

LETTERHEADS OF THE 1920s AND 1930s



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Cover:

Karel Teige (Czech, born Bohemia. 1900–1951)

Letterhead: Disk: Internacionální Revue, c. 1923

Lithograph

11 3/8 x 9" (29 x 22.8 cm)

Karel Teige (Czech, born Bohemia. 1900–1951)

Envelope: Disk: Internacionální Revue, c. 1923

Lithograph

5 x 6 1/4" (12.5 x 16 cm)

Back cover:

Jan Tschichold (Swiss, born Germany. 1902–1974)

Cover and back cover of *Typografische Entwurfstechnik* (Techniques of Typographic Design). Stuttgart: F. Wedekind, 1932.

Letterpress and lithograph

11 5/8 x 8 1/4" (29.5 x 21 cm)

Acknowledgment: The graphic designer and archivist Elaine Lustig Cohen (1927–2016) was early to recognize avant-garde letterhead as a self-contained genre of design worthy of attention. Her collection, now at MoMA, remains a gold standard. The catalogue that documents Cohen's collection is a key resource to which we are indebted: Ellen Lupton and Elaine Lustig Cohen, *Letters From the Avant-Garde: Modern Graphic Design* (New York: Princeton Architectural Press, 1996). It is referred to throughout this book as [Lupton and Cohen 1996].

A note on the type: This book is set in Futura, which was designed by Paul Renner (German, 1878–1956) and published by the Bauer'sche Schriftgiesserei (Bauer Type Foundry) in Frankfurt in 1927. Futura was immediately popular among designers, and embodied many of the principles that the designer Jan Tschichold (see pp. 6, 73–75 in this volume) had espoused in his theoretical writings.

Table of Contents

6	Standardizing Letterheads: The Adoption of A4 Paper Adrian Sudhalter
10	Austria
13	Belgium
16	Czechoslovakia
24	France
28	Germany
76	Holland
105	Italy
112	Soviet Union
116	Switzerland
118	United States

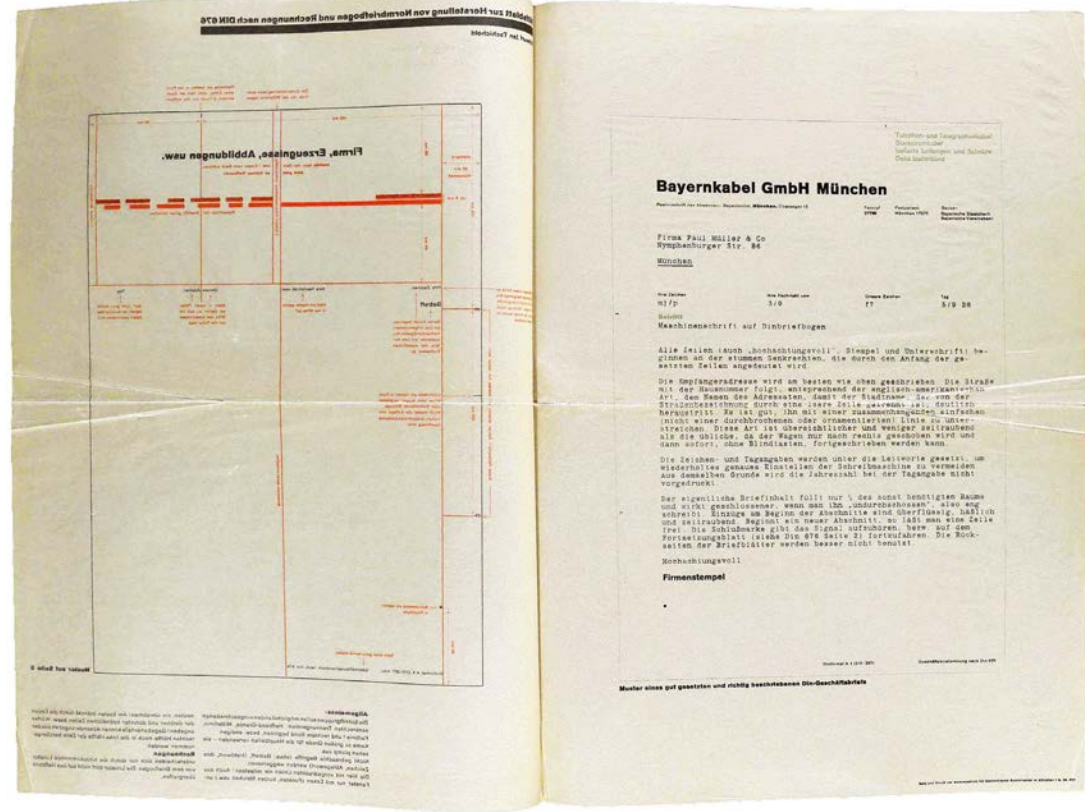
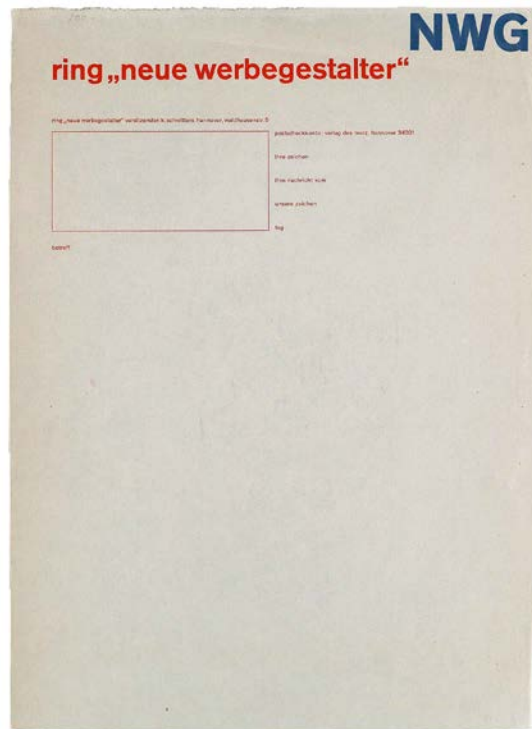


Fig. 1. Jan Tschichold. Guide for the production of letters and invoices in format DIN 676, 1932 (originally reproduced in *Die Neue Typographie* 1928, p. 119, Tschichold revised this guide and printed it as this two-page stand-alone item). Letterpress and tracing paper, 16 5/8 x 11 3/4" (42.2 x 29.8 cm)

Standardizing Letterheads: The Adoption of A4 Paper

For Jan Tschichold, the leading theorist of The New Typography, letterheads constituted a distinct typology: a small-scale, two-dimensional graphic field in which logo, brand identity, and fixed data frame a blank space lying in wait for typed or handwritten communication, the particulars of which—like people inhabiting a new building—would complete it. In his influential 1928 book *Die Neue Typographie* (The New Typography), Tschichold dedicated a chapter to *Der Geschäftsbrief* (the business letter) in which he argued for a set of rules governing the organization of text, margins, and spacing of effective letterheads (fig. 1). Tschichold's impulse to articulate and codify rational trends within the language of typography, together with his embrace of economy, standardization, and mechanization, were firmly planted within modernism's technological optimism and its promise of widespread democratization.

Papierformate		DIN 476			
Format-Klasse	Reihe A Vorzugreihe	Reihe B	Reihe C	Reihe D	
	mm	mm	mm	mm	
0	841 x 1189	1000 x 1414	917 x 1297	771 x 1090	
1	594 x 841	707 x 1000	648 x 917	545 x 771	
2	420 x 594	500 x 707	458 x 648	385 x 545	
3	297 x 420	353 x 500	324 x 458	275 x 385	
4	210 x 297	250 x 353	229 x 324	192 x 275	
5	148 x 210	178 x 250	162 x 229	136 x 192	
6	105 x 148	125 x 178	114 x 162	96 x 136	
7	74 x 105	88 x 125	81 x 114	68 x 96	
8	52 x 74	62 x 88	57 x 81	48 x 68	
9	37 x 52	44 x 62	41 x 57	34 x 48	
10	26 x 37	31 x 44	29 x 41	24 x 34	
11	18 x 26	22 x 31	21 x 29	17 x 24	
12	13 x 18	15 x 22	14 x 21	11 x 17	

Für abhängige Papiergrößen, wie Briefhüllen, Ordner, Mappen, gelten die Formate der Zusatzreihen B, C, D. Einzelheiten sind folgenden Normblättern zu entnehmen:
 DIN 198 Papierformate — Anwendungen der A-Reihe
 DIN 676 Geschäftsbrief — Format A 4
 DIN 682 Rahmen für Bilder und Tafeln
 DIN 620 Normblatt — Abmessungen und Ausgestaltung
 DIN 623 Zeichnungen — Formate, Maßstäbe
 DIN 624 Zeichnungen — Faltenauf A4 für Ordner
 DIN 625 Schildformate
 DIN 626 Zeitschriften — Format A4, Satzspiegel, Druckbreite
 DIN 627 Papier (Normalpapier) — Stoff, Festigkeit, Verwendung
 DIN 629 Buchformate

Für abhängige Papiergrößen, wie Briefhüllen, Ordner, Mappen, gelten die Formate der Zusatzreihen B, C, D. Einzelheiten sind folgenden Normblättern zu entnehmen:
 DIN 678 Briefhüllenformate
 DIN 680 Fensterbriefhüllen
 DIN 628 Mikrophotographische Güter
 DIN 629 Buchformate

Juli 1925 2. Ausgabe (erweitert)

Fig. 2. Deutscher Normenausschusses (German Standards Committee), Paper Format DIN 476 (second edition, July 1925) as reproduced in Jan Tschichold, *Die Neue Typographie* (The New Typography) (Berlin: Verlag des Bildungsverbandes der deutschen Buchdrucker, 1928), p. 105.



Fig. 3. Details from letterheads by Herbert Bayer (left three) and Max Burchartz (right three) announcing the use of A4 paper.

In 1922, the Deutscher Normenausschuss (German Standards Committee) established DIN 476 (series A), a set of paper norms based on rational, relative proportions (fig. 2). Already by 1924/1925, designers such as Herbert Bayer and Max Burchartz employed the DIN A4 format (21 x 29.7 cm; DIN 676) for their letterheads and declared doing so in mini “colophons” (synopses of publishing/printing information) printed on the sheets themselves (fig. 3). In addition, Bayer included a printed note on one Bauhaus letterhead that enthusiastically praised the theories of Walter Porstmann (p. 31), one of the architects of the DIN system and a major influence on Bauhaus typography. For Bayer, Burchartz, Tschichold, and members of the Ring “Neue” Werbegestalter” (Circle of New Advertising Designers; 1928–1931), DIN norms rendered the range of inconsistent, existing “folio” and “quarto” letter paper formats anachronistic and introduced a material support consistent with the rationalized objectives of The New Typography—in both theory and practice.

Within metric-use Europe, the DIN A4 format was quicker to be adopted in countries with compatible existing standard formats: Austria, Belgium, Czechoslovakia, Holland, Hungary, and Switzerland. But even in countries where it was not in use, technological optimism manifested itself in design choices, from typefaces to iconography, and in material form, such as Aleksandr Rodchenko’s Dobrolet stationery printed on a commercial pad with a perforated top edge (fig. 4).

Whether A4 or not, the papers on which these early twentieth century letterheads were printed tended to carry a mark that functioned neither as a design element nor as a self-conscious declaration of purpose, but as an implicit subtext of modernity. This mark is the subtle, almost invisible manufacturer’s watermark found on numerous papers of this period, which identifies them as readymade, industrially produced, commercial products. Among the letterheads included below, watermarks for commercial brands such as “Feldmühle” or “Manila Schreibmaschinen” (in Germany) and “Amstel – Bank” or “Hollandsch normal” (in Holland) are seen again and again. While it is unlikely that designers would take particular notice of such prosaic watermarks (most likely the offering of the printshop), it is tempting to think that F. T. Marinetti would have enjoyed the English-language watermark “EXTRA STRONG” (fig. 5) for his Il Futurismo letterhead and that Tristan Tzara may have consciously chosen a paper marked “NEW ERA BOND” (fig. 6) for his Mouvement Dada letterhead.



Fig. 4. Aleksandr Rodchenko, Six sheets of Dobrolet letterhead perforated at top. Detail of perforation at right.

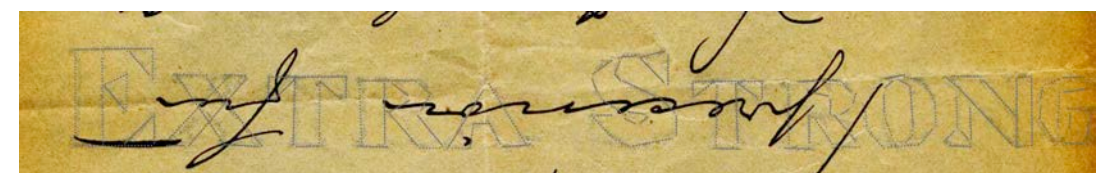


Fig. 5. Detail of F.T. Marinetti’s Il Futurismo letterhead, 1925–1931, showing the paper manufacturer’s “EXTRA STRONG” watermark (enhanced).



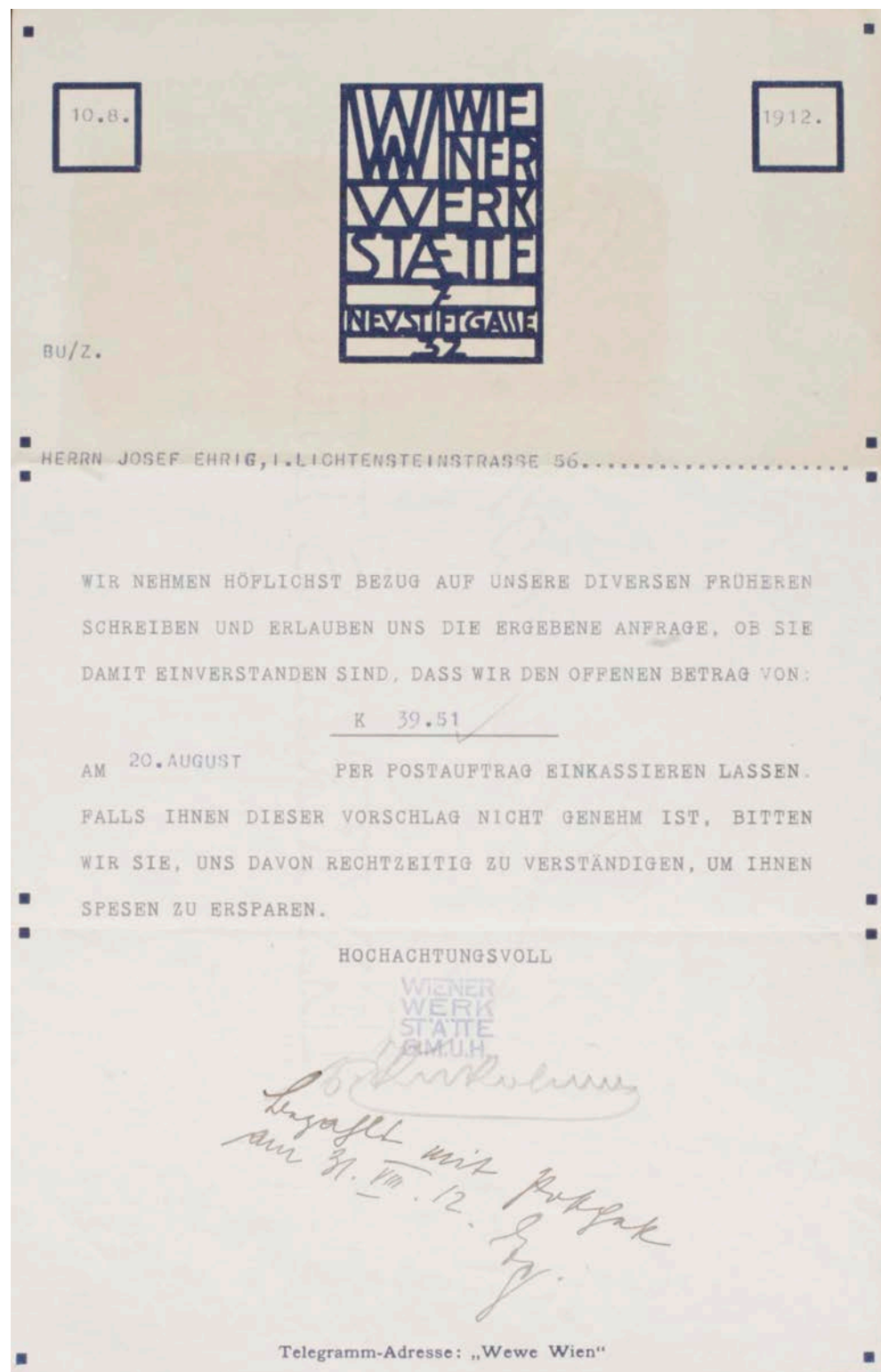
Fig. 6. Detail of Tristan Tzara’s Mouvement Dada letterhead, 1920, showing the paper manufacturer’s “NEW ERA BOND” watermark (enhanced).

Austria

Vienna



Designer unknown
Envelope: Wiener Werkstätte, after 1903
Lithograph
4 2/8 x 6 6/8" (11 x 16.8 cm)

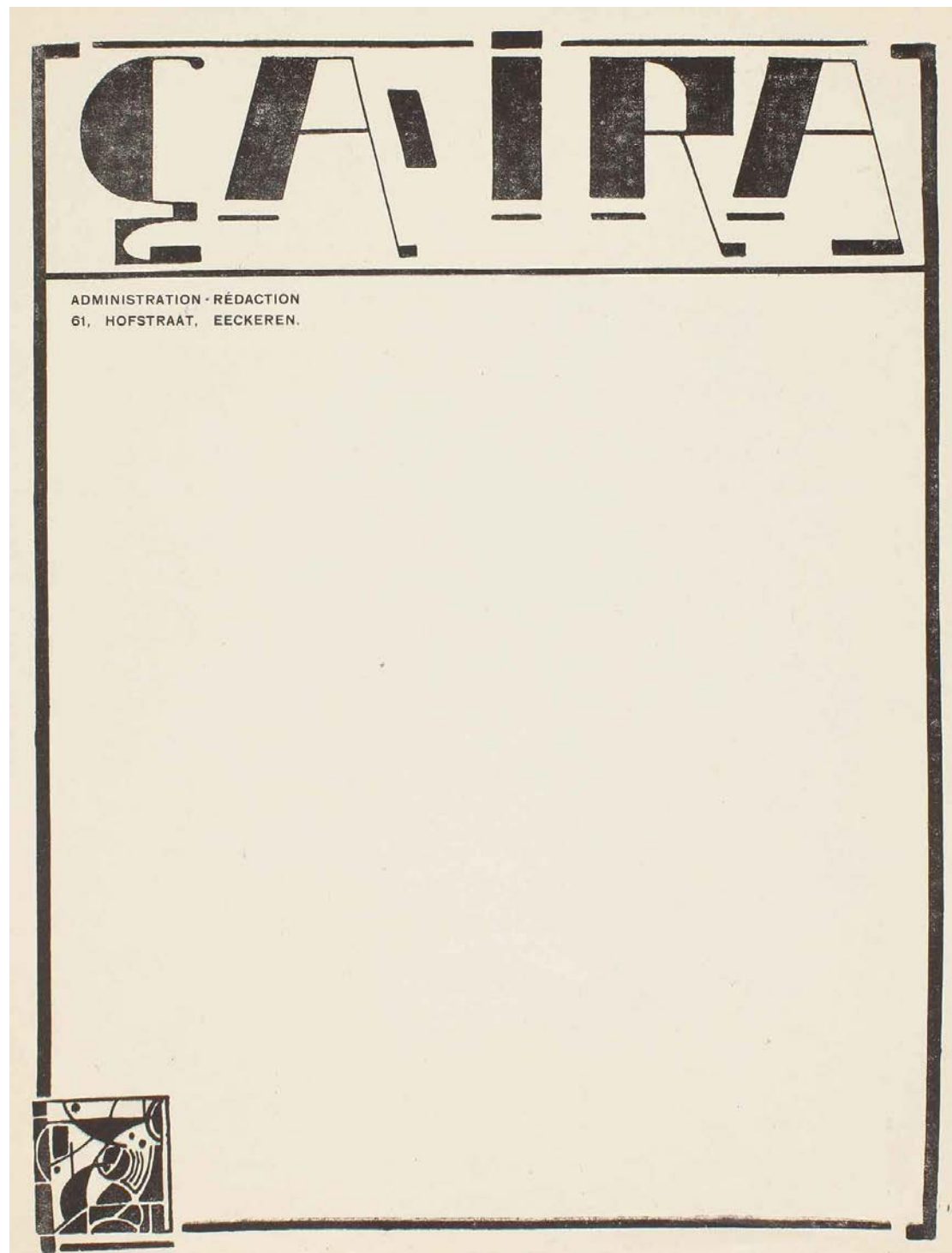


Josef Hoffmann (Austrian, 1870–1956) and Koloman Moser (Austrian, 1868–1918)
Letterhead: Wiener Werkstätte, Nevstiftgasse 32 (Wien 7), c. 1912
Lithograph
10 1/8 x 6 3/4" (27 x 17.5 cm)
Letter date: August 10, 1912
Addressee: Josef Ehrig

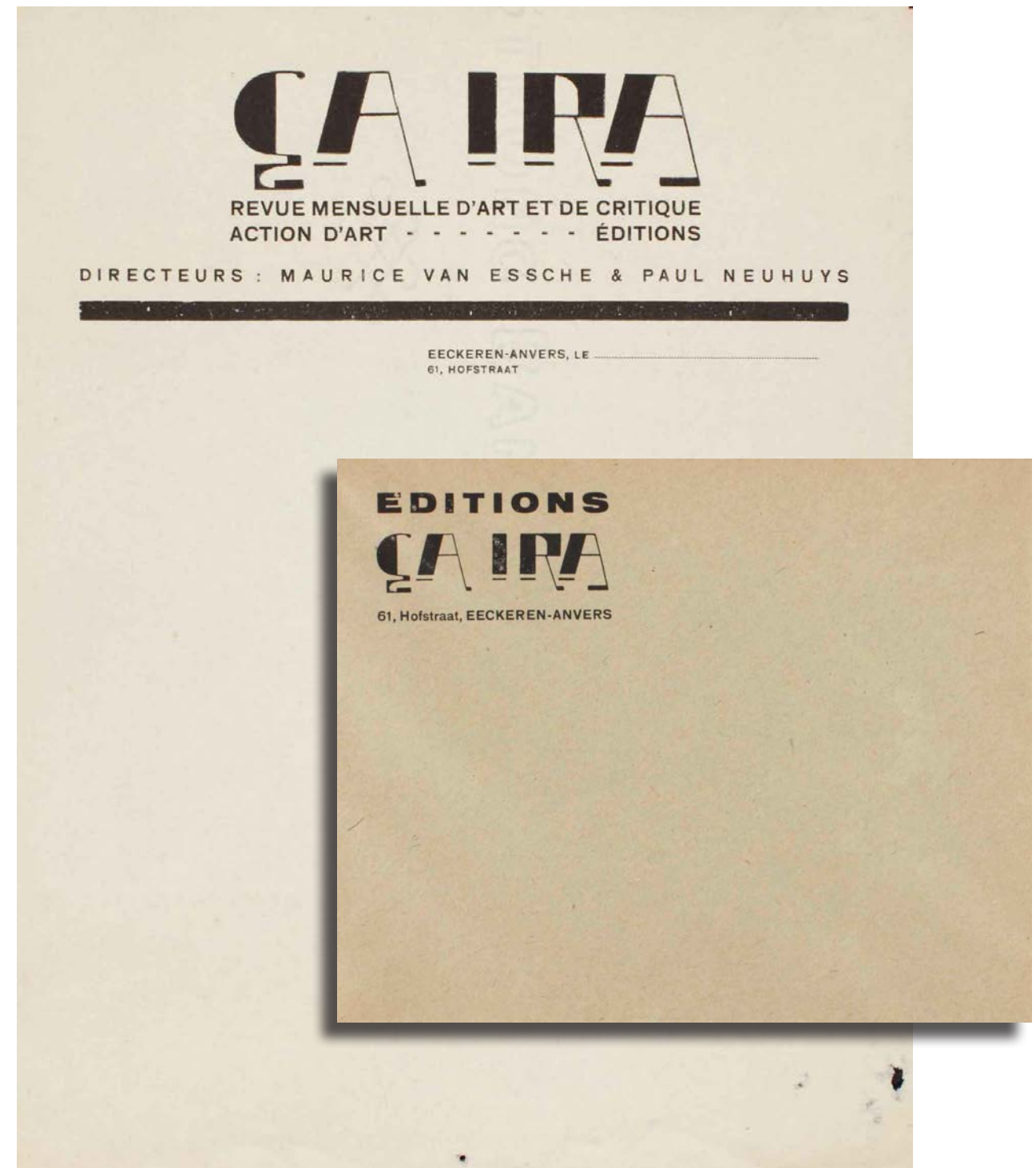
Belgium

Antwerp

Ça Ira (It Will Be Fine) was journal, published in twenty issues between 1920 and 1923. It was also a prolific publishing house and an organizer of readings, lectures, and musical events, which helped establish Antwerp as a significant site of avant-garde activity.



Designer unknown
Letterhead: Ça Ira: Administration-Redaction, Eeckeren, c. 1920-1923
Letterpress
10 3/8 x 8 1/4" (26.3 x 21 cm)



Designer unknown
Letterhead: Ça Ira: Revue mensuelle d'art et de critique, Eeckeren-Anvers, c. 1920-1923
Letterpress
10 3/4 x 8 1/4" (27.3 x 21 cm)
Watermark: Stronc Bank

Designer unknown
Envelope: Éditions Ça Ira, Eeckeren-Anvers, c. 1920-1923
Letterpress
4 7/8 x 6" (12.3 x 15.2 cm)



Czechoslovakia

Prague

Karel Teige (Czech, born Bohemia. 1900–1951)

Letterhead: Disk: Internacionální Revue, c. 1923

Lithograph

11 3/8 x 9" (29 x 22.8 cm)

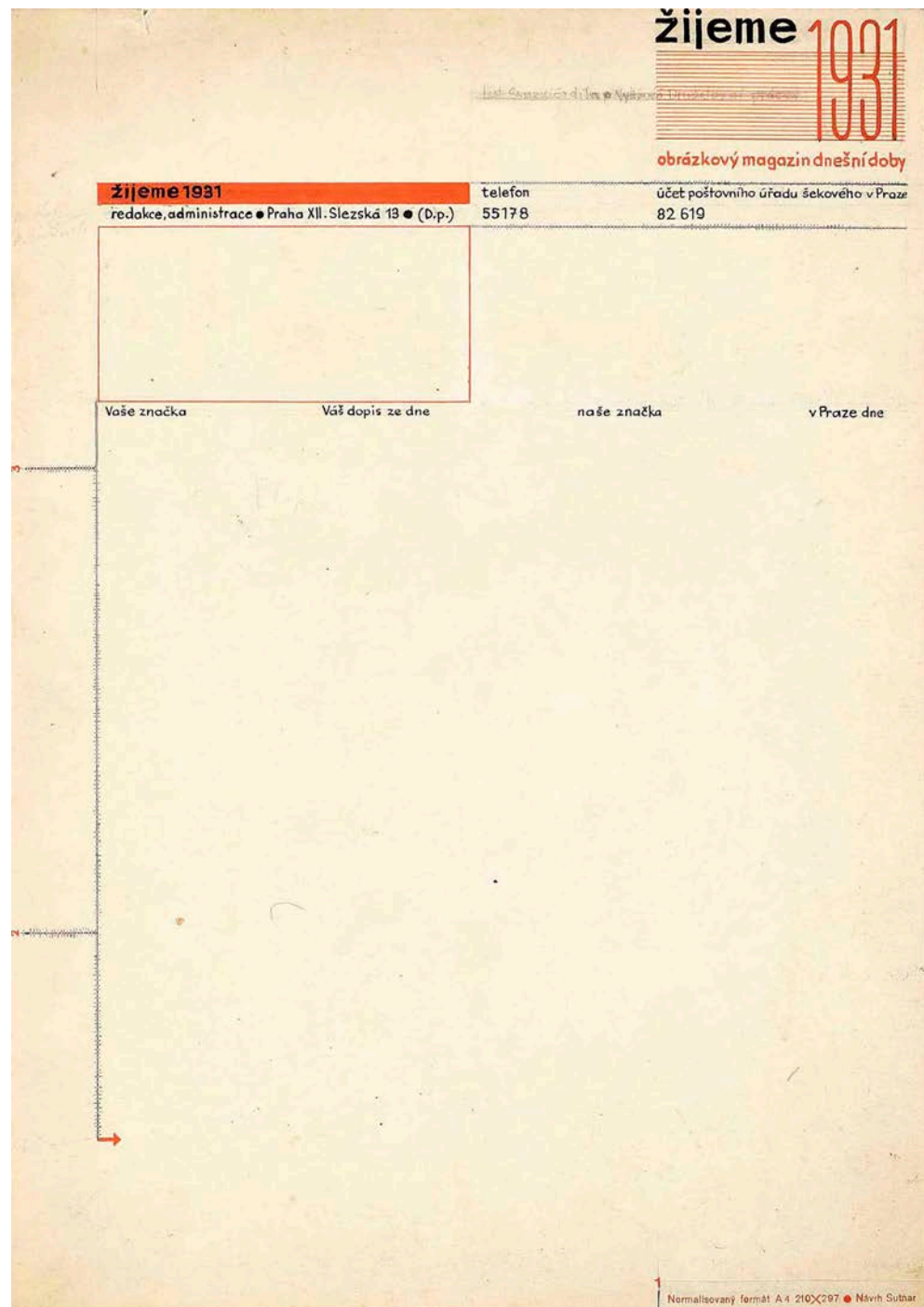
Note: The journal Disk, edited by three members of the Devěsíl group—Jaromír Krejcar, Jaroslav Seifert, and Karel Teige—appeared in two issues: no. 1 (Prague, 1923) and no. 2 (Prague and Brno, 1925). Graphically, and in its subtitle and address, this stationery reflects the first issue.

Karel Teige (Czech, born Bohemia. 1900–1951)

Envelope: Disk: Internacionální Revue, c. 1923

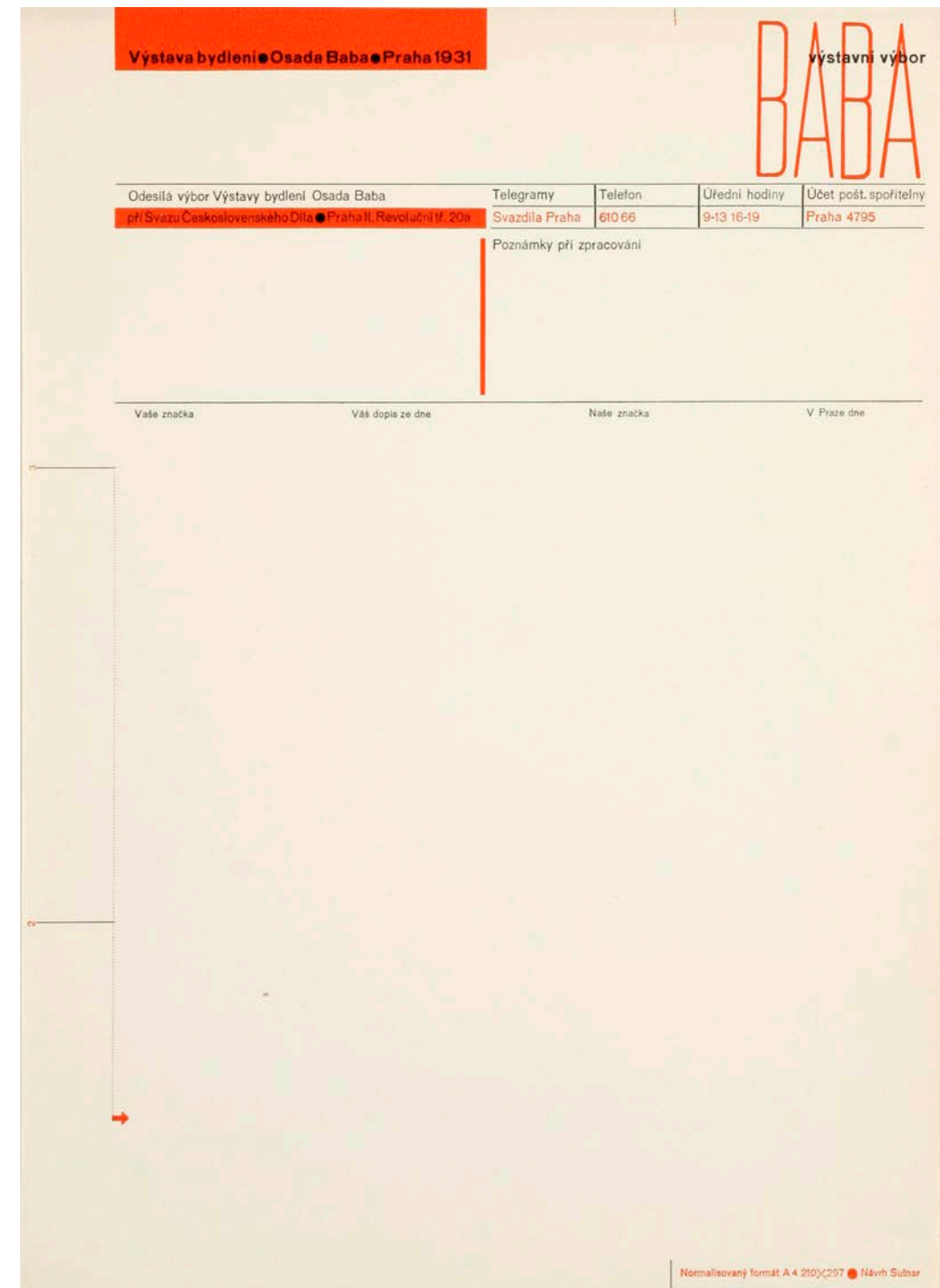
Lithograph

5 x 6 1/4" (12.5 x 16 cm)



Ladislav Sutnar (American, born Bohemia [now Czech Republic]. 1897–1976)
 Design for letterhead: Žijeme: Obrázkový magazín dnešní doby, Prague, 1931
 Ink on paper
 Format A4: 11 3/4 x 8 1/4" (29.8 x 21 cm)
 Colophon: [cut-and-pasted printed text, lower right] Normalisovaný formát A 4; 210 x 297
 Note: Published in Prague between 1931 and 1933, the journal Žijeme (For Life or We Live) was the organ of the Czechoslovak Werkbund.

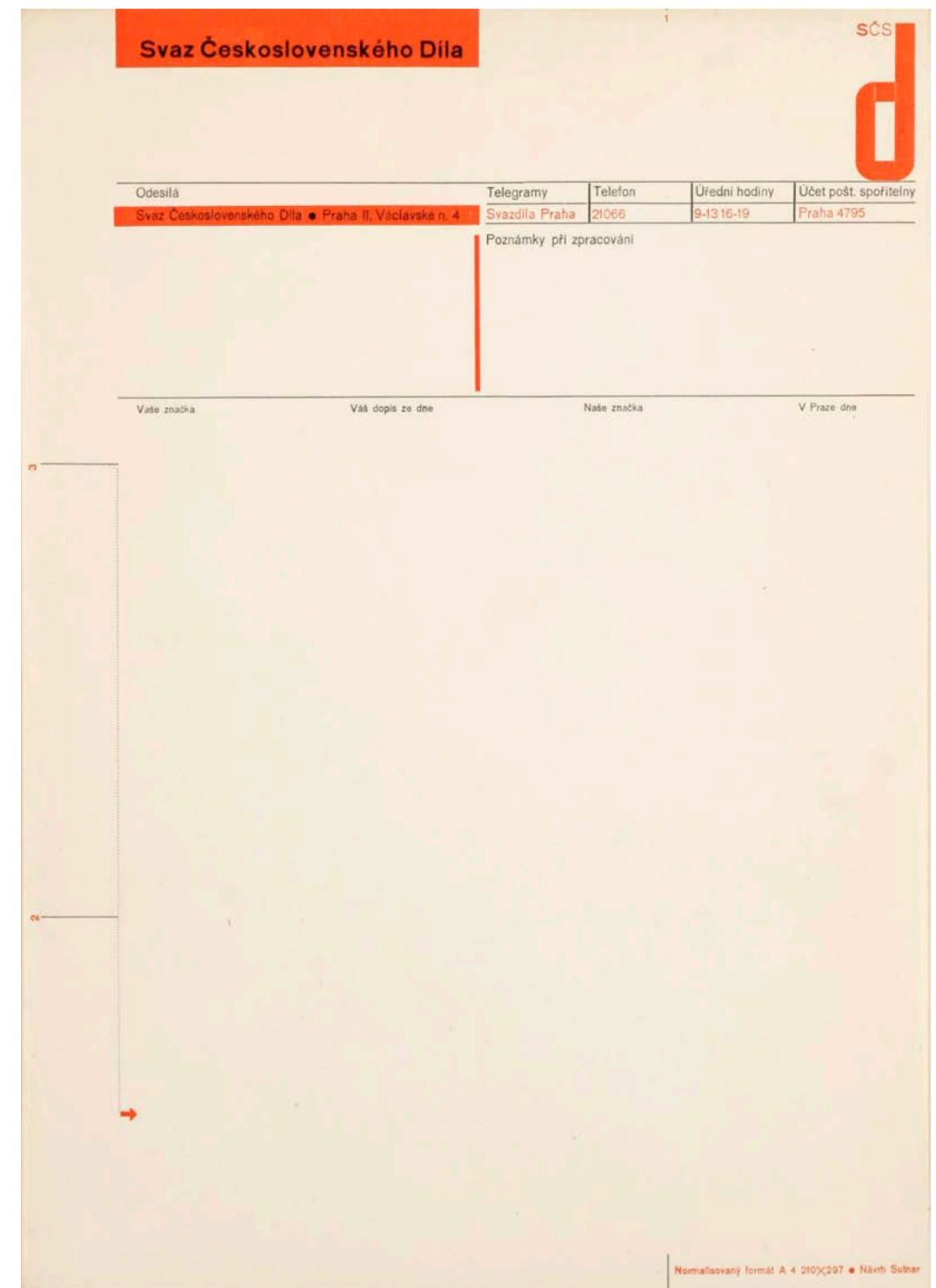
Note: Ladislav Sutnar's letterhead for the Czechoslovak Werkbund (founded in 1920) provided a template for his letterheads of two of the organization's related endeavors—the Baba exhibition and Žijeme magazine. In all three, the paper size "standard format A4 210 x 297 [mm]" appears at lower right beside the designer's name. The maquette for Žijeme is the only unique design for a letterhead in the collection.



Ladislav Sutnar (American, born Bohemia [now Czech Republic]. 1897–1976)
 Letterhead: Baba výstavní výbor (Baba Exhibition Committee), Prague, 1931
 Letterpress mounted in presentation book, Dopisní papíry a tiskopisy (stationery and forms)
 Format A4: 11 1/2 x 8 1/4" (29.7 x 21 cm)
 Colophon: [lower right] Normalisovaný formát A 4 210 x 297
 Formerly Merrill C. Berman Collection; now The Museum of Modern Art, New York
 Note: An exhibition of the Czechoslovak Werkbund's Baba Housing Estate in the Dejvice district in Prague was presented in September 1932.



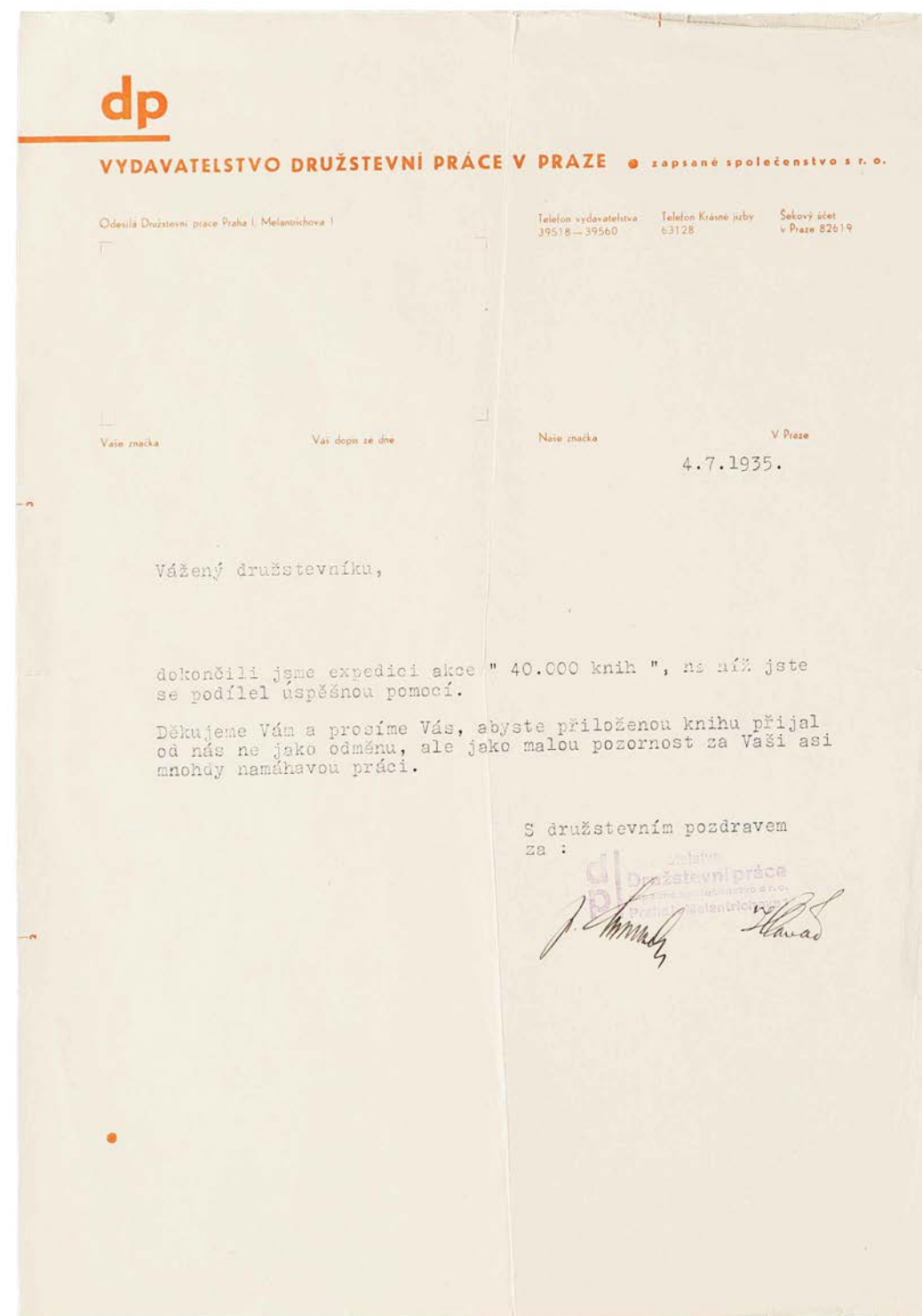
Ladislav Sutnar (American, born Bohemia [now Czech Republic]. 1897–1976)
 Letterhead: Svaz Československého Díla (SČSD; Association of the Czechoslovak Werkbund),
 Prague, c. 1930
 Letterpress
 Format A4: 11 3/4 x 8 1/4" (29.7 x 21 cm)
 Formerly Merrill C. Berman Collection; now The Museum of Modern Art, New York



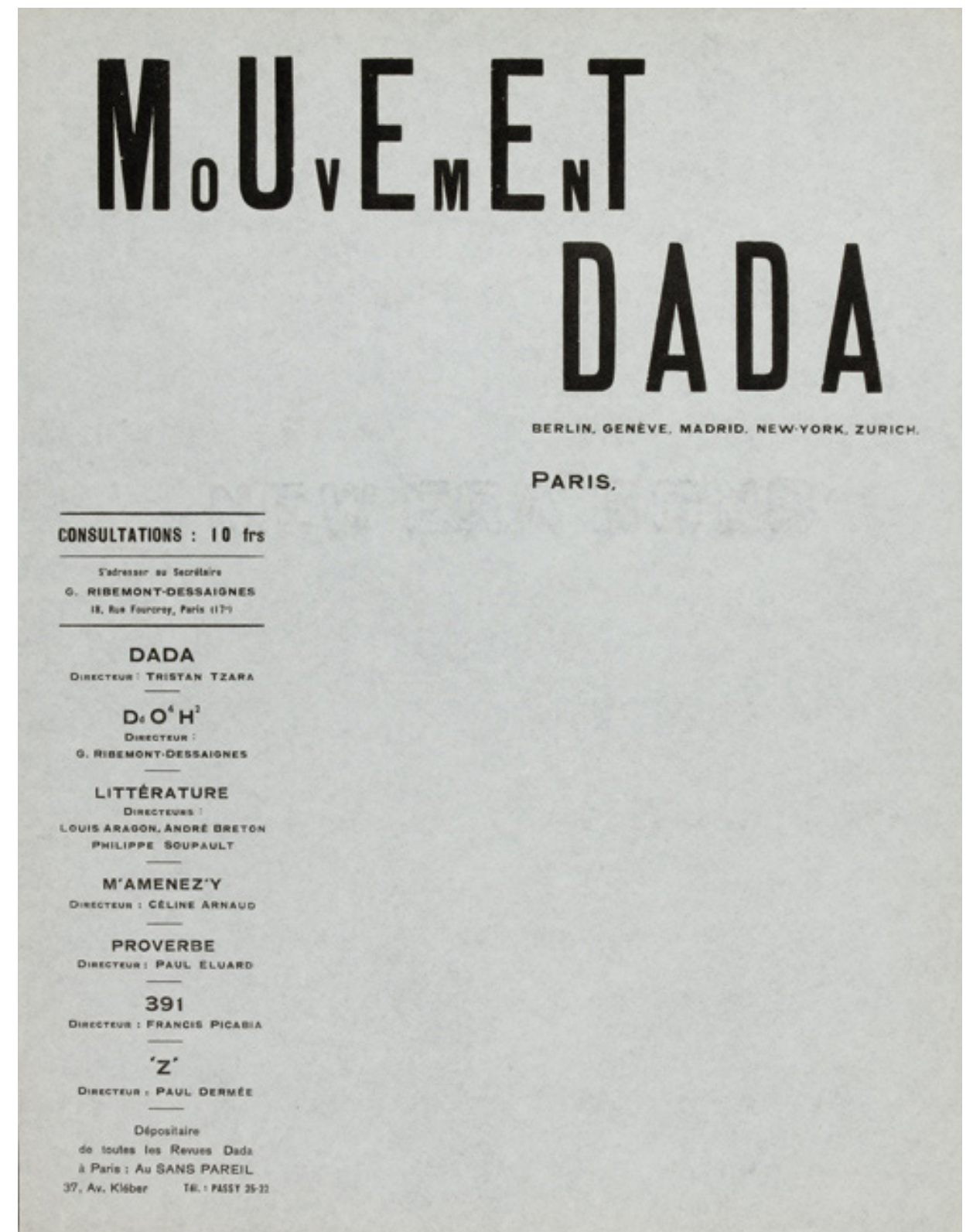
Ladislav Sutnar (American, born Bohemia [now Czech Republic]. 1897–1976)
 Letterhead: Svaz Československého Díla (SČSD; Association of the Czechoslovak
 Werkbund), Prague, c. 1928
 Letterpress
 Format A4: 11 3/16 x 8 1/4" (29.7 x 21 cm)
 Colophon: [lower right] Normalisovaný formát A 4 210 x 297
 Formerly Merrill C. Berman Collection; now The Museum of Modern Art, New York



Ladislav Sutnar (American, born Bohemia [now Czech Republic]. 1897–1976)
 Letterhead and envelope: Nové divadlo (New Theater), n.d.
 Letterpress
 Letterhead: Format A4, 11 3/16 x 8 1/4" (29.7 x 21 cm)
 Envelope: 4 1/4 x 6" (11 x 15.5 cm)



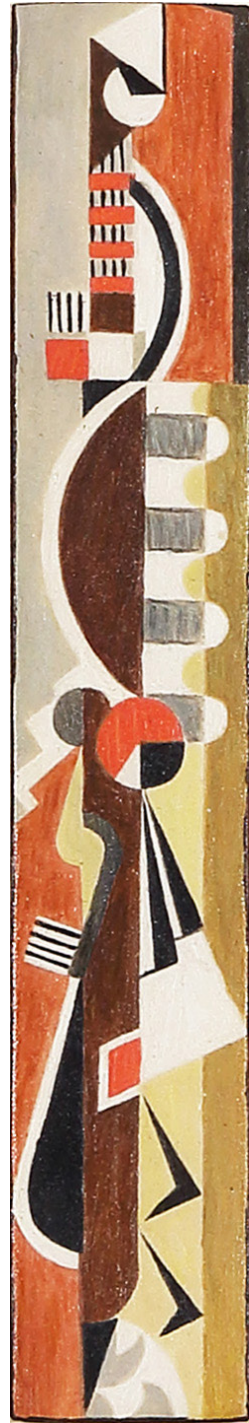
Ladislav Sutnar (American, born Bohemia [now Czech Republic]. 1897–1976)
 Letterhead: Družstevní Práce (DP; Cooperative Work), c. 1935
 Letterpress
 Format A4: 11 3/16 x 8 1/4" (29.7 x 21 cm)
 Letter date: July 4, 1935
 Addressee: Družstevníku [trade unionist]
 Sender: DP



Tristan Tzara (French, born Romania. 1896–1963)
Letterhead: Mouvement Dada, Paris, [March or April] 1920
Letterpress on paper
10 5/8 x 8 1/4" (27 x 21 cm)

France

Paris



Auguste Herbin (French, 1882–1960)
 Design for letterhead: Galerie L'Effort Moderne (Léonce Rosenberg), Paris, c. 1918
 Gouache on paper mounted on wood
 10 1/8 x 1 3/4" (25.7 x 4.4 cm)
 Note: In January 1918, the gallery moved to its location at 9, rue de la Baume, 8ème arrondissement. Two months later, in March 1918, it presented a one-man exhibition of the work of Herbin.



Auguste Herbin (French, 1882–1960)
 [Folder or proof for letterhead]: Galerie L'Effort Moderne (Léonce Rosenberg), Paris, c. 1918
 Ink (possibly pochoir)
 11 1/4 x 8 7/8" (28.6 x 22.5 cm), folded
 Printed text: Upper right, Herbin (French): "In support of wealth born from joy, power, and generosity; against sumptuousness born from selfishness, lies, and easy assignments." Lower edge, Rosenberg (French): "Art has always sought, not to reconstruct an aspect of NATURE, but to construct plastic equivalents; as a result, art becomes an aspect [of nature] created by the SPIRIT."

Germany

Bauhaus / Weimar



Herbert Bayer (American, born Austria, 1900–1985)

Envelope: Herbert Bayer (HB), Weimar, c. 1925

Paper with lithographic seal

4 1/2 x 6 11/16" (11.1 x 16.8 cm)

Letter date: January 19, 1925 (postmark)

Sender: Bayer, Weimar, Bauhaus

Addressee: Hermann Haupt / Kunstgewerbeschule Giebichenstein / Halle o. S.

Note: Karl Hermann Haupt (German, 1904–1983) studied at the Kunstgewerbeschule Giebichenstein in Halle between 1920 and 1923, and then at the Bauhaus Weimar in the Winter semester 1923/1924. By 1925 he had returned to his native Halle.

Germany

Bauhaus / Dessau

Walter Porstmann (German, 1886–1959) was an engineer and architect of the DIN norms. In his book *Sprache und Schrift* (Languages and Writing) (Berlin: Verein Deutscher Ingenieure, 1920), Porstmann advocated a single, lower case alphabet to simplify the “mechanics of bureaucracy.” Porstmann’s theories were of central importance to the Bauhaus. Bayer cites *Sprache und Schrift* on one of his letterheads (p. 32 in this volume), and was possibly the designer of the engineer’s official letterhead (right)



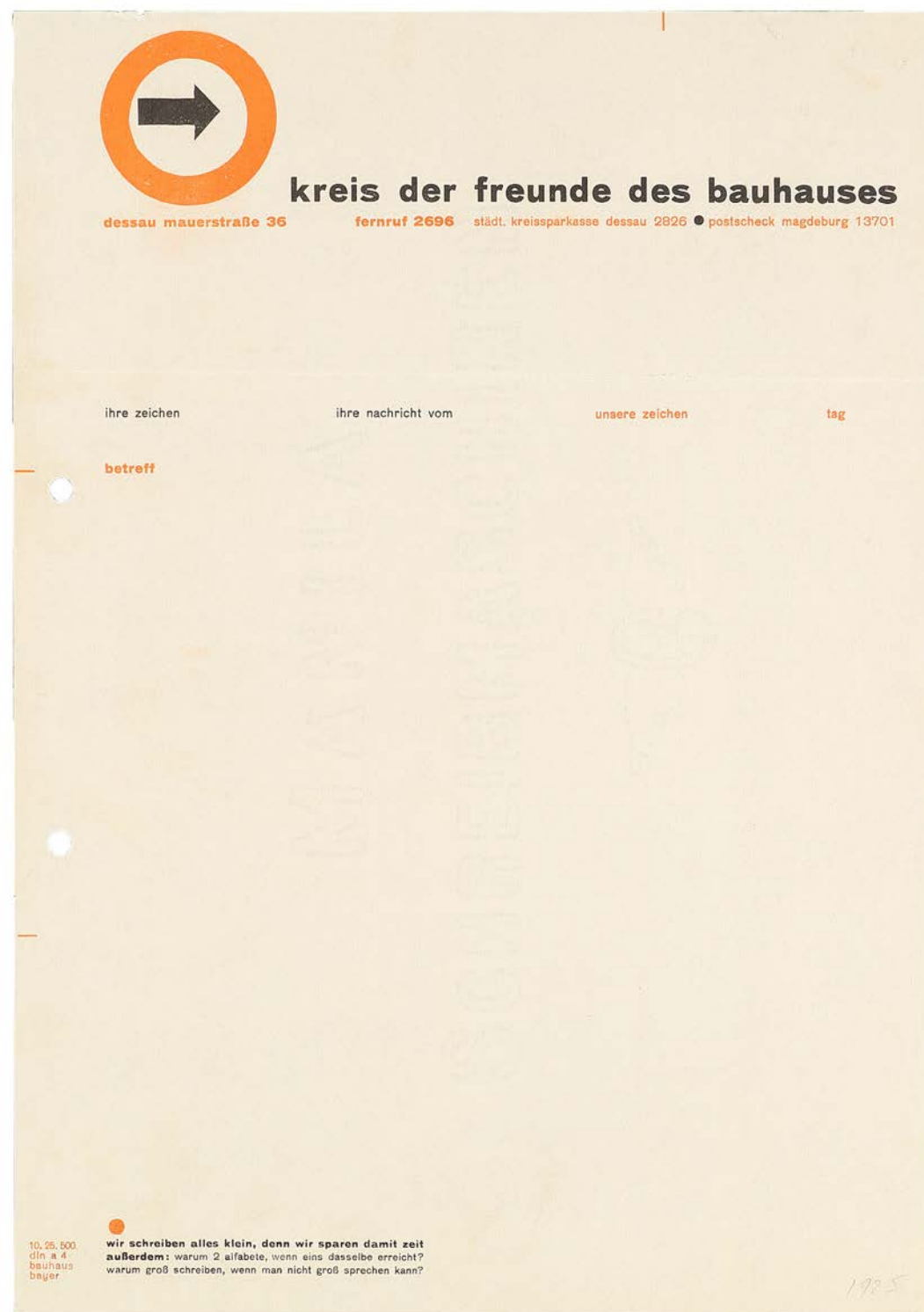
Designer unknown (possibly Herbert Bayer [American, born Austria. 1900–1985])
Letterhead: Dr. Walter Porstmann, Berlin, 1920s
Letterpress
Format A4: 11 3/4 x 8 1/4" (29.8 x 21 cm)
Watermark: Colombo



Herbert Bayer (American, born Austria. 1900–1985)
 Letterhead: Der Direktor, Das Bauhaus in Dessau, 1925
 Letterpress
 Format A4: 11 9/16 x 8 1/4" (29.2 x 20.8 cm)
 Colophon: [lower left] bauhausdruck bayer / din a 4
 Printed text: [lower edge (German)] "Search for simplified orthography. 1. From various new options, this orthography is recommended for the writing of the future. See the book *Sprache und Schrift* [Languages and Writing] by Dr. [Walter] Porstmann (Berlin: Verein Deutscher Ingenieure, 1920); 2. Our writing doesn't lose anything through the use of small letters, rather it is easier to read and to learn, simply more economical; 3. Why should there be two symbols for a single letter, for example "a" and "A"? One letter one sign. Why two alphabets for a word? Why the double amount of letters, when half suffices?"



Herbert Bayer (American, born Austria. 1900–1985)
 Letterhead: Das Bauhaus in Dessau, 1926–1927
 Letterpress
 Format A4: 11 5/16 x 8 3/16" (28.6 x 20.7 cm)
 Watermark: Manila / Schreibmaschinen
 Colophon: [lower left] bauhausdruck Bayer / din a4 1. 26. 3000
 Printed text: [lower edge (German)] "We use all lower case letters to save time. In addition, why 2 alphabets when one suffices? Why write with upper case letters, when one can't speak with them?"



Herbert Bayer (American, born Austria. 1900–1985)

Letterhead: Kreis der Freunde des Bauhauses (Circle of Friends of the Bauhaus), Dessau, 1925

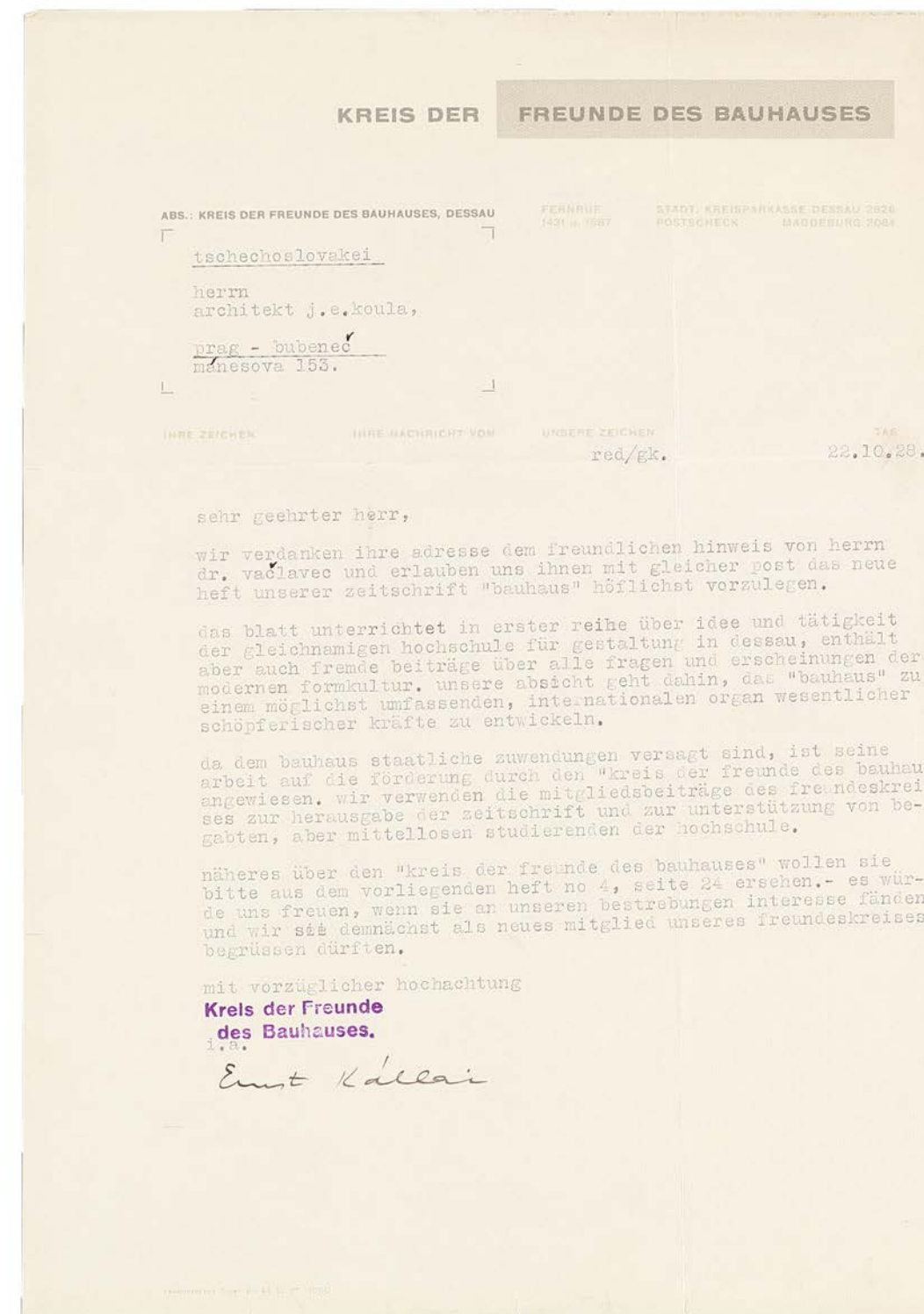
Letterpress

Format A4: 11 5/8 x 8 3/16" (29.5 x 20.7 cm)

Watermark: Manila / Schreibmaschinen

Colophon: [lower left] 10. 25. 500. / din a 4 / Bauhaus / bayer

Printed text: [lower edge (German)] We use all lower case letters to save time. In addition, why 2 alphabets when one suffices? Why write with upper case letters, when one can't speak with them?



Herbert Bayer (American, born Austria. 1900–1985)

Letterhead: Kreis der Freunde des Bauhauses (Circle of Friends of the Bauhaus), Dessau, c. 1928

[Carbon] copy with ink corrections and stamp

Format A4: 11 1/4 x 8 1/4" (28.6 x 21 cm)

Colophon: [lower left] bauhausdruck bayer din a4 2. 27. 1000

Letter date: October 22, 1928

Sender: Ernst Kallai

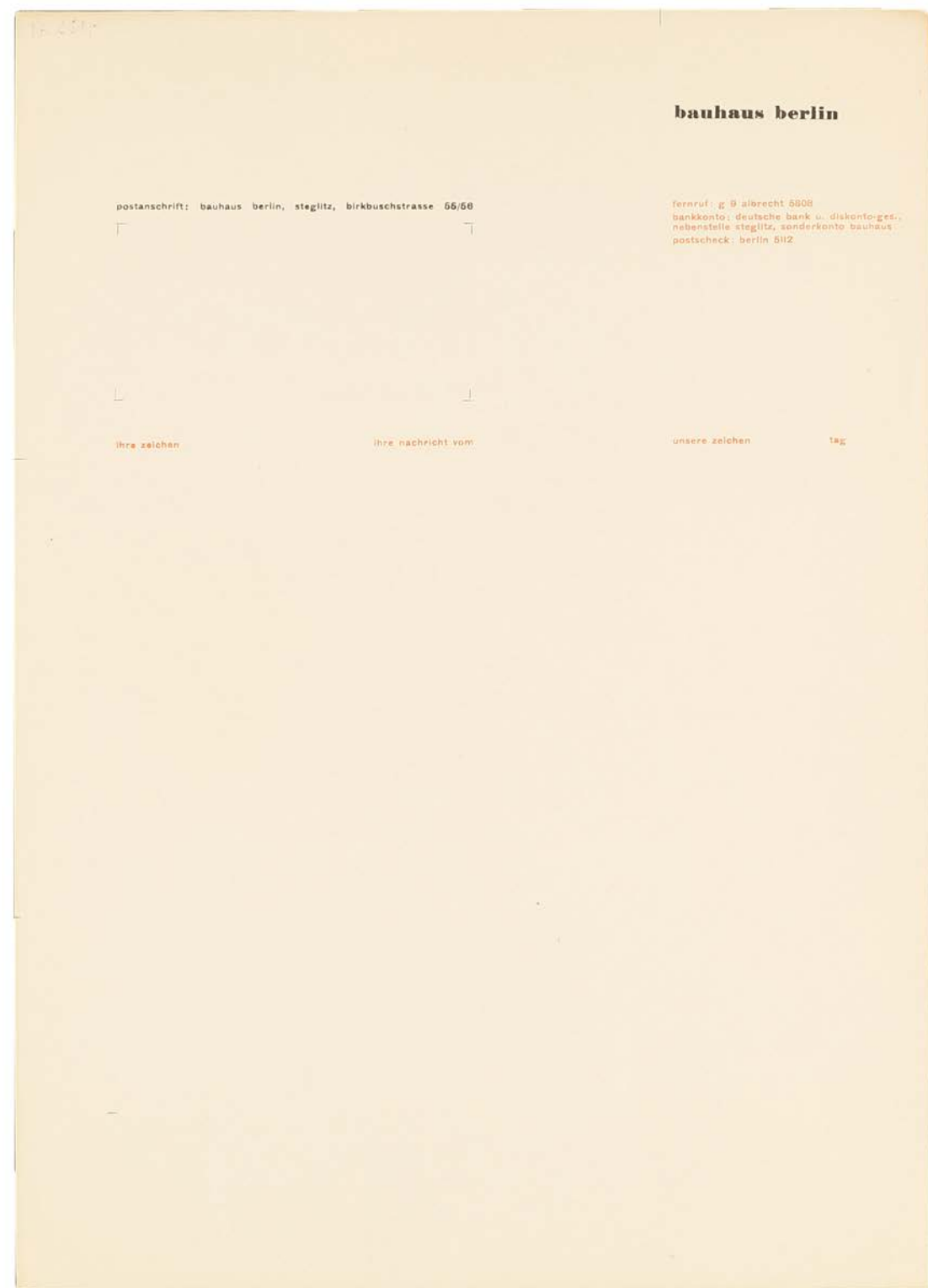
Addressee: Architekt J. E. Koula, Prague



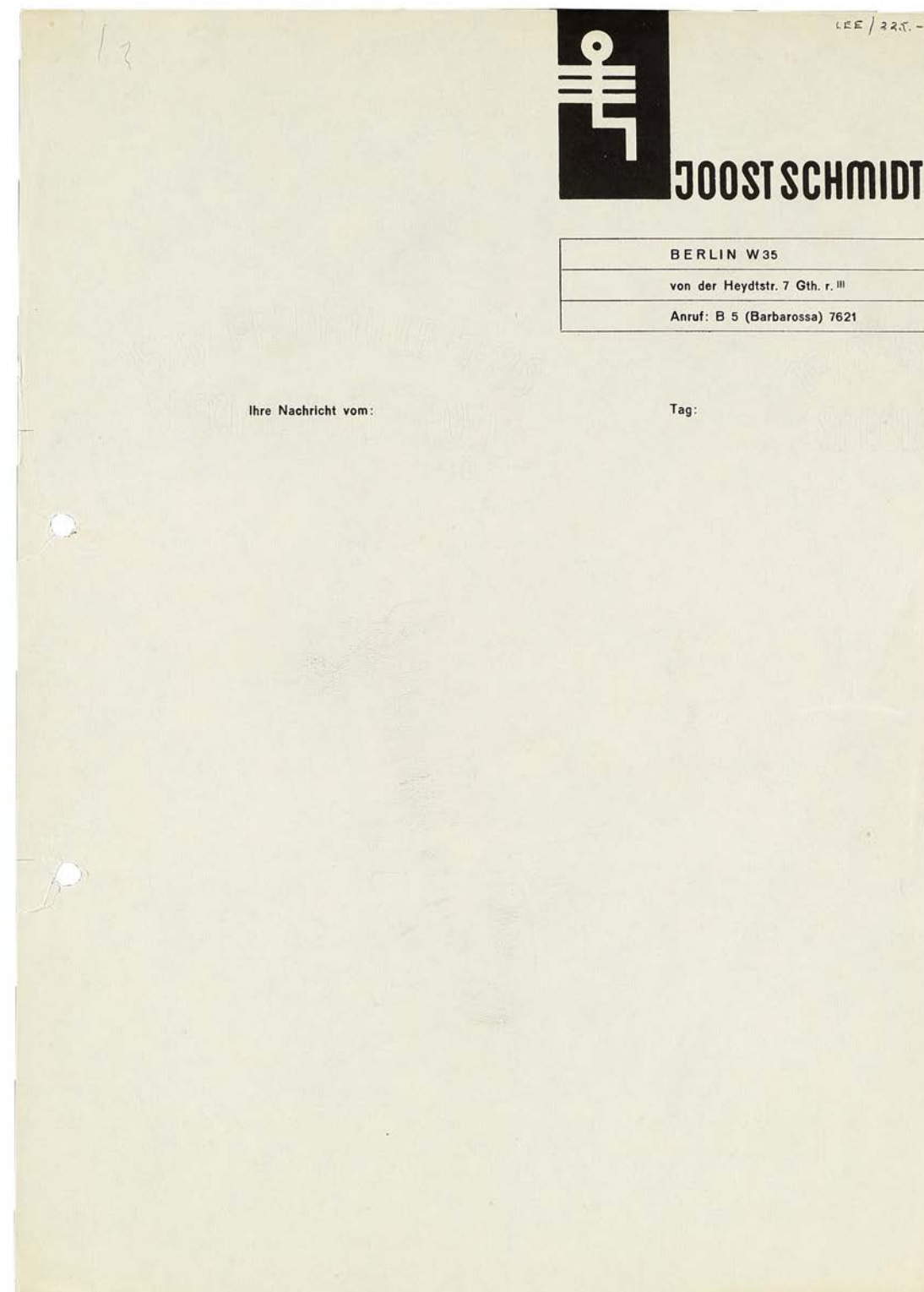
Designer unknown
Envelope: Bauhaus Dessau Drucksache (printed matter), 1925–1932
Lithograph
4 1/2 x 6 3/8" (11.2 x 16 cm)

Germany

Bauhaus / Berlin



Possibly Mies van der Rohe (American, born Germany. 1886–1969)
Letterhead: Bauhaus Berlin, 1933
Letterpress
Format A4: 11 5/16 x 8 3/16" (29.2 x 20.5 cm)



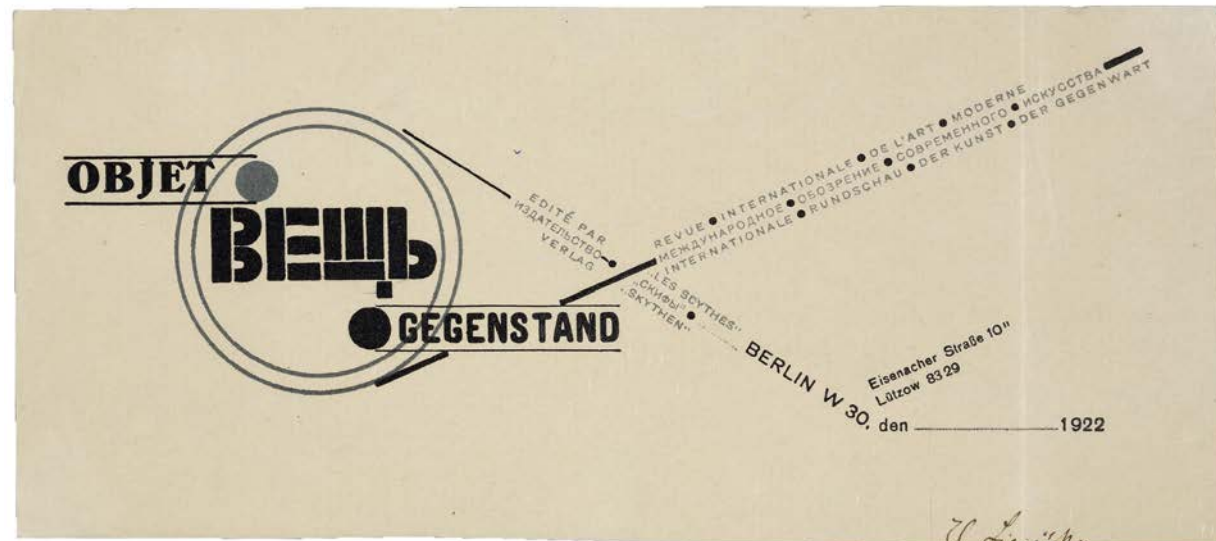
Joost Schmidt (German, 1893–1948)
Letterhead: Joost Schmidt, Berlin, c. 1933
Lithograph
Format A4: 11 11/16 x 8 1/4" (29.5 x 20.7 cm)
Watermark: 1528 - Feldmühle - 1528 / Special - Bank - Post
Note: Schmidt's logo, which appeared in the upper right corner of his Bauhaus exhibition poster of 1923, was reutilized for the artist's personal stationery upon his move to Berlin in 1933.



Joost Schmidt (German, 1893–1948)
Calling card: Joost Schmidt, Berlin, c. 1933
Lithograph
2 15/16 x 3 3/8" (7.3 x 8.3 cm)

Germany

Berlin



Germany

Dresden

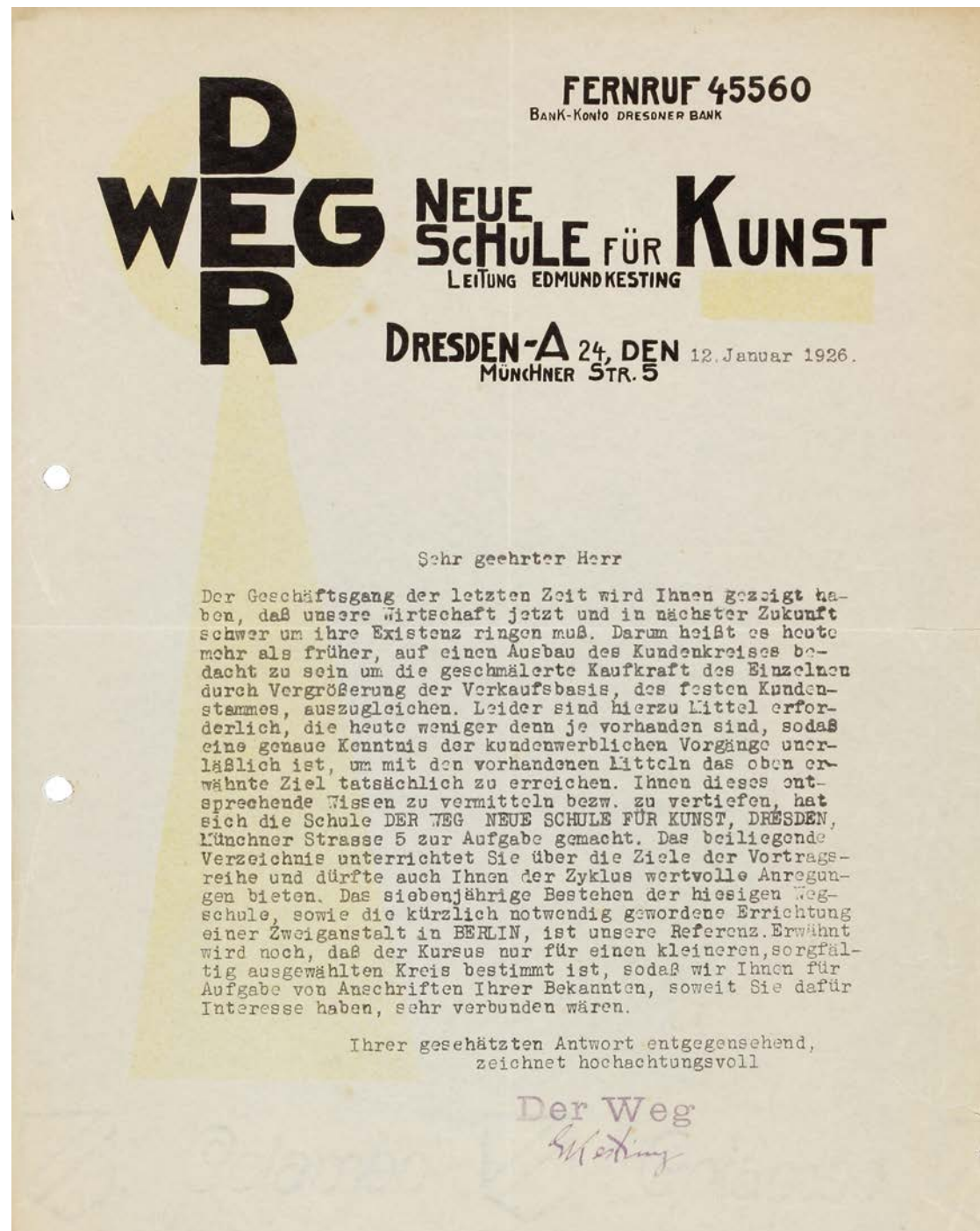
El Lissitzky (Russian, 1890–1941)

Letterhead: Veshch / Objet / Gegenstand, Berlin, 1922

Letterpress on laid paper

3 7/8 x 8 7/8" (9.8 x 22.5 cm)

Note: This letterhead for the tri-lingual journal *Veshch / Objet / Gegenstand*, edited by El Lissitzky and Ilya Ehrenberg and published in Berlin in two issues (three numbers) in 1922, appears to have been cropped from an original full-sized sheet. For a full-sized example, see Lupton and Cohen 1996, p. 32.



Edmund Kesting (German, 1892–1970)

Letterhead: Der Weg: Neue Schule für Kunst (The Path: New School for Art), Leitung Edmund Kesting, Dresden, c. 1926

Letterpress with ink stamp and signature

11 1/4 x 8 7/8" (28.5 x 22.5 cm)

Watermark: Colombo

Letter date: January 12, 1926

Sender: Edmund Kesting

Note: Kesting founded the private school Der Weg (The Path or Way) in Dresden in 1919. This form letter announces the opening of a Berlin branch of the school, under the direction of Lothar Schreyer. Both schools would be closed in 1933.

Germany

Der Ring / Bielefeld

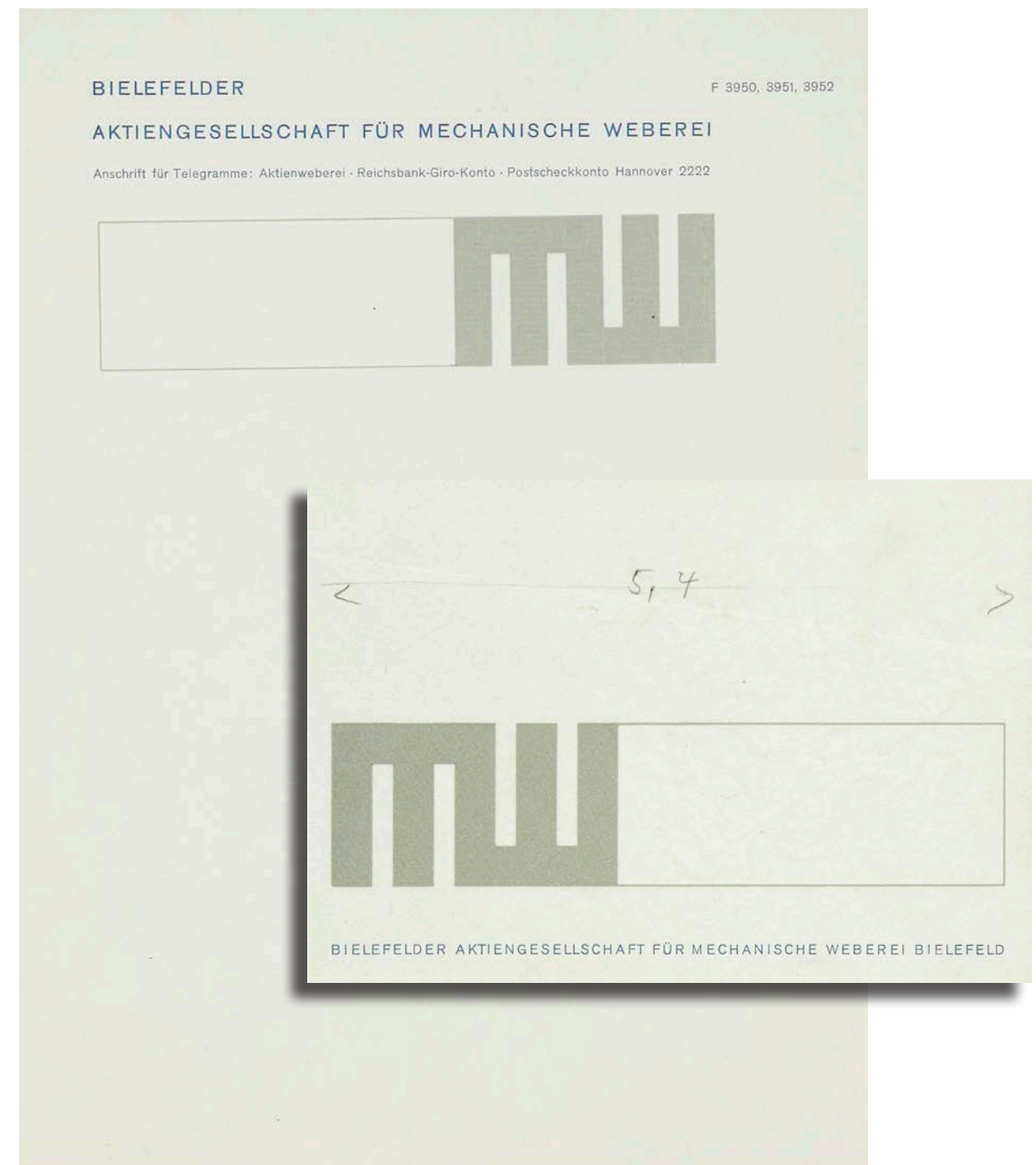
In 1928, Kurt Schwitters initiated the **Ring "neue Werbegestalter"** (Circle of New Advertising Designers), an exhibiting society linked by regular group mailings, who were dedicated to promoting modern graphic design. Although not officially associated with their architectural namesake, Der Ring, founded in 1926 by Hugo Häring, Mies van der Rohe, and others, both collectives shared a name, non-hierarchical structure, and commitment to rationalized modern design unfettered by historical precedent. The formation of the Ring "neue Werbegestalter" was announced in journals including *Das Neue Frankfurt* (April 1928) and *Das Kunstblatt* (May 1928). While its nine founding members—Willi Baumeister, Max Burchartz, Walter Dexel, César Domela-Nieuwenhuis, Robert Michel, Kurt Schwitters, Georg Trupp, Jan Tschichold, and Friedrich Vordemberge-Gildewart—were based in Germany, they were soon joined by Dutch members (Paul Schuitema and Piet Zwart) and by guest exhibitors from Czechoslovakia (Karel Teige), France (A.M. Cassandre), Hungary (Lajos Kassák), and Switzerland (Max Bill). Between 1928 and 1931 the group participated in twenty-three exhibitions held in Germany, Holland, Switzerland, Denmark, and Sweden.

See: Volker Rattemeyer, Dietrich Helms, Konrad Matschke, Dietrich Helms, et al. *Typographie kann unter Umständen Kunst sein: Ring 'neue werbegestalter' die Amsterdamer Ausstellung 1931*. Wiesbaden: Landesmuseum Wiesbaden, 1990.w



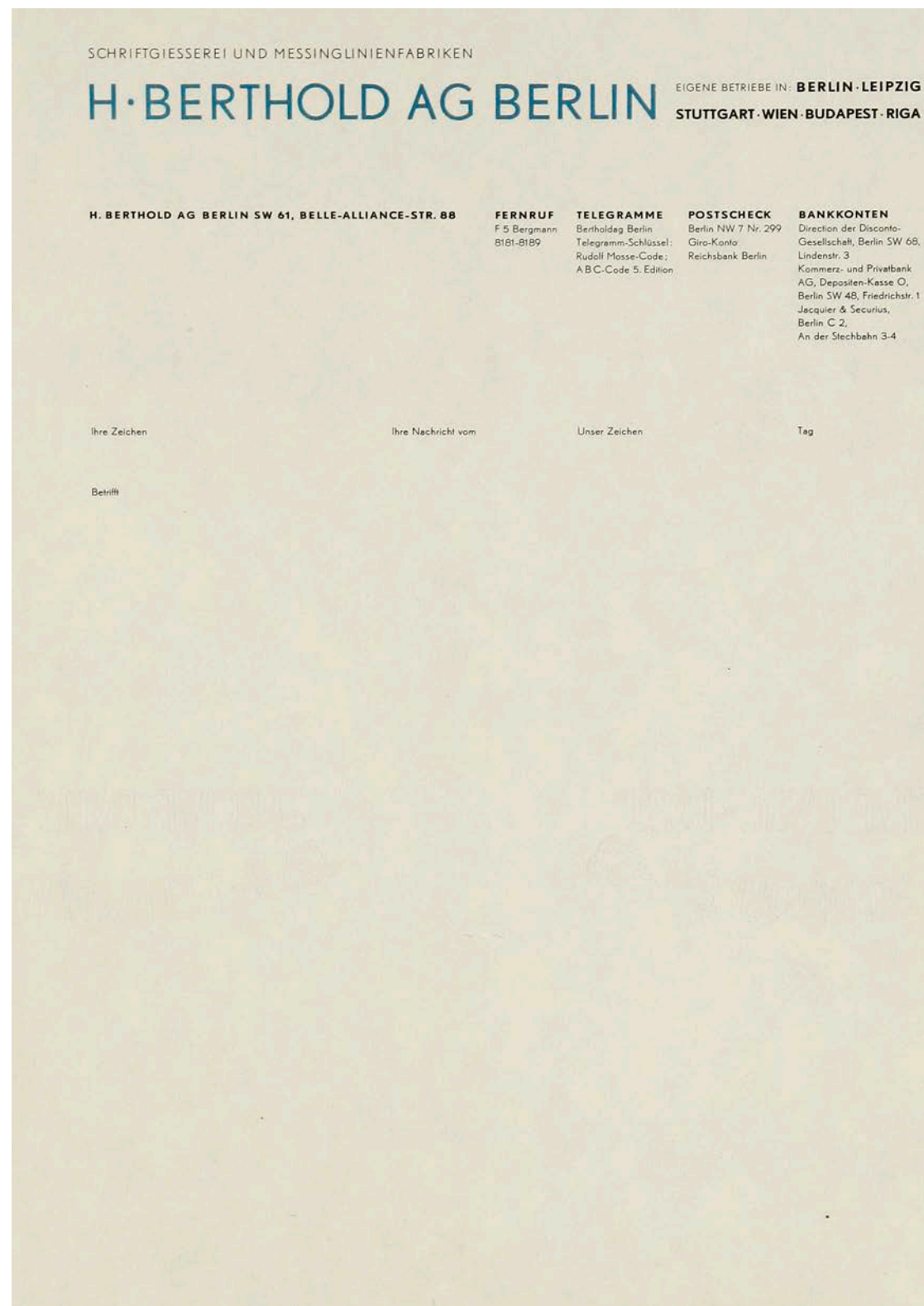
Likely Georg Trupp (German, 1896–1985)
 Letterhead: Ring "Neue Werbegestalter" (NWG), Hannover, c. 1928
 Lithograph
 Format A4: 11 3/8 x 8 1/8" (28.8 x 20 cm)
 Watermark: EMC / 1804
 Note: "Vorsitzender [Chairman]: Kurt Schwitters," together with his home address, appear on this letterhead and envelope, leading some to speculate that the stationery design was his.

Likely Georg Trupp (German, 1896–1985)
 Envelope: Ring "Neue Werbegestalter" (NWG), Hannover, c. 1928
 Lithograph
 6 3/8 x 4 1/2" (16.1 x 11.4 cm)

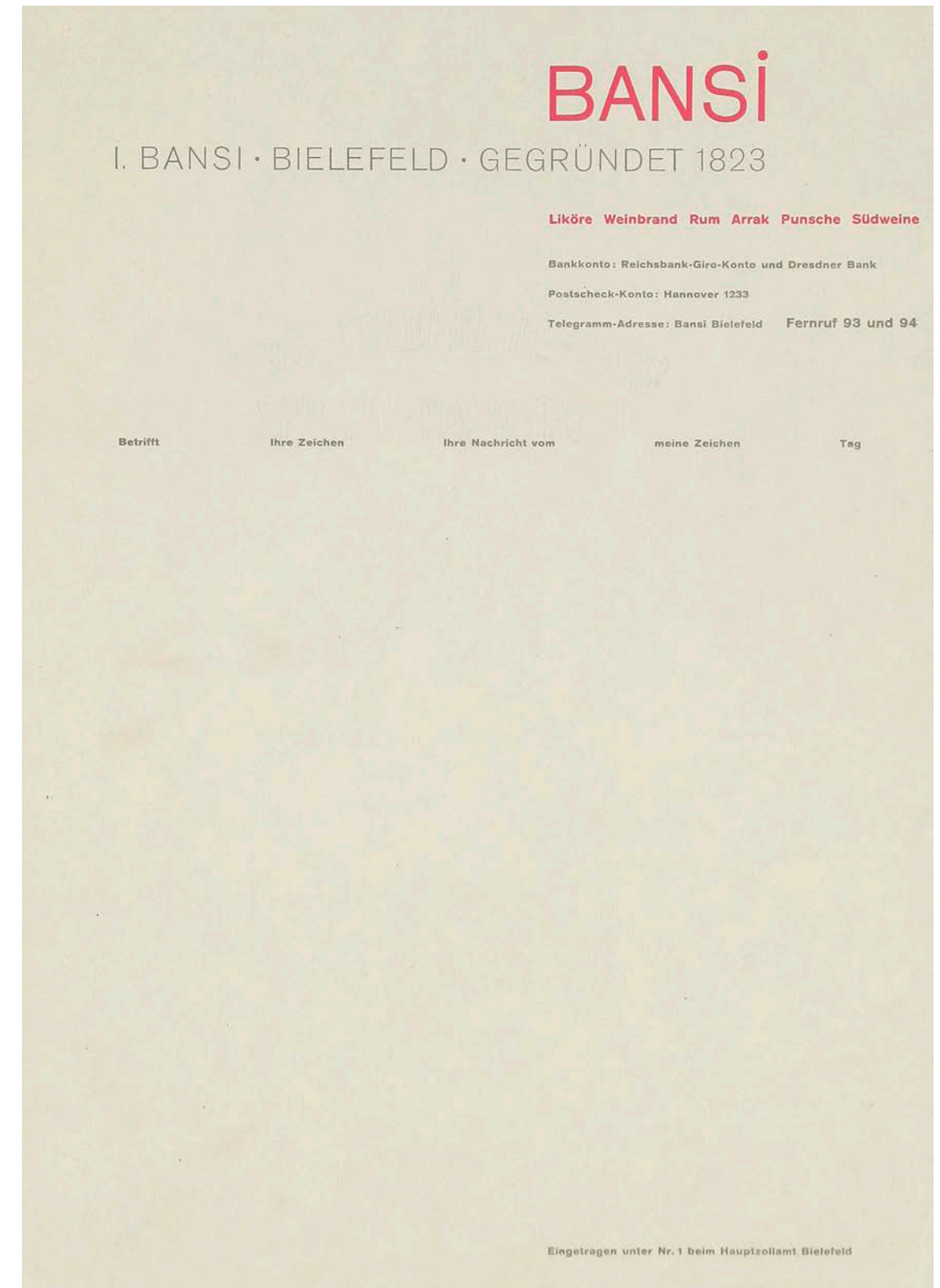


Georg Trupp (German, 1896–1985)
 Letterhead: Bielefelder Aktiengesellschaft für Mechanische Weberei (MW), c. 1930s
 Letterpress
 Format A4: 11 3/16 x 8 3/16" (28.4 x 20.7 cm)
 Watermark: EMC / 1804

Georg Trupp (German, 1896–1985)
 Envelope: Bielefelder Aktiengesellschaft für Mechanische Weberei (MW), Bielefeld, c. 1930s
 Letterpress
 4 1/2 x 6 3/8" (11.3 x 16 cm)



Georg Trump (German, 1896–1985)
 Letterhead: H. Berthold AG, Schriftgiesserei und Messinglinienfabriken, Berlin, after 1918
 Letterpress
 Format A4: 11 9/16 x 8 3/16" (29.3 x 20.7 cm)
 Watermark: 1528 - Feldmühle - 1528 / Special - Bank - Post

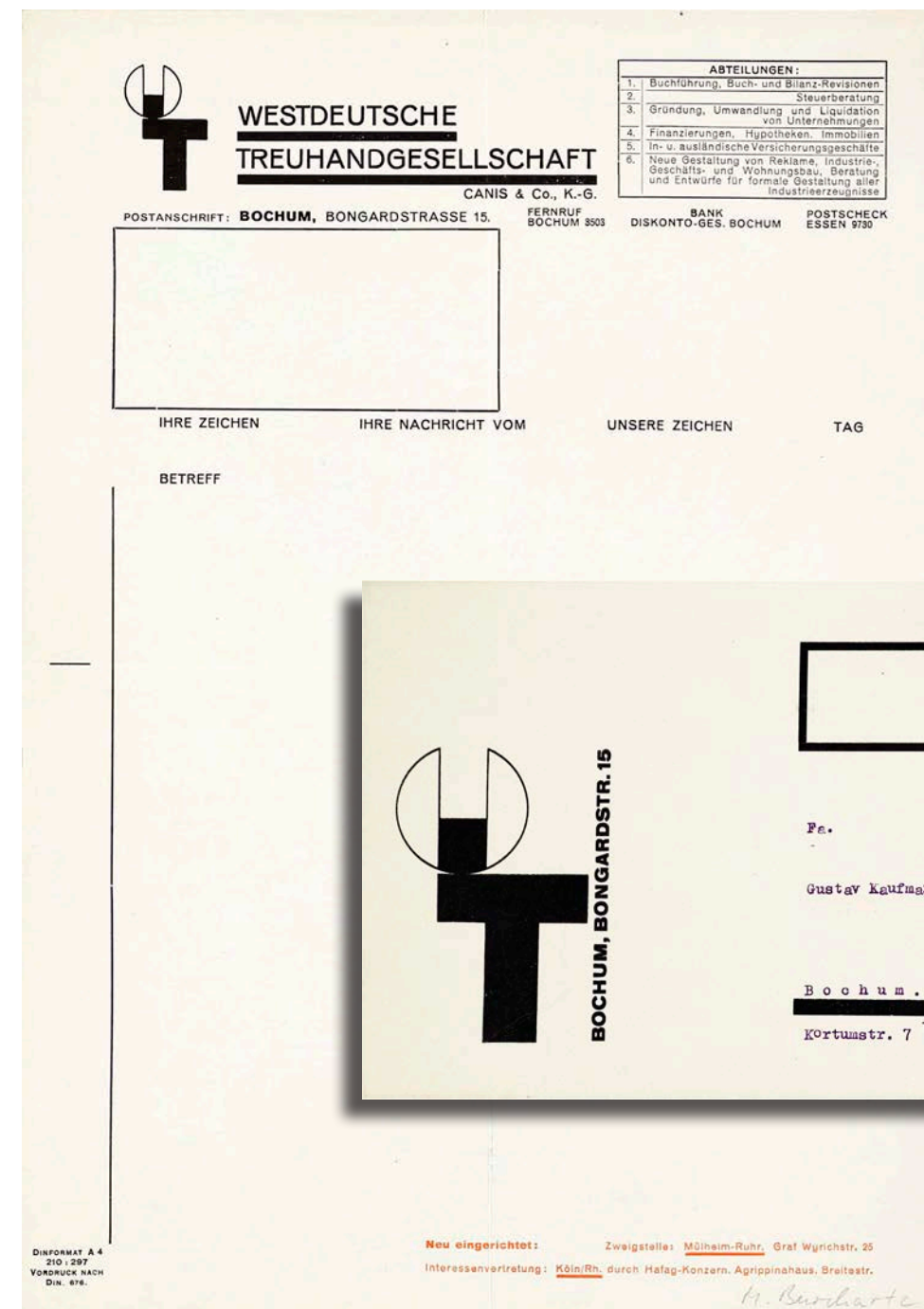


Georg Trump (German, 1896–1985)
 Letterhead: I. Bansi, Bielefeld, c. 1925–1929
 Letterpress
 Format A4: 11 9/16 x 8 3/16" (29.3 x 20.7 cm)
 Watermark: 1528 - Feldmühle - 1528 / Special - Bank - Post

Germany

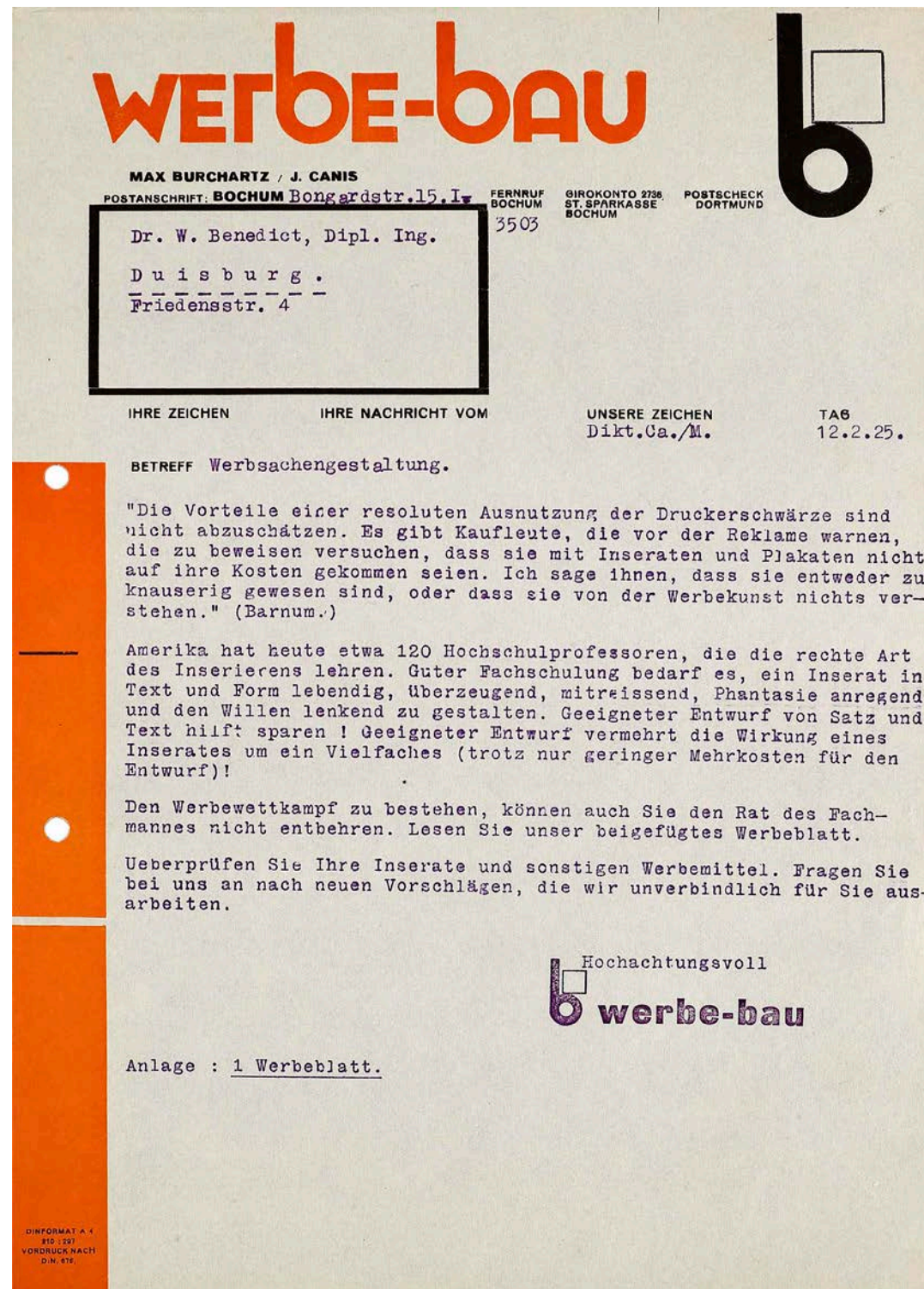
Der Ring / Bochum

In 1924, Max Burchartz and Johannes Canis formed an advertising agency under the name **Werbe-Bau** (Publicity Building). The agency produced at least two issues of a promotional brochure titled *Flugblätter mit dem Buntquadrat* (pamphlets with the colorful square), in which they reproduced some of their most striking logos. According to Canis's career summary in *Gefesselter Blick* (1930), his "Constructive work" with Burchartz ended after three years.

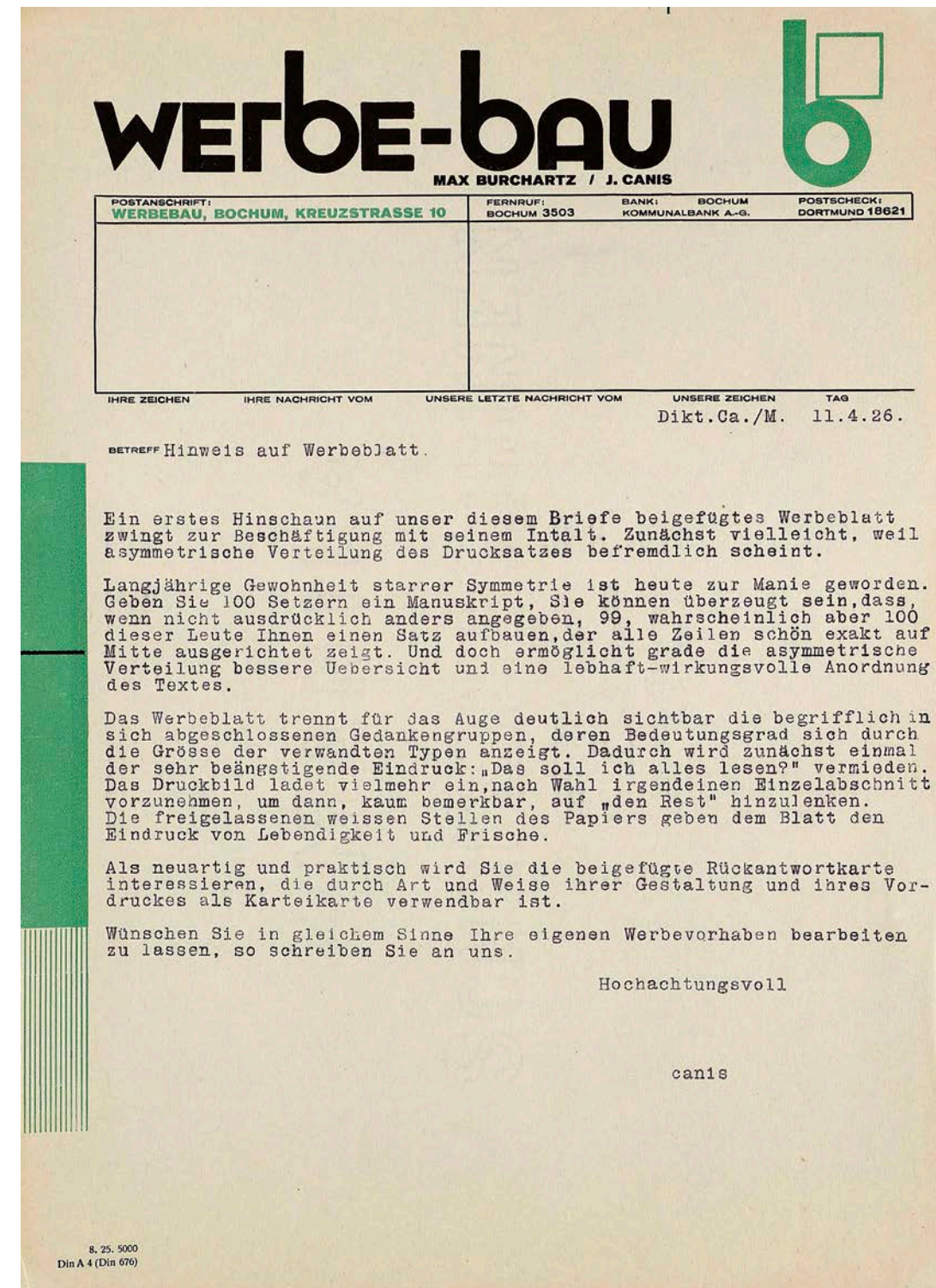


Werbe-Bau: Max Burchartz (German, 1887–1961) and Johannes Canis (German, 1895–1977)
Letterhead: Westdeutsche Treuhandgesellschaft (West German Trust Company), Canis & Co., Bochum, c. 1924
Letterpress
11 3/4 x 8 1/4" (29.8 x 21 cm)
Watermark: Velvet Post / 582
Colophon: [lower left] DINformat A 4 / 210 : 297 / Vordruck nach / DIN. 676.

Werbe-Bau: Max Burchartz (German, 1887–1961) and Johannes Canis (German, 1895–1977)
Envelope: Westdeutsche Treuhandgesellschaft (West German Trust Company), Canis & Co., Bochum, c. 1924
Letterpress
5 13/16 x 9 1/4" (14.7 x 23.4 cm)
Addressee: Gustav Kaufmann, Etagegeschäft, Bochum



Werbe-Bau: Max Burchartz (German, 1887–1961) and Johannes Canis (German, 1895–1977)
 Letterhead: Werbe-Bau: Max Burchartz / J. Canis, Bochum, c. 1925
 Letterpress
 Format A4: 11 5/8 x 8 1/4" (29.5 x 20.9 cm)
 Colophon: [lower left] DINformat A 4 / 210 : 297 / Vordruck nach / DIN 676.
 Letter date: February 12, 1925
 Addressee: Dr. W. Benedict, Duisburg
 Note: This is a form letter accompanying Werbe-Bau brochure.

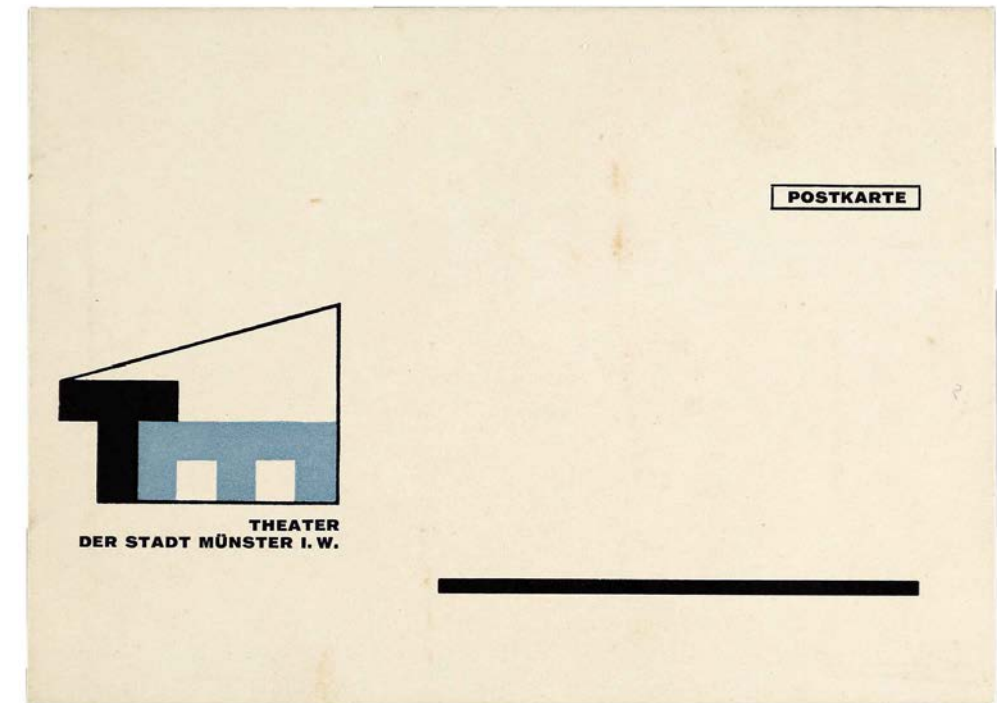


Werbe-Bau: Max Burchartz (German, 1887–1961) and Johannes Canis (German, 1895–1977)
 Letterhead: Werbe-Bau: Max Burchartz / J. Canis, Bochum, c. 1926
 Letterpress
 Format A4: 11 5/8 x 8 1/4" (29.5 x 20.9 cm)
 Watermark: Manila / Schreibmaschinen
 Colophon: [lower left] 8. 25. 5000 / Din A 4 (Din 676)
 Letter date: April 11, 1926
 Note: This is a form letter accompanying Werbe-Bau brochure.

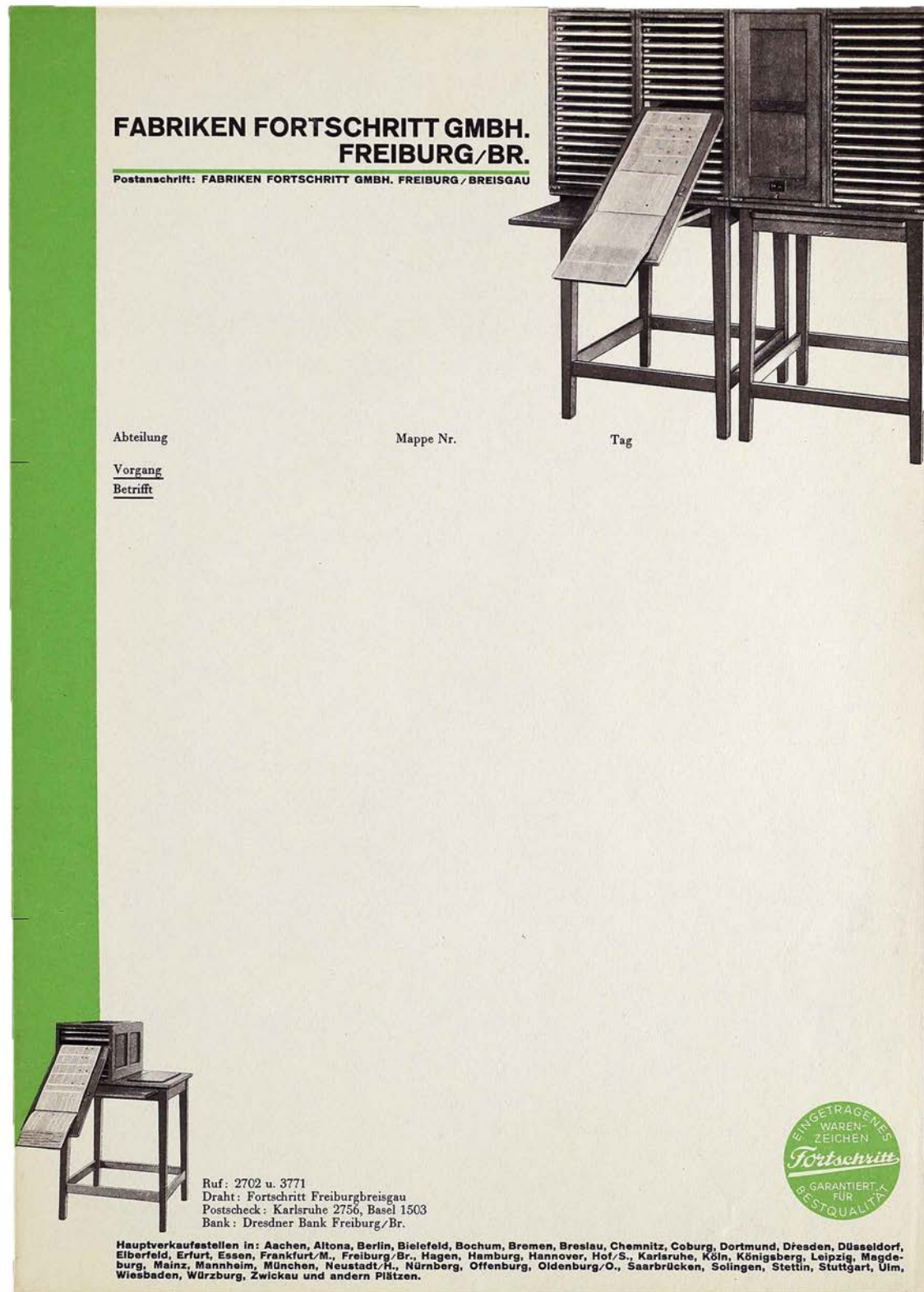


Max Burchartz (German, 1887–1961)
 Letterhead: Theater der Stadt Münster (TM), Der Intendant, 1926–1927
 Lithograph
 Format A4: 11 1/2 x 8 1/4" (29.2 x 20.7 cm)
 Watermark: Manila / Schreibmaschinen

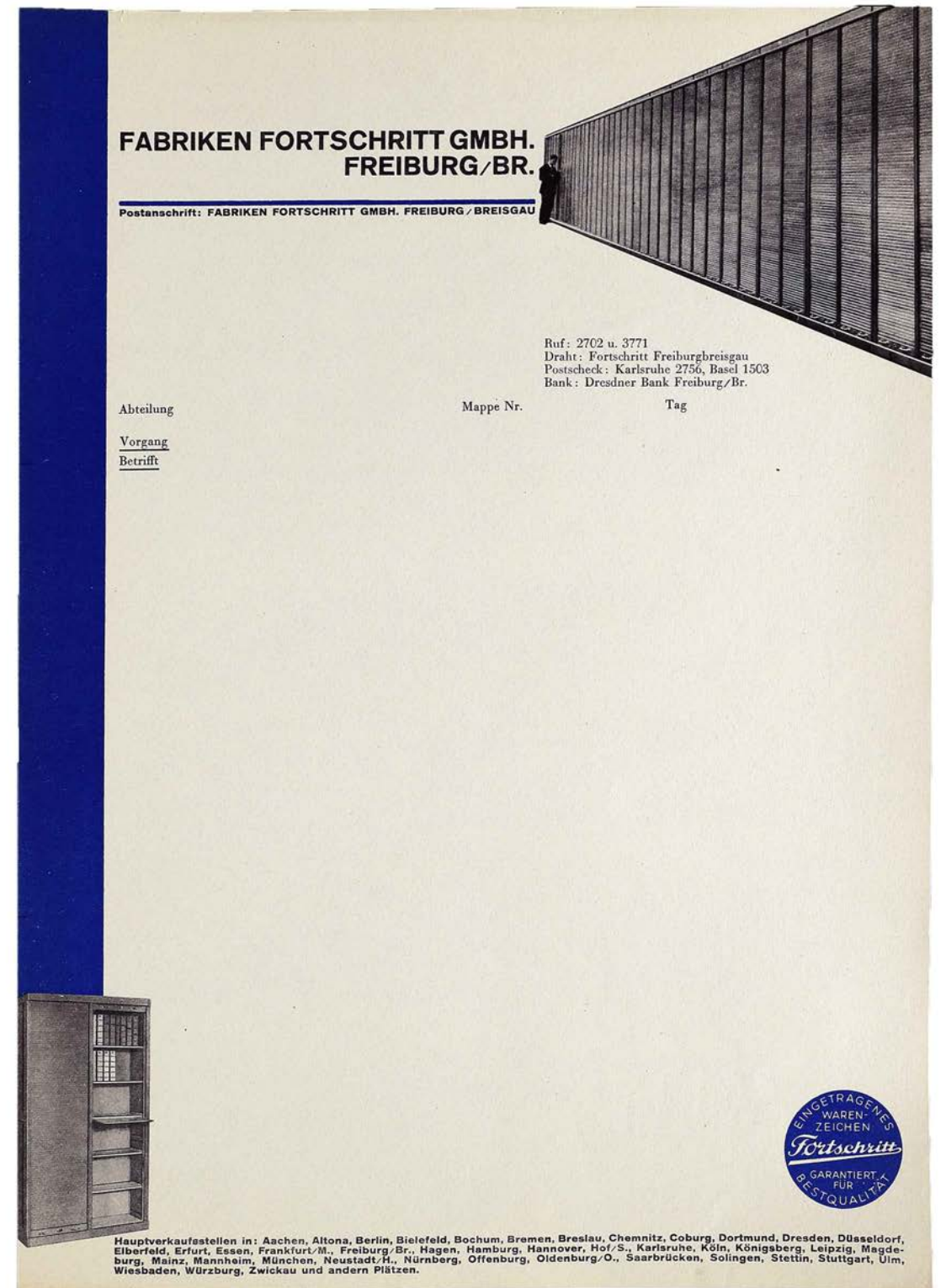
Max Burchartz (German, 1887–1961)
 Envelope: Theater der Stadt Münster (TM), 1926–1927
 Lithograph
 4 3/8 x 6 1/4" (11.1 x 15.8 cm)



Max Burchartz (German, 1887–1961)
 Postcard: Theater der Stadt Münster (TM), 1926–1927
 Lithograph
 4 x 5 5/8" (11.7 x 14.2 cm)



Johannes Canis (German, 1895–1977)
 Letterhead: Fabriken Fortschritt GmbH (Progress Factories), Freiburg im Breisgau, 1932
 Letterpress
 Format A4: 11 7/16 x 8 1/8" (29 x 20.6 cm)

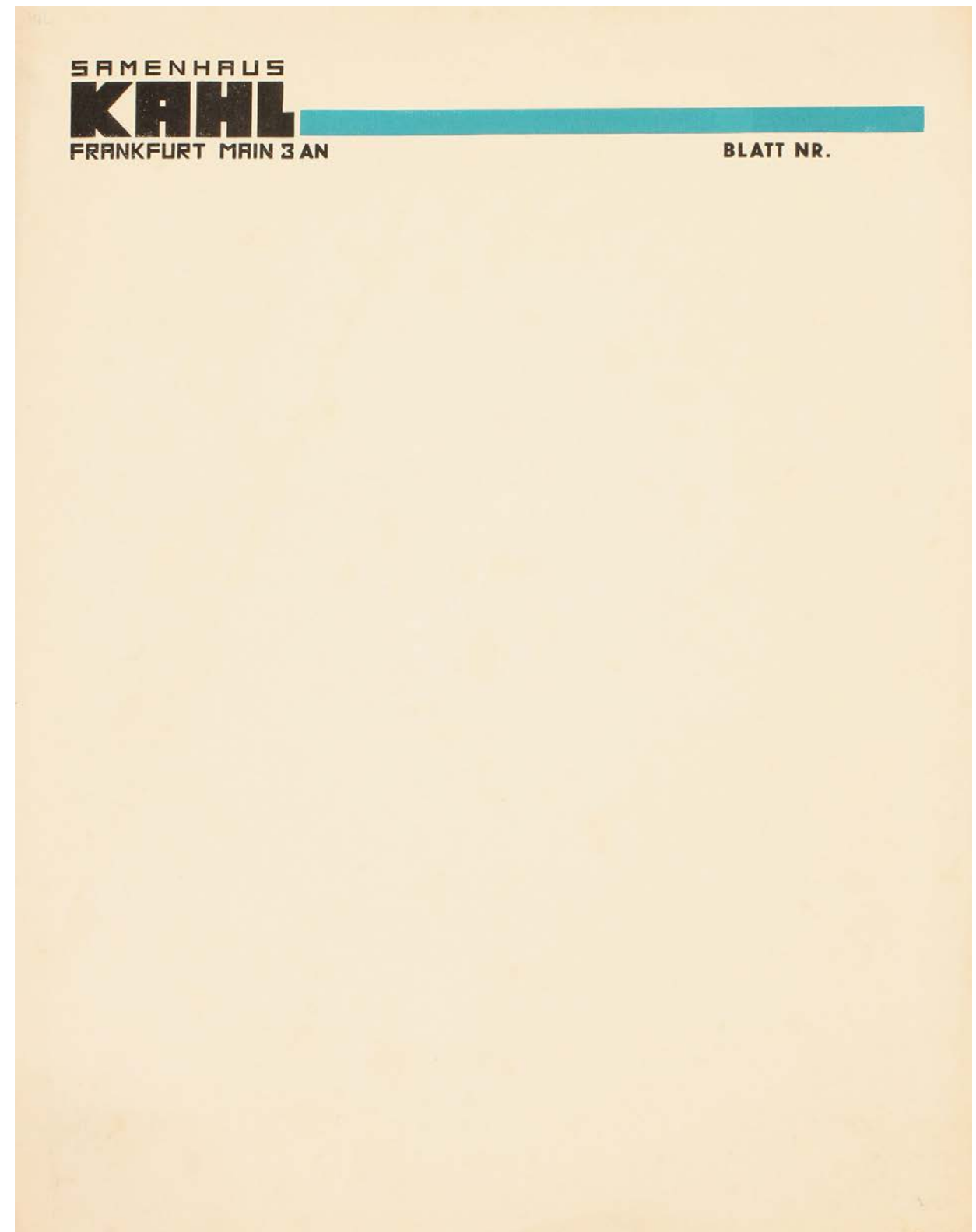


Johannes Canis (German, 1895–1977)
 Letterhead: Fabriken Fortschritt GmbH (Progress Factories), Freiburg im Breisgau, 1932
 Letterpress
 Format A4: 11 7/16 x 8 1/8" (29 x 20.6 cm)

Germany

Der Ring / Frankfurt

A high demand for affordable housing in the 1920s and an administration sympathetic to modern architecture led to the large-scale municipal building effort known as **Das Neue Frankfurt** (The New Frankfurt), under the architect and city planner Ernst May. In the second half of the 1920s, May's program engaged many of Germany's most forward-looking architects and designers, whose efforts were documented in the journal *Das Neue Frankfurt* (1926–1931).



Robert Michel (German, 1897–1983)
Letterhead: Samenhaus Kahl (Kahl Seed Shop), Frankfurt, after 1924
Letterpress
11 1/4 x 8 7/8" (28.5 x 22.5 cm)
Watermark: Velvet Post / 582

Entwurf Robert Michel 1921

W. G. 947 Bad H. 947

SAMENHAUS KAHL RECHNUNG

FRANKFURT MAIN 1 **VERSANDTAG: 7.7.43.**

BS. **ZEICHEN** K. 2861 *Herrn Jean Kofler,*

ANZAHL 4 *Stücke* *Bad - Homburg*

GEWICHT 309 *Kg.* *Hindenburgring 74*

ICH SANDTE IHNEN AUF GRUND UMSTEHENDER VERKAUFSBEDINGUNGEN DURCH: *Fracht*

KILO	GRAMM	PAKET	POSTGELD	NACHNAHME	VERPACKUNG	MARK	PG.	MARK	PG.
					+ 3 Kaufstücke			4	
75					Sommerweizen Typ 1706 B	39.--		20.	25
					+ Vorfracht	8.--		6.	
75					Peluschken Typ 1718 B	47.--		30.	75
					+ Vorfracht	4.53		3.	30
50					Mais Typ 1706 B	34.--		17.	
					+ Vorfracht	11.33		5.	57
5					Klee - Deutscher Typ 1723 B	23.--		11.	50
					+ Vorfracht				16
100					Ruchweizen Typ 1640 B			36.	25
					+ Vorfracht			4.	50
								148.	47
					+ 2 Leihstücke			5.	
								154.	47
					Die Samen dürfen nur zur Saat verwendet werden.			10	
					<i>nr. Lark</i>			144.	47
					<i>per Postcheck</i>				
					<i>10.7.43. n. b. s. i. f. s.</i>				

ICH BITTE, DIE RÜCKSEITE GEFL. ZU BEACHTEN

Robert Michel (German, 1897–1983)
 Invoice: Samenhaus Kahl (Kahl Seed Shop), Frankfurt, after 1924
 Letterpress
 Format A4: 11 3/4 x 8 1/4" (29.8 x 20.9 cm)
 Letter date: July 7, 1943
 Addressee: Jean Kofler, Bad-Homburg

dnf

bund das neue frankfurt e v

arbeitsgemeinschaft für modernen film
 arbeitsgruppe frankfurt am main der deutschen liga für unabhängigen film

bahnhofplatz 4 fernraf senckenberg 30501

postcheckkonto ffm 3900

bund das neue frankfurt frankfurt-main bahnhofplatz 4

ihr zeichen _____ ihre nachricht vom _____ unser zeichen _____ tag _____

Designer unknown
 Letterhead: Bund das neue Frankfurt (dnf) e. v., Arbeitsgemeinschaft für modernen Film (Working Group for Modern Film), c. 1931
 Letterpress
 Format A4: 11 1/8 x 8 1/8" (28.2 x 20.6 cm)
 Watermark: Manila / Schreibmaschinen
 Note: Dr. Joseph Ganter led the Das neue Frankfurt's Arbeitsgemeinschaft für modernen Film (Working Group for Modern Film). The journal *Das Neue Frankfurt* announced the screening of member Ella Bergmann-Michel's, *Wo wohnen alte Leute?* (Where do the Old People Live?), a fifteen-minute film on the Mart Stam's recently completed Budge-Stiftung retirement home in Frankfurt (*Das Neue Frankfurt*, no. 5 [1931]: 58).

Germany

Der Ring / Hannover

In 1924, Kurt Schwitters founded his **Merz Werbezentrale** (Merz advertising agency; later Werbe-Gestaltung Kurt Schwitters), as money-making branch of his of his Merz enterprise. The firm met with some success, attracting local clients including Bahlsen's biscuits and various branches of the Hannover city administration.



Kurt Schwitters (German, 1887–1948)
Envelope: Merz Werbezentrale (Merz Advertising Agency), Drucksache (printed materials),
Hannover, 1924
Letterpress (single folded sheet)
9 1/4 x 11 1/2" (23.4 x 29.2 cm)

H. BAHLSENS KEKS-FABRIK A-G, HANNOVER
 FERNSPRECHER: SAMMEL-NR. 6 60 41 / TELEGR.-ADR.: KEKSBAHLEN HANNOVER
 REICHSBANK-GIRO-KONTO / POSTSCHECK-KONTO HANNOVER NR. 32

TET
 Oe.

Bahlzen
 Hannover, den 9. Juli 1930.

RECHNUNG FÜR

Firma Hans Feil, Franz Hintermayer's Nachf.
 Delikatessen
 Klagenfurt /Kärnten
 Kramergasse 10

M Sch.10.7.
 AUFTRAG VOM 1.7.
 SANDTEN ALS Postpaket.

Anzahl	Art der Verpackung	Erfüllungsort für Lieferung und Zahlung Hannover - Zahlbar innerhalb 30 Tagen ab Rechnungsdatum - Bei Zahlung bis zum 10. Tage 2% Skonto vom Netto-Warenbetrage	Gewichte Kilo	Preis		Summe	
				Netto	Brutto	Netto	Brutto
188		Wir sandten für Ihre Rechnung und Gefahr: 1 Postpaket enthaltend:		S		S	
2 1	Dtz. Nr.4	LEIBNIZ-KEKS Kaffee-Kaprizen Reklamematerial. verzollt. 1 Paket LEIBNIZ-KEKS und 1 Paket Kaffeekaprizen als Kostmuster zur Verteilung an die Konsumenten. Brutto: 5,400 kg Tara: 0,700 kg Netto: 3,800 kg Reklamematerial-Netto: 0,900 kg Reinnetto: 4,400 kg	d.Dtz. 1.400	9.-- 15,15		18.-- 21,20	
					S	39,20	

**Ladenpreis
1 Paket
LEIBNIZ-KEKS S. 1.-**

Postsparkassen-Amt Wien
 Konto Nr. 112441.
 Sendung beim Empfang sofort prüfen

3/25 - 17

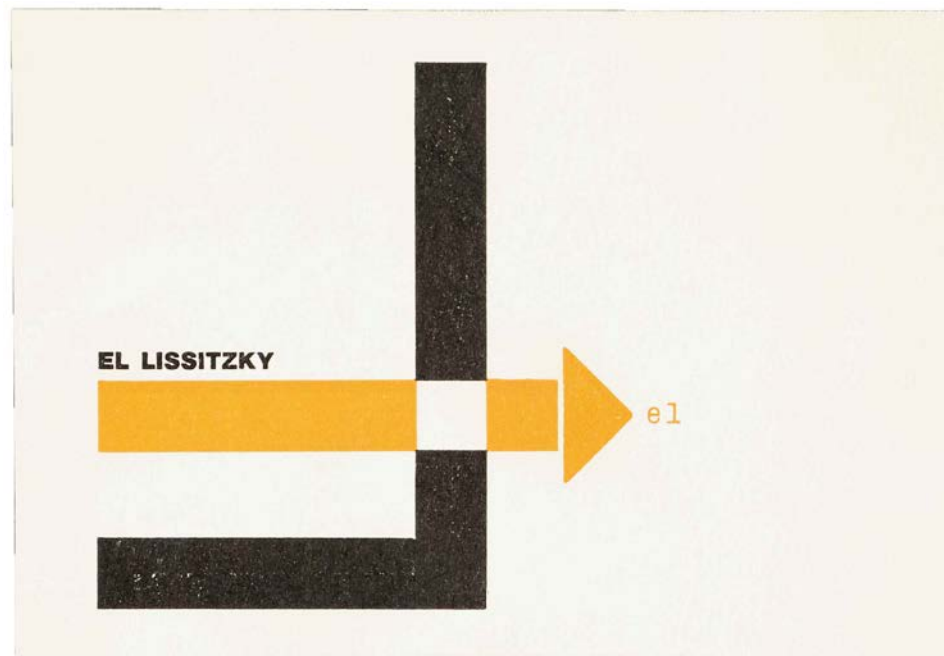
Kaufpreis 17,80

H. BAHLSENS KEKS-FABRIK A-G, HANNOVER

Kurt Schwitters (German, 1887–1948)
 Invoice: H. Bahlzens Keks-Fabrik (Biscuit Factory), Hannover, c. 1929
 Lithograph
 11 x 8 5/8" (27.9 x 21.9 cm)
 Invoice date: July 9, 1930
 Addressee: Firma Hans Feil, Delikatessen, Klagenfurt
 Formerly Merrill C. Berman Collection; now The Museum of Modern Art, New York

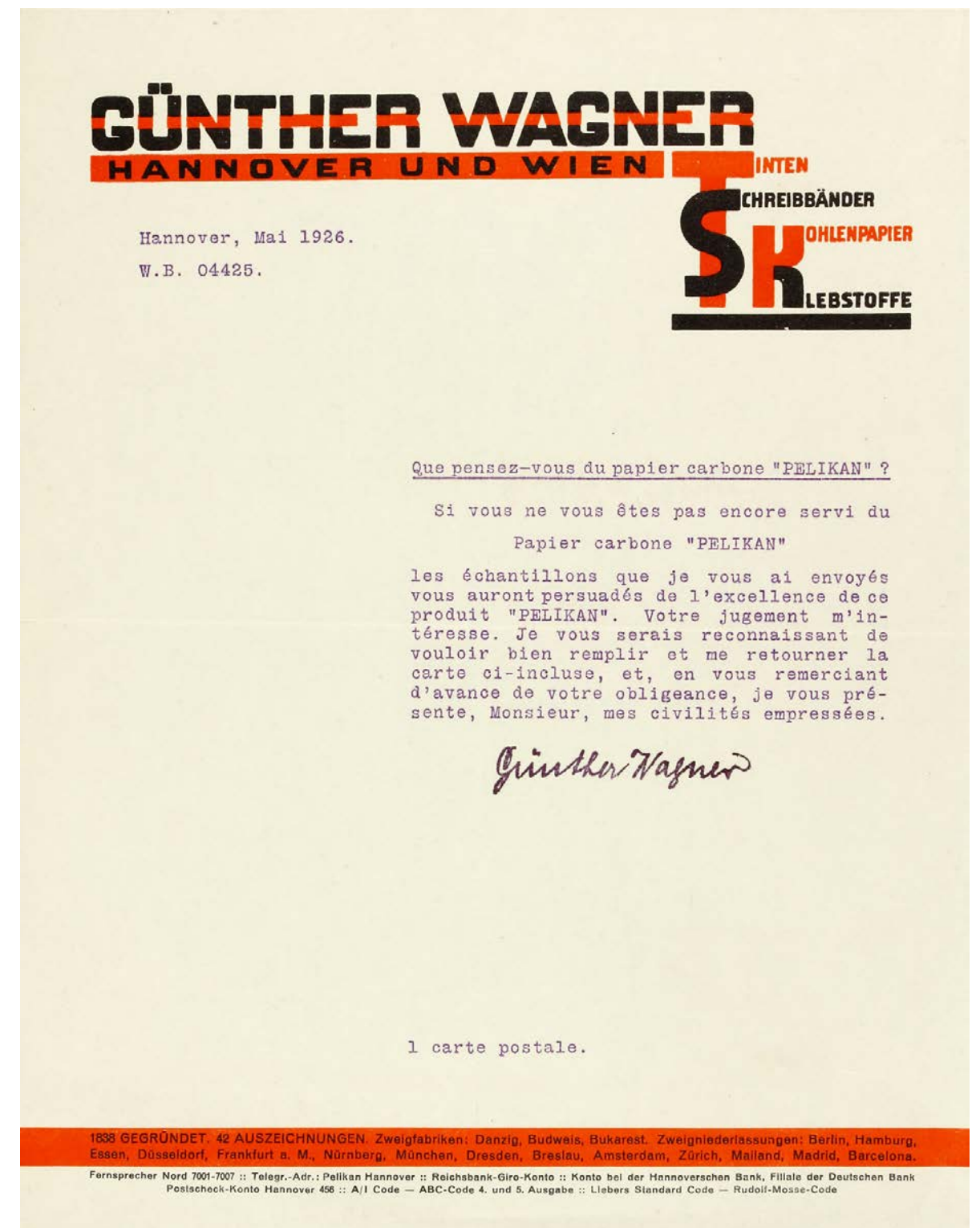


Kurt Schwitters (German, 1887–1948)
 Envelope: H. Bahlzens Keks-Fabrik (Biscuit Factory), Hannover, c. 1929
 Letterpress
 6 1/2 x 5 1/8" (16.5 x 13 cm)
 Letter date: August 28, 1934 (postmark)
 Addressee: Firma Albin Heidrich, Freiberg



El Lissitzky (Russian, 1890–1941)
 Label: El Lissitzky, [Locano, Switzerland], 1924
 Letterpress
 3 1/4 x 4 5/8" (8.2 x 11.7 cm)

Note: According to Peter Nisbet, labels such as this were used by the artist for numbering Prouns (Nisbet 1987, p. 190 [1924/17b]). For an example of matching letterhead, see Lupton and Cohen 1996, p. 30.



El Lissitzky (Russian, 1890–1941)
 Letterhead: Günther Wagner, Hannover and Vienna, 1924
 Lithograph
 11 1/4 x 8 5/8" (28.5 x 21.9 cm)
 Letter date: May 1926
 Sender: Günther Wagner (printed signature)
 Note: Form letter requesting evaluation of Pelikan carbon paper.

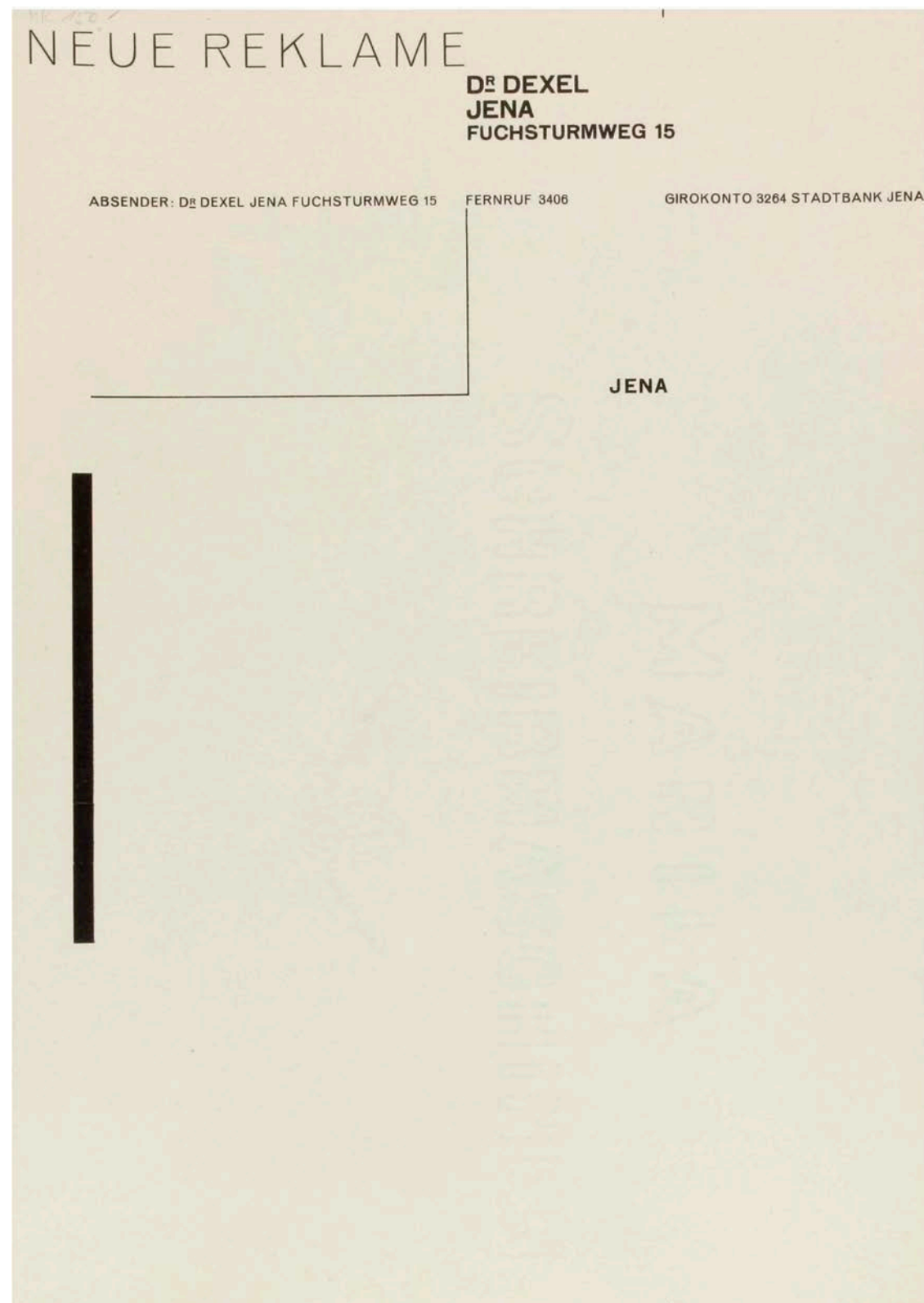
Germany

Der Ring / Jena

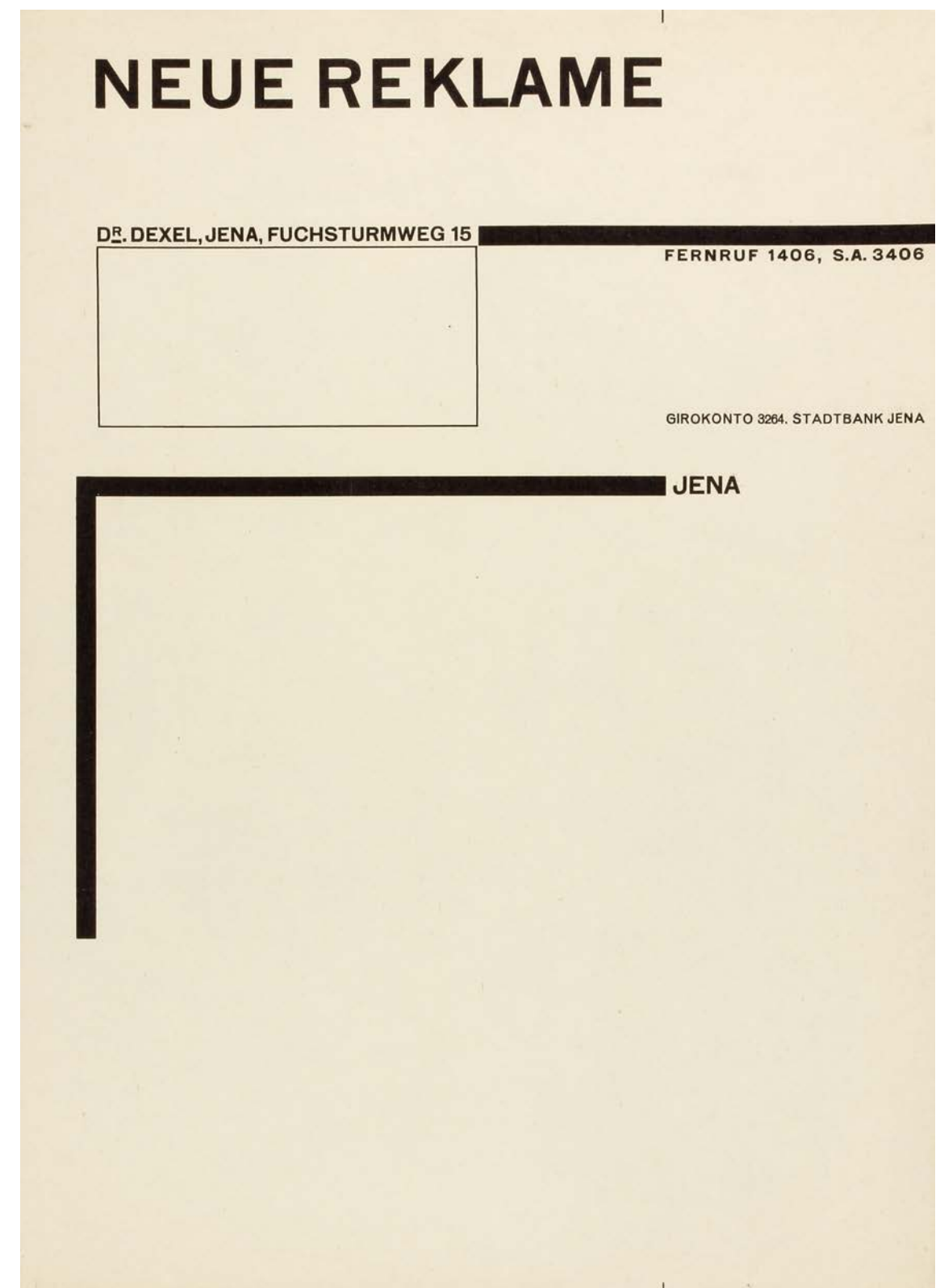
Walter Dexel was not only an artist, but also a visionary exhibition coordinator, who transformed the **Kunstverein Jena** into a vibrant showcase for the avant-garde between 1916 and 1928. In 1924, Dexel established his own graphic design firm *Neue Reklame: Dr. Dexel*. Three years later, he organized the eponymous exhibition *Neue Reklame* (New Advertising), Kunstverein Jena (May 22–June 12, 1927), which included members of the Bauhaus faculty and founding members of the nascent Ring “neue Werbegestalter” (himself included), which would be founded the following year.



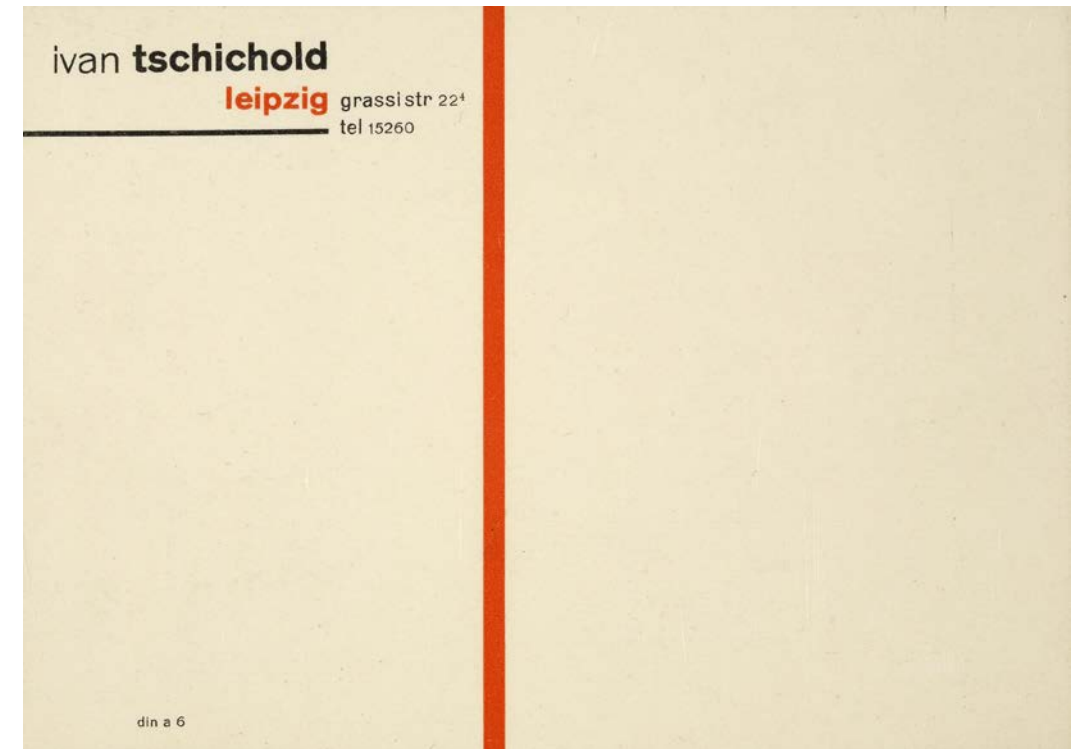
Walter Dexel (German, 1890–1973)
Letterhead: Kunstverein Jena, Prinzessinnenschlösschen, Jena, c. 1927
Letterpress
Format A4: 11 5/8 x 8 1/4" (29.5 x 20.9 cm)
Watermark: Manila / Schreibmaschinen



Walter Dexel (German, 1890–1973)
Letterhead: Neue Reklame (New Advertising), Dr. Dexel, Jena, c. 1925–1926
Letterpress
Format A4: 11 5/8 x 8 1/4" (29.5 x 20.9 cm)
Watermark: Manila / Schreibmaschinen



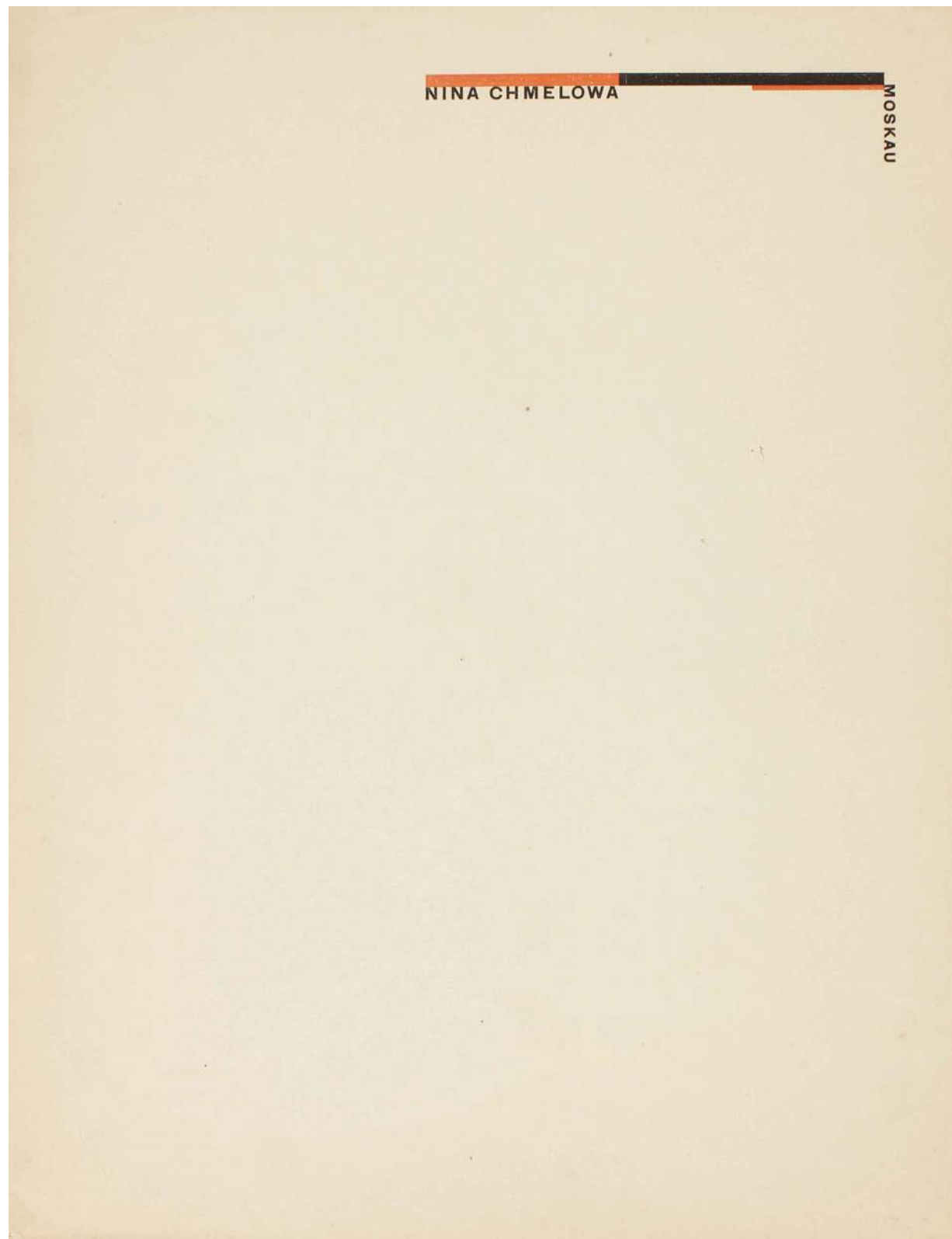
Walter Dexel (German, 1890–1973)
Letterhead: Neue Reklame (New Advertising), Dr. Dexel, Jena, c. 1924
Letterpress
Format A4: 11 5/8 x 8 1/4" (29.5 x 20.9 cm)



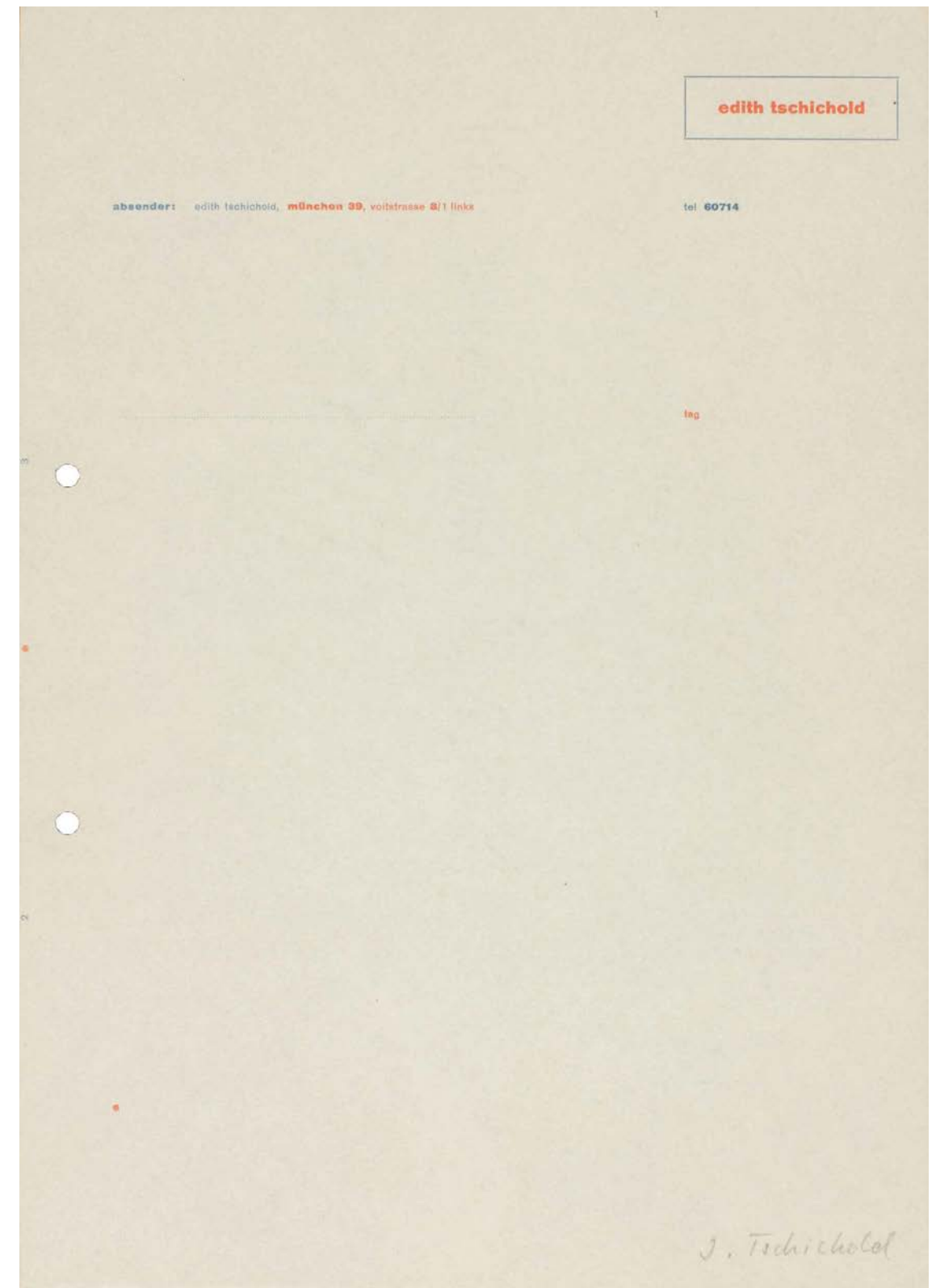
Jan Tschichold (Swiss, born Germany, 1902–1974)
Letterhead: Ivan Tschichold, Leipzig, [before 1926]
Letterpress
Format A6: 4 1/8 x 5 3/4" (10.5 x 14.6 cm)

Germany

Der Ring / Munich



Jan Tschichold (Swiss, born Germany, 1902–1974)
Letterhead: Nina Chmelowa, Moskau, 1924
Letterpress
10 1/8 x 7 7/8" (25.7 x 20 cm)
Watermark: Lloyd / Post



Jan Tschichold (Swiss, born Germany, 1902–1974)
Letterhead: Edith Tschichold, Munich, after 1926
Letterpress
Format A4: 11 5/8 x 8 1/8" (29.5 x 20.6 cm)
Watermark: Mediator Bank / OH

Holland

Amsterdam; Voorschoten



Hendrikus Th. Wijdeveld (Dutch, 1885–1987)

Letterhead and envelope: H. Th. Wijdeveld, Architect, B.N.A., Amsterdam, 1920s

Letterhead: letterpress, 11 1/8 x 8 1/4" (28.2 x 20.9 cm)

Watermark: Amstel - Bank

Envelope: lithograph (with gold ink), 5 x 6" (12.7 x 15.2 cm)

Letter date: December 8, 1929 (postmark)

Addressee: C. J. J. G. Vosmaer, Leiden

Note: Carel Johannes Jacob Gualtherus Vosmaer (1907–1986) was a collector in Leiden. See Zwart's Wijnu letterhead and envelope also addressed to Vosmaer below.



GEMEENTE-ELECTRICITEITSWERKEN
 HOOGTEKADUKKZOO TELEFOON INTERC. 51600 EN 53600
 KEKEGAMXDNESXXORRINE ■ A. B. C. CODE 6TH EDITION

BRIEVEN UITSLUITEND TE RICHTEN
 AAN DE DIRECTIE
 AANGETEKENDE STUKKEN TE ADRES-
 SEEREN DISTRICTSKANTOOR OOST
 VERZOEKE BIJ BEANTWOORDING AAN
 TE HALEN:

AFD.	TYP.	No. G.E.
FD/HD.	V.	M104578.

Den Heer A.C. DIEPEVEEN,
 3
 Kinkerstraat 281-
 AMSTERDAM W.

AMSTERDAM, 13 MAART 1933

Betreft: afwijking vastrecht-bepalingen.

Onder verwijzing naar ons vorig schrijven, waarin U werd medegedeeld, dat de aansluitwaarde der lampen (net aantal watts der geïnstalleerde verlichting), die wij in Uw installatie op 17 Januari j.l. hebben aangetroffen, hooger was dan Uw contract toestond, berichten wij U, dat wij het maandelijksch bedrag van Uw vastrecht met f. 0,80 hebben verhoogd en aldus in overeenstemming met genoemde aansluitwaarde hebben gebracht.

Daarbij hebben wij, aan de hand der bepalingen van Uw vastrecht-contract, dit verhoogde vastrecht met een terugwerkende kracht van zes maanden en wel op 1 Augustus 1932 doen ingaan.

Over het verschuldigde bedrag zal per kwitantie worden beschikt.

Hierbij sluiten wij tevens in een schrijven, dat de wijzigingen op Uw vastrecht-contract bevat.

Hoogachtend,
 Namens de Directie,
 De Chef van Alg. Dienst,

Meikamp

Model 629.
 500-7-31.

REKENING No. 52 BIJ HET GIROKANTOOR DER GEMEENTE AMSTERDAM

NV
ZILVERFABRIEK
VOORSCHOTEN

VOORSCHOTEN, 25 Januari '39
 „HOLLAND”

Afd.O.
 7/B

N.V. Leidsche Goud- en Zilverhandel.
 Breesstraat 95
 LEIDEN.

Mijne Heeren,

Tot onze spijt moeten wij U hierbij de 3 mesjes met parelmoerheft terug zenden.

Wij kunnen de zwarte puntjes uit het staal niet verwijderen zonder de bloemmotieven te beschadigen.

Hopende U een ander maal beter van dienst te kunnen zijn, teekenen wij

Hoogachtend,

N.V. ZILVERFABRIEK

"VOORSCHOTEN".

Met 3 mesjes.

TELEFOON VOORSCHOTEN No. 2

GIRO 5716

Philalen te: AMSTERDAM, SINGEL 485. Tel. 35404. DEN HAAG, IJFFER, IDA STRAAT 11. Tel. 113963. ROTTERDAM, MIDDENSTEIGER 28. Tel. 10384

Fré Cohen (Dutch, 1903–1943)

Letterhead: Gemeente-Electriciteitswerken (Municipal Electric Works), Amsterdam, 1933

Letterpress

11 x 8" (28 x 20.2 cm)

Letter date: March 13, 1933

Addressee: A. C. Diepeveen, Amsterdam

Christa Ehrlich (Dutch, born Austria, 1903–1995)

Letterhead: NV Zilverfabriek (NV Silver Manufacturers), Voorschoten, after 1927

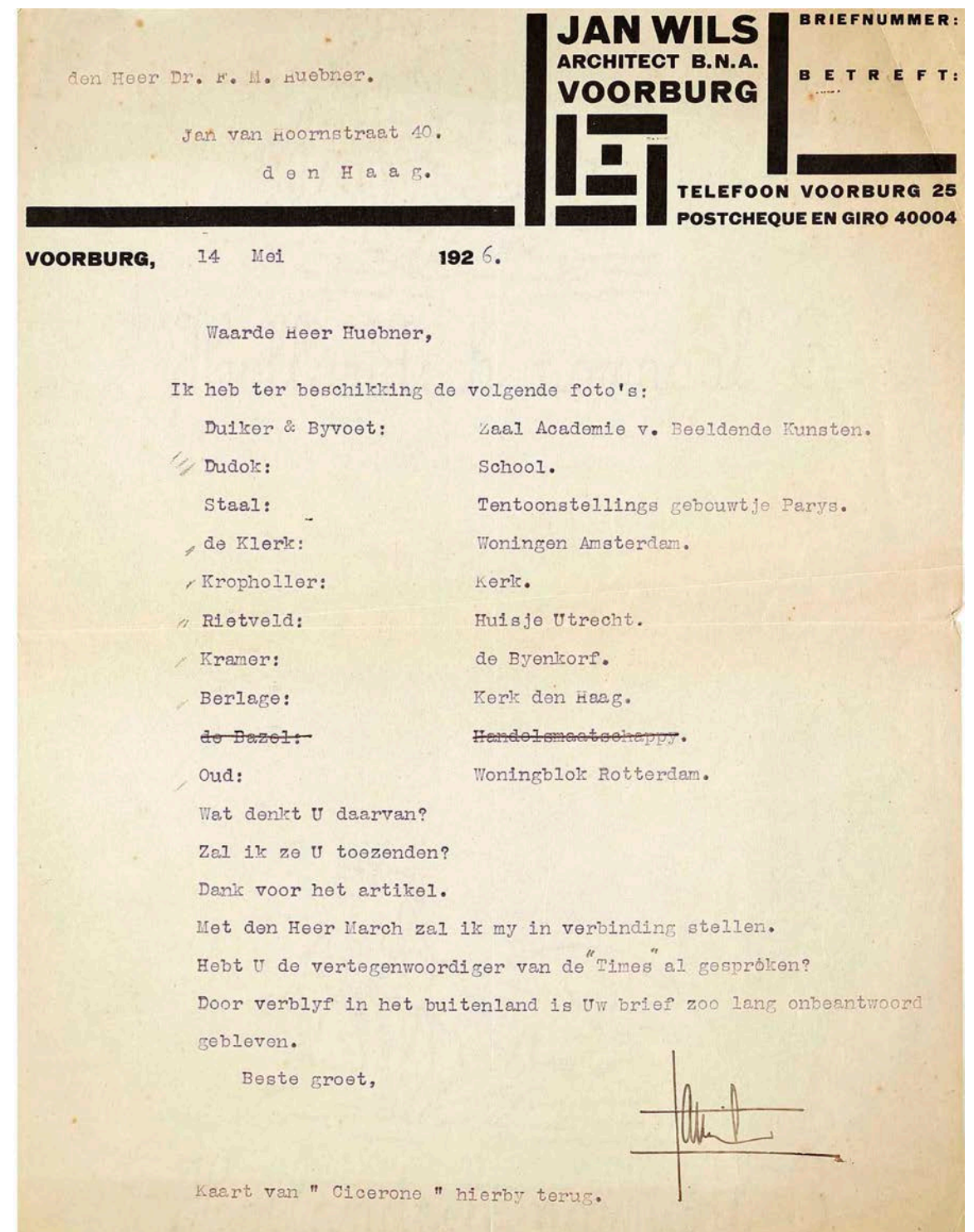
Letterpress

10 3/4 x 8 3/8" (27.3 x 21.2 cm)

Watermark: Hollandsch normaal 3

Letter date: January 25, 1939

Addressee: N.V. Leidsche Goud en Zilverhandel, Leiden



Jan Wils (Dutch, 1891–1972) and Piet Zwart (Dutch, 1885–1977)
Letterhead: Jan Wils, Architect, B.N.A., Voorburg, 1920
Letterpress
10 7/8 x 8 3/8" (27.6 x 21.2 cm)
Watermark: Hollandsch normaal 3
Letter date: May 14, 1926
Addressee: F. M. Huebner, Der Haag
Note: Wils designed the logo; Zwart the typographic layout of the stationery

Holland

Voorburg; Zaandaam

N.V. BRUYNZEEL'S DEURENFABRIEK ZAANDAM

ONTVANGEN
- 4 NOV. 1930

N.V. KONINKLIJKE HOLLANDSCHE LLOYD
AFD. TECHNISCHE DIENST
POSTBUS 132
AMSTERDAM.

TELEGRAM-ADRES:
DEURENFABRIEK
TELEFOON 754
POSTGIRO 32460
BANKVERBINDING:
ROTTERDAMSCHER BANK-
VEREENIGING ZAANDAM
CODES: A.B.C. 5TH ED.
EN WESTERN UNION

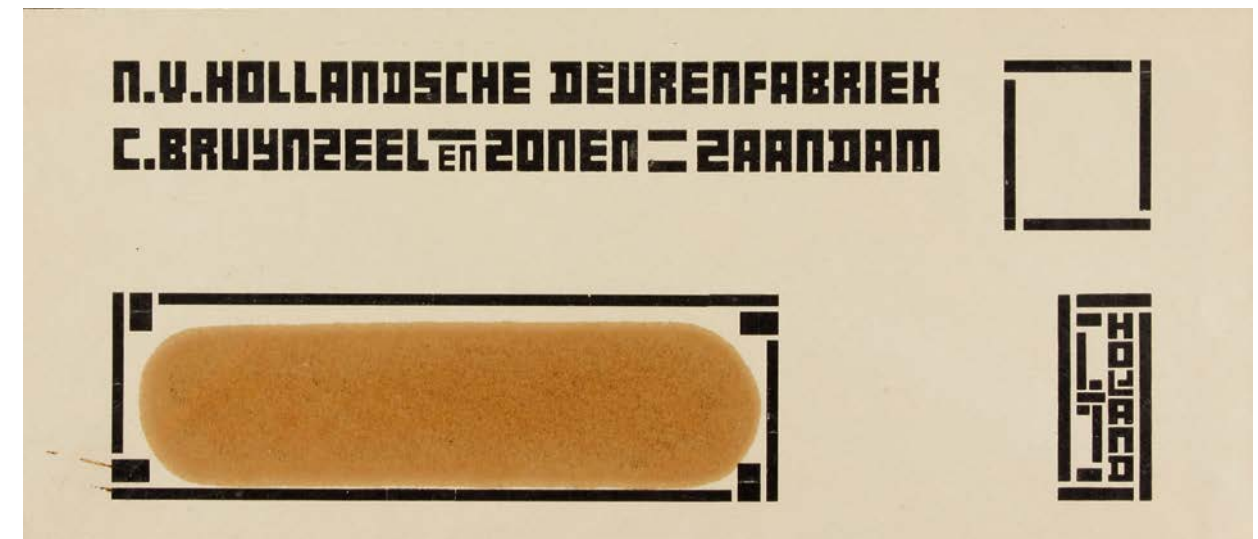
ORDERBEVESTIGING No. **05850** ZAANDAM, 3 NOVEMBER 1930
BIJ DE HEMBRUG 0.

	Aantal	Model	Almeting	Kamer- deursloten	Loop- sloten	Eenhedsprijs deuren	Totaal Bedrag
NAAR AANLEIDING VAN: UW MAGAZIJNBRIEF NR. 5. 3434, EN UW SCHRIFVEN VAN 1 DEZER.	12	10	68 x 20 1/2			5.50	66.--
BEVESTIGEN WIJ U TE ZULLEN LEVEREN, OP ACHTERSTAANDE VERKOOPSVORWAARDEN DEUREN EN SLOTEN, VOLGENS NEVENSTAANDE OMSCHRIJVING							
	12						
Schuifdeuren met naalden, stoffen en randen							
stel							
„ bijbeh. enkele portieken							
„ „							
„ bijbeh. enkele portieken							
							66.--
Levertijd: GA. EEN WEEK.						Eenhedsprijs Sloten	
Levering: FRANCO WERK.							
						Totaalbedrag:	66.--
Betaling: Onder rembours met 1 pct korting 30 DAGEN NA LEVERING ZONDER KORTING. OF DIRECT NA ONTVANGST MET 1% KORTING.							
Werk: MAGAZIJNEN AAN DE OOSTELIJKE Verzendadres: HANDELSKADE AMSTERDAM.							

Wij verzeken U dringend, nauwkeurig
aan te nemen de afmetingen & materialen
te controleren met hetgeen U nodig
heeft, daar de deuren volgens de ver-
staande specificatie worden gemaakt.

ONDER DANKZEGGING VOOR UW
OPDRACHT, HOOGACHTEND
**N.V. BRUYNZEEL'S
DEURENFABRIEK**

Waarom geen
BRUYNZEEL
- LIPS -
SLOTEN?
- PRIJS -
1.10 0.55
INGEHAKT



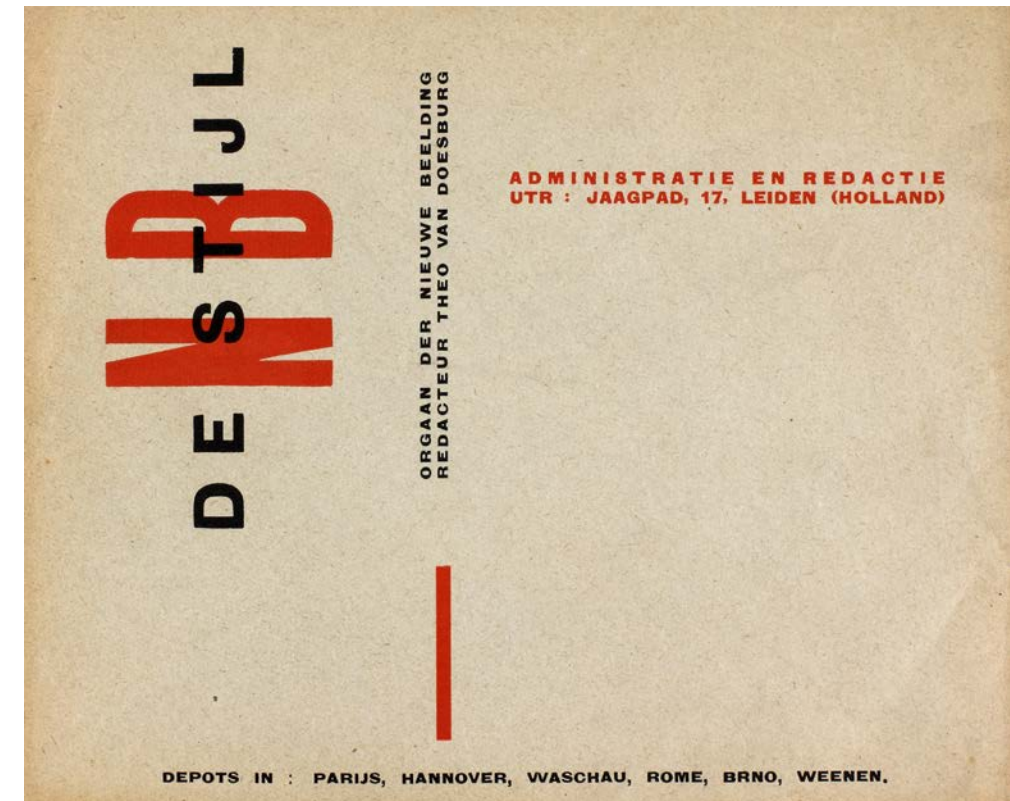
Vilmos Huszár (Dutch, born Hungary. 1884–1960)
Order form: N.V. Bruynzeel's Deurenfabriek (Door Factory), Zaandam, 1920
Letterpress
Format A4: 11 1/2 x 8 1/4" (29.2 x 20.9 cm)
Letter date: November 3, 1930
Addressee: N.V. Koninklijke Hollandische Lloyd, Amsterdam

Vilmos Huszár (Dutch, born Hungary. 1884–1960)
Envelope: N.V. Hollandische Deurenfabriek. C.[ornelius] Bruynzeel en Zonen, Zaandam, 1920
Letterpress with [glue stain]
4 1/8 x 9 9/16" (10.4 x 24.2 cm)

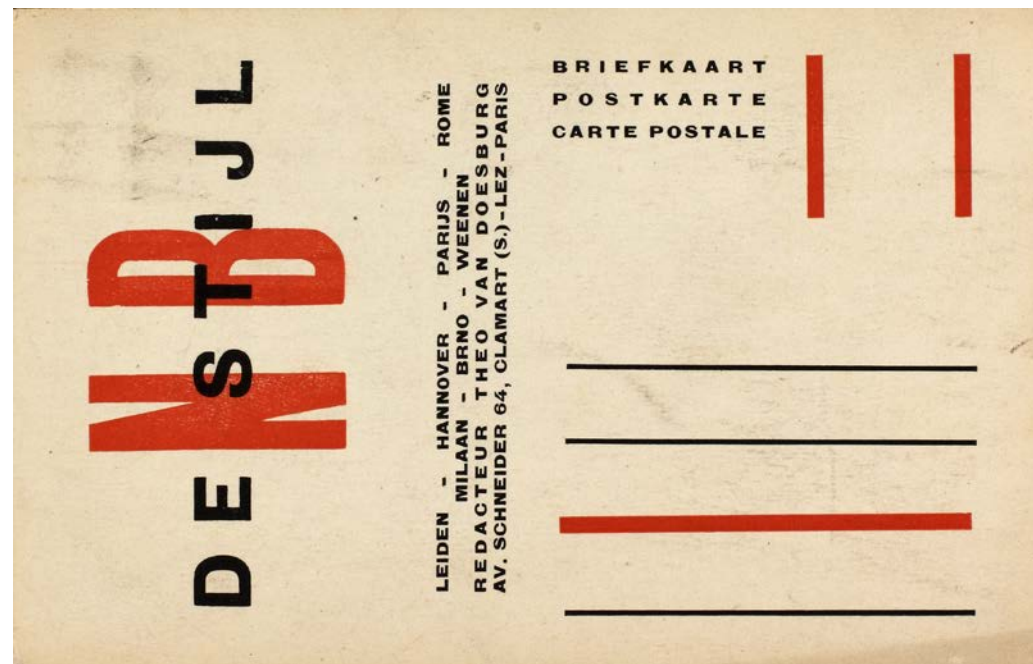
Holland

Leiden

Theo van Doesburg was the editor of the journal *De Stijl* from 1917 to 1928. The original logo for the journal designed by Vilmos Huszár, was replaced by the black and red *De Stijl* / NB (Nieuwe Beelding) logo, seen here, with the January 1921 issue.



Theo van Doesburg (Dutch, 1883–1931)
Envelope: *De Stijl*: *Orgaan der Nieuwe Beelding* (NB), Leiden, c. 1921
Lithograph
4 15/16 x 6 1/8" (12.5 x 15.5 cm)



Theo van Doesburg (Dutch, 1883–1931)
Postcard: De Stijl: [Orgaan der Nieuwe Beelding] (NB), Clamart, c. 1926
Lithograph
3 5/8 x 5 5/8" (9.2 x 14.2 cm)



Theo van Doesburg (Dutch, 1883–1931)
[Mailing label]: De Stijl: [Orgaan der Nieuwe Beelding] (NB),
Périodique / Druckwerken (periodical / printed matter), Leiden and Clamart, c. 1926
Letterpress
6 1/4 x 14 1/2" (15.8 x 36.8 cm)



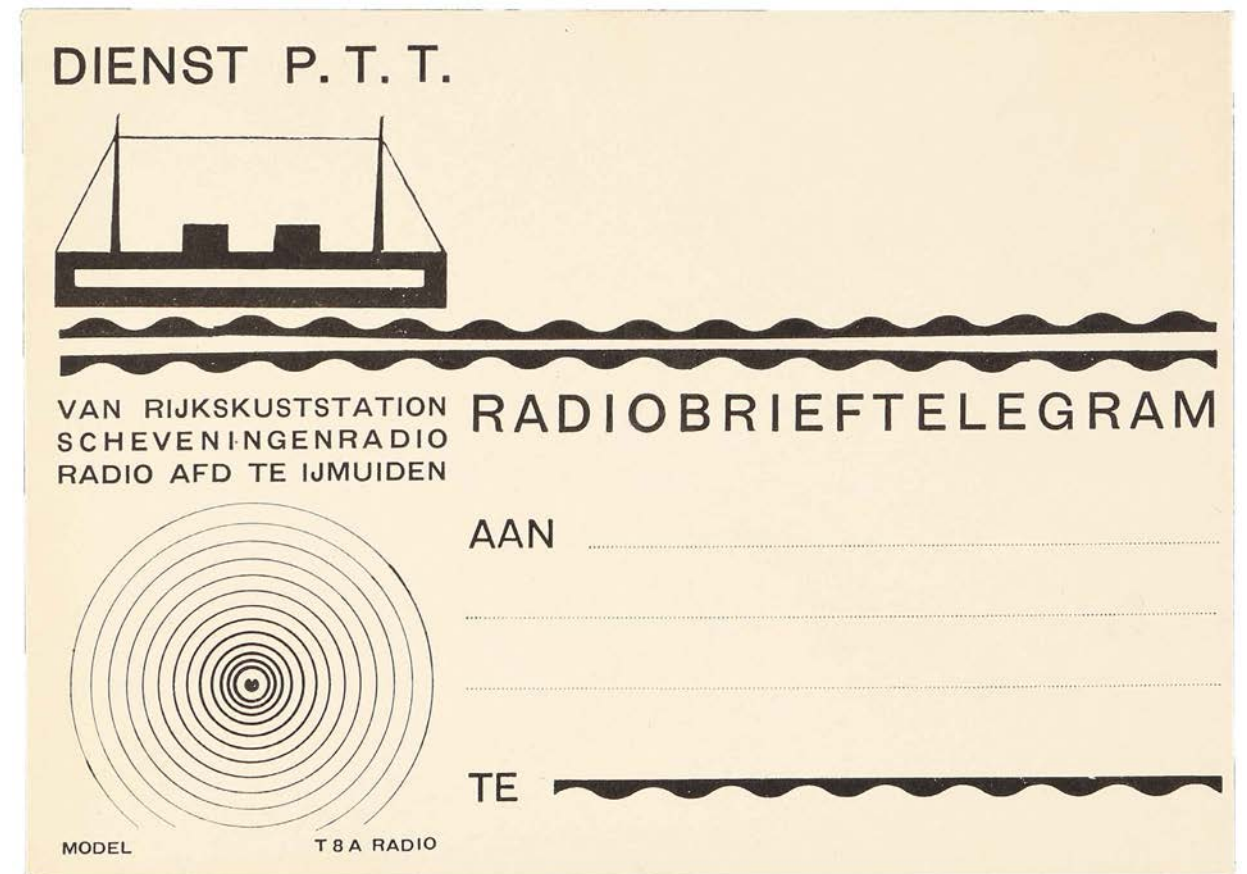
Holland

The Hague (Scheveningen)

Vilmos Huszár (Dutch, born Hungary. 1884–1960)
Envelope: Dienst P.T.T. (Netherlands Post, Telegram, and
Telephone Service), Radiobrieftelegram (radio letter telegram), Scheveningen, c. 1931
Lithograph
8 1/4 x 4" (21 x 10.4 cm)



Vilmos Huszár (Dutch, born Hungary. 1884–1960)
 Letterhead: Rijkstelegraaf, Radiobrieftelegram (State Telegraph, Radio Telegram),
 Scheveningen, 1931
 Lithograph
 Format A4: 11 1/2 x 8" (29.2 x 20.4 cm)



Vilmos Huszár (Dutch, born Hungary. 1884–1960)
 Envelope: Dienst P.T.T. (Netherlands Post, Telegram, and Telephone Service),
 Radiobrieftelegram (radio letter telegram), Scheveningen, 1931
 Lithograph
 6 x 4 1/4" (15.2 x 10.9 cm)

Holland
Rotterdam

MONATS RAPPORT FÜR WAAGEN UND SCHNEIDEMASCHINEN
RAPPORT MENSUEL POUR BALANCES ET MACHINES À TRANCHER
MONTHLY REPORT FOR AUTOMATIC SCALES AND MEAT SLICERS
EX ROTTERDAM

MONAT MOIS MONTH	A & AP	C & CP	D & DP	E & EP	F & FK	FI & FIP	DA & DAP	VBP 3	VBP 5	VBP 5EK
1 VERKAUFT VENDU SOLD										
2 AN KUNDEN ABGELIEFERT LIVRÉ AUX CLIENTS DELIVERED TO CLIENTS										
3 NOCH AN KUNDEN ABZULIEFERN ENCORE À LIVRER AUX CLIENTS STILL TO BE DELIVERED TO CLIENTS										
4 LAGER AM MONATSENDE STOCK À LA FIN DU MOIS STOCK AT THE END OF THE MONTH										
5 BENÖTIGTES MINDESTLAGER STOCK MINIMUM NÉCESSAIRE MINIMUM STOCK REQUIRED										
6 VORAUSSICHTLICHER TOTALBEDARF FÜR DIE DREI ERSTKOMMENDEN MONATE ZUSAMMEN. - DIESE MITTEILUNG MUSZ NICHT ALS EINE BESTELLUNG AUFGE- FASST WERDEN. - UNSERE BESTELLUN- GEN WERDEN NUR AUF REQUISITION- SCHEINEN EINGESANDT. BESOIN TOTAL POUR LES TROIS MOIS PROCHAINS ENSEMBLE. - CE RENSEI- GNEMENT NE DOIT PAS ÊTRE CONSIDÉRÉ COMME UNE COMMANDE. - NOS COM- MANDES NE SONT DONNÉES QUE PAR REQUISITIONS. ANTICIPATED TOTAL REQUIREMENTS FOR THE THREE COMING MONTHS TO- GETHER. - THIS INFORMATION MUST NOT BE CONSIDERED AS AN ORDER. - OUR ORDERS ARE ONLY GIVEN ON RE- QUISITIONS.										
7 DIE WAAGEN IHRER FAKTURA UND DIE MASCHINEN IHRER FAKTURA SIND NOCH IM AUFGEFÜHRTEN LAGER BEGRIFFEN. - SPÄTERE SENDUNGEN WURDEN NICHT ALS LAGERND GEBUCHT. LES BALANCES DE VOTRE FACTURE ET LES MACHINES DE VOTRE FACTURE SONT ENCORE COMPRIS DANS LE STOCK INDIQUÉ. - TOUT ENVOI EFFECTUÉ PLUS TARD N'A PAS ÉTÉ NOTÉ COMME LI- VRAISON. THE SCALES OF YOUR INVOICE AND THE SLICERS OF YOUR INVOICE ARE STILL INCLUDED IN THE STOCK IN- DICATED ABOVE. - LATER SHIPMENTS HAVE NOT YET BEEN BOOKED AS STOCK.										

BERKEL

BOEZEMSINGEL 33
ROTTERDAM

DATED _____ No. _____
DATED _____ No. _____

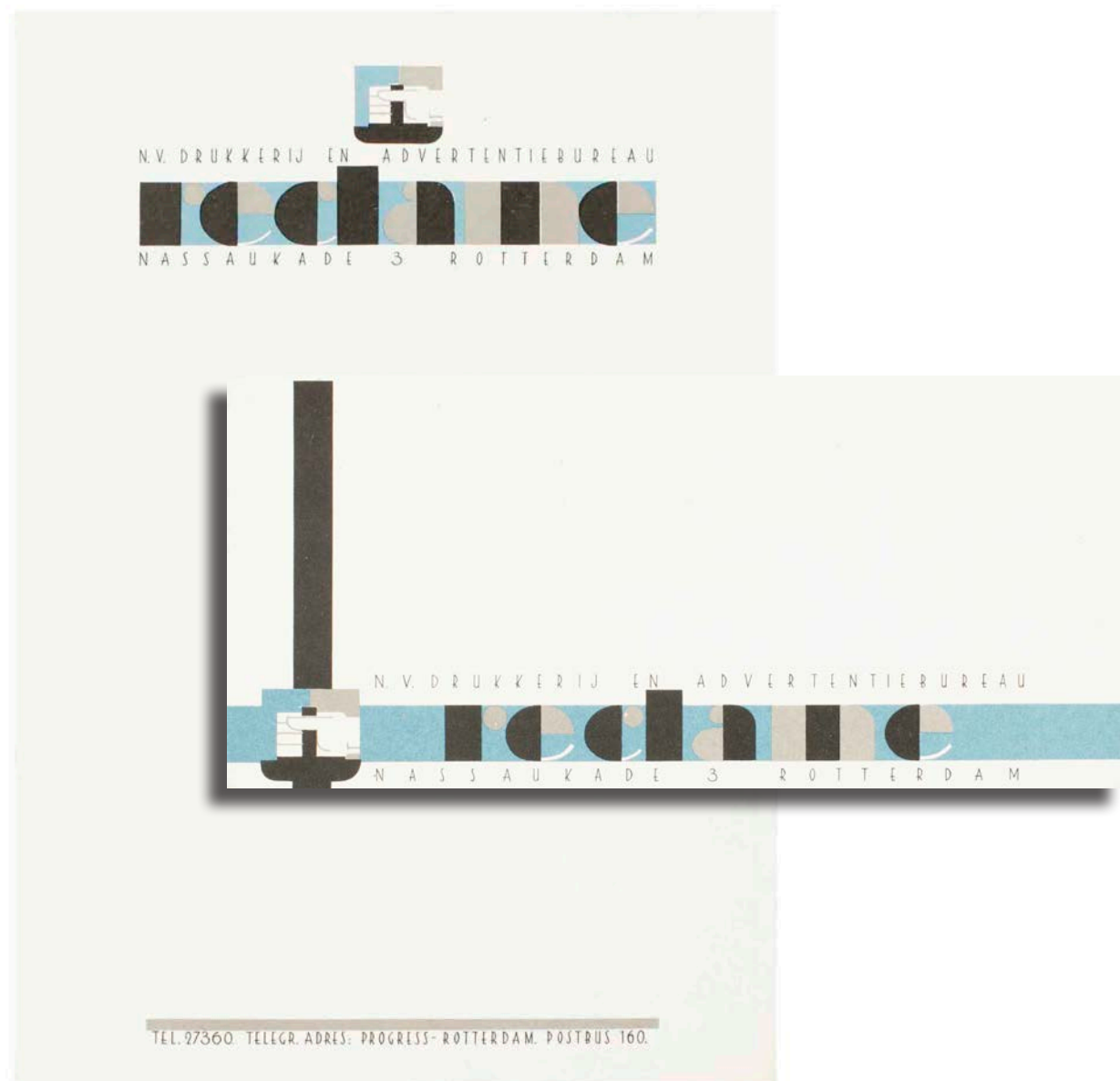
DATUM _____ UNTERSCHRIFT _____
DATE _____ SIGNATURE _____

BERKEL

EINSENDUNG DIESES RAPPORTES AN ROTTERDAM BEVOR DEM
4. JEDES MONATS ERBETEN.
ENVOYEZ CE RAPPORT À ROTTERDAM AVANT LE 4^{ÈME} DECHA-
QUE MOIS S.V.P.
PLEASE ALWAYS SEND THIS REPORT TO ROTTERDAM BEFORE
THE 4TH OF EACH MONTH.
MAATSCHAPPIJ „VAN BERKEL'S PATENT“, ROTTERDAM.

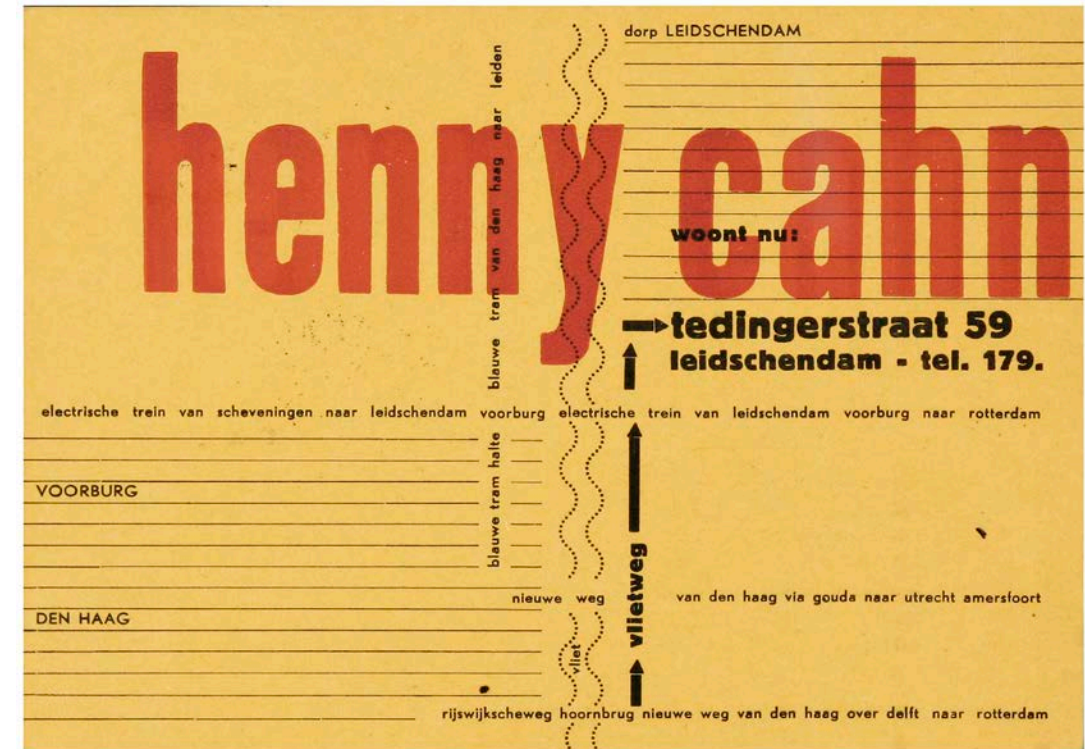
Paul Schuitema (Dutch, 1897-1973)
Letterhead: Berkel. Monats Rapport für Waagen und Schneidemaschinen / Rapport
Mensuel pour balances et machines à trancher (Monthly report for automatic scales and
meat slicers. Ex Rotterdam - Ex Berlin), c. 1927
Letterpress on paper
10 3/4 x 8 1/4" (27.3 x 20.9 cm)

Paul Schuitema (Dutch, 1897-1973)
Envelope: Berkel, Rotterdam, c. 1927
Letterpress
5 1/2 x 8 1/4" (13.9 x 20.9 cm)



Bernard Romein (Dutch, 1894–1957)
 Letterhead and envelope: N.V. Drukkerij en Advertentie Bureau, Reclame, Rotterdam, [1920s]
 Both: lithograph
 Letterhead: Format A4: 11 1/2 x 8 1/4" (29.2 x 20.9 cm)
 Envelope: 9 x 4 1/8" (23.1 x 10.4 cm)
 Note: As a young man in Rotterdam in the 1920s, Willem de Kooning worked under Romein, a commercial designer.

Bernard Romein (Dutch, 1894–1957)
 Letterhead and envelope: N.V. Drukkerij en Advertentie Bureau, Reclame, Rotterdam, [1920s]
 Both: lithograph
 Letterhead: Format A4: 11 1/2 x 8 1/4" (29.2 x 20.9 cm)
 Envelope: 9 x 4 1/8" (23.1 x 10.4 cm)



Henny Cahn (Dutch, 1908–1999)
Postcard: Henny Cahn, Leidschendam, 1938
Letterpress
4 3/16 x 6" (10.6 x 15.2)
Letter date: October 12, 1938 (postmark)
Addressee: Jan Tschichold, Basel

Holland

The Haag; Utrecht

VEREENIGING: EXPERIMENTEEL TOONEEL

WYNU

SECRETARIAAT:
ZEESTRAAT 82
TEL. 12292
DEN HAAG
HOLLAND

's-Gravenhage, 14 April 26.

Weledgeb. Heer C. J. J. G. Vosmaer.

83 Rapenburg.

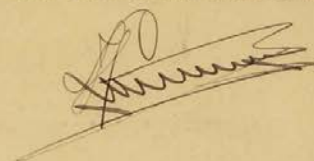
Leiden.

Hierbij hebben wij het genoegen U
ingesloten te doen toekomen Uw kaart als
Schouwburglid, welke wij U met het oog op de matinée
van Zaterdag a.s. in de Princesse-Schouwburg van "L'In-
humaine" op deze wijze toezenden.

Beleefd verzeeken wij U ons per postwissel of
per postgiro (No 8273 D. Gouvée) het verschuldigde
bedrag wel te willen doen toekomen, waarvoor bij voor-
baat beleefd dankend

Hoogachtend

Voor den Secr. Penningm. WYNU



VEREENIGING: EXPERIMENTEEL TOONEEL

WYNU

SECRETARIAAT:
ZEESTRAAT 82
TEL. 12292
DEN HAAG
HOLLAND



DRAAGT BIJ STEUNT
DE LENIGING VAN
DEN WATERSNOOD

10 CENT

Weledgbb. Heer C. J. J. G. Vosmaer.

83 Rapenburg.

LEIDEN.

Piet Zwart (Dutch, 1885–1977)

Letterhead: Wij nu! Vereniging Experimenteel Tooneel (We Now, Experimental Theater), Den Haag, 1925

Letterpress

11 1/2 x 8 1/4" (29.2 x 21 cm)

Letter date: April 14, 1926

Addressee: C. J. J. G. Vosmaer, Leiden

Piet Zwart (Dutch, 1885–1977)

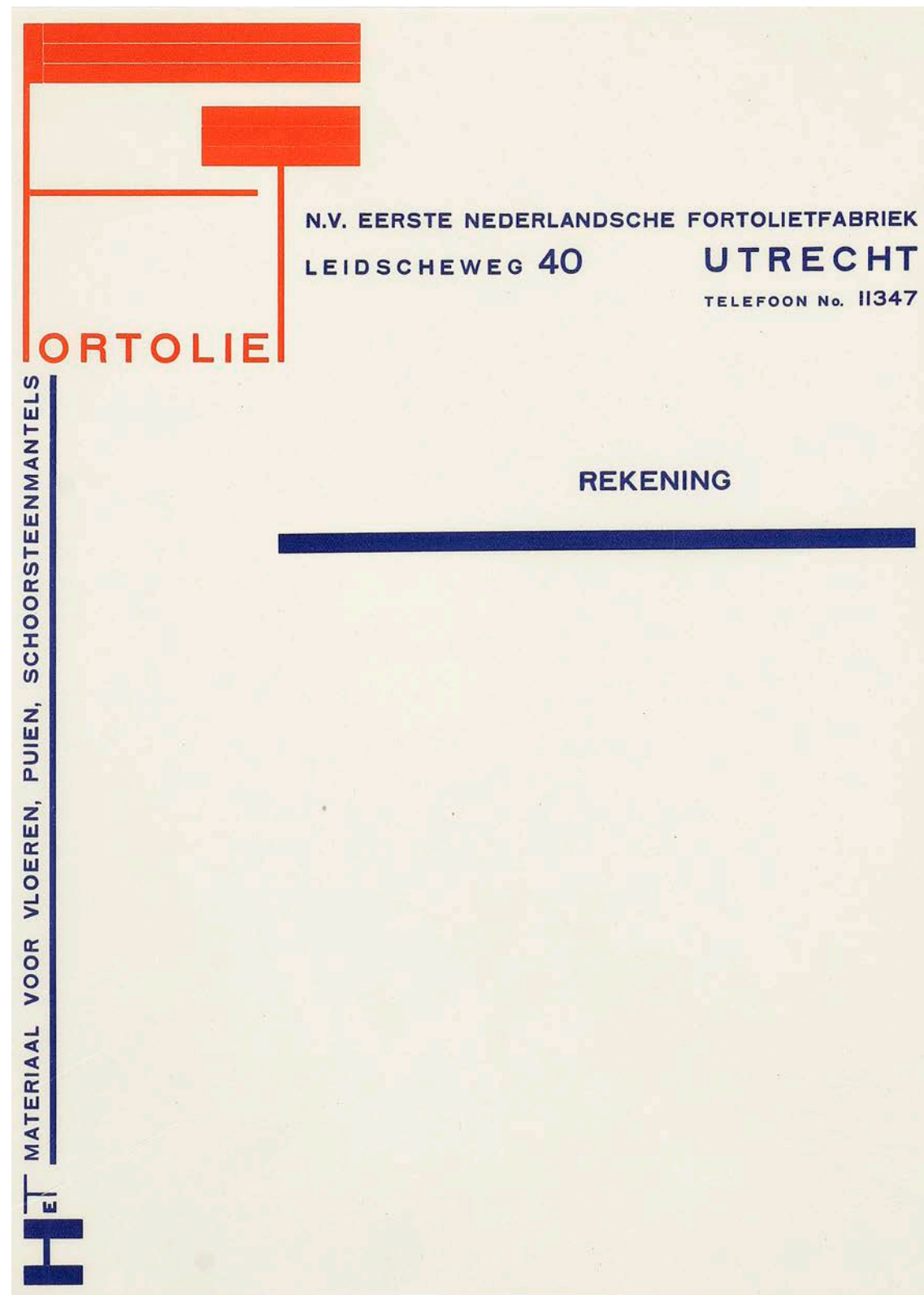
Envelope: Wij nu! Vereniging Experimenteel Tooneel (We Now, Experimental Theater), Den Haag, 1925

Letterpress

4 1/2 x 6 3/8" (11.4 x 16.2 cm)

Letter date: April 14, 1926 (postmark)

Addressee: Heer C. J. J. G. Vosmaer, Leiden



Piet Zwart (Dutch, 1885–1977)
Invoice: Fortoliet, Utrecht, c. 1925
Lithograph
Format A4: 11 1/2 x 8 3/16" (29.2 x 20.8 cm)
Watermark: VJB



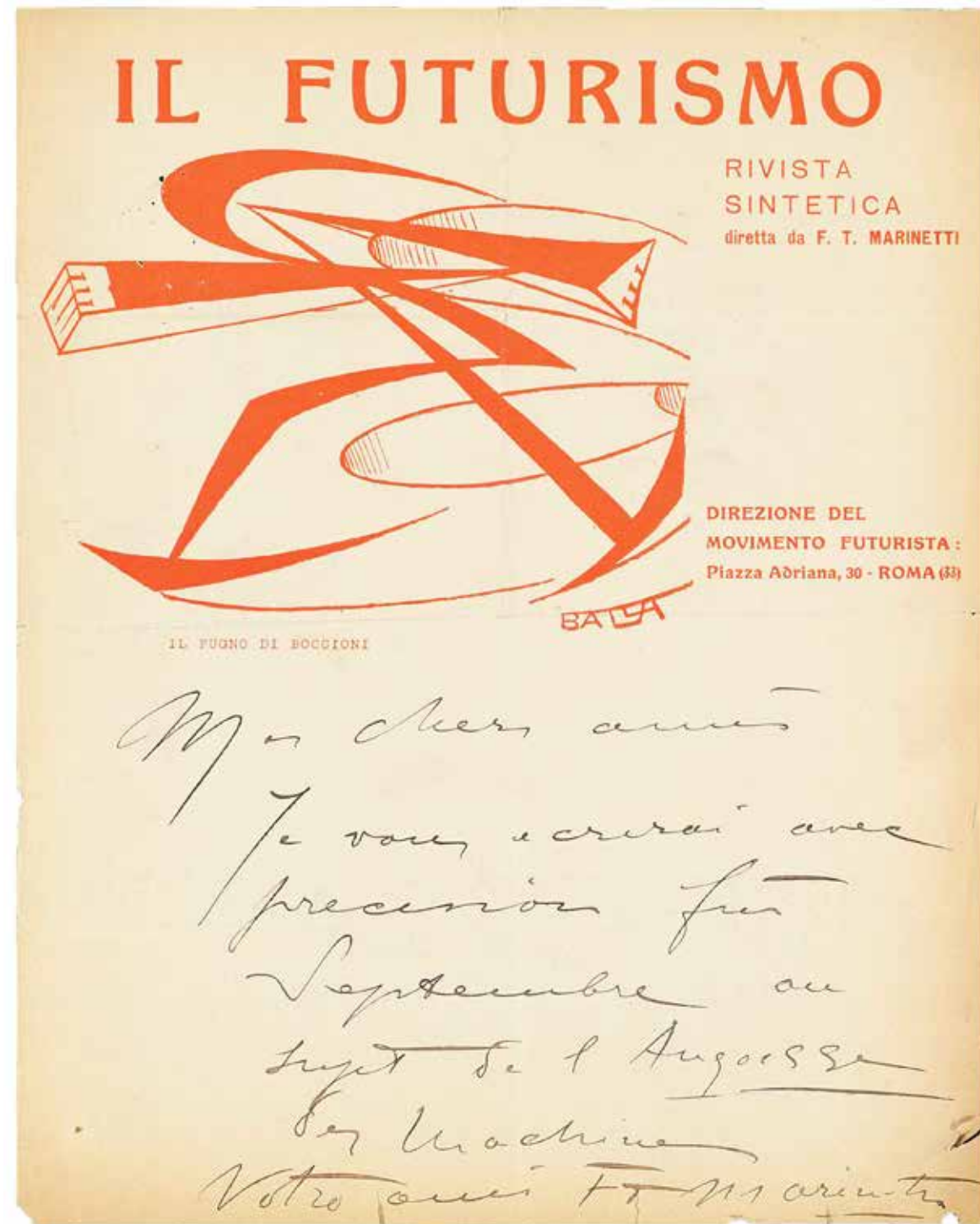
Piet Zwart (Dutch, 1885–1977)
Envelope: Fortoliet, Utrecht, 1926
Lithograph
4 1/2 x 6 3/8" (11.4 x 16.2 cm)



Likely Anton Giulio Bragaglia (Italian, 1890–1960)
Envelope: Bragaglia: Teatro Sperimentale degli Indipendenti
(Independent experimental theater), Rome, c. 1922–1936
Letterpress
3 5/8 x 5 3/8" (9.3 x 13.8 cm)



Likely Anton Giulio Bragaglia (Italian, 1890–1960)
Envelope: Centro Studi Bragaglia (Bragaglia Study Center), Rome, [c. 1950s?]
Letterpress with ink stamp
4 7/8 x 6" (12.3 x 15.3 cm)
Note: Bragaglia's archives were held at the Centro Studi Bragaglia until the 1980s.
As this envelope carries Anton Giulio Bragaglia's name on the flap, it was likely in use
prior to his death in 1960.



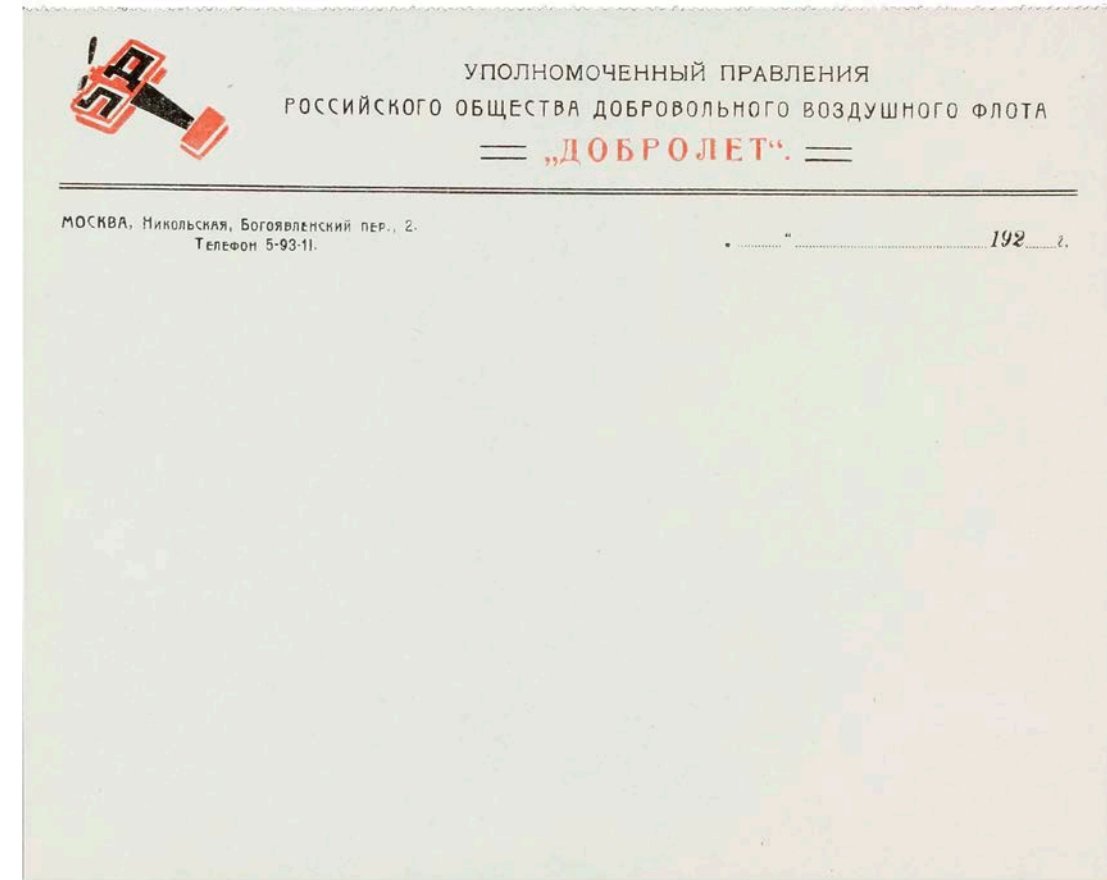
Italy

Milan

Riccardo "Ricas" Castagnedi (Italian, 1912–1999) and Bruno Munari (Italian, 1907–1998) formed the Studio R + M in Milan in 1931. The firm remained active until 1937.

Filippo Tommaso Marinetti (Italian, 1876–1944)
Letterhead: *Il Futurismo: Rivista Sintetica*, Rome, 1925–1931
Lithograph
11 x 8 5/8" (27.9 x 21.9 cm)
Watermark: EXTRA STRONG
Sender: Marinetti

Note: The journal *Il Futurismo: Rivista Sintetica* appeared between 1922 and 1931; first in Milan and from 1925 in Rome. Giacomo Balla's drawing *Il Pugno di Boccioni* (Boccioni's Fist), c. 1915, reproduced here, appeared on various iterations of Marinetti's stationery from 1918 through the late 1930s.



Soviet Union

Moscow

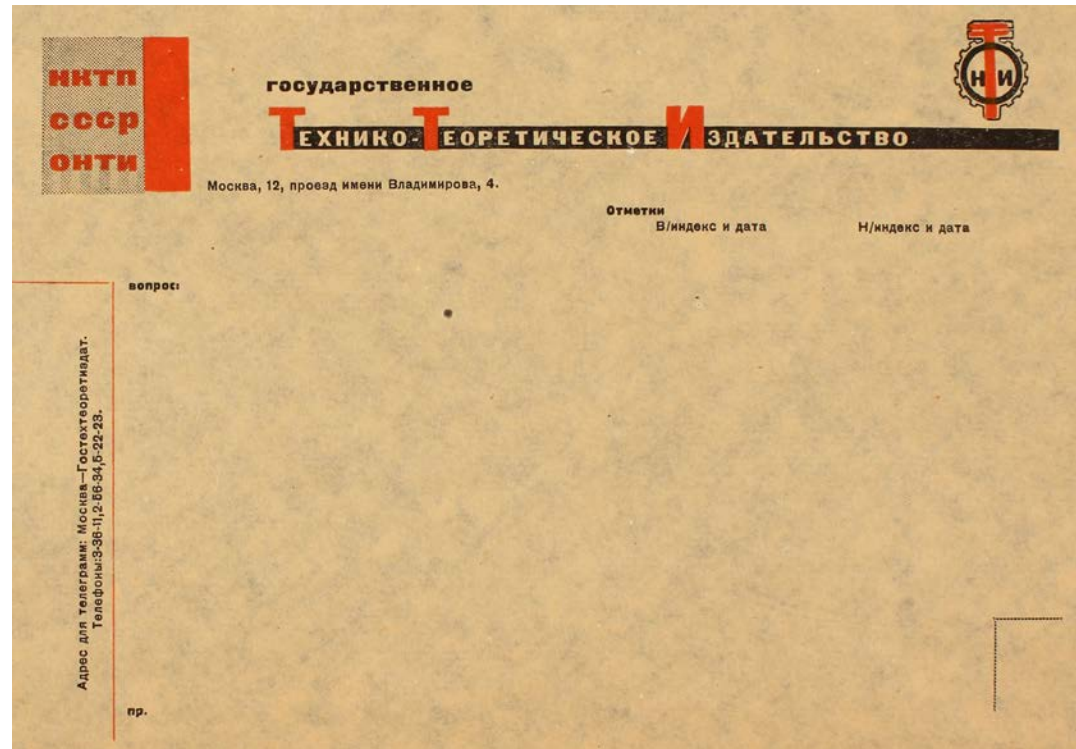
Aleksandr Rodchenko (Russian, 1891–1956)

Letterhead: Dobrolet: Rossiiskoe aktsionernoe obshchestvo Dobrovol'nogo vozdushnogo flota (Russian Joint Stock Company of the Voluntary Air Fleet), Moscow, 1923

Letterpress on perforated paper (at top)

6 1/2 x 8" (16.5 x 20.3 cm)

Note: According to Lupton, while Rodchenko was responsible for the logo, the typography was likely determined by a commercial typographer (Lupton and Cohen 1996, p. 20,).



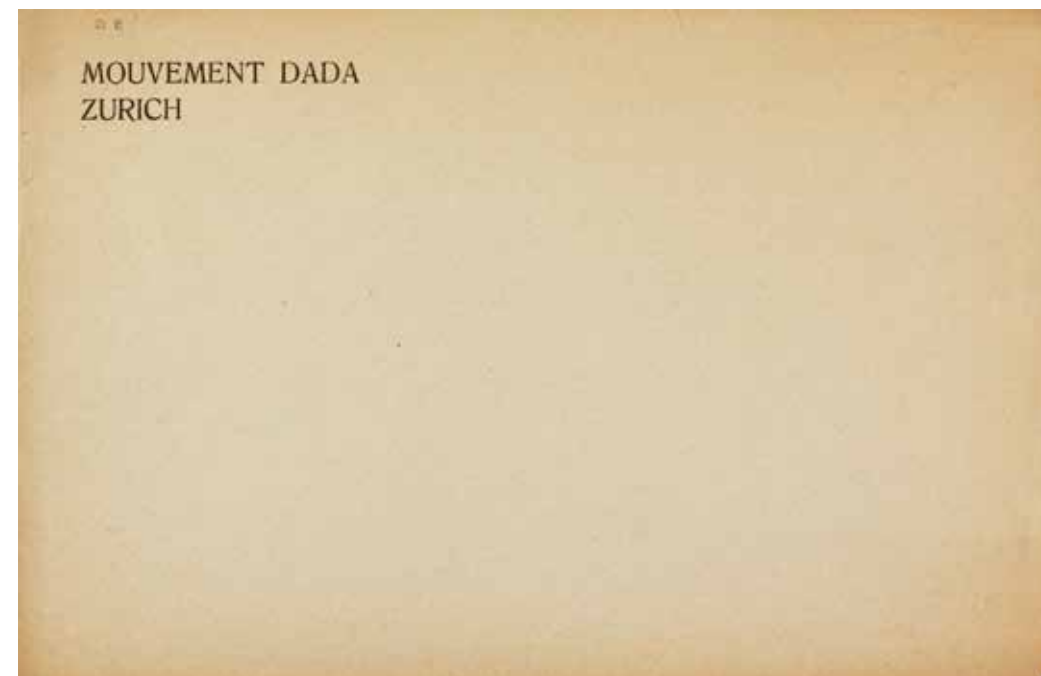
Nikolai Sedelnikov (Russian, 1905–1994)
Letterhead: Gosudarstvennoe tekhniko-teoreticheskoe izdatel'stvo
(State Technical-Theoretical Publishing House), Moscow, c. 1933
Letterpress on coated paper
5 3/4 x 8 1/4" (14.6 x 21 cm)



Nikolai Sedelnikov (Russian, 1905–1994)
Letterhead: Gosudarstvennoe tekhniko-teoreticheskoe izdatel'stvo
(State Technical-Theoretical Publishing House), Moscow, c. 1933
Letterpress
11 1/8 x 7 5/8" (28.3 x 19.5 cm)

Switzerland

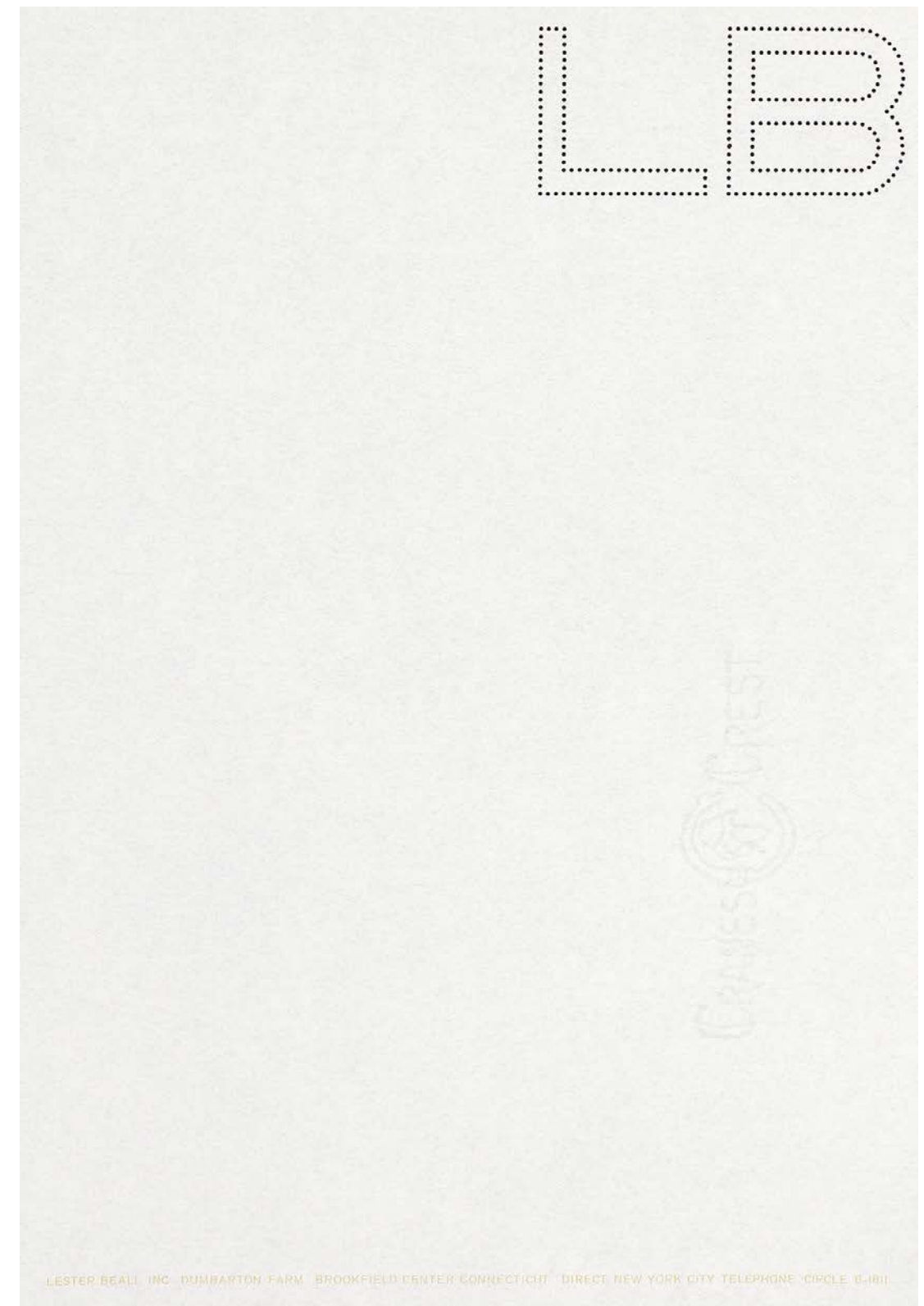
Zurich



Possibly Tristan Tzara (French, born Romania. 1896–1963)
Letterhead: Mouvement Dada Zurich, c. 1918–1919
Letterpress
5 1/2 x 8 1/2" (13.2 x 21.4 cm)

United States

Connecticut



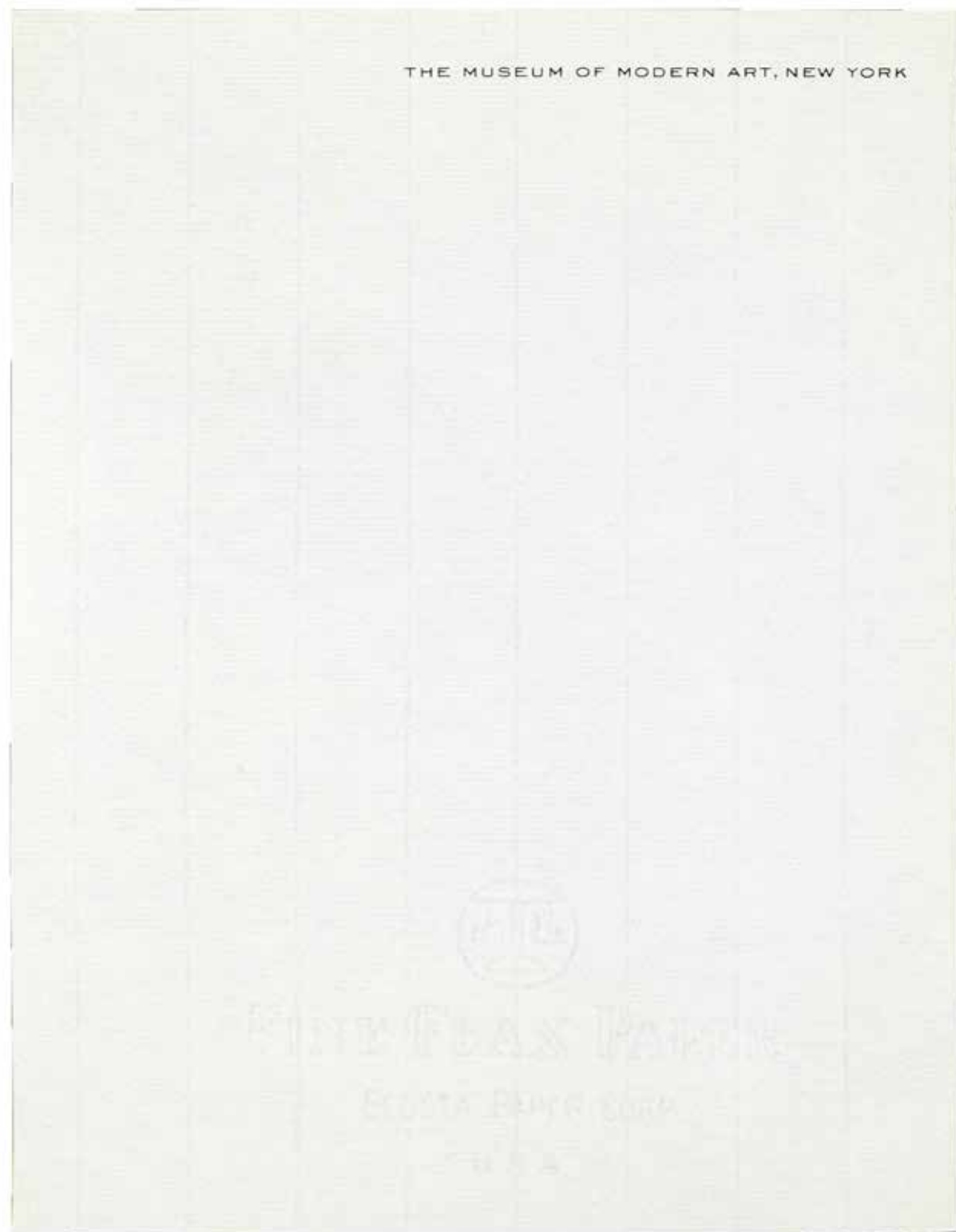
Lester Beall (American, 1903–1969)
Letterhead: Lester Beall (LB), Brookfield Center, Connecticut, c. 1952
Perforated paper and letterpress
10 1/2 x 7 1/4" (26.6 x 18.4 cm)



United States

New York

Lester Beall (American, 1903–1969)
Letterhead: Lester Beall Designer, Brookfield Center, Connecticut, c. 1952
Embossed paper and letterpress
11 x 8 1/2" (29.2 x 21.5 cm)
Watermark: Parson's L'Envoi



Designer unknown

Letterhead: The Museum of Modern Art, New York, c. 1940s

Letterpress on laid paper

10 7/8 x 8 1/2" (27.6 x 21.5 cm)

Watermark: Fine Flax Paper / Ecusta Paper Corp / USA



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