The Old Prague Restaurant here therefore more or less retained the original outline of the national restaurant, which included an interior following the "modern Czecho-Slovak architectural lines," with an outdoor garden in a traditional style. The journalist further remarked that "waiters and waitress [were] dressed in native costumes" served, among others, Pilsner Urquell, "that world-famous beer...—a frothy nectar which tastes especially good with simple, well-cooked meals"[65] [fig. 42]. The combination of the beer, marketed as national, and the folk dress was a common feature in the national pavilions and restaurants. Here, above all, it also served as a reminder of the loss of statehood on the one hand and the perseverance of authenticity and tradition on the other.

Truly Bohemian glass?

By the late 1930s, exhibition organizers, beer producers and political representatives managed to forge an intimate association between the beverage and Czech (more than Czechoslovak) identity that successfully overwrote its history shared with Germans. As I mentioned earlier, Germans, for their substantial numbers, nevertheless continued to be an integral and important part of the population in Czechoslovakia, in many cities across the country and in the border areas between Czechoslovakia, Germany and Austria. Many of these regions had strategic industries and vital natural resources and it was in the borders, that another industry crucial for Austria-Hungary and later Czechoslovakia thrived. It was glassmaking that similarly to brewing had a shared German and Czech ethnic background, yet the inclusion of glass in world's fairs was framed differently from beer. Glass was a material product linked to local natural resources and this, in the understanding of many, gave it a strong affiliation with the land.

Crystal was discovered in Bohemia at the end of the seventeenth century and quickly grew in popularity. Glass making expanded especially in the nineteenth century, by the end of which there were about 100 glassworks in Bohemia, Moravia and Silesia.[66] At the end of the 1920s, there were some 140 glass making companies, producing a range of decorative glass, utility glass, bijou,

65 "Native delicacies to be served in Czecho-Slovakia's outdoor beer garden and restaurant at the New York World's Fair 1939," Release prepared for E. F. Roosevelt, Acting Director, Foreign Government Participation, Series I.A. Administration, I. Central Files, New York World's Fair 1939 and 1940 Incorporated Records 1935–1945, New York Public Library.

66 Petr Nový, Milan Glaveš, and Patrik Illo, *Dva v jednom, 1918–2018. Design českého a slovenského skla* (Jablonec nad Nisou: Muzeum skla a bižuterie v Jablonci nad Nisou, 2018), 15.

sheet glass, mirrors, bottles and construction glass.[67] Until the radical expulsion of Germans from Czechoslovakia after the Second World War, most glass factories in the so-called Sudetenland were owned and run by Germans who controlled the economy in places like Karlovy Vary in eastern Bohemia, and Jablonec nad Nisou, Harrachov, and Kamenický Šenov in the north and northwest of Bohemia.[68]

Just like was the case in breweries, Czechs were often employed as factory workers in glassworks until 1938 when they were pushed inland after the annexation of Sudetenland by Germany. Many companies selling and/or making glass originated in these regions and eventually relocated to Austria or other countries, either during the 1930s or in the mid-1940s. These included famous brands like Rückl and sons from Nižbor in Central Bohemia, Johann Lötz Witwe of Klášterský Mlýn in southwest Bohemia, or the northern Bohemian branch of Lobmeyr in Kamenický Šenov and Harrach glass from Neuwelt or Nový Svět also in the north.

Even though there were many glassmakers in Slovakia, they were often swiped under the umbrella term Czechoslovak glass that was occasionally used. Based mainly under the Tatra mountains, glass production in Slovakia was one of the main industries that suffered from the loss of its traditional markets, especially those in the former Greater Hungary.[69] The entire Czechoslovakia had to solicit new trading opportunities for its extensive glass industry, as it inherited over 90% of all glass production of the former Austria-Hungary.[70] Between the wars, Czechoslovakia was the second largest exporter of glass in Europe behind Germany and before Belgium, with the main markets in the USA, Germany and the United Kingdom including their colonies.[71] The sale and production of glass was, like many other luxury products, harshly affected by the global economic crisis in the late 1920s which caused a huge drop in exports and in employee numbers.

Glass became especially susceptible to nationalized narratives in the interwar state and inevitably in the space of the national pavilions. Previously referred to as Bohemian glass, Czechoslovakia started marketing glass as Czech,

67 Nový, Glaveš, and Illo, *Dva v jednom* 62.

68 Helmut Ricke, ed., *Czech Glass, 1945–1980: Design in an Age of Adversity* (Düsseldorf Stuttgart: Museum Kunst Palast; Arnoldsche, 2005), 27; Marcus Newhall, *Sklo Union: Art before Industry: 20th Century Czech Pressed Glass* (Braintree: Hope Fountain, 2008), 13–28.

69 Nový, Glaveš and Illo, *Dva v jednom*, 49.

70 Antonín Langhamer, *Legenda o českém skle – The Legend of Bohemian Glass – Legende vom böhmischen Glas* (Zlín: Tigris, 1999), 123.

71 Petr Nový, Milan Glaveš, Patrik Illo, *Dva v jednom*, 59, 62.

which was ascribed distinctive national qualities. For example, in 1933, Alois Metelák, an architect, glass designer and director of a glass-making school in Železný Brod, viewed glass as a material, in which "each nation imprinted some of its soul and its sentiments. Italians [imprinted] their lightness, French their elegance, Swedes their seriousness, Germans their technical perfection."[72] Czech glass was in his view typical of the sense of color, harmony of shapes, liveliness and, like all glassmaking, it grew out of local traditions and the homeland, where the homeland was principally understood as Bohemia.[73]

Exhibiting glass: Moser

These narratives were built with the help of the Glass Institute, which was founded in Hradec Králové in 1922 as a state research institute. One of its roles was to promote glass; it organized several national and international presentations, including a comprehensive National Exhibition of Glass that took place in Prague in 1933 and a very successful display at Brussels in 1935, which featured for instance an aquarium with miniatures of glass flora and fauna by the designer Jaroslav Brychta.[74] Here, as well as in other international exhibitions and world's fairs, Czechoslovakia showcased glass, bijou and pearls either in the exposition of specialized schools, as part of displays of art and design associations, like the Prague-based Association for Czechoslovak Werkbund and Artěl, or as presentations of individual companies.

As I have discussed in Chapter Two in relation to the displays of glass in Paris of 1925 and 1937, glass could be incorporated into both the narrative of decorativeness and modernity of the Czechoslovak state. In the more conservative exhibit at the Exhibition of Modern Decorative Arts and Industries in 1925, Czechoslovakia showcased glass tiles on the exterior of the pavilions, chandeliers in the interior, a collection of glass in the Grand Palais and a section of specialized schools in a separate pavilion. The Czechoslovak glass exhibits faced strong competition here in for example René Lalique's fountain, his interiors, and chandeliers, as well as in the presentations of Sweden, Austria and Belgium.[75]

72 Alois Metalák, "Drobty o našem sklářství," *Národní listy* 73, no. 163, August 23, 1933, 5.

73 Marta Filipová, "Czech Glass or Bohemian Crystal? The Nationality of Design in the Czech Context," in *Designing Worlds: National Design Histories in an Age of Globalization*, eds. by Kjetil Fallan and Grace Lees-Maffei (New York: Berghahn Books, 2016), 141–155,.

74 V[áclav] Čtyroký, "Československé sklářství v Bruselu," *Sklářské rozhledy* XII, no. 6–7 (1935): 82–85.

75 Otakar Webr, "Sklo na mezinárodní výstavě moderních a dekorativních umění v Paříži," *Sklářské rozhledy* III, no. 1 (1926): 8–9.