

Propaganda



**BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE**



BERNETT RARE BOOKS ARTS AND VISUAL CULTURE

*Image on cover: 3. (Propaganda During Stalin's Five-Year-Plans) - Vaisfeld, I.
& A. Mikhailov. Plakatno-kartinnaia agitatsiia na putiakh perestroiki.
[Propaganda through Posters and Images in the Service of Reconstruction.]*

*Image on back cover: 4. Significant Archive of 1960s-1980s Leftist Political
Posters.*

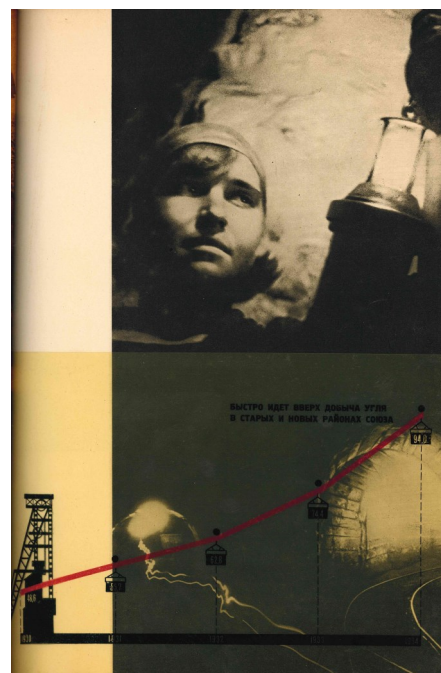
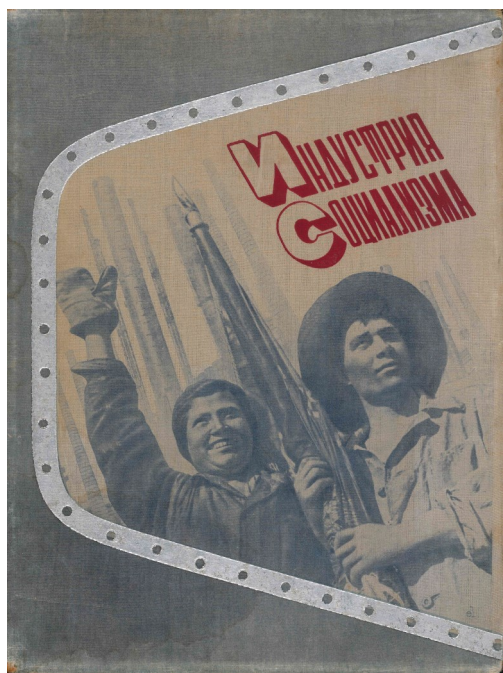
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1. **(Masterpiece of El Lissitzky-Designed Stalin-Era Propaganda) - Industriia Sotsializma: Tiazhëlaia/Tyazhelaya promyshlennost'k VII vsesoiuznomu s'ezdy sovetov. [The Industry of Socialism: Heavy Industry for the Seventh Congress of Soviets.]** Seven parts in one volume of the El Lissitzky-designed masterpiece of Soviet propaganda, profusely illustrated throughout with photomontages, collages, diagrams, overlays, foldouts, die cuts, maps, and other visual elements. Small folio (14 1/4 x 10 1/2 inches). Six separately bound volumes in original illustrated and embossed wrappers, housed within an internal cloth slipcase, plus a seventh volume in the form of a silver and red cardstock folder with printed text, all housed together in original publisher's cloth drop-back box with photograph and typographic text printed to cloth, the photograph surrounded by a faux riveted border, and stamped red text to spine. Some expected soiling and wear to cloth especially at extremities and along spine, some scattered creasing, toning, and handling wear, a couple of small tears to cardboard folder of volume 7, overall very good to excellent. Moscow: Stroim and IZOGIZ, 1935. Provenance: From the library of Ernst Krenkel (1903-1971), a noted Soviet Arctic explorer, scientist, and radio pioneer, as well as military hero and Supreme Soviet deputy, through his family. (53763) \$30,000

This spectacular photobook was designed by El Lissitzky and published on the occasion of the Seventh All-Union Congress of Soviets, held in Moscow from January 28 through February 6, 1935. The assembly of this masterpiece used all methods of printing available at the time, and all sorts of materials, including paper, card, tracing paper, film, fabric, metal, and plastic. Nine printers in Moscow were involved in the production. The resulting work is widely considered to be one of the greatest book productions of the 20th century.

The seven volumes are titled:

1. *The New Face of the USSR*
2. *Bolsheviks Have Awakened the Natural Riches of the Country*
3. *Machine Building - Key to Reconstruction*
4. *Forward and Higher*
5. *The Peasant in a Tractor*
6. *These Are Real-Life People*
7. *The Heavy Industry of the USSR*

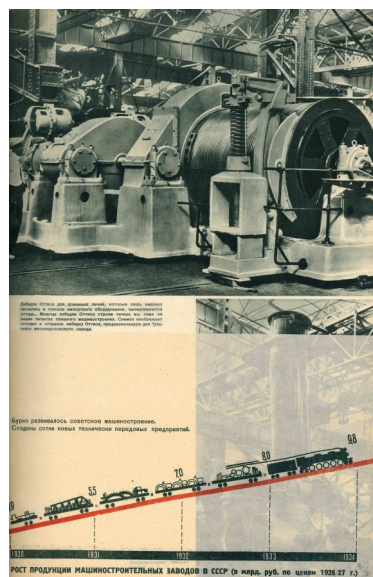
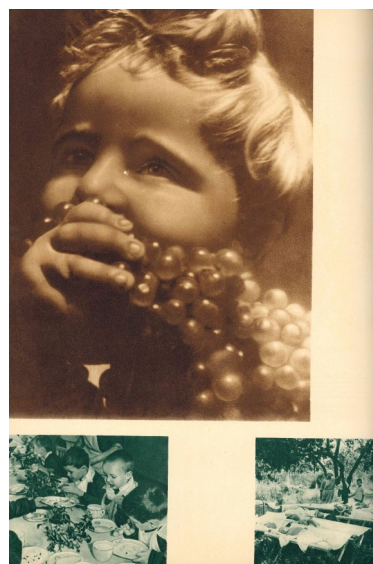
Most of the volumes are comprised of a mix of full-size pages and various insets. Volume 7 contains a manual of printed descriptive text and two large fold-out maps.

As avant-garde art became banned in Russia in the 1930s under Stalin, avant-garde artists began working in different mediums, one of which was photography. El Lissitzky drew on the best photographers of the time including Sophie Lissitzky-Küppers, Vladimir Griuntal, Georgii Zelma, Arkady Shaikhet, Georgii Petrushev, Nikolai Kuleshev, Anatoly Skurikhin, and others including those working in photomontage, to contribute to this monumental work.

Roth calls this achievement "a monument of late Lissitzky over-the-top typographical and book design, leaving no flap unturned...It is a feast for the eyes", while Parr & Badger describe it as "a cornucopia of graphic design and photomontage, arguably the high point of Lissitzky's book-designing career and of the Soviet propaganda photobook. In no other book is the imagery quite so brilliantly piled up, one picture upon the other, the ideas constantly inventive and dazzling. It is as if Lissitzky found the normal form of the book page so restricting that he was compelled to push beyond its boundaries at every turn. We have fold-outs, overlays, peek-a-boo images, half pages, accordion foldouts and gatefold pages, and even stuck-in pieces of cloth. The complex photo-collages almost gallop across the pages."

(Parr, *The Photobook*, Vol. I, pp. 160-163. Roth, *The Book of 101 Books*, pp. 82-85. Karasik, *The Soviet Photobook 1920-1940*, pp. 214-223.)

A masterwork of Soviet avant-garde propaganda and a landmark achievement in book design.





Томас Джексон и другие на Красном революционном митинге.



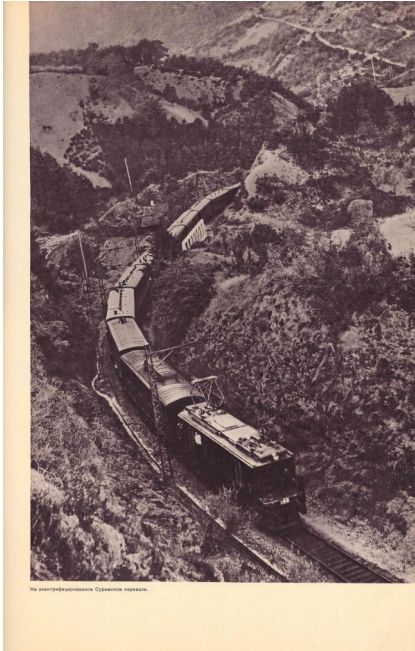
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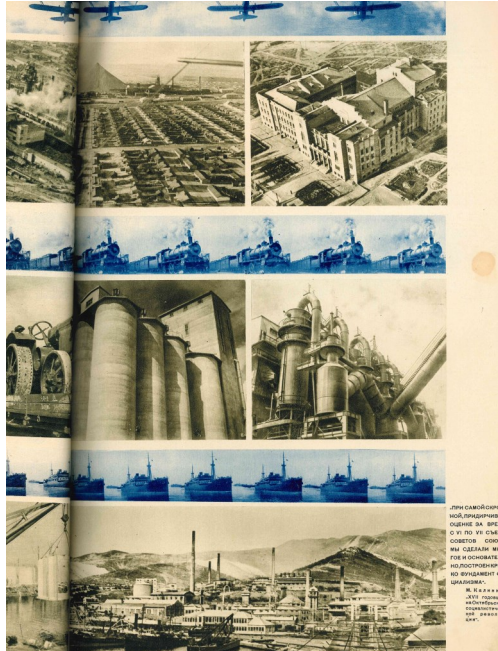
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Митинг, на котором Джексон и другие на Красном революционном митинге.



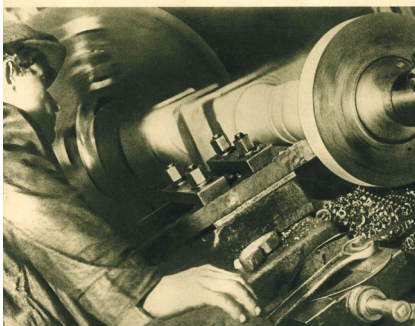
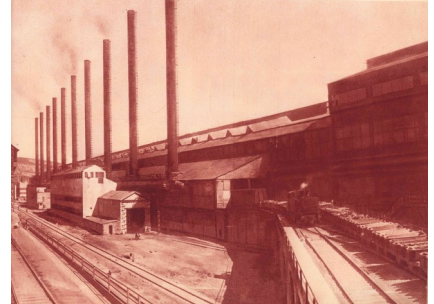
На Красном революционном митинге.



Полковник Джексон и другие на Красном революционном митинге. Томас Джексон и другие на Красном революционном митинге.



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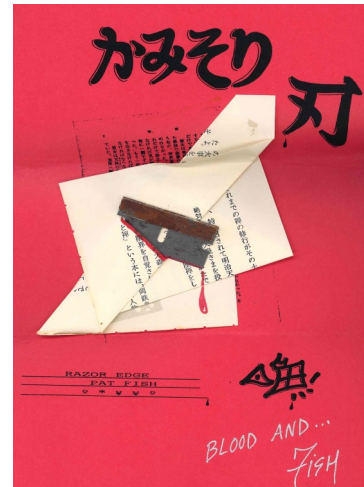
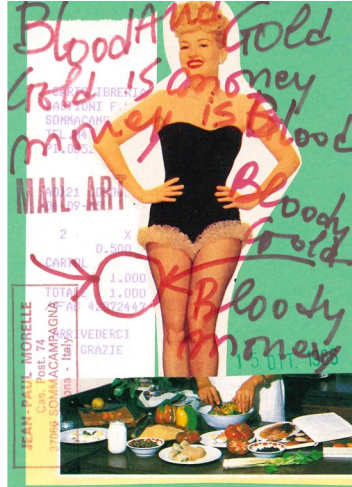
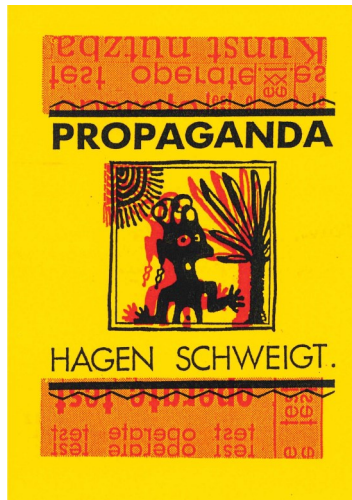
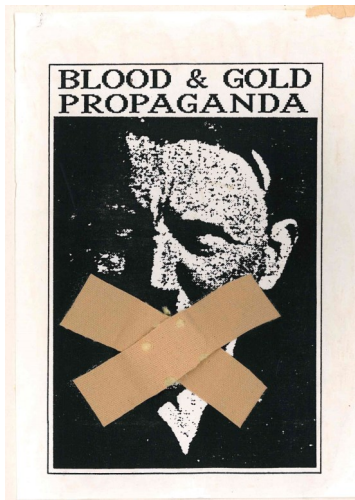
«РЕАЛЬНОСТЬ НАШЕГО ПРОИЗВОДСТВЕННОГО ПЛАНА. ЭТО МИЛЛИОН ТРУДЯЩИХСЯ. ПОЛНОСТЬЮ НОВОГО НАМ. РЕАЛЬНОСТЬ НАШЕЙ ПРОГРАММЫ — ЭТО НАШЕ ЛОДЫ. ЭТО МЫ С ВАМИ НАША ВОЛЯ И ТРУД. НАША ГОТОВНОСТЬ РАБОТАТЬ. ПОЛНОСТЬЮ. НАША РЕШИТЕЛЬНОСТЬ. ВЫПОЛНИТЬ ПЛАН. ЕСТЬ ЛИ У НАС ОНА. ЭТО САМАЯ РЕШИТЕЛЬНОСТЬ. БЫТЬ. СТАЛО БЫТЬ. НАША ПРОИЗВОДСТВЕННАЯ ПРОГРАММА МОЖЕТ И ДОЛЖНА БЫТЬ ПОСЛЕДОВАТЕЛЬНО».

И Сталин 1928 г.

...ЭТО ЖИВЫЕ ЛЮДИ, ЭТО МЫ С ВАМИ...

6





2. (Original Mail Art) - Cantsin, Monty. **Blood and Gold. No. 1: Blood and Gold; No. 2: Passion; No. 3: Propaganda (1987).** Three boxsets of a postcard edition containing original collages, photos, paintings, rubber-stamped artworks, cassettes, and other items. Boxes 1 and 3: 3 1/2 by 6 1/2 x 10 inches. Box 2: 1 1/2 x 9 x 5 1/2 inches. Yellow cardboard mailing boxes, address labels for Private World in San Francisco, contents loose as issued. Berlin: Artcore Editions, 1987. Limited editions of 100 (Box 1) and 50 (Boxes 2 and 3), respectively. (53137) \$6,500

"Monty Cantsin" as a name was coined in 1978 by the Mail Artist David Zack as a pen name for the Latvian musician Maris Kundzins before being adopted, at Zack's suggestion, by Hungarian singer, performance and visual artist Istvan Kantor. The name became chiefly associated with Kantor. However, the name in general was conceived of as an idea of an "open pop star", a name that anyone could use for to contribute to the general fame and achievements of Cantsin.

Circa 1979/1980, Kantor organized a Mail Art show, "Brain in the Mail", and was a founding member of the Neoism movement. Soon after, Neoism expanded into an "international subcultural network that collectively used the Monty Cantsin identity." The movement was influenced by Dada, Futurism, Fluxus and Punk.

The exhibition catalogue for "Brain in the Mail" includes a letter from David Zack to Kantor which includes the following passage: "It was so fine to see you connect with Maris Kundzine, who started Monty Cantsin out in Portland in March of 1978, via Sue Fishbein, who didn't hear of correspondence until she met Maris in San Diego last summer, summer of 78, and got to be friends with him and Barbara Vogel. Then she came to New York, and I gave her that weird neo-doll to give you, and you met in Montreal, and a link of the person to person sort was set up between you and the Monty original. But of course you are the Monty original as much as Maris is. This is the idea, if there is an idea - that in correspondence each person is an original."

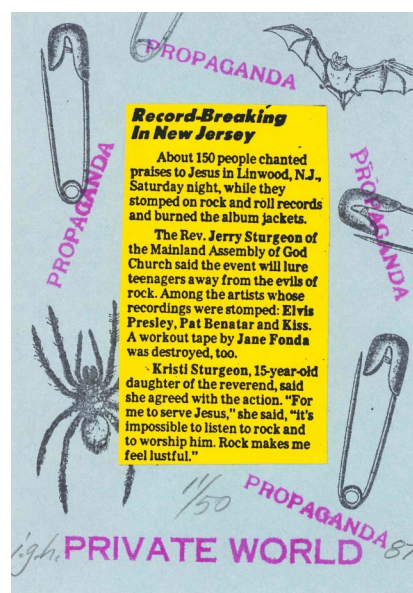
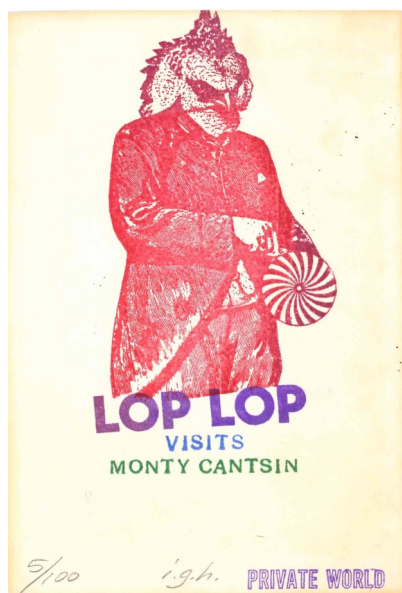
The introductory sheet to the Edition 1 boxset reads, "This is the first issue of our Postcard-Edition BLOOD AND GOLD. Each issue has a special theme, we've started with (of course) BLOOD AND GOLD. Next issues are about PASSION, PROPAGANDA, ZERO/NOT. Contributors are asked to send 50 *original* postcards made especially for the theme, so that every box contains *only* original works by the artists. There are only 50 numbered boxes made of each edition." However, many of the cards are numbered from an edition of 100, not 50. The list of contributing artists includes Piotr Aakoun, Aristide 3108, Vittore Baroni, Claus van Bebber, Paulo Bruscky, Robin Crozier, Pat Fixh, Marcus Gärtner, Istvan Kantor, Martin Krist, Herbert Meyer, Jürger Olbrich, Ines Ruf, Lucien Suel, Rudi Wilderjans, and others. Most of the postcards are numbered, and many are signed Monty Cantsin. Most are standard flat postcards with original artwork elements; the contribution from Pat Fish contains a razor blade, and the one from Herbert Mayer has a small painted stone affixed to the card.

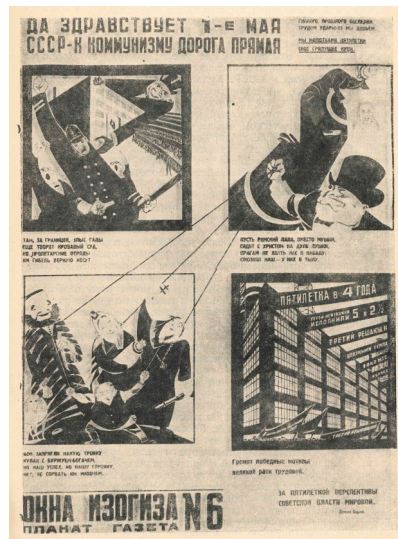
The introductory sheet to Edition 2 is very similar to that of Edition 1, although it mentions that "Like last time, some of the contributors sent not enough copies in, so please number all your postcards for future issues. We also ask you to sign your works please." The introduction goes on to mention that future editions will be exhibited at Galerie Paranorm or in the Artcore Gallery, and that the organizers are having difficulty gathering materials for the fourth planned edition, ZERO/NOT. "Is it really that difficult to sent us for example zero information or any nihilistic stuff? Just try to associate, o.k.? Celebrate Neoism."

Many of the artists from Edition 2 are the same as for Edition 1, although this list of names includes the name Monty Cantsin three times. Other names include Mimi Holmes, Jeromy Robinson, Nenad Bogdanovic, Luc Fierens, Achim Schnyder, and Gerd Schröder.

Edition 3 varies slightly from the other two. Along with the postcards and postcard-sized artworks, this boxset includes a cassette tape with a swastika to the cover, which contains two approximately 5-minute-long tracks of political and religious propaganda speeches and statements by Hitler, Lenin, Pope John Paul II, and other political figures, set to dance beats and dub effects. No performer is credited, but the tape is marked "N.P.I." (Neoist Propaganda Institute). However, there is a small piece of paper tucked inside the stack of postcards which seems to indicate the tape is called "Neoism Now" by "White Colours". It indicates that Monty Cantsin set out tracks to different Monty Cantsins in Europe and America, who worked on the tracks, sent them back, and then they were mixed together by Monty Cantsin. The boxset also contains an art object of a stone with a loudspeaker attached (has been separated) from Das Synthetische Mischgewebe.

These editions are incredibly scarce; as of August 2026, OCLC locates only a single holding of the first boxset at a North American institution, and only a single copy of each of the other three boxsets at a library in Germany.



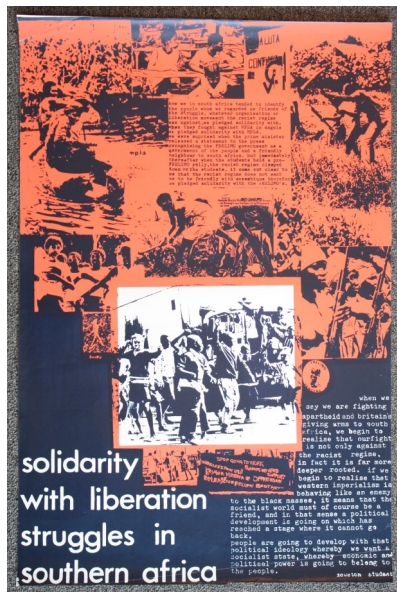


3. (Propaganda During Stalin's Five-Year-Plans) - Vaisfeld, I. & A. Mikhailov. **Plakatno-kartinnaia agitatsiia na putiakh perestroiki. [Propaganda through Posters and Images in the Service of Reconstruction].** 83 pp. volume on poster design and propaganda during Stalin's Five-Year-Plan, illustrated throughout. Octavo (8 1/8 x 5 3/4 inches). Original illustrated wrappers. Small loss to lower right corner of front cover, some light general scuffing and handling wear to wrappers, title page with ink inscription of former owner, hole approximately 1 inch in size to last page of volume, some minor rusting to staples, overall good. Moscow: Pravda/Izogiz, 1932. (53767) \$1,250

This volume was published right between Joseph Stalin's first and second Five-Year-Plans (1928-1932 and 1932-1937). These plans were meant to rapidly transform the Soviet Union from a peasant society into an industrial and military power, by way of industrialization, agricultural development, collectivization, infrastructure development, and economic growth.

This volume illustrates, by way of approximately 34 reproductions, some of the posters and other propaganda items produced in the Soviet Union at the time to educate the public on Stalin's plans. These include work by Dmitri Moor, Gustav Kutsis, Mikhail Cheremnykh, Gromitzky, Nevezhin, Yang, and others. The posters depict noted figures like Lenin, the military, transportation, civilians, and workers.

Scarce; as of September 2026, OCLC locates four holdings of this work worldwide.



4. Significant Archive of 1960s-1980s Leftist Political Posters. An important and culturally significant grouping of approximately 107 posters, dated to approximately the 1960s through 1980s, expressing solidarity with or issued by a range of political movements and groups primarily in Latin America, Africa, the Middle East, and China, providing an essential overview of the global political climate at the time with regards to radicalism, guerrilla warfare, and liberation. Some with scattered soiling, marginal tears, tack holes, light creasing, and other mostly minor losses, overall very good condition. Various sizes. Various cities, circa 1960s-1980s. (53520) \$25,000

This collection documents a vital period in the history of various countries around the world in the second half of the 20th century, a time of political upheaval, domestic terrorism, radical left-wing groups, and liberation movements. The posters that make up this collection can be roughly divided into three categories. A large portion of these posters demonstrate the solidarity of Western European groups for the assorted liberation movements and uprisings happening across the world. These include posters from Aktie Argentinië, Solidariteits Komitee Argentinië Nederland, Werkgroep Bolivia, Chile Solidariteits Komitee, Chili-Komitee Nederland, Guatemala Komitee, Angola Comité, Komitee Zuidelijk Afrika, Liga Gegen Den Imperialismus, Anti-Apartheids Beweging Nederland (AABN), Palestina Komitee, Werkgroep Israel, and Komitee Israel uit Libanon nu.

Another group of posters represents the political climate within the war-torn countries themselves, including organizations such as: MIR (Movimiento de Izquierda Revolucionaria), MAPU (Movimiento de Acción Popular Unitario), and IC (Partido Izquierda Ciudadana de Chile) from Chile; FDR (Frente Democrático Revolucionario) and FMLN (Farabundo Martí National Liberation Front) from El Salvador; PPS (Partido Popular Socialista) from Mexico; MPLA (People's Movement from the Liberation of Angola), SWAPO (South West African People's Organization), ZANU (Zimbabwe African National Union), PAIGC (Partido Africano Para a Independencia da Guiné e Cabo Verde), UMT (Moroccan Worker's Union), and FRELIMO (Frente de Libertação de Moçambique) from across Africa; the PLO (Palestine Liberation Organization); and the Woman's Organisation of the DFLP (Democratic Front for the Liberation of Palestine).

A third portion of the collection is made up of 12 Chinese propaganda posters from the late 1960s, or the time of the Cultural Revolution in Maoist China. The Cultural Revolution was a series of campaigns initiated by Mao in 1966, with the goal of transforming China into a "truly revolutionary" country and eliminating his rivals in leadership. Red Guards, students who swore loyalty to Mao, were called on to destroy anything they could that was branded "old" - ideas, customs, habits, and culture. They were asked to "purge capitalist influences and bourgeois thinking...and to reinvigorate the revolutionary spirit." (BBC, 12 February 2019). The Cultural Revolution led to the destruction of much of China's traditional cultural heritage, the beatings of teachers and intellectuals, the imprisonment of countless Chinese citizens, and the death of an estimated minimum of 400,000 people. Hundreds of different propaganda posters were created during this period to encourage loyalty to Maoism and to celebrate the worker, peasant, and soldier. The predominant color used in these posters, as shown by this grouping, was red - the color of the revolution. Many include portraits of Mao being deified and worshipped as a God-like figure. Two bear dates, of 1968 and 1969, respectively, while the rest of this grouping is undated.

A spectacular collection of historically important political posters. Full list available upon request.





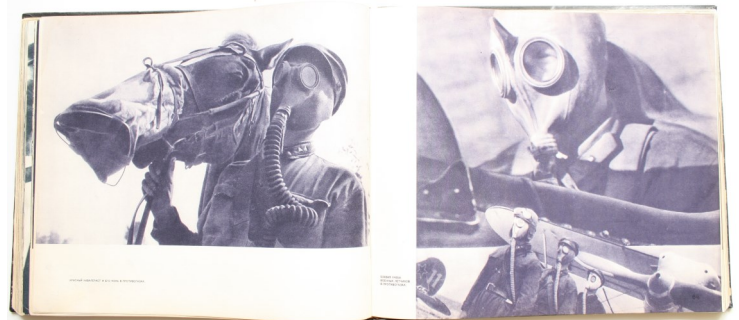
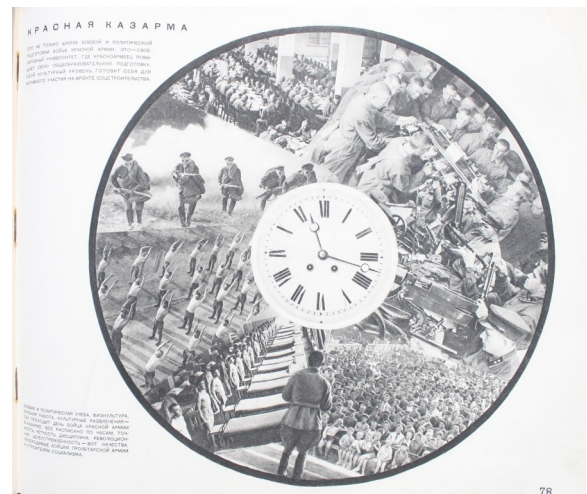
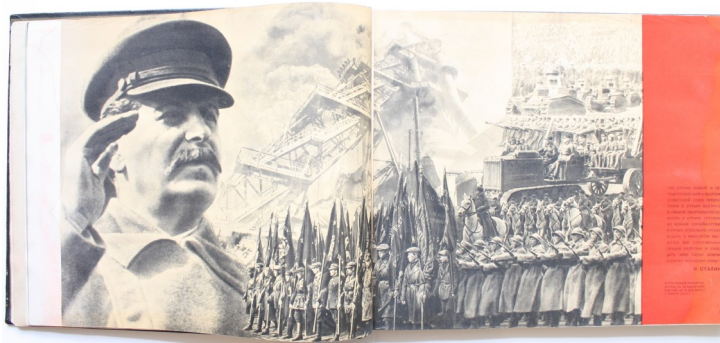
5. **(Soviet Propaganda For the Illiterate) - Svetovaia gazeta. [Light Newspaper.] No. 1 (1924) through No. 4-5 (1925) (all published).** A complete run of five issues in four fascicules of the Soviet political propaganda journal, 40, 48, 36, and 16 pp., scattered illustrations. Small quarto (10 x 6 5/8 inches). Original pictorial side-stapled wrappers. Some soiling, minor chipping, issue no. 3 with a small tear to front cover, light browning throughout, overall very good. Moscow: Krasnaia nov/Krest'ianskaia gazeta, 1924-1925. Together with: Svetovaia gazeta i diapozitivы dlia nee, by N. Petrov [Light Newspaper and Slides for It], published in Moscow in 1930. (53632) \$3,750

Soviet "living newspapers", or *zhivaya gazeta*, began during the Russian Civil War when pro-Soviet newspapers were first read aloud, and then later performed, to factory workers and illiterate soldiers. They used a variety of devices and techniques such as lantern slides, songs, film segments, and newspaper readings to present the news and propaganda. According to an article on "living newspapers", "Performed by small bands of propagandists, the scripts for *zhivaya gazeta* were often pasted together from materials found in newspapers - though a high degree of improvisation was also encouraged - and were designed to provide illiterate audiences (such as workers or Red Army recruits) with details of campaigns, battles or other newsworthy events. Plays were performed on street corners or in other public spaces, with the aid of a handful of props and simple yet highly symbolic costumes. By the late 1920s, however, *zhivaya gazeta* were already being seen as passé by many dramatists in the Soviet Union, with all forms of 'revolutionary agitational art' becoming 'increasingly unwelcome'...Indeed, Stalin, disbanded the Blue Blouse Group, the main exponent of *zhivaya gazeta*, in 1928." ("The Sinification of Soviet Agitational Theatre: 'Living Newspapers' in Mao's China", Jeremy E. Taylor, *Journal of the British Association for Chinese Studies*, Vol. 2, July 2013)

Svetovaia gazeta, or "light newspapers", were the name given for political propaganda images which were projected on walls or other surfaces in provincial reading huts or workers' clubs. Periodicals such as this one were published together with a 'monthly newspaper of slides for the magic lantern', allowing the newspaper to be provided in a more visual format for the illiterate. These newspapers and slides also provided an alternative to radio broadcasting, when there was a shortage of radio receivers. They were produced by "Krest'ianskaia gazeta" [Peasant Newspaper].

This short-lived journal only ran for four issues, with a print run of 3000 copies for the first three issues but only 500 copies for the final issue. Two of the covers feature an illustration with a caption of "Light Newspaper is Carrying Light to the Village", with the light rays falling on a cooperative village with residents reading the "Krest'ianskaia gazeta". The issues contain texts to be read aloud by propagandists while slides are being projected. The topics include socialist agriculture, industrialization, Lenin, aviation, electrification, the chemical industry, and others. The additional booklet which accompanies this periodical contains instructions for creators of slides and those who operated projectors, including some helpful charts and diagrams.

Extremely scarce; as of March 2026, OCLC does not show any listings of the journal, and finds only a single holding worldwide of the 1930 manual.



6. (Soviet Propaganda with El Lissitzky Photomontage) - Raboche-Krest'ianskaia Krasnaia Armia. [Red Army of Workers and Peasants.]. Soviet propaganda volume illustrated throughout with photomontages by El Lissitzky, 104 pp. (including one double-folded panorama). Oblong folio (11 3/4 x 13 3/4 inches.) Black blind-stamped original cloth binding. Some abrasions and wear to covers, small split along spine, old repaired tear to front flyleaf, some old toning and damp-staining, a few pages with red staining/bleeding from red ink on adjacent page, overall very good. Moscow: Izogiz, 1934. (53441) \$16,500

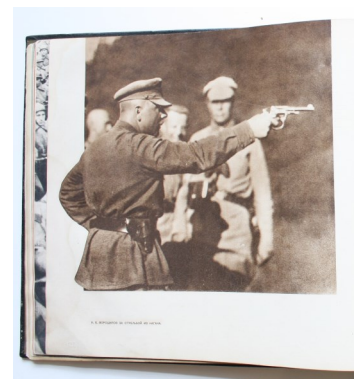
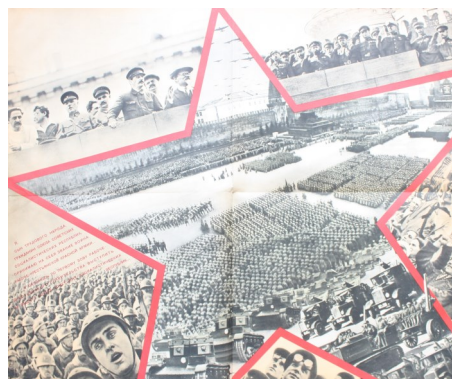
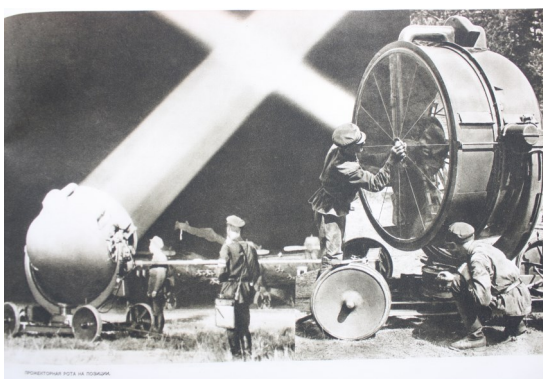
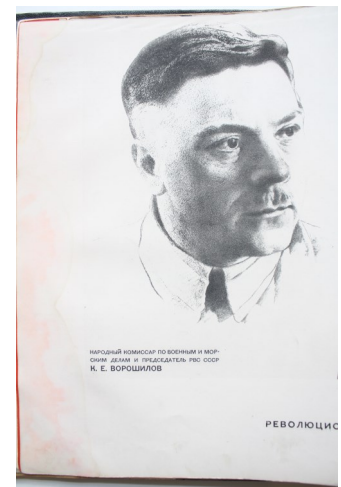
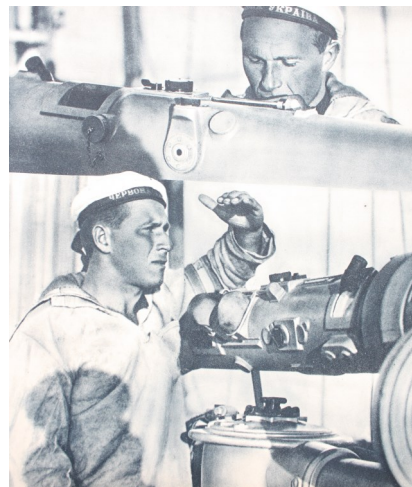
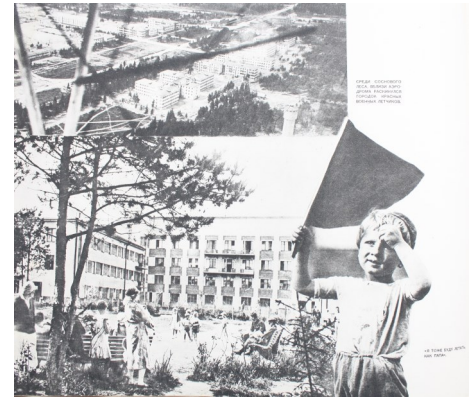
This striking book of Soviet propaganda illustrates a May Day parade in Red Square, which celebrated and showcased the strength of the Red Army. It was published for the 15th anniversary of the establishment of the Army. It features a layout and photomontages by El Lissitzky, including a large folding photomontage of Stalin and his troops. There are also illustrations by several prominent photographers, including A. Shajhet, G. Zel'manovich, G. Debabov, G. Petrusov, A. Shagin, and others. Some pages are printed in two colors.

In his 2004 work, "The Photobook", Martin Parr writes: "His [Lissitzky's] photographic layout is as lively as one might expect from one so well versed in Constructivist angles and the complex layerings of the photomontage. The book's 'coup de théâtre' comes at the beginning, with a fold-out coloured montage that features Stalin, the red star and the troops in one of Lissitzky's most bravura pieces of propaganda collage."

This volume, present here complete and uncensored, is quite rare, especially when it includes the illustrations of the "Enemies of the People". This work became the subject of censorship following the Great Purge, in which several of the officers depicted in this book were executed.

Paradnaia kniga strany sovetov, pp. 163-169; MoMA, The Russian Avant-Garde Book, 1044; The Photobook, Vol. I, pp. 170-173; Iskusstvo ubezhdai', pp. 74.

A striking chronicle of 1930s Soviet propaganda and a fascinating example of El Lissitzky's work.





7. (Soviet-era Georgian Children's Book) - Mebuke-Tsvarnami, David & Samson Nadareishvili (illustrator). **Kharabuzas Kors'ili: Saq'mats'vilo P'oema. [Kharabuzas's Wedding: A Poem for Children.]** 29, [3] pp. Georgian children's book, with story by David Mebuke-Tsvarnami and illustrations by Samson Nadareishvili. Octavo (8 5/8 x 6 1/2 inches). Original side-stapled illustrated wrappers. Light toning, overall excellent. Tbilisi: Sakhelgami/Saxelgami, 1927 [1926]. (53561) \$1,350

This children's book contains the text of a short story written by the Georgian author and playwright David Mebuke-Tsvarnami (1892-1961). Born in Khoni, Georgia, Mebuke-Tsvarnami made his start in the theater as an actor and director before he began writing plays. Some of his plays, such as "The Jealous Wife", "Don Quixote in Georgia", and "With the Enemy's Sword" were performed continuously at regional theaters. He also authored numerous lyrical poems including many children's poems, one of which, 'Salami Chitunebo', became a favorite of Georgian youth. The present work, 'Kharabuzas's Wedding', is one of a handful which were published as separate books.

The illustrations in this work were done by Samson Nadareishvili (1895-1977). Nadareishvili studied at Warsaw Polytechnic University and the Tbilisi State Academy of the Arts, and did a lot of work in the field of book illustration. He was one of the founders of the Georgian Soviet propaganda caricature tradition, and played an instrumental role in the advancement of poster design through the posters he created during World War II. He was also one of the main artists for the Georgian version of the satirical journal "Krokodil" called "Niangi".

The characters depicted in these illustrations are a variety of beetles, flies, and other anthropomorphic insects, doing things such as delivering mail, wearing clothing, cooking, cleaning, painting, playing instruments, and getting married. Although this book is supposedly aimed at children, the story ends in violence and death.

As of February 2026, we could not find this work listed anywhere via OCLC.



8. (Unrecorded Educational Cold War Soviet Photo-Posters on Chemical and Nuclear Warfare) - Two Remarkable Sets of Georgian SSR Informational Posters Regarding the Dangers of Nuclear and Chemical Weapons. Two groups of informational posters, each set comprised of 24 photographically-reproduced posters arranged as a photographic "wall-paper guide" for civilians to protect themselves against nuclear or chemical weapons, one set in Georgian and one in Cyrillic, each arranged in three rows of eight photos mounted on fold-out cardboard carriers. Each photograph measures approximately 8 x 11 1/4 inches, cardboard displays when opened measure approximately 70 to 75 x 35 1/2 to 37 1/2 inches each. Light scattered dust-staining, abrasions, and handling wear to some of the photographs, a few folds or tears to margins, some stitches due to previous wall-mounting, cardboard with some wear to folds, overall very good. Tiflis (Tbilisi), Georgian SSR: 1956-1958. (53746) \$12,500

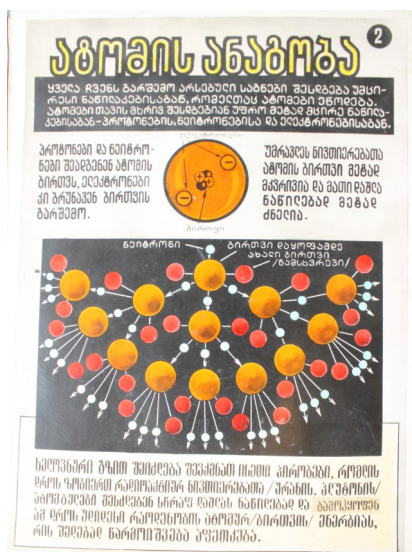
The first of these two sets of photo-posters is presented in Georgian type and language, and is titled "Mosakhleobis atomsatsinaaghmdago datsvis poto stendi" [Photo wall for the protection of the population against nuclear weapons]. It was edited by I.A. Darchia and produced by the Publishing House of the Writers' Union of the USSR "Soviet Writer" (Sovetsky Pisatel), Auxiliary Production Publishing Department, in 1956. The posters when taken together as a set provide a complete background on the science and types of nuclear weapons, the different types of atomic explosions, different sorts of protective gear, the types and effects of radiation, different warning signals, when to seek shelter, and protective bunkers, and finish with information on how to decontaminate food, surfaces, and clothing and how to sanitize the body, as well as how to treat various injuries and wounds from nuclear weapons.

The second set of photo-posters is in Cyrillic rather than Georgian, and is titled "Foto-stend - Zashchita naseleniya ot khimicheskogo oruzhiya" [Photo wall - Protecting the population from chemical warfare]. It was compiled and edited by G.P. Ghomeriki and B.M. Krupennikov, and was produced by the Voluntary Fire Society of the Georgian SSR in 1958.

These posters comprise a fully informative set on chemical weapons, including the types of chemical weapons with a table of various chemical agents and their effects, the different effects these agents can have on the skin and the lungs, how to detect poisonous substances in water, how to protect your food and water from poisonous agents, the use of specially ventilated shelters, how to use a gas mask, eye and nose rinsing, how to administer breathing assistance for those affected by poisonous gases, providing first aid for victims of chemical agents, how to sanitize the body, and how to decontaminate and de-gas clothing, asphalt surfaces, and cars after leaving a contaminated area.

Each of these 48 sheets was designed independently, and perhaps may have been intended to be larger stand-alone posters, each requiring their own design. However, they clearly work together as full sets to educate civilians. They are a rare survivor from the height of the Cold War, when worries about nuclear and chemical warfare dominated day-to-day life. We were unable to find any copies of these poster sets in any libraries or any clear reference to them through our online research.

A graphically stunning and unknown collection of eye-catching Soviet Cold War imagery and propaganda.

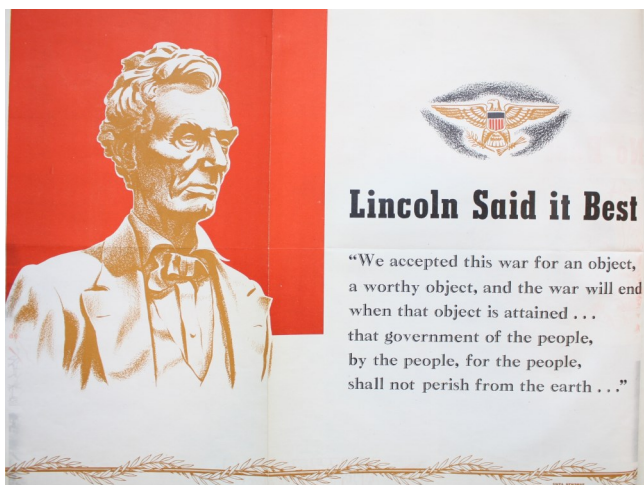




9. (World War II Southwest Pacific Newspapers) - SWPA Newsmap Jan. - July 1944, Vol. 1 [Southwest Pacific News-
maps]. Comprising: Vol. 1, No. 1 (January 13, 1944) through Vol. 1, No. 25 (June 30, 1944). One volume containing 6
months of 25 double-sided color-printed informational posters published by the United States War Department, each
poster folded once. Folio (18 x 15 7/8 inches, posters open to 18 x 23 1/2 inches). Cloth with gold-stamped title to front
cover, posters mounted along left edge on paper stubs and separated by tissue paper guards. Some wear to binding,
abrasions, a few small areas of cloth loss along right edge of front cover, old glue stain to front cover, posters with very
minor soiling, toning, and general handling wear, overall very good. [Sydney, Australia]: Information and Education Sec-
tion, United States Army Forces in the Far East, January-June 1944. Ink inscription "Lt. Col. Frank G. Clark Jr." to inside
front cover. (53496) \$9,500

During World War II and into the immediate post-war period, the US War Department published hundreds of weekly
Newsmaps for distribution to the military, industrial centers, and political leaders. Each "newsmap" is a double-sided
poster-sized sheet featuring maps, photographs of recent battles and campaigns, educational information, and in-
fographics. The posters are colorful, with striking graphic design and interesting typography, and would have been effec-
tive methods of transmitting information and propaganda.

Although single newsmaps are not particularly scarce, this bound collection is much more unusual. It consists of a sequential run of 6 months of the newsmaps distributed by the United States Army Forces in the Far East (USAFFE), in Sydney, Australia. According to our research, this command was first created in 1941 and consisted primarily of divisions of the Philippine Army, with a mixture of American units, all under the command of General MacArthur. It was reconstituted in Australia in 1943 with overall responsibility for execution of the campaign in the Southwest Pacific Area (SWPA). The USAFFE was responsible for, among other thing, the invasion and recapture of the Philippines in 1944 and 1945. Many of these SWPA newsmaps are similar to or even copies of posters published stateside by the War Department. While they do cover events in all theaters of the war, generally at least half of the coverage on these particular newsmaps is dedicated to events in the Southwest Pacific. The first issue from this collection reads, "This is the first issue of the new SWPA NEWSMAP. NEWSMAP will be issued weekly, will carry news of the war in words, maps and pictures. It is designed to be posted on bulletin boards, or wherever a flat surface is available. Next week, turn this side over. There is a story on the reverse side." Some of the headlines Read as follows: "6 Fronts Face Japan"; "G.I. Lightning Hits Rabaul"; "No Rest for the Axis"; "Marshalls Invaded"; "Huon Peninsula Ours"; "New Woes for Tojo!"; "Japs' Bismarck Bases Doomed"; "End of Bismarck Campaign in Sight"; "Aussies and Yanks Close In on Bogadjim"; "SWPA Record Air Strike"; "We Invade Dutch New Guinea"; "Ground Troops Seize Wakde"; "The Battle of Mokmer Ridge"; "Allied Armies in World-Wide Offensive"; and many others. The educational posters from this collection of newsmaps cover topics including: "The Road Home: You can shorten it by Avoiding MALARIA"; "Lincoln Said It Best"; "The Aussies in New Guinea"; "Target Berlin"; "Battle Areas of Europe"; "What Would YOU Like to Study?"; "How Information Gets to the Enemy"; "Jap Army Uniforms"; "Malaria: Tojo's Silent Partner"; "Pilferage is Sabotage"; "WACS in SWPA"; and "Air Reconnaissance Helps to Win Battles". A visually stunning and historically invaluable collection; scarce institutionally. The first 25 out of 67 total Newsmaps published by the USAFFE between January 13, 1944 and April 13, 1945.





10. (WWII-era USA Map Produced by the War Office as Propaganda Abroad) - **Quelques Faits sur les Etats-Unis. Carte Illustrée des Etats-Unis d'Amerique** montrant les ressources, produits, topographie, et principales caractéristiques régionales. Illustrated map of the United States showing the primary resources, exports, topographical features, and landmarks of each state as well as inset maps showing major transportation routes, with text in French, published for l'Office d'Information de Guerre des Etats-Unis (or the United States Office of War Information). Sheet size 24 x 32 inches. Some light chipping and edgewear, minor superficial paper losses at corners, sold repaired tear in the area of the Atlantic Ocean, overall very good. New York: General Drafting Co., Inc., n.d. (circa 1944). (53369) \$2,500

This illustrated map of the United States dates to the period during World War II when the United States Office of War Information, or OWI, was creating radio broadcasts, newspapers, posters, photographs, films, and other forms of media both at home and abroad, as part of a large-scale information and propaganda campaign. Much of their activity in Europe focused on anti-Axis propaganda, through the use of leaflets, newspapers, magazines, and secret radio stations.

This map, however, is an example of the pro-American propaganda which was also produced and circulated as part of the OWI's output. The map gives the population of the United States as approximately 138 million, which supports a date of production around 1944. The map is profusely illustrated, with hundreds of small drawings showcasing points of interest, historical sites, and agricultural and industrial products across the country. In New England, for example, a small drawing of a lobster is alongside an illustration of ship-building, as well as a note and small drawing of a ship mentioning that the Mayflower landed in Plymouth in 1620. Florida has drawings and notes regarding the naval air base in Pensacola, the Spanish colonies, beaches, the Daytona racetrack, the Everglades, and production or export of sponges, citrus fruit, and cotton.

Famous colleges and universities are also noted on the map, including Harvard, Princeton, Yale, Johns Hopkins, Notre Dame, Columbia, and Stanford. National parks are illustrated, such as Mesa Verde, the Grand Canyon, Bryce Canyon, Zion, Yellowstone, Acadia, and Yosemite.

A fascinating map which showcases the breadth of diversity of the United States in the mid-1940s. The last sentence of the text panel on the map reads, "La carte montre la variété des populations, des industries, des produits, les merveilles naturelles et les principales caractéristiques des différentes régions des Etats-Unis d'Amérique." In our research, we found an English-language version of the map was produced as well, with date unknown but likely after the war. Later versions were also produced in other languages as well, but all of these lack the notation that the map was published for the war office. It is possible that the English-language map was adapted from the one produced by the OWI during the war. We found several of these alternate versions in the David Rumsey Map Collection, but not this French edition produced for the OWI. Our research turned up only two copies of this specific map as of December 2024: in the BNF and at Stanford in the Hoover Collection.



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