakhim.

Just like many relevant political books of the 1920s and '30s, this was edited by an official who was later murdered during the Great Purge. The executive editor of this book was Boris Malkin (1891–1938), a revolutionary and contributor to various cultural organizations connected to Soviet cinema and theater.

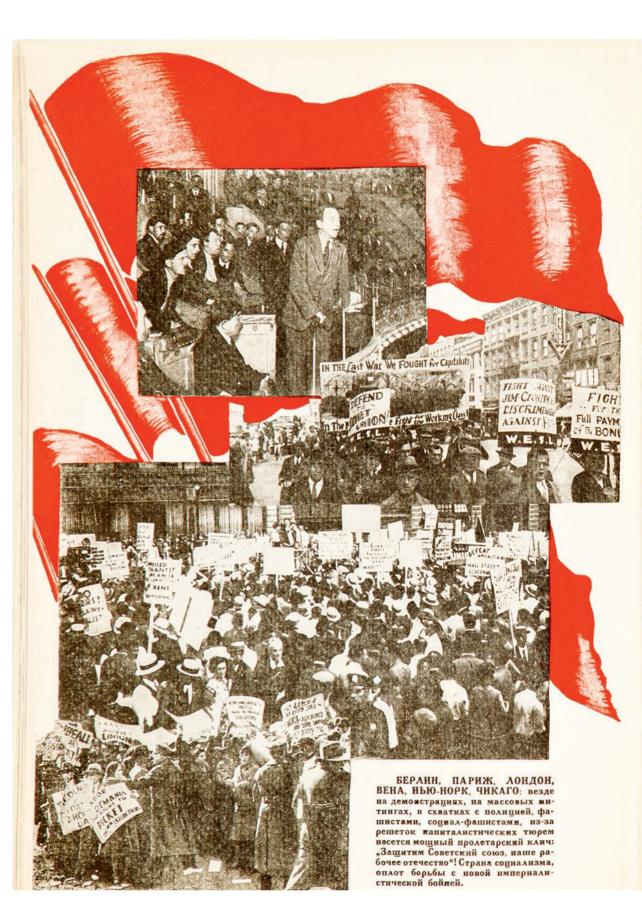
The only copy is located in Princeton University.







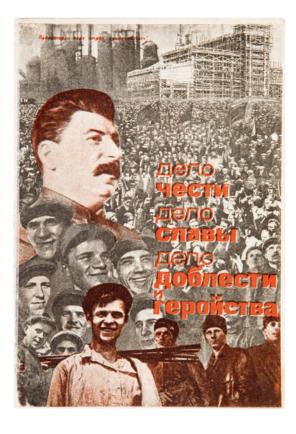












DELO CHESTI, DELO SLAVY, DELO DOBLESTI I GEROYSTVA

[i.e. The case of honor, the case of glory, the case of valor and the case of heroism].

Moscow: Partiynoe izdatelstvo; 1ya Obraztsovaya tipografiya, 1932. 32 pp. 22x15,3 cm. Original photomontage wrappers. Very good condition, pale water stains on rear side of covers and last leaf. Spine is slightly restored. Contemporary ink marks and corrections occasionally.

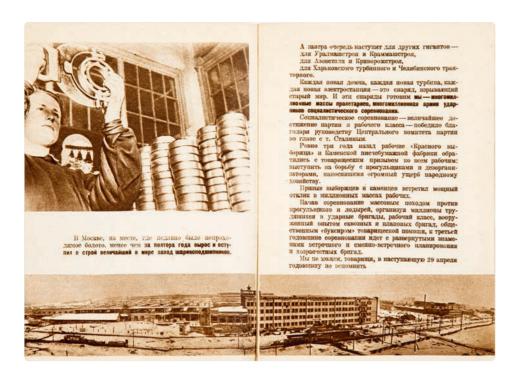
Photomontages throughout the edition.

7500 USD

The designers are not named in the book itself (except for the technical observer, Galina Pismannik), but we contend that the design of this edition was probably overseen by "Brigade #1 For Mass Book Production", responsible for the number 24 in this catalog.

We base our case on the similarities in style and, most importantly, the fact that both books were printed in the same printing shop, just eight months apart. Executing such elaborate work at 1ya Obraztsovaya tipografiya [i.e. The first exemplary printing shop] would have taken a considerable amount of time and focus from the workers. It therefore seems likely that the books were prepared by the same Brigade, or at any rate that this one was strongly influenced by it.

This book is entirely printed using mezzotinto (text and photos), a technique originally introduced to Russia in the 1910s and used for periodicals with massive print-runs like "Iskra" and "Solntse Rossii". However, in 1921, there was only one steam-press capable of executing it: 1ya Obraztsovaya tipografiya in Moscow (see Efremov, S. Glubokaya pechat. Mezzo-tinto. Moscow, 1928), and in the 1920s and '30s others also appeared.





The machine used at 1ya Obraztsovaya was produced in Mühlhausen and was capable of printing 32-page brochures incredibly quickly using this technique: 10,000 copies an hour.

The typographic technologies used, the scope of 1ya Obraztsovaya, the reproduction of unorthodox photomontage designs point to the true book for the masses. The edition published a call of employees of the AMO factory [ZIL later] to workers of the entire country. Facing the second five-year plan, they encouraged everybody for socialist competition and shock-working rates. Photomontages and pictures feature various vehicles that the AMO factory produced, crowds of workers and peasants, factories inside and outside. By 1932, the Soviet Union had made an industrial breakthrough in heavy industry. That ensured independence of the Soviet automobile industry, in particular. One of the photomontages demonstrates the common motif of agricultural workers driving tractors, another one showcases the first passenger car released with the AMO label.

The only copy located via Worldcat is at Princeton University Library.





DER APIKOYRES: ORGAN FUN TS. R. FUNEM FARBAND KRIGERISHE APIKORSIM

[i.e. The Godless: Organ of the Central Committee of the League of Militant Atheists] #5 1932.

Moscow: Der Farband, 1932. 20 pp.: ill. 31x23 cm. In original illustrated wrappers. Covers detached from the text block, tears to spine, small pieces of paper glued to the first and last pages, otherwise very good.

One of 4000 copies. In Yiddish.

1750 USD

An issue of the first Jewish atheist monthly that was published in 1931–1935. The Soviet authorities embarked on bizarre yet extensive propaganda against Judaism from the first months of the Soviet regime. Among the activities of the Evsection of the Communist Party (1918–1930) was a campaign against this religion. A number of "public trials" against such institutions as heders, yeshivas and synagogues were staged in Kiev, Vitebsk, Rostov, etc. Closed and nationalized synagogues were turned into workers' clubs.

Rabbis were blamed for both trotskyism and agitation against Birobidzhan; they were arrested, imprisoned, and exiled to camps. In 1925, the League of Militant Atheists was formed, and consisted of 5 million members by 1932 and about 22 million by 1937. Its official Yiddish periodical was "Der Apikoyres". The very first issue came out in Kiev in 1923, but its editorial board did not pursue further publication. When "Der Apikoyres" returned almost ten years later, the country had changed significantly. The editor-in-chief was a wellknown figure in the Evsection, Moishe Altshuler (1887-1969). He was a Jewish linguist, writer and translator, who taught at the Komintern University. Apart from "Der Apikoyres", Altshuler edited periodicals "Tribuna", "Yung Guard", and "Der Emes". Being an activist of anti-religious propaganda against Judaism, he also published several books on this topic, including a special textbook, "Anti-religyezer lernbukh" (1929). The design of the periodical was almost exclusively done by the painter and caricaturist, Aron Hefter (1894-1963). He studied at Vilna Art School between 1912 and 1915, and then, from 1921 to 1924, at VKHUTEIN, under V. Favorskii, S. Gerasimov, and D. Kardovskii. From 1925, Hefter began to design periodicals and posters, publishing caricatures of politicians, clerics, public figures of the Jewish theater and literature, as well as constructivist compositions and photomontages. In 1934, an exhibition of his work was held in Moscow. In particular, he created this interesting cover design, a hand-drawn composition mixing the industrial and agricultural worlds with an airplane and two tractors. A photograph of (an apparently not very happy) Jewish worker was printed over the composition to show that the involvement of the Soviet Jewry in such work was forced. Caricatures criticizing Judaism were produced by Mendel Gorshman, Dmitrii Moor, and Mikhail Cheremnykh. The satirical works by the last two artists were sharper than the rest and their approach was close to the style of Hefter's designs. This issue features the only caricature of a rabbi collaborating with a Nazi officer and the huge figure of a capitalist. In the early 1930s, Soviet anti-religious periodicals were illustrated with photographs rather than hand-drawn pictures and caricatures.

Some issues are located in LoC, Indiana University, Yivo Institute.





НА ШЛЯХУ ДО СВІТОВОГО ЖОВТНЯ





За краще постачання

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ВКЛЮЧИЛИСЯ В ПЕРЕКЛИК





KOMMUNARKA UKRAINY

[i.e. Communist Woman of Ukraine] #40, 48 for 1932.

Kharkiv: Kommunist, 1932. 30x22 cm. In original photomontage wrappers. In very good condition. Small tear to front cover of #40, covers of #48 almost detached with fragments of edges lost, minor tears of edges.

1950 USD

Two issues of an early Soviet periodical for Ukrainian women demonstrating excellent experiments in design. The organ of the Central Office of Female Workers and Peasants of the Communist Party of Ukraine was written first in Russian (1921-1928) and then in Ukrainian (1929-1934).

Both cover designs are anonymous yet outstanding. Issue #40 shows a photomontage of Lenin's head as a canon, and a full-body portrait of Stalin dressed in everyday clothes. Between them are a worker driving a tractor, the furnace of a factory-plant and the DniproHES. All components stand out against the red background.

Issue #48 carries a simpler cover design. It shows a female manufacturing udarnik (a superproductive shock worker) staring into a tire. Contrasting rectangles in the background resemble some well-known 1920s designs. The cover designs reflect a combination of Muscovite heritage and contemporary Ukrainian tendencies.

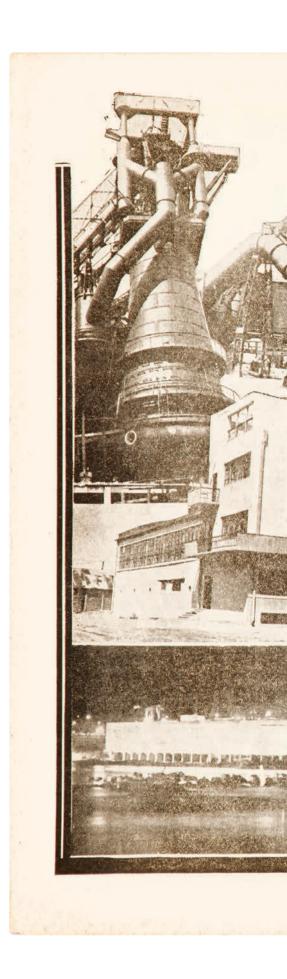
There is another well-made photomontage on the central double-page spread of issue #40. It combines furnaces of Ukrainian factory-plants, a constructivist workers' club, the smiling face of a female udarnik (shock worker) and a broad view of the Dnieper dam. This hydroelectric station was considered a giant of industrialization, and perceived as one of the major victories over nature. It was with a sense of triumph that the dam was opened in October 1932, shortly before the 15th anniversary of the Revolution, and a photograph from the opening ceremony is included.

The magazine published articles on socialist women in various Soviet republics celebrating their liberation. For example, two female delegates from Turkmenistan were captured in traditional dress but without their veils. Other photos show workers eating in a cooperative canteen; and children sunbathing in a Soviet sanatorium. Both pictures were intended to demonstrate that the improved daily routine in socialist societies made women's lives easier.

In general, this illustrated periodical demonstrated women's contribution in socialist construction, and the equal labor rights of male and female factory workers. As well as promoting industrial achievements, the magazine explored other relevant topics. For example, there is also a photo of a female civil pilot who was actively engaged in the establishment of Ukrainian aviation and the activity of the Osoaviakhim society in particular.

Not found in Worldcat.







ЛЕРАТУРНО-ХУДОЖЕСТВЕННЫ Л Б М А Н А

ВЧЕРА и СЕГОДНЯ

ДРУГАЯ жизнь



П. Бобранов

196

ДЕГІСТВУЮЩИЕ ЛИЦА:

Колька (Жжений). — Николай Журавлев он же Иванов и Буянов. Вор-рецидивист, 18 лет, красиный парень. Тяготится преступной жизнью. Добродушен, сентиментален.
Митьма-Барыта — Двигрий Нечаев. Вор-рецидивист, 19 лет. Очень смел. Ходит с финкой. Хулиганистый паренв.
Шпана его боится.
Крученый-Завьялов — Вор-рецидивист, 17 лет.
Любимсц шпаны. Балагур, приятель Кольки.
Ми шка-и и телл и телт — Курносов. Вор. 17 лет.
Очень приятное лицо. Непохож на вора. Пишет стинки.
Ромка — Старый вор-решидинет. 42 года. Большая чернам борода. Имеет царские судимости и этим гордится. Картежник.

тежник.

Игнашка Воронов. — Мелкий воришка, 16 лет. Любит Кольку за то, что тот заступался за исто и спибжал его деньгами. Задиристый. Не даст спуску взрослому. Старается во всем подражать взрослым и гордится знакомством с Колькой, любит выпить.

Степка — Беспризорный, 15 лет. При Ввете воруют. Слабый париншка, Нихает м Красивый - Никулин — Вор-изломщ овый париншка. Косой Савельев — Вор. 19 лет. Ка

косо Савельев — Вор. 19 лет. Ка зрактерный. Пытан — Вор. 19 лет. Гаррная Лементьения Журав-блини рабочий-машиниет. Деклассировал сва заставии скитаться. Потерна семью. Сым — 39 лет. Бродига-мусорицик. Со-иси, тривки вместе с Гаврилой. Иван Сергевии — Заведующий тр ат. Маленьяне усики. Бородка канинациком. Зарудин — Секретарь зчейки комоом па, 24 года. Спокоей. Отаквичив. Иногда би Нариганов Перасим Васпальев Генва ленность. Умеет приспосабливатье Митер.

Мать Митьки-Барыги. — 50 лет. 1813.

Хозяни чайной. Официант Сережка. Прилично одетай мужчина. Прилично одетай дама. Старука с мешком. Женшина с сумкой. Старисторож. Крестьтини в армяке. Агент уголовного розыска. Малицовер. Рабочив. 144 надзиратель в тюрьме.

COBETCKAS JUTEPATUPA · 1933







VCHERA I SEGODNIA: AL'MANAKH BYVSHIKH PRAVONARUSHITELEI I BESPRIZORNYKH

[i.e. Yesterday and Today: Almanac of Former Offenders and Street Children] #2 for 1933.

Moscow: Sovetskaia literatura, 1933. 259 pp.: ill. In original constructivist wrappers and photomontage dust-jacket. Dust-jacket restored, covers rubbed and bumped, otherwise very good and clean сору.

One of 5000 copies. Edited by a constructivist poet, Eduard Bagritskii.

2500 USD

An almanac relating to the phenomenon of Soviet working communes. It came out with an unusual photomontage dust-jacket design combining upper images of homeless children who, in the lower images, were transformed under the supervision of their masters into good and tidy workers.

These boarding-type institutions were formed for street children and juvenile offenders in the 1920s-1930s, on principles of self-sufficiency and self-government. Members of such communes were given an education and worked in various workshops some of which later developed into factories. Printed matter advertised their re-education and introduction to communist society.

Two collections were released in 1931-1933. Both included literary works by ex-offenders and former street children written during the period of intense industrialization. The second collection gathered stories, poems and plays, notably P. Bobrakov's "Other Life", dedicated to one of the instigators of the working communes, Felix Dzerzhinskii. The text is supplemented by a group photograph of members of the first working commune, together with two contributors to this almanac and three Soviet writers.

The Foreword was written by a former street child, the poet Pavel Zheleznov who, under the patronage of Maxim Gorky, initiated and released almanacs of a literary group composed of re-educated people.

Worldcat doesn't list this edition.







ZHENSHCHINY V SOTSIALISTICHESKOM STROITEL'STVE SOIUZA SSR

[i.e. Women in Socialist Construction of the Soviet Union].

Moscow: Vlast' Sovetov, 1933. 38 separate leaves with colorful diagrams. Leaf size 18,5x25 cm; folder size 20x26 cm. In original folder with colored and blind lettering on front cardboard. Very good and clean, folder worn.

First and only edition. One of 5000 copies.

14500 USD

Thirty-five impressive and anonymous photomontage diagrams celebrating the emancipation of Soviet women and their involvement into the early development of the country between 1922 and 1933.

First, attention was drawn to widening women's suffrage in the 1920s. The book also covers the dynamics of increasing female membership of party and administrative organizations (including women of indigenous peoples and national republics), the structure of factories, various areas of the economy and the Komsomol organization. Different leaves show the extent of women's udarniki (shock brigades) by the end of the first Five Year Plan; the increasing educational attainment of Soviet women; and the number of female students engaged on evening courses and enrolled at universities. Some crucially significant diagrams were dedicated to the demonstration of how the socialist daily routine liberated women from household duties: for example, it demonstrates the contribution of the growth of catering and an increase in the number of children in preschool institutions.

Each chart is designed as a separate poster on a single topic which visualizes statistical data in striking geometric figures. The leaves were also decorated with photomontages, varying by topic. In particular, the chart visualizing the "Increase of Public Catering" presents data in proportionately sized red rhombuses reflecting expanding provision from 2 million meals in 1926 to 36 million meals in early 1933. They are supplemented with statistics about how many people had meals in public canteens. Corresponding photographs show family members in a line, from the youngest child with a small plate, to a father with the largest plate.











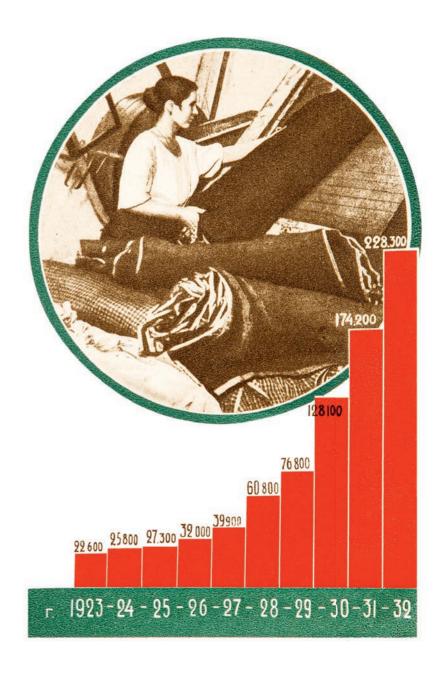




A poster about female udarniki featires a full-body drawing of a woman placed next to a pyramid split into sections denoting different industries and indicating different levels of worker enthusiasm in percentage terms. In the background, photographs are montaged of various work processes and a newspaper, Izvestia, about udarniki. Under the pyramid, an average measure of worker enthusiasm in different Soviet industries is shown, along with data on railroad and communal housing construction.

The book also contains portraits of women dressed in working or national clothing, as well as men and children, photographs of factories, machinery, Soviet newspapers, socialist slogans at a rural rally, images of industrial products, a constructivist factory-kitchen, a locomotive and children in class at the children's club.

The only copy is located in the Library of Congress.



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DIAPOZITIVY. KUL'TURNYI PASSAZHIR - BORETS ZA BEZOPASNOST' MASSOVYKH PEREVOZOK

[i.e. Diapositives. The Civilized Passenger is a Struggler for Safety on Mass Transportation] / S.P. Orlov.

Moscow, [1933]. 38 glass plates in individual paper wraps; in red cardboard box with title on piece of paper mounted. Slides in very good condition. Box rubbed, bumped and soiled, with tears, pale stamps and stickers.

7500 USD

An excellent example of Soviet educational slides for use in workers' clubs. This collection showed how to behave safely on a tram in a period when it was the most common form of urban passenger transport in Moscow.

Replacing the horse-drawn tram (konka), electric tram lines were laid from 1905 to the 1910s. Tram routes linked the outskirts of the suburban Garden Ring with the city center. Moscow's tram network was in its heyday in the early 1930s, just before the Metro system was launched. By 1933, Moscow's trams had served 1890 million passenger journeys in total and were used by 2.6 million people per day.

This slide collection was developed by the Scientific Institute of Urban Traffic and Drivers' Personnel under the Presidium of the Moscow City Council. Its logo is placed on slide "zero". Slide numbers are stamped on the paper wraps. Most slides are illustrated with photographs.

Seven slides include photomontage compositions. Slide #3 contains a brief history of Moscow tram development using a "before/after" motif. Its caption reads, "instead of a horse-drawn tram...". Slide #4 is designed to resemble an information poster in the style of a report: it features two pictures of urban traffic and the lettering read, "bus and taxi services have been organized and the tram network has been reconstructed". Slide #9 presents statistics about the population of Moscow and how many passengers have been transported by trams and buses. To represent the date visually, the full-body portrait of a man was repeated three times in increasing sizes, the first montaged with a tram only in 1913, with the same tram and a bus for 1928 and 1933. Slide #17 advised: "Do not run from a tram stop to a bus stop" and the point is underlined graphically by the montage of a general view of a lively street with two stop signs.

Slide #33 proclaims "When you get off, watch the signals. Do not cross the path in front of a moving tram or bus" and comprises a colored photomontage of a tram, two men in its way and what appears to be the tram driver's feet pressing a pedal and signaling the tram's departure. Slide #35 is devoted to the construction of the Metro and combines a photograph of underground works and a wooden construction on Gorky Street (now Tverskaya). The final slide, #37, is about the different modes of Moscow's urban transport, showing external and internal pictures of an automobile and a bus, as well as a traffic police officer and hand-drawn colored traffic lights. It states: "The Red proletarian capital deserves a civilized and disciplined passenger".

In their totality, the slide photographs show Moscow's streets before the Stalinist Reconstruction and the changes to the tram network that occurred in the 1930s and after: some routes became obsolete or were redirected because of the Metro system, while others were superceded by trolleybuses in the 1940s. The slides are also a valuable source on the mass education of semi-literate workers in the early Soviet Union.

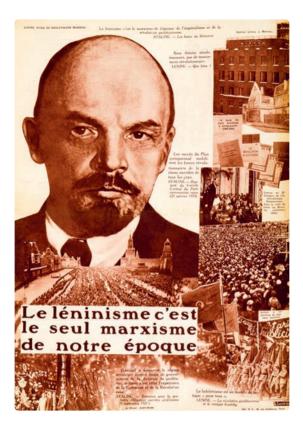












VIVE LA COMMUNE

May of 1933.

[Moscow, Paris], 1933. [32] c.: ill. 42x30 cm. In original photomontage covers. Horizontal crease (due to folding copy in half), spine and tears to last leaf repaired, otherwise very good and clean. In French.

8500 USD



Soviet photomontage propaganda produced for the benefit of the French proletariat. It was announced as a special issue of the magazine ("Numéro spécial de regards édité en collaboration avec "L'Humanite") but no information has been found on any other issues of such a periodical.

A noteworthy montage design combines photographs and drawings, diagrams and caricatures. It was primarily produced by Sergei Sen'kin (1894–1963), one of the prominent figures in Soviet propaganda art, representative of both the avant-garde and constructivism, and the creator of numerous photomontage designs. His works resemble the style of Gustav Klutsis and demonstrate the same high level of skill. In 1919, they met each other at the Free State Art Workshops where both studied under K. Malevich. Soon after the artists started to work together and founded the experimental studio of "new practical realism" which focused on agitational art. Together with Lissitzky and Klutsis, Senkin designed the Soviet pavilion at the International Press Exhibition in Cologne (1928) and contributed to the design of the Soviet pavilion at the 1939 New York World Exhibition.

This issue included photomontages promoting the triumph of the USSR in achieving the goals of the 1871 Commune and the principles of Karl Marx. These montages feature photographs of the Red Commanders Frunze, Voroshilov, and Budyonny, general pictures of White and interventionist allied troops, Soviet party leaders, slogans, crowd demonstrations, a young pioneers' march, May Day military parades of armored vehicles, soldiers, and battleships, as well as civil demonstrations in Red Square.





JEKPET О ЛИКВИДАЦИИ ВЕЗГРАМОТНОСТИ С



ILLETTRES ... 80 % de la population

Pour devenir un pays tout à fait socialiste, nous n'avons maintenant besoin de rien d'autre que de cette révolution culturelle : mais cette révolution culturelle nous met en face difficultés énormes, aussi bien sous le rapport purement culturel (car nous sommes un pays d'analphabets) qui au point de vue matériel (car pour être cultivés, il nous faut un dévendement de moyens matériels de production, une base matérielle déterminé de moyens matériels de production, une

LENINE (1923).

Ouvriers et paysans à l'examen d'admission à la Faculte Ouvrière de l'Institut de mécanique,



CONSTRUCTIONS NOUVELLES
POUR LES TRAVAILLEURS EN U.R.S.S.
Dans l'année 1923 : 1 million de metres carres (surface
d'habitation) 1928 : 2 millions 250,000 m2. 1931 : 6 millions 250,000 m2. 1932 : 16 millions de mètres carres.

de l'Instruction des Assurances de la Santé publique sociales (1) Publique 1927-1928: t mil. \$75 millions de roubles.
1928-1929: 1 mililard 500 millions.
1931: 4 milliards.
1932: 6 milliards.
1932: 7 milliards.
1932:

La journée de 7 heures est instituée pou de la Revolution d'Octo

Ces conquêtes essentielles ont eu pou de la première période quinquennsie :

a) Un nombre double d'outiters et de port à 1928 dans la grosse industrie, 57 % les précisions du plan quinquent b) Une augmentation du retéren indituetme des recernus des vuorites et pai 1932, 45.1 milliards de roubles, soit u sur 1928.

c) Une augmentation correspondante annuel moyen des ouvriers et employ dustrie, c'est-à-dire 18 % aut-écsuis des quinquennal.

d) Un accroissement de 292 % du f sociales (4,120 millions de roubles)

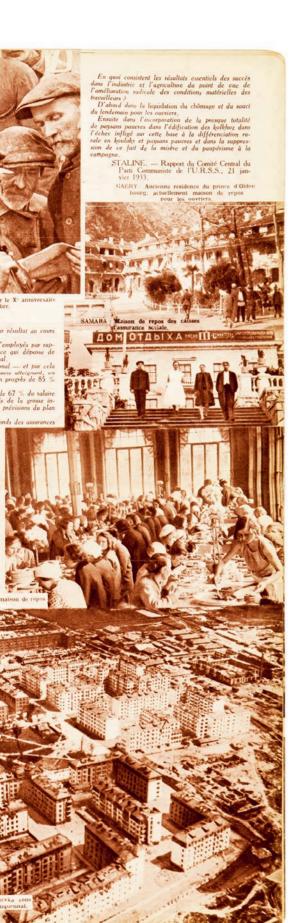
sociales (4.120 millions de roubles en 1932, contre 1.050 millions en 1928), soit un excédent de

en 1928), soit un excédent de 111 %. e) Un développement de l'ali-mentation publique qui embrasse plus de 70 % des ouveires des pein-cipales branches industrielles et sextuple les précisions du plan quinquennal.

STALINE. Rapport du Comité Central du Parti Communiste de l'U.R.S.S., 21 janvier 1933,

TAHASSOVKA: Refectoire de la







The issue boasted of the equality of women and men in Soviet revolutionary events and demonstrations, and the involvement of all nations in the Communist organizations. In particular, Baku women who had joined the Bolshevik Party were shown in a group photograph. It starts a page of photomontage dedicated to Soviet women: they began their socialist activities as pioneers and then were engaged in various occupations, including politics.

The issue showed off the USSR's electrification and industrialization in a photomontage combining pictures of a factory plant, tractors, construction sites, a meeting about the GOELRO plan and a portrait of its director, G. Krzhizhanovsky. Other montages showcased successful efforts in the eradication of illiteracy, the foundation of Soviet sanatoria and social institutions, the development of the Central Asian territories, and the construction of the Dnieper Hydroelectric Station as one of the main achievements of the first Five Year Plan.

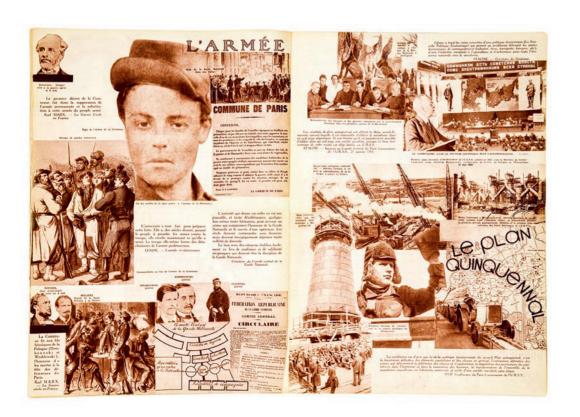
The front cover contains a photomontage of Marx and Engels with participants of the Paris Commune drawn in, but the back cover photomontage is dedicated to the new leaders, Lenin and Stalin, and the proletarian masses that followed them.

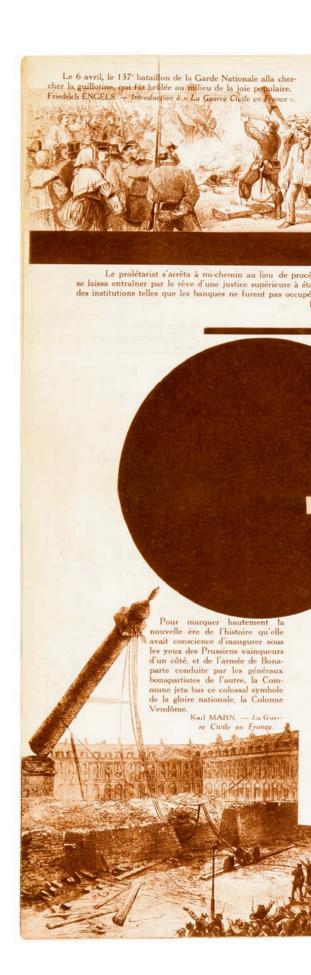
The magazine also included a portrait of the politician Avel Yenukidze who was executed during the Great Purge, so the issue was doubtless later prohibited.

Not listed in Worldcat.







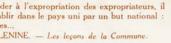


EXPROPRIATION XPROPRIA

DÉCRÈTE :

Les chambres syndicales ouvrières sont onvoquées à l'effet d'instituer une com-nission d'enquête ayant pour but :

De p



257.630.000frs



16.690.000 Fr

Les uepenses de la Co idget régulier de Paris

La Commune devait donc servir de levier pour déraciner les fondements économiques sur lesquels repose l'existence des classes, et donc de la domination de classe

Karl MARX. - La Guerre Civile en France



millions en espèces, métal et jo La Commune n'y toucha pas

Le plus difficile à saisir est certainement le saint respect devant lequel on s'arrête devant les portes de la Banque de France. Ce fut aussi une lourde faute politique. La Banque aux mains de la Commune, cela valait mieux que dix mille otages. Cela signifiait la pres sion de toute la bourgeoisie française sur le gouvernement de Versailles dans l'intérêt de la paix avec la Commune.

Friedrich ENGELS. - Introduction à « La Guerre Civile en France





La propriété foncière est dès maintenant abolie, sans aucun rachat.

Tous les biens terriens sont à la disposition

des comités ruiaux et des soviets paysans.

DECRET SUR LA PAIX :

Paix immédiate sans an-nexion et sans contributions. Le gouvernement propose à tous les pays belligérants de conclure immédiatement la

paix.

Il considère comme le plus grand des crimes contre l'humanité de continuer cette guerre pour le partage des peuples faibles et conquis entre nations grandes et puissantes.

Ce qui est important dans les Soviets, ce qui est précieux au sens historique, ce qui constitue un progrès dans le développement mondial du socialisme, c'est qu'un nouveau type d'Etat est ici créé. La Commune de Paris n'en fit autant que pendant quelques semaines, dans une seule ville, sans que l'on eût conscience de ce qu'on faisait... Le pouvoir des Soviets est un appareil fait pour que les masses apprennent sans délai à administrer l'Etat et à organiser la production à l'échelle nationale... C'est la continuation du chemin de la Commune de Paris.

LENINE. — Rapport du VIII Congrès du

LENINE. — Rapport du VIII^e Congrès du Parti Communiste pan-russe, 18 mars 1919.

J'affirme que la Révolution en France doit avant tout tenter, non de faire passer la machine bureaucratique et militaire en d'autres mains — c'est ce qui s'est toujours produit jusqu'à maintenant — mais de la briser. C'est la condition préalable de toute révolution populaire sur le continent. C'est aussi ce qu'ont tenté nos héroiques camarades de Paris.

Karl MARX. — Lettre à Kugelmann, 12 avril 1871.

« Briser la machine bureau cratique et militaire », ces mots condensent la grande lemots condensent la grande le-concerne le rôle du prolétariat révolutionnaire à l'égard de l'Etat.

LENINE. — L'Etat et la



ENOUKIDZE

La dictature du prolétariat est la forme particulière d'une alliance de classe entre le prolétariat, avant-garde des travailleurs, et les nombreuses couches non prolétariennes des travailleurs (petite-bourgeoisie, petits patrons, paysans, intellectuels, etc.), alliance dirigée contre le capital et ayant pour but de renverser définitivement le capital, de réprimer complètement la résistance de la bourgeoisie et les tentatives de restauration de sa part, d'établir et de consolider définitivement le socialisme. LENINE.

* LES TRAVAILLEURS ELISENT AUX SOVIETS | *

soviets des ouvriers, ats dissolvent l'Assemblée (18 janvier 1918)

Dzerjinsky, premier president de la Commis extraordinaire (Tcheka), plus tard Guépéou.





La Guépeou ou Tchéko est l'organe puntit du pouvoir soviétique. Cet organe est plus ou moins analogue au Comité de Salut Public créé pendant la Grande Révolution Fançaise. C'est en quelque sorte un tribunal militaire-politique créé pour protégre les intérêts de la Révolution contre les bourgeois contre-révolutionnaires et leurs agents... Nous ne voulons pas renouveler les erreurs de la Commune de Paris. Le Guépéou est indispensable à la révolution, et elle vivra, redoutée des ennemis du profétairat

STALINE. — Réponse à la délégation ouvrière française, 5 novembre 1927.





10 LET UZBEKISTANA

[i.e. Ten Years of Uzbekistan] / editorial board: M. Tursunkhodzhaev, A. Antonov, L. Kessel.

Moscow; Leningrad: OGIZ; IZOGIZ, 1934. 238 pp+2 separate leaves.: ill (see below for specification). 29x24 cm. One of 2200 copies. Original cloth binding with gilt lettering on the spine and the front cover. Cloth box with lid. Book: near fine condition. Case is in good condition, with few bumps and stains.

First edition. First printing.

45000 USD

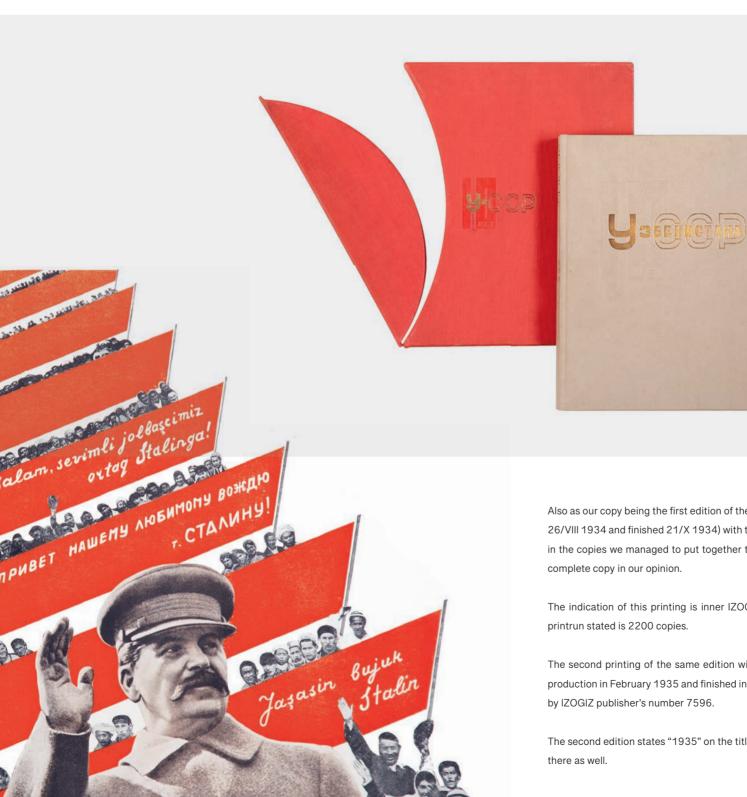
The design of the book by Alexander Rodchenko and Varvara Stepanova. Photography by Eleazar Langman, Abram Shterenberg, Soyuzphoto and IZOGIZ photo-laboratory.

This ambitious photomontage album was prepared to celebrate the first decade of Uzbekistan's membership of the USSR, with special emphasis on agricultural, cultural, artistic and economic development under Stalin's Five Year Plan. It is filled with multicolored photogravures, foldouts, die cuts, acetate overlays, maps and diagrams.

The edition was banned within two years of being printed because 16 Uzbeki party officials were convicted as "enemies of the state". The book was taken out of circulation and Rodchenko's copy was made famous by David King's book, The Commissar Vanishes (1997), in which Rodchenko blotted out the faces of those convicted.

The book itself is a renowned masterpiece of Soviet book-design. Involving the family duo of Rodchenko and Stepanova at the peak of their careers, one of the best photographers of the country and the best-equipped publisher and printshop. The book is, without doubt, one of the major achievements of Soviet book design.

It may seem like an odd decision to include arguably the most famous Soviet photobook in a catalogue of unknown photomontage, but we include it in order to demonstrate the breadth of the topic and to underline the effort it took to prepare an edition like this.



Also as our copy being the first edition of the first printing (the book was put into production 26/VIII 1934 and finished 21/X 1934) with the most number of pages and inserts described in the copies we managed to put together the detailed description of what constitutes the complete copy in our opinion.

The indication of this printing is inner IZOGIZ publisher's number which is 7159 and the printrun stated is 2200 copies.

The second printing of the same edition with "1934" on the title page but it was put into production in February 1935 and finished in August the same year. That printing's identified by IZOGIZ publisher's number 7596.

The second edition states "1935" on the title page and also has the words "Second edition"









И. ЗЕЛЕНСКИЙ

ПОД ИСПЫТАННЫМ РУКОВОДСТВОМ ЦК ВКП(б)

To enable further bibliographical research, it is crucial to give specific details of the polygraphic content of the book:

First endpaper in red with the photomontage images of cotton on both sides.

238 unnumbered pages, including 8 foldouts in different shapes (the page is larger than the block of the book and can open up horizontally or vertically); 6 pages are printed on silver, including the two-page map of the USSR. The second map in the book, a map of Uzbekistan, is printed on standard paper. There are 10 plexi tracing paper leaves throughout the album, of which only one has no text or illustration. Of those leaves (which are not included in the 238 as per our pagination) one has a photomontage image of a cotton-picker printed on it, two are red and two are yellow, the rest are achromatic.

The first 32 pages of the chapter, "The land and its people", are printed on thicker paper than the rest of the book.

Our copy includes two leaves, printed and inserted separately. One leaf consists of an explanatory note by the head of the editorial board, Tursunkhodzhaev, advertising the printing of the album in the Uzbeki language that would follow. The other leaf is end-matter listings all the workers of "1ya obraztsovaya tipografiya" [i.e. the 1st exemplary printing workshop] who were involved in production of the album: it includes

118 printers, who "actively participated in the creation of the album", suggesting that not everyone involved was named.

Second endpaper in grey and white features a close-up photo of astrakhan.

Karasik, M. Heiting, M. The Soviet Photobook 1920-1941. p.272.









отическая республика рузия и Советская соистическая советская советская республика республика (ТадССР) ских социалистических

является гор. Москва.





DESIATILETIE NATSIONAL'NO-TERRITORIAL'NOGO RAZMEZHEVANIIA SREDNEI AZII. 1924–1934

#35

[i.e. Ten Years of National Territorial Delimitation. 1924-1934].

Moscow: Zhurnal'no-gazetnoe ob'edinenie, [1934]. 80 pp.: ill., 10 plates with illustrations mounted. Leaves of tissue paper announce preserve the titles and artists' names. Restored, otherwise very good.

8500 USD

A special Central Asian issue of the magazine "Ogonek", a copy from a limited special printrun bound in red cloth with blind stamped lettering and plates. Extremely rare in this variant.

The issue was edited by Mikhail Kol'tsov (1898–1940). A skilled Jewish journalist Kol'tsov joined the Pravda newspaper as an essayist and editor in 1922 and soon afterwards founded the periodical, "Ogonek", along with magazines "Chudak", "Krokodil", "Za rubezhom", and "Sovetskoe foto". He also became an initiator of publishing conglomerate "Zhurnal'nogazetnoe ob'edinenie" that operated until the arrest of Kol'tsov in 1938. In 1936 and 1937 Kol'tsov participated in the Spanish Civil War as a correspondent for Pravda and an NKVD agent. He was likely executed as a witness to secret NKVD operations in Spain.

An introductory article about national delimitation was written by Avel Enukidze (1877–1937), a Soviet politician and a victim of the Great Purge. A Bukhara politician, Fayzulla Khodzhayev (1896–1938), suffered the same fate. His article about Soviet Uzbekistan was illustrated with separate pictures of the author and Uzbek politician. Yuldash Akhunbabaev, who survived the Terror.

Three people who were all executed in the toughest period of Stalinist rule was enough to limit access to this publication, or even for most copies to be destroyed.

The issue is devoted to the outcome of the process to specify well-defined national territorial units in Central Asia and their sovietization. Russia annexed a large amount of territory in Central Asia in the 19th century. Soon after the Revolution, the Bolsheviks resumed Russian control of the region. The process of national territorial delimitation lasted from 1925 to 1936 and four socialist republics were formed: Uzbek, Tajik, Kyrgyz and Turkmen units. The traditional lifestyle of these territories was transformed and brought closer to Russia. Socialist values and rules were promoted, though national cultures were preserved as much as possible. One of the key points of this politics of the process was to liberate Central Asian women.

The book demonstrated crucial Soviet campaigns in the region. Among them is Vakhshstroi the construction of the Vakhsh irrigation system in Tajikistan, which "turned a dead desert into a green valley" and facilitated the successful cultivation of organic cotton. Also Chirchikstroi, the construction of the Chirchik Hydroelectric Power Plant, the exploitation of which began in 1940. Celebrating Soviet successes in the cultural and economic development of the region, the publication boasts numerous photographs and photomontages of the socialist people of Central Asia, and its industry, education, sports, arts and technologies.

The internal design was by Avenir Chernomordik (1897–1991), known primarily as a poster designer and book illustrator who created printed matter for "Iskusstvo", "IZOGIZ" and "Inturist".

Pages were printed in two printing shops simultaneously: "Der Emes" produced text pages with black and white photographs, while "Pravda" was responsible for text pages illustrated with mezzotint imprints. An entire brigade of photographers was involved in the creation. The works by A. Shaikhet, S. Fridliand, B. Kudoiarov, M. Penson, A. Shterenberg, E. Mikulina, M. Gafiz, G. Zel'm, F. Fedorov were published. The plates feature works by artists N. Terpsikhorov, N. Karakhan, I. Gerasimov, U. Tansykbaev, P. Shchegolev and Usto-Mumin. They were probably produced by "Pravda" as well.

No copies of this variant were found on Worldcat. Copies of a variant in wrappers are located in Stanford, Minnesota, Columbia and California Universities.











Собирайся скорей, соопранся скореи, нынче так бледнолицы зори, что не выдадут сразу украдкой идущего дня...» Но ведя интересные и веселые споры, не додумались обождать минутку меня... Наш гудок лился вместе с прохладным рассветом Я ждала вас напрасно... Бледнел небосклона шелк. Я тогда понеслась на работу, мак ветер. Меркли звезды, а время безудержно шло. Утро бурно кипело, цвело, нарастало движенье. В этой мощной волне я мчалась в перестуке шагов, чтобы вместе с другими включить вольтаж напряжения в жизнь безудержных наших широких цехов. Правда, норма моя не спустилась со 117, и до 140 я повысить ее берусь. Но увяло б лицо мое, нужно признаться, день прогула на нем написал бы грусть. Из часов и минут составляются дни и недели. Мы растем в них и растим их и бережем. Из мельчайших секунд вырастает огромное дело. Вот поэтому мне опоздание тяжело». - О Кумры, ты права! твое верное слово убедительно вышло из гранатовых уст. Впредь, поверь, не допустим поступка такого. Пусть не падает на лицо твое незнакомая грусть. Мы зайдем известить тебя, когда немощный час рассвета не успел еще куртку зари одеть... Мы подымем высоко участие к человеку, мы построим впервые

> Авторизованный перевод с узбекского Бориса Бессонова

товарищество людей!

новая жизнь. Работница молочной фермы колхоза имени Сталина в Анди-жане, т. Сарахан Ташматова — член ЦИК Узбекистана

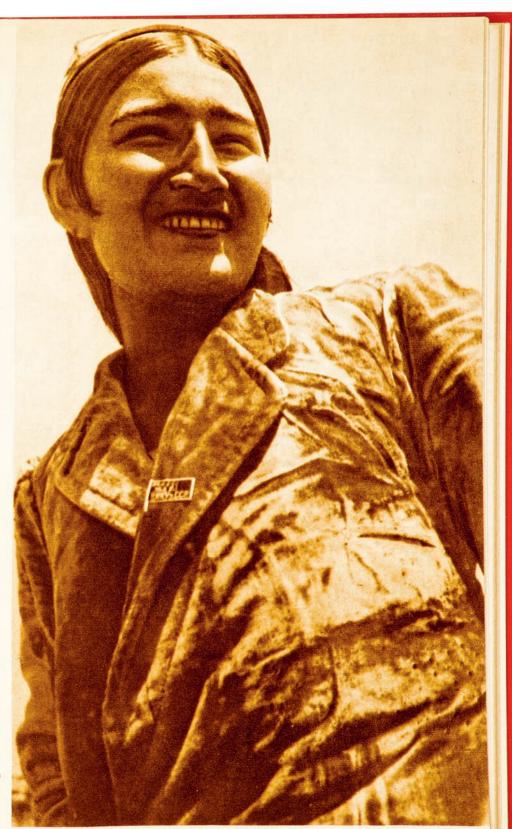


Фото А. Штерепберга



KOGAN, E. LEGKAIA PROMYSHLENNOST' VO VTOROI PIATILETKE

[i.e. Light Industry During the Second Five-Year Plan].

Leningrad: Lenoblizdat, 1935. 60 pp., 5 ills. 20x13 cm. In original illustrated wrappers. Small fragments of covers along edges and some corners of pages restored, few tears, some soiling of title page, otherwise very good.

2500 USD

Photomontage front cover design features a female worker in a textile factory and a row of women's leather shoes. The back cover is a continuation, showing a row of men's shoes.

A report on Soviet light industry written after successful industrialization had led to the establishment of an expanded chain of new modernized factories and production plants across the USSR.

Since the 1920s areas of Central Asia were turned into the "cotton granary" of the Soviet Union, providing raw materials for light industry concentrated mainly in the European part of the RSFSR. In the 1930s the textile, shoe and leather industries developed at a rapid pace.

The text is illustrated with photographs of factories and their products.

Not found in Worldcat.







#37

BERLYANDT, A. OKHRANA MATERINSTVA I MLADENCHESTVA V STRANE SOVETOV

[i.e. The protection of mother and child in the Land of the Soviets] / edited by Yekaterina Karmanova.

Moscow: Leningrad: OGIZ-IZOGIZ; Institute of Sanitary Culture; 1-ya obraztsovaya tipografiya, 1935. [114] pp. 24,5x35 cm.

In original printed wrappers. Title page is restored from one side (tears), as well as the last page of the book. Some pale and unreadable stamps.

First and only edition. One of 3000 copies printed. Not for sale edition. 22 full-page illustrations, including photomontages. Three leaves of portraits (Lenin, Molotov, Stalin) before the main body of the album.





Each composition is preceded by the title in Russian, English, French and German. Interestingly, the album has very little text. By contrast with some of the other photomontage editions, in which the designers were trying to fill out as much space as possible, this book has a lot of blank space, sometimes giving the reader the impression that it is almost unfinished. The lack of information on who was responsible for the printing process and the design suggest the same. However, it might also be viewed as a deliberate alternative approach to album design.

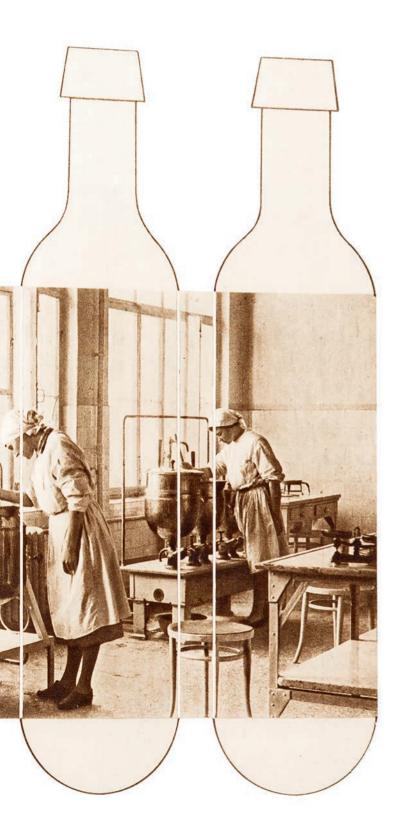
This edition is a classic Soviet photobook – traditionally seen as one of five albums from the 1930s – is dedicated to the Soviet Woman (the others being dedicated to Mother and Child (1933); Lenin's Precepts to the Women of the Whole World (1934); Engineers' Wives (1937); and "The Protection of Motherhood and Infancy in the USSR" (1938).

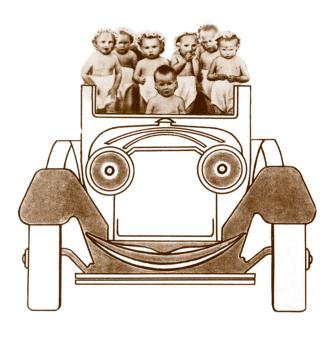
This book, given to the delegates of the XV International Physiological Congress, is a hymn of Soviet women and mothers, but even more so to the health system and the maternity hospitals and kindergartens of the USSR. Through photomontages, it visually proved the unity and solidarity of peoples of the Soviet Republics and introduced new institutions of healthcare and education. The network of kindergartens and nurseries was constantly extended and improved.











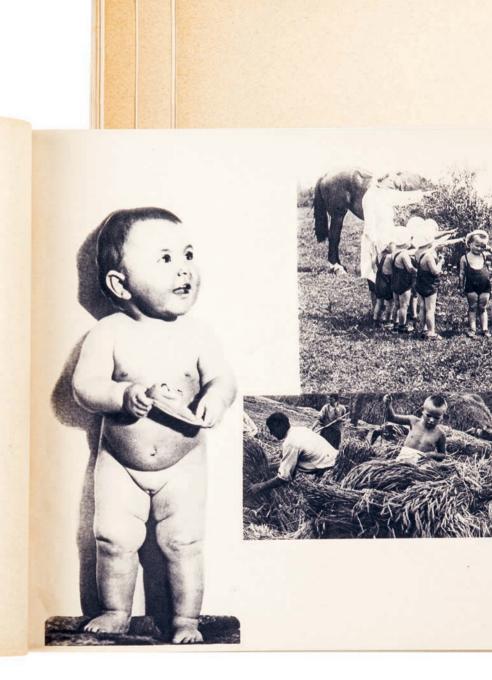
The state brought up generations charged with ideology and ready to struggle for the proletarian culture. Children were slightly engaged in sports games and

> agricultural activities preparing for little octobrists and pioneers' communities and their rules. Some pictures show children's sanatoriums that provided seasonal treatment and entertainment along with summer camps of young pioneers. One pop-up object lists laws protecting motherhood and infancy - they were printed in the mentioned four languages. Among them, the 16-week maternity leave and free health care for mothers and children were declared.

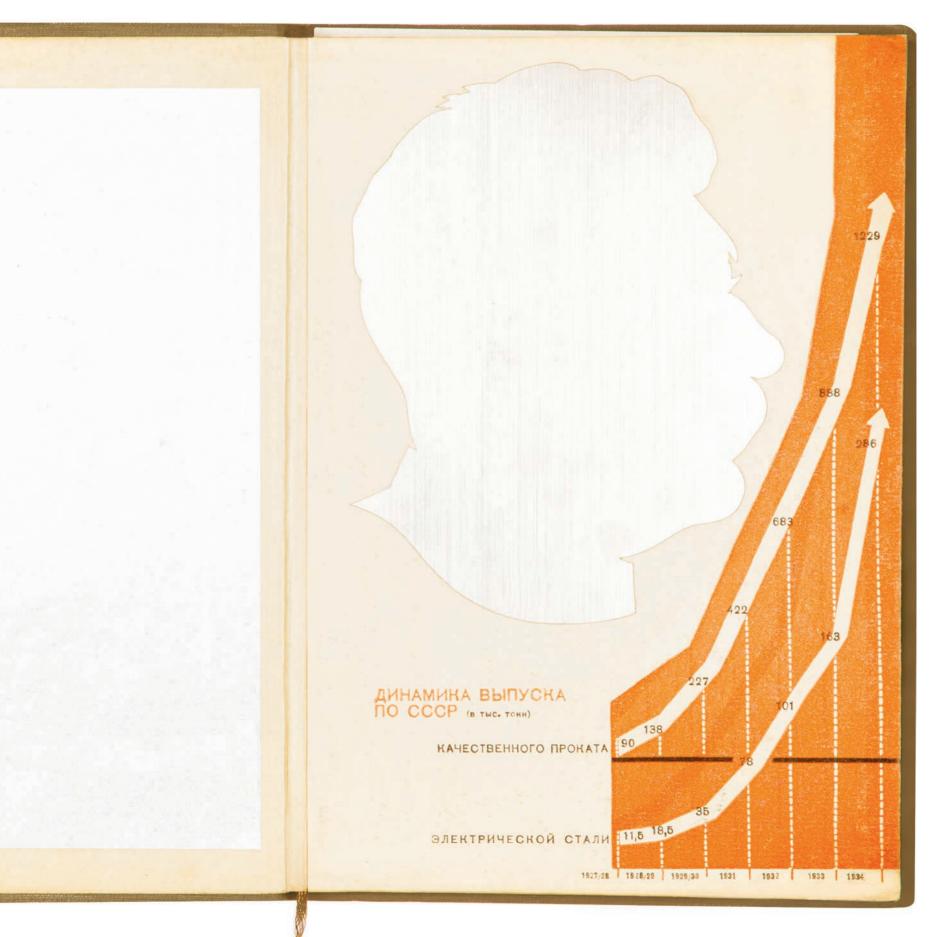
The Congress was held in August 1935 in Leningrad and was opened by Ivan Pavlov (1849-1936) who was awarded the honorary title of one of the «Elder Physiologists of the World».

Karasik, M. Heiting, M. The Soviet Photobook 1920–1941. p.366.











#38

KACHESTVENNAIA STAL' SSSR

[i.e. Quality Steel of the USSR] / editorial board: I.T. Tevosian, K.P. Grigorovich, A.A. Tsvetaev, I.G. Zalkind, E.S. Breitman and I.A. Sirovskiy.

Moscow; Leningrad: ONTI NKTP SSSR, 1935. 164 pp., 30 leaves of plates. 25x18 cm.

One of 3500 copies. Cloth binding. Silhouette of Stalin made of stainless steel on the frontispiece. Foil endpapers. Very good condition. Binding is slightly rubbed. Some foxing on the title page.

9500 USD

This book is a great example of the phenomenon of Soviet photo-books and is wellrepresented in all the major bibliographies. Two versions of this book were printed in a single print-run: one bound in cloth, the other bound in a bespoke steel sheet specially produced for the book by the factories Serp i Molot [i.e. Hummer and Sickle] and Elektrostal. The same factories produced the stainless steel for the silhouette of Stalin on the frontispiece.

The binding and the template for the silhouette were executed by the typography Krasniy Proletariy [i.e. The Red Proletary]. The color illustrations and inserts were printed separately by other typographies – #13 and #39 printing shops of Mospoligraf. The rest of typographic works were done at 13th typo-zyncography of Mospoligraf.

The design of the book was as complicated as its production. It brought together three of the best people in their fields at the time, specially united for this edition.

The photographs for the book are by Vladimir Gruntal.

The three-color illustrations were done by Mechislav Dobrokovsky.

Solomon Telingator oversaw the whole process and, according to end matter, was responsible for the "polygraphic design", indicating that he probably constructed the book itself, superintending all aspects of printing and book-production.

жима слитков от 2 до 4,5 т и три сортопрокатных стана 450, 350 и 300

Отжиг, закалка и нормализация будут производиться в термическом цехе. Часть сортового металла завод будет выпускать в калиброванном виде, поэтому в термическом цехе будет специальное волочильное отделение с клещевыми станами, барабанами и вспомогательными устройствами.

Почти полностью введен в эксплоатацию громадный завод инструментальных сталей. В состав завода входят электросталеплавильный, прокатный, кузнечный и термический

Электросталеплавильный цех состоит из девяти дуговых электропечей типа Геру, причем из них только две импортные, остальные изготовлены в Советском союзе. Показатели их работы ни в чем не уступают показателям импортных пе-

Электроплавильным цехом руководит молодой инженеркоммунист т. Гейро. Из молодежи составились и основные кадры сменных инженеров, мастеров и сталеваров.

Прокатывается сталь на четырех электрифицирозанных станах (обжимной 750 и три сортовых 450, 360 и 280).

В кузнечном цехе установлены 13 молотов для производства качественных поковок.

Отжиг, чистка — все виды окончательной обработки металла производятся в мощном термическом цехе.

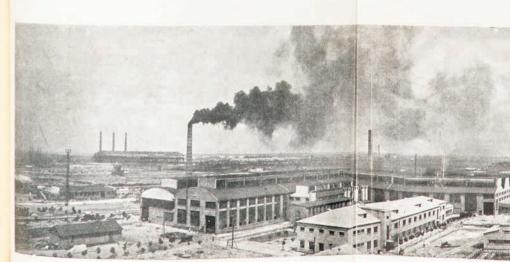
Превосходное, вполне современное оборудование завода инструментальных сталей требует применения самых культурных, самых передовых методов работы.

Нагрев стали производится в методических печах по графикам, выработанным для каждой марки стали. Температура печи и прокатываемого металла постоянно контролируется пирометристами.

После проката металл тщательно осматривается, и все дефекты устраняются пневматической чисткой. Заготовка протравляется для того, чтобы обнаружить поверхностные по-

Специальное внимание обращено и на нагрев стали перед прокатом на чистый сорт. Чтобы избежать опасности обезуглероживания, достичь правильности профиля и чистой поверхности, металл нагревается в двух печах: в одной печи





Обани вид комбината "Запорожсталь"

45 000

The book should therefore be considered the product of both the printing and metal industries of the USSR. In the 1920s the constructivist Alexei Gan regarded the book as an "applied" object, bringing it closer to the people. In the 1930s his ideas transitioned in an interesting way to an industrial focus which reflected the high productivity goals pursued and achieved at this time. The book is a great example of an applied product not made for the masses, and mostly not distributed through bookshops.

The perfect token of 1930s "Quality Steel" it represents the peak of the Soviet design and metal industries, and demonstrates the move away from the constructivist ideas of the 1920s, almost trespassing on the territory of the old enemy, the art for art's sake movement, opposed by the first Soviet designers.





льника цеха, главного инженера, как команва, полностью отвечающих за всю работу производственного участка.

кадры инженерно-технических работников ны непосредственно на производство, после перестройки, на производстве рабозаводских инженеров об'единения. Основих молодых инженеров сконцентрирована и по удельному весу там преобладает.

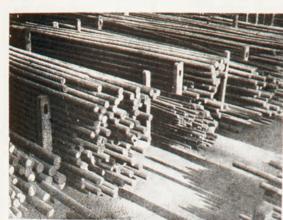
енных сталей, благодаря сложности техоцессов, требуют большей насыщенности нескими кадрами, чем другие металлургиия. По Спецстали на 1/XI-33 г. процент ему числу рабочих составлял 0,9, а технимя как по об'единению «Сталь» в тот же то 0,5% инженеров и 0,3% техников. На инженеров по заводам Спецстали возраоцент техников до 2,3.

ое участие в подготовке и подборе кадачественных сталей принимает т. ОРДЖОистально следит за работой и культурным работников, начиная с главных инженеров ехов, сменных инженеров и мастеров, пооте, знает и помнит многих из них лично, ример организованной большевистской ра-

ны командные кадры качественной метал-

ложнее была работа по созданию постояночих кадров. Рабочие передовых заграничественных сталей работают на одном и том по 10—20 лет. Они прошли хорошую проколу на этих заводах и в совершенствемые элементы высокой технической куль-Германии и Швеции). Они умеют рабогатно. Они привыкли к целесообразности и

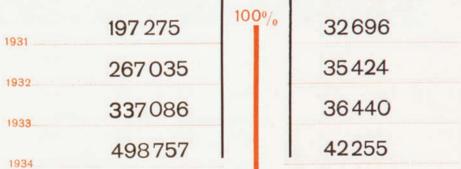
ВАЛОВАЯ ПРОДУКЦИЯ И СРЕДНЕСПИСОЧНОЕ ЧИСЛО РАБОЧИХ ПО СПЕЦСТАЛИ



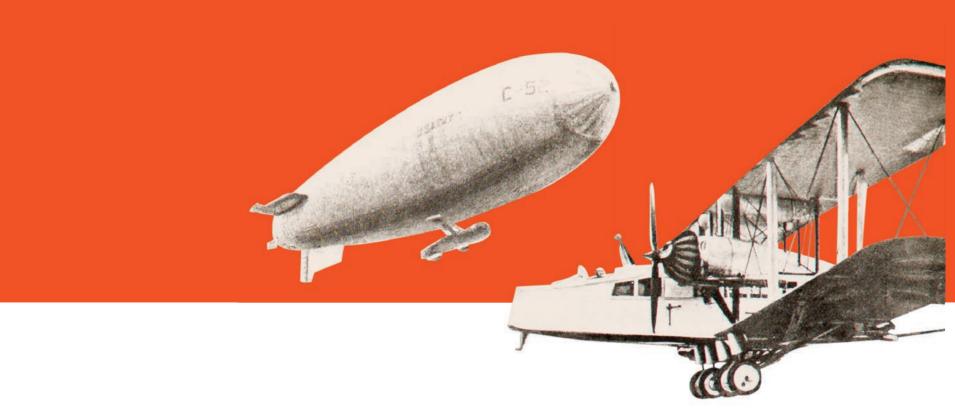
ВАЛОВАЯ ПРОДУКЦИЯ (в тыс. руб.)



ЧИСЛО РАБОЧИХ







Vladimir Gruntal (1898-1963) was a Soviet avant-garde photographer and active an contributor to Soviet photo-books. His work on the book of riddles "Chto eto takoe" [i.e. What is that?] (1931) is regarded as one of the most abstract photo-publications of the 1930s. Gruntal is the author of the books "Technique for processing photo illustrations" (1951), and "Photo illustration, light painting, transformation, photomontage" (1966).

Mechislav Dobrokovsky (1895–1938) was a Polish-borne Soviet avant-garde artist. During his early days Dobrokovsky was a friend of Khlebnikov and experimented with the designs for his poetry. During the Civil War he moved to Vladikavkaz, and later to Moscow where he studied in VKHUTEMAS. In the 1920s he was a member of the OST and October groups, and worked for the magazines Dayosh [i.e. Let's Produce], "Bezbozhnik" [i.e. The Atheist] and "Brigada khudozhnikov" [i.e. The brigade of the artists]. He was arrested in 1938 and charged with espionage on behalf of a counter-revolutionary Polish espionage-terrorist organization of which he was a member. He was executed four months later.

Solomon Telingater (1903–1969) was a Soviet graphic artist, illustrator, printer, typographer, and book designer. He is regarded as one of the most thorough and complex of book constructivists. He worked in book-printing and design from the 1920s to the 1960s, starting with avant-garde letterpress design for "Baku worker" in 1922 and in 1963 he became the first Soviet citizen to be awarded the Gutenberg Prize for the greatest achievement in the art of book design and type.

Karasik, M. Heiting, M. The Soviet Photobook 1920-1941. p.212.



#39

ZA SANITARNUIU OBORONU

[i.e. For Sanitary Defense] #2 for 1936.

Moscow: [Biomedgiz], 1936. 24 pp.: ill. 29,5x22,5 cm. In original illustrated wrappers. Spine repaired, minor tears to edges (few of them repaired), otherwise a very good and clean copy.

950 USD

An issue of the mass monthly published by the Executive Committee of the Red Cross and Red Crescent Societies. The periodical succeeded the journal "Na krasno-krestnom postu": it came out under the titles "Za sanitarnuiu oboronu" (1930-1937) and "Sanitarnaia oborona" (1938-1942).

The anonymous cover design features a photomontage of the large figure of a Red Army soldier, a nurse of the Red Cross Society in a parachute-jump uniform, crowds of healthcare workers and infantry, all of them montaged in front of the coat of arms of the USSR. Pictures were black-and-white, so all symbols (stars, hammer and sickle, cross) were specially colored in red by an artist.

This issue focused on airplane and parachute jumping courses for nurses of the Red Cross and Red Crescent Societies; two photomontage compositions were printed on this topic. The first of these shows a young woman standing on an airplane wing ready to jump. By the time the picture was taken, this female worker, K. Mednikova, had already passed the Red Cross nurses and airplane pilots courses, but was also attending courses for aircraft engineers. The second presents a picture of three nurses in special iniforms, with bags, above a photograph of a "sanitary airplane". A caption reads, "a model K-12", though it depicts a common U-2 airplane widely used for medical and agricultural purposes in the Soviet Union.

The issue contains a group photograph from the courses in parachute jumping for nurses run by the Executive Committee of the Red Cross and Red Crescent Societies; portraits of three attendees; a picture of Tatar participants of courses in GSO ("Ready for Sanitary Defense") with participants training in gas masks; and a group photo of nurses training to carry a wounded soldier.

Soviet nurses also explained the basics of first aid to soldiers of the Red Army and detailed the different blood-types. The issue includes photographs of such events in Tashkent and Kokand (Uzbekistan).

Not listed in Worldcat.

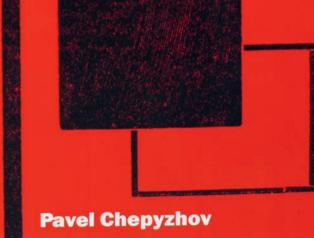


Illustrated reference book on Georgian book design in the 1920s and '30s is based on a broadly representative private collection of a hundred works. It traces the main trends and developments in Georgian book design at that time, and identifies the main artists involved.

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Edited by Ketevan Kintsurashvili





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UNKNOWN: 1924-1937

A catalog of books, periodicals and other printed material featuring photomontage compositions.

PHOTO MON TAGE UNKNOWN: 1924-1937



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