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**Effective techniques for presenting content in Soviet periodicals**

**(on the example of the magazines “Ogonyok” and “USSR at a construction site”)**

The article discusses various forms of publishing content on the example of Soviet illustrated magazines of the 1920–1930s. The main attention is paid to the experience of such leading media of those years as the magazines “Ogonyok” and “USSR at a Construction Site”.

Keywords: image, illustration, photograph, visual information, magazine.

The main goal of any publication is to convey the information contained in it to the reader / viewer. Therefore, the main task of the designer is to find effective techniques for presenting content, a competent combination of text, illustrations, design elements that complement each other and create a single whole.

In conditions of a large volume of mass media coming through different channels, the issues of attracting and retaining an audience in various ways come to the fore [2]. In this regard, it may be useful to study historical experience, in particular, the practice of submitting texts in Soviet illustrated magazines of the 1920–30s. Despite the imperfection of printing technologies, in the illustrated editions of those years you can find wonderful examples of material design, including using various visualization techniques.

In the period 1920–30s, a number of magazines appeared in the USSR in which relevant information was presented to the reader in a different form from the traditional one (Ogonyok, Krasnaya Niva, Searchlight, Echo, 30 Days and other). Significant place was given to illustrative materials – texts supplemented and even often replaced photos, posters and drawings by leading photojournalists and graphic artists.

Largely thanks to photography, the “Ogonyok” magazine (since 1923), designed for the general reader, stood out among similar publications. Its editor M.E. Koltsov was guided by the experience of Germany, which at that time had a strong school of photojournalism.

The original motto of the “Ogonyok” employees, proclaimed by them in the first years of the magazine’s publication, became a textbook: “The method is not a story, but a display, illustrations, drawings, photographs, a bright artistic word” (1924. № 14. Pp. 21–22).

Well-known artists and graphic artists of Russia (B. Efimov, K. Rotov, Denis and others) actively worked in the magazine, who not only invented new ways of presenting and illustrating the material, but also introduced the traditions of “WINDOWS OF ROSTA” into the “Ogonyok”, where many of them worked.

Nevertheless, despite the extremely low level of reproduction in print, photography becomes the dominant illustrative element of the strip, which distinguishes “Ogonyok” from the rest of the press of that time.

The magazine found dozens of different ways to use photos. In an article by a statesman or public figure, this could be a portrait of the author or several frames illustrating his statements. Photo essays and photo collages – all this formed a special style of “narrative” photography, where the picture talked about the event with the maximum use of its narrative potential.

Another method was the presentation of visual information in magazines designed in the spirit of constructivism (LEF, New LEF, Give, etc.). On the covers of these publications used photo montage, information graphics.

However, the unconditional leadership belonged to the magazine “USSR at a Construction Site” (1930–1941, 1949), where visual narration was carried out using photographs (photo essay, photo montages), drawings.

The best graphic designers and artists of the time worked on the creation of the magazine, who “used many tricks from their previous books: photomontage, photofreeze, and also means of documentary <…> and feature films” [1].

Thus, despite the rather difficult technical conditions, in the 1920s – 1930s, Soviet illustrated magazines used a variety of visual media and found interesting solutions in the presentation of content.

References

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