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## RESEARCH GUIDE TO THE COLLECTIONS OF THE WOLFSONIAN

The Wolfsonian opened in 1995 and, since that time, has worked to make its collections accessible to researchers from around the world. The purpose of this guide is to provide information about the collections that may be useful for researchers considering conducting research at The Wolfsonian. Although the guide cannot claim to offer a comprehensive view of the collections, it does indicate many of the significant concentrations of material that may be of interest to researchers in a variety of fields.

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## 1. ARRANGING A RESEARCH VISIT

The Wolfsonian's primary means of promoting research has been its annual fellowship program, which enables researchers to work with the collections for periods of three to four weeks. The Wolfsonian also welcomes visits by researchers who wish to conduct research outside of the auspices of the fellowship program. Researchers who would like to arrange such a visit need to be familiar with some basic information about the administration of the collections.

The Wolfsonian's holdings consist of two broad collections—a research library and an object collection. These collections are physically separate and are administered by different staff members. The conditions for working in the two collections are also different. Researchers who wish to work at the museum for an extended period (several days or more) and/or who wish to work in both the library and objects collection should arrange their visit by contacting the fellowship coordinator, [research@thewolf.fiu.edu](mailto:research@thewolf.fiu.edu), well in advance of their visit. Researchers planning very brief visits may make arrangements by contacting the librarians or collections staff directly (contact information below).

The Wolfsonian has a closed stack library. Visitors work in a reading room, and are assisted by the librarians, who bring them requested titles. The reading room is open to researchers, by appointment, Monday through Friday. To contact the librarians and arrange a visit, email [library@thewolf.fiu.edu](mailto:library@thewolf.fiu.edu).

The Wolfsonian's objects collection is stored partly at the main museum building, and partly at an off-site facility. Wolfsonian staff members make every effort to accommodate visitors. Researchers should keep in mind, however, that for a variety of reasons relating to condition, storage location, and other factors, the museum's ability to offer visitors access to objects in the collection is limited and there will be certain periods when it is impossible to provide such access. Researchers who are considering conducting research in the objects collection should inquire about the possibility of arranging access to the collection well in advance of their visit, generally thirty days or more. They will also need to identify beforehand specific objects they would like to see. To contact the collections staff, email [registrar@thewolf.fiu.edu](mailto:registrar@thewolf.fiu.edu).

## 2. HOW TO GET INFORMATION ABOUT THE COLLECTIONS

This guide offers brief overviews of key collection areas. It has been prepared with the specific needs of researchers in mind. It is, therefore, not a list of "collection highlights"—those objects or groups of objects that are deemed of highest quality or significance, or of greatest interest to the public. Instead, it attempts to identify groups of objects that may provide important resources for researchers working on many different kinds of projects. It offers several overlapping criteria for categorizing the collections: by country, by type of object, and by theme.

Within each of these categories, items from both the library and from the objects collection are identified. The goal has been to be as inclusive as possible, but the descriptions are far from exhaustive, and there are doubtless important resources in the collection that have not been mentioned. The guide will be updated periodically to add more detail and make it more comprehensive.

While this guide offers general descriptive information, there are also ways to learn about parts of the collection in more detail. There is an online catalog to The Wolfsonian's [library collection](#). The catalog for the object collection is not yet available online; prospective researchers can request detailed reports about object collection holdings in various areas by emailing [research@thewolf.fiu.edu](mailto:research@thewolf.fiu.edu)).

### 3. DESCRIPTION OF THE COLLECTIONS

#### A. General description of the collections

Most of The Wolfsonian's holdings date from the period 1885-1945, though there are significant materials that are outside of these chronological limits. The collection includes a very wide range of objects, including works on paper (posters, prints, design drawings), paintings, sculpture, furniture, glassware, metal tableware, ceramics, lighting, household appliances, textiles, and medallion art, as well as rare books, journals, and ephemera.

The great majority of the objects in The Wolfsonian's collections were produced in the United States and Western Europe. Germany, Great Britain, Italy, the Netherlands, and the United States are the countries most extensively represented. For these countries, The Wolfsonian holds considerable resources across a wide variety of media and themes. France, the Habsburg Empire and its interwar succession states, Austria, Hungary, and Czechoslovakia, may be considered a second "tier": although the collection holds fewer resources from these countries, there is still enough to support research across a number of themes. Japan, Spain, Imperial Russia and the Soviet Union, and Cuba represent a third tier. Though there are significant resources from these countries, they are largely concentrated in a small number of media or thematic areas. The collection also holds items from most other European countries, as well as from Canada, much of Latin America, China, Australia and New Zealand, but not in great quantity – such material may be useful for comparative purposes but will not, in most cases, be able to sustain substantial research projects. For much of Africa and Asia, The Wolfsonian's holdings are largely related to the colonial enterprises of the great European powers, including travel advertising and description by travelers.

## **B. Subject area descriptions—by country**

### **Austria**

The Wolfsonian collections contain significant resources for the study of architecture, design, and decorative arts in late Habsburg and interwar Austria. Among the most notable parts of the collection are extensive materials, including textiles, design drawings, publications, and decorative arts, produced by the Wiener Werkstätte. The Wolfsonian also has a good collection of Austrian political and advertising posters from both the Habsburg and interwar period. Among the Austrian designers who are well-represented in the collection are Josef Hoffmann, Kolomon Moser, Dagobert Peche, and Julius Klinger.

### **Cuba**

Although The Wolfsonian's holdings from Cuba are not broad-ranging, the library does hold one significant body of material: the Vicki Gold Levi Collection of travel and tourism ephemera, which includes postcards, advertisements, menus, magazines, record jackets, and other material from the 1920s through the 1950s. The Wolfsonian also holds architectural drawings for Havana buildings by the American architectural firm, Schultze & Weaver.

### **Czechoslovakia**

The Wolfsonian's holdings from the Habsburg Empire include a variety of Czech-language books, ephemera, and posters; but there is a larger concentration of material from interwar Czechoslovakia. Among the strengths of Wolfsonian holdings from interwar Czechoslovakia are: books and journals on modern architecture; political works, especially leftist publications; trade catalogs for building materials; and outstanding examples of Surrealist and Constructivist book design, many by Karel Teige. The collection also includes a group of more than sixty political posters from Czechoslovakia produced just after the end of the Second World War.

### **France**

The Wolfsonian's collection contains significant resources for research on French decorative arts and architecture. The objects collection includes a wide range of decorative arts objects and design drawings, which are complemented by many rare books and journals on these subjects in the library. Other strengths of the library collection relating to France include travel advertising, material related to the Second World War (including propaganda produced under the Vichy regime), illustrated books, and luxury print portfolios. The Wolfsonian has an outstanding collection of publications and objects from international expositions held in Paris between 1867 and 1937. Among the French posters in the Wolfsonian's collection are advertisements for lighting and travel, publicity for exhibitions, and propaganda from the First and Second World Wars.

## **Germany**

The Wolfsonian holds a significant collection of objects associated with German Design Reform (1880–1910). The collection has examples by members of the leading art colonies, workshops, and design associations (*e.g.*, the Darmstadt Art Colony, the Worpswede colony, Vereinigte Werkstätten in Munich, and Deutsche Werkbund); these include works by Peter Behrens, Joseph Maria Olbrich, August Endell, Heinrich Vogeler, and Richard Riemerschmid. The Wolfsonian's library has important journals and books about decorative arts, architecture, and housing in Germany from the Wilhelmine, Weimar, and Nazi periods.

The Wolfsonian also has a strong collection of twentieth-century German graphic art, including travel advertising and other commercial posters, political propaganda from the Weimar and Nazi periods, and First and Second World War propaganda posters. The Wolfsonian has one of the largest and most significant collections in the United States for the study of Nazi-era visual culture, including graphic art, fine art, decorative art, and an architectural photography archive from Paul Ludwig Troost. Publications from this era include art portfolios and exhibition catalogs, and works about the 1936 Olympic Games, Germany's colonies, architecture, and a variety of other subjects.

## **Great Britain**

The Wolfsonian has strong holdings of British decorative arts and furniture from the late nineteenth century through the 1930s. Especially significant is the large collection of British Aesthetic movement and Arts and Crafts movement objects. The Wolfsonian's pieces include important examples by William Morris, Christopher Dresser, C. R. Ashbee, M. H. Baillie Scott, Ernest Gimson, and Charles Rennie Mackintosh. These objects are complemented by rare books and journals on the subjects of decorative art, furniture, interior design, architecture, and urban planning.

The Wolfsonian's collection of British art includes hundreds of prints by Eric Gill, as well as examples by other artists including C. R. W. Nevinson, Frank Brangwyn, Sybil Andrews, and Cyril Power. British war propaganda, travel advertising, and Empire Marketing Board posters are also well-represented. Also in the collection are publications, posters, and objects from the Empire Exhibitions of 1924 and 1938, and many books from the Crystal Palace Exhibition of 1851.

## **Hungary**

The Wolfsonian's library holds many publications on Hungarian architecture, as well as decorative arts and fine art, from both the late Habsburg and interwar periods. Other strengths of library holdings relating to Hungary are illustrated books, publications about industry and public works, and manufacturers' catalogs. The Wolfsonian has a large collection of design drawings by Miksa Roth (stained glass); Gyula Kaesz (interiors); Antal Megyer-Meyer (furniture, lighting, and interiors); Paulheim Ferenc (architecture); and Artur Lakatos (textiles, furniture, interiors, and architecture).

## Italy

The Wolfsonian's collection is an important resource for the study of Italian culture and politics in the first half of the twentieth century. The Wolfsonian holds an outstanding collection of Italian Stile Floreale furniture and decorative art. Among those designers represented in the collection are Agostino Lauro, Eugenio Quarti, Galileo Chini, Carlo Bugatti, Vittoria Valabrega, Alberto Issel, Alessandro Mazzucotelli, and Ernesto Basile. The Wolfsonian's library has works that document the decorative art and architecture of this period, including books and ephemera from the expositions of 1902 (Turin) and 1906 (Milan).

Equally notable is The Wolfsonian's collection of material from the First World War and the interwar period. The collection has significant material about Italian culture during these years, including very strong holdings of Futurist decorative and graphic art, publications about Rationalist architecture, and exhibition catalogs. Among the individuals represented by objects or publications in the collection are Fortunato Depero, F. T. Marinetti, Enrico Prampolini, and Gio Ponti. A number of significant journals—such as *Domus*, *Capitolium*, *Emporium*, *Casabella*—and catalogs for decorative arts exhibitions complement these holdings.

Books, journals, fine art, posters, and other objects in the collection address key aspects of Fascist politics and culture, including the Duce cult; Italian colonization of North Africa; the planning of new towns; the celebration of aeronautic achievements; the autarchy campaign; youth and student organizations; Romanità; and sports and fitness campaigns. The Wolfsonian also has a substantial amount of Italian war propaganda, including an archive of propaganda material produced under the Italian Social Republic.

(A small part of The Wolfsonian's Italian holdings may be accessed via the [PALMM \[Publication of Archival, Library, and Museum Materials\]](#) website, a cooperative initiative of Florida's public universities.)

## Japan

The Wolfsonian has several significant concentrations of material related to Japan. Military propaganda from the 1930s and 1940s, as well as propaganda about Japanese involvement in Manchuria, is represented by books, ephemera, posters, and other items. The Wolfsonian's library has Japanese hotel, railroad, and steamship advertising, and publications about decorative arts and architecture. There are also many publications relating to Japanese participation at international expositions. The objects collection holds a notable series of prints by the artist Koizumi Kishio depicting Tokyo in the 1920s and 1930s. The collection also has rich material documenting Western interest in and depictions of Japan, including publications about Japanese art, travel writing, and anti-Japanese propaganda from the Second World War.

## **Netherlands**

Among the strengths of The Wolfsonian's holdings is Dutch design from the turn of the twentieth century until the Second World War. The Wolfsonian has an outstanding collection of Nieuwe Kunst bookbindings, which contains more than one thousand titles on a variety of themes and includes designs by H. P. Berlage, Jan Toorop, Theo Nieuwenhuis, and many others. Nieuwe Kunst and Amsterdam School furniture and decorative arts are another collection strength. Important designers such as Nieuwenhuis, Berlage, Michel de Klerk, C. A. Lion Cachet, A. D. Copier, and Chris Lebeau are represented by furniture, glassware, lighting, and textiles. The Wolfsonian also has a significant number of design drawings, especially for works on paper, ceramics, and architecture. The Wolfsonian's library has many rare books and journals on these subjects, and about architecture as well. Among these is a good run of the rare journal, *Wendigen*, that was associated with the Amsterdam School.

The Wolfsonian also has strong holdings of works on paper from the Netherlands, including calendars, posters, and small ephemera. These items include advertising materials (especially for travel and lighting); election posters; propaganda posters produced under German occupation during the Second World War; work safety posters; and publicity for expositions and fairs, especially for the annual fairs in Utrecht. These and other parts of the collection are a significant resource for the study of Dutch colonialism, including the impact of the East Indies colonies on Dutch culture.

(A part of The Wolfsonian's Dutch holdings, primarily books and works on paper, may be accessed via the [PALMM \[Publication of Archival, Library, and Museum Materials\]](#) website.)

## **Soviet Union, Imperial Russia**

The Wolfsonian has several significant concentrations of material from Imperial Russia and the Soviet Union. Among the rare publications in The Wolfsonian's library are illustrated Russian folktales from the late Imperial period, Soviet children's books, and publications about Soviet industrialization, architecture, and urban planning. These books and journals include important examples of Constructivist design. Among the objects from the Soviet Union in The Wolfsonian's collection are several dozen posters and a group of propaganda porcelains.

## **Spain**

Materials from Spain in The Wolfsonian's collection are limited, mostly, to propaganda from the Spanish Civil War. The collection includes several dozen posters, as well as magazines, books, pamphlets, and other ephemera produced by both sides in the conflict.

## **United States**

The Wolfsonian's collection of material from American world's fairs, including publications, ephemera and objects, is among the richest and broadest anywhere in the country. The Wolfsonian has many objects—including furniture, ceramics, and other items—and publications

relating to the Arts and Crafts movement in the United States. Included in the collection are pieces by Gustav Stickley, Charles Rohlfs, Ernest Batchelder, the Rookwood Pottery, and the Roycroft workshops, as well as a variety of publications by or about these and other figures. American industrial design is well-represented in the collection by items such as cameras, clocks, radios, and toasters. The collection includes objects and publications by significant designers of the 1930s and 1940s, such as Walter Dorwin Teague, Donald Deskey, Henry Dreyfuss, Norman Bel Geddes, Russel Wright, and John Vassos.

The Wolfsonian has objects produced by the Works Progress Administration and Federal Arts Project that are noteworthy for their large numbers and unusually good condition. These New Deal works include sculpture, paintings, ceramics, posters, prints, and mural studies for public buildings. Another rich area of the collection is American propaganda from the First and Second World Wars, including many posters and a wide variety of ephemera.

The Wolfsonian's library has a large collection of publications relating to the physical culture movement in the United States. These include fitness and nudist magazines, advertisements for health resorts, and books about exercise, nutrition, and health. Other collection strengths include graphic art and illustration from the American left (including the work of Hugo Gellert); books and journals on decorative arts, architecture, and city planning; travel advertising, especially for railroads, steamship lines, and hotels; trade catalogs; and several collections of architectural plans and renderings.

One notable concentration among the American items in the collection is material related to the development of South Florida as a tourist destination and urban center from the turn of the century through the 1940s. The Wolfsonian's library has a strong collection of travel ephemera from Florida, including postcards, brochures, and other material. The Wolfsonian also has holdings in the area of early Florida history, architecture, and the state's exhibitions at world's fairs.

### **C. Subject area descriptions—by types of object**

#### **Architecture and interior design**

The Wolfsonian holds many rare journals on architecture and interior design from the late nineteenth century through 1945, and an equally significant collection of books and portfolios on these subjects. The library has especially strong materials for Czechoslovakia, France, German-speaking Europe, Great Britain, Hungary, Italy, the Netherlands, and the United States. Among the significant holdings are: luxury print portfolios of French interiors from the 1920s; a large collection of publications on architectural history that formed part of the library of the American beaux-arts firm, George B. Post & Sons; publications about Italian architecture under the Fascist regime; and publications about domestic architecture and housing reform in a number of countries.

The Wolfsonian also holds a large number of architectural and interior design drawings. While these drawings cover a great range of building types and styles, several concentrations of material can be identified, including domestic architecture and interiors, designs for transportation facilities (including train stations, airports, and train interiors), and designs for exposition pavilions.

The Wolfsonian has extensive holdings for three American architectural firms: John and Drew Eberson; Schultze & Weaver; and Wischmeyer, Arrasmith & Elswick. For further information about the Eberson archive see the Guide to the Collection; the finding aid; the project index, and the archive access guidelines, available on the [webpage](#) for the archive. The other two collections have not been fully archived, and parts of them may not be accessible for research.

### **Book design and illustration**

The Wolfsonian Library has a strong collection of rare books acquired either for their decorative covers or their illustrations. Examples include an outstanding collection of Dutch Nieuwe Kunst book bindings and associated ephemera; book bindings and illustrations by the prolific American designer, Will Bradley; a good sampling of 1920s French bindings and illustrated books; and numerous works by American leftist artists of the 1930s, such as Lynd Ward and Hugo Gellert. The library also has important examples of Futurist and Constructivist book design—the former from Italy, the latter from Czechoslovakia and the Soviet Union. Among these books are designs by Bruno Munori, Fortunato Depero, Karel Teige, and El Lissitzky.

### **Decorative arts and furniture**

The Wolfsonian's collection holds objects and design drawings that cover important developments in North American and European decorative arts from the late nineteenth century until the Second World War. Among the particular strengths of the collection are the Arts and Crafts movement in Britain and the United States; and variants of the Art Nouveau style in Italy, Germany, the Netherlands, the Habsburg Empire, and the United States. There are also examples of vernacular revival styles from a number of countries, Art Moderne/"Deco" styles, and objects influenced by avant-garde movements, such as Futurism and Constructivism. Propagandistic objects, produced by the Fascist, Nazi, and Soviet dictatorships during the interwar period and by various countries during the Second World War, are another strong area. Equally significant are holdings in The Wolfsonian's library, which has an outstanding collection of publications, including rare books, journals, and portfolios, documenting each of these developments.

### **Fine Arts**

Fine art in The Wolfsonian's collection includes sculptures, paintings, drawings, and prints from the late nineteenth century through 1945. For the most part, these works are representational and do not document canonical modernist movements in the arts. An especially strong part of the fine art holdings are American prints from the 1920s and 1930s, which include numerous

works by Howard Cook, Paul Lindacre, Harry Sternberg, Charles Turzak, Benton Spruance, Lynd Ward, and many other artists.

Among the significant themes addressed by art works in The Wolfsonian's collection are: industrial production and labor; technology; public works; warfare; urban life; and social and political movements. Portraits—of political leaders, artists, and other figures—are prominent in the collection. Another (overlapping) strength is public art, in particular mural studies executed for American government agencies during the New Deal. The Wolfsonian's library, in addition, has considerable resources for studying the art of this period. These resources include art journals, exhibition catalogs, portfolios, and other publications. Particularly unusual are the holdings related to art in Nazi Germany and Fascist Italy, such as the catalogs of the Venice Biennale held during the 1930s and 1940s.

### **Industrial design**

American industrial design is especially well-represented in The Wolfsonian's collection, with objects and publications by Walter Dorwin Teague, Donald Deskey, Henry Dreyfuss, Norman Bel Geddes, Russel Wright, John Vassos, and Walter Von Nessen (The Wolfsonian holds several dozen design drawings by Von Nessen), among others. There are also objects and drawings from European countries, including Germany, Britain, Italy, and France. The collection is particularly rich in lamps and other kinds of lighting fixtures. There are also clocks, typewriters, razors, radios, lighters, phonographs, toasters, irons, fans, tableware, and a variety of other objects. The library contains a strong collection of publications on industrial design.

### **Medallic art**

The Wolfsonian holds several thousand medals, medallions, and metal plaquettes. These pieces, which have been the subject of relatively little research, were struck for a wide variety of purposes: to commemorate historical anniversaries, military victories, and technological or industrial achievements; to mark holidays, expositions, and sporting events; to honor political leaders; and to indicate membership in organizations.

### **Posters**

The Wolfsonian has more than two thousand posters in its collection. Among these is a very large selection of propaganda posters. Strengths include First and Second World War propaganda from many countries, as well as propaganda from the Spanish Civil War; election posters from interwar Netherlands, Austria, and Weimar Germany; and a wide range of posters from Nazi Germany and Fascist Italy. The Wolfsonian also has many publicity posters for art exhibitions and world's fairs; advertising posters, especially for travel, lighting, and electrical utilities; and work safety posters. Among the significant designers who are represented are Lester Beall, Jean Carlu, Ludwig Hohlwein, and Julius Klinger. The Wolfsonian's library holds rare books about posters and a number of journals (including *Arts et métiers graphiques*,

*Gebrauchsgraphik*, *Das Plakat*, and *La Pubblicità d'Italia* ) devoted to posters and related areas of graphic design.

### **Textiles**

The Wolfsonian's holdings include textile samples, weavings, carpets, wall hangings, banners, and other objects. The collections include a large number of textile samples produced for the Wiener Werkstätte in the early twentieth century. There are also textiles and/or design drawings by Chris Lebeau, Herta Ottolenghi-Wedekind, members of the Omega Workshops, and many others. Textiles designed for the Works Progress Administration, and souvenir and propaganda objects—scarves, handkerchiefs, banners, etc.—are also well-represented in the collection. The Wolfsonian's library has many rare books that complement these holdings.

## **D. Subject area descriptions—by theme**

### **Advertising and commercial culture**

The Wolfsonian has rich holdings, in many different formats, of advertising and related material. There is an especially strong concentration of travel advertising in the form of posters, brochures, postcards, matchbooks, and other ephemera. Product advertising in The Wolfsonian's holdings includes a collection of several hundred American advertising cards, especially for soap and food products, from the turn of the twentieth century; as well as advertising posters, and advertisements in a variety of periodicals. Other items in the collection reflecting European and American commercial culture include advertising signs; a great variety of trade catalogs; and periodicals from a number of countries devoted to advertising and graphic design.

### **Imperialism**

The Wolfsonian's collections offer valuable resources for the study of the material and visual culture of European imperialism in the late nineteenth and twentieth centuries. These materials include advertising for airlines and steamship lines serving colonial territories, political propaganda celebrating empire, items from colonial exhibitions, and European decorative arts objects showing influence from colonized cultures. The British, Dutch, French and Italian overseas empires are particularly well represented. The collection, in addition, has some material relating to Japanese colonialism in East Asia.

### **Health, hygiene, and fitness**

The Wolfsonian has many publications and objects that reflect discourses about health in Europe and North America between the late nineteenth century and the Second World War. The Wolfsonian's library has a particularly rich collection of books and periodicals about nudism and physical culture in early twentieth-century America. Other strong health- or fitness-related

areas of the collection are advertisements for health resorts; publications about housing reform and urban planning; and publicity, trophies, and commemorative objects for sporting events. The Wolfsonian also has personal or household objects such as razors, massagers, sunlamps, and vacuum cleaners; and publicity for public health campaigns.

### **Industry, technology, and labor**

A large body of material in The Wolfsonian's collections addresses aspects of industrialization in the late nineteenth and early twentieth centuries. Strengths include publications about the development of particular national economies; publications about branches of industry (especially heavy industries, such as steel fabrication, and production of automobiles, aircraft, and arms, as well as construction and electrical generation); and catalogs and advertisements for individual firms. Displays about industry at international fairs and exhibitions are also well-documented in the library collection. The Wolfsonian has a good collection of publicity posters for industrial fairs. Also in the collection are many depictions of industry, industrial labor, construction, and technology in prints, paintings, and decorative arts pieces.

### **Race and Racism**

A number of areas of The Wolfsonian's collection documents European and American attitudes towards race and the construction of racial identities during the late nineteenth and early twentieth centuries. This is true of the materials related to European imperialism (described above), and of the numerous depictions of American Indians and African Americans in advertising, artworks, propaganda, and a variety of publications. The Wolfsonian also holds books and journals that expound the racist ideologies of Nazi Germany and (to a lesser degree) Fascist Italy, as well as many images from Germany of ideal-typical "Aryans."

### **Travel and tourism**

The Wolfsonian has a large collection of material related to transportation, travel, and tourism in the first half of the twentieth century. A particularly strong area of the collection is advertising—including postcards, brochures, and posters—from North American, European, and Japanese railroads, steamship lines, airlines, and hotels. The collection also holds guidebooks and travel literature, publications about various transportation technologies, and material promoting world's fairs as travel destinations.

### **Urbanism**

The Wolfsonian's library holds a large number of publications documenting planning efforts for many cities, large and small, including Buenos Aires, New York City, San Francisco, Cincinnati, Seattle, Dublin, London, Prague, Stockholm, Moscow, Tokyo, and Jerusalem. Also in the library are general treatises by urban theorists like Raymond Unwin and N. A. Miliutin, and periodicals concerned with city planning. In addition, The Wolfsonian's collections are very rich in objects—

paintings, prints, books, decorative arts pieces—that depict urban scenes and cityscapes. Skyscraper iconography is another strong aspect of the collection.

### **War and Political Propaganda**

The Wolfsonian's collections contain an enormous number of objects that can be considered propaganda. These include everything from postcards, pins, and medals to paintings and sculpture. The Wolfsonian has propaganda in a wide variety of media from the two World Wars, including items from most of the major protagonist countries (the chief exceptions being the Russian and Ottoman Empires in the First World War, and the Soviet Union and China in the Second World War). Unusual groups of items among the Second World War propaganda include posters produced by pro-German authorities in the Netherlands and Yugoslavia; posters and other printed ephemera produced by the Italian Social Republic; posters from immediate postwar Czechoslovakia; and a variety of Petainist material from France. The Wolfsonian also has a considerable amount of war (and other) propaganda aimed at children, especially in the form of illustrated books, but also including games.

The collection also has significant material on the politics of the interwar period. There are posters, books, pamphlets, and periodicals from both sides in the Spanish Civil War. The propaganda efforts of the Nazi and Fascist regimes are especially well-documented in posters, decorative arts, fine art, medals, books, and other publications. Propaganda from Nazi Germany and Fascist Italy addresses the regimes' racial politics, youth movements, and the agricultural, industrial, and public works campaigns, as well as the personality cults constructed around Hitler and Mussolini. There is similar, though not as much, material from the Soviet Union. The collection also has a substantial amount of propaganda connected to European colonialism, including items from colonial expositions. From the United States, The Wolfsonian holds material produced by the Communist Party, as well as by artists with leftist sympathies. The collection also contains objects promoting New Deal public works programs, as well as public art produced under New Deal auspices.

### **World's Fairs and Expositions**

The Wolfsonian's collection of material from world's fairs and expositions represents a major resource for scholarship thanks to its unusually broad scope. The Wolfsonian holds both publications and objects from most of the major expositions, extending from the 1851 Crystal Palace Exposition in London into the decades after the Second World War. Publications in the collection include official, multi-volume catalogs, books devoted to individual pavilions, guidebooks, and brochures, postcards, and other ephemera. The Wolfsonian also holds many commemorative objects (including ceramics, glassware, medals, and textiles), publicity posters, architectural drawings for pavilions, and objects and artwork that were displayed at the expositions.

Not all of the expositions are equally well-represented in the collection. Among fairs held in the U.S., The Wolfsonian has especially rich material for the 1915 Panama-Pacific Exposition in San

Francisco, the 1933–34 Century of Progress Exposition in Chicago, and the 1939–40 New York World’s Fair. Also well-represented are the expositions of 1876 (Philadelphia), 1893 (Chicago), 1901 (Buffalo), 1904 (St. Louis), 1909 (Seattle), 1915–16 (San Diego), and 1939 (San Francisco). Among European expositions, the collection is particularly strong for the various Paris expositions held between 1867 and 1937. Besides those mentioned above, there are many other European or American fairs for which The Wolfsonian has less extensive holdings.

*Research Guide to the Collections of The Wolfsonian, updated June 2012*