

# CONSTRUCTING CONSUMER CULTURE



EARLY TWENTIETH CENTURY RUSSIAN  
AND SOVIET ADVERTISING  
AND PROMOTIONAL DESIGN

IN THE MERRILL C. BERMAN COLLECTION

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Concept and essay by Alla Rosenfeld, Ph.D.  
Content editing by Pamela Kachurin, Ph.D., Fine Arts Consultant

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Aleksii Levin (1893–1967)  
Poster: *Gosizdat: Gosudarstvennoe izdatel'stvo* (State Publishing House), 1924  
Lithograph  
42 x 28" (106.6 x 71 cm)

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Vladimir Roskin (1896–1984)  
Maquette: *GET, Gosudarstvennyi elektrotekhnicheskii trest* (State Electric Trust),  
c. 1929  
Gouache, ink, and pencil on paper  
8 1/2 x 11 3/16" (21.6 x 28.4 cm)

#### **Note on transliteration**

For this catalogue, we have adopted the system of transliteration employed by  
the Library of Congress. For artists who were active chiefly in Russia, we have  
transliterated their names according to the Library of Congress system even  
when more conventional English versions exist: e.g. Aleksandr Rodchenko,  
not Alexander Rodchenko. Surnames with an "-ii" ending are rendered with  
an ending of "-y." Soft signs (ь) are not used in artists' names, but are retained

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## **Constructing Soviet Consumer Culture: Advertising Products, Literacy, Reading Matter, and Exhibitions in the 1920s and 1930s**

Alla Rosenfeld, Ph.D.

In February 1924, readers of the monthly journal *Vremia* (Time) would have come upon a full-page advertisement for clocks and watches. The advertisement (p. 87) featured a hybrid man-clock, with accompanying text exhorting readers to buy clocks and watches at GUM (Gosudarstvennyi universal'nyi magazin), Moscow's largest state-run department store, which had catered mostly to the wealthy classes until the Bolshevik Revolution of 1917. With brilliant economy and wit, the creators of this advertisement blended consumerist desire with communist concept: Soviet citizens could buy a shiny new watch and patronize GUM, which had been re-established by the Bolsheviks as the paradigm of a new type of retail enterprise. The advertisement was a collaboration between the artist Aleksandr Rodchenko (1891–1956) and the poet Vladimir Mayakovsky (1893–1930). It represents one of their first forays into the world of advertising under their newly formed agency Reklam-Konstruktor (Advertising-Constructor), whose mandate was to cultivate consumerist desire while constructing the first Socialist state.

The Merrill C. Berman Collection features a broad range of “promotional” materials from the early years of the Soviet Union, including advertisements for consumer goods, art exhibitions, and books; advertisements for

subscriptions to periodicals; and posters from campaigns to promote literacy. The Berman Collection preserves even the most prosaic of these materials, among them candy wrappers, cigarette packages, and other packaging material that is often overlooked. The deep holdings of promotional materials in the Berman Collection allow for the exploration of advertising's role in fostering Russian—and, in particular, Soviet—consumer culture, while also promoting literacy and educational activities. These holdings also allow for an examination of advertisers' attitudes towards national and class identities and gender roles, and present a range of visual languages that were deployed in these promotional materials, from Art Nouveau to the strict geometry associated with Constructivism.

This essay examines the history and significance of print advertising from the end of the Russian Empire into the 1930s in the Soviet Union, with an emphasis on the early 20<sup>th</sup> century, a period of major focus in the Berman Collection.



Fig. 1. Victor Vinster, Signboard: *Trade Symbol for a Food Shop*, 1870–1880

**Artistic and Historical Background:  
Pre-revolutionary Developments in Russian  
Advertising Poster Design**

In the second half of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, the vigorous growth of Russian towns and the rapid development of industrial production and trade gave rise to the flourishing of the advertisement. Initially, signboards, the creations of urban painters, were the most widespread form of the advertisement (Figs. 1, 2).<sup>1</sup> Regulated by the guilds and the official censor, signboards were placed over shop entrances, between shop windows, and on the sides of shop doors. Looking back to this period, the artist Kuzma Petrov-Vodkin (1878–1939) wrote:

The signboard business was a purely Russian phenomenon. The abundance of multilingual people [in the Russian Empire] and the overwhelming illiteracy required subject advertising... Before the transition of the signboard to a pictorial image [painted shop signs], the very objects of trades or handicraft



Fig. 2. Designer unknown, Signboard: *Bread and Fruit*, early 1900s

themselves were hung on the gates of houses and commercial premises... Instead of the actual objects, there soon appeared painted shop signs because of their brightness and convenience, and throughout the 19<sup>th</sup> century advertising workshops were scattered all over the country.<sup>2</sup>

The expansion of publishing depended to a great extent on technical improvements in printing that made advertising posters cheaper to produce. Lithography appeared in Russia in the 1820s, and in the second half of the 19<sup>th</sup> century lithographic stones were replaced by zinc plates, which were cheaper and lighter. The introduction of zinc plates, as well as improvements in ink and varnish and the use of steam presses, made the chromolithograph an item of mass consumption throughout the industrial world in the final decades of the 19<sup>th</sup> century.<sup>3</sup> Innovations in the development of photolithography further lowered the costs of printing in the last quarter of the 19<sup>th</sup> century. Commercial lithographic posters immediately became an important element of the urban environment (Fig. 3), and the first poster kiosks appeared in the central streets and squares of Moscow, St. Petersburg, and other Russian cities in the 1870s. These early commercial posters and advertisements were everywhere—in shop windows, on the walls of buildings, on fences, in newspapers and magazines, in railway carriages, and on ships—and emphasized the usefulness, durability, and low prices of the goods they touted (Figs. 4, 5,

6). Pavel Shcherbov (1866–1938), for example, a contributor of caricatures to the satirical journal *Shut* (Clown), created a poster which advertised a cigarette brand called *Krem* (Cream; Fig. 7). The inscription on the poster emphasized the quality of the tobacco: “‘Cream’ tastes not like tobacco, but like cream.” The bearded man smoking a cigarette depicts the artist himself.

Color lithography afforded artists the possibility of creating more complex advertising images than could be painted on a wooden signboard. For example, images of beautiful young Russian women in elaborate folk costumes drew attention to such goods as coffee, tea, liquor, and tobacco. Exotic landscapes with palm trees and marvelous animals provided the backdrop for cigarettes or tea. As art theorist and historian Ivan Matsu (1893–1974) later sarcastically commented on those types of posters: “Instead of one beauty, the poster of that time often had three beauties, the sea, a sailboat and the balcony of some luxurious hotel.”<sup>4</sup> Sometimes, Russian entrepreneurs resorted to the help of European artists to promote Russian products: German and Austrian artists created advertising for Abrikosov and Sons, one of the largest confectionery factories in Russia.

In addition to making commercial posters that advertised various products, pre-revolutionary poster artists also created a wide variety of posters with a focus on cultural events and entertainment. Such posters advertised concerts, balls, theater performances, and exhibitions (Figs. 8, 9). At the turn of the 20<sup>th</sup> century, the



Fig. 3. Designer unknown, Poster: *The World's Best Galoshes Manufactured by the Russian-American Rubber Factory*, c. early 1900s



Fig. 4. Designer unknown, Poster: *High-Quality Tobacco and Cigarettes Are Recommended by the Trading House of N. K. Popov and Widow S. F. Popova and Co. in Moscow*, c. late 1890s



Fig. 5. Designer unknown, Poster: *French Tea Biscuits*, 1895



Fig. 6. Designer unknown, Poster: *A. M. Zhukov. Soap*, c. early 1900s



Fig. 7. Pavel Shcherbov, Poster: *"Cream" Tastes not Like Tobacco, but Like Cream*. A. N. Shaposhnikov Tobacco Factory, c. early 1900s



Fig. 8. Designer unknown, Poster: *Night in the World of Decadence, Masquerade Ball*, February 3, 1901, 1901



Fig. 9. Designer unknown, Poster: *World of Music Exhibition*, 1907

new decorative style known as Art Nouveau or Jugendstil spread across the world, including to Russia, with unprecedented speed.<sup>5</sup> During this period, Western European magazines such as *The Studio*, *Die Kunst*, *Pan*, and *Secession* were in great demand in Russia, introducing their readers to the masterpieces of European poster art.

In November 1897, the *Pervaia mezhdunarodnaia vystavka khudozhestvennykh afish* (First International Exhibition of Posters) opened with the support of the *Imperatorskoe obshchestvo pooshchreniia khudozhestv* (Imperial Society for the Encouragement of the Arts) in St. Petersburg. Presenting posters by such well-known European graphic artists as Jules Chéret (1836–1932), Henri de Toulouse-Lautrec (1864–1901), Eugène Grasset (1841–1917), Théophile-Alexandre Steinlen (1859–1923), and Alphonse Mucha (1860–1939) to the Russian public, this exhibition was an event of great importance for the development of Russian poster. Of the 727 items from thirteen

countries on display, over two hundred works came from France, around one hundred came from Germany and the United States together, and around one hundred came from Great Britain; only twenty-eight were from Russia.<sup>6</sup> As critic V. V. Chuiko commented in his 1897 review of this exhibition: “The Russian section of the exhibition is poor and bad: the Russian poster does not shine with either originality of the composition or ingenuity, everything is stereotyped.”<sup>7</sup> An advertising poster for the *First International Exhibition of Posters* depicts an allegorical figure of Painting (Fig. 10). Although this exhibition poster was created by the Russian



Fig. 10. I. F. Porfirov, Poster: *International Exhibition of Posters*, 1897

artist I. F. Porfirov, in its style, it is strongly reminiscent of the poster imagery of the Czech-born artist Mucha, who worked in France and whose works featured beautiful women with long tendrils of hair and flowing garments surrounded by decorative botanical motifs.

Following these European examples, the Russian school of graphic arts, including posters, began to develop within the context of the Russian *stil' modern* (“the new style”), a local variant of Art Nouveau.<sup>8</sup> Posters in this style departed sharply from the traditional advertising of the 1870s and 1880s, which tended toward literalness in the representation of products and of the consumers using them. The intent of *stil' modern* posters was to symbolize, rather than to represent, and the artists advocated the evocation of feeling through allusion or through the expressive qualities inherent in line, form, and color. The influence of Art Nouveau, with its highly stylized allegorical figures, floral motifs, and strong linearity, was most visible in Russian posters for exhibitions, concerts, performances, and balls.<sup>9</sup> Influential Western European posters featured at the 1897 exhibition also inspired an interest in poster design among the Russian artists of the *Mir iskusstva* (World of Art) group,<sup>10</sup> including Léon Bakst (1866–1924). Bakst, who would go on to design the sets and costumes for the Ballets Russes, created the 1899 poster *Charity Doll Bazaar*, to promote a fundraising event to support maternity shelters and hospices in St. Petersburg (Fig 11).<sup>11</sup>

Another characteristic style used for advertising



posters in the late 1890s and early 1900s in Russia is a form of idealized historicism known as "Neo-Russian," which is characterized by the depiction of Russian people in national costumes, elements of medieval Russian architecture, ornate forms of typography, and the use of ornamental frames surrounding the text (Figs. 12, 13, 14).<sup>12</sup> This variation of *stil' modern* arose in the spirit of national romanticism and characterized the work of many Russian artists of the period, including Ivan Bilibin (1876–1942), the renowned graphic artist, book illustrator, and member of the World of Art group. The synthesizing nature of Bilibin's work embodied changes taking place in Russian artistic culture, including an increase in national references and the influence of *stil' modern*. In his advertising posters Bilibin developed a stylized vision of Russian folk life and legend (Fig. 14). His posters are filled with images of vernacular architecture, exotic costumes, armored riders, magical birds, and other motifs, adopted from such diverse sources as Old



Fig. 11. Leon Bakst, Poster: *Charity Doll Bazaar*, 1899

Russian manuscripts, popular prints, and peasant embroideries. Bilibin, like other Russian artists of the period, such as Bakst, also became aware of the expressive possibilities of Japanese prints. He assimilated the stylistic elements of Japanese woodblock prints from the *ukiyo-e* tradition by silhouetting his figures against a flat, neutral background and creating astute, unexpected compositions marked by the negation of perspectival, illusionistic space.

Until the mid-19<sup>th</sup> century, artistic life in the Russian Empire was dominated by the Imperial Academy of Fine Arts, which had total control over the regulation of state artistic affairs. Annual academic and sales exhibitions, organized by the Imperial Society for the Encouragement of the Arts, were the only exhibitions on view in the capital city of St. Petersburg. However, by the end of the 19<sup>th</sup> century, a variety of art associations and groups had been founded in St. Petersburg, Moscow, and other cities, and their number and influence were steadily increasing.<sup>13</sup> The Berman Collection includes important exhibition posters from the early 20<sup>th</sup> century that show great stylistic diversity. In some instances, the representational element dominates (p. 145), while in others the design is typographical, consisting entirely of lettering (p. 148). In the latter group are posters advertising the 10<sup>th</sup> and 12<sup>th</sup> exhibitions of paintings by the Union of Russian Artists (pp. 146, 147).<sup>14</sup> The *Soiuz russkikh khudozhnikov* (Union of Russian Artists) set the goal of promoting Russian art and asserting Russian national identity in landscape and history



Fig. 12. Vladimir Taburin, Poster: *Singer Sewing Machine Company*, c. early 1900s



Fig. 13. Aleksandr Durnovo, Poster: *International Exhibition of the Latest Discoveries of the All-Russian Aero-Club in Mikhailovsky Manege*, April–May 1909, 1909



Fig. 14. Ivan Bilibin, Poster: *The "New Bavaria" Mead and Beer Company*, 1903

painting. Many Moscow artists focused on painting lyrical landscapes, based on the method of Impressionist *plein air* painting, while artists in St. Petersburg often turned to graphic arts, especially book illustration. The Union's charter enshrined the right of members of the association to exhibit works without a jury, and its main activity was the organization of yearly exhibitions in Moscow and St. Petersburg.

Designs for the posters advertising the Union of Russian Artists' exhibitions were based on the 1901 poster *Vystavka rabot 36-ti khudozhnikov* (Exhibition of 36 Artists), which was created by the Russian Symbolist painter Mikhail Vrubel (1856–1910; Fig. 15) and includes a stylization of the medieval Russian typeface *slavianskaia viaz'* (Slavic script).<sup>15</sup> The same design was used once again in 1902 to promote this exhibition the following season. Retaining its basic format and a characteristic typeface in Neo-Russian style, Vrubel's original design was later adopted for the posters advertising exhibitions of the Union of Russian Artists. Vrubel was one of the most active supporters of the Union of Russian Artists, and it was he who suggested the name of the group. As is made clear in the posters in the Berman Collection, profits from the sales at the 10th and 12th exhibitions, which were held in 1912 and 1914, respectively, were distributed to the All-Russian Union of Cities as financial aid for ill and wounded soldiers. These posters are equally interesting from both artistic and historical points of view: as rare graphic works by Vrubel in the area of poster design, and as a reflection of

Russian artistic life in the early 20<sup>th</sup> century.

Spurning all decoration in favor of large block letters, the creator of the *Mishen'* (The Target)<sup>16</sup> exhibition poster in 1913 (p. 148) communicated the combative tone of exhibition organizer Mikhail Larionov (1881–1964), who explained:

This year we are calling ourselves "The Target." Last year's name, "The Donkey's Tail," was a challenge to the public. "The Target" is also a challenge. The name symbolizes the public's attitude toward us. The gibes and abuse of those who can't keep up with us and can't perceive the aims of art with our eyes, fly into us like arrows into a target.<sup>17</sup>

Larionov's own contributions to this important



Fig. 15. Mikhail Vrubel, Poster: *Exhibition of 36 Artists*, 1901

exhibition comprised recent Neo-Primitivist and Rayist works, while his partner, the revered artist Natalia Goncharova (1881–1962), exhibited a number of her now iconic non-objective Rayist works.<sup>18</sup> Rayism was based on a theory of perception that Larionov elaborated between 1912 and 1914 and which stated that reflected rays of light from everyday objects intersect with each other to create what he called "immaterial objects" and "intangible spatial forms."<sup>19</sup> In the *Target* exhibition (Fig. 16), Larionov included a selection of paintings created by untrained artists, such as the work of Niko Pirasmanishvili (1862–1918), the Georgian "naïve" painter commonly known as Pirosmani. The works of this painter were shown for the first time in the *Target* exhibition. Children's drawings from the collections of Aleksandr Shevchenko and I. D. Vinogradov were exhibited as well. This hodgepodge of children's art, Persian art, Russian folk art, and the work of untrained artists alongside paintings by Russia's leading avant-garde artists provoked anger and confusion among the exhibition-going public, and the *Target*



Fig. 16. Photographer unknown, Photograph: *Artists participating in the Target exhibition, Moscow, 1913*

exhibition poster serves as an important historical document that provides detailed information about the exhibition, including the dates, location, participants, and types of art.

Posters promoting books and book publishing also attracted major Russian artists. Although this type of poster was primarily a tool for book trade advertising, it also had an important educational function in that it familiarized the general public with the world of printed publications. The Berman Collection includes a maquette for the advertising poster for the unique volume *Nash zhurnal* (Our Journal), published in Petrograd in 1916 (p. 121) *Our Journal* was a collection of handwritten texts and drawings created by the children of famous Russian artists as well as by other children from throughout Russia. The conditions for participation in this project were the following: the children had to be from ages four to fourteen, and their parents should not have helped them in creating the drawings.<sup>20</sup> There were more pictures included in *Our Journal* than there were texts, and the pictures did not always serve as illustrations of the text. Some of the artists whose children contributed to the volume were friends of Alexandre Benois (1870–1960). These included famous artists such as Alexandre Amstam (1880–1969), Yevgeny Lanceray (1875–1946), Nicholas Roerich (1874–1947).<sup>21</sup> Many artists and writers of the time recognized the emotional power of children's drawings and believed that purity, naivety, and sincerity constituted the primary value of children's artwork and differentiated it from adults' work.<sup>22</sup>

As Nikolai Kulbin (1868–1917), one of the editors of *Our Journal* and a self-trained artist who fundamentally shaped the development of the St. Petersburg avant-garde,<sup>23</sup> stated in his 1908 article “Free Art as the Basis of Life”: “Not everyone has the gift of reading the rudiments of the art created by the most beautiful of animals—prehistoric man and our children.”<sup>24</sup> The maquette for the poster in the Berman Collection advertises the publication of *Our Journal* and includes a collage with a reproduction of a drawing by “Zhorzhik” Arnstam, as well as excerpts by Benois and Roerich from a large selection of reviews by famous people that accompanied the publication.

### **Soviet Commercial and Trade Advertisement Posters, Packaging, and Wrappers, 1920s–1930s**

The Bolshevik Revolution of 1917 ushered in a dramatic expansion and transformation of poster production. In the wake of the Bolshevik takeover, the newly installed Soviet government used its complete control over mass communication to marshal film, radio, theater, and literature as propaganda. Central to the propaganda effort was the Soviet political poster, which became an inescapable part of daily life. Propaganda posters could be seen in the central streets of big cities, in town council buildings, in factories, and on the walls of railroad cars. As El Lissitzky (1890–1941) wrote:

Our younger generation of artists

accumulated much latent energy during the Bolshevik Revolution of 1917... The audience was of the mass of the people, the great mass of semi-literates. The 1917 Revolution has carried out colossal propagandist and educational work. The traditional book was...divided into separate pages, enlarged a hundred-fold, painted in brighter colors and hung up in the streets as posters. Unlike the American poster ours was not planned to be taken in at a single glance from the window of a passing car, it was meant to be read and digested at close range. Were we today to reproduce a few such posters in book form, arrange them according to a certain theme, and bind them, we should have a highly original book.<sup>25</sup>

Soviet posters advertising commercial products became, in essence, an extension of the genre of the political poster developed during the immediate post-Revolutionary years. These commercial posters and advertisements arose from a unique economic predicament: almost as soon as the Bolsheviks established their government, oppositionist armed forces—which became known as the “White Army”—began to challenge Bolshevik control over territories throughout Soviet Russia. As a result, the war years saw the implementation of harsh economic policies, known as “War Communism,” which involved forced requisitions of land and food from the peasantry, forced labor, and strict

food rationing. After the Civil War ended in 1921, Lenin eased the economic restrictions of “War Communism” and begrudgingly allowed individuals to sell goods on the open market. This “New Economic Policy” (NEP) spurred the growth of commercial activity in the nascent socialist state and provided the impetus for trade advertising. While some Soviet citizens celebrated the return to normalcy, others were highly critical, envisioning a return to capitalism through indulgence in consumerist tendencies. Indeed, as the scholar Randi Cox points out, consumption posed a challenge to the Bolsheviks because it touched on two contradictory goals of the revolution: the desire to improve the lives of the lower classes, and the desire to put an end to the selfish indulgences of the upper classes.<sup>26</sup>

In their discussions about a role for advertising in a socialist economy, Soviet ideologues attempted to identify and rationalize the distinction between Soviet and pre-revolutionary times, as well as between Soviet and Western advertising, and to provide an ideological basis for that difference. They argued that advertising could become a specialized form of propaganda which would promote state-produced goods.<sup>27</sup> As G. Goroshchenko noted in his 1931 article *Sovetskii tovar i ego agit-propaganda* (Soviet Product and its Agitational Propaganda):

What is the difference between the bourgeois and Soviet advertising of this or that product?—If the bourgeois advertising of the product tries to hide its

true quality by presenting the mediocre product in the most favorable form, exaggerating its quality, then the purpose of our advertising poster is to show the true quality and features of the product, because any unfair exaggeration is absurd with our state trade and industry.<sup>28</sup>

The author also stressed the need to use trade advertisements to promote Soviet political objectives: “The best solution for the Soviet advertising poster would be to combine both the promotion of the product and political agitation which should organically flow from one to another and make up one unified whole.”<sup>29</sup>

In a similar mode, Nikolai Lukhmanov, in his 1929 article “*Liven’ poshlosti*” (A Stream of Vulgarity), published in the journal *Iskusstvo* (Art), focused on the “ideological content” of the commercial design of the post-revolutionary period.<sup>30</sup> The author severely criticized the prevailing tastes as “vulgar,” and noted that much pre-revolutionary advertising included images of flowers, attractive female faces, and ornaments.<sup>31</sup> He sarcastically named this type of Russian advertising “a mixture of French style with that of Nizhny Novgorod”<sup>32</sup>—referring to the provincial Russian region—and called for “combatting the reactionary tastes of the bourgeoisie” and “the rotten aesthetics of the petty bourgeoisie,” while stressing the important educational role of the new Soviet trade advertising.<sup>33</sup>

After the Revolution, many products and habits related to personal care, besides those serving

the most basic hygiene needs, were declared a “bourgeois vestige” by the Bolsheviks, and all perfume companies were nationalized. In 1918, G. A. Brocard and Co. (Fig. 17)—famous before the Revolution even in Western Europe for its cosmetic production and soap—was nationalized and transformed into the state soap factory, which produced soap for Red Army soldiers. In Soviet society, even soap wrappers now held political significance, as exemplified by the soap wrapping papers “Proletarian Soap” and “The Liberated Woman of the East” (Figs. 18, 19).

During this period, tobacco packaging, too, often served as a means of visual agitation and propaganda. Nikolai Semashko, the leader of the Commissariat for Public Health, sought to undertake a campaign against tobacco which would have severely curtailed tobacco cultivation and production, limited tobacco sales, and turned public opinion against tobacco with a propaganda campaign.<sup>34</sup> However, the economic arguments for tobacco won out against Semashko’s arguments on behalf of public health, and it took only nine years for the newly established Soviet state of workers and peasants to become one of the largest manufacturers of tobacco products in the world (Figs. 20, 21) Soviet industry often produced cigarettes with typical Soviet imagery or symbols of the USSR, and the brands were named after cities or geographical areas in the Soviet Union, as well as after Soviet industry and technology.<sup>35</sup>

Throughout the 1920s, Constructivism was a dominant trend in Soviet poster design.<sup>36</sup>

Constructivist artists declared “Death to Fine Art,” which they castigated as “a bourgeois phenomenon.”<sup>37</sup> Russian avant-garde artists, and especially those affiliated with the Constructivist movement, allied themselves with the new Bolshevik regime.<sup>38</sup> Many experimental artists actively collaborated with the Soviet government and served as its devoted propagandists.

Constructivists proposed the concept of the “artist-engineer” or “advertising-constructor,” arguing for a functional approach to design.<sup>39</sup> The 1920 “Productivist Manifesto,” an early Constructivist document written by the artists Rodchenko and Varvara Stepanova (1894–1958), rejected the art of the past. Rodchenko and Stepanova stated that it was necessary “to attain a synthesis of ideology and formal aspects” so that the artist’s work could have some practical application to daily life.<sup>40</sup> Poster design was one of the few concrete areas of “production art” in which the Constructivist principles of merging art and life could be realized.

During the period of NEP, Constructivists who had coalesced around the magazine *Lef* (*Levyi front iskusstv* [Left Front of the Arts]) and its editor Mayakovsky—namely Rodchenko, Stepanova, Anton Lavinsky (1893–1968), and Liubov Popova (1889–1924), among others<sup>41</sup>—designed numerous posters for various commercial products. These artists were in favor of only those types of art that functioned to advance social objectives. Repudiating conventional painting, Boris Arvatov (1896–1940), a major theoretician of Production Art, proclaimed:



Fig. 17. Designer unknown, Poster: *Perfumery of the Brocard and Co. Association*, c. 1890s–early 1900s



Fig. 18. Designer unknown, Soap wrapper: *The Liberated Woman of the East. Women, Equally with Men, Build the Soviet Economy*, c. mid-1920s



Fig. 19. Designer unknown, Soap wrapper: *Proletarian Soap*, c. mid-1920s

...the *Lef* artists fight for the poster, for advertising, for photo- and cinema-montage, that is for those kinds of utilitarian visual arts, which are to be produced on a mass scale and could be executed by means of machinery and are closely related to the everyday life of industrial workers.<sup>42</sup>

Constructivist artists actively opposed the use of advertising for private enterprise during the era of NEP. Their commercial posters were intended to attract customers to shops maintained by the Soviet state and to strengthen people's confidence in goods manufactured by Soviet enterprises. Mayakovsky, for example, even described his work in advertising in the early 1920s as a form of "political agitation." As he argued in his 1923 manifesto *Agitatsiia i propaganda* (Agitation and Advertising):

The bourgeoisie knows the power of advertising. Advertising is industrial, commercial agitation. Not a single business, especially not the steadiest, runs without advertising. It is the weapon that mows down the competition... But face-to-face with NEP, in order to popularize the state and proletarian organizations, offices, and products, we have to put into action all the weapons, which the enemy also uses, including advertising.<sup>43</sup>

One of Rodchenko and Mayakovsky's first efforts in Soviet advertising was the aforementioned

poster *Mozer Watches, Sold at GUM*, which was published in *Izvestiia* (p. 87). In October that same year, Dobrolet, the state agency that was promoting investment in Soviet aviation, commissioned Rodchenko to design advertisements and logos.<sup>44</sup> Following the Dobrolet commission, which was carried out by Rodchenko alone, the artist began to collaborate closely with Mayakovsky, under the title *Reklam-Konstruktor*, on campaigns that the artist later called "the first true Soviet advertisements which turned against the little heads, flowers, and other petty bourgeois tawdriness in vogue in the NEP period."<sup>45</sup> During that period, when the government was trying to develop consumer consumption along socialist lines, government enterprises were obliged to compete in the open market. Rodchenko and Mayakovsky's clients were various state organizations such as Rezinotrest (State Trust for the Rubber Industry; see pp. 81–83); GUM (State Department Store; p. 87); and Mossel'prom, a large state grocery distribution agency (pp. 91–99). Mossel'prom included nationalized yeast, brewery, and distillery factories, as well as confectionary and tobacco factories—the main manufacturers of products subject to high excise taxes, which generated large treasury revenues. Rodchenko's poster for Mossel'prom pencils with Mayakovsky's slogan "Give me pencils that are good" advertises a red and blue *Pobeda* (Victory) pencil produced by the Mospoligraf, founded in 1917 in order to meet the urgent demand for school supplies in connection with the state plan to eradicate illiteracy (pp. 92, 93). In 1925, in order to eliminate the pencil



Fig. 20. Designer unknown, Poster: *Urtak Tobacco Smoke is Better Than All Other Brands Put Together. The Urtak Tobacco Factory of the State Trust Uzbeksel'Prom [Uzbekistan Agricultural Industry]*, 1929



Fig. 21. Aleksandr Zelensky, Poster: *Everybody Smokes "Box[ing]" Filterless Cigarettes. Mossel'prom*, 1928

shortage, the Soviet government decided to quickly build the first state-owned pencil production factory; the factory started producing pencils the next year. In his poster, which looks like a technical draft, Rodchenko employed rigid geometrical organization to create a dynamic visual composition.

Between 1923 and 1925, Rodchenko created more than 150 advertising and packaging designs for these and other state companies, often working with Mayakovsky, who would supply the text. In this role, Rodchenko identified himself, or his and Mayakovsky's collaborative efforts, on the works themselves as Reklam-Konstruktor. Writing retrospectively about their collaboration, Rodchenko noted:

Work on Soviet advertising—the creation of our new ads—was going full steam. Volodya [Mayakovsky] wrote texts on the piano in the evening; during the day he took commissions or turned them in. Two VKhUTEMAS students and I would draw till dawn. It was exciting—and not because of the money, but because it advanced the new advertising everywhere. All of Moscow was decorated with our products... The signs for Mosselprom... All the kiosks were ours... The signs for Gosizdat—“Black, red, gold...” Rezinotrest, GUM,

Ogonyok,  
The Directorate  
We made as many as fifty posters, up to one hundred signs, packages, wrappers, lighting, advertising, advertising pillars, illustrations in magazines and newspapers.<sup>46</sup>

The challenge confronting graphic designers in post-revolutionary Russia was to introduce an easily understood graphic style for a general public with a high rate of illiteracy. Rodchenko's commercial posters are among the most successful examples of Constructivist graphic design. Any ornament or extraneous details were rejected by the artist, and open areas of white space were used as compositional elements. Rodchenko employed sans-serif typefaces, strong contrasting colors, and basic geometric shapes or symbols such as circles, squares, and triangles, as well as typographic elements such as arrows, slashes, exclamation points, and question marks. Some of his posters were humorous and whimsical, such as the one depicting rubber fending off the rain from the earth, and accompanied by Mayakovsky's verses: “Rezinotrest Galoshes: Protection in the rain and slush. Without these galoshes, Europe can only sit and cry” (p. 81). Other posters for Rezinotrest promoted the sale of galoshes in the remote, mostly Muslim regions of the country. In one of these posters, with Mayakovsky's words “Buy! People of the East! The best galoshes brought by camel,” (p. 83). Rodchenko depicted a figure seated inside a rubber boot on a camel's

back, as if the object were a flying carpet.

In his recollections of his work with Mayakovsky, Rodchenko stated:

We rebelled against the accepted canons, tastes, and values. [...]  
We supported the new world, the world of industry, technology, and science...  
We were inventors and remade the world our own way. [...]  
We created new concepts of beauty and expanded the concept of art.<sup>47</sup>

Mayakovsky and Rodchenko were also commissioned by Mossel'prom to design new candy wrappers, boxes, and biscuit packaging. Reflecting the ideals of the new Soviet regime, the caramels were called “Our Industry” and “Red Moscow,” displacing the pre-revolutionary brands (pp. 94, 95).

Soviet commercial advertising flourished under the NEP and attracted the most experimental artists of the time. By the mid-1920s, Aleksei Levin (1893–1967), Vladimir Roskin (1896–1984), and Lavinsky had emerged as influential designers associated with the Russian Constructivist movement. Immediately after the Revolution, these three artists worked in collaboration with Mayakovsky and Mikhail Cheremnykh on ROSTA Windows posters, created under the auspices of the Russian Telegraph Agency, which were intended to maintain support for the Red Army in the Civil War. These posters, which appeared for the first time in September 1919, employed intentionally

crude stencil images to create simplified depictions of figures and objects and narrated current events in sequences. Indeed, after the end of the Civil War, the ROSTA posters played a major role in enriching the formal language of commercial posters. The latter depended on class iconography adopted from these earlier political posters.

From 1923 to 1925, Lavinsky collaborated on the journal *Lef*, where he managed the advertising, posters, and decoration projects. In 1924, the artist created a poster advertising the Soviet cigarettes *Klad* (Treasure), which were launched on the Soviet market by Mossel'prom (p. 99). The cigarette boxes contained tickets for a lottery organized jointly by Mossel'prom and the government's Commission for Improving the Life of Children. The prizes were significant—a tractor, a cow, a horse—and were considered “treasures” during that period. With the lottery proceeds going to children, in particular to the homeless orphans of the First World War and the Russian Civil War, the campaign had a pronounced social character. Lavinsky's 1926 advertisement for the Gostorg RSFSR (Foreign Trade Agency) (p. 112) was based on diverse typefaces set within an elaborate round composition. Demonstrating to the viewer the concepts of export and import in the Soviet Union, the artist included in his poster narrative elements such as carriages with goods moving along the rails.

One of the most inventive artists of this period was Dmitrii Bulanov (1898–1942). In

August 1926, he became art director of the *Gosudarstvennoe Biuro reklam* (State Advertising Agency) of Leningrad's *Gubotkomkhoz* (Department of Communal Services), for which he designed various posters. Bulanov's work includes posters calling upon advertisers to take advantage of advertising space in tram cars and on the radio. The artist introduced the elongated horizontal format, designed to be placed at the base of the ceiling in the waiting rooms for Leningrad trams. Beginning in 1928, Bulanov also produced brochures and posters for the Leningrad Zoo (pp. 108, 109). These posters were so well received that Bulanov employed assistants to implement his ideas. Although Bulanov used some Constructivist design elements (Fig. 22) and photomontage in his posters, his approach often differed from that of major Constructivist artists like Rodchenko or Gustav Klutis (1895–1938), and was more akin to the Lebedev School of children's book illustration. Bulanov enriched his designs with the visual language of Russian folk traditions, including *lubki* (popular prints; the singular form is *lubok*) and painted shop signs, a visual strategy that can be traced back to the ROSTA Window posters. Although Bulanov's poster designs relied on the human or animal figure, they are also highly abstracted. Some of Bulanov's posters included extensive propaganda text, but unlike the design of informative propaganda brochures produced at that time, his posters were often whimsical or incorporated irony, traits for which the artist was often criticized by Soviet officialdom and occasionally earned him the derogatory and



Fig. 22. Dmitrii Bulanov, Poster: *In 1929 the Entire USSR Will Read the Publications of the Krasnaia gazeta (Red Newspaper)*, 1928

politically dangerous label of “formalist.”<sup>48</sup>

One form of commercial graphics that became especially popular in the mid-1920s was the assemblage of numerous advertisements on one printed sheet (Fig. 23). As Mikhail Anikst, the distinguished Soviet graphic artist and design scholar, noted in his book *Soviet Commercial Design of the Twenties*, this type of composite poster used the same compositional schema: symmetrical positioning of the advertising material around the main axis and the introduction of a single large image connected with one of the State advertisements.<sup>49</sup> There are a number of such composite posters in the Berman Collection. They include an advertisement of various public attractions in the garden of the Gosnardom (People's House), which was a leisure and cultural center built with the intention of making art and cultural appreciation available to the working classes (p. 117), as well as a poster advertising traders and services at the Nizhny Novgorod Fair of 1925 (p. 115). Inaugurated



Fig. 23. Gennadii Komarov, Poster: *Union of Town with Country*, 1925



Fig. 24. Sergei Chekhonin, Poster: 6th All-Union Trade Fair in Nizhny Novgorod; August 1–September 15, 1927, 1927

in 1817, this commercial trade fair had a significant impact on the growth and economic development of the Nizhny Novgorod region and soon became the largest commercial trade fair in the country (Fig. 24).

Throughout the 1920s and early 1930s, Soviet art critics and ideologues continued to highlight the difference between the pre- and post-revolutionary advertising poster, while they stressed that the foreign poster was ideologically alien to the Soviet advertisers. “In contrast to Western advertising contrivances, which pursue primarily commercial goals,” wrote V. K. Okhochinsky, one of the authors of the catalogue for the 1926 exhibition *Plakat i reklama posle Oktiabria* (The Poster and Advertisement After October), “the Soviet trade poster must successfully combine political, educational, and industrial points.”<sup>50</sup> He was echoed by his fellow author in the same volume, M. Brodsky, who asserted that “our trade poster and advertisement must mobilize social thought and

energy for the speediest possible raising of labor productivity and strengthening of our country’s industrialization.”<sup>51</sup>

### Book Culture and the Eradication of Illiteracy in the Revolutionary Era, 1917–1927

Soon after the Bolshevik Revolution of 1917, the Soviet regime made serious efforts to promote education and to preserve cultural monuments. As a result, cultural and educational posters were no less diverse than the political or commercial types of posters. Among their common themes were the upbringing and education of children; job training; overcoming religious superstitions; advertisements for various exhibitions, concerts, films, and theater performances;<sup>52</sup> and the promotion of books and journals. In 1919, the recently established Narkompros (People’s Commissariat for Enlightenment) commissioned Nikolai Kupreyanov’s (1894–1933) poster *Citizens, Protect Cultural Monuments* (p. 123). The poster depicts the famous equestrian statue from the sculptural group *The Horse Tamers* by Pyotr Klodt, which crowns the four corners of the Anichkov Bridge over the Fontanka River in St. Petersburg. The poster also includes images of rare books and manuscripts, paintings, antiques, and a historical building. During and immediately after the Revolution, many pre-revolutionary cultural monuments were destroyed by workers and soldiers who associated them with the hated tsarist regime. An important difference between Soviet advertising of this period and Western advertising is that Russian

poster artists addressed their work primarily to an audience with minimal cultural background. Accordingly, a modern, “civilized” way of life was glorified, as opposed to appealing to the viewer’s understanding of commemorative sculpture.

The eradication of illiteracy was a crucial aspect of the Bolsheviks’ program aimed at the transformation of society. In December 1919, the Soviet of People’s Commissars issued the decree “On the Liquidation of Illiteracy among the Population of the Russian Federation” (*O likvidatsii bezgramotnosti sredi naseleniia RSFSR*),<sup>53</sup> mandating that all citizens between the ages of eight and fifty learn to read and write.<sup>54</sup> In July 1920, Narkompros created the Likbez (All-Russian Extraordinary Commission for the Eradication of Illiteracy), subordinate to it. The Commission asserted control over the organization of Likbez courses, teacher training, and the publication of educational materials. The literate population of Soviet Russia—except for those fighting in the Russian Civil War—was expected to participate in teaching the illiterate, and anyone found to be hindering the illiterate from attending schools was held criminally responsible. Private homes, churches, and factories provided classrooms for literacy classes.

The literacy campaign was, of course, part of the wider effort to encourage the broad masses of people to change their way of life and become part of a new society (Fig. 25). A literate citizen could build Communism. As such, the legibility of the poster’s message had to be uppermost in the designer’s mind.

Even during the Civil War (1918–1921), the Bolsheviks printed posters encouraging education. During this period, some educational posters were displayed or drawn on special propaganda trains and boats. These *agit-trains* disseminated Bolshevik propagandistic literature to far-flung areas (p. 122).<sup>55</sup> One of the slogans drawn on such train carriages stated: “The Tsarist government brought oppression, vodka, and the whip to the people. The Soviet government provides the working masses with a book, a newspaper, and free education.”

As they intended to reach an audience poorly equipped to comprehend complex ideas, Soviet artists often turned to the imagery found in Russian folk art and Russian Orthodox iconography—the types of art already familiar to the illiterate and semi-literate. Aleksei Radakov’s (1879–1942) poster *An Illiterate Person is Like a Blind Man* (1920) in the Berman Collection (p. 125) has most in common with the folk art tradition of the *lubok*. As the influential theorist and art historian of the period Nikolai Tarabukin pointed out:

The question of the popular print can be raised not as a revival of an obsolete form in its true essence, but as using this traditional form, which has deep appreciation among the common folks, for completely different purposes than those that were inherent in the old popular print. This form is thought of as a special form of agitation.<sup>56</sup>



The poster *An Illiterate Person is Like a Blind Man* asserts that failure and misfortune on all sides lie in wait for the illiterate. A similar slogan appears in Kogout's 1921 poster *From Darkness to Light, from Battle to Books, from Sadness to Joy* (p. 129). Kogout depicted a gigantic tome lying open on the ground. Soldiers with red banners scurry around like ants; one of them climbs onto the podium and delivers a fiery speech. In this example, and in many other posters of the early Soviet period, the book is depicted as a sacred text, an inexplicable miracle, and an invaluable gift. The fight against illiteracy was inseparable from the idea of educating a new Soviet citizen, training workers for their active participation in the development of industry and agriculture. Sergei Ivanov's (1885–1942) 1920 poster on the subject claims that *Reading is One of a Person's Responsibilities* (p. 127). Another 1920 poster, *Loyal Friend* by Radakov, (p. 126) includes an entire story that stresses the necessity and pleasure of learning by reading.<sup>57</sup> Women's education also became a major priority after the Revolution, which is exemplified by Natalia Iznar's poster *Woman! Literacy is the Key to Your Liberation* (Fig. 26).

Early Soviet artists drew on a variety of sources: religious and folk art, classical mythology, Russian painting, and the imagery of Western European revolutionary movements.<sup>58</sup> Allegorical images provided a major source of inspiration for many poster artists. The 1920 poster *Literacy—the Path to Communism* (p. 124) depicts a half-naked youth in Roman sandals astride a fiery-

red winged horse. He holds an open book in one hand and a torch in the other. Posters with the same image were also published in various languages, including Arabic for citizens of Turkestan and Hebrew for Jewish settlements in Ukraine and Belorussia. The Berman Collection includes a version of this poster with the title in Polish.

Elements of new and distinctively Soviet imagery, such as the hammer and sickle or the rising sun of the Revolution, began to appear in various posters. The symbol of the sun occupied a



Fig. 25. Designer unknown, Poster: *Soviet Propaganda Day. Knowledge—for Everyone!*, 1919

dominant position in the iconic repertoire of poster art in the first years of Soviet regime. During the campaign to eradicate illiteracy, the image of the sun was often used to promote learning. As a case in point, in 1921 the Petrograd Regional Committee for the Eradication of Illiteracy commissioned a poster by Ivan Simakov (1877–1925) which was published by the State Publishing House. Simakov's poster, titled *Long Live the Sun! Let the Darkness Disappear!* (Fig. 27) prominently features an image of the sun, which signifies such abstract concepts as “knowledge” and “education” in contrast to the misery and oppression of the old Tsarist regime.

In 1925, Boris Kustodiev (1878–1927) created a poster advertising the publications of Lengiz, the Leningrad branch of the State Publishing House (Fig. 28). The artist depicted a group of three allegorical figures signifying a peasant, a worker, and a Red Army soldier, all reading books. Among the books are those by the Communist leaders Karl Marx, Friedrich Engels, and Vladimir Lenin. The bearded peasant and the Red Army soldier, identified by his peaked Red Army *budennyi* cap, are shown seated. Depicted topless, the worker-blacksmith stands in the center, resting his arm on his hammer—the emblem of the working class. The commanding presence of the worker in this poster leaves no doubt about his importance and the hegemonic status of the proletariat in the new Soviet society. An iconographic image of a topless blacksmith, as if hammering through “the



Fig. 26. Natalia Iznar, Poster: *Woman! Literacy is the Key to Your Liberation*, c. early 1920s

chains of exploitation,” was a classic example of early Bolshevik iconography, and one of the most prominent symbols in Bolshevik visual propaganda. As the historian Victoria Bonnell has pointed out, images of the blacksmith served as a symbol for all types of workers associated with the new age of manufacturing.<sup>59</sup>

By the mid-1920s, efforts to eliminate illiteracy were yielding positive results. The next step was to provide guidance to the new readers on exactly what to read and how to read it. Posters of the mid-1920s frequently included educational publications produced by Glavpolitprosvet (Main Committee for Political Enlightenment), part of

the People's Commissariat for Enlightenment. Campaigns for literacy and mass political education via schools, workers' clubs, and libraries all required visual aids and specialized literature. Posters created as visual instructional aides were the most informative. In posters of this type, the artistic aspect fades into the background, and the image plays only an illustrative, auxiliary role. The poster *Reading Aloud Newspapers, Short Stories, and Books on Science* is a typical example of such a publication (p. 134).

The issue of respect for books and libraries also received significant attention from the poster designers of the period (Fig. 29). In the devastating years of the Civil War, books often stoked the stoves, and the pages were torn into cigarettes. Literary culture was often associated with the "world of the bourgeois exploiters" and evoked negative emotions. Therefore, the agitators and artists strove to instill respect for the book as a means of knowledge for peasants and workers. The "predatory reader," or one who tears pages and pictures out of a book, was now considered a class enemy. A number of artists created entire series of posters on the correct use and handling of library books, exhorting readers to refrain from bending book covers and writing on and tearing out pages, and encouraging them to use bookmarks and to return books on time, as exemplified by a series of photomontage posters by Fyodor Slutsky (1898–1967) (Figs. 30–33).

Posters advertising both newly published



Fig. 27. Ivan Simakov, Poster: *Long Live the Sun! Let the Darkness Disappear!*, 1921

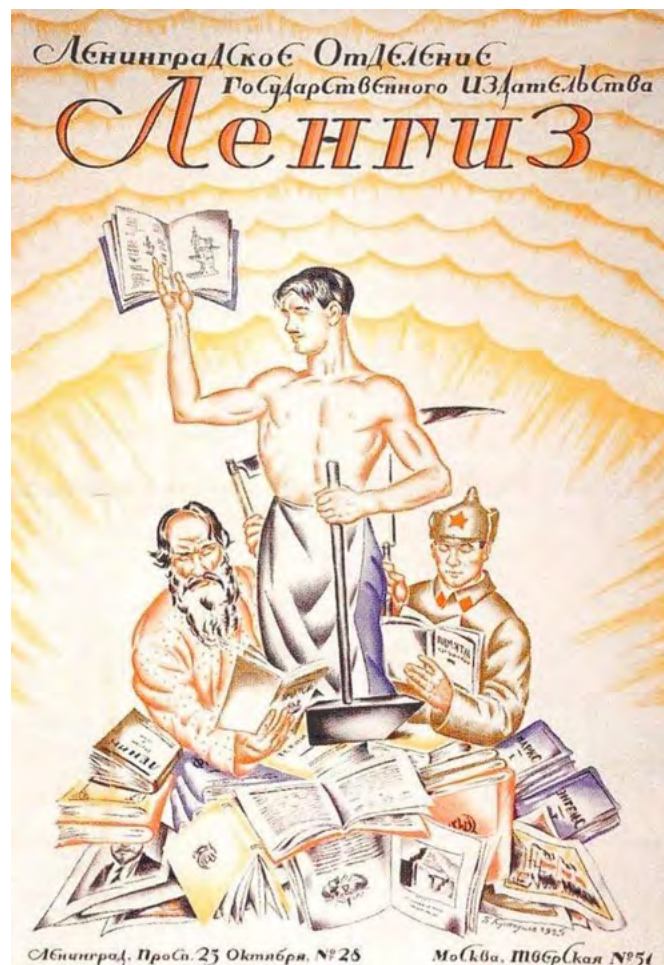


Fig. 28. Boris Kustodiev, Poster: *The Leningrad Department of the State Publishing House, Lenziz*, 1925

books and publishing houses themselves were an instrument of trade advertising, but also served several educational functions: aesthetic education, familiarizing the general public with the world of printed publications, and transmitting information through the sale of the books advertised. An advertisement for book publishing houses, primarily for the State Publishing House GIZ (*Gosudarstvennoe izdatel'stvo*), became one of the central themes of these posters in the 1920s. In 1922, during the NEP, there were as many as 220 private publishing houses. The State Publishing House, which existed from 1910 to 1930, was formally part of the Commissariat of Education but in practice reported directly to the Central Committee of the Communist Party; as a result, it was afforded special privileges, including large state subsidies. The State Publishing House's aggressive advertising campaign, in an effort to compete with private publishers, actively promoted its publications and disseminated cultural propaganda.<sup>60</sup>

Posters for GIZ that featured the texts by Mayakovsky, designed by Stepanova, Lavinsky, Rodchenko, and Levin, were especially popular: for example, *Remember GIZ! This Logo is a Source of Knowledge and Light* (p. 174) and *Every Newcomer to the City Pines for a Spiritual Drink. In a Gosizdat Shop, You Will Find Any Book or Textbook in a Flash* (p. 171). An essential element of this type of advertising poster was a list of addresses of book stores, branches, and representative offices of the State Publishing House; and images of book covers were often

reproduced. In 1925, Lavinsky created a poster advertising a subscription for the 1926 State Publishing House's publications in which he combined the GIZ logo, images of books, and a proletarian symbol of the sickle and the hammer. In Lavinsky's poster, planes of geometric shapes and contrasting colors create a dynamic visual effect.

The presence of a specific, recognizable social type, such as a bookseller or worker, was of paramount importance in this period, since it allowed the viewers to instantly identify themselves with and trust the figure depicted. The bookseller is frequently presented as a hero, agitator, or educator. Often, one and the same character could perform in different social roles. For example, a photograph of a smiling Soviet worker in a cap, taken by Rodchenko in 1924, was used by Stepanova in her 1925 poster (p. 175). As with other Constructivist artists' posters for GIZ publications, Stepanova's posters are devoid of narrative elements. In her poster, Stepanova combined a documentary photograph of a smiling worker with a hand-drawn image of the open book. On the right-hand page of the double spread is a drawing depicting the *Shkola krest'ianskoi molodezhi* (School of the Peasant Youth), while on the left is the GIZ logotype. Stepanova pointed out that "the demand for a documentary approach is typical for our age" and noted that all types of advertisement "have confronted the production artist with the problem of making a documentary record of an object."<sup>61</sup> She wrote that "the approximate, artistic



Fig. 29. Fyodor Slutsky, Poster: *Return the Book You Took on Time. Other Readers Are Waiting for It*, 1929



Fig. 30. Fyodor Slutsky, Poster: *This Reader is a Predator. You Cannot Use This Book, as the Predatory Reader has Ripped Out the Pages and Pictures*, 1929



Fig. 31. Fyodor Slutsky, Poster: *Book Pests. Underlining and Writing in Library Books is Not Allowed*, 1929



Fig. 32. Fyodor Slutsky, Poster: *Do You Know How to Flip Through a Book?*, 1929



Fig. 33. Fyodor Slutsky, Poster: *How to Cut a Book: Not With a Finger, Not With a Match, but With a Knife*, 1929

drawing can no longer deal with the difficulties of objective documentation,” forcing “the Productivist-Constructivist to abandon the hand-made methods of drawing objects in favor of the photograph.”<sup>62</sup>

Several posters in the Berman collection promote children’s books. In the aftermath of the Bolshevik Revolution, children’s books played an especially important political role in the new Soviet society, aiming at an audience numbering in the hundreds of thousands. The Bolshevik regime regarded children’s books as a major conduit for influencing the new generation, transmitting Soviet ideology, and teaching children about contemporary developments in Soviet Russia. The USSR was the first country to introduce state control of book production, with a policy of employing the foremost graphic artists. Between 1918 and 1931, approximately one hundred publishing houses released nearly 10,000 children’s titles written by close to 500 authors.<sup>63</sup> The results were astoundingly successful, and the influence of these mass-produced children’s books was phenomenal. As the authors of the book *History of Children’s Book Illustration* pointed out: “...during the 1920s and ’30s Russia’s pioneering use of bold lithographic designs by Lebedev and others in mass-produced paperbacks for children clearly influenced European book illustration.”<sup>64</sup> In 1925, the children’s publications of Raduga Publishing House were awarded a medal at the International Exposition of Decorative Arts in Paris.

A poster by Vladimir Lebedev (1891–1967) in the Berman Collection advertises children’s

books written by Samuil Marshak (1887–1964), the most prolific and popular children’s poet of the USSR (p. 137). Illustrated by Lebedev, these books demonstrated a new principle of collaborative work, wherein the writer and the illustrator were equal partners.<sup>65</sup> In the 1920s, Lebedev headed the artistic section of the editorial board of Detgiz (The State Publishing House of Editions for Children), defining its artistic direction and significantly influencing the development of children’s book design in the years to come. Lebedev and his associates played a major role in the process of creating a new type of special literature for young readers. Challenging the tradition of naturalistic illustrations, Lebedev and artists of his circle introduced Suprematist and Constructivist concepts into the children’s book.<sup>66</sup> His poster depicts a girl surrounded by the most famous books produced by the Lebedev-Marshak team, including *Bagazh*, *Circus*, *Vchera i segodnia*, and *Kak rubanok sdela rubanok*. An indissoluble stylistic and rhythmic unity of the word and image was achieved in all the books included in this poster.

Many artists involved with avant-garde experimentation, including the Constructivists, were eager to design books for children. According to the Bolshevik critics, the religious and bourgeois morality of children’s books published before the Bolshevik Revolution of 1917 was harmful to Soviet children. After the Revolution, new works of children’s literature would impress upon the young readers of the post-revolutionary epoch, many of whom belonged

to the working class and peasantry, the need to become active participants in the building of the Communist State. Introduced in Soviet Russia in approximately 1925, and addressed to the youngest readers, the “production book” became an important type of children’s literature and acquired political significance by linking machines and technology to the development of the new Soviet state.<sup>67</sup> Several themes emerged within the genre of the production book, such as stories about how goods are manufactured, various professions and trades, different types of machines, and agriculture, as well as a great variety of industrial topics. A book publishing poster in the Berman Collection advertises a series of such production books for children published by the State Publishing House in the mid- and late 1920s (p. 136).

Bulanov also championed the Soviet dream of an idealized and well-educated man in his poster *Our Goal: To Make a World Revolution Reality by Raising the Cultural Level of the Worker* (1927) (p. 133). The poster combines photographs of convincing documentary power. It consists of concentric rings with a photomontage of pictures signifying various cultural activities, including reading and chess playing. These rings form a “target,” alluding to the word “goal” in the title of the poster.

In the 1920s and 1930s, large-scale advertising for the Soviet book was not limited to the form of the poster. It is worth mentioning the numerous—in some cases unrealized—projects not related to poster design, including the creation of book

kiosks, the development of a corporate graphic identity for the Gosizdat retail network, the design of book stands for exhibitions and book show installations, and the design of murals on the façades of shops and publishing houses. What stood out among the efforts to promote reading books as a symbol of a proper life was the “Books Instead of Vodka” campaign and lottery, held by the Society for Combating Alcoholism in 1929–1930. In an attempt to forestall widespread drunkenness, the Soviet ideologists sought to replace Soviet workers’ craving for alcohol with a taste for reading. A poster with the slogans “Books—A Well-Aimed Blow to Drunkenness” and “Let’s Destroy Alcoholism, Lack of Culture, Illiteracy, Truancy, Bureaucracy, and Waste!”—invited workers to take part in this lottery. The prizewinners, naturally, received books. This campaign, like all the above-mentioned posters in the Berman Collection, demonstrates the significant contribution that the Soviet book poster of the 1920s and 1930s made to the upbringing and education of children and adults.

### Soviet Exhibition Posters, 1920s–1930s

The multiplicity of artistic platforms in Soviet art in the 1920s and early 1930s was reflected in the great variety of exhibition posters (Fig. 34). Many avant-garde artists between 1924 and 1926 experimented with the capabilities of the photographic medium, cutting and re-assembling photographs into innovative visual layouts. As Stepanova noted, the medium of photomontage

determined the style of the period:

The move by the group of leftist artists away from easel painting into production has required them to make radical changes in their methods of artistic labor. This is especially true of the precise mechanical and documentary means of mastering “representation.” As a result, they are now obliged to adopt photography as a unique method of expressing reality.<sup>68</sup>

This tendency is exemplified by a number of exhibition posters in the Berman Collection that incorporate photography and photomontage techniques, including the 1926 poster for the *2-aia Vystavka kartin, risunkov i skul'ptury* (Second Exhibition of Paintings, Drawings, and Sculpture) by the members of OST (*Obshchestvo khudozhnikov-stankovistov* [Society of Easel Painters]) (p. 149), a 1929 poster by Lissitzky advertising the *USSR Russische Ausstellung* (USSR Russian Exhibition; p. 153), Aleksei Gan's (1889–1942) 1931 poster for an exhibition of work by Vladimir Mayakovsky (p. 152), and Klutsis' 1931 poster for the *Anti-imperialisticheskaia vystavka* (Anti-Imperialist Exhibition; p. 156, 157).

The poster advertising the second exhibition of the Society of Easel Painters (p. 149) includes photographs of its members, who were “striving for a modern picture which will take account of the painting achievements of recent years” while also reflecting their times “in a realistic form,



Fig. 34. Mikhail Estaf'iev, Poster: *Comrade Peasants! Prepare for the All-Union Agricultural and Handicrafts Exhibition from August to September of 1923 in Moscow*, 1923

reducing it to familiarity and simplicity.” As a report in the 1925 newspaper *Vecherniaia Moskva* pointed out, “OST have passed through the passions of Futurism, Cubism, Constructivism and all the other ‘isms.’” The critic Yakov Tugenhold noted that the group's members believe that “without turning towards realism...it is impossible to create a truly modern art.”<sup>69</sup> OST members were attempting to be “laconic at the same time as objectively precise, colorful and striking at the same time as puritanically severe.”<sup>70</sup> However, by the time the Society of Easel Painters' show opened in the Historical Museum in Red Square in Moscow in May 1926, OST's modernist tendencies had come under close

scrutiny by some critics. As Ignatii Khvoinik noted in his review of this show, although the exhibition is “full of contemporary subjects and motifs,” the OST members are real “antipodes of orthodox naturalism” and the style of their work is based on “Constructivism and Expressionism...”<sup>71</sup>

A method of photomontage was also employed in one of Lissitzky's most renowned posters, which announces the 1929 exhibition of art from the USSR at the Kunstgewerbemuseum (Museum of Decorative Arts) in Zurich (p. 153). Lissitzky spent much of the 1920s and 1930s working on international exhibitions to promote Stalin's Russia abroad—most notably the *Pressa* exhibition in Cologne in 1928 and the *Film and Photography* exhibition in Stuttgart in 1929. Lissitzky's 1929 poster for the Kunstgewerbemuseum contains striking photographs of the giant faces of two Russian youths, one male and one female, which have been partially merged so that they share a central eye.<sup>72</sup> According to art historian Yve-Alain Bois, such “bodily fusion” signifies “solidarity and singleness of purpose.”<sup>73</sup> The faces loom over a sprawling horizontal structure, derived from Lissitzky's exhibition stands from the *Vsesoiuznaia poligraficheskaiia vystavka* (All-Union Printing Trades Exhibition) of 1927, suggesting that in some sense the poster portrays the audience for Lissitzky's exhibition.<sup>74</sup> These figures, depicted by Lissitzky as if rising to new heights, appear to symbolize the essence of the Soviet state. As Samuel Johnson argues in his doctoral dissertation on

Lissitzky, the poster's violent juxtaposition of the letters *USSR*, written in red across its subject's foreheads, may refer to the circumstances of the commission.<sup>75</sup> According to documents in the Russian archives cited by Johnson, the director of the Kunstgewerbemuseum, Alfred Altherr, tried for some time to contact Lissitzky directly about securing his poster design for the show, with little success.<sup>76</sup> As a result, he wrote to David Shterenberg, then a Commissar of Education, asking for his assistance with this request. The VOKS (*Vsesoiuznoe obshchestvo kul'turnykh svyazei s zagranitsei* [All-Union Society for Cultural Relations with Foreign Countries]) representative in Switzerland finally managed to secure Lissitzky's agreement, but with one demand: to allow a correction in the wording of the poster.<sup>77</sup> The words “Exhibition of the USSR” were to replace the words “Russian exhibition,” as this exhibition reflected the artistic activities of all Soviet republics, not just Russia.<sup>78</sup>

The Berman Collection also includes an exhibition poster, created by Solomon Telingater (1903–1969) in collaboration with Aleksei Kravchenko (1889–1940), (p. 155) advertising the 1927 *All-Union Printing Trades Exhibition*, held in Moscow in the main pavilion of the VSKhV (*Vserossiiskaia sel'skokhoziaistvennaia vystavka* [All-Union Agricultural Exhibition]). The exhibition, marking the anniversary of the Bolshevik Revolution of 1917, was meant to show the achievements of the USSR in the fields of book design and printing. Over one thousand works by various artists were exhibited, and the show also

included the best printing houses in the country, which advertised their products, machines, tools, and technology. Lissitzky designed pavilions for the show and collaborated with Telingater on designing the guidebook.<sup>79</sup> Telingater's own graphic works, for which the artist was awarded a special diploma for outstanding artistic work in typography, were also included in the show.

In 1931, Klutssis, one of the most important exponents of Constructivism, created a photomontage poster for the *Anti-Imperialist Exhibition* in Moscow (p. 157). Organized by the Federation of Associations of Soviet Artists,<sup>80</sup> this exhibition, which opened in August 1931 at the Central Park of Culture and Leisure (now Gorky Park), boasted 476 works by more than two hundred Russian and foreign artists, including Otto Dix (1891–1969), George Grosz (1893–1959), Käthe Kollwitz (1867–1945), Frans Masereel (1889–1972), Steinlen, and Klutssis himself.

Klutssis believed that art should be directly connected to political goals, and his poster successfully combines an announcement for an exhibition with a “graphic call to the vigilance of the proletariat.”<sup>81</sup> The poster exhorts the proletariat to keep a careful watch for possible “dangers of imperialism.” The main title *Anti-Imperialist Exhibition* seems to radiates from the artillery periscope binoculars used by the Red Army soldier, who is flanked by Black and Southeast Asian people, while the subtitle at the top of the poster reads: “World Art Against Imperialism.” A montage showing an active

military scene and rows of white crosses at the lower left symbolize the danger of imperialist wars. In his poster, Klutssis used a serif typeface mixed with a heavy, Constructivist sans-serif typeface. Dynamic compositions with prominent diagonals, contrasts between various scales and colors, bold typography, and asymmetry are characteristic features of Klutssis' designs. Assessing the role of the avant-garde under Stalin, art historian Margarita Tupitsyn stated that “the combination of photography and photomontage with the poster medium by artists like Klutssis was the last major avant-garde experiment which proved surprisingly adaptable to the needs of Stalinist visual propaganda.”<sup>82</sup>

Several exhibition posters in the Berman Collection were created by Constructivist artists who became well known for their work on film posters in the mid-to late 1920s, a period of prolific filmmaking in the USSR. Nikolai Prusakov (1900–1952) designed the poster for the *2-aia Vystavka kino-plakata* (Second Exhibition of Film Posters), organized by the publishing house Teakinopechat' (Press for Theater and Cinema) at the Kamernyi (Chamber) Theater in Moscow in 1926 (p. 150).<sup>83</sup> Prusakov used his own trademark, the tetrahedral shape of a kite, and made it the central design of the exhibition poster.

The brothers Georgii Stenberg (1900–1933) and Vladimir Stenberg (1899–1982), the most famous Soviet movie poster designers of the 1920s, created in collaboration about three hundred film posters. The Berman Collection features not only movie posters by the Stenberg brothers,

but also their lesser known, purely typographical poster advertising the 1932 exhibition *Plakat na sluzhbe piatiletki* (Poster in the Service of the Five-Year Plan) (p. 151). The exhibition, held at the Tretyakov Gallery in Moscow, was timed to coincide with the fifteenth anniversary of the Bolshevik Revolution of 1917. *Poster in the Service of the Five-Year Plan* featured 410 posters created by more than two hundred artists, and was the first Soviet retrospective of poster art. The only large-scale poster exhibition in the 1930s, the exhibition was a showcase for artists using the technique of photomontage in poster design. The accompanying catalogue stated that the show was organized in response to a 1931 resolution of the Central Committee of the Communist Party, “Regarding Poster Production,” and “it demonstrated the difficult path from a passive illustrative poster of bourgeois advertising to an expressive poster that is clear and intelligible to the masses.”<sup>84</sup> The catalogue's author P. S. Kaufman noted that a Soviet poster's primary and defining quality is that in addition to conveying information, it attempts to combine this function with politically instructive work. Thus a merely informative poster turns into a tool of political agitation.<sup>85</sup> One of the sections of the exhibition was called *diskussionnaia* (discussional), and was intended to function as a forum for debate. It included posters in which, according to the catalogue's author, “the alien influences, formalist tricks, advertising approaches, inability to choose the right images, and political illiteracy are clearly expressed.”<sup>86</sup>

## Soviet Subscription Posters, 1920s–1930s

After the Revolution, periodicals remained the primary channel for influencing public consciousness in the Soviet Union, but initially official Soviet newspapers struggled to compete with well-known and well-promoted pre-revolutionary publications. At the end of October 1917, forty-three newspapers were being published in Russian alone, and there were 322 printing houses. The first Soviet decree on the press, adopted by the Sovnarkom (Council of People's Commissars) on October 27, 1917, recognized that the bourgeois press is “one of the most powerful weapons of the bourgeoisie and that it is “no less dangerous than bombs and machine guns.”<sup>87</sup> The Bolsheviks immediately banned publications representing the interests of big businesses and its political parties. In Petrograd, the largest non-Bolshevik printing houses were closed. One of the first acts by the new Soviet government was also the “Decree Proclaiming Advertising a State Monopoly” (*Dekret o vedenii gosudarstvennoi monopolii na ob"iavleniia*), co-authored by Lenin and Anatoly Lunacharsky on November 20, 1917, and first published in *Izvestiia* on November 21 that same year.<sup>88</sup> It stated:

Paid advertisements in periodical publications, booklets, posters, advertisements in news-stands, bureaus, etc., are declared to be a state monopoly. Such advertisements may be printed

only in the publications of the Provisional Workers' and Peasants' Government at Petrograd and in the publications of the local Soviets of Workers', Soldiers', and Peasants' Deputies. Publications inserting advertisements without authority are to be closed.<sup>89</sup>

This decree implied that the proletariat, which had won political power, assumed that some privately owned newspapers or journals would continue to exist; but there would be a certain amount of state control. The new Soviet government limited paid advertising to state publications in the hope of destroying the financial base of the opposition press.

The Berman Collection features many posters urging the public to subscribe to monthly journals put out by Soviet publishing houses. These subscription posters were intended to promote individual newspapers, journals (Figs. 35, 36), and magazines, as well as an assortment of those produced by specific publishing houses. For example, the publishing house that issued the newspaper *Pravda* also produced numerous magazines devoted to social and political topics. Financing the press took precedence over concerns about the propriety of advertising.<sup>90</sup> With a daily circulation of 400,000 copies, advertisements in *Izvestiia* accounted for two-thirds of total revenues.<sup>91</sup>

Due to the relative creative freedom that artists were afforded during the early and mid-1920s, subscription posters were created in many

different artistic styles. The styles of some poster designers were closely bound up with experiments being carried out by painters at the time, reflecting contemporary tendencies in painting towards geometric abstraction. Often, even posters with Soviet propaganda images employed the elements of modernity. For instance, Boris Fridkin (1901–[1953]) and Lev Kaplan (1899–1972) created a poster calling on people to subscribe to the Ukrainian Communist Party's publications *Proletarii*, *Kommunist*, and *Plamia*,<sup>92</sup> but they borrowed Suprematist formal devices to create dynamic tensions (p. 183). The artists understood geometrically abstract forms as rational elements in a visual language that was itself objective, logical, and universal.

Many of the subscription posters created by the Constructivists in the 1920s demonstrate their fascination with machinery and technology, which they considered a dynamic affirmation of a new, modern age. On the one hand, technology signified the final triumph over nature; and on the other hand, it represented a further step on the path to the ideal socialist future. In their posters, the Constructivists actively included illusory or schematized images of industrial objects and machine tools, often combining them with documentary photographs. A 1924 poster by Mayakovsky and Levin, promoting subscriptions to the newspaper *Rabochaia Moskva*, features a generalized silhouette of an industrial building with a smokestack (p. 173), while a 1929 advertisement for the magazine *Smena* by Grigorii Shegal (1889–1956) utilizes a close-up

image of machine parts drawn in great detail (p. 189).

The Berman Collection includes a 1928 poster announcing the publication of the latest volume (no. 3) of the journal *SA* (*Sovremennaia arkhitektura* [Contemporary Architecture], 1926–1930) and promoting subscriptions to this journal (p. 190). It was created by Gan, who, according to the scholar Christina Lodder, “made a vital contribution to the formulation, elaboration, publication and promotion of Constructivist theory and practice.”<sup>93</sup> He authored the program of the Moscow-based Working Group of Constructivists in March 1921 and published the first theoretical treatise about the movement, *Konstruktivizm* (Constructivism), in 1922. Gan was also associated with the Constructivist-oriented OSA (*Ob"edinenie sovremennykh arkhitektorov* [Union of Contemporary Architects]); he designed the poster for the *Pervaia vystavka sovremennoi arkhitektury* (First Exhibition of Contemporary Architecture) in 1926, and from 1926 to 1928 he was responsible for designing the layouts and covers of *SA*, the group's journal.<sup>94</sup> Emphasizing OSA's interest in contemporary architecture, Gan's 1928 poster advertising subscriptions to *SA* features the skeletal framework of a Constructivist structure erected on a soaring diagonal. As Lodder has pointed out, Gan played a crucial role in elaborating the theory and practice of Constructivist typography, which he connected to the machine aesthetic. In his typographic designs, Gan waged war on self-consciously “aesthetic” typography.<sup>95</sup> He refused

to use any hand-drawn elements in his posters, arguing that the Constructivist “should use the pre-existing elements in a typesetter's or printer's arsenal.”<sup>96</sup>



Fig. 35. Vasili Elkin, Design related to poster for the journal *Printing Trade Production*, c. 1928



Fig. 36. Vasili Elkin, Poster: Subscribe to the Journal *Printing Trade Production* for 1929, 1928

Constructivism and traditional realistic art represented only the extremes of the spectrum of Soviet graphic arts in the 1920s and early 1930s. Between these extremes, there existed many different approaches and styles of poster design without strictly radical or conservative viewpoints. The Berman Collection includes several posters advertising subscriptions to such major satirical magazines, *Krokodil* (Crocodile), *Bezbozhnik* (Atheist) and *Bezbozhnik u stanka* (Atheist at the Workbench) (pp. 160–169), whose cartoonish style is very different from that of the Constructivist poster; such satirical magazines existed in large numbers in the 1920s in Russia. Since its founding in 1922, *Krokodil* represented a collaboration of some of the best artists, writers, and illustrators of the time.<sup>97</sup> In February 1922, K. S. Eremeev, the noted Bolshevik and first editor of *Pravda*,<sup>98</sup> engaged the services of the artists Mikhail Cheremnykh (1890–1962), Dmitrii Moor (1883–1946), and Boris Efimov (1900–2008), and the poet V. I. Lebedev-Kumach. Eremeev told his colleagues that the Central Committee of the Communist Party had asked him to organize a new workers' newspaper that would include many caricatures. From 1922 to 1932, the periodical was published as a weekly illustrated supplement to the newspaper *Rabochaia gazeta*, and it is this supplement, depicting a caricature-like image of the red crocodile, which is advertised in the poster.<sup>99</sup> A significant grouping of images in *Krokodil* satirized domestic topics, ridiculing bureaucracy, addressing drinking on the job, and depicting villains—loafers, hooligans, shirkers, crooks, and

parasites—in the workplace. The journal also ridiculed capitalist countries and attacked various political and religious groups seen as opposing the Soviet system.

A number of posters in the Berman Collection advertising *Atheist* and *Atheist at the Workbench* look like enlarged satirical illustrations (pp. 165, 167). *Bezbozhnik u stanka* stands apart from other publications that promoted anti-religious views due to its strident, militant tone. Initially titled *Bezbozhnik* (Atheist), the journal was re-named *Bezbozhnik u stanka* (Atheist at the Workbench) starting with the third issue in 1923.<sup>100</sup> The journal criticized Christianity, Judaism, Islam, and Buddhism and highlighted the connection of religious organizations to the so-called “exploiting classes.”<sup>101</sup> Designed for the working-class reader, it had an annual circulation of 70,000 readers. Major Soviet writers, artists, and scientists contributed to the journal, including Moor (pp. 165, 167), who was its artistic director, and the artists Aleksandr Deineka (1899–1969), Cheremnykh (p. 168), and Radakov.<sup>102</sup> However, by the end of the decade, economic difficulties such as paper shortages, combined with the Communist Party's efforts to reduce redundancy of publications with identical aims, and subsequent ideological attacks forced most of the satirical journals to close down. Besides *Bezbozhnik*, *Krokodil* became the only satirical journal published in the Soviet Union under direct Communist party control after 1932.

Aleksei Pakhomov's (1900–1973) 1931 poster in the Berman Collection (p. 137) advertises

subscriptions to the children's magazines *Ezh* (The Hedgehog; 1928–1935) and *Chizh* (The Siskin; 1930–1941), which was originally published as a supplement to *Ezh* (from 1930 to 1932). *Ezh* was intended for children from eleven to thirteen years of age, while *Chizh* was for children of pre-school age. Starting in October 1928, when the poet Nikolai Oleinikov (1898–1942) became its editor-in-chief, humor, poetry, comic drawings, and witty advertising appeared in the magazine. Oleinikov's friends, the group of poets known as the *Ob'edinenie real'nogo iskusstva* (Association of Real Art), abbreviated “Oberiu,” became important contributors to this magazine. This group included Aleksandr Vvedensky (1904–1941), Daniil Kharms (1905–1942), and Nikolai Zabolotsky (1903–1958). The children's writer Marshak, the main consultant for the magazine, was responsible for involving these poets in the creation of children's literature.<sup>103</sup> Significantly contributing to Soviet poetry for the young, these poets introduced into their verses elements of games, humor, fanciful devices, and palindromes.

Pakhomov turned to children's book illustration in 1925, and it became his primary focus. Lebedev's work in book and poster design had an important impact on Pakhomov's art. He was also influenced by the work of the French Post-Impressionist artists, and was a member of the groups *Chetyre iskusstva* (Four Arts) and *Krug khudozhnikov* (Circle of Artists).<sup>104</sup> Combining elements of both realistic and abstract art in his poster design, Pakhomov drew his inspiration

from the achievements of the members of the Circle of Artists. His unique conception of representational art and the general concern with formal, rather than with thematic value, favored by members of the group gave Pakhomov a distinctive and unconventional stance, distinguishing his works from those that followed the officially approved method of Socialist Realism. In Pakhomov's poster, simplified geometrical treatment of the figures of the mother and child against a flat neutral background demonstrates a strong link with the modernist trends in visual arts of the time.

From the earliest days of Bolshevik rule, artists employed a multiplicity of visual languages—from cartoons to rigid geometry—to capture the attention of the Soviet public while promoting galoshes, books, cigarettes, subscriptions to magazines, and even literacy itself. Artists found ingenious ways to combine the commercial and the ideological, so that Soviet advertising became the mouthpiece for the cultural, ideological, and political doctrines of the Bolshevik era. The Berman Collection showcases this tremendous variety of Soviet print advertising.

In 1931, the Bolsheviks published the decree “Regarding Poster Production” (*O plakatnoi literature*), which stated:

The Central Committee recognizes the intolerably scandalous attitude towards poster and picture affairs on the part of a variety of publishers...this has found its expression in the publication of a



significant percentage of anti-Soviet posters...The poster and the mass printed picture penetrate all nooks of communal life and are an irreplaceable visual means for the ideological re-education of the broad masses...Each poster should be a strike against the enemy, it should be able to expose and evaluate reality, it should intervene in life and truly change it in the interests of the proletarian revolution. It should not be a neutral, apolitical, abstract, self-absorbed art..."<sup>105</sup>

As a result of this decree, a strict system of ideologically-based review and control of all poster production was introduced, and its supervision was entrusted to the Department of Propaganda of the Central Committee. In 1932, the Central Committee's "Decree on the Reconstruction of Literary and Artistic Organizations" (*O perestroike literaturno-khudozhestvennykh organizatsii*) marked the culmination of a series of measures that had been curtailing artists' independence.<sup>106</sup> The direct result of this decree was to eradicate all artistic groups and all types of experimental art. The trade advertising and book publishing posters, as well as all other types of Soviet art, became an essential part of the vast propaganda campaign of the Soviet state.

## Endnotes

1. In the early 1900s, the simplicity of the signboards captured the imagination of many Russian avant-garde artists. The pictorial flatness, simple outlines, and boldness of this form found resonance with the vision and ideas of the developing avant-garde in Moscow.
2. Kuzma Petrov-Vodkin, *Khlynovsk: Prostranstvo Evklida; Samarkandiia* (Leningrad: Iskusstvo, 1970), p. 272.
3. See Jeffrey Brooks, *When Russia Learned to Read: Literacy and Popular Literature, 1861–1917* (Evanston, Illinois: Northwestern University Press, 2003), p. 65. See also Peter C. Marzio, *The Democratic Art* (Boston: David R. Godine, 1979), pp. 69–88.
4. Ivan Matsa, "Vstupitel'noe slovo," in *Za Bol'shevistskii plakat: Zadachi izoiskusstva v sviazi s resheniem TsK VKP (b) o plakatnoi literature: Diskussiia i vystupleniia v institute LIIa/Kommunisticheskaia akademiia, Institut literatury, iskusstva i iazyka, Sektsiia prostranstvennykh iskusstv* (Moscow-Leningrad: OGIz-IZOGIZ, 1932).
5. A decorative style that looked to natural forms as a means to resist the rise of mechanization in the late 19<sup>th</sup> century, Art Nouveau emerged around 1890 and permeated architecture, furniture, consumer products, fashion, and graphic arts throughout Europe and the United States for some two decades. The French "Art Nouveau" was known as "Jugendstil" (Youth Style) in Germany and as "Stile Liberty" in Italy (after the Liberty retail business in London).
6. See P. Merseru, *Mezhdunarodnaia vystavka khudozhestvennykh afish. Katalog* (St. Petersburg: Imperatorskoe obshchestvo pooshchreniia khudozhestv i tipo-lit. R. Golike, 1897).
7. V. V. Chuiko, "Vystavka khudozhestvennykh afish," *Vsemirnaia illustratsiia*, no. 1506 (1897): 576.
8. On Russian *stil' modern*, see Wendy Salmond, ed., "The New Style: Russian Perceptions of Art Nouveau," *Experiment (A Journal of Russian Culture)*, vol. 7 (2001).
9. On Russian *stil' modern* posters, see a thorough essay by Aleksandr Borovsky, "Plakat moderna. Na materialakh muzeinykh sobraniï" (1989), in Borovsky, *Severnyi grifel. Stat'i o graficheskoi (1978-2012)* (St. Petersburg: Proekt "Svobodnye khudozhniki Peterburga," 2012), pp. 124–133. See also, Elena Barkhatova and Nicolas Chkolnyi. *Le premier â ge d'or de l'affiche russe, 1890-1917* (Paris: Bibliotheque Fomey—Mairie de Paris, 1997) and Mikhail Anikst and Elena Chernevich, *Russian Graphic Design, 1880–1917* (New York: Abbeville Press Publishers, 1990).
10. The World of Art group was formed in 1898 and continued to exist, with some interruptions, until 1924, although its period of greatest significance lasted only into the first decade of the 20<sup>th</sup> century. Its founders included Alexandre Benois, Leon Bakst, Yevgeny Lanceray, Konstantin Somov, Serge Diaghilev, and men of letters such as Dmitrii Filosofov and V. Nouvel. For a detailed discussion of the World of Art movement, see Yevgeniia Petrova, *Mir iskusstva* (St. Petersburg: The State Russian Museum and Palace Editions, 1998); John E. Bowlt, *The Silver Age: Russian Art and the "World of Art" Group* (Newtonville, MA: Oriental Research Partners, 1982); and Janet Elspeth Kennedy, *The "Mir Iskusstva" Group and Russian Art, 1898–1912* (New York: Garland, 1977).
11. By the early 20<sup>th</sup> century, the concept of charity had developed into a system that united state, public, and private institutions.
12. The term "Neo-Russian" style also describes a style in architecture and the decorative arts that flourished in the second half of the 19<sup>th</sup> century and revived the traditions of Russian medieval and folk culture.
13. See Dmitrii Severiukhin, "Vystavochnaia proza Peterburga (tezisy k istoricheskomu issledovaniiu)," in *Spravochnik "Edinyi khudozhestvennyi reiting,"* vyp. 5 (Moscow, 2002). <http://rating.artunion.ru/article27.htm>. Accessed June 23, 2021.

14. The Union of Russian Artists (*Soiuz russkikh khudozhnikov*) was founded in Moscow in 1903 as an outgrowth of the exhibition society called the 36 Artists (*36 khudozhnikov*). The latter group, founded in 1901 by Moscow artists such as Konstantin Korovin, Andrei Riabushkin, and Mikhail Vrubel, opposed the monopoly of the World of Art group, although many of the World of Art artists participated in the exhibitions of the 36 Artists and the Union of Russian Artists. The 10th *Exhibition of the Union of Russian Artists* was held at the Moscow School of Painting, Sculpture and Architecture (*Uchilishche zhivopisi, vaianiia i zodchestva*) and the 12th exhibition was shown at *Khudozhestvennyi salon* (Art Salon) on Bolshaia Dmitrovka in downtown Moscow. The Union of Russian Artists continued to hold exhibitions in Moscow and St. Petersburg/Petrograd until 1923.

15. A 1904 poster advertising the second *Exhibition of Paintings by the Union of Russian Artists* is reproduced as the work of Mikhail Vrubel in John E. Bowlt, Nikita D. Lobanov-Rostovsky, and Nina Lobanov-Rostovsky, *Encyclopedia of Russian Stage Design, 1880–1930*, vol. 2 (Suffolk, UK: Antique Collectors' Club, 2013), fig. 1155, p. 444. The typeface and design of the title in that poster are the same as in the posters for the subsequent exhibitions of this group, which are included in the Berman Collection. Vrubel's initial application of the design to the poster for the first and second exhibitions of the 36 Artists in Moscow in 1901–1903 is reproduced in V. Lapshin, *Soiuz russkikh khudozhnikov* (Leningrad: Khudozhnik RSFSR, 1974), p. 33.

16. *Mishen': Vystavka kartin, vystavka lubkov: russkikh, persidskikh, iaponskikh* (The Target: Exhibition of Paintings: Exhibition of Popular Prints: Russian, Persian, and Japanese), Khudozhestvennyi Salon (Art Salon), Moscow (March 24–April 7, 1913). Among the participating artists were Goncharova, Larionov, Malevich, and Chagall. Not a single work at this exhibition was sold. The *Exhibition of Original Icon Paintings and Lubki* was conceived as a pendant to the *Target* exhibition, displaying the variety of sources upon which Larionov's Neo-Primitivism drew. It included examples of popular prints from Europe, Russia, and Asia.

17. F. Mikhortov, "Luchisty (v masterskoi Larionova i Goncharovoi)," *Moskovskaia gazeta*, no. 231 (7 January 1913): 2.

18. In their search for more vital and relevant sources of inspiration and new creative principles, the members of the Larionov faction turned toward their national cultural heritage. The primitive and direct forms of Russian folk art such as the *lubok*, painted shop signs, and peasants' crafts, in addition to Russian Orthodox icons and children's drawings, stimulated new creative directions. This culminated around 1908 in the dynamic Neo-Primitivism movement, a cohesive artistic force in Russia between 1908 and around 1913. Rayonism brought to a logical conclusion what Neo-Primitivism had initiated: the focus on specifically painterly elements like color, mass, texture, and the particular two-dimensional character of the picture plane.

19. Anthony Parton, *Mikhail Larionov and the Russian Avant-Garde* (Princeton, NJ: Princeton University Press, 1996), p. 45. As Parton points out, Larionov exhibited his Rayist paintings for the first time in December 1912. The painting *Glass* was shown at the Moscow World of Art exhibition, which in early 1913 traveled to St. Petersburg and Kiev, while *Rayist Sausage and Mackerel* and *Portrait of a Fool* were both exhibited in the St. Petersburg *Union of Youth* show (Parton, pp. 46-47).

20. In February 1915, Dmitrii Filosofov, a Russian publicist and art critic, published the following appeal on the pages of the newspaper *Rech'*: "Children (fortunately!) don't read newspapers. Therefore, I appeal only to their parents. If your children spoil the paper, with perseverance and love, day after day, drawing strange people, painting them with the most extraordinary colors, tell them about Garrick and Zhorzhik [children of Arnstam, the initiator of the journal]. Send their drawings to the editorial office of the *Our Journal*...Don't correct these drawings, don't show them to any 'drawing teacher,' and keep in mind that employees of the new journal should not be over fourteen years old. The editors will treat the submitted material with all possible care and love." Many responded to this call, and hundreds of children's drawings from all over the Russian Empire were sent to the editorial office of *Our Journal* at 88a Bolshoi Prospekt, Vassilyevsky Island. The journal came out a year later.

21. In the table of contents of *Our Journal*, names of the child contributors to the journal are encrypted so that even Alexandre Benois could not figure all of them out. One of the participants was the young "Koka" (Nicholas) Benois, the future artist, whose set designs are still used for performances at La Scala and the Rome Opera House. Among the participants were also "Svetik and Yurik," Svyatoslav and Yuri Roerich; Zhenia and Natasha, children of the sculptor Lancerey; and "Lidochka Ch-ai," Lidia Chukovskaia, daughter of the famous children's book writer Korney Chukovsky. The initiators of the

journal were the boys "Zhorzhik and Garrick" Arnstam.

22. By 1909, a number of Russian artists had become interested in children's art. Leon Bakst commented on children's drawings in an article "Puti klassitsizma v iskusstve" for the journal *Apollon* (Apollo), no. 2 (November 1909): 63–78. Vladimir Izdebsky exhibited children's works at his *Salon* of December 1909–July 1910. The art critic Tugenhold in 1911 wrote an article "Children's Drawings and their Relationship to Adult Art" for *Severnye zapiski* (Northern Notes). Also, a number of Russian avant-garde artists and writers were building their own collections of children's art. For example, the artists Aleksandr Shevchenko and Vasily Kamensky collected children's drawings.

23. Nikolai Kulbin was a military physician, but he also held the post of State Counselor within the Imperial bureaucracy, a position which enabled him to provide financial support to individual artists and writers. Kulbin's apartment became a meeting place for Russian modernists. A proponent of Wassily Kandinsky's ideas in Russia, Kulbin introduced "On the Spiritual in Art" in St. Petersburg, before it had even been published in Munich. Kulbin subscribed to the atonal theories of the composer Arnold Schönberg and supported a "free music" guided by the same universal natural laws shaping all artistic endeavors. Kulbin's article "Free Music" was included in the *Blaue Reiter Almanac*, published by Kandinsky and Franz Marc in Munich in 1912. Kulbin was also instrumental in hosting Schönberg in St. Petersburg in 1912 and in bringing Italian Futurist Filippo Marinetti to Russia in 1914.

24. Nikolai Kulbin, "Svobodnoe iskusstvo kak osnova zhizni," in Vladimir Markov, *Russian Futurism: A History* (London: MacGibbon & Kee 1969), p. 35. The biogenetic law equated the development of the child with the development of human race.

25. El Lissitzky, "Kniga s tochki zreniia zritel'nogo vospriiatia—vizual'naia kniga," in Yu. A. Molok, V.N. Liakhov, M. S. Kikot", eds. *Iskusstvo knigi, 1958–1960, vypusk 3*. Moscow, 1962, p.163.

26. Randi Cox, "NEP Without Nepmen!": Soviet Advertising and the Transition to Socialism," in *Everyday Life in Early Soviet Russia. Taking the Revolution Inside*. Christina Kiaer and Eric Naiman, eds. (Bloomington and Indianapolis: Indiana University Press, 2006), pp. 119–152.

27. *Ibid.*, p. 121

28. G. Goroshchenko, "Sovetskii tovar i ego agitpropaganda," in *Izofront: klassovaia bor'ba na fronte prostranstvennykh iskusstv* (Moscow-Leningrad, 1931).

29. *Ibid.*

30. Nikolai Lukhmanov, "Liven' poshlosti" (A Stream of Vulgarity), in *Iskusstvo* (Art), no. 7–8 (September–October 1929; Moscow: Tea-kino-pechat'): 13–18.

31. *Ibid.*, pp. 15–16

32. *Ibid.*, p. 15

33. *Ibid.*, p. 14

34. See Tricia A. Starks, *A Revolutionary Attack on Tobacco: Bolshevik Antismoking Campaigns in the 1920s*. Published online by the American Public Health Association in November 2017. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5637673/>. Accessed June 23, 2021.

35. Contemporary observers in Russia during the revolutionary era estimated that almost every urban Russian male consumed about a pack of cigarettes a day. Russians produced a unique form of cigarette called a *papirosa*, which was a hollow, cardboard tube mouthpiece affixed to a tissue paper-wrapped "cartridge" of tobacco. By 1922–1923, 83.2 percent of

all tobacco processed in Russia came out as *papirosoy*. The early Soviet transfer of the tobacco market to *papirosoy* might hold significance for health outcomes, as deeply inhaling smoke created circumstances for more addictive use than consumption with pipes or cigars. Among the famous Soviet name brands on the packs was Belomorkanal, originally made by the Uritsky Tobacco Factory in Leningrad. This brand was introduced in 1932 to commemorate the construction of the White Sea–Baltic Canal, also known as Belomorkanal. The pack drawing for Belomorkanal was made by Andrey Tarakanov (see *ibid.*).

36. The term “Constructivism” began to be used in Russia in early 1921 and refers specifically to a group of artists who sought to extend the language of abstract art into productive and practical design work, where the distinction between artist and engineer would be eliminated (see Lodder, *Russian Constructivism*; and *idem*, “Constructivism and Productivism in the 1920s,” pp. 100–101).

37. Aleksei Gan, *Konstruktivizm* (Tver', 1922), p. 18. See translation and introduction by Christina Lodder in *Constructivism* (Barcelona: Tenov, 2013). Also see “Program of the Constructivist Working Group of INKhUK,” in *Art into Life: Russian Constructivism 1914–1932* (Seattle: The Henry Art Gallery, University of Washington, 1990), p. 67.

38. “Russian avant-garde” is an umbrella term used to denote the large, influential wave of experimental art that flourished in Russia from approximately the early 1900s to the late 1920s to the early 1930s. The artists of the Russian avant-garde represented various tendencies and creative aspirations. The term encompasses many separate but inextricably linked art movements, including Neo-Primitivism, Rayism, Cubo-Futurism, Suprematism, and Constructivism.

39. See Lodder, “Constructivism and Productivism in the 1920s,” in *The Russian Avant-Garde and Radical Modernism. An Introductory Reader*, eds. Dennis G. Ioffe and Frederick H. White (Boston: Boston Academic Studies Press, 2012): pp. 227–249. The topic is also thematized in Jodi Hauptman and Adrian Sudhalter, eds. *Engineer, Agitator, Constructor: The Artist Reinvented*, exhibition catalogue (New York: The Museum of Modern Art, 2020).

40. Rodchenko and Stepanova, “Productivist Manifesto,” in *Alexander Rodchenko and the Arts of Revolutionary Russia*, ed. David Elliott (New York: Pantheon Books, 1980), p.130.

41. *Lef* included (among others) filmmakers Sergei Eisenstein and Dziga Vertov and theater director Vsevolod Meyerhold.

42. B[oris] Arvatov. “Utopia ili nauka?” in *Lef*, no. 4 (1923): 18.

43. Mayakovsky, “*Agitatsiia i reklama*,” in *Tovarishch Terentii* (Yekaterinburg, June 10, 1923), no. 14; reprinted in V.V. Mayakovsky, *Polnoe sobranie sochinenii v dvenadtsati tomakh*, vol. 12: *Stat'i, zametki i vystupleniia*. November 1917–1930 (Moscow: Pravda, 1978, p. 184).

44. “Dobrolet,” an abbreviation for *Rossiiskoe aktsionernoe obshchestvo dobrovol'nogo vozdushnogo flota* (Russian Joint Stock Company of the Voluntary Air Fleet) was created in the USSR on March 17, 1923, to promote the development of the country's air fleet. The authorized capital amounted to 2 million gold rubles. The main goal was the organization of air mail, passenger, and cargo lines, solving problems of the national economy related to aviation (for example, aerial photography in the area) as well as the development of Soviet aviation history. The Red Air Fleet had lent the new company several Junkers, Vickers, and de Havilland planes. Moscow-Nizhny, Kiev-Odessa, and Moscow-Kharkov were the internal routes served by the new company. Geographically, the activities of this organization later covered not only Russia but also Central Asia. By the end of 1930, the total length of the Company's lines was 26,000 kilometers; 47,000 passengers and 408 tons of cargo were transported (see R.E.G. Davies, *A History of the World Airlines* [New York: AMS Press, 1983], p. 37).

45. Rodchenko, quoted in German Karginov, *Rodchenko* (London and New York: Thames and Hudson, 1979), p. 120.

46. A. Rodchenko, “Working with Mayakovsky,” in Alexander N. Lavrentiev, ed. Aleksandr Rodchenko: *Experiments for the Future, Diaries, Essays, Letters, and Other Writings* (New York: The Museum of Modern Art, 2005), p. 238. Rodchenko's manuscript was drafted retrospectively in 1939 and is arranged chronologically, beginning with a section on 1912. It was partially published as “Rabota s Mayakovskim,” in *Smena*, no. 3 (1940), prior to a variant posthumous publication in *V mire*

*knig*, no. 6 (Moscow: Kniga, 1973): 64–65. Parts of the text were translated as “The Work with Mayakovsky,” in S.O. Khan-Magomedov, Rodchenko: *The Complete Work* (MIT Press, 1987), p. 146 (n. 21). The translated manuscript is presented in its most complete form in *Experiments for the Future*, pp. 214–270.

47. *Ibid.*, pp. 228–228.

48. Immediately after the outbreak of World War II on Russian soil on June 22, 1941, Bulanov was accused of fomenting anti-Soviet propaganda and arrested only four days later. He was sentenced to ten years of hard labor. On May 4, 1942, Bulanov, by then diagnosed with pneumonia and heart disease, died at the age of forty-four in a prison hospital in the city of Zlatoust, in the Chelyabinsk region. He was posthumously rehabilitated on July 12, 1989.

49. See Anikst, Chermevich, and Baburina, *Soviet Commercial Design of the Twenties* (London: Thames and Hudson and Alexandria Press, 1987), p. 57.

50. V.K. Okhochinsky, Ed. *Plakat i reklama posle Oktiabria* (Leningrad: Dom pechati, 1926), p.16.

51. M. Brodsky, *ibid.*, p. 3.

52. Although film and theater posters are an important part of the genre of Soviet cultural posters, these posters are not discussed in the present volume. See the separate publication *Russian Film Posters from the Merrill C. Berman Collection* (Rye, NY: The Merrill C. Berman Collection, 2017; updated 2020).

53. “Dekret SNK o likvidatsii bezgramotnosti sredi naseleniia RSFSR. 26 dekabria 1919.” Typewritten manuscript. GARF (Gosudarstvennyi arkhiv Rossiiskoi Federatsii/The State Archive of Russian Federation). Fond P-130. Op. 2, D.1. List 38–40. Reprinted in *Sbornik dokumentov i materialov po istorii SSSR sovetskogo perioda (1917–1958 gg.)* (Moscow: Izdatel'stvo Moskovskogo universiteta, 1966), p. 175.

54. According to the 1897 census, only 28 percent of the population of the Russian Empire aged between nine and forty-nine years could read and write. Despite substantial progress in education since 1900, over 60 percent of the population over eight years of age could neither read nor write in 1913. By 1920, things had improved somewhat; still, no more than 44 percent of the population was literate. By 1930, the literacy rate in the USSR had reached 81.2 percent. See Larry Holmes, *The Kremlin and the Schoolhouse: Reforming Education in Soviet Russia, 1917–1931* (Bloomington and Indianapolis: Indiana University Press, 1991), p. 14.

55. See Alla Rosenfeld, *Early Soviet Posters of the Revolutionary Era, 1917–1927* (Rye, New York: The Merrill C. Berman Collection, 2019), p. 14 and Richard Taylor, “A Medium for the Masses: Agitation in the Soviet Civil War,” *Soviet Studies* 22, no.4 (April 1971): 562–74.

56. N. Tarabukin, “Lubochnyi plakat,” in *Sovetskoe iskusstvo*, no. 3 (1925): 65.

57. The lengthy story, printed in its entirety on the poster, describes the life of a Soviet boy named Vania (a diminutive of “Ivan”) who was lazy, did not read books, and did not like to study. One day Vania complains to Pavlik (a diminutive of “Pavel”) that he is bored out of his mind and that his day is dragging on. Pavlik promises Vania that he will introduce the boy to his “best friend” and says that he is sure that after meeting this friend, Vania will start having fun and the whole day will pass like one minute. Vania wants to get to know this friend immediately, so Pavlik shows him a book and says: “Here is my best friend—it is a book! A book can introduce you to so many exciting things. It will tell you how people live and how they used to live years ago. You will learn what is happening on earth, underground, and in the cosmos. You will never be bored anymore; you won't recognize yourself. A book will give you one hundred eyes, the strength of a giant, the mind of a sage! And you won't find a more loyal friend, who will give you the right advice in the most difficult moments of your life.”

58. See Victoria E. Bonnell. *Iconography of Power: Soviet Political Posters under Lenin and Stalin* (Berkeley: University of California Press, 1997).

59. Ibid., p. 32. As Bonnell points out here, one of the first uses of an image of a blacksmith was in Aleksandr Apsit's poster *Year of the Proletarian Dictatorship, October 1917–October 1918*.
60. In August 1930, Gosizdat was reorganized into a centralized publishing conglomerate, the Association of State Publishing Houses (OGIZ), into which most existing Soviet publishing houses were merged.
61. Stepanova. "Photomontage" (1928), as quoted in Alexander Lavrentiev and John E. Bowlt, *Varvara Stepanova: The Complete Work* (Cambridge, MA: The MIT Press, 1988), p.178.
62. Ibid.
63. I. I. Startsev, *Detskaia literatura: bibliografiia, 1918–1931* (Moscow: Molodaia gvardiia, 1933), p. 3.
64. Joyce Irene Whalley and Tessa Rose Chester, *A History of Children's Book Illustration* (London: John Murray with the Victoria & Albert Museum, 1988), p. 197.
65. For example, the idea and theme of the children's book *The Circus* belonged to the artist; Marshak only wrote short poetic inscriptions for Lebedev's drawings. This book was the first instance of the names of both the writer and the illustrator receiving equal prominence on the cover.
66. Although remaining figurative, Lebedev's illustrations are highly abstracted and influenced by Suprematism. Yet no matter how schematic, abstracted, and stylized, the objects in his drawings are always clearly identifiable.
67. In the pre-revolutionary period, books about production and factory life were rare. Immediately after the Revolution, there were many books produced on technical and scientific topics, but their scientific, literary, and artistic quality remained quite low until the mid-1920s, when major Constructivist artists turned to this genre.
68. Stepanova, "Photomontage" (1928), as quoted in Lavrentiev, *Varvara Stepanova: The Complete Work*. Ed. John E. Bowlt (Cambridge, Massachusetts: The MIT Press, 1988), p. 178.
69. *Vechernaia Moskva* (23 April and 2 May 1925), quoted in V. Kostin, *OST (Obshchestvo stankovistov; Leningrad: Khudozhnik RSFSR, 1976), p. 34.*
70. Ya. Tugendkhold, "Po vystavkam," *Izvestiia* (8 May 1925); quoted in *ibid.* The 1929 platform of the Society of Easel Painters (OST) declared that the group would strive to attain absolute technical mastery in painting, drawing, and sculpture, based on the formal achievements of the preceding years; turn away from sketching as something which conceals mere dilettantism, striving instead to make the picture a "finished" article; turn away from abstract painting and "pseudo-Cézannism," which entails a breaking up of the discipline of form, color, and line; develop a Revolutionary contemporaneity and clarity in the choice of subject matter and reject abstract as well as anecdotal-narrative methods in this regard; and, finally, establish relationships with young artists (see "OST [Society of Easel Painters], Platform, 1929" in John E. Bowlt, *Russian Art of the Avant Garde. Theory and Criticism, 1902–1934* (New York: Thames and Hudson, 1988), pp. 279–281.
71. Ign. Khvoinin, "Vtoraia vystavka OST," in *Sovetskoe iskusstvo* no. 6 (1926): 45.
72. As Samuel Johnson points out in his doctoral dissertation, the published edition of the poster, printed by the Zurich firm Fretz Brothers, has been heavily retouched, suturing the precisely layered translucent planes of the two optimistic young faces into a massive unity. See Johnson, "The Architecture of the Book': El Lissitzky's Works on Paper, 1919–1937." Ph.D. dissertation, Harvard University, p. 149).
73. Yve Alain-Bois, "El Lissitzky: Radical Reversibility," in *Art in America* (April 1988): 162.

74. Johnson, "The Architecture of the Book': El Lissitzky's Works on Paper, 1919–1937," p. 148.
75. Ibid.
76. Ibid, p. 148 (n. 113): GARF Fond 5823, op. 11, d. 54, ll. 40, 61, 107.
77. VOKS (*Vsesoiuznoe obshchestvo kul'turnoi sviazi s zagranitse* [All-Union Society for Cultural Relations with Foreign Countries]) was created by the government of the Soviet Union to promote international cultural contact between writers, composers, musicians, cinematographers, artists, scientists, educators, and athletes of the USSR and those of other countries. Although of Soviet origin, VOKS was an international organization, with parallel national branches around the world.
78. Johnson, "The Architecture of the Book': El Lissitzky's Works on Paper, 1919–1937," p. 148.
79. See *Vsesoiuznaia poligraficheskaia vystavka. Putevoditel'* (All-Union Printing Trades Exhibition: Guidebook). Design by El Lissitzky and Solomon Telingater (Moscow: Komitet poligraficheskoi vystavki, 1927).
80. FOSKh (*Federatsiia ob"edineniia sovetskikh khudozhnikov* [Federation of Associations of Soviet Artists]) was also a publisher of the journal *Brigada khudozhnikov* (The Artists' Brigade).
81. *Plakat na sluzhbe piatiletki*, exh. cat. State Tretyakov Gallery (Moscow-Leningrad: ORRP-IZGIZ, 1932), p. 8.
82. Tupitsyn, "Gustav Klutssis: Between Art and Politics," in *Art in America* 79, no. 1 (January 1991): 47.
83. Among the exhibition's participants were important poster designers including Grigorii Borisov (1899–1942), Mikhail Diugach (1893–1988), Lavinsky, Alexander Naumov (1899–1928), Rodchenko, Yakov Ruklevsky (1894–1965), and the Stenberg brothers.
84. *Plakat na sluzhbe piatiletki*, exh. cat. State Tretyakov Gallery (Moscow-Leningrad: ORRP-IZGIZ, 1932), p.7.
85. Ibid., p. 8.
86. Ibid., p. 9.
87. Vladimir Ulianov-Lenin. *Dekret o pečati, 27 oktiabria (9 noiabria) 1917 g.* Reprinted in *Dekrety Sovetskoi vlasti*. vol. I. 25 oktiabria 1917 g.–16 marta 1918 g. (Moscow: Gosudarstvennoe izdatel'stvo politicheskoi literatury, 1957).
88. First published in *Izvestiia*, no. 219 (November 21, 1917): 3. Reprinted in *Dekrety Sovetskoi vlasti*. vol. I. 25 oktiabria 1917 g.–16 marta 1918 g. (Moscow: Gosudarstvennoe izdatel'stvo politicheskoi literatury, 1957). Translated by Emanuel Aronsberg and reprinted in English translation in James Bunyan and H. H. Fisher, *The Bolshevik Revolution, 1917–1918: Documents and Materials* (Stanford: Stanford University Press and London: H. Milford, Oxford University Press, 1934), pp. 222–223. See also Natalia Tolstikova, "Early Soviet Advertising: We Have to Extract All the Stinking Bourgeois Elements," in *Journalism History* 33, no. 1 (2007): 42–50.
89. *Izvestiia*, no. 219 (November 21, 1917), p. 3.
90. See Cox, "NEP Without Nepmen! Soviet Advertising and the Transition to Socialism," p. 124.
91. Philip M. Taylor, *Munitions of the Mind: A History of Propaganda From the Ancient World to the Present Day* (Manchester, UK: Manchester University Press, 2003), pp. 119–200.

92. The daily newspaper *Proletarii* was published from 1923 to 1935, first in Kharkov, and then, from 1934, in Kiev. It was an organ of the KP (b) U (Ukrainian Communist Party) and the *Vseukrainskii soviet professional'nykh soiuzov* (All-Ukrainian Council of Trade Unions). The first issue was published on November 2, 1923, as a supplement to the newspaper *Kommunist*. In 1924, *Proletarii* became an independent publication. A biweekly literary illustrated journal *Plamia* was published from 1924 to 1926. It included articles on politics, economics, sports, and sciences. Among its authors were such important writers as Valentin Kataev, Pavel Tychina, Boris Pil'niak, and the French novelist Henri Barbusse.

93. See Christina Lodder, "Aleksei Gan: A Pivotal Figure in Russian Constructivism," in *Aleksei Gan. Costructivism* (Barcelona: Tenov, 2013), p. IX. Also see Kristin Romberg, *Gan's Constructivism: Aesthetic Theory for an Embedded Modernism* (Berkeley: University of California Press, 2019); and A. N. Lavrent'ev, *Aleksei Gan (Tvortsy avangarda)* (Moscow: S. E. Gordeev and Akopov Dizain, 2010).

94. See Kristin Romberg, "Aleksei Gan, Poster for the First Exhibition of Contemporary Architecture, 1927," in Hauptman and Sudhalter, eds. *Engineer, Agitator, Constructor: The Artist Reinvented*, exhibition catalogue (New York: The Museum of Modern Art, 2020), pp. 90–93.

95. Aleksei Gan, "Konstruktivizm v tipografskom proizvodstve," in *Almanakh proletkul'ta* (Moscow, 1925), p. 119.

96. Ibid., p. LI. Also see Lodder, "Aleksandr Rodchenko, Aleksei Gan and the Emergence of Constructivist Typography," in Lodder, *Constructive Strands in Russian Art* (London: Pindar Press, 2005), pp. 392–425.

97. Over the years, such major writers as Mayakovsky, Mikhail Kol'tsov, Il'f and Petrov, Samuil Marshak, Mikhail Zoshchenko, and Sergei Mikhalkov wrote for *Krokodil*.

98. K. S. Eremeev was also involved in the publication of the ROSTA Window posters in 1921–1922.

99. As circulation increased, the editors became convinced of the need for a regularly published satirical journal, which appeared for the first time on August 27, 1922. It was titled *Krokodil*, after Fyodor Dostoevsky's satirical short story of the same name. Each issue contained an average of twenty-five cartoons, which were usually accompanied by explanatory texts in the form of a verse or a quotation by a Soviet political leader. For a detailed history of *Krokodil*, see Stykalin and Kremenskaia, *Sovetskaia satiricheskaia pechat', 1917–1963* (Moscow: Gos. Izd-vo politicheskoi literatury, 1963), pp. 176–212.

100. A typical issue of *Bezbozhnik u stanka* (Atheist at the Workbench) comprised twenty-four pages, of which four to eight were in color. *Atheist at the Workbench* started out as a monthly but turned into a biweekly publication. From 1932 to 1941, the journal was again published under the title *Bezbozhnik* (Atheist).

101. Various satirical articles and caricatures are featured in the journal, usually criticizing myths and traditions about different gods and saints, religious holidays, religious leaders, and sects. Each issue usually contained the following sections: 1) the centrality of class to religion, 2) religion and the class struggle abroad, 3) religion in the nations of the East, 4) "white" emigrants, 5) religion in the USSR, 6) the reactionary role of religion in family life, 7) religion and class struggle under the Tsar, 8) religion and Revolution, 9) a Young Pioneer page, 10) methods of anti-religious propaganda, 11) materialism and idealism as two class systems of understanding nature, human, and social life, 12) questions and answers, and 13) a bibliography. In 1924, the Archbishop of Canterbury protested in the House of Lords against the distribution of *Atheist at the Workbench* in England, and from spring of 1925 the journal was banned there (See Stykalin and Kremenskaia, *Sovetskaia satiricheskaia pechat', 1917–1963* (Moscow: Gos. Izd-vo politicheskoi literatury, 1963), pp. 46–50, 176–212).

102. Among other regular contributors to the journal were the artists Mechislav Dobrokovsky, Nikolai Kogout, Nikolai Kupreyanov, and Ivan Maliutin.

103. *Oberiuty* was a term that referred to participants in the Oberiu (Ob'edinenie real'nogo iskusstva, "Association for Real Art"), a Leningrad avant-garde literary and artistic group active from 1927 to 1930. Daniil Kharms, Aleksandr Vvedensky,

Nikolai Zabolotsky, Nikolai Oleinikov, Igor Bakhterev, Konstantin Vaginov, Boris (Dolifber) Levin, Yury Vladimirov, and others were members. Oberiu arose as a result of Kharms's and Vvedensky's efforts during 1925 to 1927 to unify the Leningrad literary and artistic avant-garde. A common element in their practice involved the dissolution or segmentation of the depicted object, and reliance on collisions between verbal units taken out of their traditional contexts so as to produce new semantic effects. In experimenting with syntagmatics and in subverting customary textual hierarchies, the *oberiuty* continued certain Futurist practices. The writings, not to speak of the very existence, of the *oberiuty* were unknown until the 1960s, when a rediscovery of the group began in the Soviet Union (Terras, Victor, ed., *Handbook of Russian Literature*, [New Haven: Yale University Press, 1990], 312).

104. The idea of creating the *Krug khudozhnikov* (Circle of Artists) society originated among the students of VKhUTEIN in 1924 and 1925. The group included the most talented artistic youth of Leningrad. In its 1928 "Declaration," the Circle stated that it set itself the task of taking into account and analyzing the entire artistic heritage of the past and the use of all formal experiments, which, in the group members' view, contribute to the artist's knowledge of modernity by enhancing his or her understanding of visual culture.

105. "O plakatnoi literature; postanovlenie TsK VKP (b), 11 marta 1931 g.," in *KPSS o sredstvakh massovoi informatsii i propagandy* (Moscow: Izd-vo politicheskoi literatury, 1979), pp. 380–831. The resolution was reproduced in *Brigada khudozhnikov*, nos. 2–3 (1931): 1–3.

106. See English translation of the text of the decree *O Perestroike literaturno-khudozhestvennykh organizatsii* (Decree on the Reconstruction of Literary and Artistic Organizations) in Bowlt, *Russian Art of the Avant-Garde. Theory and Criticism, 1902–1934*. (New York: Thames and Hudson, 1988), pp. 288–290.

## List of Illustrations

Unless otherwise noted, all works on this list of illustrations were printed in Russia and are in private collections in Russia or the United States.

**Fig. 1** Victor Vinster. Signboard: *Trade Symbol for a Food Shop*, 1870–1880. Gouache on paper, 3 1/4 x 3 1/2" (8.3 x 9 cm). Museum of the History of St. Petersburg. As illustrated in: Alla Povelikhina and Yevgeny Kovtun, *Russian Painted Shop Signs and Avant-Garde Artists* (Leningrad: Aurora Art Publishers, 1991), p. 31 (fig. 39).

**Fig. 2** Designer unknown. Signboard: *Bread and Fruit*, early 1900s. Oil on burnished iron, 83 x 26 3/8" (211 x 67 cm). The State Russian Museum, St. Petersburg. As illustrated in: Yevgenia Petrova, ed., *Origins of the Russian Avant-Garde* (St. Petersburg: The State Russian Museum and Palace Editions, 2003), p. 166.

**Fig. 3** Designer unknown. Poster: *Samye luchshie v mire galoshi Rossiisko-Amerikanskoi rezinovoï manufakturny* (The World's Best Galoshes Manufactured by the Russian-American Rubber Factory), c. early 1900s. Lithograph, 39 5/8 x 23 5/8" (93 x 60 cm).

**Fig. 4** Designer unknown. Poster: *Rekomenduiutsia tabaki i papirosy vysshego kachestva tabachnoi fabriki Torgovogo doma N. K. Popova, vdovy C. F. Popovoi i K v Moskve* (High-Quality Tobacco and Cigarettes Are Recommended by the Trading House of N. K. Popov and Widow S. F. Popova and Co. in Moscow), c. late 1890s. Lithograph, 17 1/8 x 23 5/8" (43.7 x 60 cm). Printed: Berlin.

**Fig. 5** Designer unknown. Poster: *Frantsuzskie pecheniia k chaju* (French Tea Biscuits). C. Siu and Co., 1895. Lithograph, 31 1/2 x 20 1/16" (80 x 51 cm).

**Fig. 6** Designer unknown. Poster: *A. M. Zhukov. Mylo* (A. M. Zhukov. Soap), c. early 1900s. Lithograph, 23 5/8 x 14 3/16" (60 x 36 cm).

**Fig. 7** Pavel Shcherbov. Poster: *"Krem"—ne tabak, a slivki... Tabachnoi fabriki A. N. Shaposhnikova* ("Cream" Tastes not Like Tobacco, but Like Cream. A. N. Shaposhnikov Tobacco Factory), c. early 1900s. Lithograph, 39 3/4 x 15 3/4" (101 x 40 cm).

**Fig. 8** Designer unknown. Poster: *Noch' v mire dekadentstva. Maskarad. 3 fevralia, 1901 g.* (Night in the World of Decadence, Masquerade Ball, February 3, 1901), 1901. Lithograph, 29 1/8 x 8 1/2" (74 x 21.8 cm).

**Fig. 9** Designer unknown. Poster: *Vystavka "Muzykal'nyi mir"* (World of Music Exhibition), 1907. Lithograph, 39 9/16 x 23 5/8" (100.5 x 60 cm).

**Fig. 10** I. F. Porfirov. Poster: *Mezhdunarodnaia vystavka afish* (International Exhibition of Posters), 1897. Lithograph, 39 x 25" (99.1 x 63.5 cm).

**Fig. 11** Leon Bakst. Poster: *Bol'shoi blagotvoritel'nyi bazar kukol* (Charity Doll Bazaar), 1899. Lithograph, 27 1/2 x 40 1/8" (70 x 102 cm).

**Fig. 12** Vladimir Taburin. Poster: *Nastoiashchie shveinye mashiny Zinger* (Singer Sewing Machine Company), c. early 1900s. Lithograph, 43 3/4 x 27 1/8" (111 x 69 cm).

**Fig. 13** Aleksandr Dumovo. Poster: *Mezhdunarodnaia vystavka noveishikh izobretenii pri uchastii Vserossiiskogo Aero-kluba v Mikhailovskom Manezhe. Aprel'—May 1909* (International Exhibition of the Latest Discoveries of the All-Russian Aero-Club in Mikhailovsky Manege, April–May 1909), 1909. Lithograph, 41 3/4 x 28 3/4" (106 x 73 cm).

**Fig. 14** Ivan Bilbin. Poster: *Aksionernoe obshchestvo pivo-medovarennogo zavoda "Novaia Bavariia"* (The "New Bavaria" Mead and Beer Company), 1903. Lithograph, 26 1/2 x 19 1/4" (67.5 x 49 cm).

**Fig. 15** Mikhail Vrubel. Poster: *Vystavka rabot 36-ti khudozhnikov* (Exhibition of 36 Artists), 1901. Relief process, 24 x 18 1/2" (61 x 47 cm).

**Fig. 16** Photographer unknown. Artists participating in the *Target* exhibition, Moscow, 1913. From left to right: Larionov, Fabri, Le-Dantyu, Goncharova, Obolensky, and Romanovich. Reproduced in *Oslinyi khvost i mishen'* (Moscow: Izd. Ts.A. Munster, 1913). As illustrated in: Anthony Parton, *Mikhail Larionov and the Russian Avant-Garde* (Princeton: Princeton University Press, 1993), fig. 56, p. 57.

**Fig. 17** Designer unknown. Poster: *Parfumeriia "T-va Brokar" i K* (Perfumery of the Brocard and Co. Association), c. 1890s–early 1900s. Lithograph, 28 x 19 1/2" (71 x 49.5 cm). Printing House of I. Lapin and Co., Paris.

**Fig. 18** Designer unknown. Soap wrapper: *Osvobodzhennaia zhenshchina Vostoka. Zhenshchina, naravne s muzhchinoi stroi sotsialisticheskoe khoziaistvo*. (The Liberated Woman of the East. Women, Equally with Men, Build the Soviet Economy), c. mid-1920s. Sibkraisoiuz (Siberian) Region Union.

**Fig. 19** Designer unknown. Soap wrapper: *Mylo Proletarskoe* (Proletarian Soap), c. mid-1920s. Kharderzhkhembkombinat (Kharkiv State Chemical Plant), Kharkiv (Kharkov).

**Fig. 20** Designer unknown. Poster: *Dymok Urtakskikh tabakov luchshe vseh drugikh sortov. Tabachnaia fabrika Urtak Gostresta Uzbeksel'prom* (Urtak Tobacco Smoke is Better Than All Other Brands Put Together. The Urtak Tobacco Factory of the State Trust Uzbeksel'Prom [Uzbekistan Agricultural Industry]), 1929. Lithograph, 42 1/8 x 28 1/3" (107 x 72 cm).

**Fig. 21** Aleksandr Zelensky. Poster: *Vse kuriat papirosy "Boks." Mossel'prom* (Everybody Smokes "Box[ing]" Filterless Cigarettes. Mossel'prom), 1928. Lithograph, 19 7/8 x 14 1/6" (50.5 x 36 cm).

**Fig. 22** Dmitrii Bulanov. Poster: *V 1929 godu po vsemu SSSR chitaiut izdaniia "Krasnoi gazety"* (In 1929 the Entire USSR Will Read the Publications of the *Krasnaia gazeta* [Red Newspaper]), 1928. Lithograph, 28 1/3 x 41" (72 x 104 cm).

**Fig. 23** Gennadii Komarov. Poster: *Smychka goroda s derevnei* (Union of Town with Country), 1925. Lithograph, 42 1/8 x 28 1/3" (107 x 72 cm).

Note: This is an advertisement for the goods and services of the company *Kniga-derevne* (Books to the Countryside), which was formed in 1925 to disseminate books in rural areas.

**Fig. 24** Sergei Chekhonin. Poster: *6-aia Vsesoiuznaia Nizhegorodskaia iarmarka. 1 avgusta–15 sentiabria, 1927* (6<sup>th</sup> All-Union Trade Fair in Nizhny Novgorod; August 1–September 15, 1927), 1927. Lithograph.

**Fig. 25** Designer unknown. Poster: *Den' Sovetskoi Propagandy. Znanie—vsem!* (Soviet Propaganda Day. Knowledge—for Everyone!), 1919. [Lithograph]

**Fig. 26** Natalia Iznar. Poster: *Zhenshchina! Gramotnost'—zalog tvoego raskreposhcheniia* (Woman! Literacy is the Key to Your Liberation), c. early 1920s. Lithograph.

**Fig. 27** Ivan Simakov. Poster: *Da zdravstvuet solntse! Da skroetsia t'ma!* (Long Live the Sun! Let the Darkness Disappear!), 1921. Lithograph.

**Fig. 28** Boris Kustodiev. Poster: *Leningradskoe Otdelenie Gosudarstvennogo izdatel'stva Lengiz* (The Leningrad Department of the State Publishing House, Lengiz), 1925. [Lithograph]

**Fig. 29** Fyodor Slutsky. Poster: *Knigu vziatuiu vami vernite v srok. Ee zhdu drugie chitateli* (Return the Book You Took On Time. Other Readers Are Waiting for It), 1929. [Lithograph]

**Fig. 30** Fyodor Slutsky. Poster: *Chitatel'—khishchnik. Vy ne mozhetе ispol'zovat' etu knigu, tak kak chitatel'-khishchnik vyrval iz nee stranitsy i risunki* (This Reader is a Predator. You Cannot Use This Book, as the Predatory Reader has Ripped Out the Pages and Pictures), 1929. [Lithograph]

**Fig. 31** Fyodor Slutsky. Poster: *Knizhnye vrediteli. Podcherkivaniia i nadpisi v biblioteknykh knigakh nedopustimy*. (Book Pests. Underlining and Writing in Library Books is Not Allowed), 1929. [Lithograph]

**Fig. 32** Fyodor Slutsky. Poster: *Umeete li vy pravil'no perelistyvat' knigu?* (Do You Know How to Flip Through a Book?), 1929. [Lithograph]

**Fig. 33** Fyodor Slutsky. Poster: *Kak nuzhno razrezyvat' knigu: ne pal'tsem, ne spichkoi, a nozhom* (How to Cut a Book: Not with a Finger, Not with a Match, but with a Knife), 1929. [Lithograph]

**Fig. 34** Mikhail Estaf'iev. Poster: *Tovarishchi krest'iane! Gotov'tes' k Vserossiiskoi Sel'sko-khoziaistvennoi i kustarno-promyshlennoi vystavke v Moskve v avguste- sentiabre 1923 g.* (Comrade Peasants! Prepare for the All-Union Agricultural and Handicrafts Exhibition from August to September of 1923 in Moscow), 1923. Lithograph.

**Fig. 35** Vasilii Elkin. Design related to poster for the journal *Poligraficheskoe proizvodstvo* (Printing Trade Production), c. 1928. Cut-and-pasted printed and colored paper on paper with pencil, 22 1/16 x 16 9/16" (56 x 42 cm).

**Fig. 36** Vasilii Elkin. Poster: *Otkryta podpiska na 1929 god na zhurnal Poligraficheskoe proizvodstvo* (Subscribe to the Journal *Printing Trade Production* for 1929), 1928. Lithograph, 28 1/3 x 21" (72 x 53.5 cm).



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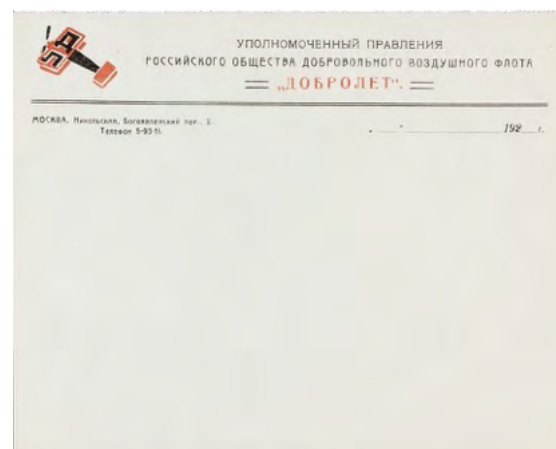
**Plates: Works in the Merrill C. Berman Collection**

**Soviet Commercial and Trade Advertisement  
Posters, Packaging, and Wrappers,  
1920s–1930s**

## Dobrolet

Advertising and brand identity for Dobrolet (*Rossiiskoe aktsionernoe obshchestvo Dobrovol'nogo vozdushnogo flota*; Russian Joint Stock Company of the Voluntary Air Fleet).

Note: Rodchenko included the insignia Reklam-Konstruktor (Advertising-Constructor) on a number of works in this commission, which he executed alone (for other commissions it would stand for his collaborative work with Mayakovsky).



Aleksandr Rodchenko (1891–1956)  
 Poster: *Dobrolet*, 1923  
 Lithograph  
 13 1/4 x 17 3/4" (34.9 x 45.1 cm)  
 Lower right (printed insignia): Reklam-Konstruktor / Rodchenko  
 Text: *Vsem...Vsem...Vsem...Tot ne grazhdanin SSSR kto Dobroleta ne auktsioner /Odin rubl' zolotom delaet kazhdogo aktsionerom Dobroleta* (Everyone...Everyone...Everyone... Only Dobrolet shareholders are citizens of the USSR. With one gold ruble anyone can become a Dobrolet shareholder)

Aleksandr Rodchenko (1891–1956)  
 Stationery: *Dobrolet*, 1923  
 Letterpress  
 6 1/2 x 8" (16.5 x 20.3 cm)



Aleksandr Rodchenko (1891–1956)  
 Poster: *Rossiiskoe obshchestvo dobrovol'nogo vozdušnogo flota Dobrolet. Vozdušnoe soobshchenie. Ves' put' v 2 1/2—ch[asa]* (Russian Society of Volunteer Air Fleet Dobrolet. Air Traffic. Will Achieve the Final Destination in Only 2 1/2 –3 Hours), 1923  
 Lithograph  
 27 1/4 x 20 13/16" (70.5 x 52.9 cm)



Aleksandr Rodchenko (1891–1956)  
 Poster: *Dobrolet*, 1923  
 Lithograph  
 27 3/4 x 20 1/8" (70.5 x 51.1 cm)  
 Lower right (printed insignia): Reklam-Konstruktor / Rodchenko  
 Text: *Pokupaite aktsii. Dobrolet sozdaet kommercheskii vozdushnyi flot — osnovu ekonomicheskogo razvitiia SSSR* (Buy stocks. Dobrolet creates a commercial airline—the basis for the economic development of the USSR)



Aleksandr Rodchenko (1891–1956)  
 Poster: *Dobrolet*, 1923  
 Lithograph  
 42 x 28" (106.7 x 71.1 cm)  
 Lower right (printed insignia): Reklam-Konstruktor / Rodchenko  
 Text: *Stydites', vashego imeni eshche net v spiske aktsionerov Dobroleta. Vsia strana sledit za etim spis-kom* (Shame on you, your name is not yet on the list of Dobrolet stockholders. The whole country follows this list)  
 Formerly the Merrill C. Berman Collection; now The Museum of Modern Art, New York.



## Rezinotrest

Rezinotrest Advertising for Rezinotrest (State Trust for the Rubber Industry, or Rubber Trust).



Aleksandr Rodchenko (1891–1956)  
Maquette for poster: *Galoshi Rezinotresta* (Rubber Trust Galoshes), 1923  
Gouache, cut-and-pasted halftone print, and pencil on gelatin silver print  
8 1/4 x 5 7/8" (21 x 14.9 cm)  
Lower right (pictured in underlying photograph): Mayakovsky / Rodchenko  
Text by Vladimir Mayakovsky (1893–1930): *Rezinotrest — zashchitnik v dozhd' i sliakot'. Bez galosh Evrope sidet' i plakat'* (Rezinotrest Galoshes: Protection in the rain and slush. Without these galoshes, Europe can only sit and cry)



Aleksandr Rodchenko (1891–1956)  
 Poster: *Galoshi Rezinotresta* (Rubber Trust Galoshes), 1923  
 Lithograph

27 1/2 x 19 3/4" (70 x 50.2 cm)

Lower right (printed): Mayakovskiy–Rodchenko

Text by Vladimir Mayakovsky (1893–1930): *Galoshi rezinotresta. Prosto vostorg! Nosiat sever, zapad, iug i vostok* (Galoshes of the Rubber Trust. Simply a delight! Worn north, west, south, and east)

Aleksandr Rodchenko (1891–1956)  
 Poster: *Galoshi Rezinotresta* (Rubber Trust Galoshes), 1923  
 Lithograph

28 3/16 x 19 13/16" (71.6 x 50.3 cm)

Text by Vladimir Mayakovsky (1893–1930): *Raskupai vostochnyi liud! Luchshie galoshi privez verbljud. Rezinotrest* (Buy! People of the East! Rezinotrest—the best galoshes brought by camel)

## GUM

Advertising for products of the GUM (Gosudarstvennyi universal'nyi magazin; State Department Store).



Aleksandr Rodchenko (1891–1956)  
Flyer: *Mozer Watches, Sold at GUM*, 1923  
Letterpress  
7 1/16 x 6 1/16" (18 x 15.4 cm)  
Text by Vladimir Mayakovsky (1893–1930): *Chelovek—tol'ko s chasami/Chasy—tol'ko Mozera/Mozer—tol'ko u GUMa* (A man isn't a man without a watch. A watch isn't a watch if it isn't a Mozer. Mozer watches can be found only at GUM)

### **Mossel'prom**

Mossel'prom Advertising for products of the state grocery concern Mossel'prom (Moskovskii trest po pererabotke sel'skokhoziaistvennoi produktsii; Moscow Association of Enterprises Processing Agro-Industrial Products).



Designer unknown  
Card: *Mossel'prom*, 1926  
Lithograph  
4 1/4 x 2 5/8" (10.7 x 6.7 cm)



Aleksandr Rodchenko (1891–1956)  
 Proof: *Mospoligraf* (State Moscow Association of Poligraphic Industry) *Pencils at Mossel'prom*, 1923  
 Lithograph  
 5 3/4 x 4 1/4" (14.6 x 10.8 cm)  
 Text by Vladimir Mayakovsky (1893–1930): *Daesh' karandashi kotorye khoroshi* (Give me pencils that are good)



Aleksandr Rodchenko (1891–1956)  
 Card: *Mospoligraf* (State Moscow Association of Poligraphic Industry) *Pencils at Mossel'prom*, 1923  
 Lithograph  
 5 3/4 x 4 1/4" (14.6 x 10.8 cm)  
 Text by Vladimir Mayakovsky (1893–1930): *Daesh' karandashi kotorye khoroshi* (Give me pencils that are good)





Aleksandr Rodchenko (1891–1956)  
Wrappers for *Nasha Industriia* (Our Industry) and *Krasnaia Moskva* (Red Moscow) caramels,  
from the *Krasnyi Oktiabr'* (Red October) factory, Mossel'prom, Moscow, 1923  
All approx. 3 1/4 x 3" (8.3 x 7.6 cm)  
All lithographs  
Texts by Vladimir Mayakovsky (1893–1930)



Aleksandr Rodchenko (1891–1956)  
 Text by Vladimir Mayakovsky (1893–1930)  
 Packaging: *Zebra cookies, from the Krasnyi Oktiabr' (Red October) factory, Moscow, 1924*  
 Lithograph  
 13 7/8 x 5 11/16" (26 x 14.5 cm)



Aleksandr Rodchenko (1891–1956)  
 Box: *Krasnyi Aviator (Red Aviator) cookies, from the Krasnyi Oktiabr' (Red October) factory, Moscow, 1923*  
 Lithograph  
 10 1/8 x 11 1/6" (25.7 x 28.1 cm)  
 Text by Vladimir Mayakovsky (1893–1930):



Aleksandr Rodchenko (1891–1956)  
 Flyer: *Kino (Cinema) cigarettes, from Mossel'prom, 1924*  
 Lithograph  
 12 5/8 x 9 3/16" (32.1 x 23.3 cm)



Anton Lavinsky (1893–1968)  
 Poster: *Papirosy Klad i Premiia (Treasure Cigarettes and the Prize), 1924*  
 Lithograph  
 42 x 28" (106.7 x 71.1 cm)

Various Advertisements

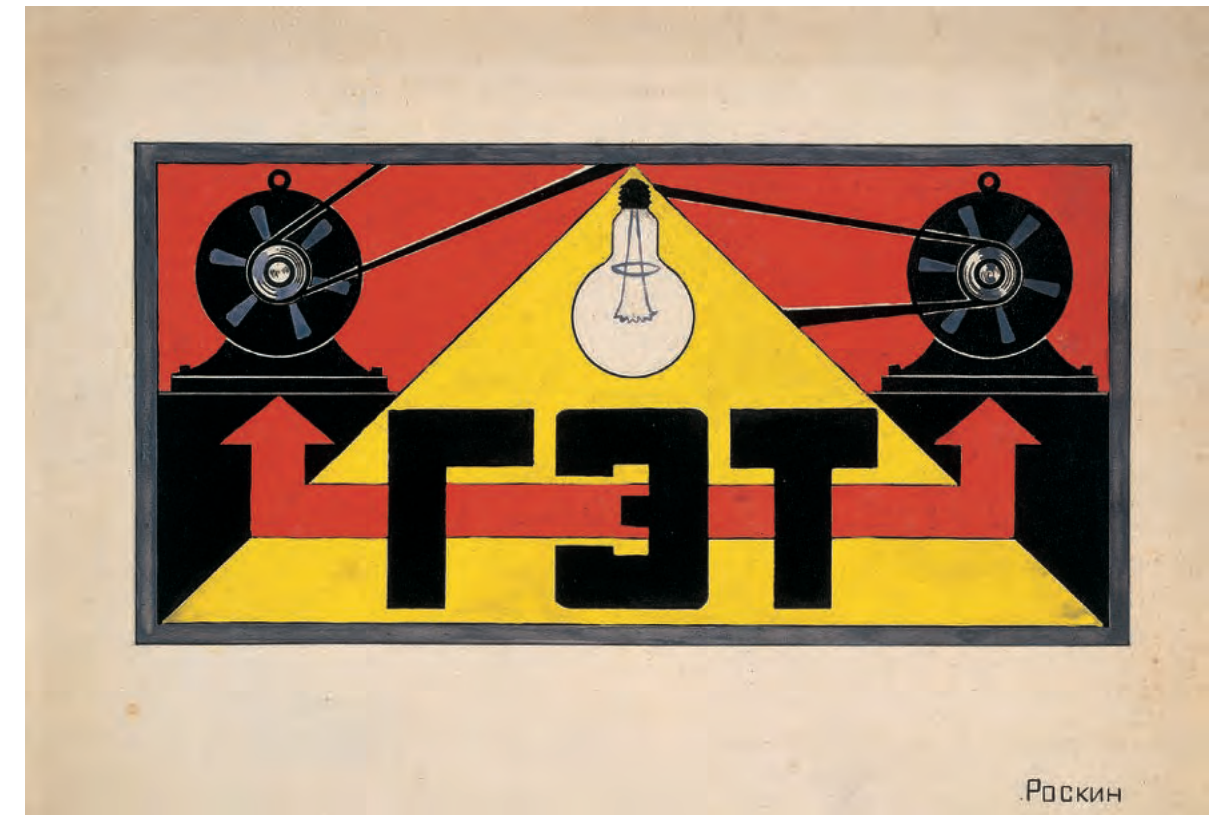


Vladimir Roskin (1896–1984)  
 Poster: *Nizhegorodskii Gubsovarkhoz (gubernskii Sovet narodnogo khoziaistva/NGSNKh) ob "ediniat 31 trestov i avtonomnykh edinits, 90 predpriatii s 25 000 rabochikh* (Nizhny Novgorod district branch of the Commissariat of the National Economy unites 31 trusts and autonomous units, 90 enterprises with 25,000 workers), 1925  
 Lithograph  
 43 3/4 x 27 7/8" (111 x 71 cm)  
 Private Collection, Russia

Vladimir Roskin (1896–1984)  
 Maquette: *Nizhgubsovarkhoz [Nizhegorodskii gubernskii Sovet narodnogo khoziaistva/NGSNKh] na iarmarke 1925 g.* (Nizhny Novgorod district branch of the Commissariat of the National Economy at the 1925 Trade Fair), 1925  
 Gouache, pencil, and ink on paper  
 13 1/2 x 10" (34.3 x 25.4 cm)



Vladimir Roskin (1896–1984)  
 Poster: *Gosudarstvennaia kontora Gosmetr po zagotovke i prodazhe metrisheskikh mer i vesov* (State office Gosmetr, dedicated to the production and sales of metric measures and laboratory scales), *Volzhskoe otделение, N. Novgorod* (Volga Department, Nizhny Novgorod), n.d.  
 Lithograph  
 28 x 20 1/2" (71.1 x 52 cm)



Vladimir Roskin (1896–1984)  
 Maquette: *GET, Gosudarstvennyi elektrotekhnicheskii trest* (State Electric Trust), c. 1929  
 Gouache, ink, and pencil on paper  
 8 1/2 x 11 3/16" (21.6 x 28.4 cm)



Dmitrii Bulanov (1898–1942)  
 Poster: *Vsia reklama v tramvaiakh pereshla iz vedeniia sevpechati v biuro reklam Gubotkomkhoza* [Gubernskii otdel kommunal'nogo khoziaistva] (All Advertising on the Trams has been Transferred from the *Sevpechat'* to the Advertising Agency of the *Gubotkomkhoz* [Provincial Department of Communal Services]), 1926  
 Lithograph  
 23 11/16 x 16 3/4" (60.2 x 42.5 cm)



Dmitrii Bulanov (1898–1942)  
 Poster: *Reklama v tramvae chitaetsia ezhednevno millionom liudei* (Tram Advertisements are Read Daily by Millions of People), 1926  
 Lithograph  
 24 x 30 1/4" (61 x 76.8 cm)



Dmitrii Bulanov (1898–1942)  
 Poster: *Zoologicheskii sad: Zoosad popolnen redkimi ekzempliamami zveri* (Zoo: The [Leningrad] Zoo Has Been Replenished with Rare Specimens of Wild Animals), 1927  
 Lithograph  
 21 x 28 7/16" (53.3 x 72.2 cm)



Dmitrii Bulanov (1898–1942)  
 Poster: *Zoosadom poluchena novaia bol'shaia partiia zveri* (The [Leningrad] Zoo Has Just Received a Large New Group of Wild Animals), 1930  
 Lithograph  
 41 1/4 x 28 1/2" (104.8 x 72.4 cm)





Anatolii Martynov (1872–1962)

Card: *Kurite papirosy vysshego kachestva! Tabaktrest Ukrainy* (Smoke top-quality cigarettes, Tabaktrest of Ukraine), *Oktiabr'skie* (October) and *Banknot* (Banknote) brands, 1925

Lithograph

5 x 15 7/16" (12.7 x 39.2 cm), open

Designer unknown

Packaging: *Molot* (Hammer) cigarettes, n.d.

Lithograph

8 3/8 x 5 1/8" (21.3 x 13 cm)



Designer unknown

Poster: *Vse kuriat [papirosy Donskoi gosudarstvennoi tabachnoi fabriki]* (Everyone smokes cigarettes from the Don State Tobacco Factory), early 1920s

Lithograph

29 5/8 x 21" (75.2 x 53.3 cm)



Anton Lavinsky (1893–1968)  
 Poster: *Eksport-Import SSSR* (Soviet Import and Export Trade), 1926  
 Lithograph  
 41 3/4 x 26 1/2" (106.1 x 67.3 cm)



Grigorii Bershadsky (1895–1963)  
 Poster: *Export USSR*, 1929  
 Lithograph  
 41 x 27 1/16" (104.1 x 68.7 cm)  
 Note: Composite advertising poster for potential foreign export of State-produced goods, such as wines, leather, and chemicals.



Designer unknown  
 Poster: *Nizhegorodskaiia iarmarka, 1923* (Nizhny Novgorod Trade Fair of 1923), 1923  
 Lithograph  
 41 7/8 x 27 7/8" (106.4 x 70.8 cm)



Designer unknown  
 Poster: *Nizhegorodskaiia iarmarka 1925 g.* (Nizhny Novgorod Trade Fair of 1925), 1925  
 Lithograph  
 42 1/4 x 28 3/8" (107.3 x 72.1 cm)



Designer unknown  
 Poster: *Torgovo-promyshlennyi Leningrad k zimnemu sezonu* (Commercial and Industrial Leningrad for the Winter Season), 1926  
 Lithograph  
 38 x 26" (96.5 x 66 cm)



Designer unknown  
 Poster: *Gosnardom im. K. Liebknekhta i R. Liukseburg* (People's House named after Karl Liebknecht and Rosa Luxemburg), n.d.  
 Lithograph  
 37 1/8 x 24 3/4" (94.3 x 63 cm)

## **Book Culture and Pro-literacy Posters**

„НАШЪ  
Журналъ“  
составленъ  
ДѢТЬМИ  
въ возрастѣ  
отъ 4-хъ  
до 10-ти лѣтъ.



подъ редакціей  
Д. Арнштама,  
при ближайшемъ  
содѣйствіи:  
Алекс. Бенуа,  
М. Добужинскаго,  
Н. Кульбина,  
Е. Лансере,  
Н. Рериха и др.

НА ДНЯХЪ ПОСТУПИТЬ ВЪ ПРОДАЖУ  
**ИСПОЛНЕННАЯ ДѢТЬМИ**  
подъ редакціей А. АРНШТАМА, при ближайшемъ содѣйствіи АЛЕКС. БЕНУА,  
М. ДОБУЖИНСКАГО, Н. КУЛЬБИНА, Е. ЛАНСЕРА и Н. РЕРИХА,  
ДѢТСКАЯ ХУДОЖЕСТВЕННАЯ КНИЖКА  
**„НАША ПЕРВАЯ КНИЖКА“**

**НАШЪ**  
**ЖУРНАЛЪ**

Изъ приложенія къ „КНИЖКЪ“:  
„Дети творятъ для себя, отъ собственной радости и для собственной радости. Поэтому ихъ творчество такъ радостно и такъ „гениально“... Для детей дѣтское еще понятнѣе; они извлекаютъ изъ него и такое, что гораздо важнѣе для нихъ „духовнаго питанія“ и для ихъ „воспитанія“ нежели вся наша система и методы.“  
АЛЕКСАНДРЪ БЕНУА.  
„НАША ПЕРВАЯ КНИЖКА“ — лучшій подарокъ для дѣтей дошкольнаго и школьнаго возраста.  
Цѣна книжки 3 руб. 25 коп.  
Часть прибыли поступаетъ въ пользу Комитета „Петроградъ — Бѣженцамъ“ для оказания помощи дѣтямъ бѣженцевъ.  
Предварительная подписка на „НАШУ ПЕРВУЮ КНИЖКУ“ принимается въ издательствѣ  
**„СВОБОДНОЕ ИСКУССТВО“**  
ПЕТРОГРАДЪ, Б. Казачій пер., 9.  
Тел. 654-36 и 565-25.  
Такъ же принимается подписка на НОВУЮ КНИГУ, посвященную творчеству художника Н. К. РЕРИХА.  
ИЛЛЮСТРИРОВАННЫЕ ПРОСПЕКТЫ ВЫСЫЛАЮТСЯ БЕЗПЛАТНО.

См. нр. от 14 1916, 29 1916 г., от Петерб. Град. Печ. Герман. Календаря „Литературъ“. Художество-Граф. Зав. „ИСКУССТВО“ Петроградъ, Б. Казачій пер.

Possibly Alexandre Arnstam (1880–1969)

Maquette for poster advertising the book: Alexandre Arnstam, et. al. eds. *Nash zhurnal. Nasha pervaya knizhka: Risunki, stikhi i rasskazy detei izvestnykh khudozhnikov* (Our Journal. Our First Book: Drawings, poems, and short stories by the children of famous artists). Petrograd: Svobodnoe iskusstvo, 1916, 1916

Cut paper and lithograph on paper  
17 1/16 x 12 5/8" (43.3 x 32.1 cm)

Note: The maquette includes a reproduction of a drawing by the editor's son Zhorzhik Arnstam, which also appeared on the book's title page.



Designer unknown  
Poster: *Literaturno-instruktorskie poezda* (Trains for Literary Instruction), 1918  
Lithograph  
28 x 19 3/4" (71.1 x 50.2 cm)



Nikolai Kupreyanov (1894–1933)  
Poster: *Grazhdane, khranite pamiatniki iskusstva* (Citizens, Protect Cultural Monuments), 1919  
Lithograph  
29 1/4 x 19 7/8" (74.3 x 50.5 cm)



Designer unknown  
 Poster: *Gramota—put' k kommunizmu* (Literacy—the Path to Communism), 1920  
 Lithograph  
 28 1/8 x 21" (71.4 x 53.3 cm)



Aleksei Radakov (1879–1942)  
 Poster: *Bezgramotnyi tot zhe slepoi. Vsiudu ego zhdut neudachi i neschast'ia* (An Illiterate Person is Like a Blind Man), 1920  
 Lithograph  
 37 13/16 x 26" (96 x 66 cm)





Aleksei Radakov (1879–1942)  
 Poster: *Vernyi drug* (Loyal Friend), 1920  
 Lithograph  
 27 1/2 x 19 3/4" (69.8 x 50.2 cm)  
 Note: For full translation of the text on this poster, see p. 53 (n. 57).



Sergei Ivanov (1885–1942)  
 Poster: *Chtenie — odna iz obiazonnostei cheloveka* (Reading is One of a Person's Responsibilities), 1920  
 Lithograph  
 18 3/4 x 25 5/8" (47.6 x 65.1 cm)



Sergei Ivanov (1885–1942)  
 Poster: *Kniga nitchto inoe, kak chelovek, govoriashchii publichno* (A Book Is Nothing but a Person Speaking Publicly), 1920  
 Lithograph  
 25 1/4 x 18 1/2" (64.1 x 47 cm)



Nikolai Kogout (1891–1959)  
 Poster: *Ot mira k svetu. Ot bitve k knige. Ot gorja k schast'iu* (From Darkness to Light, from Battle to Books, from Sadness to Joy), 1921  
 Lithograph  
 20 1/2 x 27 1/2" (52.1 x 69.9 cm)



Aleksandr Rodchenko (1891–1956)  
 Poster: *Izdatel'stvo Molodaia gvardiia* (The Young Guard Publishing House), 1924  
 Lithograph  
 32 7/8 x 23 13/16" (83.5 x 60.5 cm)



Aleksandr Rodchenko (1891–1956)  
 Poster: *Krasnoarmeets, v kazhduiu khatu nesi knigi Gosizdata. V knige--svet i znanie* (Red Army Soldier, Bring Gosizdat Books to Every House. Books are Light and Knowledge), 1925  
 Lithograph  
 28 1/4 x 42 1/2" (71.8 x 108 cm)



Dmitrii Bulanov (1898–1942)  
Poster: *Nasha tsel': podniav kul'turnyi uroven' rabochego, priblizit' mirovuiu revoliutsiiu* (Our Goal: To Make a World Revolution Reality by Raising the Cultural Level of the Worker), 1927  
Lithograph  
37 x 25 7/8" (94 x 65.7 cm)



Designer unknown  
 Poster: *Gromkoe chtenie: I. gazet; II. rasskazov; III. nauchnykh knig* (Reading Aloud Newspapers, Short Stories, and Books on Science), c. 1925  
 Lithograph  
 26 1/2 x 40" (67.3 x 101.6 cm)



Designer unknown  
 Poster: *Chto chitat' po posevnoi kampanii* (What to Read About the Sowing Campaign), 1929  
 Lithograph  
 26 7/8 x 39 1/4" (68.3 x 99.7 cm)



Aleksei Pakhomov (1900–1973)  
 Poster: *Detiam o piatiletke* (To Children—About the Five-Year Plan), 1930  
 Lithograph  
 28 x 20 3/8" (71.1 x 51.8 cm)  
 Note: Promotional poster for books dedicated to the Five-Year Plan, which were published by GIZ, also known as Gosizdat/Gosudarstvennoe izdatel'stvo (The State Publishing House).



Vladimir Lebedev (1891–1967)  
 Poster: S. Marshak, *Knigi dlia detei* (S. Marshak, *Books for Children*), early 1930s  
 Lithograph  
 27 13/16 x 19 11/16" (69.1 x 50 cm)



Aleksei Pakhomov (1900–1973)  
 Poster: Advertisement for subscriptions to the children's journals *Chizh* (The Siskin) and *Ezh* (The Hedgehog), 1931  
 Lithograph  
 23 3/4 x 21" (60.3 x 53.3 cm)



Mikhail Chigarev  
 Poster: *Vypolnim reshenie partii o likvidatsii negramotnosti* (Let's Fulfill the Communist Party's Resolution on the Liquidation of Illiteracy), 1929  
 Lithograph  
 28 3/8 x 42 9/16" (72.1 x 108.1 cm)



Aleksei Gan (1893–1942)  
 Poster: *Uchis' zaochno* (Study by Correspondence), 1931  
 Lithograph  
 29 x 42 1/4" (73.7 x 107.3 cm)



Vladimir Roskin (1896–1984)  
 Poster: *Biblioteka Ogonyok. Noveishie proizvedeniia russkikh i zapadno-evropeiskikh avtorov* (Ogonyok Library. The Most Recent Publications of Literary Works by Russian and Western European Authors), n.d.  
 Lithograph  
 21 3/16 x 12 7/8" (53.8 x 32.7 cm)



Abram Starchevsky (1896–1965)  
 Poster: *Proletarska literatura mohutnia zbroia v borotbi za sotsiyalizm* (Proletarian Literature is a Powerful Weapon in the Struggle for Socialism), 1932  
 Lithograph  
 28 5/8 x 20 1/8" (72.7 x 51.1 cm)  
 Note: This poster is in Ukrainian.



## Exhibition Posters



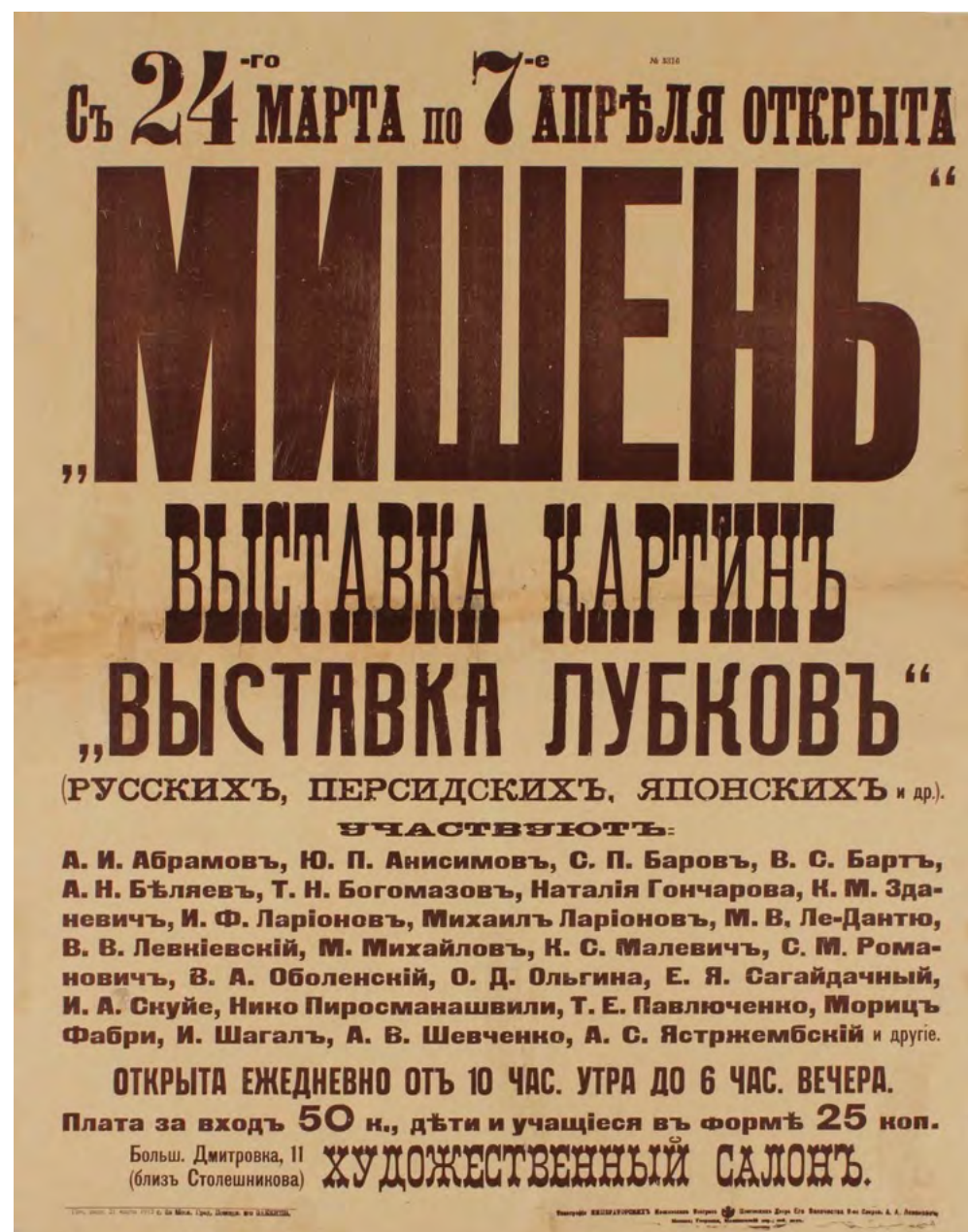
P. Zotov, based on a drawing by M. Dobriakov  
Poster: *Vystavka uchenicheskikh rabot Imperatorskogo Stroganovskogo uchilishcha, 1913–1914* (Exhibition of Student Work, 1913–1914), Imperial Stroganov School, Moscow, 1914  
Lithograph  
27 1/2 x 18 5/8" (69.9 x 47.3 cm)



Poster based on a design by Mikhail Vrubel (1856–1910)  
 Poster: X Vystavka kartin soiuz russkikh khudozhnikov (10th Exhibition of Paintings by the Union of Russian Artists), Moscow School of Painting, Sculpture, and Architecture, 1912  
 Lithograph  
 42 7/8 x 31 1/2" (108.9 x 80 cm)



Poster based on a design by Mikhail Vrubel (1856–1910)  
 Poster: XII Vystavka kartin soiuz russkikh khudozhnikov (12th Exhibition of Paintings by the Union of Russian Artists), Khudozhestvennyi Salon (Art Salon), Moscow, 1914  
 Lithograph  
 42 1/4 x 31 1/2" (107.3 x 80 cm)  
 Note: All profits from the exhibition went toward the aid of ill and wounded soldiers.



Designer unknown  
 Poster: "MISHEN": vystavka kartin; "vystavka lubkov" russkikh, persidskikh, iaponskikh ("Target":  
 Exhibition of Paintings; Exhibition of Popular Prints—Russian, Persian, and Japanese), Khudozhest-  
 vennyi Salon (Art Salon), Moscow, 1913  
 Lithograph  
 27 3/4 x 20 3/4" (70.5 x 52.7 cm)



Designer unknown  
 Poster: OST [Obshechestvo khudozhnikov-stankovistov ]; 2-aia Vystavka kartin, risunkov i  
 skul'ptury (Second Exhibition of Paintings, Drawings and Sculpture of the Society of Easel  
 Painters [OST]).State Historical Museum, Moscow, 1926  
 Lithograph  
 41 3/8 x 28 3/8" (105.1 x 72.1 cm)



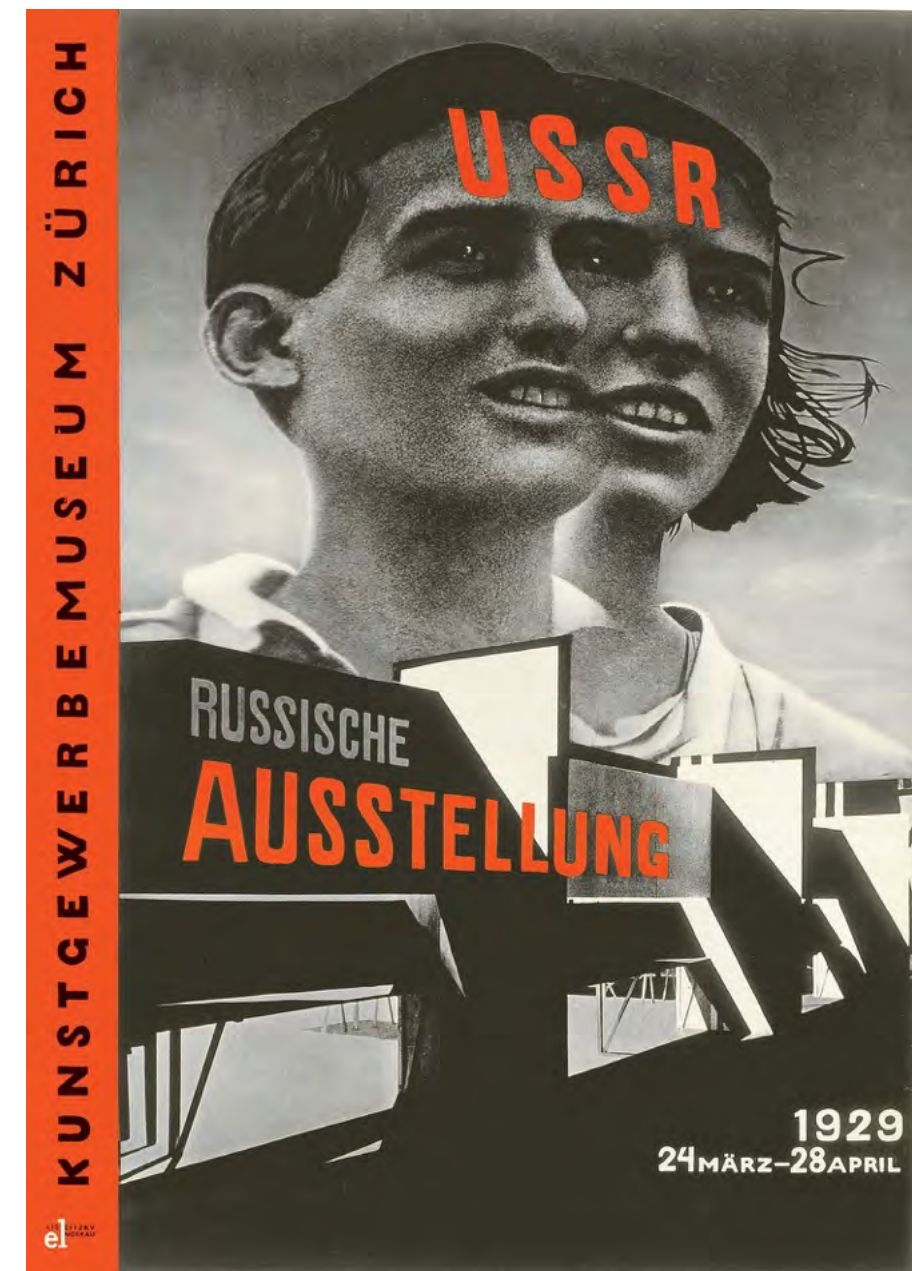
Nikolai Prusakov (1900–1952)  
 Poster: *2-ia vystavka kinoplakata* (Second Exhibition of Film Posters),  
 Moscow State Chamber Theater, 1926  
 Lithograph  
 42 5/8 x 28 3/16" (108.3 x 71.6 cm)



Vladimir Stenberg (1899–1982) and Georgii Stenberg (1900–1933)  
 Poster: *Vystavka: Plakat na sluzhbe piatiletki* (Exhibition: Poster in the Service of the Five-Year Plan), 1932  
 Lithograph  
 41 3/4 x 29 5/8" (106.1 x 75.3 cm)



Aleksei Gan (1889–1942)  
 Poster: *Vystavka rabot Vladimira Maiakovskogo* (Exhibition of the Work of Vladimir Mayakovsky), Book  
 Museum of the State Lenin Library, Moscow, 1931  
 Lithograph and letterpress  
 25 1/2 x 18 1/8" (64.8 x 46 cm)  
 Note: This was a posthumous exhibition for the poet, who had died on April 14, 1930.



EI Lissitzky (1890–1941)  
 Poster: *USSR Russische Ausstellung* (Russian Exhibition), Kunstgewerbemuseum Zurich, 1929  
 Rotogravure  
 49 3/4 x 35 5/8" (126.3 x 90.5 cm)



Vassily Ermilov (1894–1968)  
 Proof for poster: *Kniga i presa ukraïni na 10 rokovini zhovtnia* ([Exhibition of] Ukrainian Books and Periodicals on the 10th Anniversary of the October Revolution), House of State Industry, Kharkiv, 1927  
 Woodblock print  
 38 5/8 x 26 1/4" (98.1 x 66.7 cm)  
 Note: This poster is in Ukrainian.



Solomon Telingater (1903–1969) and Aleksei Kravchenko (1889–1940)  
 Poster: *Vsesoiuznaia poligraficheskaia vystavka 1917–1927* (All-Union Printing Trades Exhibition 1917–1927), Main Pavilion of the All-Union Agricultural Exhibition, 1927  
 Lithograph  
 42 3/8 x 27 3/8" (107.6 x 69.5 cm)  
 Note: The printed paper adhered at upper right provides the opening date for the exhibition, August 6.



Gustav Klutssis (1895–1944)  
 Maquette: *Anti-imperialisticheskaia vystavka* (Anti-Imperialist Exhibition), Central Park of Culture and Leisure [now Gorky Park], Moscow, 1931  
 Gelatin silver print with cut-and-pasted paper, gouache, and ink  
 8 11/16 x 6 1/4" (22.1 x 15.8 cm)  
 Formerly the Merrill C. Berman Collection; now The Museum of Modern Art, New York.

Gustav Klutssis (1895–1944)  
 Maquette: *Anti-imperialisticheskaia vystavka* (Anti-Imperialist Exhibition), Central Park of Culture and Leisure [now Gorky Park], Moscow, 1931  
 Cut-and-pasted gelatin silver prints, printed and painted paper  
 with gouache on paper  
 14 5/8 x 10 1/4" (37.1 x 26 cm)

Gustav Klutssis (1895–1944)  
 Poster: *Anti-imperialisticheskaia vystavka* (Anti-Imperialist Exhibition), Central Park of Culture and Leisure [now Gorky Park], Moscow, 1931  
 Lithograph  
 54 1/2 x 41 1/4" (138.4 x 104.7 cm)



## Subscription Posters



Mikhail Chermnykh (1890–1962)  
Poster: Advertisement for popular publications: *Raboचाia gazeta* (Workers' Newspaper); *Ekran* (Screen); *Khochu vse znat'* (I Want to Know Everything); *Yunye Stroiteli* (Young Builders); and *Krokodil* (Crocodile), 1923  
Lithograph  
27 3/8 x 20 1/4" (69.5 x 51.4 cm)



Designer unknown  
 Poster: *Podpisyvaytes' na Rabochuiu gazetuu; chitaite Krokodil* (Subscribe to the Workers' Newspaper; Read Crocodile), c. 1922  
 Lithograph  
 20 x 14" (50.8 x 35.6 cm)



Attributed to Dmitrii Moor (1883–1946)  
 Poster: *Krokodil: ezhenedel'noe prilozhenie Rabochei gazety. Rabochaia gazeta podpisyvaetsia i chitaetsia sotniami tysiach rabochikh i robotnits.* (Crocodile: A Weekly Supplement to the Rabochaia gazeta [Workers' Newspaper]. Workers' Newspaper is Subscribed to and Read by Hundreds of Thousands of Workers and Women Workers), 1925  
 Lithograph  
 21 x 28" (53.3 x 71.1 cm)



Dmitrii Moor (1883–1946)  
 Poster: Advertising poster for *Bezbozhnik* (Atheist), 1922  
 Lithograph  
 38 3/4 x 26 1/4" (98.4 x 66.7 cm)  
 Text at lower right: *S zemnymi tsariami razdelalis'; prinimaemsia za nebesnykh. V den'... poslan byl archangel Gavriil v gorod... k deve... a na obratnom puti zakhvatil s soboi 10 ekzempliarov Bezbozhnika dla nebesnoi informatsii* (We disposed of the tsars on earth, and now we are getting rid of the ones in heaven. Archangel Gabriel was sent From God into a city... to speak to the Virgin Mary... and on the way back to heaven he brought with him, for Information, 10 copies of the journal *Atheist*)



Dmitrii Moor (1883–1946)  
 Poster: *la bezbozhnik. Otkryta podpiska na 1925 god (tretii god izdaniia) na ezhemesiachnyi antireligiozni satiricheskii zhurnal v kraskakh Bezbozhnik u stanika* (I am an Atheist. Subscriptions Are Open for 1925 [the third year of publication] for *Atheist at the Workbench*, a monthly anti-religious satirical magazine in color), 1924  
 Lithograph  
 27 1/2 x 18 3/4" (69.9 x 47.6 cm)



Boris Ignatovich (1899–1976)  
 Photograph: *Restoration Workers*, [1925]  
 Gelatin silver print  
 5 1/2 x 3 1/2" (14 x 9 cm)  
 Note: One of the workers is holding an issue of the journal *Bezbozhnik u stanka* (Atheist at the Workbench).



Dmitrii Moor (1883–1946)  
 Poster: *Podpisyvaites' na Bezbozhnik u stanka. Piatyi god izdaniia* (Subscribe to Atheist at the Workbench. Fifth Year of Publication), 1927  
 Lithograph  
 27 3/4 x 21 3/16" (70.5 x 53.8 cm)



Mikhail Cheremnykh (1890–1962)  
Poster: *Otkryta podpiska na 1930 god na Bezbozhnik u stanka, antireligiozny krasochnyi zhurnal MK VKP (b)* (Subscription for the Year 1930 for *Atheist at the Workbench*, an Anti-religious Journal of the Moscow Committee of the All-Union Communist Party [of Bolsheviks]), c. 1929  
Lithograph  
20 1/4 x 29 3/8" (51.4 x 74.6 cm)



Designer unknown  
Poster: *Podpisyvaytes' na Bezbozhnik* (Subscribe to *Atheist*), c. 1929–1932  
Lithograph  
14 x 20 1/2" (36.8 x 52 cm)



Aleksei Levin (1893–1967)  
Poster: *Gosizdat: Gosudarstvennoe izdatel'stvo* (State Publishing House), 1924  
Lithograph  
42 x 28" (106.6 x 71 cm)  
Text by Vladimir Mayakovsky (1893–1930): *V Gosizdate uchashchemusia narodu vse knigi k uchebnomu godu* (All books intended for students in the new academic year, published by Gosizdat)

Aleksei Levin (1893–1967)  
Poster: *Gosizdat: Gosudarstvennoe izdatel'stvo* (State Publishing House), 1924  
Lithograph  
42 1/4 x 27 3/4" (107.3 x 70.5 cm)  
Text by Vladimir Mayakovsky (1893–1930): *Priezzhi kazhdyi tomitsia dukhovnoi zhazhdoi. V magazine Gosizdata naidesh' vmig liuboi iz uchebnikov, liubuiu iz knig* (Every newcomer to the city pines for a spiritual drink. In a Gosizdat shop, you will find any book or textbook in a flash)



Aleksei Levin (1893–1967)

Poster: *Subscribe to Rabochaia Moskva (Workers' Moscow) for 1925, 1924*

Lithograph

41 7/8 x 28" (106.4 x 71.1 cm)

Text by Vladimir Mayakovsky (1893–1930): *Rabochie, chto chitat' vam? Konechno gazetnu Rabochaia Moskva. Otkryta podpiska na 1925 god* (Workers, what should you read? Of course, the newspaper *Workers' Moscow*)





Varvara Stepanova (1894–1958)  
Poster: *GIZ/Gosizdat: Gosudarstvennoe izdatel'stvo* (State Publishing House), 1925  
Lithograph  
40 x 28" (101.5 x 71 cm)  
Text by Vladimir Mayakovsky (1893–1930): *Zapomnite GIZ! Marka eta—istochnik znaniia i sveta. Kazhdomu nado znat' adresa magazinov i skladov* (Remember GIZ! This logo is a source of Knowledge and Light. Everybody should know the addresses of its stores and warehouses.)

Varvara Stepanova (1894–1958)  
Poster: *GIZ/Gosizdat: Gosudarstvennoe izdatel'stvo* (State Publishing House), c. 1925  
Lithograph  
40 3/8 x 27 5/8" (102.6 x 70.2 cm)  
Text by Vladimir Mayakovsky (1893–1930): *Kret'ianskoe khoziastvo uluchshit gramotei. Po uchebnikam Gosizdata uchi detei.* (The literate will improve the farm economy. Teach your children with Gosizdat textbooks.)  
Formerly the Merrill C. Berman Collection; now The Museum of Modern Art, New York.



Designer unknown  
 Poster: *Chitaite zhurnal Vozdushnyi flot* (Read the Journal *Air Fleet*), 1924  
 Lithograph  
 42 x 28 1/4" (106.7 x 71.8 cm)

Anton Lavinsky (1893–1968)  
 Poster: *Otkryta podpiska na Kommunisticheskiy Internatsional na 1926 god* (Subscriptions are Open for the Journal *Communist International* for 1926), 1926  
 Lithograph  
 28 1/4 x 21" (71.7 x 53.3 cm)  
 Formerly the Merrill C. Berman Collection.



Vladimir Stenberg (1899–1982) and Georgii Stenberg (1900–1933)  
 Poster: *Otkryta podpiska na 1927 g. na ezhesiachnyi literaturno-khudozhestvennyi zhurnal Novyi mir* (Subscribe to the Literary-Artistic Journal *New World* for 1927), 1926  
 Lithograph  
 27 1/4 x 20 9/16" (69.2 x 52.2 cm)



Designer unknown  
 Poster: *Podpisyvaytes' na ezhednevnuu gazetuu Izvestia, ezhenedel'nyi zhurnal Krasnaia Niva, ezhesiachnyi zhurnal Novyi mir* (Subscribe to the Daily Newspaper *News*, the Weekly Journal *Red Field*, the Monthly Journal *New World*), c. 1920s  
 Lithograph  
 13 7/8 x 20 3/4" (35.2 x 52.7 cm)



Designer unknown  
*Allo Allo Allo. Podpisyvaytes' na gazetu Novosti Radio* (Hello, Hello, Hello. Subscribe to the Newspaper Radio News), c. 1925-28  
 Ink, pencil, and gouache on paper  
 10 x 7 1/2" (25.4 x 17.7 cm)



Elena Semenova (1898-1986)  
 Maquette: *Otkryta podpiska: Krasnoarmeets, 1928-1929* (Subscription to the magazine *Red Army Soldier* for 1928-1929 has opened), c. 1928  
 Gouache, ink, and pencil on card  
 12 1/2 x 8 3/4" (31.8 x 22.2 cm)



Designer unknown  
 Poster: *Metallisty chitaiut svoi zhurnal Metallist* (Metal Workers Read Their Journal *Metallist*), 1928  
 Lithograph  
 24 3/8 x 18 1/2" (61.9 x 47 cm)



Boris Fridkin (1901–[1953]) and Lev Kaplan (1899–1972)  
 Poster: *Rabochii, chitai, podpishis' na Proletarii, Kommunist, Plamia* (Worker, Read and Subscribe to the [publications] *Proletarian, Communist, and Fire*), c. 1923–1926  
 Lithograph  
 42 3/4 x 27 13/16" (108.6 x 70.6 cm)



Nikolai Sedelnikov (1905–1994) and Solomon Telingater (1903–1969)  
 Poster: *Podpisyvaites' na edinstvennyi studencheskii massovyi illiustrirovannyi zhurnal Krasnoe studentchestvo, 1928–1929 uchebnyi god* (Subscribe to the only student mass illustrated journal *Krasnoe studentchestvo* [Red Students' Life], 1928–29 academic year), c. 1928  
 Lithograph  
 27 1/2 x 21 1/4" (69.9 x 54 cm)



Shaen Mirzayants (1898–death date unknown)  
 Poster: *Raboचाia Moskva v 1929 godu daet svoim podpischikam: godovym, 6-mesiachnym, 3-mesiachnym, Premii--kalendar', kartinu, knigu* (6- and 3-Month Subscriptions to Workers' Moscow Come with Prizes: a Calendar, a Picture, and a Book), 1928  
 Lithograph  
 42 1/2 x 28 7/8" (108 x 73.3 cm)



Sergei Chekhonin (1878–1936)  
 Poster: *Chitajte izdaniia gazety Pravda: Bednota; Pionerskaia Pravda; Komsomol'skaia Pravda; Bol'shevik; Revoliutsiia i kul'tura* (Read the Publications of the Newspapers *Pravda: Bednota; Pionerskaia Pravda; Komsomol'skaia Pravda; Bol'shevik; Revoliutsiia i kul'tura*), 1927  
 Lithograph  
 21 5/8 x 28 7/8" (54.9 x 73.3 cm)

Designer unknown  
 Poster: *Vse chitaiut Pravdu* (Everybody is Reading the Newspaper *Pravda*), c. late 1920s  
 Lithograph  
 28 1/4 x 21 1/8" (71.8 x 53.7 cm)



Grigori Shegal' (1889–1956)  
Poster: *Vypisal li ty zhurnal Smena na 1929?* (Did You Subscribe to the Journal *Smena* for 1929?), 1929  
Lithograph  
20 3/4 x 28 1/4" (52.7 x 71.8 cm)





recto



verso



spread

Aleksei Gan (1889–1942)  
 Poster: *Podpisyvaytes' na zhurnal SA* (Sovremennaiia arkhitektura) (Subscribe to the Journal SA [Contemporary Architecture]), 1928  
 Letterpress  
 15 x 11 1/4" (38.1 x 28.6 cm)

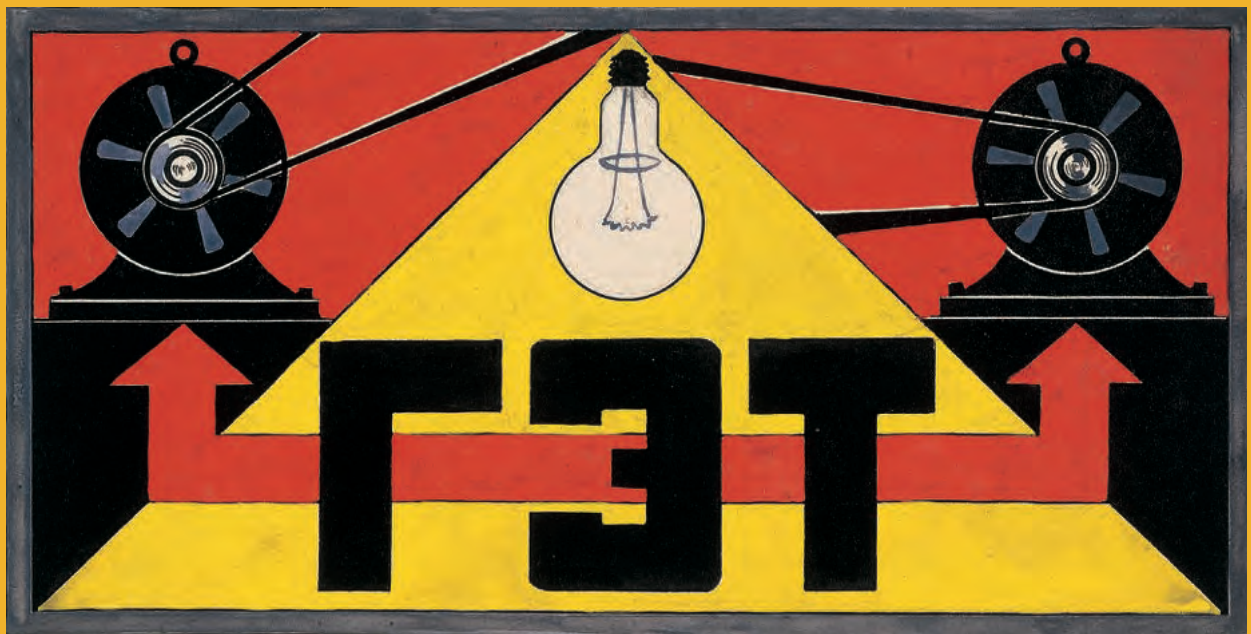


recto



verso

El Lissitzky (1890–1941)  
 German-language subscription card: *USSR im Bau* (SSSR na stroike; *USSR in Construction*), c. 1932  
 Lithograph and letterpress  
 8 1/4 x 5 3/4" (20.9 x 14.6 cm)



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