



The Wolfsonian

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Modern Design Across Borders

A blend of international and cross-cultural forces helped shape modern design. As the world became more interconnected and technologically advanced, designers responded in turn—devising new ideas, trends, techniques, and products that quickly spread across the Atlantic. In establishing these new visual languages, they took inspiration from avant-garde movements in art and design as well as from the machine aesthetic, creating objects with qualities that express the energy of the new era: efficient, functional, innovative, and sleek.

Modern Design Across Borders explores how design evolved in the years between the two world wars through five spotlight subjects featuring objects drawn mainly from the Wolfsonian collection. Celebrating modern design as a global web of connections among people, ideas, and movements, the exhibition is presented on the occasion of our 30th anniversary and honors many collectors who, sharing the passion of our founder, Mitchell “Micky” Wolfson, Jr., support the growth and preservation of the collection.

Diseño moderno sin fronteras

Una combinación de fuerzas internacionales y transculturales ayudó a dar forma al diseño moderno. A medida que el mundo se volvía más interconectado y tecnológicamente avanzado, los diseñadores respondieron creando nuevas ideas, tendencias, técnicas y productos que se difundieron rápidamente a través del Atlántico. Al establecer estos nuevos lenguajes visuales, muchos artistas se inspiraron en los movimientos de vanguardia del arte y el diseño, así como en la estética de la máquina, concibiendo objetos con cualidades que expresaban la energía de una nueva era: eficiencia, funcionalidad, innovación y elegancia.

Diseño moderno sin fronteras explora cómo evolucionó el diseño en los años comprendidos entre las dos guerras mundiales a través de cinco temas principales, mostrando objetos provenientes de la colección del Wolfsonian. Celebrando el diseño moderno como una red global de conexiones entre personas, ideas y movimientos, la exposición se presenta con motivo de nuestro 30.º aniversario y rinde homenaje a muchos coleccionistas que, compartiendo la pasión de nuestro fundador, Mitchell “Micky” Wolfson, Jr., apoyan el crecimiento y la preservación de la colección.

Modern Design Across Borders is organized by The Wolfsonian–FIU and curated by Silvia Barisione.

The Wolfsonian–FIU receives generous support from The Wolfsonian Advisory Board and

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The Wolfsonian–FIU recibe un generoso apoyo de la Junta Asesora de The Wolfsonian y



Streamlining Transportation

Ingenious designs for teardrop-shaped cars, trains, and planes entered the scene in the 1930s as symbols of progress and movement. Informed by turn-of-the-century scientific studies of aerodynamics and the 1909 Futurist Manifesto's glorification of the beauty and dynamism of a racing car, designers pursued this fascination with the machine by streamlining the bodies of vehicles to increase speed.

Countries showed off their technological advancement through specific models, turning transportation imagery into markers of power in war and in peace. This cult of the machine soon influenced the design of household items, as seen in the *Normandie* pitcher inspired by the shape of the famous French ocean liner.

Aerodinamizando el transporte

En la década de 1930 surgieron diseños ingeniosos de automóviles, trenes y aviones con forma de lágrima como símbolos de progreso y movimiento. Inspirados por los estudios científicos sobre la aerodinámica realizados a principios de siglo y por la exaltación de la belleza y el dinamismo del automóvil de carreras presente en el Manifiesto Futurista de 1909, los diseñadores exploraron esta fascinación por la estética mecánica aerodinamizando las carrocerías de los vehículos para aumentar su velocidad.

Diferentes países mostraron su progreso tecnológico a través de modelos específicos, convirtiendo así la imagería del transporte en símbolos de poder, tanto en tiempos de guerra como de paz. Este culto a la máquina pronto influyó también el diseño de objetos domésticos, como lo demuestra la jarra *Normandie*, inspirada en el famoso transatlántico francés.



Motorcycle, **BMW R 60/2**, 1960

Bayerische Motoren Werke, Munich, Germany, manufacturer, 1962

Stainless steel, cast iron, aluminum, paint, rubber, plastic

29½ x 35 x 87 in (74.9 x 89 x 221 cm)

Sidecar, **Steib S500**, c. 1955

Steib, Nuremberg, Germany, manufacturer

Stainless steel, cast iron, aluminum, paint, rubber, plastic, leatherette

41½ x 33 x 82½ in (105.4 x 83.8 x 209.5 cm)

The Wolfsonian—FIU, Gift of Dr. David and Linda Frankel, 2022.9.1–.2

In 1923, aeronautical designer Max Friz introduced BMW's first motorcycle, the *R 32*, featuring the iconic flat-twin engine that still defines BMW motorcycles today. Integrating German engineering and modernist form, its clean lines and tubular steel frame continued to distinguish postwar models like the *R 60* and its successor, the *R 60/2*.

Presented at the 1960 Frankfurt International Bicycle and Motorcycle Exhibition, the *R 60/2* could be combined with the sleek *Steib S500* sidecar. Steib's sidecars boosted BMW sales until affordable cars reduced demand.



Poster, **Magneti Marelli, Licenza Bosch**, 1938

Filippo Romoli (Italian, 1901–1969), designer

SAIGA, formerly Barabino & Graeve, Genoa, printer

Offset lithograph

39 x 27½ in (99 x 69.8 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, 87.979.4.1

This promotional poster shows three automobiles and a motorcycle racing around an electrified spiral track generated by a Magneti Marelli sparkplug. Founded in 1919 in Sesto San Giovanni (near Milan) as a joint venture between Fiat and Ercole Marelli, the company specialized in manufacturing electrical equipment for motor vehicles.



Poster, *Gorizia Raduno Nazionale Motociclistico ai Campi di Battaglia* [Gorizia National Motorcycle Rally to the Battlefield], 1939

Bapi (Italian), designer

Grafiche Chiesa, Udine, Italy, printer

Offset lithograph

38⁷/₈ x 26⁷/₈ in (98.7 x 68.2 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.

Collection, XX1990.4229

In this poster, motorcycles run on a spiral track enveloping the Italian peninsula towards the city of Gorizia, which is symbolized by a photograph of its historic medieval castle. Combining the Futurist myth of movement and speed with the Italian flag's green-white-and-red color scheme, the motorcycles represent the country's developing transportation sector during the Fascist regime.

The rally was organized by C.O.N.I. (Italian National Olympic Committee) and by O.N.D. (Opera Nazionale Dopolavoro), a recreational association for workers created by the Fascist regime in 1925.



Poster, *Fliegt zur Internationalen Automobil-und Motorrad Ausstellung nach Berlin* [Fly to the International Automobile and Motorcycle Fair in Berlin], 1936

Hans Otto Wendt (German, 1911–1979), designer

Deutsche Lufthansa, Berlin, publisher

Offset lithograph

26³/₈ x 18¹/₈ in (67 x 46 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.

Collection, TD1989.184.37

This Lufthansa poster promotes flying to Berlin for the city's international motorshow, founded in 1897.

Introducing visitors to the latest in aerodynamically-inspired design, the fair became a propaganda platform during the Nazi regime—Adolf Hitler's totalitarian dictatorship from 1933 to 1945—to showcase the growing importance of automobiles and motorcycles.

Today the fair is known as *Internationale Automobil-Ausstellung-IAA*. It is now held in Munich and is one of the world's largest automotive trade fairs.



Poster, ***Sportfest der 7. (Bayer.) Kraftfahrabteilung [Sports Festival of the 7th (Bavarian) Motorvehicle Division]*** 1934

Elsa Schnell-Dittmann (Austrian, 1907–1978), designer

Kid Kunst im Druck, Munich, printer

Offset lithograph

33¹/₈ x 23⁵/₈ in (84.1 x 60 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XX1990.3106

This poster emphasizes the bold lines of the BMW motorcycle and uses a black, white, and red palette that reflects the colors of the two flags with the iron cross and the swastika, both symbols associated with the Nazi regime. The motorcycle is seen here as a manifestation of power, highlighted by the red lettering of the festival's title.



Model, ***Douglas DC-6, American Airlines Livery (N-301AA)***, 1946

American Airlines, New York City, commissioner
Aluminum, paint

11¹/₂ x 28 x 23¹/₂ in (29.2 x 71.1 x 59.7 cm)

The Wolfsonian—FIU, Gift of Jean S. and Frederic A. Sharf, 2016.1.1–.10

The DC-6 airplane, made by the Douglas Aircraft Company between 1946 and 1958, was initially conceived for military transport and later reworked for the commercial market after the Second World War. The plane made its maiden flight on February 15, 1946. It was the first Douglas airplane with a pressurized cabin, which enabled it to fly higher and faster. The smooth, continuous profile of the fuselage minimized air resistance, as did the tapered wings which narrowed towards the tips.



Model, ***Union Pacific M-10000***, 1933

General Trains, Inc., Chicago, manufacturer

Aluminum, paint, plastic

6³/₄ x 4¹/₈ x 66¹/₂ in (17.1 x 10.5 x 198.9 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.

Collection, XX1990.1400 a-c

Between 1933 and 1939, General Trains, Inc. produced kits to construct models of the new Union Pacific M-10000 train. Dubbed “The Streamliner,” a vehicle designed in a shape that provides reduced air resistance, the train was built by Pullman Standard in Chicago and presented at the 1934 Chicago Century of Progress World’s Fair. With a body made of aluminum alloy, the M-10000 was advertised as “America’s First Fully Streamlined, Light-weight, High-speed Train Completely Air-conditioned.”



Study, ***Evolution of Transportation***, c. 1930

Otto Kuhler (American, b. Germany, 1894–1977)

Graphite and crayon on paper

14 x 65¹/₂ in (35.5 x 166.3 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.

Collection, XX1990.1879

Otto Kuhler was one of the best-known locomotive design engineers of the 20th century. Born to a family operating an ironworks in the Ruhr Valley in Germany, Kuhler wanted to draw machinery more than anything else. In 1923 he emigrated to the United States and settled in Pittsburgh, where he documented its industrial landscape, and by the late 1920s he moved to New York to become a design engineer for the American Locomotive Company. A self-taught artist, he had a natural ability, as seen in this mural study depicting the chronology of transportation from horseback to streamlined ocean liners.



Toy, ***T600 Tatra*** ***Toy Car***, c. 1949

Technoplast, Chropyně, Czechoslovakia (now Czech Republic), manufacturer

Bakelite, rubber

3 $\frac{1}{2}$ x 3 $\frac{5}{8}$ x 10 in (8.9 x 9.2 x 25.4 cm)

The Wolfsonian—FIU, Gift of the George R. Kravis II Collection, 2019.3.215

In 1934 the Czech company Tatra mass-manufactured a streamlined car, the T77. Sleek, low, and fitted with a fin running down its back, it was developed by Tatra's chief designer Hans Ledwinka and engineer Paul Jaray, who made his first major attempt at aerodynamic design with airships. A new version, the T600 (or "Tatraplan"), followed after the Second World War and was considered Tatra's most aerodynamic model, inspiring this Bakelite toy fitted with Barum rubber tires.



Toy, ***Motocyclette avec sidecar*** [***Motorcycle with sidecar***], c. 1930

Auto-Cycle, Paris, manufacturer

Aluminum, wood, rubber

11 $\frac{4}{5}$ x 5 $\frac{1}{2}$ in (29.9 x 14 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts, Promised Gift, WC2000.8.40

Founded in Paris in 1920, the Société Roquefort-Villeneuve & Cie produced aluminum motorbike, car, and airplane construction kits that were sold in Parisian department stores under the name Auto-Cycle. In 1924 the company was declared bankrupt, and in 1930 Fontaine, Rigot & Cie, located in Boulogne-Billancourt, took over the brand. Auto-Cycle was retained and would remain stamped on each model until the company closed in 1938.



Model, Car for the Fisher Body Craftsman's Guild Competition, 1950s
Possibly Vermont
Pinewood, metal, paint, plastic, suede
4 $\frac{1}{4}$ x 16 $\frac{1}{2}$ x 6 in (10.8 x 41.9 x 15.2 cm)
The Wolfsonian—FIU, Gift of Jean S. and Frederic A. Sharf, 2016.1.12

The Fisher Body Craftsman's Guild was a national auto design competition that the Fisher Body Division of General Motors established as a philanthropic project during the Great Depression. The Guild invited teenagers to compete for college scholarships by designing and building scale model "dream" cars. Held from the 1930s through the 1960s, the competition helped identify a new generation of designers.



Model, Volkswagen Beetle with Kangaroo Camper, 1971
Developmental Sciences Inc., for Unicorn Systems Company, USA, maker
7 x 15 x 6 in (17.8 x 38.1 x 15.2 cm)
The Wolfsonian—FIU, Gift of Jean S. and Frederic A. Sharf, 2016.1.15

The Nazi regime sought to produce an affordable car, like Henry Ford's Model T, for the German masses. Despite this goal, the Volkswagen ("people's car") Type 1, designed by automotive engineer Ferdinand Porsche and presented at the Berlin Auto Show in 1938, was initially beyond the means of the country's workers. Sales started after the Second World War, and in 1949 the first car was imported to the United States. It became a symbol of counterculture in the 1960s, receiving the moniker "Beetle" in 1969.

In the 1970s the German car was combined with the Kangaroo camper, manufactured in 1971 by Consolidated Camper Corp. of Passaic, New Jersey. The sleek, low-profile addition was easily mounted to the Beetle and expanded into a six-foot camper.



Poster, **Favor**, c. 1950
 Pierre Bellenger, (French, 1909–1993),
 Jacques Bellanger (French, 1909–1985), designers
 Favor, Clermont–Ferrand, publisher
 Société d’Exploitation Établissements de la
 Vasselais, Paris, printer
 Offset lithograph
 60 x 45¹/₄ in (152.4 x 114.9 cm)
 The Wolfsonian–FIU, Gift of Avram and Jill Glazer,
 2014.6.2

Putting on her lipstick, a girl rides her motorcycle—likely the Favor Alter moped—conveying simplicity, practicality, and elegance. Favor, a manufacturer of bicycles and motorcycles, was founded in 1898 in Clermont-Ferrand, a French city in the Auvergne-Rhone-Alpes region where the Michelin tire company is also based. Favor motorcycles were regularly ridden to victory in French national championships throughout the 1950s. The company closed in 1977.



Catalogue, **Machine Age Exposition**, 1927
 Fernand Léger (French, 1881–1955), cover designer
 New York City
 11 x 8³/₄ in (28 x 22 cm)
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
 Collection, XM1999.108.8

The Machine Age Exposition, an international effort initiated by publisher Jane Heap, discussed streamlined forms, modernist ideas, and mechanical beauty, having fully embraced the new visual language that industrialization and modern technology brought to art, design, and architecture. The cover was made by French artist Fernand Léger, known for his cubist paintings emphasizing cylindrical shapes and a fascination with the mechanical (his style was nicknamed “Tubism”).

The catalogue contains an overview of European and American architecture and art with essays by



Enrico Prampolini and Alexander Archipenko on the relationship between machines and art

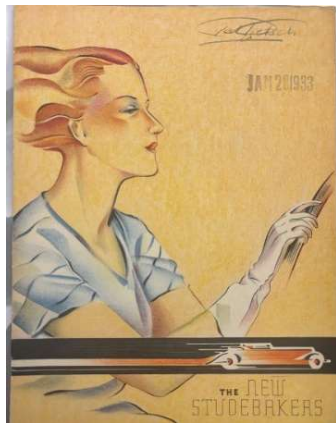
Magazine, *Stile Futurista: estetica della macchina* [Futurist Style: Machine Aesthetic], September 1934

Pippo Oriani (Italian, 1909–1972), cover designer
Turin, Italy

11⁷/₈ x 9¹/₂ in (30 x 24 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.3.46.1

In 1909, the Italian poet Filippo Tommaso Marinetti published the Futurist Manifesto in Paris, launching the decades-long avant-garde movement of Futurism. The ideals it outlined—speed, dynamism, and the myth of the machine—are illustrated in this journal, *Stile Futurista: estetica della macchina*. Founded in Turin by Futurist artists Fillia and Enrico Prampolini, the publication covered life, art, architecture, decorative arts, poetry, and music.



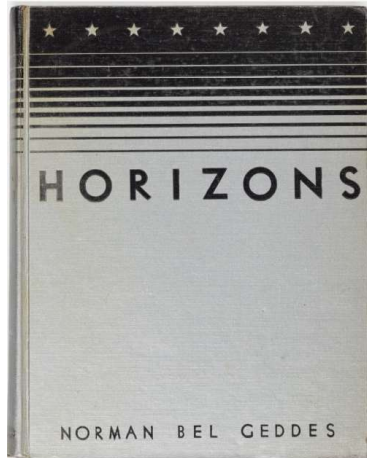
Brochure, *The New Studebakers*, 1933

Studebaker Corporation, South Bend, Indiana, publisher

11 x 8³/₄ in (28 x 22 cm)

The Wolfsonian–FIU, Gift of Theodore W. Pietsch III, facilitated by Frederic A. Sharf, XC2010.09.5.12

This sales brochure focused on promoting the Studebaker Corporation's President and Commander Six car models, highlighting their streamlined design and luxurious interiors.



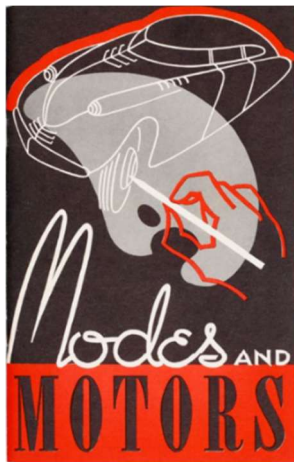
Book, ***Horizons***, 1932

Norman Bel Geddes (American, 1893–1958),
author

Little, Brown, and Company, Boston, publisher
10⁵/₈ x 8³/₄ in (27 x 22 cm)

The Wolfsonian–FIU, Gift of Historical Design,
XC2019.02.1.187

In this influential book, industrial designer Norman Bel Geddes introduced the notion of streamlining to the American public. Pursuing an ideal of speed and efficiency, he developed variations on the teardrop form in transportation, architecture, and product design. Geddes later felt the need to clarify misuses of the term “streamlining” in a 1934 *Atlantic Monthly* article, in which he complained that “advertising copywriters seized upon it as a handy synonym for the word ‘new,’ using it indiscriminately and often inexactly to describe automobiles and women’s dresses, railroad trains and men’s shoes.”



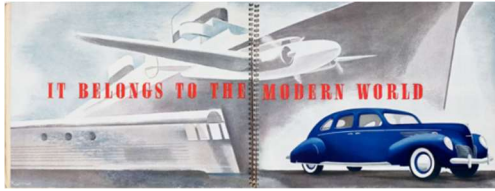
Brochure, ***Modes and Motors***, 1938

General Motors Corporation, Detroit, Michigan,
publisher

8¹/₄ x 5¹/₂ in (21 x 14 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
Collection, TD1989.117.6

This brochure illustrates the design of a streamlined car and introduces a new team General Motors created to propose yearly cosmetic changes that encouraged consumers to replace their vehicles. Concerned that mechanical qualities were no longer enough to sell a car, General Motors hired stylist Harley Earl to head a new department: a 50-person “Art & Colour Section”—soon renamed to “Styling Section.”



Booklet page spread, *Lincoln Zephyr, V-12*, 1937
Frederick Chance (American, 1911–1999),
illustrator

Lincoln Motor Company, Detroit, Michigan,
publisher

9⁷/₈ x 12⁵/₈ 58 in (25 x 32 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
Collection, XX1990.457



Pitcher, *Normandie*, 1935–41

Peter Müller-Munk (American, b. Germany, 1904–
1967), designer

Revere Copper and Brass, Inc., Rome,
New York, manufacturer

Chrome-plated brass

12 x 9³/₄ x 3 in (30.4 x 24.7 x 7.6 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
Collection, XX1990.1272

The streamlined hull of the legendary SS *Normandie* inspired German-born-and-trained designer Peter Müller-Munk. He applied her teardrop shape to the design of this household object and simplified the pitcher for mass production, an approach in contrast to the richly decorated interiors of the ship.

Paris 1925: A Centennial

The 1925 Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes (International Exposition of Modern Decorative and Industrial Arts) was a key venue for introducing and globally disseminating ideas about modern design. With an official invitation to participating nations specifying that no historical styles were allowed, the exposition celebrated a new taste in architecture and decorative arts that had begun to develop in Europe before the First World War-characterized by geometric ornament, stylized natural elements, and symmetry. This style was later termed Art Deco, after "Arts Decoratifs" (in the expo's title), during the 1960s.

Present in the fair were competing visions for what defined "modern." In contrast with France's decorative luxury pavilions and applied arts, the Pavillon de l'Esprit Nouveau by Le Corbusier and Pierre Jeanneret rejected ornament in favor of utility, simplicity, and standardization. Other nations offered additional interpretations of the new style through their pavilions and applied arts that found broad exposure at the widely-attended event.

París 1925: un centenario

La Exposición Internacional de Artes Decorativas e Industriales Modernas de París de 1925 fue un evento clave para la introducción y difusión global de ideas sobre el diseño moderno. Con una invitación oficial a las naciones participantes que especificaba que no se permitían estilos históricos, la exposición celebró un nuevo gusto en la arquitectura y las artes decorativas que había comenzado a desarrollarse en Europa antes de la Primera Guerra Mundial, caracterizado por el ornamento geométrico, elementos naturales estilizados y la simetría. Este nuevo estilo más tarde sería conocido como Art Deco, término que proviene de "Arts Décoratifs" (parte del título de la exposición), y que se popularizó en la década de 1960.

En la feria coexistieron visiones rivales de lo que significaba ser "moderno." En contraste con los lujosos pabellones decorativos y las artes aplicadas de Francia, el Pavillon de l'Esprit Nouveau, diseñado por Le Corbusier y Pierre Jeanneret, rechazó la ornamentación en favor de la utilidad, la simplicidad y la estandarización. Otras naciones ofrecieron distintas interpretaciones del nuevo estilo a través de sus pabellones y artes aplicadas, las cuales obtuvieron una amplia difusión en este evento de gran asistencia.



Table, c. 1925

Raymond Subes (French, 1891–1970)

Paris

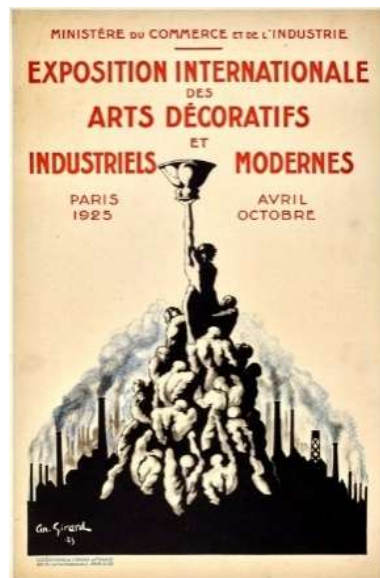
Wrought iron, marble

30³/₄ x 58 in dia (78.1 x 147.3 cm dia)

The Wolfsonian—FIU, Gift of Avram and Jill

Glazer, 2019.4.1 a,b

Abstracted natural elements, symmetry, and use of precious materials, such as this Italian marble with burgundy veins, are typical features of Art Deco. Raymond Subes, skilled French metalwork designer and maker, used wrought-iron scrolls as the bases for many of his tables and consoles. He participated in the 1925 Paris Exposition, and decorated famous ships—like *Ile de France*, *L'Atlantique*, and *Normandie*—of the Compagnie Générale Transatlantique, which embraced Art Deco's visual language to spread a modern image of French luxury on board its new ocean liners.



Poster, *Exposition Internationale des Arts Décoratifs Et Industriels Modernes*

[International Exposition of Modern Decorative and Industrial Arts], c. 1925

André Girard (French, 1901–1968), designer
Les Editions de l'Image de France, Paris,
publisher

Offset lithograph

26³/₈ x 18⁵/₁₆ in (67 x 46.5 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection of Decorative and Propaganda Arts,
Promised Gift, WX2015.43

André Girard emphasizes the industrial aspect of the exposition through smokestacks rising in a pyramid that frames a mass of humans striving upwards. At the pinnacle, one man holds a chalice, presumably meant to indicate the pursuit of decorative arts. As in Charles Loupot's poster [at right], the color palette is limited to reduce printing costs.



Poster, *Exposition Internationale Arts Décoratifs Et Industriels Modernes* [International Exhibition of Modern Decorative and Industrial Arts], 1925

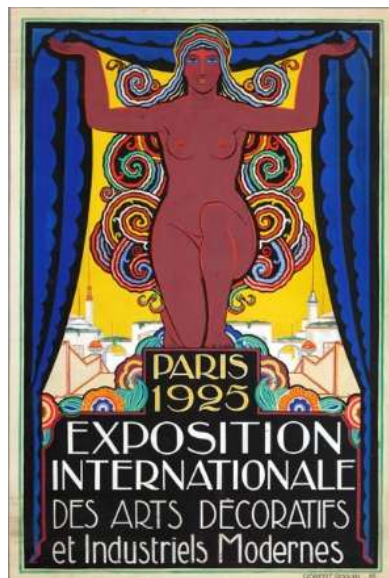
Charles Loupot (French, 1892–1962), designer
Les Editions de l'Image de France, Paris,
publisher

Offset lithograph

38¹/₄ x 24¹/₂ in (98.4 x 62.2 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
Collection, 86.4.8

Charles Loupot's poster, printed in black, orange, yellow, and brown, shows smoke from factory chimneys intersecting with the petals of a stylized rose, the quintessential Art Deco flower. Symbolizing the connection between industry and art, this image echoes the exposition's theme.



Poster design, *Paris 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes* [International Exposition of Modern Decorative and Industrial Arts], 1923

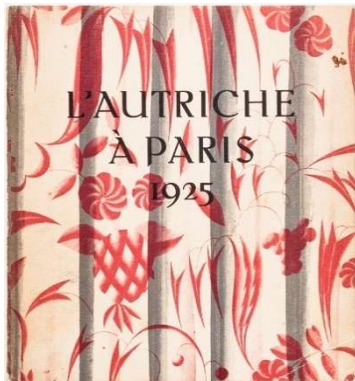
Robert Roquin (French, 1900–1980), designer
Paris

Gouache on paper

50¹/₂ x 35¹/₄ in (128.3 x 90.8 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
Collection, XX2017.207

This image of a woman unveiling a curtain symbolizes the revelation of new artistic and industrial advancements. The design features typical Art Deco motifs: stylized floral ornament, symmetry, bold colors, and exoticism seen in the naked female figure and in the imaginative Islamic Mediterranean architecture.



Photographs, **Austrian Pavilion, 1925 Paris Exhibition: Exterior Views and Long Hall, 1925**
 Josef Hoffmann (Austrian, 1870–1956), architect
 Bruno Reifenstein (Austrian, 1868–1951), photographer
 $6\frac{5}{8} \times 4\frac{5}{8}$ in (16.8 x 11.7 cm); $4\frac{1}{2} \times 6\frac{5}{8}$ in (11.4 x 16.8 cm);
 $6 \times 5\frac{1}{4}$ in (15.2 x 13.3 cm)
 The Wolfsonian–FIU, Gift of Historical Design, New York City, 2019.2.105–.106, .141

Catalogue, ***L'Autriche à l'Exposition internationale des arts décoratifs et industriels modernes, Paris, 1925*** [Austria at the International Exhibition of Modern Decorative and Industrial Arts], 1925
 After Dagobert Peche (Austrian, 1887–1923)
 Commission exécutive, Vienna, publisher
 $7\frac{1}{2} \times 7\frac{1}{16}$ in (19 x 18 cm)
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1989.142.1

In the Austrian pavilion, architect Josef Hoffmann structured the complex with a horizontal molding (decorative strip) running around the walls and the pillars. In the long hall, he combined rectangular modules with a floral pattern on the ceiling and display cabinets. The patterns paid homage to the ornate style of the influential designer Dagobert Peche, who passed away at a young age. Peche's short career as artistic director of the Wiener Werkstätte contributed to the unique style of the Vienna workshop. The cover of the official catalogue of the Austrian pavilion is based on one of his wallpaper designs.



Portfolio plate, ***Pavillon de l'U.R.S.S. [Soviet Pavillion]***, from *Exposition des arts décoratifs, Paris, 1925: bâtiments et jardins* [Exhibition of Decorative Arts, Paris, 1925: Buildings and Gardens], 1928

Konstantin Mel'nikov (Russian, 1890–1974), architect

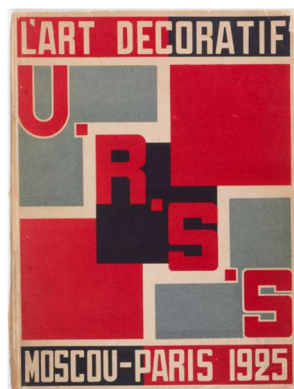
Albert Lévy, Paris, publisher

13³/₈ x 10¹/₄ in (34 x 26 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, TD1989.18.3.099

When the Soviet pavilion won the Grand Prix for architecture, its architect Konstantin Mel'nikov received immediate international fame. The structure—one of the most visited of the fair—featured two glazed volumes divided diagonally by a staircase. The color palette was red, grey, and white for both the exterior and the interior.

Inside, in contrast with the luxury furniture of most fair pavilions, Constructivist artist Alexander Rodchenko created a workers' club. It was based on interchangeable components for furniture and the use of plain materials such as plywood and metal, reflecting Communist values of standardization and uniformity.



Catalogue, ***L'art décoratif et industriel de l'U.R.S.S. [Decorative and Industrial Art of the USSR]***, 1925

Aleksandr Rodchenko (Russian, 1891–1956), cover designer

Comité de la section de l'U.R.S.S. à l'Exposition internationale des arts décoratifs et industriels modernes, Paris-Moscow, publisher

10⁵/₈ x 7⁷/₈ in (27 x 20 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XB1990.1884

Constructivist artist Alexander Rodchenko—who enlivened the austerity of the Soviet pavilion's workers' club with a bright color scheme of red,

grey, and white—reused this same palette in the cover of its official catalogue. Here he created an interplay of red and white letters set on a geometric background of black, red, and grey.



Plate, *Kto ne rabotaet, tot ne est* [Whoever Does Not Work Does Not Eat], 1921

Mikhail M. Adamovich (Russian, 1884–1947), painter

State Porcelain Factory, Petrograd, manufacturer
Blank made by the Imperial Porcelain Factory, St. Petersburg, 1892

Glazed and painted porcelain

9¹³/₁₆ in dia (25 cm dia)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XX1990.1337

Exhibited in the Soviet pavilion, this plate depicts ration cards, the name “Lenin,” and the monogram RSFSR (Russian Soviet Federative Socialist Republic) with an Art Deco, stylized floral pattern. A red star with the hammer and sickle blocks out the double-headed eagle of the tzars, a visual symbol of Communism replacing Russia’s old world order. The portrait of Soviet president Vladimir Lenin, originally drawn by Ukrainian artist Nathan Altman in 1920 at the Kremlin, was adopted by the State Porcelain Factory for paintings on Soviet propaganda plates and cups.



Portfolio plate, *Pavillon de l'Esprit Nouveau* [Pavilion of the New Spirit], from *Exposition des arts décoratifs, Paris, 1925: bâtiments et jardins* [Exhibition of Decorative Arts, Paris, 1925: Buildings and Gardens], 1928

Le Corbusier (Swiss-French, 1887–1965) and

Pierre Jeanneret (Swiss-French, 1896–1967), architects

Albert Lévy, Paris, publisher

13³/₈ x 10¹/₄ in (34 x 26 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, TD1989.18.3.062

The Pavillon de l'Esprit Nouveau acted as a manifesto of Purism, an art and architectural movement founded in 1918 by architect Le Corbusier and painter Amédée Ozenfant that emphasized geometric order, clarity, and technology. Rejecting any ornament, the building included a dwelling unit based on standardization and mass-produced furniture. Scandalized by the unconventional project, the exhibition organizers built a fence to partially hide the pavilion. After Le Corbusier appealed to the Ministry of Fine Arts, the fence was demolished.



Rendering, *Pavillon du Printemps. Exposition Internationale Arts Décoratifs et Industriels de 1925* [Printemps Pavilion. International Exhibition of Modern Decorative and Industrial Arts of 1925], 1925

Henri Sauvage (French, 1873–1932) and
Georges Wybo (French, 1880–1943), architects
Watercolor on paper

29¹/₈ x 37 x 1¹/₈ in (74 x 94 x 2.8 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection, 2018.10.29

Parisian department stores were pioneers in spreading Art Deco, retailing modern decorative arts to consumers as early as the 1910s. Printemps was the first department store to establish an interior decoration studio, Atelier Primavera, which produced furniture and art objects. It was followed by Galeries Lafayette (with La Maîtrise) and Le Bon Marché (with Atelier Pomone).

At the Paris Exposition, each department store built its own pavilion to showcase goods. A concrete conical dome decorated with colored glass pebbles by René Lalique characterized one such structure, the Pavillon du Printemps. According to a 1928 article in the New York magazine *The Arts*, it was “the most striking and commendable.”



Plate, c. 1925

Creil et Montereau for Atelier Primavera
du Printemps, Paris, manufacturer

Glazed earthenware

9⁷/₈ in dia (25 cm dia)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection, 85.7.21



Knife rests, 1925–30

Atelier Primavera du Printemps, Paris,
manufacturer

Glazed earthenware

Horse and dog: 1¹/₈ x 4 x 1 in (2.8 x 10.1 x 2.5 cm)

Grasshopper and fish: 3³/₄ x 4¹/₄ x 5⁵/₈ in (1.9 x 10.8
x 1.6 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection, 85.7.369.1, .3, .5, .6



Perspective drawings, ***Pavillon de Lyon et de la
Région Lyonnaise* [Pavilion of Lyon and the Lyon
Region]**, 1924

Tony Garnier (French, 1869–1948), architect

Lithograph

21 x 29¹/₈ in (53.3 x 74 cm); 18⁵/₈ x 31¹/₂ in (47.3 x
80 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection, TD1989.347.1–.2



Among the pavilions representing the French
provinces, the Pavillon de Lyon stood out for the
austere lines of its abstracted classicism marked
by the repeated rectangular windows. It was
designed by Lyon architect and city planner Tony
Garnier, famous for his utopian plan for an
industrial city, *Une Cité Industrielle* published in
1917.



Vase and plate, ***Ruba Rombic***, 1928
 Reuben Haley (American, 1872–1933), designer
 Consolidated Lamp and Glass Company,
 Coraopolis, Pennsylvania, manufacturer
 Glass

Vase: $9\frac{1}{2}$ x 8 in dia (24.1 x 20.3 cm dia)

Plate: $10\frac{5}{8}$ x 1 in dia (27 x 2.5 cm dia)

The

In

Designer



Serving Tast: Coffee and Tea Sets

Coffee and tea services helped introduce modern design into daily life. Economic difficulties and social changes brought by the Depression and an emergence of more casual ways of life demanded functional approaches in tableware design. From the elaborate scalloped forms of Josef Hoffmann's *Melone* coffee service to the pure geometric shapes of Marguerite Friedländer-Wildenhain and the midcentury fluidity of Eva Zeisel's *Tomorrow's Classic*, the evolving lines of these coffee and tea sets reflect an international exchange of ideas between designers, ceramists, and

manufacturers. Émigré designers from Europe further fueled the spread, introducing new shapes in American dinnerware and building consumer interest in European products.

Servir el gusto: juegos de té y café

Los juegos de café y té ayudaron a introducir el diseño moderno en la vida cotidiana. Las dificultades económicas y los cambios sociales provocados por la Gran Depresión, así como el surgimiento de estilos de vida más casuales, exigieron enfoques más funcionales en el diseño de la vajilla. Desde las elaboradas formas acanaladas del juego de café *Melone* de Josef Hoffmann, hasta las formas geométricas puras de Marguerite

Friedländer-Wildenhain y la fluidez de mediados de siglo en *Tomorrow's Classic* de Eva Zeisel, la evolución de las líneas en estos juegos de café y té refleja un intercambio internacional de ideas entre diseñadores, ceramistas y fabricantes. Los diseñadores emigrados de Europa impulsaron aún más esta difusión, introduciendo nuevas formas en la vajilla estadounidense y despertando el interés del consumidor por los productos europeos.



Coffee service, **Melone [Melon]**, Form 15, Decor 5493 **polished gold**, c. 1929

Josef Hoffmann (Austrian, 1870–1956), designer
Wiener Porzellanmanufaktur Augarten, Vienna,
manufacturer

Porcelain, gilt

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
Collection, 85.7.30.1–.4, .10

“Is there anything more charming than the apple and melon service by Josef Hoffmann?” wrote a journalist in *Österreichische Kunst* in December 1931.

In this service for the manufacturer Augarten, architect and designer Josef Hoffmann departed from his geometric patterns to create a delicate, playful form inspired by nature. Hoffmann, a member of the Vienna Secession, co-founded the Wiener Werkstätte with Koloman Moser. This Vienna workshop, dedicated to modern decorative arts in the pursuit of the *Gesamtkunstwerk* (total work of art) was very influential and opened several branches, including a showroom in New York in 1922.



Coffee service, **Melone [Melon]**, Form 15, Decor 5540 **Türkisblau [Turquoise Blue]**, c. 1929 (design)

Josef Hoffmann (Austrian, 1870–1956), designer
Otto Merzeder (Austrian, 1911–2002), decorator
Wiener Porzellanmanufaktur Augarten,
Vienna, manufacturer, c. 1960

Enameled and glazed porcelain

The Wolfsonian–FIU, Gift from the Martin K. Webb and
Charles L. Venable Collection, 2021.40.43–.46, .51

While its design dates to circa 1929, this coffee service was made later in the 20th century and attests to the enduring success of designer Josef Hoffmann’s iconic set, which is still in production now. The painter’s mark underneath, “38,” stands for Otto Merzeder, who was active in Augarten between 1955 and 1971.



Coffee and tea service, ***Hallesche Form***, model no. **13944**, 1929, with decoration **Goldringe**, 1930
 Marguerite Friedländer-Wildenhain (American, b. France, 1896–1985), form designer
 Trude Petri (German, 1906–1968), decoration designer
 Königliche/Staatliche Porzellan-Manufaktur (KPM), Berlin, manufacturer, 1931–38
 Glazed porcelain, gold
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD 1994.177.1–.5; Gift of James Wieber, 2010.7.8 a, b

Trained at the Bauhaus—the German school of art and design established by architect Walter Gropius in 1919—Marguerite Friedländer-Wildenhain began to collaborate with KPM in 1929, designing the pure-white, plain *Hallesche Form* coffee service based on geometric shapes and straight lines. Her career as a Jewish ceramist in Germany was interrupted in 1933, when the Nazis seized power. She moved first to the Netherlands, and later the United States, where she settled in California and established an artist colony. Her teaching was very influential in shaping a modern ceramic aesthetic.



Coffee and tea service, ***Kestrel Line Breakfast Service for One Person***, 1932
 Susie Cooper (British, 1902–1995), designer
 Susie Cooper, Crown Works, Burslem, England, manufacturer
 Glazed earthenware
 The Wolfsonian–FIU, Gift from the Martin K. Webb and Charles L. Venable Collection, 2021.40.106–.111

The *Kestrel Line* was launched at the British Industries Fair in London in 1932. Its bold, curvy design—produced in a multitude of patterns and colors until the 1950s—established the fame of Susie Cooper, who championed women in ceramics, not only designers, but also factory managers. Originally employed at A. E. Gray and Company, Cooper opened her own design firm in 1929. Despite the difficulties caused by the worldwide economic depression of the 1930s, she



became internationally successful with her stylish, functional, and cost-conscious tableware made for a middle-class market.

Coffee service, ***Silvana***, c. 1933 (design)
 Alfred Brown (Swiss-Italian, 1891–1979), designer
 Richard Ginori, Sesto Fiorentino, Italy, manufacturer, 1939
 Fisher, Bruce & Company, Philadelphia, importer
 Porcelain, glaze, gilt
 The Wolfsonian–FIU, Gift from the Martin K. Webb and Charles L. Venable Collection, 2021.40.241–.244, .247

During the 1920s and '30s, various Italian ceramics manufacturers worked with American importers to sell their products in the United States. According to an advertisement in the September 1939 edition of *Crockery and Glass Journal*, Philadelphia-based firm Fisher, Bruce & Co. imported this model into the country.

Designed by Fred Brown—who became Tuscan porcelain company Richard Ginori's artistic director in 1933 after Gio Ponti left—*Silvana* looks back at the geometric, rational forms of Marguerite Friedländer's porcelain services, such as the one to the left. *Silvana* was launched at the 1933 Triennale, the International Exhibition of architecture and decorative arts held in Milan.



Coffee and tea service, ***Hallcraft Tomorrow's Classic***, c. 1949 (design)
 Eva Zeisel (American, b. Hungary, 1906–2011), designer
 Hall China Company, East Liverpool, Ohio, manufacturer
 Glazed earthenware
 The Wolfsonian–FIU, Gift from the Martin K. Webb and Charles L. Venable Collection, 2021.40.218, .408–.411, .414

Eva Zeisel was one of the émigré women designers who played a significant role in developing modern ceramic design in the United States between the 1930s

and '50s. After gaining experience in workshops and factories in Hungary, Germany, and the Soviet Union, she immigrated to the United States in 1938. Zeisel worked for different companies as a freelance designer, creating a series of whimsical dinnerware with flowing lines and organic forms. Her most successful was the *Hallcraft Tomorrow's Classic*, promoted as “America’s fastest selling modern dinnerware” soon after its production began in 1952. In this version, she used a black-and-white color scheme.



Coffee pot, sugar bowl, and plate, **Pattern no. 3123**, c. 1935

Belle Kogan (American, b. Russia, 1902–2000), designer
Made in Germany for Ebeling & Reuss, Philadelphia, importer

Glazed earthenware

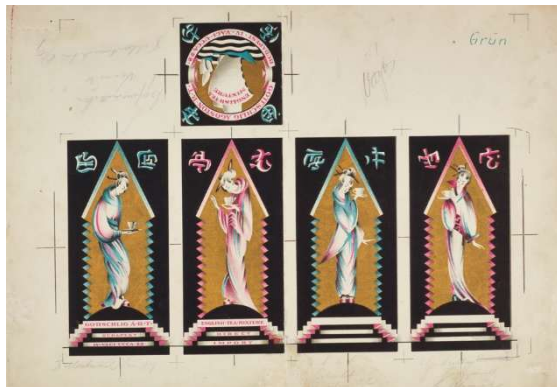
The Wolfsonian–FIU, Gift from the Martin K. Webb and Charles L. Venable Collection, 2021.40.257-.259

Russian émigré Belle Kogan designed this set for Ebeling & Reuss, one of the oldest tableware importers in the United States. The defined forms with squared-off handles and disc finials draw upon the influences of European avant-garde art movements that she encountered during her studies abroad to Germany, Czechoslovakia, and France.

Kogan was the first woman to open her own industrial design studio in New York. Though she designed for a wide range of customers throughout her career, in several interviews she reported that she encountered strong opposition from a field unaccustomed to women.



Design drawing, **Gottschlig Á.R.T.**, c. 1925
 József Amberg (Hungarian, 1890–1972)
 Gouache and graphite on paper
 12³/₄ x 8¹/₂ in (32.4 x 21.6 cm)
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
 Collection, TD1995.2.296



Design drawing, **Gottschlig Ágoston R.T. English Tea Mixture**, c. 1925
 József Amberg (Hungarian, 1890–1972)
 Gouache and graphite on paper
 10 x 14³/₈ in (25.4 x 36.5 cm)
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
 Collection, TD1995.2.241

József Amberg designed an advertisement and a tea box for Gottschlig Ágoston, a Budapest-based tea wholesaler and producer of cognac and Brazilian rum. The Chinese motifs of the box refer to the origins of tea, a main source of profit during the colonial expansion of the British Empire.



Design drawing, **Borhegyi Kávé Tea Italok [Borhegyi Coffee Tea Beverages]**, c. 1925
 József Amberg (Hungarian, 1890–1972)
 Tempera, watercolor, and graphite on paper
 17¹/₈ x 11⁵/₈ in (43.5 x 29.5 cm)
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
 Collection, TD1995.2.182



Poster, **5e Ned. Ind. Jaarbeurs en-markt [5th Netherlands–Indies Fair and Market]**, 1924
 Gerardus Johannes Ensink (Dutch, 1895–1928)
 designer
 N.V. Boekh. Visser & Co., Bandung, Indonesia,
 publisher
 Offset lithograph
 34³/₄ x 22¹/₄ in (88.2 x 56.5 cm)
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
 Collection, TD1989.317.59

Held in Bandung in 1924, the 5th Netherlands–Indies trade fair included exhibitions on tea culture and road construction. In the background of this promotional poster is the fair’s Kologdam building designed by Dutch architect Wolff Schoemaker; in the foreground, a steam-powered road roller and a scene of tea cultivation, introduced in Indonesia during the Dutch colonial period. Tea became a major component of trade in the Dutch East Indies and one of the most lucrative sources of wealth and government revenue in the British Empire.

Shaping Plywood

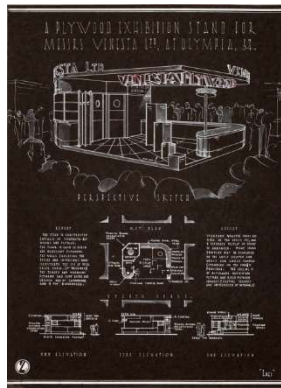
Plywood, made up of thin wooden sheets glued together, emerged as a revolutionary material in the late 19th century. Because of its strength, lightness, and flexibility, modernist designers and architects of the 1930s began to exploit its ease of mass production and ability to be shaped into fluid forms. In their designs, they embraced plywood's potential to create seamless, flowing lines—softening interiors, prioritizing comfort and efficiency, and embodying ideals of simplicity and functionality. Influential manufacturers, like Luterma in Estonia, pioneered plywood's use for everyday products and became widely available through global distribution.

Groundbreaking furniture helped make some leading designers familiar names both at home and abroad, from Alvar Aalto in Finland to Charles and Ray Eames in the United States. Several of their iconic chairs are still in production now, and companies continue to explore new plywood models, inviting ideas from designers all over the world.

Moldeando la Madera Contrachapada

La madera contrachapada, compuesta por finas láminas de madera unidas con adhesivo, surgió como un material revolucionario a finales del siglo XIX. Gracias a su resistencia, ligereza y flexibilidad, los diseñadores y arquitectos modernistas de la década de 1930 comenzaron a aprovechar su facilidad de producción en masa y su capacidad para moldearse en formas fluidas. En sus diseños, adoptaron el potencial de la madera contrachapada para crear líneas continuas y orgánicas, suavizando los interiores, priorizando la comodidad y la eficiencia, y encarnando ideales de simplicidad y funcionalidad. Fabricantes influyentes, como Luterma en Estonia, fueron pioneros en el uso de la madera contrachapada para productos de uso cotidiano y su distribución global la hizo ampliamente accesible.

Los muebles innovadores ayudaron a convertir a algunos diseñadores destacados en nombres reconocidos tanto a nivel nacional como internacional, desde Alvar Aalto en Finlandia hasta Charles y Ray Eames en Estados Unidos. Varias de sus sillas icónicas siguen produciéndose hoy en día, y empresas continúan explorando nuevos modelos en contrachapado, invitando a diseñadores de todo el mundo a contribuir con sus ideas.



Drawing, **A Plywood Exhibition Stand**, 1934

C. O. J. Cook (British, b. 1911), architect

Pen and ink on paper

27 ¼ x 19 5/8 in (69.2 x 49.8 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, 86.5.8

At the London Building Exhibition in 1934, Venesta—the first British importer of Luterma plywood, led by Jack Pritchard since 1925—organized a competition for their stand demonstrating plywood's benefits to construction. This perspective drawing is one of the proposals for the competition, which was ultimately won by another firm, Skinner and Tecton.



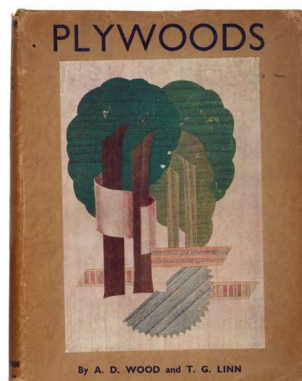
Catalogue, **New Architecture**, 1938

Ashley Havinden (British, 1903–1973), cover designer

MARS (Modern Architectural Research) Group and New Burlington Galleries, London, publisher
7 ½ x 11 in (19 x 28 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, 83.2.1021

This catalogue promotes an exhibition organized by the MARS group, founded in 1933 by Wells Coates, Maxwell Fry, and Morton Shand, among others, to advance modernism in British architecture. Coates, who cofounded Isokon with Jack Pritchard, participated in the exhibition and Isokon's plywood furniture was advertised in the catalogue.



Book, **Plywoods: Their Development, Manufacture and Application**, 1942

Andrew Dick Wood and Thomas Gray Linn, authors

W. & A. K. Johnston, Ltd, Edinburgh and London, publisher

Morrison and Gibb Ltd., Edinburgh, printer

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XB1990.309



Catalogue, ***Flexwood***, c. 1935

United States Plywood Corporation, New York City, publisher

13 x 7 in (33 x 17.8 cm), open

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XC2002.11.6.3

This catalogue features samples of Flexwood's different wood options, including mahogany, walnut, zebrawood, Macassar ebony, rosewood, maple, and several others.

Flexwood is wood veneer cut to 1/85 inch and then glued under heat and hydraulic pressure to cotton sheeting with a waterproof adhesive.



Stacking chairs, c. 1926

Société Industrielle des Meubles Multiples, Lyon, France

Wood seat, Luterma, Tallin, Estonia, manufacturer, designed 1896

Brushed steel, plywood

32 $\frac{1}{2}$ x 16 x 16 in (82.5 x 40.6 x 40.6 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XX1989.24, XX1990.753

This chair illustrates a common manufacturer's decision: to reduce production costs for the mass market without denying the consumer the appearance of luxury. The decorative motif pressed into the plywood seat is an economical way to suggest embossed leather. Mass-produced, quickly constructed, and stackable, this chair was inexpensive and space-efficient, perfect for cafes, gardens, and balconies.

Created by the Estonian firm Luterma, established in 1883, the seat received a *Grand Prix* (top prize) at the 1900 Paris Exposition Universelle.



Stool, 1930–35

Luterna, Tallin, Estonia, manufacturer

Venesta, London, distributor

Birch plywood, iron

18 x 12¹/₂ x 14¹/₄ in (45.7 x 31.7 x 36.2 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.

Collection, 2022.4.1

Light and easy to handle, this stool was made by Luterna, known for their plywood technology, and imported by Venesta—the name a combination of “veneer” and “Estonia.”

On a future model, German architect Walter Gropius widened the cut-outs. The new version was produced by Isokon Furniture Company, founded in 1929 in London by Venesta employee Jack Pritchard with architect Wells Coates. Isokon hired several émigré designers as consultants, including Gropius and Marcel Breuer.

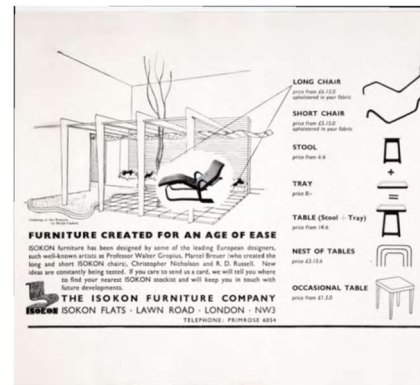


Image: Isokon advertisement with the stool by Walter Gropius, from the *New Architecture* catalogue (1938) published by MARS and New Burlington Galleries, London.



Sled, ***Skippy Sno-Plane***, c. 1933

Harold Van Doren (American, 1895–1957) and John Gordon Rideout (American, 1898–1951), designers
The American National Company (established in 1925),

Toledo, Ohio, manufacturer

Painted plywood (hard maple), enameled and chromium-plated steel, plastic

$7\frac{3}{8} \times 46\frac{3}{8} \times 22\frac{1}{2}$ in (18.7 x 117.8 x 57.1 cm)

The Wolfsonian–FIU, Gift of the George R. Kravis II Collection, 2019.3.263

This sled was advertised for its faster speed and easier steering, having springs on both sides to equalize tension and allow for automatic adjustments. The seven red arrows down the center even resemble airport landing-strip guidelines, evoking flying, a common metaphor in streamlining. However, the steering ultimately did not work well, and it was scrapped in later designs.

In his 1940 book *Industrial Design: A Practical Guide*, Harold Van Doren chose the *Sno-Plane* as one of his case studies, asserting that “Children Love Streamlining.”



Hat box, c. 1933

Luterma, Tallin, Estonia, manufacturer

Venesta, London, distributor

Laminated birch plywood

$10 \times 17\frac{5}{8}$ in dia (25.4 x 44.7 cm dia)

The Wolfsonian–FIU, Gift of James Zemaitis, 2022.5.2 a,b

When the major plywood manufacturer Luterma developed a rotary cutter in 1885, success followed with mass-produced plywood chairs. Luterma expanded production to all kinds of plywood items including suitcases, tea chests, and hat boxes.



Satchel, *Ovaalsed Käsitrommlid* [Oval Hand Drum], c. 1920

Luterna, Tallinn, Estonia, manufacturer

Venesta, London, distributor

Laminated birch plywood, leather, metal

8 x 6 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in (20.3 x 16.5 x 45.1 cm)

The Wolfsonian—FIU, Gift of James Zemaitis, 2022.5.1

Stiff and oblong with a hinged opening, this bag was inspired by metal vasculums (containers used to hold botanical specimens). Vasculums bear this shape to preserve their contents without damage, maintaining a cool and humid environment. The manufacturer used plywood instead of metal because it does not conduct heat, does not rust, and is lightweight.



Scan to see footage of this type of satchel being carried by a visitor to the Tallinn International Trade and Industry Exhibition, June 14, 1924.

Filmistuudio Estonia Film, maker. Courtesy Estonian National Archives Media Library, Estonia.



Chair, c. 1946

Herbert Von Thaden (American, 1898–1969), designer

Thaden-Jordan Furniture Corporation, Roanoke, Virginia, manufacturer

Birch plywood, metal

In the late 1920s Herbert Von Thaden, a former army pilot, established the Thaden Metal Aircraft Company to pioneer the production of metal-built aircraft in the United States. During the Second World War, he worked with Donald Lewis Jordan to make plywood parts for the U.S. military. After the

war, they formed the Thaden-Jordan Furniture Corporation. Adapting wartime techniques, Thaden designed this three-sheet plywood chair inspired by a molded plywood chair made by Isaac Cole in New Jersey and patented in 1874. Here the seat features a mechanism for adjusting to two different heights, like in airplanes or automobiles.

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, TD1989.158.



Isaac Cole's patent model for a plywood chair, 1874.
Courtesy MoMA, New York City



Sideboard and chair, **model no. 102**, c. 1947
Herbert Von Thaden (American, 1898–1969), designer
Thaden-Jordan Furniture Co., Roanoke, Virginia, manufacturer
Birch plywood, metal
12 x 18 in (140.3 x 123.2 x 45.7 cm); 33 x 20 x 20 in (83.8 x 50.8 x 50.8 cm)
The Wolfsonian—FIU, Purchase, 2020.29.1–.2



Herbert Von Thaden was an aeronautic engineer and a pilot, and his wife, Louise Thaden, was the most famous female American aviator of her time, after Amelia Earhart. His extensive experience with aviation informed his furniture design, as seen in the sleek, clean lines of this bentwood buffet and chair.

The buffet includes a hutch with two optional graduated tiers, a thin dowel (round pin) to hold items in place, and a center utensil drawer lined with green velvet. The chair was part of a dining



suite. Constructed from two bent plywood panels, it came into production as model no. 102.

Lounge chair, **model no. 41, Paimio Chair**, 1931–32
 Alvar Aalto (Finnish, 1898–1976), designer
 Oy Huonekalu-ja Rakennustyötehdas Ab, Turku, Finland, manufacturer, after 1932
 Plywood, laminated birch, solid birch

Architect Alvar Aalto began experimenting on laminated wood with master joiner Otto Korhonen, creating the model no. 41 chair. Its alternative name comes from Paimio, Finland, where Aalto designed a tuberculosis sanatorium. He chose these chairs for the patients' lounge due to their birch plywood material, a warmer and more tactile alternative to the Bauhaus-style metal used in institutions. He shaped a single piece of plywood into the seat and back of the chair, bending and rolling the wood at the top and bottom edges for structural strength. The chair's fluid form allows for comfort without upholstery.



Armchair, **Bent Plywood Armchair (BPAC)**, 1934
 Gerald Summers (British, b. Egypt, 1899–1967), designer
 Makers of Simple Furniture, London, maker
 Grange Furnishing Stores, Harrow-Middlesex, England, retailer
 Birch plywood
 35 x 30 x 24 in (89 x 76.2 x 60.9 cm)
 The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, 85.11.16

The process for making the *Bent Plywood Armchair* (BPAC) was so novel—and so fast—that retailers first believed its shape wouldn't hold. Made from a single sheet of plywood without connectors, it was constructed by gluing together many layers of plywood and then clamping them into a mold.

The *BPAC* was long thought to be influenced by Alvar Aalto's Paimio Chair, exhibited at the Fortnum



& Mason exhibition in London in 1933. However, Summers had already experimented with bent plywood in his earlier work.

Armchair, ***Fireside Chair (FSC)***, 1933

Gerald Summers (English, b. Egypt, 1899–1967), designer

Makers of Simple Furniture, London, maker

Bent plywood, beech, upholstery

35½ x 22 x 20 in (90.2 x 55.9 x 50.8 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 85.11.8

A prototype of this chair was commissioned by Irish research engineer Eric Megaw for his wife Thérèse, who were regular customers of Gerald Summers and Marjorie Butcher, founders of Makers of Simple Furniture. The version shown here is less common because it is taller and narrower, but sold under the same name, *Fireside Chair*. Its sides are made of thick plywood, with its feet cut out. A thin layer of plywood creates the back and wraps around the thicker layers, giving the illusion that the chair is made of one continuous form.



Chair, **model no. 301**, 1932–34

Marcel Breuer (American, b. Hungary, 1902–81), designer

Embru-Werk A.G., Rüti, Switzerland for

Wohnbedarf, Zürich, manufacturer

Plywood, aluminum

29 x 17 x 18½ in (73.6 x 43.2 x 47 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1993.81.2

In 1933 Embru-Werk A.G. began producing furniture designed by Marcel Breuer, a student and later an instructor at Bauhaus, the design school founded in Weimar, Germany by architect Walter Gropius in 1919. Breuer pioneered the use of tubular steel for home furnishings beginning in the 1920s. He originally conceived model no. 301 as a cantilever form with no rear supports, however a secondary support strut (patented in 1933) became necessary

when the aluminum bands proved too weak to support the weight of a sitter.

Brace, **Leg Splint**, 1942

Charles Eames (American, 1907–1978) and Ray Eames (American, 1912–1988), designers
Evans Products Company, Molded Plywood Division,
Venice, California, manufacturer

Molded plywood

42 x 8¹/₈ x 4¹/₄ in (106.7 x 20.6 x 10.8 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection, XX1990.1481



Charles and Ray Eames perfected their molding skills during the Second World War, after approaching the United States Navy with the idea of producing leg splints in molded plywood instead of metal. The creation of this stackable, lightweight, and portable leg splint led to the development of their famous plywood chairs after the war.



Chair, **Dining Chair Wood (DCW)**, 1945–46

Charles Eames, Jr. (American, 1907–1978) and Ray Eames (American, 1912–1988), designers
Evans Products Company, Molded Plywood Division,
Venice, California, manufacturer

Herman Miller Furniture Co., Zeeland, Michigan,
distributor

Ash plywood, dye, rubber, steel

29 x 19¹/₄ x 21¹/₂ in (73.6 x 48.9 x 54.6 cm)

The Wolfsonian—FIU, Gift of the George R. Kravis II
Collection, 2019.3.104

Dining Chair Wood (DCW) was made in 1946, was the first mass-produced plywood chair by Charles and Ray Eames. After attempting to create a single plywood shell, the Eameses developed a chair in two parts—seat and back—connected to the wooden frame by rubber shock mounts. This technique had previously been used in automobiles and airplanes and here provides comfort and flexibility without need for upholstery. The DCW and its lounge version were defined “The Best Design of the 20th Century” in *Time Magazine* (2001).

Chair, **Kolho Chair**, 2019

Matthew Day Jackson (American, b. 1974), designer

Made by Choice, Halikko, Finland, manufacturer

Plywood, paint

21¹/₄ x 21¹/₄ x 30⁵/₁₆ in (53.8 x 53.8 x 76.9 cm)

Courtesy of Made by Choice

Multimedia artist Matthew Day Jackson's furniture series, *Kolho*, is characterized by right angles and serpentine forms. After meeting the founders of Made by Choice in Kohlo, Finland, Jackson decided to create a furniture collection named after the Finnish village.

"The serpent represents temptation and chaos which supports the flat plane of reason. The space between Reason and Chaos is that of PLAY. This is the space where our human animal truly shows its greatest self."

— Matthew Day Jackson



Plate, **No. 2 The House of Plywood**, from *The Town of Tomorrow and Home Building Center*, 1939

National Home Builders Bureau Inc. and New York World's Fair, publishers

Burland Printing Co. Inc., New York, printer

10⁵/₈ x 7¹/₂ in (27 x 19 cm)

The Wolfsonian—FIU, Purchase, XC2017.03.5.9.2

The Douglas Fir Plywood Association (DFPA)

sponsored The House of Plywood at the 1939 New York World's Fair to promote using plywood in

American construction. Presented in the Town of

Tomorrow and designed by the New York architect

Lawrence Kocher, it was one of the 15 model houses on display presenting different building

technologies.



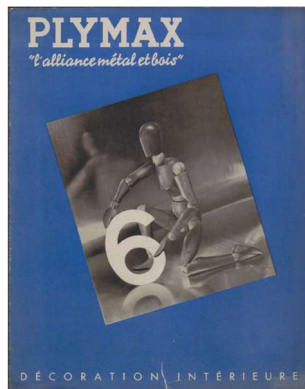
Brochure, ***Art-Ply for Modern Interiors***, 1938

Plywood & Veneer Company, Vancouver, Washington, publisher

11⁷/₁₆ x 8¹¹/₁₆ in (29 x 22 cm)

The Wolfsonian—FIU, Long-term loan, The Mitchell Wolfson, Jr. Private Collection, XM2000.51.5

Around 1930, designers began to adopt plywood as a decorative material for interiors since its flatness suited the new and fashionable Art Deco style. Art-Ply, manufactured exclusively by the American Plywood & Veneer Company, was a new paneling method manufactured in four standard patterns by Douglas Fir.



Pamphlet, ***Plymax: "l'alliance métal et bois":***

décoration intérieure [Plymax: **"The Combination of Metal and Wood": interior decoration**], c. 1935

Lutema français, Clichy, France, publisher

10³/₄ x 8¹/₄ in (27.3 x 20.9 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XB1990.288

Published by the French headquarters of Lutema, this pamphlet promoted Plymax, a metal-faced plywood used in construction and the aircraft industry.

Cocktail Culture

Cocktail culture was a staple of the 1920s “Jazz Age” despite the United States banning the production, importation, transportation, and sale of alcoholic beverages between 1920 and 1933, a period called Prohibition. With the help of advanced manufacturing technologies and materials such as Bakelite and chromed metals, designers conceived products characterized by simple geometric shapes, rounded edges, and continuous lines that not only facilitated mass production, but also aligned with the emerging visual language of modern design.

Their output contributed to a global exchange of taste, customs, and drinks, fueled by a common practice among many companies (such as liquor brands) to invite the most fashionable graphic designers of the time, sometimes from abroad, to lead new advertising campaigns. Shaped by these cross-cultural influences, many tools for cocktail making became emblems of American streamlined design.

Cultura del cóctel

La cultura del cóctel fue un elemento clave de la “Época del Jazz” de la década de 1920, a pesar de que Estados Unidos prohibió la producción, importación, transporte y venta de bebidas alcohólicas entre 1920 y 1933, un período conocido como la Ley Seca (*Prohibition*). Con la ayuda de tecnologías de fabricación avanzadas y materiales como la baquelita y los metales cromados, los diseñadores crearon productos caracterizados por formas geométricas simples, bordes redondeados y líneas continuas que no solo facilitaban la producción en masa, sino que también se alineaban con el lenguaje visual emergente del diseño moderno.

Su producción contribuyó a un intercambio global de gustos, costumbres y bebidas, impulsado por la práctica común de muchas empresas (como las marcas de licor) de invitar a los diseñadores gráficos más vanguardistas del momento, a veces del extranjero, para liderar nuevas campañas publicitarias. Moldeadas por estas influencias transculturales, muchas herramientas para la preparación de cócteles se convirtieron en emblemas del diseño aerodinámico estadounidense.



Cocktail shakers, ***Master Incolor***, 1935

Lawson & Raphael Clarke Ltd., London, designers

Bakelite, silver-plated metal

11¹/₄ x 4 x 4 in (28.6 x 10.1 x 10.1 cm)

The Wolfsonian–FIU, Gift of the George R. Kravis II Collection, 2019.3.163–.165

One of the most successful inventions by brothers Lawson and Raphael Clarke was the *Master Incolor* cocktail shaker, patented in 1934 and first sold in 1935 by their father at the family jewelry store, Wilson & Gill. The streamlined Bakelite flask with a ribbon circular motif was available in six plain colors: ivory, black, green, orange, blue, and red. Designed with a leak-proof hidden pouring spout, its unique selling point was a metal cap where eight popular cocktails recipes of the time would appear as the rim rotated.



Seltzer bottles, ***Soda King Syphon***, 1938

Norman Bel Geddes (American, 1893–1958) and Worthen Paxton (American, 1905–1977), designers

Walter Kidde Sales Company, Inc., Bloomfield, New Jersey, manufacturer

Chrome-plated and enameled metal, brass, rubber

10 x 4 x 4 in (25.4 x 10.1 x 10.1 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.15.3

The rocket-like seltzer bottle was designed by Norman Bel Geddes with Worthen Paxton, an engineer and architect who was a partner in Geddes's firm. Geddes's well-known name appears stamped on the bottle, illustrating the importance of the industrial designer in selling products. His reputation as a future-oriented designer who contributed to popularizing "streamlining" as a new style was cemented in 1932 with the publication of his book, *Horizons*.



Shaker, 1935

Folke Arström (Swedish, 1907–1997), designer
Guldmedsaktiebolaget, Stockholm, Sweden, manufacturer
German silver, Bakelite

8½ x 3⅝ x 3 in (21.6 x 9.2 x 7.6 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
87.1392.9.3.1 a-c

Between 1935 and 1940, Swedish artist and designer Folke Arström collaborated with Guldmedsaktiebolaget, a Stockholm metalwork company founded in 1867. One of his most successful design pieces was this streamlined cocktail shaker with its functional lateral bulges allowing for it to be easily shaken while held in one hand.



Shaker, ***Traveling Bar, Zeppelin***, c. 1928

J. A. Henckels, Solingen, Germany, manufacturer

Chrome and gold-electroplated brass

9 x 3¼ in dia (22.8 x 8.2 cm dia)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
83.15.30 a–m

Designed to resemble the famous German airship *Zeppelin*, this cocktail shaker contains a variety of additional tools that fit inside: a spoon with a fork handle, a spatula, a funnel, a corkscrew, a lemon squeezer and sieve, four small beakers, a small flask with a screw-on top, and a container with a lid.



Menu, ***Streamliner Beverages: Wines, Liqueurs***, 1940

Union Pacific, Omaha, Nebraska, publisher

11 x 5½ in (28 x 14 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1989.22.61

Union Pacific's famed overnight passenger trains offered unique dining experiences and sleeping accommodations. The trains' innovations ranged from interiors to menus like this one which features a streamlined locomotive on one side and a cocktail shaker on the reverse.



Cocktail spoon with graduated jigger, c. 1935

Napier Co., Meriden, Connecticut, manufacturer

Silver-plated brass

9³/₈ x 2 in dia (23.1 x 5.1 cm dia)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.15.18

Influenced by the market created by the end of Prohibition, in the 1930s Napier Co. began producing barware such as this cocktail spoon and graduated jigger, which guides the user in measuring ingredients. When pressed, the mechanical design allows for the liquid in the jigger to make its way down the spoon and into the glass.

James Napier, president of the company since 1920, visited the Paris Exposition Internationale des Arts Décoratifs in 1925 and kept Napier Co. up to date with new trends in the years to follow.



Shaker, ***Empire Cocktail Shaker***, 1938

William Archibald Welden (American, b. Scotland, 1900–1970), designer

Revere Copper and Brass Company, Rome, New York, manufacturer

Chrome plated brass, Bakelite

12¹/₄ x 7 x 3 in (31.1 x 17.8 x 7.6 cm)

The Wolfsonian–FIU, Gift from the Martin K. Webb and Charles L. Venable Collection, 2021.40.380 a-c

William Archibald Welden, head of design for the Revere Copper and Brass Company in the 1930s, designed the *Empire Cocktail Shaker* with butterscotch Bakelite accents on the cylindrical finial and stopper. Other variations include red, green, and white Bakelite. The shaker could be sold as a set, accompanied by chrome-plated brass cups with a Bakelite base complementing the highlights of the shaker.



Shaker and instructions, ***Thermoshaker***, c. 1933
 The American Thermos Bottle Company, Norwich, Connecticut, manufacturer
 Chrome-plated steel, enamel, glass; ink on paper
 Shaker: 14 x 6 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in (35.5 x 16.5 x 11.4 cm)
 Instructions: 6 $\frac{1}{8}$ x 3 $\frac{3}{8}$ in (15.5 x 8.6 cm)
 The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XX1990.1129 a–d



Mixer and spoon, ***Stirring Cocktail Mixer***, no. 17049 and no. 17055, c. 1935–37
 Walter von Nessen (American, b. Germany, 1889–1943), designer
 Chase Brass & Copper Company, Waterbury, Connecticut, manufacturer
 Chrome
 10 $\frac{5}{8}$ x 6 $\frac{1}{2}$ x 5 $\frac{7}{8}$ in (27 x 16.5 x 14.9 cm)
 The Wolfsonian—FIU, Gift of Sheryl Rosenfield, 2022.8.244 a,b

During the Great Depression—the worldwide economic crisis that started with the stock market crash of 1929—Chase Brass & Copper Company, a producer of industrial parts and plumbing components, began marketing a specialty line of domestic products to boost sales. The company enlisted the services of renowned American industrial designers like Walter von Nessen, a German émigré, to bring sophisticated design into middle-class homes.



Holder and tray, ***Cocktail Ball and Olympia***

Tray, no. 90071 and no. 90072, 1936–42

Russel Wright (American, 1904–1976), designer

Chase Brass & Copper Company, Waterbury, Connecticut, manufacturer

Chrome, rubber

Holder: $3\frac{1}{4} \times 3\frac{1}{2}$ in dia (8.2 x 8.9 cm dia)

Tray: $\frac{1}{2} \times 6\frac{1}{4}$ in dia (1.3 x 15.9 cm dia)

The Wolfsonian–FIU, Gift of Sheryl Rosenfield, 2022.8.140–.141

Covered in holes for toothpicks meant to carry hors d'oeuvres, this chrome cocktail ball has a rubber foot and sits on a circular tray. Both pieces were designed by Russel Wright between, reflecting the streamlined modernism characteristic of American industrial design in the pre-war era. The sphere, especially, embraces both functionality and sculptural appeal, a modernist balance.

Chase's collaboration with leading designers like Wright helped popularize stylish yet affordable barware during a time when home entertaining was at its peak, after the repeal of Prohibition in 1933. Wright helped bring modern aesthetics into the American home through affordable products.



Cocktail shakers, ***Gaiety Cocktail Shaker, no. 90034, 1934–42***

Howard Reichenbach (American, 1901–1959), designer

Chase Brass & Copper Company, Waterbury, Connecticut, manufacturer

Chrome, Bakelite

Black: $11\frac{1}{2} \times 3\frac{3}{4}$ in dia (29.2 x 9.5 cm dia)

Green: $11\frac{5}{8} \times 3\frac{3}{4}$ in dia (29.5 x 9.5 cm dia)

Red: $11\frac{5}{8} \times 3\frac{3}{4}$ in dia (29.5 x 9.5 cm dia)

The Wolfsonian–FIU, Gift of Sheryl Rosenfield, 2022.8.172, .203–.204

Patented in 1934, the *Gaiety Cocktail Shaker* merges form and function marked by assorted enamel stripes at top and bottom. It was a bestseller in *Chase Specialties* catalogs until 1942, when the company shifted to manufacturing industrial products to support the war effort.



Muddlers, *Old-Fashioned Cocktail Muddlers*, no. 90065, 1936–39

Chase Brass & Copper Company, Waterbury, Connecticut, manufacturer

Chrome, Bakelite, cardboard, paper

$7\frac{7}{8} \times 4\frac{7}{8} \times 4\frac{3}{8}$ in (2.2 x 12.4 x 11.1 cm)

The Wolfsonian–FIU, Gift of Sheryl Rosenfield, 2022.8.186 a–f

Used to crush ingredients such as fruits, herbs, and spices in the bottom of a glass or cocktail shaker, these muddlers were used for Old Fashioned cocktails, one of the most popular drinks at the time.



Mixers, *Iced Drink Mixers*, no. 90090, 1937–39

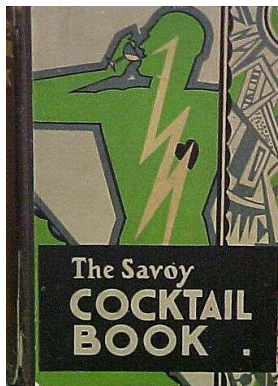
Harry Layton (American, 1911–1997), designer

Chase Brass & Copper Company, Waterbury, Connecticut, manufacturer

Chrome, Bakelite, cardboard, paper, elastic

$3\frac{3}{4} \times 4\frac{3}{8} \times 10\frac{5}{8}$ in (1.9 x 11.1 x 27 cm)

The Wolfsonian–FIU, Gift of Sheryl Rosenfield, 2022.8.220a–d



Book, *The Savoy Cocktail Book*, 1930

Gilbert Rumbold (British, 1896–1974), illustrator

Harry Craddock (British, 1876–1963), author

Richard R. Smith, New York City, publisher

$7\frac{7}{8} \times 5\frac{1}{2}$ in (20 x 14 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.2.843

Harry Craddock, a famous bartender at the American Bar in London's Savoy Hotel, compiled this essential collection of cocktail recipes, drawing on his extensive experience in the United States and the United Kingdom during Prohibition. The cover design with the zigzag trajectory of the cocktail on the green silhouette reflects the geometric angularity of the Art Deco pattern along the side.



Shaker, **Blue Moon**, no. 90066, 1936–40
Howard Reichenbach (American, 1901–1959),
designer
Chase Brass & Copper Company, Waterbury,
Connecticut, manufacturer
Chrome, Bakelite
12¹/₄ x 3¹/₂ in dia (31.1 x 8.9 cm dia)
The Wolfsonian–FIU, Gift of Sheryl Rosenfield, 2022.8.307



Cups, **Blue Moon Cup**, no. 90067, 1934–41
Harry Layton (American, 1911–1977), designer
Chase Brass & Copper Company, Waterbury,
Connecticut, manufacturer
Chrome, glass
3⁵/₈ x 2¹/₈ in dia (9.2 x 5.4 cm dia)
The Wolfsonian–FIU, Gift of Sheryl Rosenfield, 2022.8.309–
.310

The *Blue Moon* cocktail set was created by two staff designers at Chase: Howard Reichenbach and Harry Layton. Reichenbach started as apprentice engineer in his mid-teens. Layton, who studied architecture and design at New York University, worked at Chase from 1933 to 1939. Both played a significant role in elevating everyday objects.



Cocktail plates, **Bacardi** and **Martini**, c. 1933
Clarence William Anderson (American, 1891–1971),
designer
Crown Ducal, England, manufacturer
Printed china
The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection of
Decorative and Propaganda Arts, Promised Gift,
WX2013.3.6, .2



These are part of a set of six plates illustrating female figures that personify popular drinks of the time—shown here, Martini and Bacardi. The other four included Old Fashioned, Side Car, Manhattan, and Bronx.

The designer, Clarence William Anderson, was an American author and illustrator who was particularly focused on horse illustration. He made covers for the *Saturday Evening Post* and illustrated cartoons for *The New Yorker*.



Painting, ***Pareja [Couple]***, 1928

Jorge Larco (Argentinian, 1897–1967)

Buenos Aires, Argentina

Watercolor on paper

27³/₈ x 21 x 1¹/₄ in (69.5 x 53.3 x 3.2 cm), framed

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 87.685.5.1

This watercolor by Argentinian painter and set designer Jorge Larco depicts a couple at cocktail hour. Larco took a geometric approach with the scene, emphasizing stylization and angularity, typical features of Art Deco aesthetics.



Painting, ***Cocktail Hour***, 1937

Arrigo Varettoni de Molin (American, b. Italy, 1902–1985)

New York City

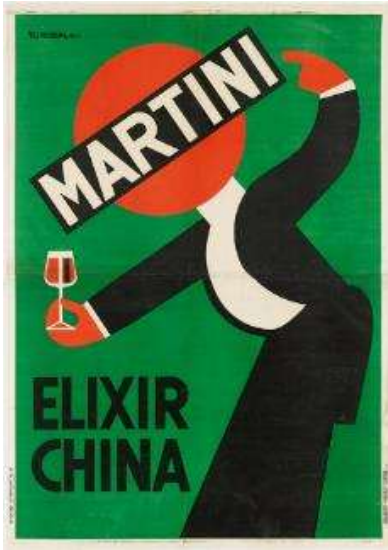
Oil on canvas

43 x 37³/₈ x 21¹/₄ in (109.2 x 94.9 x 5.7 cm), framed

The Wolfsonian–FIU, Gift of Historical Design, New York City, 2024.24.1

This painting, ironically named *Cocktail Hour*, is not a scene of guests socializing and enjoying drinks—instead it depicts tired female factory workers taking turns drinking from a water fountain during their break. The sympathetic and satirical artwork was exhibited at the Vendome Art Galleries in New York in 1941 alongside other works by Arrigo De Molin portraying city life.

De Molin migrated to the United States from Borca di Cadore, in the Veneto region of Italy, in 1921. He studied art and design at the New York City-based Cooper Union and Art Students League. His portrayals of life in Manhattan were greatly influenced by his early endeavors as a theatrical designer, muralist, and community painter.



Poster, *Martini Elixir China*, 1935

Giuseppe Riccobaldi Del Bava (Italian, 1887–1976), designer

Barabino & Graeve, Genoa, Italy, printer

Offset lithograph

78 x 55 in (198.1 x 139.7 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.

Collection, 87.567.4.1

Since the turn of the 20th century, well-known artists and designers have periodically contributed to advertising campaigns for the Turin liquor brand Martini, including Marcello Dudovich, Giorgio Muggiani, Alexey Brodovitch, and Jean Droit. In this 1935 poster, Giuseppe Riccobaldi playfully used the classic Martini “ball and bar” logo, registered as a trademark in 1929, as the head of a waiter serving a glass of the bitter aperitif.



Poster, *Dubo Dubon Dubonnet Quinquina*, c. 1932

After A. M. (Adolphe Mouron) Cassandre

(French, b. Ukraine, 1901–1968)

Alliance Graphique, Paris, publisher

Offset lithograph

13³/₄ x 9³/₄ in (34.9 x 24.7 cm)

The Wolfsonian–FIU, Gift of Avram & Jill Glazer,

2014.6.38

This poster draws on A. M. Cassandre’s iconic 1932 triptych of a seated figure in consecutive stages of enjoying Dubonnet. The promise of satisfaction as one consumes the beverage unfolds in parallel with the brand name, which plays on the French word for “good” (*bon*). The figure of the man is only complete—that is, filled in—when his glass is empty. This sequential design became the trademark image of the brand.

In 1846 Joseph Dubonnet created a medicinal aperitif using quinine, a medication primarily used to treat malaria. By the early 20th century, Quinquina Dubonnet became popular around the world as an aperitif and as an essential ingredient for many cocktails.



Poster, *Armagnac Ryst*, 1943

Raymond Savignac (French, 1907–2002), designer
Consortium Général de Publicité, Paris, France,
publisher

Offset lithograph

23 $\frac{1}{2}$ x 17 $\frac{5}{8}$ in (59.7 x 44.7 cm)

The Wolfsonian–FIU, Gift of Avram and Jill Glazer,
2017.17.10

Raymond Savignac's early career was marked by a simple style and use of humor. In this poster, a figure emerges from darkness reaching towards a bottle of the French brandy Armagnac Ryst. This style can be traced to Savignac drawing inspiration from the films of Charlie Chaplin and once apprenticing under A. M. Cassandre.

"A poster creates the illusion if not of happiness, then at least of comfort and ease."

– Raymond Savignac



Design drawing, *Branca*, c. 1935

Virginio Bianchi (Italian, 1899–1970)

Milan, Italy

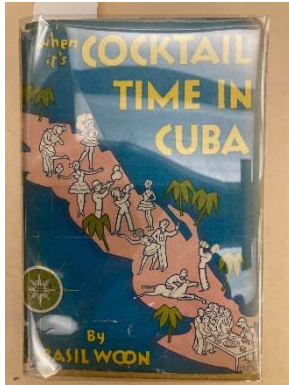
Ink, graphite, and tempera on paper

12 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in (32.4 x 23.5 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.
Collection, XX1990.2058

Tuscan artist and illustrator Virginio Bianchi created this advertising proposal for the Fratelli Branca distillery using exaggerated aerial-perspective principles inspired by contemporary *Aeropittura*, a group of Futurists artists who aimed to paint the experience of flight from above.

The Milan-based distillery is best known for inventing Fernet Branca, a popular *amaro* (herbal bitter liqueur) digestif advertised in interwar Italy as a medicinal strength revitalizer.



Book, ***When It's Cocktail Time in Cuba***, 1928
 Sugar, dustjacket illustrator
 Basil Dillon Woon (American, b. Great Britain, 1893–1974), author
 Horace Liveright, New York City, publisher
 The Wolfsonian–FIU, Gift of Vicki Gold Levi,
 XC2016.01.1.1359

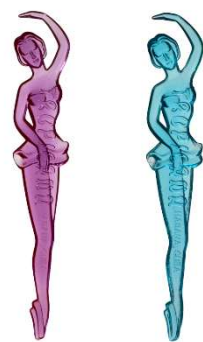
In this book privately published during Prohibition, British playwright and journalist Basil Woon captures a lively picture of Cuba in those years. As American tourists flocked south to drink, gamble, and party, they discovered the beauty of Havana, “the Paris of the Western Hemisphere.”



Tropicana

The Tropicana nightclub, set in a lush tropical garden in Havana, quickly became a worldwide attraction after it opened in the 1930s. A new indoor cabaret added in 1951, Arcos de Cristal (Crystal Arches)—a system of five thin concrete vaults designed by Cuban architect Max Borges Recio—is now considered a masterpiece of modern Cuban architecture. Tourists that frequented the nightclub held souvenirs, menus, glasses, and swizzle sticks representing the Tropicana symbol: a marble ballerina by Cuban sculptor Rita Longa.

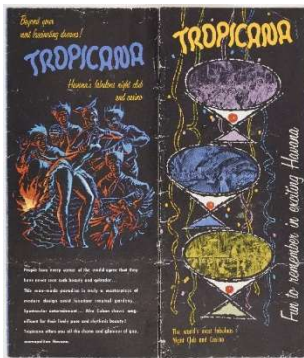
Advertisement, ***While in Havana Visit Tropicana***, c. 1955
 Otto Chaviano Leonart (Cuban, 1936–2012), illustrator
 Tropicana, Havana, Cuba, publisher
 6¹¹/₁₆ x 4³/₈ in (17 x 11 cm)
 The Wolfsonian–FIU, Gift of Vicki Gold Levi,
 XC2002.11.4.69



Cocktail swizzle sticks, ***Tropicana***, c. 1955
 Beacon Signstir, Newton, Massachusetts, manufacturer
 Tropicana, Havana, Cuba, commissioner
 6¹/₈ x 1¹/₄ x 1¹/₄ in (15.5 x 3.2 x 0.6 cm)
 The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
 2024.23.34–.35, 2025.21.1



Glass and swizzle stick, **Tropicana**, c. 1955
Tropicana, Havana, Cuba, commissioner
Glass: $9\frac{1}{4} \times 3\frac{1}{4}$ in dia (23.5 x 8.2 cm dia)
Swizzle Stick: $8\frac{7}{8} \times 2\frac{1}{4} \times 1\frac{7}{8}$ in (22.5 x 5.7 x 4.7 cm)
The Wolfsonian—FIU, The Vicki Gold Levi Collection,
2024.23.40a,b



Pamphlet, **Tropicana**, c. 1955
Tropicana, Havana, Cuba, publisher
 $6\frac{5}{16} \times 8\frac{11}{16}$ in (16 x 22 cm)
The Wolfsonian—FIU, Gift of Vicki Gold Levi,
XC2016.01.1.174

Menu, **Tropicana, Habana, Cuba**, c. 1955
Tropicana, Havana, Cuba, publisher
The Wolfsonian—FIU, The Vicki Gold Levi Collection,
XC2002.11.4.124



Design drawing, **Oude Boll**, 1908
Jan (Johannes) Heesterman (Dutch, 1890–1947)
Watercolor, ink, and graphite on paper
 $24\frac{7}{8} \times 19\frac{3}{4}$ in (63.2 x 50.1 cm)
The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection, XX1990.3218

This is a study for a poster promoting Oude Boll, a gin-like Dutch spirit produced in Schiedam, famous for its gin and liquor distilleries. With a geometric, two-dimensional approach characteristic of the *Nieuwe Kunst* (New Art), the Dutch variant of Art Nouveau, it depicts a typical Oude Boll stoneware bottle with two glasses and, below the brand name, the Amsterdam coat of arms consisting of a red shield and a black band with three white Saint Andrew's Crosses.



Poster, *Fap'Anis*, c. 1927

Henri Delval (French, 1901–1959), designer

Publicité Wall, Paris, printer

Offset lithograph

47³/₄ x 63¹/₄ in (121.3 x 160.6 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.

Collection, TD1989.280.1

This poster promotes Fap'Anis—an anise-based apéritif—as a drink “for connoisseurs.” It depicts dancer, singer, and actress Gaby Deslys drinking and enjoying a panoramic view of the French Riviera, using bold color and stylized forms typical of French Art Deco advertising design. Posters like these were key marketing tools in the interwar period, displayed in cafés and along urban streets to attract attention in a competitive beverage market.



Poster, *Gilbey's Invalid Port*, c. 1933

Edward McKnight Kauffer (American, 1890–1954), designer

W & A Gilbey Ltd., London, publisher

Offset lithograph

10¹/₈ x 20 in (25.7 x 50.8 cm)

The Wolfsonian–FIU, The Mitchell Wolfson, Jr.

Collection, TD1991.143.1

Edward McKnight Kauffer was a leading modernist graphic designer known for his bold, eye-catching posters for the London Underground. Combining typography with imagery in a horizontal format, he designed a series of posters for Gilbey's, a British wine and liquor distributor.

Gilbey's Invalid Port was marketed as a restorative tonic and became very popular in the interwar period. Mild, sweet, and made with more sugar and a lower alcohol proof, it was often recommended by doctors to aid digestion and restore strength.



Ashtray, ***Campari l'aperitivo* [Campari the Aperitif]**, c. 1940

Casa Giuseppe Mazzotti, Albisola, Italy, manufacturer

Glazed earthenware

2 x 5 in dia (5.1 x 12.7 cm dia)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.

Collection, 84.7.25

In 1860 Gaspare Campari invented a red spirit which became the base of the famous cocktail, Americano. In 1915 his son, Davide Campari, opened the bar Camparino in Milan and launched "l'aperitivo," a pre-dinner drink to consume with small plates.



Book, ***Il cantastorie di Campari* [The Campari Storyteller]**, 1932

Bruno Munari (Italian, 1907–1998), designer

Renato Simoni (Italian, 1875–1952), author

Davide Campari & C., Milan, publisher

Raffaello Bertieri, Milan, printer

12⁵/₈ x 9¹³/₁₆ (32 x 25 cm)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.

Collection, 83.2.486

In 1932, artist, inventor, and designer Bruno Munari designed and illustrated the fifth volume in a series of promotional books commissioned by Davide Campari & C., producer of the classic liqueur and apéritif. Each of his 27 vignettes featured in the series illustrates a different love story written in verse by poet Renato Simon. The book was published in a limited-edition of 1000 copies.



Cocktail shaker, 1942

Donald Russell (American, 1909–1994), designer

8¹/₂ x 3¹/₂ x 1¹/₂ in (21.6 x 8.9 x 1.3 cm)

Steuben Glass, Corning Glass Works division, Corning, New York, manufacturer

Cocktail glasses, **model 7826**, c. 1950

George Thompson (American, 1913–1981), designer

Steuben Glass, Corning Glass Works division, Corning, New York, manufacturer

4 x 3³/₈ in dia (10.1 x 8.6 cm dia)



The Wolfsonian—FIU, Gift from the Martin K. Webb and Charles L. Venable Collection, 2021.40.14–.20

A teardrop-shaped air bubble in the foot of the glasses and a cone-shaped one inside the stopper of the cocktail shaker are the only decorative elements of these hand-blown glass pieces. In-house designers Donald Russell and George Thompson worked for Steuben starting in 1936, when the company—previously directed by English glassmaker Frederik Carder—abandoned the use of brilliant colors to focus on clear glass.



Decanter and glasses, c. 1932

Andries Dirk Copier (Dutch, 1901–1991), designer
N.V. Glasfabriek Leerdam, Leerdam, the Netherlands,
manufacturer

Glass

9 $\frac{1}{2}$ x 4 $\frac{3}{8}$ in dia (24.1 x 11.1 cm dia)

The Wolfsonian—FIU, The Mitchell Wolfson, Jr.
Collection, 84.8.23.1 –.34

All the pieces in this set are characterized by heavy bottoms for stability and round black bases. The decanter features a geometric etched motif on the surface and a black ball stopper matching the glasses.

The most important Dutch glass artist of the 20th century, Andries Copier entered the Glasfabriek in 1914, later becoming its artistic director.