COMMERCIAL ACTIVITIES

FASHION DESIGNS
Ruth Philippa
Gouache on paper, early 1930s

Ruth Philippa apprenticed as a fashion designer at the Lewinsky & Mayer Company on Hausvogteiplatz, the center of the Berlin fashion industry. Philippa studied fashion drawing at a private art school and emigrated to Great Britain after Lewinsky & Mayer was liquidated in 1939.

F. V. GRÜNFEILD. BERLIN KURFÜRSTENDAMM AT NIGHT
Neon light display, 1928

F. V. GRÜNFEILD COLOR CHART FOR STOCKINGS
F. V. Grünfeld opened in 1889 and experienced setbacks during WWI but was able to recover from and even build a new store on Berlin’s prestigious Kurfürstendamm in 1927.

50TH ANNIVERSARY BOOK FOR JULIUS BENDIX & SONS
January 10, 1920

FRITZ AND HANNI BENDIX VACATIONING
Photograph, 1925

Julius Bendix & Sohne, a Berlin linen factory, opened in 1870 sold its products worldwide and had grown to 2,000 employees in the 1920s.

TIETZ DEPARTMENT STORE ON BERLIN ALEXANDERPLATZ
Photograph, 1920s

The Tietz department store on Alexanderplatz in the heart of Berlin was opened in 1904 and flourished until it was “Aryanized” in the 1930s.

OSCAR AND BETTY TIETZ
Photograph, ca. 1920

POLITICAL EVENTS

INFLATION MONEY FROM THE 1920S
The galloping inflation in the wake of World War I was responsible to a considerable degree for the political instability Germany experienced during the early years of the Weimar Republic.

ANTI-SEMITIC ELECTION FLYER
Issued by Deutsche Völkisch Freiheitspartei (German Volksich Freedom Party) (OVFP), 1932

BARRICADE BUILT IN STREET FIGHT DURING THE JANUARY UPRISING OF 1919
Alfred Grosch, Berlin, Große Frankfurter Straße
Photograph, 1919

Street fights between rival political groups were a common sight in Weimar Berlin.

PORTRAIT BUST OF WALTER RATHENAU
Benno Elkan, Bronze, 1926

Walter Rathenau (1867–1922) was Minister for Reconstruction and Foreign Minister after World War I. He was instrumental in negotiating the Versailles Treaty. On June 24, 1924, Rathenau was assassinated by right-wing extremists.

PUBLISHING

PORTRAIT OF RUDOLF MOSSE
Ernst Wolfffeld
Etching, ca. 1910

Rudolf Mosse (1847–1920) began his illustrious career as a publisher after opening Germany’s first advertising agency in Berlin in 1867. In the late 1900s, Mosse began publishing various popular newspapers, including the Allgemeine Zeitung des Judenvereins. Berliner Volkszeitung came out in 1889 and was followed by the Berliner Morgenzeitung and the Berliner Abendzeitung.

DER PRINZ VON THEKEN: Ein Geschichtsbuch
[The Prince of Theken: A Book of Stories]
Berlin, P. Caster Publishers, 1920

Else Lasker-Schüler (1869–1945) was arguably the most striking figure of German Expressionism. Through her work, she constantly reinvented herself, allowing poetry and real life to merge in ever new transformations.

PORTRAIT OF HERWARTH WALDEN
Edward Kesting
Watercolor, 1928

Herwarth Walden (1878–1941) was a major publisher, gallery owner, and art dealer in Weimar Berlin. In his journal Der Sturm, he advanced literary Expressionism and the works of avant-garde artists.

DIE PLEITTE THE FLOP WAS A SATIRICAL POLITICAL PERIODICAL PUBLISHED BY WIELAND HERZFELDE
THE ARTS

SELF PORTRAIT
Lesser Ury
Oil on canvas laid on masonite, no date
Lesser Ury (1861–1935) has been credited for being the first painter who made Berlin the major subject of his work.

SKETCHES OF DOGS AND GOOSE ON CASSIERER STATIONERY
Max Liebermann
Ink on paper, 1919
Max Liebermann (1847–1935) was the main exponent of German Impressionism as well as an important art collector and art organizer.

EXHIBITION CATALOG
Association of Press Illustrators
Moderne Galerie Wertheim
Berlin, 1920s
Numerous Berlin newspapers used press illustrators to give a visual commentary on topical events.

PERFORMING ARTS

FRITZI MASSARY
Photograph, 1920s
Fritzi Massary (1882–1969), renowned for her spellbinding stage presence, was a Berlin institution, known as the Massary. She was the lead singer of the Metropol-Theater in Berlin during the 1920s, starring in popular operettas of the day, and performing in major opera houses throughout Europe.

PORTRAIT OF FLUTIST ALFRED LICHTENSTEIN
Photograph, 1928
Alfred Lichtenstein (1901–1986) was celebrated in Europe before World War II as the “man with the golden flute,” who performed all over Europe.

ALFRED LICHTENSTEIN’S FLUTE
Alloy, 20th century
KARRIKATURISTENBALL (CARICATURISTS’ BALL)
Pamphlet, ca. 1928

JEWISH COMMUNITY

ALBERT EINSTEIN AT A CHARITY CONCERT,
Neue Synagoge
Photograph, 1930

JÜDISCHER KINDERKALENDER
[JEWISH CHILDREN’S CALENDAR]
Emil Bernhard Cohn, Berlin, 5689, 1928–1929
Emil Bernhard Cohn (1881–1946) was a rabbi and author of several children’s books designed to acquaint Jewish children with their religious and cultural heritage at an early age.

LEO BAECK’S HEADCOVER
Velvet, early 20th century
PORTRAIT OF LEON BAECK
Eugen Spier
Drawing, 1945, With original signature by Leo Baec
Leo Baec (1875–1956) became Rabbi at the Neue Synagoge on Oranienburger Straße in Berlin, in 1912. From 1933 to 1942 Leo Baec served as the president of the National Association of German Jews [Reichsvertretung der deutschen Juden] which represented the interests of Germany’s Jewish citizens.

NEUE SYNAGOGE ON ORANIENTRASSE
Joseph Kolb, Engraving, 1866

MEZUZAH FROM JEWISH COMMUNITY BUILDING
Inscribed with Star of David and KK Berlin (Kehillah Ketubah Berlin) in Hebrew letters, Silver, 19th century

JEWISH PRAYERBOOK WITH CHARRED TORAH FRAGMENT
Wood from the Ark salvaged from the Pestalozzi-Straße synagogue in Berlin Charlottenburg, November 10, 1938

INSPIRATION

ART OF THE TIME INFORMED THE EXHIBITS COLOR PALETTE

TYPEFACE: VERLAG
From the rationalist geometric designs of the Bauhaus school, such as Futura (1927) and Ethr (1929), Verlag gets its crispness and its meticulous planning. Verlag’s “faiminded” quality is rooted in the newer sans serifs designed for linocasting machines, such as Ludlow Tempo and Intertype Vogue (both 1930), both staples of the Midwestern newspapers for much of the century. But unlike any of its forerunners, Verlag includes a comprehensive and complete range of styles: five weights, each in three different widths, each including the often-neglected companion italic.

Typeface design by Hoeffler Freer-Jones.

An exhibition at the Residence of the Ambassador of the Federal Republic of Germany in Washington, DC

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Piet Mondrian