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**Promoting Italian manufacturing
before the Made in Italy**

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Introduction

The American Marketing Association defines the term *marketing* as follows:

“the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large”.¹

Meanwhile, the definition of the word *advertising* is provided by the Oxford Dictionary:

“advertise means to present or describe a product, service or event in the media in order to increase sales.”²

These two terms are part of nowadays language. We don't ask ourselves from how long they have been introduced in our culture, because they seem too have been always used by firms, people and scholars. They are integrated in our culture and in particular in the markets.

When we hear about those words, we suddenly reconnect to firms who want to promote their products in order to achieve their marketing goals, brand awareness or sales. This concept is used by every firm in every market, in Italy as well as abroad.

The differences lay in the methods used to promote products: today we have online, and offline communication, along with the reputation of companies that can influence potential customers thoughts about them.

Another factor which is able to influence people is the Country of origin of the firm, for instance the Made in Italy is known in a positive way all over the world and it is associated with quality, craftsmanship, and creativity. Products using this wording in the sale phase will have more probability to attract customers and convince them to buy.

It can be compared to a sort of label of quality.

This is the present situation, but *what was the situation before the diffusion of Made in Italy?*

¹ Marketing, <https://en.wikipedia.org/wiki/Marketing#Definition>, data di consultazione il 21 gennaio 2020 ore 22.49

² What is advertising, <https://kalyan-city.blogspot.com/2012/12/what-is-advertising-etymology.html>, data di consultazione il 21 gennaio 2020 ore 22.51

This is one of the questions I made to myself before starting this thesis. I think that history students should ask questions, in order to apply today instruments and knowledge to understand past Events and situations.

Marketing activities were always done in society, from ancient Rome to nowadays, but the ways were different. Another question I made was *which methods of promotion were used by manufacturing companies before the Made in Italy?*

In this work, I decided to focus on the period between the 19th and the 20th centuries: it was an age in which Internet was not already part of daily life. Thus, there should be other alternatives that could be used by entrepreneurs.

The choice of this period fell back to the main subjects of marketing activities: products. Those times were characterized by the effects of the Industrial Revolution, where craftworks began to be modernized with machineries and technology, entrepreneurs started to apply innovations to develop new goods, improve production processes and add innovative details to traditional production, in order to keep them alive in a different age. This last point could be made only by a certain type of entrepreneurs, someone who understood the potentiality of the traditional production and decided to adopt modern techniques to improve them, combining tradition together with innovation.

Once the Industrial Revolution gave to factories the instruments to develop something new and make a revival of former craft productions, it was necessary a place where these goods could be shown to other countries and firms. This location should gather potential customers, suppliers and competitors for every industry. These Events were the Industrial Exhibitions, which characterized the 19th and 20th centuries until nowadays. Exposing merchandise to other people could be associated to a form of promotion, therefore the base of my research will be these Fairs, although I ask if *were they associated with other methods of promotion?*

To answer the questions presented in this paragraph, I will analyze three case studies of firms, that could be considered as innovative for those ages, and inquiry on their advertising activities. Additionally, I will try to associate for each marketing strategy the related goal to reach, because firms always want to obtain something in terms of revenue or brand awareness when they implement promotion techniques.

This phenomenon is still present today.

Furthermore, I created a map to put together all similar case studies according to defined criteria, in order to provide an overview about the methods of promotion of Italian manufacturing before the diffusion of Made in Italy.

Chapter 1. The Industrial Exhibitions and their role as a medium for industrial productions

Industrial Exhibitions characterized the 19th and 20th centuries, they were events where countries could show the products of selected firms, firstly from Europe, then from all over the world. These events assumed a central role in that period, especially after the first Industrial Revolution until the beginning of the Second World War.

Industrial Revolutions were the symbols of innovation, and with them, an era of progress was started.

The main reasons related to this primacy are different: first and foremost, Nations were enhanced by exhibitions, which means that the organizing Country has to develop events more surprising than the previous one, attracting a considerable number of people encouraged to visit the Event as well as the hosting city.

The locations are the set surrounding Industrial Exhibitions, and the main characters are industrial productions.

These events are useful to promote products and to develop a network of relationship, thanks to the visitors attending the event, from workers to high bourgeoisie and intellectuals.³

Industrial Expositions were perceived not only as a fair, but also as a window on progress and innovation, keywords characterizing those whole two centuries.

In relationship with the event considered as a mere method of promotions, firms could take additional advantage of a number of other mechanisms: in this case, the medium was not only the Exhibition, but also scientific messages coming from productions, newspapers, and magazines writing about products, the hosting Country and participants, catalogues, guides, prints, and pictures.⁴

Thus, industrial manufacturing looked at Exhibitions as a chance to present and promote their improvements in productions to all the world, through the single event, a network of physical relationships built over there and a series of marketing possibilities.

The constant search of communication methods appears as a sort of what we can name

³ L. Aimone, C. Olmo, *Le esposizioni universali: il progresso in scena, 1851 – 1900*, Torino, Allemandi & c., 1990, pp 9.

⁴ *Ivi*, pp.10

today “Blue Ocean Strategy” for firms, new opportunities to develop their strategies, at the same time enhancing competition between Countries and firms stimulating the invention of new ways to promote their products.

They have the aim to build and to increase their awareness and self-reputation, using all the accessible and available methods according to their possibility.

1.1. General introduction about Industrial and Universal Exhibition

National and then Universal Exhibitions have characterized all the 19th and 20th centuries, but to understand completely their importance for the society of that age, it is useful to start with an explanation of what they exactly are.

Industrial Exhibitions can be associated with a sort of fair, precisely the fair of goods.

They were located inside cities, becoming part of their landscape but not utterly absorbing the metropolis.⁵

A clear metaphor to describe these fairs is the following: this area is delimited by gates, where to enter visitors have to pay a ticket. This formula helps to enhance the concept of a window, places where industrial productions were exposed.⁶

They were windows, not merely for products and goods, even where products were part of broader concepts by showing progress in science, techniques, architectures, and engineering.

Progress in science and techniques was the key point of innovation in production, since at first, firms had to discover something new and then adopt those concepts in manufacturing. At the same time, progress in architecture and engineering was displayed through pavilions.

Whether goods and pieces of art were the main characters of Industrial Exhibitions, pavilions were the physical structure where they could find a place.

Besides, another way to show innovation in the last two fields of study were the competition established among Nations concerning symbols. Every time an Industrial Exhibitions, National or Universal took place, the organizing Country used to build a

⁵ A. C. T. Geppert, “Città brevi: storia, storiografia e teoria delle pratiche espositive europee, 1851 – 2000”, *Memoria e Ricerca*, XVIII (2014), pp. 7-18.

⁶ M. Picone Petrusa, M.R. Pessolano, A. Bianco, A. Buccaro, *Le grandi esposizioni in Italia, 1861-1911: la competizione culturale con l'Europa e la ricerca dello stile nazionale*, Napoli, Liguori, 1988.

monument as a “mascotte” for the Event. This piece of architecture should be more theatrical than those made before.

Examples of symbols are the Crystal Palace, built during the Great Exhibition of London in 1851 and the Tour Eiffel, erected for the Paris Exhibition in 1889. Some of them are still parts of the cities, while others are doomed by obsolescence.

Pavilions aim to tell a story to visitors about a theme decided before, or in general, if the central concept was not defined, goods and piece of arts had been organized with established criteria. The purpose to reach is to give guests photography on the development in the world for Universal Exhibitions or in the Country for National Exhibitions.⁷

As telling a story is not possible without good characters, the merchandise has to be well selected because it forms the image of the Event. All the products exposed have to represent progress and innovation of their mother country, and this concept is then reflected into the excellent success of the Exhibition, where visitors have to learn and be impressed by what they see during their visit.

This is possible only by choosing the right productions and organizing them in meaningful ways.

For the first International Exhibitions in 1851 in London, a specific committee constituted by 330 local English committees and each foreign country taking part had its members. The role of this delegation was to define the criteria for admission, and the way products will be organized. They decided to group objects in 30 classes according to their origin, and they nominated a jury for each class who had the task to give prizes to participants.

This method of classification has been the same for the other Exhibitions, the only significant difference being that art in 1851 was not included, whilst in 1853, in the Dublin and New York Exhibitions, it was provided as part of the events.

Another meaningful change happened in 1867, when the commissioners of Austria, Italy, Prussia, Russia, Great Britain, and the United States, decided to create a statute of Exhibitions. In this document, they wrote about the criteria of the organization of products; they decided to change from geographical approaches to industrial sectors or way of production criteria.⁸ For instance, products were no longer grouped by their origin,

⁷ A. C. T. Geppert, “Luoghi, città, prospettive: le esposizioni e l’urbanistica fin-de-siècle”, *Memoria e Ricerca*, XII (2003), pp. 115-136.

⁸ Aimone, Olmo, *Le esposizioni universali: il progresso in scena*, cit., pp. 19, 35. -; P. Colombo, *Le Esposizioni Universali. I mestieri d’arte sulla scena del mondo (1851-2010)*, Venezia, Marsilio, 2012.

but by a class for silk production was built, and in this one, each silk producer of country participants exposed their products.

Visitors were the final recipient of the entire work of the organization, classification, preparation of a large event like Exhibitions. All the work had to please those who come to fairs.

The term visitors included two main groups of people: learned visitors and workers. Depending from the number of tickets for the entrance, it was possible to meet different kind of guests. During the week, the cost changed according to the day, i.e. on Sundays the cost would be meager in order to allow workers, students, and families to visit and learn about innovation in the industry. So, the list of visitors included, besides Sovereigns of the countries, bourgeoisie, scholars, writers, intellectuals in general, even workers, employees, students and people from charitable institutions.

Thanks to the possibility to see novelties, to learn about new techniques adoptable even in their work, Exhibitions attracted many people. This sprang into new needs: visitors, usually coming from different countries, spent more than one day travelling to reach the Event and needed *divertissement* to intersperse the journey through pavilions. This translated into the creation of various forms of amusement, from restaurants to theaters and night parties.⁹ Integrating those services in the Exhibitions had not the effect of distract people for the main reason they went there, that is learning. People visited all day pavilions, learning progress and technicians, at a certain point, their focus diminishes, at that moment they go to theatre, restaurants, cirques and to other spectacles organized, spending money.

This allowed Exhibitions to conquer the title of “places of consumptions” as well.¹⁰

In closing, the 19th and 20th centuries are characterized by the frequent occurrence of these events. However, their origin dated back to 1798, when in France the first Industrial Exhibition began and it represented the beginning of a series of periodic representation.¹¹

⁹Aimone, Olmo, *Le esposizioni universali: il progresso in scena*, cit., pp.35 - 37.

¹⁰ *Ivi*, pp. 38

¹¹ *Ivi*, pp. 13 - 14. -; M. Picone Petrusa, M.R. Pessolano, A. Bianco, A. Buccaro, *Le grandi esposizioni in Italia, 1861-1911*, cit. -; S. Onger, “La Nuova Italia alle Esposizioni Industriali”, in L. Faverzani (a cura di), *Brescia nell'Italia. Giornate di studio per il centocinquantenario dell'Unità nazionale*, Brescia, Grafo Edizioni, 2015, pp. 35 - 51.

This first one was National, but later on, in 1851, Prince Albert organized The Great Exhibition in London leading to the start of the Universal Exhibitions, where all industrial sectors took part and countries from all the world in.

The main reasons beyond the organization of those Fairs were all connected to enhance the prestige of Nations.

In fact, the second Universal Exhibition was organized in Paris in 1867, under the will of Napoleon III.

Those two Expositions represented two essential phases in the literature of Exhibitions: London 1851 initiated the season of Universal Events, Paris 1867 codified these Events, putting together all the best practices from categorization, to pavilions, tickets, and amusements to create, what can be named exhibitions, a model replicable every time a Country wished to organize that.

More examples of important Universal Exhibitions hosted to celebrate some National goals had been the followings: Wien 1873 to commemorate the 25th anniversary of Francesco Giuseppe's reign; in Philadelphia in 1876 had been organized the first Exhibitions of the United States, in the centennial of the American Revolution; Paris 1889 to celebrate the centenary of the Taking of the Bastille; Milan 1906 to enhance the Triumph of Sempione; San Francisco 1915 the opening of Panama Passage; in 1931 the first Colonies Exhibitions and in 1933 in Chicago the centenary of the creation of the municipality. Those had been the Universal and the most important ones, but beyond them, more National and industry-specialized Exhibitions were organized.

Despite that, the beginning of the Second World War those events stopped to be arranged.¹²

The international Expo organization, BIE (Bureau International des Expositions), classified the 34 International Exhibition after the Second World War as "historic." Then, the number switched to 33, because the Rome Exhibition in 1942 had never been arranged.¹³ After the War, a new era began with the Expo: from that moment, the main goal of these Events has been the collaboration among countries from all over the world

¹² A. Visconti, "Da Londra 1851 a Milano 2015. Riflessioni sulle grandi esposizioni universali", *Scienze e Ricerche*, I (2014), n. 1, pp. 40-44 : Scienza e Ricerca, A.Visconti, <http://www.scienze-ricerche.it/?p=1656>, data di aggiornamento 13 dicembre 2014, data di consultazione 13 giugno 2019.

¹³ Ansa, Canale Expo 2015, https://www.ansa.it/canale_expo2015/notizie/milano_2015/storia.html, data di consultazione 13 giugno 2019.

in order to build a global growth. Expo has represented an useful instrument for political, economic and social promotion.¹⁴

The first Expo representing these new concepts should have been Bruxelles 1955, but because of the Korean War and the Cold War, the Event was moved to 1958.

Another novelty introduced by BIE concerning modern concept of this Expo had been in 1972, where it distinguished between World Exhibitions and International Specialized Exhibitions. The first one is arranged every ten years, while the second one every two years.

The last differentiation for modern Expo has been introduced in 1988, when it has been established two typologies of them: World Expo organized every five years and Specialized Expo arranged between two World Expo.¹⁵ This dichotomy is used still nowadays.

1.2. The Italian participation in these Events

Starting with the first Universal Exhibition in 1851 to the Unification of Italy in 1861, the participation of Italians had been weak. The motivations were different, as in that years the Italian economy was predominantly agricultural, the Industrial Revolution, born in England, began later and focused more on the North of the Nation. This happened because of the divergence between North and South of Italy. Precisely, the South had more resources than the North of the country, but its government did not embrace the modernization principles. In fact, during the Kingdom of Bourbons, progress, and innovation measures had never been introduced, except for the one considered as useful to improve their Powers. This led to the creation of a backward State, where criminal organizations tried to control firms and activities. Moreover, Bourbons did not improve people education, so the number of illiterate increased and as a consequence also the number of young people working, instead of going to school increased. These are a few reasons for which the gap between Regions composing Italy existed.¹⁶

Then, single regional States did not have the importance and the ability to organize participation into such international events.

As a consequence, it was possible to see in the Great Exhibition, a low participation of Italian States considering other Nations, since its products were mostly artistical

¹⁴ About Milan, Expo 2015, <http://www.aboutmilan.com/it/expo-2015/storia-delle-esposizioni-universali.html>, data di consultazione 13 giugno 2019.

¹⁵ Wikipedia Italia, Classificazione delle Expo, https://it.wikipedia.org/wiki/Classificazione_delle_Expo, data di consultazione 20 agosto 2019 ore 23.45

¹⁶ E. Felice, *Perché il sud è rimasto indietro*, Bologna, Società Editrice il Mulino, 2013, pp. 1-91.

productions or agricultural, and compared with other Countries where Industrial innovations had been included in productions, they appeared as retrograde.¹⁷

To enhance this feeling was also the geographical criteria of classification in pavilions, due to the fact that different States composed what became only after 1861 Italy, the other type of productions were not considered as Italian even if they were part of that physical territory. This happened because of the Countries sovereigns of those areas, for example, the Habsburgic Empire and the Papal State, did not have any interests in promoting "Italian" productions, instead of they preferred to increase the value of mother countries industrial production and in the case of the Empire the production of the Italian dominions was obviously included into the Imperial one¹⁸

The situation changed in 1861 after the Unification of Italy, when the recovery of Italy began, from the industrialization to Exhibitions.

The North of Italy developed more rapidly than the Southern, thanks in part to the industrial policies adopted by the former rulers, to the fact that the new Kingdom of Italy adopted a free trade economic policy that in part favored the Northern economy, but exposed the Southern manufacturing sector to international competition and to its geographical positions. Lombardy, and in particular Milan, were strategically positioned to connect the cities and the areas all around with the other regions of Italy and with the North of Europe, where the most technologically advanced states for the time were located, England, Germany, and France.

After the Unification, the economy of Northern Italian regions changed: inspired by the surrounding Nations, they began a process of conversion: from a mainly rural economy to different forms of more structured organizations, where it was possible to see the first technological innovations.

Those changes did not allow Italy directly to compete with England, Germany or France, but they improved its role among the other Powers.¹⁹

How they showed those improvements?

¹⁷ F. Misiano, "L'Esposizione del Sempione 1906. Milano in vetrina.", *Diacronie. Studi di Storia Contemporanea*, XVIII (2014), 18, 2, <https://journals.openedition.org/diacronie/1450> data di aggiornamento 01 giugno 2014, data di consultazione il 01 giugno 2019. -; L. Cafagna, "L'industrializzazione italiana. La formazione di una "Base industriale" fra il 1896 e il 1914", *Studi Storici*, II (1961), nn. 3-4, <https://www.jstor.org/stable/20563214> data di aggiornamento luglio - dicembre 1961, data di consultazione il 02 febbraio 2019.

¹⁸ P. Colombo, *Le Esposizioni Universali*, cit., pp. 74-75

¹⁹ E. Borruso, "Evoluzione economica della lombardia negli anni dell'unificazione italiana", *Quaderni Storici*, XI (1976), 32, pp. 515 - 546.

It was possible to show those improvements with the participation in Universal Exhibitions or with its organization.

Starting from the first point, Italy wanted to improve its image in this critical Events, where its previous participation was irrelevant. The new State would assert the foundation of a unique territory by demonstrating as well an innate identity that could have been able to get Italy renowned among other Nations.²⁰ In this concern, the core purpose of the introduction and the invention of Industrial Exhibitions has been confirmed: promoting industrial productions to increase reputations as what it is called today, *brands*, so as the awareness of Nation's firms would reflect in an increasing National prestige.

In concrete terms, in Exhibitions how those concepts had been shown?

Immediately after the Unification, Italy tried to organize its first Exhibition in Florence.²¹ The aim of Florence 1861 was to show the new identity of the Country and the improved economic situation. So, the 15th September 1861 King Vittorio Emanuele II inaugurated the Event.²²

It lasted for two months, 2500 products, coming from every region, were exposed, and more than 136.000 people came to visit.

The idea of this Event came from a proposal by the Minister of Finance, Quintino Sella. He proposed to enhance the reputation of the new Country with a National Exhibition, resulting from a transformation of the already approved Tuscany Provincial Exposure of 1860, in a new Exposition accessible for all the regions. His idea was accepted with one condition: including all the sectors of the nascent economy, from agriculture to industry and art.

Despite many problems due to the organization and the hurry in which the event was implemented, it was a success, so much that the closure was postponed.

Florence gave to the rest of Europe the image of a city symbol of unified National identity and Italy was perceived as a Country looking with courage and resourcefulness to progress.²³

²⁰ Colombo, *I Mestieri dell'arte*, cit., pp.75 e ss.

²¹ Misiano, *Esposizione del Sempione*, cit., pp. 1-2.

²² Picone Petrusa, Pessolano, Bianco, Buccaro, *Le grandi esposizioni in Italia*, cit.

²³ Conosci Firenze, Z. Ciuffoletti, <https://www.conoscifirenze.it/come-vivevamo-a-firenze/124-La-prima-esposizione-italiana-del-1861-Firenze.html>, data di aggiornamento 04 marzo 2015, data di consultazione 4 maggio 2019.

The following year, in 1862, during the London Exhibition, the Italian perception changed entirely from the previous one: all its exposed products could count on the support of a sovereign unitary presence, able to organize, promote and valorize adequately and not piecemeal their participation.²⁴

Another noteworthy Italian Exhibition was the National one taking place in Milan in 1881.

This Exposition was organized to show another aspect of the Italian economy: the propensity to modernization. During Florence 1861, Italy began to demonstrate its predisposition to progress, while with Milan 1881, the goal was to continue this journey toward innovation. If Florence resulted as a symbol of rebirth, Milan would be the representation of the future.

Around 7.000 participants coming from all Italy took part in this Exhibition and visitors reached a peak of more than one million people.²⁵

After the Exhibition of Florence 1861 and the two following in Milan 1871 and 1881, the history of Italian National Expositions went on in 1891.

This Event took place in Palermo, and it is the first in Southern Italy.

This primacy was at the basis of the organization, as the proposal of Palermo as the city hosting the Exhibition was raised by the politician Francesco Crispi, coming from his willingness of relaunch the South of Italy.²⁶

Opening the 15 of November, it lasted until the 5th of June 1892 attracting more than one million and 200.000 visitors.

They could see over 7.000 exhibitors arranged in Arab-Norman style pavilions, made by the architect Ernesto Basile. Products were organized into twelve classes, depending on their industries: mechanic, chemic, goldsmith, textile, furniture, furnishings, ceramics, and glassware. Then, there was also a working gallery, a section dedicated to art, a Sicilian ethnographic exhibition, and an electricity exhibition.²⁷

In 1906, the first International Italian Exhibition took place in Milan to celebrate the

²⁴ Colombo, *I Mestieri dell'Arte*, cit., pp. 76 ss

²⁵ I. Barzaghi, "Milano 1881-1906: rappresentazione della modernità e modernizzazione popolare", *Ricerche Storiche*, XLV (2015), pp. 249 - 263.

²⁶ G.Natoli Rivas, "Esposizione Nazionale di Palermo del 1891", *Tribuna del Collezionista*, V (1991), 179, pp. 22-23.

²⁷ Palermo Today, Una finestra sulla Palermo che fu. Quando l'Expo venne fatto a Palermo, <https://www.palermotoday.it/blog/una-finestra-sulla-palermo-che-fu/expo-palermo-1891-igor-gelarda.html>, data di aggiornamento 18 maggio 2015 ore 6.08, data di consultazione 18 maggio 2019 ore 9.30

Tunnel of Sempione. This represented the concrete possibility for Lombardy to compete with the most important economies of those ages and allowed as well Italy to compare to the other Countries' economic results achieved from its Unification. In addition, with this Exhibition, Milan could show its capacity, potentiality, and progress.²⁸

This city was chosen for this role in order to inspire all the other cities of the Nation in terms of industrial progress.²⁹

The main themes of the Event concerned the world of transportation and electricity.

To enhance these subjects, Milan displaced the pavilions around all the city connected with public transportation and an electric train. On the other side, its different industries were displayed: silk, as one of the most important sectors in Lombardy economy; graphic arts; paper; ceramics and glass.³⁰

After the International Sempione Exhibition, the Events were no more global but they dedicated to specific themes. Some of them were: the International Arts Exposition in Rome 1911, the International Marine and Marine Hygiene Exhibition in Genova 1914, the Exhibition and International Iron and Steel Congress in Milan 1931 and the Triennial Exhibition of the Italian Overseas Lands in Napoli 1940.³¹

Only in 1942, it was scheduled a Universal Exhibition in Rome, but due to the Second World War, it was never arranged.³²

In conclusion, thanks to the Unification, the Italian participation in the Expositions rose to levels comparable with other Countries.

Furthermore, the role played in the foreground as organizing Nation of the Event, allowed Italy to undertake a journey characterized by progress, in terms of improving productions, art crafts and economy in general. It was possible only combining technical innovation with tradition and strong links with the geographic areas.

The result of this process was the possibility to compete with the foremost advanced Countries and the opportunity for firms to show and promote their productions.

²⁸ Visconti, "Da Londra 1851 a Milano 2015 ", cit., pp. 1-2 26

²⁹ *Ivi*, pp. 3 - 4.

³⁰ *Ivi*, pp. 4-5.

³¹ Wikipedia Italia, Lista delle esposizioni internazionali italiane, https://it.wikipedia.org/wiki/Lista_delle_esposizioni_internazionali, data di consultazione 18 maggio 2019 ore 10.45

³² S. Boidi, "Per la storia delle Esposizioni Universali", in M. Dezzi Bardeschi (a cura di), *Ananke*. 75. Quadrimestrale di Cultura, Storia e Tecniche delle Conservazione per il Progetto. L'Expo Dopo l'Expo. Parigi: la Seconda Vita. Autobiografia di Eugenio Battisti. Ricordare Rosi e le Mani sulla Città. Restauro: Abbecedario Minimo (IV), Firenze, Altralinea Edizioni, 2015, pp. 46.

1.3. Why taking part in Industrial Exhibitions had been so important for factories?

From the point of view of the Countries taking part in Industrial Exhibitions, it meant to improve National images, while the reasons for participating companies were related to self-promotion.

There were several motives why participating in events like those could be important for firms.

The first one is connected with the possibility to build networks of relationship.

Exhibitions were a place haunted by a lot of people with different backgrounds and fields of work. This allowed exhibitors to exchange opinions, projects, and experiences, sharing technical advice and improvements.

Then, with those feedbacks and concepts, they were able to improve their productions and working process to build more innovative products. Besides, they could start also new industrial relationships and collaborations, that could give them more visibility outside Italy or in the country.³³

The second reason to take part in Exhibitions was the possibility to win prizes, that could improve their national prestige, and they could as well be considered as production quality indicators.

Before proclaiming winners, juries analyzed all the products in the Event, and this made firms to reconsider their products or work processes since in this phase their productions would have been compared to those of other countries or manufacturers.

Thus, receiving a prize in Industrial Exhibitions was considered a symbol of progress, innovation, and high-quality productions.

However, the roles and rules of prizes in the history of Industrial Expositions were not always the same.³⁴

³³ M. Coglitore, "Mostrare il moderno. Le Esposizioni universali tra fine Ottocento e gli inizi del Novecento", *Diacronie. Studi di Storia Contemporanea*, XVIII (2014), 18, 2, <https://journals.openedition.org/diacronie/1159>, data di aggiornamento 01 giugno 2014, data di consultazione 28 gennaio 2019

³⁴ A. Pellegrino, "L'Italia alle esposizioni universali del XIX secolo: identità nazionale e strategie comunicative.", *Diacronie. Studi di Storia Contemporanea*, XVIII (2014), 18, 2, <https://journals.openedition.org/diacronie/1171> data di aggiornamento 01 giugno 2014, data di consultazione il 28 gennaio 2019, pp. 1-2.

London 1851 abandoned the practice of assigning monetary rewards as encouragement, instead of awarding medals: the reason was the aim to apply a more transparent system, avoiding corruption or favoritism.

Therefore, different medals had been assigned during this Event, such as the council medal, a prize given by the Council of Jury Presidents to productions matching one or more than one of the following criteria: significant inventions, particular material applications, working methods, and original designs.

Another kind of medal was the prize; Jurors gave this one to quality and utility productions, advantageous prices or satisfaction of market needs.

Thanks to Wien Exhibitions in 1873, the number of medals increased: they had been awarded to single production sectors, for instance arts, progress, cooperation; furthermore, certificates of honor were also added.

During Sempione Expositions in Milan 1906, several different medals were available: gold, silver and bronze medals or Grand prizes and honorable mentions.³⁵ The form of prizes and medals is also used in today Exhibitions.

The last reason why taking part in Industrial Exhibitions was considered important for factories is the possibility for them to become a medium.

The developing of communication media had not been already ended, but with these Events a series of literature pieces were born, from catalogues to official guides, photography, advertising, national newspapers, and magazines.

All these medias offered the possibility to firms to build their own brand awareness to let them know to the country and then to the world.

Finally, firms had different advantages in taking part in Industrial Exhibitions: to receive feedbacks and to undertake collaborations with a network of relations, to stimulate the improving in productions, and thanks to media and prizes they can be known in the country and in the world so that their prestige can increase and even their sales.³⁶

³⁵ L. Aimone, C. Olmo, *Le esposizioni universali: il progresso in scena, 1851 – 1900*, cit., pp. 35 - 36.

³⁶ A. Pellegrino, "L'Italia alle esposizioni universali del XIX secolo: identità nazionale e strategie comunicative", cit., pp. 7; - B. Schroeder – Gudehus, A. Rasmussen, *Les fastes du progrès: le guide des Expositions universelles, 1851 – 1992*, Parigi, Flammarion, 1992.

Chapter 2. Means of communication developed around World Exhibitions

As I have previously described, the World Exhibition characterized the 19th and 20th centuries. From the Industrial Revolution to nowadays, they were the stages for goods representation. Like in theatres, products were the main characters of the Event and entrepreneurs were the announcers. All the story was developed in a set design made by different pavilions and architecture building composing the Universal Exposition.³⁷

The plot of this staging concerned innovation and improvement used to devise products and the companies themselves.

If we consider today marketing terminology, World Fair can be associated with a communication campaign composed by different parts: the Event, where products are directly promoted with the storytelling of the firm's spokesmen and a set of other tools, which allowed firms to receive indirect promotion. Here the term "indirect" refers to the role of the entrepreneur: he doesn't expose directly himself to talk to visitors as in the Exhibitions, but he decides to invest some money in specific tools, which could allow his firm to increase the reputation and sales. This is not confirmed, and this is not an automatic condition in which he spends money and in a short time obtain advantages.

In fact, whether this can happen or not depends on different factors, i.e. a good quality of the advertising: in terms of captivating images, a curious title, truly and well-explained description, intercepting the right target and, in particular, choosing the right media and the right location.

In those centuries, the Industrial Revolution allowed manufacturing to produce many wares that necessitate being promoted in order to decrease stocks. This request was enabled by different media which corresponded to the indirect characters of the "World Exhibition marketing campaign". In particular, they could be identified in: travel book guides and magazines, where firms could insert announcements about their productions; photographic materials, who allowed the use of images to promote goods and posters, in which the visual part played a central role in attracting people's attention.

³⁷ N. Squicciarino, *La Great Exhibition del 1851. Una svolta epocale nella comunicazione*, Roma, Armando editore, 2014, p. 44.

All the above-mentioned means of communication were developed during the 19th and 20th centuries, after the introduction of freedom of expression in Countries and the study and research for techniques useful to contribute to the development of these media.

2.1 Promoting with Guidebooks

Guidebooks were born as *travel diaries* between the end of the 18th century and the beginning of the 19th century. Their first use was during Grand Tours, when intellectuals, bourgeoisie and aristocratic people used to describe their travels.

In the 19th century, this kind of tourism started to decrease as the travel characteristics were evolving and becoming more practical. This change was first introduced to respond to the need for giving the travelers the opportunity to be more independent during their journey. Thanks to the leaving of Grand Tour practices and the beginning of the Industrial Exhibition, a new and more modern form of tourism started.

In 1827, in order to satisfy these changes, the publisher and writer Karl Baedeker founded a company specialized in travel guides in Koblenz, Germany.³⁸ His guide was considered the first modern one, in the following ages it was named after its inventor known as “Baedeker”, which inaugurate the model of this new-born literature-genre as well. Thanks to its main characteristics, which made it popular, such as the union of itineraries with hierarchical classification of places based on reviews by a dedicated staff. The formula of putting together itineraries and advice from different city places continues to be used until nowadays.³⁹

Travel guides were born to satisfy emerging needs of a new kind of tourists, travelling alone involved to know some practical information about the city they went visiting, accommodation, means of transport and Universal Exhibition in general.⁴⁰

People visiting these new entertainment venues could be associated with a new market niche. Inside this first target group, it is possible to identify a proper niche, foreign World Fair visitors.⁴¹ Their needs were a little bit different from those of citizens, because they

³⁸ A. Pellegrino, “Itinerari fantasmagorici: a spasso per Parigi con l’allegro Colibrì”, in A. Pellegrino (a cura di), *Viaggi fantasmagorici. L’odeporica delle esposizioni universali (1851 - 1940)*, Milano, Franco Angeli Editore, 2018, pp. 68 - 69.

³⁹ Encyclopaedia Britannica, Karl Baedeker, <https://www.britannica.com/biography/Karl-Baedeker>, data di consultazione il 25 luglio ore 10

⁴⁰ A. Pellegrino, *Itinerari fantasmagorici*, cit., pp. 72.

⁴¹ F. Moret, “Images de Paris dans le guides touristiques en 1900”, in *Le Mouvement Social*, CLX (1990), Parigi, luglio - settembre 1992, pp.79

took a trip in an unknown city and required some advice related to their stay. People, facing up to something they did not know so well, usually trusted of suggestions from someone they were familiar with. The purpose of travel guides was to apply this concept and acting as substitute of physical subjects. Guides replaced recommendations of friends or family.

Baedeker was not only the one publisher who took advantages of this new target and the number of guidebooks during these events increased.⁴²

Looking into some of the most significant travel guides, it is possible to notice some differences between them in terms of tone of voice and style of writing as well as aesthetical presentations. Besides, in some of them it started to be presented the first examples of advertising. Firms, participating in Exhibition, printed a short text to promote their products. Their purpose was to increase their awareness and build an identity among visitors.

Today we have *brands*, composition of signs, symbols and name who together make companies recognizable. In the 19th centuries manufacturing had a name and a symbol but they could not be considered properly as brands. Because their awareness was limited to the city in which they were located and only a few of them had a strong identity to be known outside their Country. It could happen for many reasons, i.e. they exported in other Nations.

To solve this situation manufacturing went to World Fair and began to promote their productions inside travel guides.

2.1.2 Main important guides in England

The first practical example of travel guide developed for Industrial Exhibition is the *Guide to the Great Exhibition 1851* published by Routledge and printed by Caon and Wyman. While reading this guide it is possible to notice its structure: it begins with a map of the whole area, then there is a preface explaining the aim and the method in writing of the guide. It continues then with the index and the core of the book. After them, there is an overview of the past exhibitions and the products explanations: from a general

⁴² A. Pellegrino, *Itinerari fantasmagorici*, cit., pp. 64 - 69.

classification by categories to one chapter dedicated to each participating country. The tone of voice is colloquial, and the style resembles a romance.⁴³

In this first edition of guides dedicated to the World Fair manufacturing did not promote directly their goods with advertising, but they received indirect promotion. This was made possible by the paragraphs dedicated to each product exposed in the Event. Furthermore, they did not spend any money to invest in this activity, because it would be part of the guides' plots. However, the negative side of this form of promotion was identified in the fact that companies did not write their text, but the tone of voice was decided by the authors of the book. According to what they write about and to the way they write, readers could be positive or negative influenced. In fact, visitors read the guides before to visiting personally the pavilions.

The following phrases are part of an extract of the guide previously examine and concern about Italian participation in the Great Exhibition of London in 1851:

"[...] The first objects which strike our attention, are some exquisite tables in mosaic, of hard pebbles, on marble, or lapis-lazuli. Higher up in the room, we may notice a peculiar but interesting style of inlaying, representing the signs of the zodiac."⁴⁴

In these few lines it is possible to notice that the tone of voice is simple, colloquial, as the author was part of a group of visitors taking part in the Exhibition. The style is narrative, rich of adjectives that enhance the products. Concerning the usage of these words, it is possible to identify positive adjectives, such as "exquisite tables", but also their opposite with negative connotations, i.e. "peculiar but interesting".

This paragraph I propose represents a confirmation of the possibility for the readers to be influenced by the writers.

2.1.2 Main important guides in France

England produced the Great Exhibition Guide in 1851 dedicated to the Industrial Exhibition and following also France began the production of this new editorial genre.

One of the most important French production was the *Conty Guides*, which first edition was introduced in 1861 by Henry de Conty, a French marquis. He would dedicate his

⁴³ A guide to great exhibition. By Great Exhibition (1851: London, England); G. Routledge & Co. publisher, Cox and Wyman printer, <https://archive.org/details/guidetogreatexhi00grea/page/n4>, data di consultazione il 17 luglio ore 10

⁴⁴ *Ivi*, pp. 164.

book to the city of Paris. The following year, he published another edition of Conty Guide dedicated instead to London, as it was the year when the Expo took place over there.⁴⁵

The main characteristic of these guidebooks concerned the style, because their purpose was illustrated curious itineraries with a joking tone of voice and uncommon stories to tourists. The Exhibition of 1878 were characterized by nine different edition of Conty Guide, some of them were: *Paris en Poche*, *l'Exposition en Poche*, *La clé de l'Exposition*, this one was a technical production useful to interpret technical information about goods production and the last example was *Paris Pratique*, a volume dedicated only to provide tourists with practical information for their stay.⁴⁶

Analysing “L'Exposition en Poche”, it is possible to identify its structure as follow: it is composed by an opening note of the productor explaining the approach used in the guide, precisely using the form of a seven-day-itinerary. Then, the reader is faced with some information about the history of the Exposition and of the itinerary itself. For each day, the pavilions worthy to be seen are explained. At the end of the daily visit, it is suggested to take a look to the city, in particular the main attractions, restaurants and accommodation available are quoted and described. Therefore, it is included also a list of monthly events, parties and recreational activities to attend during the stay. Here, the tone of voice is colloquial and playful in order to attract even the youngest part of the target of visitors. According to it, the style is the same as a friendly tourist guide would be.⁴⁷

During the following years, the Conty Guide changed some parts of its structure, due to two main reasons, the influence of other editors working in this field and the newborn needs of that period. As a result, the main new of this new edition was the introduction of advertising, that in 1848 it was not included.

The changes could be seen in the Conty Guide published in 1900 with the name of *L'Exposition 1900. Reinsegnement pratiques sur Paris et L'Exposition* First of all the style, as in the previous editions, can be identified in the title, the word “pratiques” refers to the purpose of this edition: providing useful advice. This aim was confirmed by the preface,

⁴⁵ G. Guilcher, “Les guides européens et leurs auteurs: clefs de lecture”, *In Situ* XV(2011), <https://journals.openedition.org/insitu/499>, data di aggiornamento il 5 dicembre 2011, data di consultazione il 17 luglio ore 15.

⁴⁶ A. Pellegrino, *Itinerari fantasmagorici*, cit, pp. 63.

⁴⁷ *Ivi*, pp. 70 - 77.

where authors explain the reason of the small and practical size of the book together with some allusions to the advice the readers will find in the book.

The following paragraph, “Two words about Paris” illustrate each available means of transport with their own timetables, a brief description, prices and a calendar with important dates for the Country.

Then, the reader finds a chapter, “Vers l’Exposition”, explaining how to reach the Exposition. Moreover, there is a section dedicated to the Exhibition, which includes means of transport to the Event, its structure, some proposal of itineraries around Paris and other routes inside the Exhibition inclusive of notions about monuments, restaurants and attractions.

In this guide, difference of the Great Exhibition Guide of 1851, the tone of voice is more neutral, it leaves less spaces to personal opinion of writers. It could be a sign of writing maturity reached over the years.⁴⁸ It could be seen in the next phrases, extracted from the guide in question:

[...] “Il serait trop long d’énumérer les merveilles de l’art italien contenues dans ce beau palais; aussi, vaut-il mieux laisser aux visiteurs la libre appréciation des chefs-d’oeuvre que les Italiens ont soigneusement amassés dans ce coin de leur patrie.”⁴⁹

In these words there is directly written that authors did not want to influence the visit of people, in fact they limited the use of positive concepts to “énumérer les merveilles” and “beau palais”. The reader can understand the opinion of writers, but it not be conditioned by detailed descriptions of every product he will see during his journey.

At the end of the book, there is a section including advertising about some “Maisons”, firms recommended by the authors of the guide, as in the following image:

⁴⁸ Guides Pratiques Conty 1, L’Exposition 1900. Reinsegnements pratiques sur Paris et l’Exposition, <https://archive.org/details/lexposition1900r00expo/>, data di consultazione il 18 luglio ore 13.

⁴⁹ *Ivi*, pp. 44



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In the same period, another of this editorial genre was developed, the *Chaix Guide*. Its founder, Napoleon Chaix, developed also a collection called *Bibliothèque du Voyageur*. The target of these guides was composed in general by all kind of visitors without any particular distinction.⁵¹ The newness introduced by the Chaix concerned firms' advertising and some advice referred to the purchase of products.⁵²

The structure of the guide in object, and in particular the one produced for the World Fair named *Itinéraire du visiteur à l'Exposition Universelles de 1878*, was characterized by the description of two itineraries: the first one was distributed in four days and the second one in eight days.

Comparing to the edition of the Conty Guide produced in 1878, in these proposal routes, the travellers had more freedom, they could customize them according to their preferences.

Another difference was represented by the concreteness of information given: the Chaix Guide is more detailed, especially about timetables of trains.

⁵⁰ *Ivi*, pp. 120

⁵¹ A. Pellegrino, *Itinerari fantasmagorici.*, pp. 77 - 80.

⁵² J. Vajda, *Paris en huit jours. A' la découverte de la ville à travers les guides, les journaux pour touristes et les récits de voyage, 1855 - 1937*, in *Société et représentations*, XXI(2006), pp. 258.

This characteristic was due to the past activity of its founder, as it published timetable trains publications.

Also, other useful advice contained in the Chaix Guide were related to the Exhibition itself, concerning bars, restaurants, and amusement activities.

At the end of the volume, there was a section dedicated to firms' promotions in relation to the participation at Expo, indeed there was a reference to their location in the event. In this guide, the tone of voice carries different types of comments or judgements and it could not be considered as humoristic.⁵³

I propose an extract of this book as an example explaining Italian participation in the Paris Exhibition of 1878:

[...] "L'Italie, se fait remarquer par un luxe de statues que l'on ne retrouve dans aucune des sections étrangères. [...] Dans la section des produits alimentaires, le visiteur remarquera un système nouveau des conservation des fruits dans le sucre râpé."⁵⁴

Differentiating from the Conty Guide I previously analyzed, here the author wrote using the third singular person "le visiteur". He does not identify himself with the tourist, but he limited to narrate the objects presented in the Italian pavilions.

Then, only in the phrase "un luxe de statues que l'on ne retrouve dans aucune des sections étrangères", it is possible to identify a positive connotation about the products exposed, but they are not emphasized by a large diffusion of adjectives.

Instead of this, the following image is a representation of the first page belonging to the appendix dedicated to advertised Maisons:

⁵³A. Pellegrino, *itinerari fantasmagorici*, cit, pp. 77 - 80.

⁵⁴ Livret Chaix, *Guide itinéraire du visiteur à l'exposition universelle de Paris de 1878*, <http://cnum.cnam.fr/CGI/fpage.cgi?12XAE68/75/100/120/0006/0118>, data di consultazione il 17 settembre ore 22.40, pp. 70.

II

CANSON & MONTGOLFIER Fabricants de PAPIERS
 Spécialité de Papiers à dessin, blanc et de couleur, de Registres, de Coquilles,
 de Papiers parcheminés et filigranés pour titres, de Parchemin animal et végétal,
 de Papiers de couleur, Rouleaux photographiques, Rondelles télégraphiques,
 Papier-Linge, etc. — Rue Palestro, 39. (2^e groupe, classe 10.)

ENCRE ADRIEN MAURIN G^{re} TOIRAY-MAURIN
 Gendre et Successeur
 Rue des Vieilles-Haudriettes, 4, PARIS. — Maison fondée en 1790. — Médaille
 de Progrès à Vienne 1873. — Prize Medal Philadelphie 1876. — LA SYRIENNE,
 Copie après six mois. — SULFOMANGANINE, Encre à marquer le linge. —
 LE XIX^e SIÈCLE, Noire fixe instantanée. — PURPURINE, nouveau Carmin
 XIX^e siècle.
 USINE A JOUY-SUR-MORIN (2^e groupe, classe 10.)

MARION FILS & GÉRY PAPETERIE
 14, Cité Bergère, PARIS
 Papiers à lettres et enveloppes, blancs, couleurs, vergés, veloutés, extra-salins,
 cannelés avec monogrammes en couleur ou émaillés. (2^e groupe, classe 10.)

EUGÈNE CAEN & G. GAFFRÉ 4, rue de Braque
 PARIS
 Vente en gros pour les célèbres Plumes métalliques de HINKS WELLS et C^e et les
 Humboldt
 Phoenix
 Rossini
 Kalam
 n^{os} 4, 5, 6.
 De J. ALEXANDRE, de Birmingham.
 (Section anglaise; 2^e groupe, classe 10.)

A. LECOMTE & C^e FACTEURS
 D'INSTRUMENTS DE MUSIQUE
 en cuivre, en bois, à cordes et de percussion.
 Rue Saint-Gilles, 12 — PARIS
 Médailles aux Expositions de Paris, 1867; — Lyon, 1872; — Lima, 1872 et
 Philadelphie, 1876. (2^e groupe, classe 10.)

TOLLAY, MARTIN & LEBLANC
 PARIS — 7, rue Cadet, et 65, boulevard de Strasbourg — PARIS
 IRRIGATEURS. — PULVÉRISATEUR du D^r Portefoix.
 (2^e groupe, classe 11.)

LETOURNEUR FRÈRES 11, rue Diderot
 (ancienne rue du Harlay, au Marais)
 FABRIQUE DE LITS ET MEUBLES EN FER. — Literie. — Sommiers élastiques.
 (3^e groupe, classe 17.)

55

Together with Chaix and Conty, another Guide obtained a significant role in the history of French literature. In 1855, Louis Hachette, who had been considered one of the most important editors until nowadays, produced the guide *Visite à l'Exposition universelle de Paris*, whose style was characterized by the use of pictures, illustrations, and advertising dedicated spaces. This volume began with a general introduction concerning the guide, following on with a chapter dedicated to foreign products and one entirely related to French products. The theme of the subsequent paragraphs was a comparison between with the previous Exposition, London 1851. Then, after these section more introduction, began the core of the book composed by different tables providing an accurate overview on the spaces dedicated to each pavilion. The volume went on with an entire chapter for each participating country.

[...] Les produits du règne animal ne le cèdent guère en importance et en beauté; les laines, la soie, la cire, et les crins sont en Toscane au moins aussi beaux que partout ailleurs.

⁵⁵ Ivi, pp. 110

Puisque notre intention est de parler ici des choses plus remarquables de l'exposition toscane, il nous est impossible de ne pas rappeler M.M Conti [...] ⁵⁶

In these few lines, the authors presented the products exposed by the Grand Duchy of Tuscany, because in 1855 Italy was not yet unified. The text is written in the first plural person "notre intention est de parler" and their opinions occurred through the usage of adjectives, i.e. "les produits du règne animal ne le cèdent guère en importance et en beauté". With this explanation the readers could expect to find in the Tuscany pavilions some goods characterized by high quality.

The last French guide I analysed is the *Guide Illustré de l'Exposition Universelle de 1889* written by Daniel and Dentu, two French editors. Their guide resembled more to the official catalog developed for Universal Exposition, thanks to the richness of information provided to the reader. For example a paragraph dedicated to Italy enclosed this information, not yet treated by any guide until that moment:

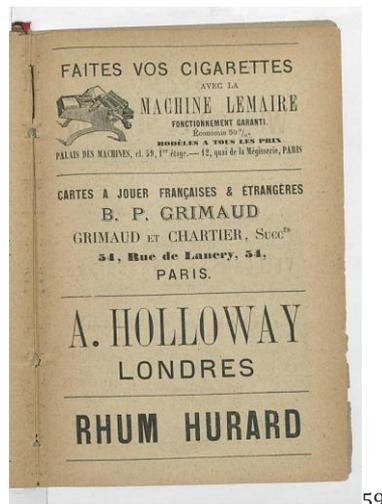
[...] "La section industrielle italienne mesure 1,562 mètres carrés. La totalité des emplacements concédés aux italiens est de 3,500 mètres carrés. L'Italie occupe une place importante à la galerie des Machines. [...]" ⁵⁷

Then, it was possible to find maps, itineraries, practical advice related to the Exhibition together with a series of related images. At the end of the book, there was a part regarding advertising, particularised by the introduction of International firms' promotions, as it is possible to see in the following image. ⁵⁸

⁵⁶ Gallica, Visite à l'exposition universelle de Paris, en 1855, <https://gallica.bnf.fr/ark:/12148/bpt6k6248340t/f10.image.texteImage>, data di consultazione il 10 settembre ore 21, pp. 115

⁵⁷ Gallica, Guide illustré de l'Exposition universelle de 1889, <https://gallica.bnf.fr/ark:/12148/bpt6k11667789.image>, data di consultazione il 10 settembre ore 21.30, pp 93

⁵⁸ *Ivi*, pp. 93



Here, the last announcement referring to the Hurard Rhum, concerned to an English company based in London.

2.1.3. Italian Guidebooks

After the Unification of the territory, Italy organised its first Exhibition in Florence and then, in 1881 a more important National one in Milan. Related to this second Event, it was published an appropriate guide. The *Guida del visitatore alla Esposizione Industriale Italiana del 1881* was published by Sonzogno Editore, one of the oldest Italian publishing houses. It was founded in 1861 and it set his publications combining emerging trends of society with quality, devoting itself mainly to the literary genre of mass consumption.⁶⁰ The structure of this guide was composed of some piece of information about the Exhibitions and the city. Opposite from the other guides mentioned before, it dedicated one entire chapter to the commissions of the Event and to whom had received the task to produce the catalogues.

The tone of voice is narrative, as the author was writing a romance, describing in detail everything the visitors would see. The following lines constitute an extract of the chapter dedicated to the description of the Fair, “Attraverso l’Esposizione. La via da tenere.”: [...]” Per quattro porte il visitatore può entrare nell’Esposizione: e deve tenere un diverso cammino, a seconda dell’ingresso che ha scelto. [...] Entriamo dalla prima. Noi troviamo da una parte e dall’altra le due gallerie del materiale ferroviario e di quello delle tramvie.

⁵⁹ *Ivi*, pp. 256.

⁶⁰ Sonzogno, <http://www.sonzognoeditori.it/index.php/chi-siamo>, data di consultazione il 19 settembre ore 7.30

Diamo uno sguardo alle tettoje dei cementi e del materiale refrattario, alla casa in cemento della Società Italiana di Bergamo [...]"⁶¹

In this short paragraph it is already possible to identify the editorial line and the writing characteristics of Sonzogno Editore. This company was famous for its romance, in fact in this guide it seems to read a proper novel about a character who came to the Milan Exhibition.

Another characteristic which distinguish this guide from the others of England and French is that in this volume, there was any advertising.

In 1906 always Milan was the leading actor of a new World Fair dedicated to the Tunnel of Sempione. The souvenir guide of this Event was published by a publishing house of the city, Max Frank & Co.

This volume began with a particular preface, where the authors explained when they would interact with the readers, using these words:

[...] "Nè prenderemo per mano il lettore forestiero dal giorno che ha abbandonato patria, parenti, amici con una valigetta in mano [...]

Nè infine prenderemo per mano il milanese dal momento in cui, uscendo di casa, delibera di recarsi all'Esposizione; perché strada facendo si fermerà troppo volte ed avrà sempre qualche distrazione [...]

No, o signori: noi prenderemo il nostro lettore per mano dal momento che esso ci prende per mano."⁶²

Max Frank & Co. turned to a conscious reader, someone who made a thoughtful choice to visit the Event without getting influenced by other people or situations. Then, these people had to buy the guide voluntarily.

Furthermore, after this first chapter, the book went on explaining all details connected to useful advice for visitors, from tickets to bikes regulation. Then, there were chapters dedicated to each pavilions and descriptions about itineraries, in order to help tourists to stay oriented. Here, advertising was distributed at the end of the volume and in each page, as in the following image:

⁶¹ *Ivi*, pp. 63

⁶² Guida-ricordo dell'Esposizione di Milano, 1906, <http://www.digitami.it/opera.do?operaId=282&visual=img&paginaN=8>, data di consultazione 20 settembre 22.07, pp. 6



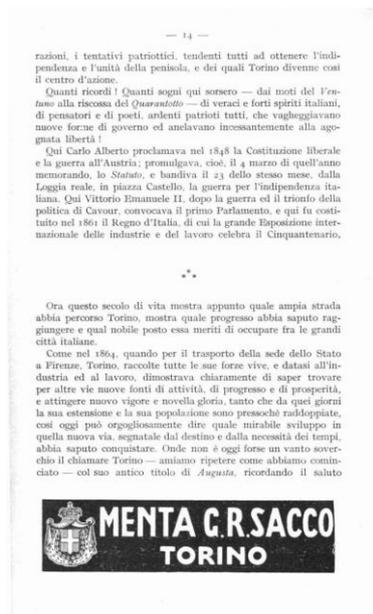
63

After few years, in 1911, Turin hosted an International Exhibition and as for the previously Events, it had its own guide. Its structure was similar to the other guides mentioned before: a first part aimed to give practical advice to the visitors about the cities, general information about the towns and its monuments and several chapters about the Exhibitions and products exposed both Italian and foreigners. Advertising was distributed along pages and not only in a proper section, usually collocated at the end of the book.

The unique peculiarity to notice in this book is about a chapter, positioned at the beginning of the book, where it was possible to read that Turin was writing Italian history, and it listed some of the progress it made in those years. This digression from the central theme of the book, could be associated to a sort of awareness and self-promotion for the city of Turin.⁶⁴

⁶³ *Ivi*, pp. 32

⁶⁴ Museo Torino, Guida Ufficiale della Esposizione Internazionale 1911, <http://www.museotorino.it/resources/pdf/books/462/>, data di consultazione il 19 settembre ore 22.30



This image represents a part of the first chapter dedicated to practical information and in particular, this paragraph is about the city of Turin. Here it is possible to see and advertising at the end of the page, this structure was applied to all the pages. However, in the text, it is possible to note the confirmation of self -promotion of the city itself:

[...]”Ora questo secolo di vita mostra appunto quale ampia strada abbia percorso Torino, mostra quale progresso abbia saputo raggiungere e quale nobile posto essa meriti di occupare fra le grandi città italiane.”⁶⁵

Turin, thanks to the improvements and investments it made, was ready to compete and be compared to the most important cities in Europe and it could be possible to subtext that the visitors would find a modern city, equipped with the major innovations of that period.

⁶⁵*Ivi*, pp. 14

⁶⁶*Ivi*, pp. 14

In conclusion, guidebooks were produced to satisfy different needs: promotion for Industrial Exhibitions and fairs, awareness for the city hosting the Event and inform visitors about itineraries to follow and advice useful for their stay.

In every guide produced in the 19th and 20th centuries, there was a dedicated part to the explanation of the city. The purpose was to enhance its positive aspects, in order to boost tourists' expectations. They had to come visiting a new city and, when they arrive there, bought these guides. The first concepts they read was about the town, so this could trigger a set of positive feelings towards the location in which they were and that could condition their experiences during their stay.

Then, another strategy to influence the readers was the advertising. In 19th centuries these announcements were positioned at the end of the storytelling. In the following years, other pages distributed within the book had been reserved for this theme.

It was possible that, positioning promotions after all the information needed by tourists, had not been so effective. This could happen because the readers already obtained the advice they required at the beginning and they were not interested in continuing the reading. When the order changed, pages were structured with text and announcements, in this way the target ran into the advertising and could be more influenced.

The goals of advertising in guidebooks were increasing the knowledge of firms among people, that could lead to an increasing of sales. If people know that a specific company sells some products, when they will have to buy that good, they will turn into it without considering any others alternative solutions.

The last point is about self-promotion for Exhibitions. Every guide began with an introduction of the Event and its organization. Travelers could learn what happened before it took place and the commission organizing the Expositions enhanced gratefully its work.

Guidebooks were not the only one method of promotions born in the World Fair epoche, another one was photographic materials.

2.2. The introduction of photographic materials and their role in promoting firms during Universal Exhibitions

Images: keepsakes or a medium. With the development of photography, people had been surrounded by visual products.

During the 18th century, young aristocrats were used to undertake Grand Tour experience: a journey through artistic and historical cities in Europe, which can be considered as a method to improve their education through learning - by - doing.

The most typical souvenirs brought home from this travel taken were pictures, this habit of collecting them was handed down to Universal Exhibitions visitors.

Collecting images as memories triggered the diffusion of *photographic souvenirs* among tourists, in the form of *postcards*.

Photographic materials were also used for an alternative purpose during Universal Exhibitions, as a medium to reach the exposure of visitors. People, who came to visit, shared their postcards or draw with friends and family divulging in this way the representation of that place. Those who saw those pictures could be influenced by that atmosphere and could decide to go there visiting.

This represented one technique used for promotions of both firms' participants and the Event itself, indirect for companies because of the shoots in photographic souvenirs were dedicated first to the Fair and might be included also pavilions or not.

The aim of Expositions was to attract people in order to display them the progress and innovation of firms. Furthermore, for companies these Fairs represented a sort of springboard for developing their identity, becoming knowledgeable and increasing sales in the mid and long terms.

Those purposes led also to another photographic product: *la carte de visite*, which began to be in everyday use.⁶⁷

All the previously mentioned materials shared a basic characteristic: they originated from photographic techniques. In fact, they could be realized thanks to advancements reached in photography during those years.

The first permanent image was taken in 1826 by Joseph Nicéphore Niépce, a French photographer and researcher. In that year, he finalized a technique with which he could

⁶⁷ R.Biscioni, Uno spazio offerto al turismo. I souvenir fotografici delle Esposizioni Universali parigine (1855-1900), in A. Pellegrino (a cura di), *Viaggi fantasmagorici. L'odeporica delle esposizioni universali (1851-1940)*, Franco Angeli Editore, 2018, Milano, pp. 27- 61.

take the very first picture in history, an upstairs window of his estate at Gras in France. To achieve this result he followed many steps. First of all, he built a device able to take pictures on the backplate. Then, he sprinkled the slab with bitumen of Judea, a chemical which hardens on exposure to light. In conclusion, after eight hours of exposure, he washed the plate dusted with ink, and put it in the darkroom. The image resulted then from ink deposits in zones erode by acid.⁶⁸

As a matter of fact, officially photography was born only in 1839 when François Arago illustrated a procedure called daguerreotype to the Académie des Sciences and the Académie des beaux-arts.

This process has been considered the first photographic procedure, named after its inventor, Louis Daguerre.

After making several studies and collaborations with Joseph Nicéphore Niépce and his son Isidore, Daguerre developed a particular instrument composed by two wooden boxes to focus the scene, a slot to insert a copper plate, and a front lens made by glass and brass. Once the image was captured, the photo had to be processed.⁶⁹

According to daguerreotype, the technique used to print images consisted of putting the copper plate under mercury vapours, which settle on the zones exposed to the light. The last phase included washing away the silver iodide residues from the plate, using a solution of sodium thiosulfate. The images produced with this instrument were unique and not replicable, and they subsequently had to be conserved in glass boxes.⁷⁰

The daguerreotype obtained the license, and the report by the French Academic Commissions was translated into different languages and published in French as well as foreign newspapers, being known all over the world.⁷¹

The beginning of the modern photography was attributed to Richard Leach Maddox, an English physician, who in 1871 introduced a new chemical suspending silver bromide in a gel emulsion.

⁶⁸ Art of the photogravure, Joseph Nicépore Niépce, <https://photogravure.com/key-figure/joseph-nicephore-niepce/>, data di consultazione il 16 agosto 2019 ore 10.30 - Encyclopaedia Britannica, Nicephore Niepce, <https://www.britannica.com/biography/Nicephore-Niepce>, data di consultazione il 19 agosto 2019 ore 11.06.

⁶⁹ Fotografia moderna, Dagherrotipo, <https://www.fotografiamoderna.it/dagherrotipo/>. data di consultazione il 19 agosto 2019 ore 10.07

⁷⁰ Fotografia artistica, Cos'è il dagherrotipo e il procedimento della dagherrotipia, <https://fotografiaartistica.it/cose-il-dagherrotipo-e-il-procedimento-dagherrotipia/>, data di aggiornamento il 19 novembre 2018, data di consultazione il 19 agosto 2019 ore 10.08.

⁷¹ M. Melloni, *Relazione intorno al dagherrotipo*, 1839, Napoli, Tipografia Porcelli, pp. 3-5

He created dry plates coated with this gel and silver salt. This product was more sensitive than the previously used collodion plates and it allowed photographers to take instantaneous photos.

Until that moment photography was used mainly by specialists, researchers who dedicated part of their professional life studying and experimenting techniques in this field. Only in 1888, when George Eastman realized the first Kodak camera, this subject began to be known by unprofessional people.

This result was enabled thanks to its ease of use, which allowed in a short time to gain much success among people. It began the era of amateur photography for personal consumption.⁷²

2.2.1. Photographic Souvenirs

The 18th century was characterized by the Grand Tour, meanwhile, the 19th century was distinguished by Universal Exhibitions, which replaced the previous form of tourism transforming the concept of travel.

Whether merely one century before, only aristocrats could afford to travel and to visit other countries, the Expositions inaugurated mass tourism, where people from different social classes took part in these events.

Because of the influence of different factors, such as their economic conditions, distances to reach the city hosting the event, and the frequency with which they were organized, visitors would collect photos and images as memories of their travel over there.

The production of photographic souvenirs increased from 1855 to the following Exhibitions. This involved a mass distribution of those products and a significant diffusion among people attracted by what they could see in these images.

Those products were able to influence one's previously held idea about the imminent travel or could tempt people to organize a journey in those places.⁷³

After the introduction and development of photography in the 19th century, in Universal Exhibitions were introduced the figure of the *official photographer*.

In 1867 this position was performed by Pierre Lanith Petit during the International Exposition of Paris. He learned photography from André Adolphe Eugène Disdéri, one of

⁷² Encyclopaedia Britannica, Development of stereoscopic photography, <https://www.britannica.com/technology/photography/Development-of-stereoscopic-photography#ref416426>, data di consultazione il 19 agosto ore 12.

⁷³ Ivi, pp.28-29

the most significant photographers of that period, who took pictures in the Paris Exhibition of 1855.

Petit was convened by Napoleon III, who wanted to create a photographic monopoly for the Event. This idea was not been accepted by the other photographers who saw in the Exhibition an opportunity to improve their own images commerce. Afterwards, the Emperor granted them the authorization, and divided the monopoly into different photographic specialties, whose result took the form of the *Album du Parc*: a two-volume book dedicated to Napoleon III. The first volume concerned French and its installations, and the second one regarded the foreign countries taking part in the Event. The peculiarities of these books concerned the images, collections of pictures and watercolours made by the painter François Geoffroy Roux and photos realized by Pierre Petit.⁷⁴ This Album represented the inclusion of different graphic styles, the union of progress and tradition.

Official photos were used as in the publication authorized by the Imperial Commission as well.⁷⁵

The World Fair of 1878 in Paris marked the beginning of the trade-in photographic souvenirs dedicated to a mass target. The main characters of this progress in consumption were the Neurdein Frères, the first photo studio who created a proper commercial circuit of images. During the Exhibitions, they created the first campaign of touristic photos of the Event.⁷⁶

The Neurdein company produced three different photo souvenirs: *album*, *carte de visite*, and *stereoscopies*. In particular, their *albumin prints* were found in many albums taken by tourists to collect memories of their travel in France.⁷⁷ Visitors tended to choose their photos thanks to their particularity to capture tourist activities instead of mere monuments.

⁷⁴ R.Biscioni, *Uno spazio offerto al turismo*, cit., pp. 34 - 35.; Institut National du Patrimoine, *Les albums du parc de l'Exposition universelle de 1867*, <http://mediatheque-numerique.inp.fr/Conferences/Les-Albums-du-Parc-de-l-Exposition-universelle-de-1867>, data di consultazione il 21 settembre ore 12.10

⁷⁵ R.Biscioni, *Uno spazio offerto al turismo*, cit., pp. 34 - 35.

⁷⁶ *Ivi*, pp. 41 - 45.

⁷⁷ D. Rosenthal, "Neurdein Frères", in J. Hannavy (a cura di), *Encyclopedia of Nineteenth-Century Photography*, <https://books.google.it/books?id=Kd5cAgAAQBAJ&pg=PA992&lpg=PA992&dq=fratelli+neurdein&source=bl&ots=etpTW9cJ8W&sig=ACfU3U0BD7hNtmnx1281l6P1829xEsXMUQ&hl=it&sa=X&ved=2ahUKewj5nMDs-47kAhWnM-wKHcAlBjMQ6AEwEHoECAGQAQ#v=onepage&q=fratelli%20neurdein&f=false> , data di consultazione il 19 agosto ore 13, pp. 991-992

Besides, stereoscopy is a technique invented in 1852 by the English optician John Benjamin Dancer. The purpose of this camera was to create tridimensional images, across two parallel lenses.⁷⁸ This practice was subsequently adopted by Neurdein Frères, for instance realizing an image of Mont Saint Michel.

From 1890, the production of postcards began and achieved considerable success, so much to inaugurate a new branch in the photography markets. Thanks to this invention, they assumed the role of "photographers - publishers", they were been awarded in the World Fair of 1889 and 1900 when they exposed their photos. With the Universal Exhibitions, their visibility increased, also through the publishing in magazines and albums of their works developed in those years.⁷⁹

One more usage of their photos was in *photo books*, volumes which explained the cities and the Exhibitions, combining text and images. The itineraries described in already existing guidebooks, inspired products of photo books to address the same target, i.e. foreign visitors their works.⁸⁰

A clear example is the *Peerless Paris*, a volume concerning the Paris World Fair of 1900, written in English for American visitors. The book was structured with a photo and in the following page its description.⁸¹

An additional photography product was the *carte de visite*, which can be considered both souvenirs and mean of information, as this was its main goal, connected for example to the existence of a firm.

2.2.2. Photographic Materials for trade: carte de visite

These cards have a long history developed along many centuries: researchers discovered that they were already used in the 15th century in China as *visiting cards*. Their purpose was to announce the willingness to meet other people. Aristocratic people used to show

⁷⁸ Fotografia Artistica, Stereoscopia e macchina fotografica stereoscopica, <https://fotografiaartistica.it/stereoscopia-e-macchina-fotografica-stereoscopica/>, data di consultazione il 19 agosto ore 15

⁷⁹ The Market of Tourism Images, <https://journals.openedition.org/etudesphotographiques/3485?lang=en>, data di consultazione il 19 agosto ore 16

⁸⁰ R.Biscioni, Uno spazio offerto al turismo, cit, pp. 52.

⁸¹ Peerless Paris and its marvelous universal exposition <https://archive.org/details/peerlessparisits00haga/page/n25>, data di consultazione il 20 agosto ore 12, pp. 25

their visiting card to the owner of the house where they wanted to meet the individual, and afterwards the owner could decide whether to meet the visitor.

These cards represented a kind of self-promotion, as the decision to accept the visit was based on the impression given by his card of the aristocratic people.⁸²

The first form of *business cards* came from a mercantile usage at the end of the 16th century. In that period, traders were used to cover selling products with paper in which they wrote their name, crest, the sign of their shops and the patron saint.⁸³

In the following century, merchants in London started to use *trade cards*, which were a useful way to promote their activities. They used to spread these pieces of papers into squares or other crowded areas to present their business and themselves.⁸⁴

The *carte de visite* was first developed in France in 1700, besides only around 1730 in Italy. In those years, they assumed the form of the mere card written by hand, and then from the 1750 the first printed models began.⁸⁵

Concerning the style, they differed between the two countries: French graphics were simpler, without any picture or sign, Italian cartes were made by engravings obtained with a metal head chisel.⁸⁶

The officially born of the *carte de visite* had been attributed to an idea of a French photographer André Adolphe Eugène Disdéri, who first patented the photographic *carte de visite* in 1854. The technique used to realize this product was the following: Disdéri built a four-lens camera able to capture four different positions, and the result was a full-sized plate, which would be divided into prints with the size of 6x9 cm. Then, the photos were collected on particular cards with the owner and the photographer names. Thanks to the low costs of production, the *carte de visite* could gain a great success. Disdéri was also invited to expose his works during the World Fair of Paris in 1855, and the Empire

⁸² Design float blog, A brief history of Business Cards, <http://www.designfloat.com/blog/2012/04/02/history-business-cards/>, data di aggiornamento il 2 aprile 2012, data di consultazione il 20 agosto ore 12.15

⁸³ Il biglietto di visita italiano, contributo alla storia del costume e dell'incisione nel secolo XVIII; <https://archive.org/stream/ilbigliettodivis00bert#page/8/mode/2up>, data di consultazione il 20 agosto ore 13, pp. 92.

⁸⁴ Design float blog, <http://www.designfloat.com/blog/2012/04/02/history-business-cards/>, cit.

⁸⁵ Grafiche MDM, La storia del biglietto da visita, <https://www.grafichemdm.it/la-storia-del-biglietto-da-visita/>, data di aggiornamento 21 febbraio 2014, data di consultazione il 20 agosto ore 14.

⁸⁶ Motherboard tech by voice, Ecco perché esistono ancora i biglietti da visita, <https://www.vice.com/it/article/53y8n8/perche-esistono-ancora-i-biglietti-da-visita>, data di aggiornamento 22 settembre 2016, data di consultazione il 20 agosto ore 14.30

Napoleon III turned to him when taking a personal carte de visite, in order to show his physical aspect to all the citizens.⁸⁷

From that moment on, these cards had been used as a common way to collect personal and familiar portraits in personalized albums, and as in the past they had been exchanged between firms representants to people in World Fair, markets and cities as a way of self-promotion.

2.3. The development of posters and their use as method of promotion

Posters: combination of written text and images used to communicate messages and information. They are usually located either along streets, on monuments or on other points of interest in order to catch people's attention. They consist in a way of promotion which can be used by firms to attract potential customers. To fulfill this purpose, they have to be aware and to adopt different persuasive techniques essential to convince passers-by to stop and read the message.

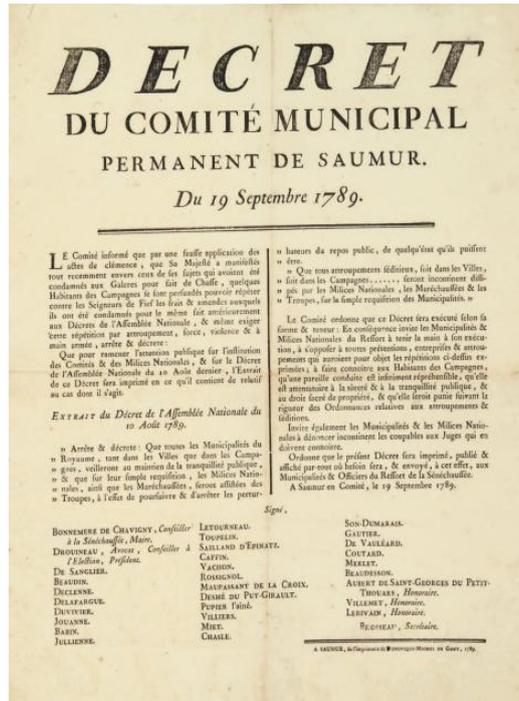
The origins of this form of communication date back to the 18th century in France.

The 1789 was characterized by the French Revolution, a ten years period which led to abolish the Monarchy and proclaimed the Republic. In order to face the policy struggles, and to invite citizens to side up and enlist in those riots, the *affiches* began to be used along the streets.

Their purposes were to persuade people, and to convince them to take side during Revolution, but they were also used by different Governments as a information source about new-introduced orders.⁸⁸

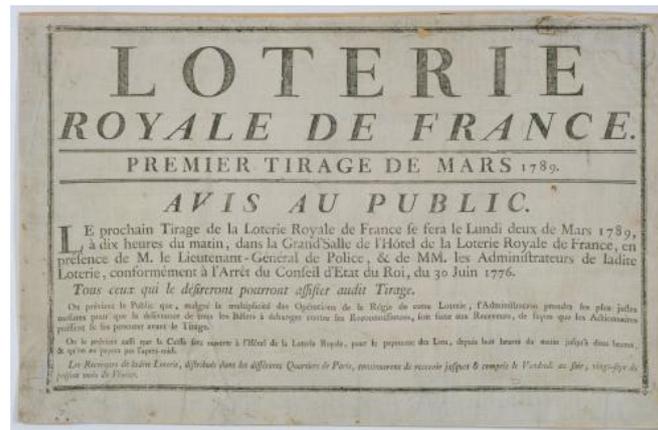
⁸⁷ C. Peter, "Disderi", in J. Hannavy (a cura di), *Encyclopedia of Nineteenth-Century Photography*, https://books.google.it/books?id=Kd5cAgAAQBAJ&pg=PA419&lpg=PA419&dq=disderi+carte+de+visite&source=bl&ots=etpTWc7FbN&sig=ACfU3U3MxDxZwVrM-APsLyI0kZraVMGX3A&hl=it&sa=X&ved=2ahUKewibssLI14_kAhVS46QKHYYxAXU4ChDoATALegQIBxAB#v=onepage&q=disderi%20carte%20de%20visite&f=false, data di consultazione il 20 agosto ore 15, pp. 418-419; *Encyclopaedia Britannica*, Carte de visite, <https://www.britannica.com/technology/carte-de-visite>, data di consultazione il 20 agosto ore 15.30; *Storia della fotografia*, Carte de visite, <http://storiadellafotografia.blogspot.com/2013/01/carte-de-visite.html>, data di aggiornamento il 03 gennaio 2013, data di consultazione il 20 agosto ore 16.

⁸⁸ L.S. Mercier, "Paris-Affiches", in S. De Iulio (a cura di), *L'età del manifesto: sguardi sulla pubblicità francese del XIX secolo*, Milano, Franco Angeli Editore, 1996, pp.27.



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The 18th centuries French posters were characterized by long written texts, without any images, as in the following example:



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⁸⁹ Pierre Bergé & Associés, Décret du comité municipal permanent, <https://www.pba-auctions.com/lot/18549/3906134>, data di consultazione 22 agosto ore 10.

⁹⁰ Paris Musées, Affiche publicitaire pour la Loterie Royale de France. 2 mars 1789. Révolution Française <http://parismuseescollections.paris.fr/fr/musee-carnavalet/oeuvres/affiche-publicitaire-pour-la-loterie-royale-de-france-2-mars-1789#infos-principales>, data di consultazione il 22 agosto ore 10

However, despite the lower presence of images, they succeeded in gaining a lot of success among people. After the fall of the monarchy, merchants decided indeed to use posters to reach more visibility among potential customers.

From a marketing point of view, those needs of awareness could be satisfied with persuasive principles based on text.

Attracting people with words is more difficult than using images, since eyes are enticed by colours and drawing. Thus, to reach this goal with a text, merchants used original messages, quotes from literature and folks saying, as the message had to generate a surprise to the readers and to realize memorable product ideas. Sometimes they resorted to graphical broken parts of the word or created original phrases composition in terms of style.⁹¹

The application of posters as a method of promotion continued its development and reached the pinnacle of success during the Industrial Revolution. That situation of changement involved traders, artists, painters and publishers in an atmosphere of general enthusiasm which led to the union of art and promotion.

In that period, posters began to exist, as we know them today: combinations of art and text addressed to mass customers.⁹²

Besides to these changements in the way of thinking, one more factor played an important role in the disclosure of poster, i.e. *lithography*.

This technique originated by Aloys Senefelder in 1796, consisted in a process that allows reproductions of anything maintaining low costs of productions.⁹³

It represented a replication of a picture in a calcareous stone matrix, relying on the principle of repulsion between grease and water. The first phase of this process was the realization of the image, it had to be drawn on the stone using greasy lithographic crayons or brush and greasy inks. The second phase was the acidification: on the drawn side of the stone it had to pass a solution of gum Arabic and nitric acid to make more porous the zone. After twenty-four hours, the matrix had to be cleaned with water, then another coating of Arabic gum was applied and a turpentine wash. Then, bitumen with turps was

⁹¹ L.S. Mercier, Paris Affiche, cit., pp.39

⁹² Outsideprint, Storia della pubblicità: l'800 e i primi manifesti pubblicitari <https://www.outsideprint.com/blog/comunicazione-e-dintorni/storia-del-manifesto-pubblicitario.php>, data di aggiornamento il 03 dicembre 2017, data di consultazione il 22 agosto ore 13.

⁹³ Museo Bilbao, The poster: from practical function to work of art, https://www.museobilbao.com/uploads/salas_lecturas/archivo_in-60.pdf, data di consultazione il 22 agosto ore 15, pp.5

applied to fix the draw. After dampening the stone with water, the part with the picture had to be inked with a roller soaked and greasy ink. Here the repulsion principle takes effect: the water was concentrated into the permeable parts and repels the zones of drawing. In the end, a piece of paper had to be applied on the stone, pass it through the press and the lithography has been obtained.

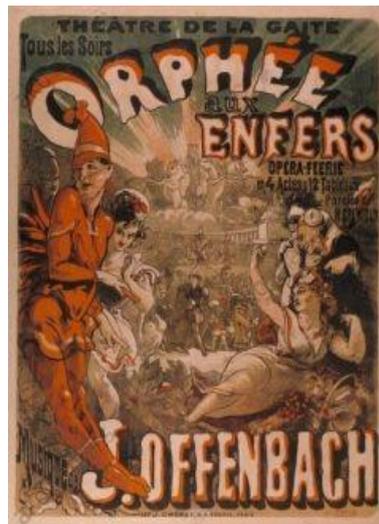
The procedure invented by Senefelder was only monochromatic.⁹⁴

The colour lithographic, realized with different stones, one for each coloured ink, would have been developed in the second half of 19th century.⁹⁵

One of the most important lithographic illustrators was Jules Chéret, the inventor of the *chromolithography*.

Jules Chéret was born in 1836 in France and he was considered the father of the modern poster.

His career began after an apprenticeship as lithographer while he was studying drawing at the École Nationale de Dessins. Then, in 1858, he realised his first work under commission of Offenbach for his Operetta.⁹⁶



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⁹⁴ *Ivi*, pp. 5; Frammentiarte, Tecnica della litografia, <https://www.frammentiarte.it/2014/litografia/>, data di consultazione il 22 agosto ore 14.

⁹⁵ Encyclopaedia Britannica, Lithography, <https://www.britannica.com/technology/lithography>, data di consultazione il 22 agosto ore 16.

⁹⁶ Encyclopaedia Britannica, Jules Chéret, <https://www.britannica.com/biography/Jules-Cheret>, data di consultazione il 23 agosto ore 13.30.; B.R. Collins, "The Poster as Art; Jules Chéret and the Struggle for the Equality of the Arts in Late Nineteenth-Century France", in *Design Issues*, II(1985), n. 1, pp. 41-50.

⁹⁷ Aproposter, The evolution of the poster, <https://www.apoposter.com/evolution-of-the-poster/>, data di consultazione il 23 agosto ore 14.

From 1859 to 1866, he went to London for good. In England, he did many works which led him to become the main illustrator for Cranier and Company, a music manufacturing and publisher of the Country. He did even another job during his journey, that was for the perfume manufacturing by Eugène Rimmel: Chéret realised the packaging and posters for the products for the cosmetic producer.⁹⁸



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In 1866, he came back to Paris, where he opened his first lithography firm. By having his own companies, he was able to experiment and to improve the technique. His enhancements were based on the union of art and posters.

Until that moment, lithographer used to pay artists for the creation of images, that would be copied on the stone. Thanks to his background, Chéret was able to paint directly on the stone, creating dynamic images. These improvements in lithography allowed him to produce a poster in 1869: *Bal Valentino*.

This date is now considered as the beginning of the poster era.¹⁰⁰

⁹⁸ B.R. Collins, *The Poster as Art*, cit., pp 41-50.

⁹⁹ Driehaus Museum, *Jules Chéret and the History of the Artistic Poster*, <http://driehausmuseum.org/blog/view/jules-cheret-and-the-history-of-the-artistic-poster>, data di consultazione il 24 agosto ore 9.

¹⁰⁰ B. R. Collins, *The poster as art*, cit., pp 41-50; *Encyclopaedia Britannica*, Jules Chéret, cit.



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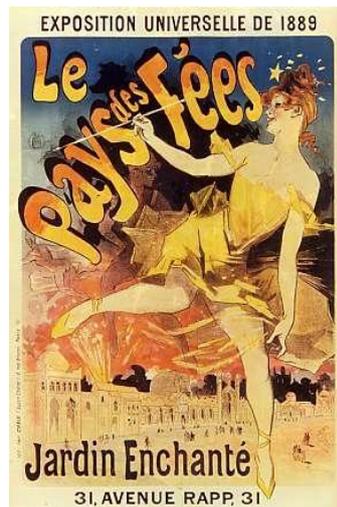
As it is shown in the attached images, Chéret differentiated his works from the previously forms of posters, because he added images. Here, people began to be attracted by colours and pictures, and not only by text.

The diffusion of this communication forms was allowed by the French Press Law in 1881. Before this regulation, people, who wanted to apply posters on the streets, had to send for approval to police prefect or they had to ask a specific authorization to work as afficheur. With the Press Law, they could apply posters without any authorization, except on the facades of churches or specific buildings indicated in the law. After this event, walls and streets were decorated with many posters of events as Universal Exhibitions, products, bals and shops.

By 1884, Chéret realized more than one thousand posters, receiving some critics prizes, and the Legion of Honor cross.¹⁰²

¹⁰¹ <https://en.muzeo.com/art-print/valentinosamedi-gd-bal-de-nuit-pare-masque-travesti/jules-cheret-0>

¹⁰² R.E. Iskin, "The Poster at a Crossroads", in R.E. Iskin, *Introduction To The Poster: Art, Advertising, Design And Collecting, 1860s-1900S*, p. 17, https://www.academia.edu/25491571/Introduction_to_The_Poster_Art_Advertising_Design_and_Collecting_1860s-1900s, data di consultazione il 24 agosto ore 16.



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From 1890s, a new generation of poster illustrators began to exist. Inspired by Chéret's work and the artistic movements of that period, they carried on the development of artistic posters. Some of the most important authors of that period had been Henri de Toulouse-Lautrec, Alphonse Mucha and Pierre Bonnard.¹⁰⁴

As Ernest Maindron, the first historian who studied the development of posters, noted in his book "Les Affiches Illustrées" of 1896, posters were not only a national phenomenon. They became international, because French artists inspired painters and lithographers of other countries to build a new advertising method shared by many Countries. This concept was underlined as well by Maurice Talmeyer, a French journalist, who, in the same year, published an article titled "L'âge de l'affiche". In this text, he compared the diffusion of posters, considering them as the natural result of modern life and both a quick and lower expensive way to advertise products.¹⁰⁵

French artists and in particular Chéret influenced the development of posters in other countries, i.e. Italy.

This Nation saw as main important contributors of this new form of communication the Officine Grafiche Ricordi, a Milan company who under the guide of the art director Adolf Hohenstein. The competitive advantage of this firm concerned the promotion of theatre

¹⁰³ L'affiche, des origines aux applications industrielles, http://www.cndp.fr/crdp-reims/ressources/dossiers/expo_univ/origine_cheret.htm, data di consultazione il 24 agosto ore 11.

¹⁰⁴ History Today, The art of advertising, <https://www.historytoday.com/art-advertising>, data di consultazione il 24 agosto ore 11.; Encyclopaedia Britannica, Jules Chéret, cit.

¹⁰⁵ R.E. Iskin, The Poster at a Crossroads, cit, pp. 3 - 5.

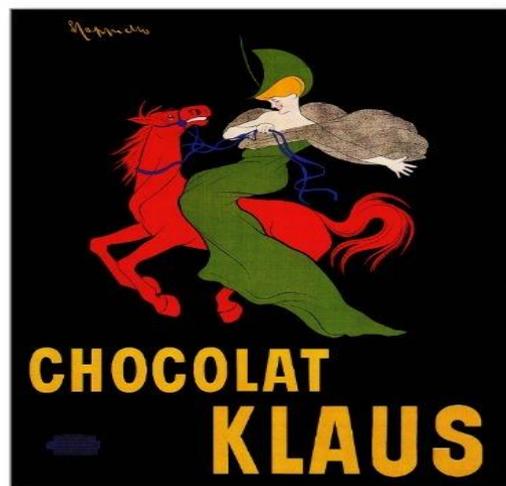
spectacles with posters, in fact, at the end of the 19th century, dedicated a specific area to the creation and print of posters.¹⁰⁶

Another important event that contributed to the development of this means of communication in Italy happened in 1881, when the printer Antonio Montorfano guessed the possible future for posters. He founded one of the first advertising agency specialized in that product and in 1896 with his competitor Giordano Valcarengi created l'IGAP (Impresa Generale Affissioni Pubblicità), who contributed to its diffusion.¹⁰⁷

Italy was characterized by different posters authors, one of the most important was Leonetto Cappiello, who was inspired in his graphic style by Chéret.

In 1903 Cappiello introduced the “brand-posters”, he created a proper identity to a firm using a distinctive symbol, a girl with a green dress. The success of this advertising for Klaus chocolate was given using contrasting colours, that stood out from the poster. His strategy to use this image gained success among people, thanks to the lower presence of text and the prevalence of visual part. In this way, illiterate people, composing the large part of Italian population in the 19th century, could understand the product associating the symbol to chocolate.¹⁰⁸

The following image is the example of the poster for Klaus firms made by Cappiello:



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¹⁰⁶ V. Codeluppi, *Storia della Pubblicità italiana*, Roma, Carocci Editore Spa, 2018, pp. 33.; Archivio di Marcello Dudovich, <https://marcellodudovich.it/officine-ricordi/?lang=it>, data di consultazione il 21 settembre ore 21.

¹⁰⁷ V. Codeluppi, *Storia della Pubblicità Italiana*, cit., pp. 24; Marcello Dudovich Oltre il Manifesto, <http://www.museorevoltella.it/mostre/dudo/site/c/62c.htm>, data di consultazione il 23 settembre ore 21.

¹⁰⁸ V. Codeluppi, *Storia della Pubblicità Italiana*, cit., pp. 39

¹⁰⁹ L. Cappiello, *Chocolat Klaus*, 1903, <https://edoz.it/post/89356548778/leonetto-cappiello-chocolat-klaus-1903>, data di consultazione il 23 settembre ore 22.

2.4. Promoting through Illustrated Press

Universal Exhibitions were the main Events characterizing 19th century and their presence dealt with various forms of communication. Posters, photography and guides are some method of promotion for the Events themselves, and indirectly for firms taking part in the Fairs. However, the Expositions characterized several months during the year and their organization attracted many people from different countries. Everybody was excited by the innovations, that they were able to see inside.

People were not the only subject willing to describe what happened in these “progress places”, thus newspapers and journals.

Thanks to the Industrial Revolution, the printing industries were characterized by some improvements: as a result of the technical progresses of this epoque, they were able to assume a more specific structured form. Moreover, innovations in press methods allowed the diffusion of newspapers as well, journals and the need for illustrated magazines.¹¹⁰

The first kind of technology used in mass printing illustration was lithography, which shared the technique used for posters. Then, at the end of 18th century Thomas Bewick, an English printmaker and illustrator, rediscovered the wood engraving method.¹¹¹

It consisted in engraving an image into a hardwood with an instrument called burin, a steel cutting tool. Afterwards, the picture would be transferred into a metal plate using a mould. It would be positioned near the letterpress, in this way for the first time it was possible to create a page placing together text along with images.¹¹²

From 1826, with the invention of photography, wood engraving had been away less used. Publishers preferred to insert photos in their magazines, since press was continuously improving year by year.

Innovations in printing, engraving and photography led to the development of the world's first illustrated magazine in 1842 in England: *The Illustrated London News*.¹¹³

¹¹⁰Movio Beniculturali,

La stampa periodica illustrata in Italia nella seconda metà dell'800, <https://www.movio.beniculturali.it/bua/societasindacatopolitica/264/stampa-periodica-illustrata>, data di consultazione il 25 agosto ore 10.

¹¹¹ Dahesh Museum of Art, Picturing the News: The Birth of the Illustrated Press, <https://www.daheshmuseum.org/picturing-the-news-the-birth-of-the-illustrated-press/#.XWJT0ugzbIV>, data di consultazione il 25 agosto ore 11.

¹¹² Ivi -Encyclopaedia Britannica, Thomas Bewick, <https://www.britannica.com/biography/Thomas-Bewick>, data di consultazione il 25 agosto ore 11.20

¹¹³ Dahesh Museum, Picturing the News, cit.

This newspaper was invented by Herbert Ingram and Mark Lemon, his son and the editor of the satiric magazine *Punch*, which consisted on written texts about English social life and general news, together with wood engraving illustrations. To realise the Illustrated London News was necessary the collaboration among engravers, painters, artists, illustrators, writers and journalists.¹¹⁴

Illustrations were related both to the published articles, and to advertising. The following image is an example of a page covered by different ads:



Advertising page on Illustrated London News, Christmas number, 1896.

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¹¹⁴ Encyclopaedia Britannica, Illustrated London News, <https://www.britannica.com/topic/Illustrated-London-News>, data di consultazione il 26 agosto ore 17.

¹¹⁵ Science Photo Library, Advertising page in the Illustrated London News 1896, <https://www.sciencephoto.com/media/978892/view/advertising-page-in-the-illustrated-london-news-1896>, data di consultazione il 26 agosto ore 17.20

Advertising in newspapers and magazines was introduced in 1609 in Britain, and it was characterized by long texts explaining origin and use of products.

It knew an enormous development during the 19th century thanks to two important Events which marked the English history of advertising: Industrial Revolution and the abrogation of Newspapers stamp duty in 1855, which allowed editors to publish periodically newspapers and magazines without any fee.

Industrial Revolution, originated in this Country, led progress in companies, which improved their productions. Goods were produced in large quantity and manufacturing had often stocks full. On the other side, workers had more money availability to spend buying not only products related to satisfy primary needs, but to accomplish a desire. These elements were the fundamental of advertising: companies had to sell more quantity of products attracting potential customers.

Afterwards, in 1851, the Great Exhibitions of London began the “commoditization period”: goods, which were later considered as commodities, were exposed to visitors coming to the Fair. This concept was replicated in advertising when images were used to sell products, as in Expositions, where people saw products which they could decide to buy.

At the beginning of 1850s, the most promoted fields were: auctioneers, legal and public notices and medical ones. Announcements about medicines were perceived as false, creating scepticism and hostility among readers, texts gave the impressions of products with doubt efficacies.

From 1870s, to overcome these reactions, firms decided to change techniques in advertising, only specifying the name of the supplier and either two or three words associated with the name of the products. Moreover, in that years, lithography was already developed and it would have been used to match descriptions with pictures and images not directly connected with the message, in order to attract people’s attention.

This had been the first case in which brand name and images were different.¹¹⁶

Exhibitions for the Illustrated London News were not a mere source of advertising, thus they had been subjects of dedicated supplements, for example for the Great Exhibition

¹¹⁶ R.Church, “Advertising Consumer Goods in Nineteenth-Century Britain: Reinterpretations”, in *The Economic History Review New Series*, VIII(2000), n.4, pp. 621-645, https://www.jstor.org/stable/2598598?read-now=1&seq=9#page_scan_tab_contents, data di consultazione il 27 agosto ore 21.

which concerned the participation of the magazine itself in the World Fair showing an innovative printing machine, who won a juried prize.¹¹⁷



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France was the second country developing Illustrated Press with the correspondence of Illustrated London News: *L'Illustration*.

It was created in 1843 by the journalist Edouard Charton together with Jean-Baptiste-Alexandre Paulin, Adolphe Joanne and Jacques-Julien Dubochet.

It became famous because in 1891 the first French magazine introduced photos and colourful pictures some years later.¹¹⁹ Furthermore, its founders' goal was to create an international illustrated magazine dealing with different topics and integrating articles with sources from foreign press.¹²⁰ Topics concerned social life, historical Events and World Exhibitions. Talking about what was last explained, considering that in an international scope journal, more visibility was given to the Fair: it would be known by readers of different countries, who could decide to go there visiting.

The following picture represents a page of *L'Illustration*, dealing with a scene from Universal Exhibition of Paris in 1867:

¹¹⁷ P. Fyfe, "A Great Exhibition of Printing: The Illustrated London News Supplement Sheet (1851)", in *Cahiers victoriens et édouardiens*, LXXXIV(2016), data di aggiornamento il 01 novembre 2016, data di consultazione il 22 settembre ore 21.

¹¹⁸ Iln.org, https://www.iln.org.uk/iln_years/year/1851.htm, data di consultazione 28 agosto ore 21.

¹¹⁹ *L'illustration*, https://www.lillustration.com/Les-jeunes-annees-de-L-Illustration-1843-1860_a4.html, data di consultazione il 28 agosto ore 22.

¹²⁰ *Ivi*

mière impression produite par le Salon de 1867 est satisfaisante. Si le génie n'y éclate pas, le talent y pétille : point de fracas énormes, mais un aimable gazouillement.

L'esthétique ne trouve guère matière à dissertations dans cette société de tableaux plus aimables que sérieux, et ceux qui veulent approfondir la philosophie de l'art actuel risquent bien de perdre leur temps et leurs paroles : il règne, en effet, dans la peinture actuelle une indépendance complète. Chacun travaille à part, selon son goût, les jeunes fuyant les anciens et s'obstinant à se passer de maîtres, au risque d'apprendre dans une



EXPOSITION UNIVERSELLE. — L'orchestre du café tunisien.

solitude pénible ce qu'un professeur leur eût enseigné en quelques heures; le monde des peintres est aujourd'hui fort indiscipliné et ressemble plutôt à une troupe de reîtres farouches et de lansquenets bigarrés battant l'estrade, qu'à une de ces phalanges bien ordonnées, comme David et les classiques en avaient sous leurs ordres. Les genres se sont mêlés, confondus; le peintre d'histoire, sans craindre de mouiller ses coturnes marchant sur le gazon et sous les futaies du paysagiste : le tableau anecdotique prend les proportions des Noces de Cana, et par contre, telle bataille que l'on eût naguère développée sur des



Costumes suédois et norvégiens, par M. Soderman.
 Marchands ambulants (Dalscarlie). Paysannes de Bicking, province maritime. Tellemarkos, intérieur de la Norvège. Le retour du loupéme (Halocarlis).



Pêcheurs, costumes de fête (Sondinör). Paysans d'Herrestad (Scanie). Lapons de Tinmarken (frontière russe). Laponnes, costumes d'été.

Universal Exhibition of 1867: the orchestra of Tunisian Café, L'Illustration, n. 1261

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Written texts were spaced out by advertising as the following page from L'Illustration of 1846.

¹²¹ Qcmtest, 1261_Exposition universelle de 1867 : l'orchestre du café tunisien; costumes suédois et norvégiens, http://qcmtest.fr/lillustration-journal-universel-n1261/1261_page_04, data di consultazione il 28 agosto ore 22.30

COMPAGNIE DE PUBLI-CITÉ, 4, rue Vivienne. Les numéros de DIX journaux suivent: L'ESTAFETTE, LA FRANCE, LE SPORT, LE NATION, LA

LES ANNONCES DE PUBLI-CITÉ, 4, rue Vivienne, pour de plus amples renseignements, et pour avoir le tarif de prix des annonces collec-

AVIS -- CHOCOLAT MENIER. Le CHOCOLAT MENIER, connu sous son nom, est le seul qui ait obtenu le grand prix de la médaille d'or à l'Exposition de 1889.

AUX VILLES DE FRANCE. RUE RICHELIEU, 104. ET RUE SEVE. SOCIÉTÉ ANONYME. Le fonds, jusqu'à leur emploi, continuent d'être convertis en BONS de la Caisse A. GOUIN et Compagnie.

ODONTINE et ELIXIR ODONTALGIQUE. L'odontine est un dentifrice dentifère d'une action si salutaire qu'elle agit sur les dents et sur les gencives.

POMPES HYDRAULIQUES. DE LA SÈVE ET C. 10, rue de Valenciennes. Pompes à vapeur, pompes à eau, pompes à huile, pompes à essence.

ALBUM DE LA PLATA. Album de 24 pages et 24 illustrations sur les plus célèbres monuments de Buenos Aires.

SIROPE DE FRUITS. 10, rue de Valenciennes. Sirop de fruits, sirop de menthe, sirop de citron.

LIQUINE. Eau de toilette, eau de Cologne, eau de Stange.

CHAPEAUX DE GROS D'AFRIQUE. 12 FR. 10, rue de Valenciennes. Chapeaux de gros d'Afrique, chapeaux de paille.

LE COMMERCE. Journal politique et littéraire; industriel, agricole, des Chemins de fer, des Travaux publics, des Ports et des Marchés.

REVUE POLITIQUE ET LITTÉRAIRE. 10, rue de Valenciennes. Revue politique et littéraire, industrielle, agricole.

LES ANNONCES DE PUBLI-CITÉ. 4, rue Vivienne. Les numéros de DIX journaux suivent: L'ESTAFETTE, LA FRANCE, LE SPORT, LE NATION, LA

In this picture, we can notice a page with many announcements along with either few images or icons, and a descriptive text.

In France, the possibility to insert advertising in press came from 1789, when during the Revolution the Human Rights Declaration was constituted, which included the right of the expression. In that period, the press censorship was abolished¹²³, and newspapers began to publish announces, which were introduced in 1628, when Théophraste Renaudot, the founder of The Gazette, devised an "Address Office": a sort of advertising agency. However, his project did not have much success.¹²⁴ The same mediocre results had had the announcements after the Revolution, because free market was liberalized in those

122 L' illustration: journal universel, Volume 6, https://books.google.it/books?id=D8ILAAAACAAJ&pg=PA399&lpg=PA399&dq=%27illustration+journa

123 Bnf, La liberté de la presse, http://classes.bnf.fr/classes/pages/pdf/Fiche-presse3.pdf, data di consultazione il 22 settembre ore 21.15

124 Retro News, Le jour où la pub changea l'histoire de la presse, https://www.retronews.fr/edito/le-jour-ou-la-pub-changea-lhistoire-de-la-presse, data di aggiornamento il 05 giugno 2018, data di consultazione il 22 settembre 2019 ore 22; https://books.openedition.org/pupo/3982?lang=it

years, and firms were not largely diffused as they were purely local¹²⁵, so, as a result, there were not a particular need for using magazines as a medium for increasing sales.

In 1827, a postal law was introduced: it increased the price of newspaper ports, leading publishers to create new pages format, in order to contain more information and to decrease the number of volumes published favouring the saving of money. The increased spaces in newspapers as well as the needs of more revenues represented the elements that induced editors in searching firms which were interested in investing in advertising¹²⁶.

The first commercial advertising proposed in French press was published in 1836 on the journal *La Presse*, founded by Émile de Girardin. The novelty introduced by this magazine, which became its core concept, was the target.

In fact, De Girardin differentiated his audience respect from the other magazines published until that moment, because he addressed to middle classes, not to bourgeoisie. To attract these new readers, he had to decrease the selling price and to get back his investments in order to cover press expenditures, thus he decided to sell spaces to firms and more in general to introduce paying advertising.¹²⁷

Another significant event which characterized history of French advertising and contributed to its development happened in 1845. In that year, the Société Générale des Annonces had been founded, who became famous only in 1865 with Havas. Its purpose was to become an intermediate between firms and newspapers, providing journals of advertisers interested in buying their spaces.¹²⁸

According to the editorial line of *l'Illustration*, which in turn, inspired by the *Illustrated London News*, in Italy *L'Illustrazione Italiana* was founded.

This journal was launched in 1873 by Emilio Treves with the name of *Nuova Illustrazione Italiana*.¹²⁹ Treves was also the creator of *Treves Editore*, a publishing company originated

¹²⁵ M.Tsikounas, "La publicité, une histoire, des pratiques", in *Sociétés & Représentations*, XXX(2010), n.2, pp. 195-209, <https://www.cairn.info/revue-societes-et-representations-2010-2-page-195.htm>, data di consultazione il 05 settembre ore 22.

¹²⁶ *Ivi*

¹²⁷ Retro News, Le jour où la pub changea l'histoire de la presse, cit.

¹²⁸ M.Tsikounas, La publicité, une histoire, des pratiques, cit.

¹²⁹ Treccani, *Illustrazione italiana*, <http://www.treccani.it/enciclopedia/l-illustrazione-italiana>, data di consultazione il 6 settembre ore 21.30

in Milan in 1861 who became the point of reference for the Italian publishing with the name of *Fratelli Treves Editori*.¹³⁰

In 1874, in Rome, a similar newspaper was born: *L'Illustrazione Riviera Italiana*, which was acquired by Treves in November 1875 in order to create a new magazine, *L'Illustrazione Italiana*.¹³¹

The target of this illustrated magazine was identified in people belonging to middle - upper classes, and its purpose was to diffuse a journal dedicated to being shared in public spaces and not only read in private houses.

To attract these readers, Treves developed an editorial line around current and historical events, reflecting themes treated in lounges of high society. To enhance interest for the target, he invented also a special column about royal family life, source of rumors among these people.

Engravings were preferred to lithography to accompany articles, produced by some of the most important writers of that time and maintaining high quality standard expected by the readers.¹³² Then, from 1885, it had been substituted by photography and *L'Illustrazione Italiana* positioned as the first magazine introducing this technique.¹³³

These images techniques were useful to integrate written text and maintain focused the reader.

Another strategy, used to attract the right target, was represented by a series of advertising published in the magazine, concerning three main categories: high expensive goods, self-care and pharmaceutical products.¹³⁴

¹³⁰ Treves editore, <http://www.treveseditore.eu/chi-siamo.html>, data di consultazione il 6 settembre ore 21.40

¹³¹ The View from Vesuvius: Italian Culture and the Southern Question, https://books.google.it/books?id=q6cwDwAAQBAJ&pg=PA207&lpg=PA207&dq=nuova+illustrazione+universale&source=bl&ots=v4nXocWQZt&sig=ACfU3U3foteV48m0YG1ki1c_39TlQbG1ow&hl=it&sa=X&ved=2ahUKEwiKrqqP-LzkAhXJCewKHUepDN84ChDoATAHegQICRAB#v=onepage&q=nuova%20illustrazione%20universale&f=false, pp. 207, data di consultazione il 6 settembre ore 22.

¹³² P. Prato, I periodici illustrati fra otto e novecento: il caso della "scena illustrata" primo volume (1850-1910), https://www.academia.edu/35643355/I_PERIODICI_ILLUSTRATI_FRA_OTTO_E_NOVECENTO_IL_CASO_DELLA_SCENA_ILLUSTRATA_PRIMO_VOLUME_1850-1910, pp. 36-37, data di consultazione il 8 settembre ore 22.

¹³³ Wikipedia, L'Illustrazione Italiana, https://it.wikipedia.org/wiki/L%27Illustrazione_Italiana, data di consultazione il 6 settembre ore 22.15

¹³⁴ P. Prato, I periodici illustrati fra otto e novecento, cit, pp. 85.

In Italy, the first *réclame* included in a newspaper was about a parfum, and it was published in 1691 in *Protogiornale Veneto Perpetuo*, a Venetian production.¹³⁵

In the 18th century, advertising papers production attempts were made, i.e. *Foglio Notizie del Commercio* and *Gazzetta Veneta*, but they did not gain the expected success.¹³⁶

Only in 1863, it was possible to assist to the development of the advertising in press. The Brescian pharmacist Attilio Manzoni founded in Milan the first Italian advertising agency. Firstly, he worked only for products belonging to his field of work, then he understood that firms needed to promote their products, and he proposed to select newspapers as media. At the beginning the purpose of his company, the A. Manzoni & Co., consisted in contract spaces inside of journals for his friends.¹³⁷ Afterwards, everybody recognized the success of his idea, and each magazine started to dedicate the last of its four pages to commercial announcements.¹³⁸ Its success allowed Manzoni to expand his agency opening different locations in Italy, such as Rome, Naples and Genoa, and even outside the Country, in Paris and London.

Meanwhile, in 1886, another agency began to exist, and to gain so much success as the A. Manzoni & Co: the German society Haasenstein & Vogler. It also founded its location in Italy with the name of *Unione Pubblicità Italiana*, which became *Società per la Pubblicità Italiana* in 1945.¹³⁹

These agencies directly contacted the newspapers in where they desire to advertise and sent them the announcements by firms. This was the reason why on the fourth page of every magazine, the one about promotion, there were specified the Italian and foreign addresses where send the materials to.

The following image is the “advertising page” of *L’Illustrazione Italiana* published in 1887:

¹³⁵ V. Codeluppi, *Storia della Pubblicità italiana*, cit., pp. 14

¹³⁶ *Ivi*, pp.15

¹³⁷ *Ivi*, pp. 19 - Manzoni Advertising, <https://www.manzoniadvertising.com/it/la-nostra-storia/>, data di consultazione il 9 settembre ore 21.

¹³⁸ *Ivi* - V. Codeluppi, *Storia della pubblicità italiana*, cit.,pp. 20

¹³⁹ *Ivi*.

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GLI ANNUNZI SI RICEVONO

GUERLAIN DI PARIGI
Articoli raccomandati:
IL SEGRETO DEL SORRISO.

FOR DI MAZZO di NOZZE
Per imbelire la Carogion.

OLIO BRUNO-CHIARO di FEGATO di MERLUZZO DEL DR. DE JONGH

Belke e Bandedicta di Oresda
Cottoni
Costumi da Carnevale
Piantefabbricati

COMPAGNIA DI LEVIGAZIONE DELLA VITA
EQUITABLE
(OF THE UNITED STATES)

La VELOUTINE
PASTIGLIE DI BUON GUSTO
PREPARATE AL MODO
DEI CHEMISTI PARIGI
PARISSI, 8, rue de la Paix, 8, PARISSI

OPPRESSORI
ASMA
NEURALGIA

LUCIDO NUBIAN
LUCIDO-VERNICE PER CALZATURE E PER QUALISIASI OGGETTO DI PELLE
SI RICEVE IN TUTTE LE CITTÀ

Ricordi di Parigi
EDMONDO DE AMIGIS

Merletti
di qualunque genere
tanto a metro che a forma
per biancheria
o ammobiliamenti
fatti o finissimi
PER VESTITI
da occasione
o DA SPOSA.
M. JESURUM & C.^{ia}
di VEREZIA

OREZZA
Ricordi di Parigi

ANTONIO LURASCHI
Milano, Via Orti, N. 4, 6 e 8, Milano.

F. REEVES, EDITORI
Milano, Via Broletto, 11.

Il Re prega

Illustrazione Italiana, 1887.

As it is possible to see in the picture, the advertising contains a headline written in a different font respect of the description of the product, sometimes an image representing the sign of the firm or the good and it could be present a slogan.

This consisted in a short phrase identifying the feature of the product and it was developed in the middle of the 19th century, when advertising became to be considered as a strategic method to increase sales.¹⁴¹ Considering advertising in the image before, an example of slogan is the following: “Lucido - Vernice per calzature e per qualsiasi oggetto di pelle”. Reading this advertising it is possible to understand immediately, with few phrases that Nubian is a producer of polish and paint for footweares and other leather

¹⁴⁰ Stamperia Old Prints, <http://www.stamperiampeantiche.it/dettaglio-eng.php?numero=31045>, data di consultazione il 10 settembre ore 22.

¹⁴¹ V.Codeluppi, Storia della pubblicità italiana, cit., pp. 22

objects. Then, going on in the announcements we can identify store locators in Italy, London and Paris.

Illustrated London News, L'illustration and L'illustrazione Italiana were only some of the illustrated magazine developed from the first Universal Exhibition of London in 1851. The characteristics which unite us are about the editorial line, they were structured in a similar way, in terms of images presented, the technology used, and the number of pictures inserted.¹⁴²

Furthermore, they were emerged to satisfy a need for choosing the right means of communication able to describe and disclose World Fair, because until that moment only scientific or technical publications discuss this theme. So, this unsatisfied need was a starting point to stimulate research for new kinds of bulletins in the illustrated press sector.¹⁴³

¹⁴²A.Pellegrino, *Identità nazionale e strategie comunicative*, cit., pp.2

¹⁴³ Fermata spettacolo, *Le esposizioni universali dal 1851 al 1900*, <https://www.fermataspettacolo.it/architettura/le-esposizioni-universali-dal-1851-al-1900-fortuna-critica-parte-ii>, data di consultazione il 6 agosto ore 21.

2.5. Conclusion

The Universal Exhibitions could be considered a medium, in which firms used to show and to promote their products, and where countries could celebrate their national power. However, the medium was not considered only as the mere Event, because around it, many additional means of communication were developed. The 19th century was characterized by the diffusion of photographic materials, posters, illustrated press, and travel guidebook. All these products dealt with the World Fairs, thus introducing the concept of advertising for firms. Manufacturing had the possibilities to promote their goods, to increase their visibility among their companies and the innovation either in the production process or in the products themselves by choosing the media.

These tools could be adopted during their presence in the Event or in different times. Participation in World Fairs together with advertising on posters, guidebooks or press was the key to give to manufacture an international visibility. If their participation in Universal Exhibitions could be considered as a sign of willingness to cross national borders, the decision to invest in means of communication both local and foreign could be interpreted as a confirmation of this will.

Chapter 3. Analysis of three innovative companies and their marketing campaigns between 19th and 20th centuries

Universal Exhibitions, characterizing the 19th century, occurred only thanks to progress in manufacturing. The factors allowing improvements in firms were developed during the Industrial Revolution.

This phenomenon was originated in England between the end of the 18th century and the beginning of the 19th century.

Most of the European Countries immediately introduced the innovations that emerged in Great Britain, except for Italy, since its fragmented territory together with the Unification in the New Kingdom slowed the application of those progresses.

3.1. The economic situation in Italy after the Industrial Revolution

Italian economic situation in the early 19th century represented the image of a backward country: that lack of natural resources and of a component, i.e. coal¹⁴⁴, relevant for ensuring a significant Industrial development, placed Italy in a delay.

One more factor that determined its backward economy was the prevalence of agriculture. Most part of the population worked in this field, while the rest was employed either in workshops or in manufacturing, still using artisanal and traditional techniques to produce their goods.¹⁴⁵

Furthermore, considering the representation of Italy in that period, it is also necessary to focus on the political situation: the territory was still fragmented into many States, with their own regulations. Economic development was decided by States and, indeed, this is the one of the explanations for the disparity between the North and the South of Italy. The

¹⁴⁴ La costruzione dell'economia unitaria, http://www.treccani.it/enciclopedia/la-costruzione-dell-economia-unitaria_%28L%27Unificazione%29/, data di consultazione il 23 ottobre 2019 ore 21.00, G. Pescosolido, La costruzione dell'economia unitaria, in *L'Unificazione*, Roma, Istituto dell'Enciclopedia Italiana, 2011. *Ad vocem*.

European Route of Industrial Heritage, <https://www.erih.net/how-it-started/industrial-history-of-european-countries/italy/>, data di consultazione il 23 ottobre 2019 ore 21.00;

G. Federico, A. Tena Junguito, "The ripples of the Industrial revolution: exports, economic growth and regional integration in Italy in the early 19th century", *European Review of Economic History*, XVIII (2014), pp. 349 - 369, [¹⁴⁵ La costruzione dell'economia unitaria, cit;](https://e-archivo.uc3m.es/bitstream/handle/10016/16820/wp13-02.pdf;jsessionid=)

The ripples of the Industrial revolution, cit, p.4; S. Fenoaltea, *L'economia italiana dall'Unità alla grande guerra*, Bari, Laterza, 2006.

Governments of the Southern territories were neither interested in investing money on factories nor in introducing innovation in the methods of productions.¹⁴⁶

Another cause concerned the misgovernment conducted in Italy after the 1861.¹⁴⁷

With the Unification in 1861, the only manufacturing industry, whose production could be measured up to the other economies, was the silk one. This industry was developed mainly in the North of Italy, because of the available quantity of water resources, used to operate iron frames for production. In this part of Italy an “industrial triangle” was formed, composed by the cities of Milan, Turin and Genoa. The income obtained from silk production was invested in other manufacturing activities, contributing to the development of the North of Italy.

The only city distinguishing itself from the economic situation of Southern Italy was Naples, where the production of shipyards and iron works, machine, and vehicles was developed.¹⁴⁸

The situation changed after the Unification of Italy in 1861. In those ages, the Governments had to solve two major problems: unify different States and various economies. To originate a unique economy for the new-born Italy, trade barriers among the Country were abolished, and new currency were introduced: the Piedmontese Lira. After the Unification, the economy was still mainly agricultural, and this sector continued to grow until the end of 1870s. The proceeds obtained were used for feeding the growing population, and for accumulating capital, afterwards designated to the realization of infrastructural systems. These new improvements allowed the development of the national market and improved the resources allocations.¹⁴⁹

However, the most important manufacturing activities remained located in the North Western Regions of the Country.¹⁵⁰

In 1880, the gap between North and South of Italy raised up, due to an agricultural crisis in the Southern regions, which happened because their cereal production was not able to

¹⁴⁶ <https://www.erih.net/how-it-started/industrial-history-of-european-countries/italy/>, cit.

¹⁴⁷ E. Felice, *Perché il Sud è rimasto indietro*, Bologna: Il Mulino 2013.

¹⁴⁸ *Ivi.* ; The ripples of the Industrial revolution , cit., pp. 5, ; Archeologia Industriale, la prima industrializzazione in Italia, <http://www.archeologiaindustriale.org/cms/la-prima-industrializzazione-in-italia/> , data di consultazione il 24 ottobre 2019 ore 22.14.

¹⁴⁹ La costruzione dell'economia unitaria, http://www.treccani.it/enciclopedia/la-costruzione-dell-economia-unitaria_%28L%27Unificazione%29/, cit.

¹⁵⁰ G. Corna Pellegrini, “Considerazioni geografiche su alcuni fattori di localizzazione dell'industria italiana nel secolo XIX”, *Rivista Internazionale di Scienze Sociali*, serie III, XXIVIII (80), p. 444.

compete with the one coming from United States, which was sold at lower prices. This part of Italy was neither able to keep up with the continuous modernization of manufacturing in Lombardy, Piedmont, and Emilia Romagna, made possible by the accumulation of income derived from export.¹⁵¹

In the following year, in 1881, a population census was made, helping to understand the division of the manufacturing present in those ages.

The most part of inhabitants were employed in the following sectors:

- mining industry;
- construction sector;
- manufacturing and factories divided in:
 - food industry;
 - wood industry;
 - clothing industry;
 - textile industry (silk and cotton);
 - mechanical industry;
 - chemical industry;
 - tobacco production.
- handcrafts in these fields:
 - shoemakers;
 - clothes packaging;
 - carpenters;
 - blacksmiths.

The manufacturing workers were located mainly in the North of Italy, otherwise inhabitants employed in house works were mainly in the South of the Country.¹⁵²

The above-listed fields of manufacturing production were those presented at the beginning of Industrial Exhibitions era, which, together with arts and artisanal goods, constituted the Expositors of Italian participation in those Events.

¹⁵¹ <https://www.erih.net/how-it-started/industrial-history-of-european-countries/italy/>, cit.

¹⁵² Storia industria, testo imprenditoria industriale, <http://anpi-lissone.over-blog.com/article-il-decollo-industriale-e-le-trasformazioni-sociali-dopo-il-1861-68931257.html>, data di consultazione il 08 ottobre 2019 ore 8.10, pp. 18-19

3.2. A brief view at the Italian economy between the end of the 19th century and the middle of the 20th century

As above mentioned, in the 1880s, Southern Italy was hit by an agricultural crisis, which led to start evaluating different economic activities to pursue: one of them consisted in investing in manufacturing. This change in the minds of investors and Governments was supported by the improvements in the usage of natural resources for the functioning of companies.

These innovations began in 1883 in Milan, when the first European electricity plan was built. The introduction of electricity in the society was originated in New York, when Thomas Edison built the first power plant of the world in 1882.¹⁵³

Italy decided to combine this new technology with its primary natural resource, water, and built the first two hydroelectric power plants of the world between 1898 and 1900 in Padermo sull'Adda and Vizzola. The primacy of improvements in energy sources continued in the first ages of the 20th century, when the Prince Ginori Conti succeeded in turning the jets of steam into energy, spreading geothermal energy in Tuscany.¹⁵⁴

At the same rate with the development of energy resources, the growth of factories began also in the South of Italy. It was made possible thanks to a protectionist policy, that had already been undertaken towards the grain production after the crisis of the 1880s, and was extended also to iron and to steel industry, cotton, sugar and part of the mechanics in 1887. In the same year, this part of the Nation built new infrastructures, railways and organized civil services, however its firms were not performing at the same level of those in the North of Italy.

These few progresses met an obstacle, when, in 1889, the commercial tariff agreements between France and Italy ended, and France introduced some tariff retaliations against the export of Italian products, in particular silk and wine. This resulted in the research for the silk manufacturing of new markets and new solutions, as exporting silk to Switzerland to reach French markets from there. The situation was not the same for wine:

¹⁵³ La costruzione dell'economia unitaria, cit;
L'energia elettrica: storia di un successo italiano,
<http://www.museoenergia.it/museo.php?stanza=1&ppost=932> data di consultazione il 10 ottobre 2019
ore 08.15.

¹⁵⁴ *Ivi.*

viticulture was chosen by the South of Italy when wheat was attacked by the crisis, and this territory was still hard hit.¹⁵⁵

Another factor characterized Italian industry development, the evolution and modernization of the banking system: in 1893, the Bank of Italy was instituted and in the following years the Italian Commercial Bank and Credito Italiano were founded. These new banks were the main investors in the factories of the Country.¹⁵⁶

Banks, energy resources and protectionist policy played a fundamental role in the creation of an industrial base in Italy, which took advantage of World Fairs to show its progresses to the rest of world. Three main Industrial Exhibitions played this function: Paris in 1900, when Italy exposed goods from their first factories, in which it had just tripled capital investments thanks to the birth of the banks; then, during the Milan Exhibitions in 1906 it celebrated the Tunnel of Sempione as a symbol of the development of infrastructure; another important Exposition as a phase to show innovation was Turin in 1911, where Italy celebrated the first modernization phase and the creation of a solid industrial base in Northern and Central Italy.¹⁵⁷

The importance of Industrial Exhibitions for Italy in that ages could be connected to the celebration of progresses for the country and factories, but also for the last one as a method of promote their works and goods.

3.3. From craft manufacturing to quasi - artisanal factories

Italian economic development was different from the English one, where the Industrial Revolution was originated, because it had a long tradition of artisans productions and a different internal situation.¹⁵⁸

The longer craft history was divulged for the first time in the 1850s, when Italian historians began to study this theme, discovering the most important cabinet makers, inlayers, carvers, goldsmiths, glaziers and plastics makers of furnishings. Then,

¹⁵⁵ La costruzione dell'economia unitaria, cit.

¹⁵⁶ Il decollo industriale e le trasformazioni sociali dopo il 1861 <http://anpi-lissone.over-blog.com/article-il-decollo-industriale-e-le-trasformazioni-sociali-dopo-il-1861-68931257.html>, data di aggiornamento 26 giugno 2006, data di consultazione il 09 ottobre 2019 ore 08.30.

¹⁵⁷ *Ivi*.

¹⁵⁸ Le imprese del Risorgimento, http://www.treccani.it/enciclopedia/le-imprese-del-risorgimento_%28Il-Contributo-italiano-alla-storia-del-Pensiero:-Tecnica%29/, data di consultazione il 12 ottobre 2019 ore 21.15

in 1891, the magazine *Arte Italiana Decorativa e Industriale* was founded and directed for a certain period by Camillo Boito, architect and writer.

The goal of this editorial product was to promote the development of decorative arts. In order to reach this objective, Boito decided to spread to artisans the decorative models and some advice about the structure of their production, according to the new technologies and practices introduced by Industrial Revolution. Furthermore, he provided some advice related also to the training of young apprentices.¹⁵⁹

Thanks to this magazine, it was possible to define a kind of dualism in production: on one side Italy began to make progress in manufacturing under the influence of Industrial Revolution, on the other side, the Country wanted to spread and diffuse its traditional artisan production, giving them some suggestion in order to structure their production as sort of factories.

Companies started a slow growth after the British Industrial Revolution and the Unification of the Kingdom of Italy. The major responsible actors of decisions about possible introduction of new technologies in manufacturing were entrepreneurs.

In the middle of the 19th century, they did not belong to a well defined role, with defined characteristics: they were different, with unlike backgrounds and ways of thinking. One mutual trait was their function as leaders without any powers: from a social point of view they belonged to Italian leadership, but actually, they did not have any political power on national contexts. Meanwhile, in local environments, the interests represented and considered important to protect belonged to aristocratic, agricultural and mercantile members.¹⁶⁰

However, analyzing some of the Italian entrepreneurial figures of that ages, it is possible to make comparisons about two categories: geographical point of view and productive sectors.

According to the geographic criteria, it is possible to divide entrepreneurs into two groups according to the area of the Country: Northern and Southern Italy.

Entrepreneurs, living in the North of the Nation, in particular in those cities located in Pianura Padana, were inclined to innovation. They introduced new production systems,

¹⁵⁹ Colle industria artistica,

https://www.accademiadibrera.milano.it/sites/default/files/COLLE_industriartistica.pdf, data di consultazione il 15 ottobre 2019 ore 08.56

¹⁶⁰ Il genio fiorentino,

<https://flore.unifi.it/retrieve/handle/2158/1093309/254637/Per%20il%20libro%20il%20genio%20fiorentino.pdf>, data di consultazione il 13 ottobre 2019 ore 08.30.

researched new markets and developed new products. The tendency to innovate, that they had in common, could be involved in some factors which characterized their lives: they directly got in touch with foreign entrepreneurs which came to Italy, exchanging their knowledge and experiences. Furthermore, they participated in foreign working experiences, which were usually done after studies and took place in difficult and humble contexts, i.e. workers, employees, mechanics and visitors to foreign factories.¹⁶¹ Meeting and living within countries different from the native one allowed them to open their minds and stimulate a propensity for innovation and the constant growth of their activities.

In contrast, all this did not happen to the entrepreneurs of Southern Italy: because of their geographical distance they could not afford travelling abroad, neither they seemed interested. Moreover, in these areas there were no environmental advantages in developing factories that led to high costs due to the lack of infrastructures, which also affected commercial relations.¹⁶²

Other differences in the role of entrepreneurs could be investigated in industrial sectors, in particular they were more evident comparing silk and metallurgical industry.

People working in the first one sector could count on long traditional history and furthermore, they could allow to doubt towards innovation and continue their works as long as they had ever done. Instead, metallurgy was an emergent production in Italy and because of its novelty, entrepreneurs had to work continuously on innovation and growth of their manufacturing.¹⁶³

Despite these internal differences between Italian entrepreneurs which sometimes led to a negative perception of innovation, it was not possible to generalize, because in each sector and in each part of the Country there were exceptions. These exceptions were composed by those people who make the differences, who did not substitute their tradition, both artisan and industrial, with new technologies coming from Industrial Revolution. They were those people who were able to make *revival* of production.

¹⁶¹ A. Banti, *Storia della borghesia italiana: l'età liberale*, Roma, Donzelli Editore, 1996, pp. 157 ss

¹⁶² *Ivi*.

¹⁶³ G. Baglioni, "Una borghesia in formazione: gli imprenditori italiani nell'inchiesta del 1870-1874", *Studi di Sociologia*, X(1972), pp. 198 - 208

3.4. Revival production and innovative Italian entrepreneurs

According to Cambridge dictionary, a revival is “*a process in which something starts to grow, develop, or become successful again*”.¹⁶⁴

Applying this definition to Italian history of industrial development, it is possible to note that, in the middle of the 19th century, some entrepreneurs made revival in manufacturing. They recover the traditional production of certain places and applied new technologies coming from the Industrial Revolution. They did innovation without distorting the original production.

So, these innovative entrepreneurs, who believed in progress and differentiated themselves from the large part of other people belonging to this class, innovate in two main sides, in the production methods of the factories and in promotion.

This group of people believed in mechanism of advertising born in that era. They were confident in the advantages obtained by taking part in Universal Exhibitions, where they could show improvements in their manufacturing and in products. In these Events they could built a strong *brand image*, depending on how they appeared in the pavilions, visitors could create an idea of that company.

However, these innovative entrepreneurs did not stop only to the participation in Expositions, but thanks to their ability to believe in progress and having a sort of “vision” in the long term, they used all the method of promotion developed between the 19th and the 20th centuries in order to promote their companies. **A brand image had to be supported by brand awareness:** people could perceive a good image of their companies thanks to World Fairs, but they could forget about them quickly. This happened because companies began to grow in those ages and diffuse large numbers of different products. People were submitted to huge information and could happen that they became confused about names, products and companies in general. So, it was important to develop a strong brand awareness. To do that, innovative entrepreneurs who understood the importance to remind information about their goods to possible customers, to fix them in their mind, began to promote on: travel guides, illustrated press, photographic souvenirs and posters.

¹⁶⁴ Revival, <https://dictionary.cambridge.org/dictionary/english/revival>, data di consultazione il 16 ottobre 2019 ore 21.00.

3.5. Innovative Entrepreneurs and their manufacturing: case studies

The main goal of this thesis is to analyze manufacturing whose entrepreneurs made a sort of revival in production and used World Fair to promote their goods.

To choose the most significant case study, I read some documents about which Italian factories took part in Industrial Exhibitions between the 19th and 20th centuries, before the development of “Made in Italy”. I analyzed some reports written for their companies by workers who came to visit the Event, some guides and catalogues describing the most important Exhibitions and their exhibitors.

The questions I would like to answer with the following case studies are:

1. Which were the methods of promotion used by the companies taking part in Universal Exhibitions?
2. Was promotion useful for gain their objectives? In those company whose objectives were related to sales and brand awareness.

To answer to these questions, the researches will be laid out combining today marketing and communication instruments to company histories and documents. The main points to focus on will be:

- Environment Overview, in order to introduce the industrial sectors in Italy.
- Main Competitors, to understand the other Italian factories working in the same sectors.
- Company Analysis (history and values), to understand its tradition, how the entrepreneur made a revival and values he created for his companies, in order to compete in the market.
- Companies Method of Promotion, which mechanisms were used by the company to promote its goods?
- Results of advertising expenditures, in order to understand if the company reached its goals or took advantages from advertising.

To sum up, the first two points are related to conduct a sort of benchmark analysis to understand the market and make some hypothesis about the objectives of these companies. Then, my research continues focusing on the manufacturing itself and the promotion methods established by the innovative entrepreneurs. Finally, I will try to make conclusion about the advantages led to advertising supported by some data of its financial statements.

3.6. Porcelain Manufacturing Richard Ginori in Doccia

Porcelain originated in China and, only in the 13th century, with the book “Il Milione” written by Marco Polo, it would be known in Europe. Afterwards, in the 16th century when some European Countries began to trade with Orient, this material officially joined this culture.¹⁶⁵ Its diffusion proceeded thanks to imitation: the first experiment to imitate porcelain creations took place in Italy in the 16th century, when the Medici, an aristocratic family loving art, began to collect piece of porcelain coming from China. They were the governor of Florence and during their reign, the production of porcelain vases began.¹⁶⁶ This city was the place where the first samples of soft-paste porcelain were created in the 17th century as well. It was composed by different elements, such as: unclean kaolin, white sand, mountain crystals and glassy materials. The result of this blend was a white product with different shades of grey and decorated with blue nuances.¹⁶⁷

Only during the 18th century porcelain factories appeared: the first one was founded in Venice in 1720, to follow other manufacturing were originated across all Italian regions, including the Florentine Ginori.¹⁶⁸

This firm immediately positioned itself in the group of the most relevant Italian porcelain producers. It had to compete against different manufacturing located in Naples, Turin, Venice and Bassano del Grappa.

Considering the year of foundation of those firms, the Ginori' competitors were: first of all, the Vezzi manufacturing in Venice. It was founded in 1720 by Giovanni Vezzi, a nobleman son of a wealthy merchant and jeweler. This porcelain factory was considered the third one in Europe and inspired its production to German works. Vezzi closed the firm in 1727.¹⁶⁹

In 1743 in Naples was founded the “Capodimonte Real Fabbrica” under the willingness of Charles III, Duke of Bourbon. The peculiarity of this porcelain and the characteristic

¹⁶⁵ Porcellana, il primato artigianale italiano, <https://www.artimondo.it/magazine/porcellana/>, data di consultazione il 25 ottobre 2019 ore 21.00

¹⁶⁶ Storia della porcellana, <https://www.hobbydonna.it/hobby/48-porcellana-iii-fuoco/420-storia-della-porcellana-le-porcellane-in-europa>, data di consultazione il 25 ottobre 2019 ore 21.25.

¹⁶⁷ *Ivi*.

¹⁶⁸ *Ivi*; Porcellana, http://www.treccani.it/enciclopedia/porcellana_%28Enciclopedia-Italiana%29/, data di consultazione il 25 ottobre 2019 ore 22.

¹⁶⁹ Storia della porcellana, <https://www.hobbydonna.it/hobby/48-porcellana-iii-fuoco/420-storia-della-porcellana-le-porcellane-in-europa>, cit.; Giovanni Vezzi, <https://bestveniceguides.it/2018/06/25/giovanni-vezzi-la-terza-manifattura-europea-di-porcellana-a-venezias-a-ca-rezzonico/>, data di consultazione il 26 ottobre 2019 ore 09.30.

that make it famous in Europe was about its material: it was produced by different varieties of clay together with felspar. The result was a soft-paste porcelain with a milky color. Then, the dough would be finished with a brush tip, to create unique piece of art.¹⁷⁰ Another Ginori's competitor was Nove manufacturing located near Vicenza. It was founded by Pasquale Antonibon in 1752 and its production was composed by figurines representing masks of the *commedia dell'arte* and the potteries were decorated with landscapes or historical events. A common point with Ginori manufacturing was the logo, indeed Novi production was characterised by a star like the one used by Ginori.¹⁷¹

Always in Veneto region, there was another porcelain manufacturing: the Cozzi. It was founded in 1764, and it was considered one of the most important national porcelain producer. It was influenced by German rococò and French style, however its hard paste porcelain was recognisable by a painted red anchor.

Another hard paste porcelain manufacturing was located in Vinovo Castle, near Turin. It was founded by the Turinese Giovanni Vittorio Brodel, who dedicated his working life to promote porcelain manufacture in Savoy States¹⁷², together with the ceramist Pierre Antoine Hannong, from Strasbourg. He became famous for having discovered a secret receipt to make porcelain.¹⁷³ The production of Vinovo factories was characterized by flowers, natural landscapes and multi - colored motifs decorations. It ended the production in 1822.¹⁷⁴

These above mentioned manufacturing were only some of the most important one in Italy during the 19th century. It was possible to find also some ceramic production in other Regions: Abruzzo was characterized by the majority of majolica productions instead of earthenware. It hosted three important factories all located near Teramo, Gesualdo Fuina manufacturing, Michele De Dominicis, whose production was largely dedicated to white

¹⁷⁰ La porcellana della Real Fabbrica di Capodimonte, <http://www.napoliartigianatoartistico.com/la-porcellana-della-real-fabbrica-di-capodimonte/>, data di consultazione il 26 ottobre 2019 ore 09.45.

¹⁷¹ Porcellana delle Nove, https://it.wikipedia.org/wiki/Porcellana_delle_Nove, data di consultazione il 27 ottobre 2019 ore 10.00

¹⁷² Brodel, http://www.treccani.it/enciclopedia/giovanni-vittorio-brodel_%28Dizionario-Biografico%29/, data di consultazione il 01 novembre 2019 ore 10.00

¹⁷³ La manifattura di Vinovo, <https://iltorinese.it/tag/la-manifattura-di-vinovo-fu-lunica-in-piemonte-a-essere-fondata-sotto-legida-della-monarchia-sabauda-tanto-da-potersi-fregiare-del-titolo-di-regia-fabbrica-di-porcellane/>, data di consultazione il 01 novembre 2019 ore 10,20.

¹⁷⁴ Storia della porcellana, <https://www.hobbydonna.it/hobby/48-porcellana-iii-fuoco/420-storia-della-porcellana-le-porcellane-in-europa>, cit.

majolica without any decoration for domestic use, and Angelo Maria Celli, whose majolica was decorated with gold.¹⁷⁵

Instead, Tuscany was characterized by many porcelain manufacturing and most of them gained success thanks to Universal Exhibitions. This similarity with Ginori, making them *direct competitors* both on Italian territory and abroad. These factories were Cantagalli Manufacturing and Manifattura Arte della Ceramica.¹⁷⁶

Analysing all the factories who worked in this field, it is possible to consider as direct competitors of Ginori's manufacturing other Industrial Expositions participants: Benucci & Latti Manufacturing and Molaroni, both located in Marche¹⁷⁷ and Rubbiani Factories, who began a successful production after the participation in Turin Exhibitions in 1868.¹⁷⁸ These above mentioned firms were only some of the companies against with Ginori had to compete and when competition become hard, the only ways to survive in the market and be the choice of consumers are values and history. These are what make a company unique and give to people strong reasons to buy their products, instead of other from competition. Which were the factors, given by values and history, of Ginori?

3.6.1. Ginori history and values

The Ginori Manufacturing was born in the 18th century by an idea of the Marquis Carlo Ginori. He was a member of the Calenzano family, one of the most influential in the Grand Duchy of Tuscany, whose members worked in important roles in the Reign. Carlo was nominated senator and governor of Livorno, a city near the sea. During his life he tried to improve agricultural, but also manufacturing in Tuscany and he was surrounded by literatures, scientists and skilled people.

This century was also the scenery of the development of the two most important porcelain factories in Europe: in 1710 the chemical Tirchenhausen improved the technique for the production of porcelain in red gres similar to the Chinese one, began by Boettinger some years before and founded the first European porcelain factory in Meissen, near the German city of Dresda. In 1718 one of his workers went away and

¹⁷⁵ Registro delle principali manifatture ceramiche italiane dell'Ottocento, <http://www.claudiopaolinelli.eu/pubblicazioni/Registro%20delle%20principali%20manifatture%20ceramiche%20italiane%20dell'Ottocento.pdf>, data di consultazione il 01 novembre 2019 ore 11. pp. 128-130.

¹⁷⁶ *Ivi*, pp. 74-76.

¹⁷⁷ *Ivi*, pp. 77-80.

¹⁷⁸ *Ivi*, pp. 81-100.

founded his own production in Wien. These two were considered the first porcelain firms. Ginori inspired by these recent events and by his experience in this sector gained in the years, decided to give to Tuscany a porcelain manufacturing, in 1735 he founded the factory in Doccia, near Florence.

To launch a firm commensurate with the two European competitors, he sent a ship from Livorno to Indie orientali, in order to have the essays useful to produce Chinese porcelains. Then, he invited a chemical from Wien, Carlo Wandhelein, who guided the production and two important painters and between 1737 and 1740 he began the production. In the following years the company increased and expanded with its own work, without any subsidies from the Reign.¹⁷⁹

In 1757 Carlo died and was substituted by his son, Lorenzo, who dedicated his work in the physical growth of the factory and the method of productions, then he increased the number of workers and began to export both in Tuscany and in the other Italian Reigns.¹⁸⁰ The results of his strategies could be identified in the presence of the Ginori porcelains in many aristocratic residences.

In 1791 Lorenzo died and was replaced by Leopoldo Carlo Ginori Lisci.

He began the new administrator only in 1806, when he reached the majority. Until that moment, the administration was under the control of his mother, Maria Francesca Lisci.

Leopoldo began his work trying to reduce duties imposed by France on foreign porcelain production. From this country he followed and adapted to Ginori manufacturing their vertical cylindrical oven, which allowed to increase the quality standard of porcelains and

¹⁷⁹ Porcellana Ginori a Doccia, https://it.wikipedia.org/wiki/Porcellana_Ginori_a_Doccia, data di consultazione il 14 novembre 2019 ore 22.50;

Richard Ginori, <https://www.richardginori1735.com/it/our-world-it>, data di consultazione il 14 novembre 2019 ore 22.50;

C. Collodi, La manifattura delle porcellane di Doccia cenni illustrativi raccolti da C.L

https://books.google.it/books?hl=it&lr=&id=qiVtFtapanAC&oi=fnd&pg=PA5&dq=manifattura+ginori+&ots=_U1TbiJBnb&sig=LkCMDk9OT0NzDAO2Ik3WryS4q50#v=onepage&q=manifattura%20ginori&f=false, data di consultazione il 14 novembre 2019 ore 22.50, pp. 5-9; L. De Mauri, L'amatore di maioliche e porcellane. Notizie storiche e artistiche su tutte le fabbriche di maioliche e porcellane,

[https://books.google.it/books?id=IrOR4VBvhrAC&pg=PA90&lpg=PA90&dq=ginori+nave+nelle+indie&source=bl&ots=kxwRT34MFm&sig=ACfU3U3GN30y2NpDco6gdBLm1dLkGDZxlw&hl=it&sa=X&ved=2ahUK Ewi538a9x-riAhUFMewKHd_tDAAQ6AEwCHoECAsQAg#v=onepage&q=ginori%20nave%20nelle%20indie&f=false](https://books.google.it/books?id=IrOR4VBvhrAC&pg=PA90&lpg=PA90&dq=ginori+nave+nelle+indie&source=bl&ots=kxwRT34MFm&sig=ACfU3U3GN30y2NpDco6gdBLm1dLkGDZxlw&hl=it&sa=X&ved=2ahUKEwi538a9x-riAhUFMewKHd_tDAAQ6AEwCHoECAsQAg#v=onepage&q=ginori%20nave%20nelle%20indie&f=false),

p.90, data di consultazione il 14 novembre 2019 ore 23.00

¹⁸⁰ La manifattura delle porcellane di Doccia cenni illustrativi raccolti da C.L, cit. p. 10

also to add to the productions some majolicas and crockeries dedicated to lower classes people.¹⁸¹

It is possible to define Leopoldo as the entrepreneur who understood the importance of having a diversified target: both high spending and mass people. This strategy could be the good one to reach a brand awareness goal, because more people you can satisfy more loyal customers you will gain.

In 1810, Leopoldo would increase his knowledge and travelled in some important countries for porcelain industry, France, England, Germany and Austria.

The following year, he obtained from the Crown the faculty to reproduce Capodimonte products using their original brand name.

His innovative approach continued also between 1816 and 1819, when he built a composed oven: a four floors oven able to cook different types of porcelain. This innovation allowed to largely increase the production, whose income was invested in houses for workers, school, libraries, professional courses and musical groups in order to facilitate workers' lives.¹⁸²

These progresses were other characteristics which made possible to define Leopoldo as an innovative entrepreneur who made revival, he understood the importance of the production already existent and improved the quality and the amount of goods using new technological machinery. Then, he understood also that workers had some needs who maybe could not be satisfied because of their large number of hours worked. So, in order to create a better place to work, he developed some services useful to make easier their life and combine personal with professional life.

He died in 1838 and the administration of the factory was under the control of the the mother of his son Lorenzo II Ginori.

Until he reached the majority in 1847, he dedicated his learning process in porcelain.

Those study period allowed Lorenzo II to be able to make some changes in the manufacturing management and in the acquisition of materials for the production, these two main innovations introduced led to reduce costs of production and increased goods.

¹⁸¹ Ginori Lisci, [https://books.google.it/books?id=5FUcE64FvzwC&pg=PA14&lpg=PA14&dq=forno+alla+francese+leopoldo+ginori&source=bl&ots=qbsmExAeM&sig=ACfU3U1J3LmVguF10wYlUp_RD0qQDvn7dQ&hl=it&sa=X&ved=2ahUKewjXxqSx2_TIAhXto4sKHXjYCjIQ6AEwDnoECAoQAg#v=onepage&q=forno%20alla%20france se%20leopoldo%20ginori&f=false](http://www.treccani.it/enciclopedia/ginori-lisci-leopoldo-carlo_(Dizionario-Biografico)/; data di consultazione il 15 novembre 2019 ore 22.40; Dizionario Geografico fisico storico della Toscana, <a href=), p.14, data di consultazione il 15 novembre 2019 ore 22.45.

¹⁸² Ginori Lisci, cit.

Thus, he collaborated with a chemical Giusto Giusti in order to develop some technical innovation, i.e. the substitution of the material used in the production coming from Limoges with the one from Cornovaglia, with a lower cost.

Lorenzo II decided to expand the selling markets and tried to reach intercontinental areas, to reach this goal he used Universal Exhibition.

First of all, Ginori manufacturing took part in the National Exhibition of Florence in 1861, when it won the gold medal. Then, it was present also in the following Expositions: New York 1853, Sydney 1859, Melbourne 1881, Rio de Janeiro 1884.¹⁸³

Lorenzo II Ginori can be identified as innovative entrepreneur: as his predecessor he made a revival, he used as starting point the traditional production and applied some innovation useful to increase the number of goods produced. Then, he understood in the emerging Industrial Exhibition the method to promote his manufacturing and to increase the *brand awareness* both on Italy and on intercontinental markets, in this way he tried to increase sales in different countries all over the world.

After his died, in 1896, the Ginori manufacturing was sold to Giulio Richard, who founded the “Società ceramica Richard Ginori”, composed by the Doccia factory and the establishments in Florence, Bologna, Turin, Rome and Naples.

The advantages obtained by the Society were about mechanical innovations in laboratories and the cost reduction for manual decorations. Then, new ovens were built and the production of electrical insulations was enlarged, in order to satisfy the increasing requests of Italian market. The Society was also quoted at the stock exchange of Milan.

To face up the demand of production, Richard acquired the establishments of Felice Musso in Mondovì, which produced earthenware pottery and in 1900 the one in Vado, specialised in the production of gres.¹⁸⁴

In 1923 the artistic direction was under the control of Gio Ponti, an architect and designer, but first of all an innovative entrepreneur. He did not recognize himself as an innovator but during the ten years of his work for the Richard Ginori manufacturing, he revolutionized the artistic part, instead of the technical one. He thought that there was an essential link between art and industry to create a modern style. For this intuition he was

¹⁸³ Porcellana Ginori a Doccia, cit.

¹⁸⁴ Richard Ginori, <https://it.wikipedia.org/wiki/Richard-Ginori>, data di consultazione il 18 novembre ore 21.

identified as the first Italian industrial designer. Then, he decided to change the idea of unique homemade piece of art: he started to the same high-quality artistic production but with the characteristics of factories, the mass - production.

In 1925, during the Paris Exhibition Gio Ponti, and the manufacturing won the Grand Prix prizes.

During his working life, he would also transfer the novelty taste to the large part of the population, for this reason he began to create a coordinated image for the firm, drawing advertising, labels and catalogues graphics.¹⁸⁵

He was the perfect example of an entrepreneur with an innovative vision making revival, in fact, he tried to translate the artisanal arts to contemporary languages.¹⁸⁶

Another important innovation, in particular about methods of promotion was the creation of a true marketing campaign: producing coordinated images, using the same graphics, colors and concepts and adapting them to different formats, allowed to increase brand awareness. It happens because people can read a newspaper and find Richard Ginori advertising, then after few days they read the catalog and find the same graphics and concepts. Seeing the same concepts in different days with the same graphics allowed potential customers to recognize the brand name and creating an image in their mind of the factory. When they will need or want something made with porcelain, they will immediately come to their mind this advertising and the Richard Ginori manufacturing.

In conclusion, the description of the main innovator entrepreneurs of Ginori Manufacturing allowed us to understand that to make revival, the entrepreneur had to have the willingness to understand the importance of artisanal art and translate them into a more innovative production. Then, they could be considered as innovator for an artistic revolution or more technical one, given by their willingness to meet other cultures, be inspired by their work and study both porcelain industries, but also chemical, science and other subjects that could open their mind to innovation.

¹⁸⁵ Ceramiche e porcellane per Richard Ginori, http://www.gioponti.org/it/archivio/scheda-dell-opera/dd_161_5855/ceramiche-e-porcellane-per-richard-ginori-manifattura-di-doccia-sesto-fiorentino-e-san-cristoforo-milano, data di consultazione il 18 novembre ore 21.15; Giovanni Ponti, <http://www.treccani.it/enciclopedia/giovanni-ponti/>, data di consultazione il 18 novembre ore 21.15

¹⁸⁶ Gio Ponti e il periodo Richard Ginori di Doccia, <https://www.arredativo.it/2017/approfondimenti/gio-ponti-e-il-periodo-richard-ginori-di-doccia/>, data di consultazione il 18 novembre ore 21.

3.6.2. Ginori production

Products are the basis of promotion, the starting point of competition among firms in the same sectors and the reason why a company exists.

Why Ginori manufacturing was founded?

In the 18th century when Carlo Ginori founded the manufacturing in Florence, the motivation under that choice could be associated to the need to make the Grand Duchy of Florence competitive as the other countries and introducing porcelain manufacturing. Another possible reason that could be associated was the following: it was possible that Ginori understood the beauty and the importance of artisanal porcelain production and would give the chance to more people to afford to buy this product, because a factory could produce more pieces than an artisan and they could be distributed to more customers.

Thus, once an entrepreneur understood why it is necessary to begin a certain production, it could start.

The goods coming from the Doccia manufacturing changed along the entrepreneurs who guided it and according with style trends of those ages.

In fact, in the 18th century the production was predominantly composed by majolica.

The first porcelains were produced in 1740 and they consisted in some coffee cups painted by the manufacturing chief painter, Johann Carl Wendelin Anreiter von Zimfield, who took them to Wien in order to gift them to the future Grand Duke of Tuscany Francesco Stefano di Lorena.

It is possible to identify as typical decoration used in that period the following peintures: white and blue printed decorations, cock decorations painted in color combination like black, red and gold or gold and blue.

The most important and the strengths of the manufacturing under the control of Carlo Ginori were the statues, in particular those realized by the chief modeler Gaspero Bruschi. He realized pieces of art inspired by classical characters and those belonging to Florence tradition. This combination between Florence baroque and classicism was one of the main characteristics of Ginori production, which differentiated the factory from the competitors.

With Lorenzo Ginori Lisci, the decoration would be the same, large diffusion had the flowers motives and the cock decorations were painted only in red and gold.

Instead, Carlo Leopoldo was inspired by French models and in particular by the typical decoration of the first Empire together with Capodimonte porcelains.

Here the novelty was the introduction of views, on porcelain was painted landscapes from ancient Rome or monuments in the city and in Naples.

The last period before the acquisition from Richard was characterized by technical innovation on production processes. Majolica continued to have a lot of success and began to be applied with Naturalism and Eclectic motives. Earthenware started to be diffused with light blue decorations.

Then, with Gio Ponti there was a combination between classical and modern styles.

About the logo applied on the production, it was defined with Carlo Leopoldo who starting from the three stars coming from his arms family, he chose an asterisk.

Until 1840 on the majolica there was written only the name of the family in capital letters: "GINORI", then, between 1850 and 1890 it was used a "G" or "MANIFATTURA GINORI" inside an oval.¹⁸⁷

After this overview on the production of Ginori manufacturing, it is necessary to analyse the method of promotion used by the firm.

3.6.3. Method of promotion

Ginori had a long history, covering different centuries and different trends in advertising. It saw the born of today method of promotions and their development in the everyday life.

These are the reasons why I choose to try to rebuild different marketing campaign developed by Ginori during the 19th and the 20th century.

The objective of my research deals with understanding which method of promotions Ginori used together with its participation in Universal Exhibitions, because they were the Event around which guidebooks, illustrated press, photographic souvenirs and posters were developed.

The starting point I identified consisted in find in which Expositions Ginori took place and the most important ones were the following:

1851 London¹⁸⁸,

¹⁸⁷ Porcellana Ginori a Doccia, cit.

¹⁸⁸ Expo Londra 1851, <https://www.sutori.com/story/expo-londra-1851--ZNXKpsxcdWrJuVigajEFGPj5>, data di consultazione il 27 novembre 2019 ore 21.00

1853 New York¹⁸⁹,
1859 Sydney¹⁹⁰,
1862 London¹⁹¹,
1867 Paris¹⁹²,
1871 Milan¹⁹³
1873 Wien,¹⁹⁴
1878 Paris¹⁹⁵,
1881 Melbourne¹⁹⁶,
1881 Milan¹⁹⁷,
1884 Rio De Janeiro¹⁹⁸,
1896 Cannes¹⁹⁹,
1899 Rome²⁰⁰,
1900 Naples²⁰¹,
1906 Milan²⁰²,
1925 Paris²⁰³

The following step consisted in choosing the Universal Exhibition as examples to compare with each other chosen from the list above mentioned. The criteria I used to select these events were that I considered that the methods of promotion were developed around the middle of the 19th century, so to compare different campaigns and see the evolution also of these kinds of advertising I choose:

¹⁸⁹ Porcellana Ginori a Doccia, cit.

¹⁹⁰ *Ivi*

¹⁹¹ A. Pellegrino, « L'Italia alle esposizioni universali del XIX secolo: identità nazionale e strategie comunicative », *Diacronie*, XVIII(2014), p. 13

¹⁹² The Ginori family and porcelain 1735 - 1896,

https://www.researchgate.net/profile/Monika_Poettinger/publication/319329480_THE_GINORI_FAMILY_AND_PORCELAIN_1735-1896/links/59a543b9aca272a6461f7cf2/THE-GINORI-FAMILY-AND-PORCELAIN-1735-1896.pdf, data di consultazione il 27 novembre ore 21.15, p. 16

¹⁹³ I. Cantù, *Album dell'Esposizione italiana del 1871*, Milano, Tipografia Editrice di Enrico Politti, 1871, p. 72

¹⁹⁴ Porcellana Ginori a Doccia, cit.

¹⁹⁵ *Ivi*

¹⁹⁶ *Ivi*

¹⁹⁷ *Ivi*

¹⁹⁸ *Ivi*

¹⁹⁹ *Ivi*

²⁰⁰ *Ivi*

²⁰¹ *Ivi*

²⁰² La grande esposizione universale di milano del 1906 la scienza, la città e la vita,

http://www.eosrivista.com/504.asp?ID_ART=352, data di consultazione il 29 novembre 2019 ore 21.20

²⁰³ Storia dell'expo: esposizioni universali in Europa, <http://www.vivi-areaindustriale.mn.it/AdminC/ARTICLES/Rubriche/StoriaeTecnologia/tabid/261/articleType/ArticleView/articleId/453/STORIA-DELLEXP-ESPOSIZIONI-UNIVERSALI-IN-EUROPA.aspx>, data di consultazione il 29 novembre 2019 ore 21.20

- 1867 Paris, because in those ages were already in use posters, guidebooks, illustrated press and *carte de visite* were born in 1854. Another reason connected with this Exhibition was that this Event was one of the most important in the history of Universal Exhibitions after the first one in London.
- 1881 Milan, this was a National Exhibition and I thought it could be interesting analyzing the difference in choosing promotional ways for a foreign Event and for a National one.
- 1925 Paris, the choice felt back to one Events under the Gio Ponti direction, who allowed the manufacturing to gain the Grand Prix.

For each Exhibition I tried to find some materials which allowed me to understand how the manufacturing communicate their work, including the style and the tone of voice of the advertising, the reasons under the choice of some methods instead of others, their goals the possible results they wanted to obtain.

The first Exhibition I analyzed is Paris 1867. This was not the first of these Events in which Ginori took place and also in the past Exposition they received some prizes.

If someone had often received good comments or prizes, they expectation would be higher: high self confidence and high believable in products which they were sure they would be appreciated also in this Exhibition. This could be associated to a sort of “cognitive bias”, because most people think that if something had been always appreciated, why the situation could change? They often did not think about this possibility and with the research in the advertising of Ginori in 1867, I would try to understand if their reputation changed from the past Events or not.

Considering the forms of communication developed in those ages I began my analysis checking inside official travel guidebooks. First of all, I decided to choose this form of promotion, because they represented the official document developed during the Event, dealing with the explanation of each Country participant and its products.

The purpose of the guide analysis was to understand if States were described more in general or there were some sections dedicated to factories exposing their products. Being described by these books could give the possibility to be read by potential customers or other entrepreneurs, which began to know your works and values and could decide to buy your products or to make some commercial partnerships with your firm.

Inside the “Guide officiel à l’Exposition universelle de 1867: vade-mecum du visiteur” published by E. Dentu, it is possible to note different paragraphs for every Country taking part in the Event, but there are no descriptions of a single factory.

The following sentences correspond to the section dedicated to Italy in the book:

“La section italienne de la galerie des oeuvres d’art renferme des tableaux estimables, mais cependant nous devons ajouter qu’ils sont bien inférieurs comme valeur artistique aux statues. Il est impossible de ne pas constater la grâce et la vérité d’expression qui se retrouvent dans ces magnifiques échantillons de marbre aussi blanc que l’albâtre. On peut, toutefois, reprocher aux statues italiennes un certain parti pris de mollesse féminine; aussi la statue de Napoléon 1er mourant mérite-t-elle d’autant plus nos éloges qu’elle relève entièrement le caractère de cette partie de l’Exposition.”²⁰⁴

In the text it is possible to note any referement to Ginori or other manufacturing showing their products in the Italian section and also any mention to porcelain.

So, I decided to analyse another official production developed during the Industrial Exhibitions: catalogues, which differed from guidebook because they dealt only with products and they did not provide any kind of information about the cities or practical advices for visitors.

The catalogue I choose was “The Art Journal Illustrated catalogue of Universal Exhibition”, published by the English magazine Art Journal directed by George Virtue, who purchase the journal from the print publishers Hodgson & Graves in 1849.²⁰⁵

At the beginning of this catalogue the editor explained what was its purpose: “[...] *Our purpose was to represent, as far as possible, every leading Manufacturer of the several Nations of the World. We have, to a great extent, succeeded. The Volume contains examples of works by the principal Art-fabricants of France, Russia, Austria, Prussia, Spain, Italy and the Roman States, Denmark, Norway and Sweden, Belgium, Egypt, Switzerland, Saxony, the States of Germany, the United States of America, and the British Islands ; a large preponderance being necessarily and rightly given to those of France. It may be desirable to repeat that no Producer incurred any cost incident to the publicity thus ^ accorded him. The Public was alone looked to for recompense to the Publishers ; and a large amount of*

²⁰⁴ Guide officiel à l’Exposition universelle del 1867, <https://babel.hathitrust.org/cgi/pt?id=gri.ark:/13960/t3hx8b37g&view=1up&seq=100>, p. 98, data di consultazione il 30 novembre ore 15.00

²⁰⁵ The Art Journal, https://en.wikipedia.org/wiki/The_Art_Journal, data di consultazione il 20 novembre ore 15.30

*encouraging support —not alone in Great Britain, but on the Continent and in America — has attended their efforts to achieve excellence in every department of the Work[...]*²⁰⁶

As they wrote, their purpose was to underline and describe to manufacturing in the Universal Exhibition. The following image represents the page dedicated to Ginori manufacturing and it was composed by images of products that people could find in this

²⁰⁶ The Illustrated catalogue of the Universal Exhibition :
<https://babel.hathitrust.org/cgi/pt?id=mdp.39015008928981&view=1up&seq=7>, p. 7, data di consultazione il 20 novembre ore 15.30

Exposition and a textual part explaining which kind of goods it was possible to see.²⁰⁷



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Then, it was also present in another page, where the theme was its history description together with some personal opinion by the writer:

"[...]Far ahead of all his countrymen is the Marquis Ginori, of Florence, whose establishment has been handed down from father to son through considerably more than a century. It was founded by Count Ginori shortly after that of Sevres, and though in the Exhibition of 1851 its contributions were so inconsiderable as almost to escape notice, yet in that of 1862 they

²⁰⁷ Archivio di Stato di Firenze, *Archivio Richard Ginori*, The Art Journal Paris Exhibition; The Illustrated catalogue of the Universal Exhibition, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015008928981&view=1up&seq=95>, p.95

attracted marked attention, and were deemed worthy of medals. We have given two pages of selections from these works[...]"²⁰⁸

Given these phrases it is possible to identify the opinion of the writer about the Ginori manufacturing and its role in the Exhibition:

"[...] Its contributions were so **inconsiderable** as almost to escape notice [...]";

"[...] In 1862 they attracted **marked** attention and were deemed worthy of medals [...]"

These are some example of the use of adjectives referring to someone's personal opinion. In fact, it is possible to define the tone of voice of this method of promotion as more elevated respect of the guidebooks, but with few personal opinions and here the style corresponds to a narration.

The presence of Ginori in this catalogue gave them a possibility to increase or decrease their brand reputation. This catalogue would be divulged in different countries and printed in many languages. This means that a lot of people, customers or potential collaborators, read the description given by the author and they could create themselves an opinion about Ginori as brand, maybe influenced by the subjective affirmation in the text. In the long term it could influence sales, because if people had a positive image of the factory they could be interested in buy their product or making collaboration. In the contrary, if they had a negative image, they would never buy their product but also with word of mouth they were the primary source of influence of other people. It was important to invest in the products presented in this Event, because the uncontrollable media reflection.

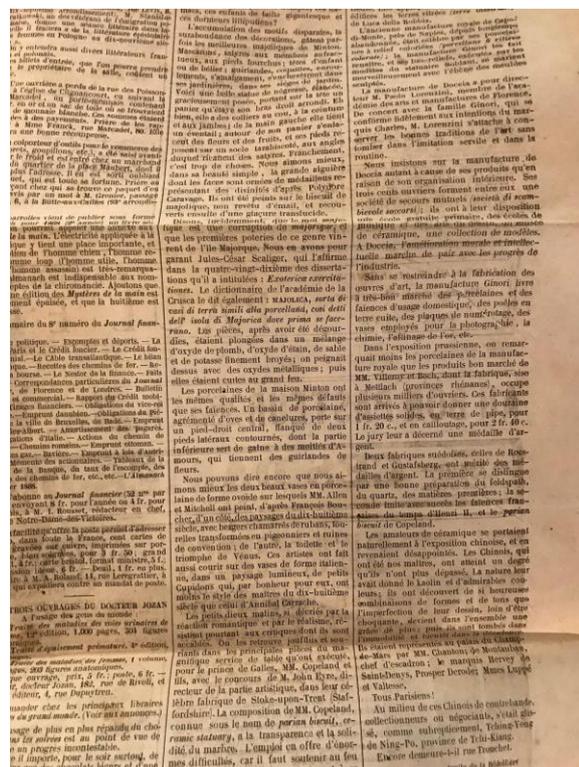
According to the importance order, the other document I analyzed was a French newspaper, *Le Siècle*, founded in 1836. The importance of this magazine was given by its audience, in fact in 1839 he reached almost 30.000 subscribers and in the second half of the 19th century it became the most influential French newspaper with a target composed by bourgeois et libéraux.²⁰⁹

The publication of the 12th of December 1867 was dedicated to the Exhibition in Paris and it contained also a paragraph describing Ginori Manufacturing and in particular it said:

²⁰⁸ Illustrated catalogue of The Exhibition, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015008928981&view=1up&seq=321>, data di consultazione il 02 dicembre 2019 ore 21.15, p. 320; Archivio di Stato di Firenze, *Archivio Richard Ginori*, The Art Journal Paris Exhibition

²⁰⁹Le Siècle, https://it.wikipedia.org/wiki/Le_Si%C3%A8cle, data di consultazione il 02 dicembre 2019 ore 21.54

"[...] Le manufacture de Doccia a pour directeur M. Paolo Lorenzini, membre de l'académie des arts et de manufactures de Florence. De concert avec la famille Ginori, qui se conforme fidèlement aux intentions du marquis Charles, M. Lorenzini s'attache à conserver les bonnes traditions de l'art sans tomber dans l'imitation servile et dans la routine. Nous insistons sur la manufacture de Doccia autant à cause de ses produits qu'en raison de son organisation intérieure. Ses trois cents ouvriers forment entre eux une société de secours mutuels (société de scambievole soccorsi); ils ont à leur disposition une école gratuite primaire, des écoles de musique et des arts du dessin, un musée de céramique, une collection de modèles. A Doccia, l'amélioration morale et intellectuelle marche de pair avec les progrès de l'industrie. Sans se restreindre à la fabrication des oeuvres d'arts, la manufacture Ginori livre à très bon marché des porcelaines et des faïences d'usage domestique, des poêles en terre cuite, des plaques de numérotage, des vases employés pour la photographie, la chimie, l'affinage de l'or, etc. [...]"²¹⁰





In the above-mentioned phrases it is possible to note the description of the manufacturing and its progress in services for workers as a sort of strengths compared with other factories. Then, the opinion of the author about the products presented in the exhibition. He awarded the originality of the work and its quality.

From the presence on this journal together with the content of the magazine dealing with the different level of price of the production, Ginori could reach its target and increase its brand awareness: the large audience of the magazine could enter in touch with the manufacturing and could be curious about their goods. This effect was augmented also by the positive aspects in the text, Ginori appeared as an innovative firm who cared about their work and target, proposing them products for different spending possibilities.

Ginori was also described in another magazine, it was the French journal L'Italie in the volume of the 28th of February 1867 published also in Florence. Inside these pages there was a letter concerning some of the products presented in the Exhibition:

"[...] MONSIEUR LE DIRECTEUR, >> Pendant que l'Italie se recueille pour marcher d'un pas plus assuré dans les voies de ses hautes destinées; pendant qu'aux avant postes de l'armée de la pensée, vous suivez les mouvements qui s'opèrent et signalez au pays le che, vien à suivre, l'écueil à éviter. Permettez- moi d'appeler votre attention sur un travail qui s'accomplit parallèlement à celui que vous observez et qui n'intéresse pas moins l'avenir de l'Italie; je veux parler des efforts des artistes et des industriels pour répondre à L'appel du gouvernement et figurer avec la distinction exigée par leur origine, au grand concours

pacifique auquel la France convie toutes les nations. » Me réservant de revenir sur cet important sujet je vais vous.[^] entretenir, monsieur le directeur, de la visite que j'ai faite à l'exposition de produits céramiques sortis de la manufacture de M. le marquis Ginori et destinés à ce grand congrès industriel qui va s'ouvrir à Paris. » Digne continuateur des traditions de famille, après avoir payé son tribut à la partie industrielle et pratique, en expédiant des porcelaines et des terrailles capables de rivaliser avec les produits analogues pour la belle exécution corinne pour les prix de revient, M. le marquis Ginori a exposé dans ses salons les produits artistiques qui vont aussi soutenir la réputation de la manufacture de Doccia et attester qu'en s'y tenant au niveau de tous les progrès nouveaux. on y conserve encore la tradition de Luca della Robbia et de toute cette pléiade d'artistes et de savants qui, au XV siècle, portent si haut, en Italie, l'art de la céramique. On remarquait d'abord un service de table, genre coquille nacré. produit d'un ravissant effet, sorti tout entier, composition groupes et couleurs, des ateliers de la manufacture. Les pièces principales de ce service sont quatre candélabres ornés d'attributs représentant les saisons; une vasque de milieu d'une grande dimension et d'un heureux effet, supportée par des attributs de chasse et de pêche, et huit compotiers non moins élégamment compose»; la réussite de toutes ces pièces magistrales est parfaite, le modèle dea ornements est digne des meilleurs maitre», et, ce qu'il faut encore admirer, c'est 1 éclat. l'harmonie et le glacé des couleurs. > Puis viennent des aiguière avec sujeto a relief (type Ginori); elles sont remarquables par l'habile et originale combinaison de la forme, l'élégance des reliefs et l'heureux effet du colori» ; on remarque ensuite un coffret renaissance, dans le style de l'ancienne fabrique royale de Capo di Monte, près de Naples, qui n'existe plus aujourd'hui. Les reliefs allégoriques des parois sont merveilleusement réussis dans leurs tons et leur modèle. Ce coffret, dont la monture est élégante, sera certainement fort admiré. » Toutes ces créations ont encore cela de particulier qu'elles ont été ex.'contées en fort peu de temps et que, pour la première fois, les matières indigène» entrent pour les trois cinquièmes dans la composition de la pâte. Les émaux ont été exclusivement composés d'éléments produits en Italie. > M. le marquis Ginori a exposé aussi des reproductions, dans lesquelles de grandes difficultés ont été surmontées, car c'est l'exactitude de la galvanoplastie réussie sur la porcelaine: ce sont d'abord deux plats dit Médicis, dont la composition appartient aux artistes de la fin du XVC siècle; ces reproductions sont teintées d'une manière si chatoyante, qu'on lcs croirait des émaux appliqués sur métal à la manière de la Renaissance, il en est de même d'un plat dit de Henri IV, dont le musée de Cluny possédait l'original. » C'est cet ensemble merveilleux qui va

bientôt s'étaler dans le vitrines de M. le marquis Ginori à l'Exposition de Paris : point de doute qu'il n'y obtienne, de la part des visiteurs* et du jury, la di*- tinction qu'il mérite. De tels produits peuvent rivaliser avec les plus belles collections céramiques qui vont s'y trouver réunies; et leur succès sera la juste récompense des efforts persévérants du gentil- homme qui s'est fait artiste et industriel et qui, au milieu de toutes les difficultés inséparables d'une aussi immense entreprise, a su la faire prospérer et grandir, donnant ainsi un noble exemple qui ne sera pas sans fruits pour son pays. » Veuillez, monsieur le rédacteur, agréer mes bien sincère* salutation. » E. d'Hostel, de la maison de Cluny. » Florence, 26 février 1867. •»²¹¹*

The author described the products exposed by Ginori manufacturing in the Exhibition and exalted their quality. In fact, he recognized that the factory did not receive the importance as it deserved.

However, the presence on this journal had reflex on brand awareness of the factory and increased the knowledge of the brand in potential customers.

The tone of voice is positive and style is descriptive, but transpired the personal thoughts of the author.

Other documents from the Exhibition were reports from people sent by each Country. These documents were delivered to governments or to director of the factory, in which they worked for and they were useful to report to their State about competitors. Thus, for people who went there it was a possibility to make journeys that otherwise they could not afford or it was part of their role of responsibility for the factory or for the government.

The first report I analyzed was the one written by Mr Henry Cole, the director of English participation and the receiver was both houses of Parliaments.

In this text he described Ginori exposition and he wrote:

"[...] The Marquis of Ginori, who seems bent upon sustaining alone the reputation of the old Italian manufactures, has a fine exhibition of porcelain, in imitation of the famous Capo di Monti. We have never been enthusiastic admirers of the original productions, which we consider in questionable taste, although they have been so much sought after by amateurs. But we can do no less than compliment the Marquis on the exact manner in which he has

²¹¹ La Manifattura Ginori a Doccia, https://ia800700.us.archive.org/15/items/bub_gb_r5gXM8tfmpEC/bub_gb_r5gXM8tfmpEC.pdf, p. 35
data di consultazione il 02 dicembre 2019 ore 22.43

*copied them. His great coffer, mounted in ebony—which measures at least 4 ft. by 3 ft., and is surmounted by a group of Bacchus and Ariadne—is, without doubt, the largest piece that has ever been made, and proves that the Marquis can cope with all difficulties. We should like to mention several of his vases, but must content ourselves with directing attention to his small coffer, also mounted in ebony. This will furnish a sufficient idea of his manufacture. [...]*²¹²

In the text it is possible to note the following terms: “fine exhibition”, “we have never been enthusiastic”, “we can do not less than compliment”, “the Marquis can cope with all difficulties” and “this will furnish a sufficient idea of his manufacturing”.

They are the perfect example of the tone of voice of this report, descriptive with personal opinion, instead of the style is narrative.

The purpose of this document is to report a loyal description of products and manufacturing exposing in the Event, adding personal impressions.

This could be considered as an indirect method of promotion, because it engraves on the *brand reputation* and its perception by readers. In fact, the results obtained by the production and the delivery to Parliament of the report could have backlashes on export of Ginori. This was the reason why it was so important the good presence of Exhibition. Other countries would discuss about your goods and they could consider in short or long term to invest in your products or in collaboration with your factory.

Then, with word of mouth this effect would be increased and the opinion of one visitor could be spread among many people.

In the report of Mr. Henry Cole the perception of Ginori manufacturing was not much positive.

Different Countries made different reports, in fact analysing the “Rapport sur l'exposition universelle de 1867 à Paris : précis des opérations et listes des collaborateurs avec un appendice sur l'avenir des expositions, la statistique des operations, les documents officiels et le plan de l'exposition”, by the Imperial Commission, it is possible to note only the presence of Ginori in a list of participants.²¹³

²¹² Reports on the Paris Universal Exhibition, 1867 : presented to both houses of Parliament by command of Her Majesty, https://archive.org/details/reportsonparisun00grea_0/page/410, p. 410, data di consultazione il 02 dicembre 2019 ore 23.40

²¹³Rapport sur l'exposition universelle de 1867 à Paris : précis des opérations et listes des collaborateurs avec un appendice sur l'avenir des expositions, la statistique des operations, les documents officiels et le

More similar to the English one was the “Relazione dei Giurati Italiani”, were about Ginori it was written the following text:²¹⁴

N. 442. — *Manifattura di porcellane del marchese GINORI
a Doccia — Provincia di Firenze.*

È questa la prima di tal genere che sia stata eretta in Italia, poichè la sua origine risale al 1735. In altre nazioni questa maniera di industria fu incoraggiata dai Governi, spesso ancora mantenuta a spese dello Stato. Non così avvenne della manifattura di Doccia, che tutta si deve alla solerzia del Senatore Ginori. Che se i suoi principi furono modesti, ora però è cresciuta di numero e salita in molta onoranza. Imperocchè impiega ben 300 operai, e i suoi prodotti, nei quali all'industria è bellamente congiunta l'arte, furono grandemente ammirati e premiati, soprattutto all'Esposizione di Londra.

Per quanto riguarda l'oggetto del concorso, è da notare che non ci fu mai sciopero in 132 anni da che la fabbrica è in piedi, che nel 1829 fu stabilito una Società di Mutuo Soccorso, e che si danno sussidi agli infermi e pensioni alle vedove degli operai. Ancora havvi una scuola elementare gratuita, e una scuola di disegno; che anzi qualora alcuno degli alunni ha mostrato avere peculiare attitudine a questa parte, lo si manda a spese della manifattura alla scuola Tecnica o all'Accademia di Belle Arti a Firenze. Presso la fabbrica vi sono case a modico prezzo, fatte apposta per gli operai, e botteghe per

vendere loro commestibili pure a prezzi modici. Finalmente vi si ha gran cura delle ragazze che, nei laboratori loro, sono regolate da madri di famiglia rispettabili.

Here the author made a mention to a competition, where it was exalted the services offered in the factory as in the magazine *Le Siècle*. The tone of voice is more impersonal, except for the use of the word “finalmente” and the style is descriptive.

plan de l'exposition, https://archive.org/details/rapportsurlexpos00expo_0/page/362, p. 362, data di consultazione il 02 dicembre 2019 ore 23.56

²¹⁴ Relazioni dei Giurati italiani sulla esposizione universale del 1867, Relazione sul concorso ad un nuovo ordine di premi istituito in occasione della Esposizione universale del 1867. 2, <https://play.google.com/books/reader?id=F4t5NdcfFKEC&hl=it&pg=GBS.PA35> data di consultazione il 03 dicembre 2019 ore 00.01

The results for Ginori manufacturing to be inserted in this paper was about brand reputation. Difference from the other report, here the impersonality could give to readers the chance to make their personal opinion on the factory without any kind of influence.

To sum up the marketing campaign developed for the Universal Exhibition in Paris in 1867, it is possible to define any use of direct way of production, it means that Ginori did not spend its money in any form of advertising except for the participation in the Event and in a photographical material presented in the following image, made by an official photographer:



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The other method of promotion can be classified as “earned media”, they consisted in all media dealing with the factory but without any investment by itself. They spoke about that free, without any money spent for them.

The purpose of this campaign based on this media together with the Event was to increase brand awareness in potential customers or client and brand reputation in those people who already know the brand. The results obtained were not always positive, these earned media were based on personal opinions, which could influence readers. Then, visitors could influence with word of mouth other people with which they talked with. This is one of the most important effect of “earned media”, the word of mouth or opinion written about the factory could not be checked by itself and could have positive or negative impact, as today reviews on websites and social networks.

²¹⁵ Archivio di Stato di Firenze, *Archivio Richard Ginori*, fasc. A2 P4 - “Varie inizi 900 Carte sciolte”, n. 277, fotografia dell’Esposizione universale.

The second Exhibition I considered is the one organized in 1881 in Milan. It was the first National Event located in that city, in order to show its modernization.

Ginori took there part and it was described in the official guidebook “Guida del visitatore alla esposizione industriale italiana del 1881 in Milano: sola pubblicazione autorizzata e compilata sotto la sorveglianza del Comitato esecutivo dell'esposizione industriale”.

About Ginori it was written: “[...] *Notiamo con piacere che tanto in questo stabilimento quanto in quello Ginori, la cui mostra vien subito dopo, si ebbe sempre a cuore il benessere della numerosa popolazione operaja che in essi lavora, procacciando casse di soggiorno, case a buon mercato, asili, scuole. - Ed eccoci ad ammirare l'esposizione Ginori, uscita dalla manifattura di Doccia, dove accanto alle bellissime imitazioni, si vedono i lavori originali, ricchi di quelle nuove tinte che la scienza ha trovato. Questa fabbrica, fondata nel 1735 dal marchese Carlo Ginori, è contemporanea di quella di Sévres, e in ordine di tempo è la terza fra le grandi officine di porcellana stabilite in Europa.[...]*”²¹⁶

Before entering in the details of the analysis of the text, it is necessary to note the difference between the guidebook in 1867: this one contains the description of the exhibitors, instead of in 1868 they were not presented in the book.

Another interesting point here is about the description itself, the author did not just analyze products and history of the manufacturing, but he did also some consideration about the position of the factory compared with its competitors and the innovation techniques it introduced.

These two main differences in the style of the book were useful to Ginori to increase its *brand awareness*.

Analyzing the text, it is possible to underline some words as:

“eccoci ad ammirare”, “bellissime imitazioni”, “lavori originali”. Two adjectives, beautiful and original and one verb, admire, let us understand the positive impression that the author received by the manufacturing. This positive description together with the exaltation of innovation and well positioned factory in Europe, led Ginori to increase the knowledge of its brand. Furthermore, readers could be influenced by this positive connotation and could enter in touch with Ginori easily.

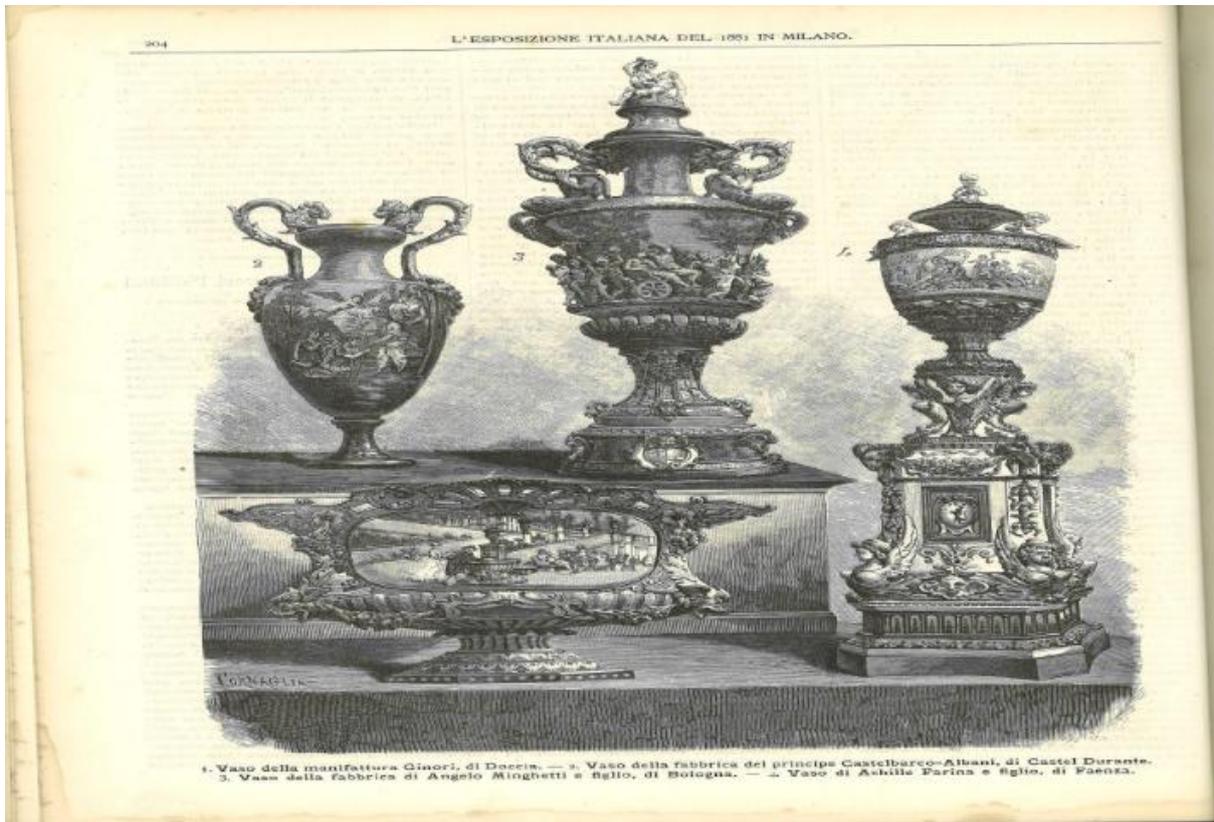
²¹⁶ Guida del visitatore alla esposizione industriale italiana del 1881 in Milano: sola pubblicazione autorizzata e compilata sotto la sorveglianza del Comitato esecutivo dell'esposizione industriale https://archive.org/details/digitami_LO10301229/page/n153, p.153, data di consultazione il 04 dicembre 2019 ore 22.00

Another consideration about the tone of voice and the style of this paragraph is about the subject telling the story, the author used the “we”, as they were a group of visitors coming in the Exhibition. This consisted in another difference with the guidebook in 1867, where the subject was “I”.

This method of promotion was not decided by Ginori, it could be considered as “earned media”, where the factory gained a positive review without spending any money.

Illustrated catalogues were part of the earned media developed during this Exhibition, the reason was that Ginori did not pay anyone to write and take picture of its work, however it was present inside the text.

In this catalogue, edited by Sonzogno Editore, a VASO produced by Ginori was represented, as it is possible to see its aesthetical differentiation compared with the others.²¹⁷



²¹⁷ Archivio ceramiche, <https://twitter.com/archivioceramic/status/646790655507742721> data di consultazione il 04 dicembre ore 22.47

Going on with the analysis of photographic material, the following image represents the area of Ginori exposition:²¹⁸



The positive aspects gained by Ginori with earned media and that impact on its brand reputation was the presence on the “Relazione Generale”, where it was written about the first prize by Municipio di Venezia won in this Exhibition:

“[...]Medaglia d'oro del Municipio di Venezia.

1.° Manifattura Ginori, Doccia'(Firenze), per aver realizzato notevolissimo progresso nella sua produzione tanto nei riguardi artistici, quanto in quelli di utilità e comodità per ceramiche d'uso più comune, e ciò secondo le condizioni imposte pel conferimento dal Municipio di Venezia. [...]”²¹⁹

The last document related to Milan Exhibition in 1881 and earned media for Ginori was the book published by Ferdinando Garbini Editore, “Ricordo dell’Esposizione di Milano 1881”, where the factory was mentioned as follow:

“[...] E l’esposizione Ginori? Che dite di queste manifatture che gareggiano al bene con quelle di Sévres? [...]”²²⁰

Also in this book there were referring to the competitors of the manufacturer, from one side this was not so positive because it allowed comparison with the competitors and

²¹⁸ Ceramiche all’esposizione nazionale di Milano 1881, <https://picclick.it/Ceramiche-Dell%E2%80%99Esposizone-Nazionale-Milano-1881-Foto-D%E2%80%99epoca-223579324662.html#&gid=1&pid=10> data di consultazione il 04 dicembre ore 23.00, p.745

²¹⁹Ivi

²²⁰ Ricordo dell'Esposizione di Milano 1881, https://archive.org/details/digitami_LO10441712/page/n35, p. 36, data di consultazione il 04 dicembre 2019 ore 23.06

from another side there were a way to innescate in customers' minds a mechanism of alternative: people knew Ginori and read about history, techniques and products. When they would have to choose some porcelains, they would have in mind also this factory.

As other marketing activities, also the participation in Universal Exhibition consisted in an investment and it was indicated in the financial statements.

The following images were the original representation of this document of Ginori in 1881, and it is possible to read the description of the voice "Spese diverse e generali", which in details corresponded to the expenditures for the Milan Exhibition, higher than the amount dedicated to the previously Event in Turin.

	1881	1880
Iniezione di disegni of allievi e perfezionamento di operai	1119 25	5
Assicurazioni contro i danni de. of incendi	1425 05	15
Aggi a valute metalliche	259 02	3
Ufficio tecnico	220 74	
Illuminaz. e riscaldamento locali	7009 32	51
Pubblicità	2223 85	31
Imposizioni	4246 25	42
Ustuario per inservienti e guardie	155 "	
Spiccioli	10010 "	10
Scuola di disegno ind. in Asto	500 "	
Giornale	782 45	
Amministrazione	62311 61	64
Esposizione artistica di Torino	" "	
Esposizione industriale di Milano	9102 25	
Segue	100745 79	90

308,91	137,308,91	137,05,21	137,05,21
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Dal susposto confronto risulta che la eccedenza verificatasi sulle « Spese diverse generali » in £ 8559,50 consta interamente dell'aumento che si verifica nelle « Spese per l'Esposizione di Milano » di fronte a quelle incontrate per l'Esposizione di Torino, che anzi la supera, elevandosi a £ 8631,38.

Le Spese generali incurrette esclusivamente all'esercizio della Manifattura in £ 192,829,11, poste a raffronto con l'esito effettivo della medesima in £ 1.020,184,10 danno un quoziente di £ 13,90 per ogni cento lire d'esito, e di fronte al valore della produzione in

	1881		1880		1881	
					Di	De
Riporto	100745 79	90956 78	11061 12	2152 12		
Spese postali, telegrafiche	3120 37	2714 77	400 60			
Viaggi	1293 07	15120 35		2193 21		
Donativi	1036 35	1126 65		100 30		
Magazzini, sorveglianza	10455 32	11120 10	1328 47			
		121720 41		2145 41		
Di nel 1881		1559 50		1559 50		
	107205 91	107205 91	13710 21	13710 21		

Dal seguente confronto risulta che la fabbrica profittava nel 1881. Spese diverse generali, in L. 1559, consistono interamente nell'aumento che si verifica nelle Spese per l'Esposizione di Milano, di fronte a quelle sostenute per l'Esposizione di Torino, che anno la supera, diventandosi L. 1621, 21.

Le Spese generali

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The last marketing campaign I tried to analyze was related to the Exhibition of Paris in 1925. This Event was important for the factory, because in those years it became the Società Ceramica Richard Ginori and the production was managed by the designer Gio Ponti, who led the factory to win the Grand Prix, an important prize assigned in this occasion.

First of all, I checked in the official guidebook the presence of the manufactory and I found the following description:

*"[...] En entrant, devant nous, les stands de la Société Céramique Richard - Ginovi de Milan. Voici, en porcelaine et en majolique, les objets d'art et de ménage de la manufacture de Doccia qui conservent le caractère délicat de la céramique toscane. [...]"*²²²

²²¹ Archivio di Stato di Firenze, *Archivio Richard Ginori*, fasc. 187/2, A2P5 "Relazioni di Bilancio", n. 80, documento di bilancio redatto dalla società Ginori.

²²² Paris, arts décoratifs, 1925: guide de l'exposition, <https://gallica.bnf.fr/ark:/12148/bpt6k1654444/f344.image>, p. 314 data di consultazione il 09 dicembre 2019 ore 22.27

Here, it is possible to note that the text has any personal opinion, the only adjective that could reconnect to a positive connotation of the description is “délicat”.

The author talks with the plural pronoun “we”, as a group of people visiting the Event and telling exactly what they saw to others.

A difference from the previously Exhibition is about the media used for promotion, we have seen as in the 1867 and 1881 the most used methods were the earned media.

In this Exhibition it is possible to find a owned media, someone directly produced by the company, who can control the image and the text that would be diffused among the target. It consisted in a carte de visite, composed by the name of the Society and its location, all the product and point of sales and storage area. In the other column beside the text, there is an image representing a product. They recognized the importance of adding images together with text, because people were more focused on the visual part, as the large diffusion of poster had demonstrated.



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A variant of this carte de visite is the following:

²²³ Melinda Graphic & Advertising,
http://www.melindagraphic.com/1/richard_ginori_b_w_1900_1935_2604547.html#slideshow, data di consultazione il 09 dicembre 2019 ore 22.40



The text is the same as the previously, what change is the image. Maybe the reason could be attributed to the different target of this piece of paper. For high spending people or someone with a relevant and influential society role, the first one could be given, instead of the bourgeoisie or the middle class could receive the second one. I suppose this difference because of the value of the products in the images: the first one is more elaborated and represents a true piece of art, the second one is more affordable.

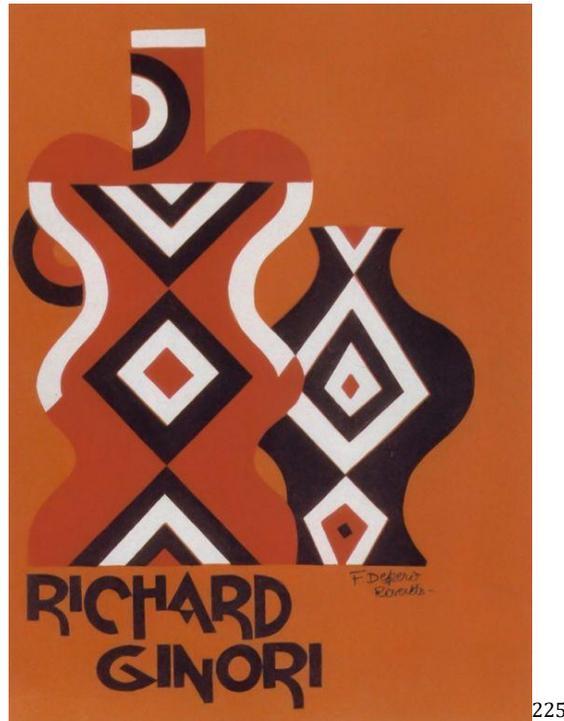
They were not indicated as carte de visite, thus it is possible to suppose another method of promotion, classified as paid media: the company paid a certain amount of money to appear in a space in the illustrated press and they could represent an example of advertising in a magazine.

In conclusion, all these three examples I analyzed of campaign related to Universal Exhibitions did not include any posters and few paid media. The most used method of promotion could be gained by indirect ways, increasing or decreasing brand reputation and influencing brand awareness among potential customers.

If we would consider paid media, it is necessary to focus from 1920s and with these documents we can make some comparison about the styles and the progresses in the usage of advertising.

In 1924 the Richard - Ginori Society commissioned the futuristic painter and advertiser Fortunato Depero in order to realize a poster:

²²⁴ Melinda Graphic & Advertising, http://www.melindagraphic.com/1/richard_ginori_b_w_1900_1935_2604548.html#slideshow, data di consultazione il 09 dicembre 2019 ore 22.43.



As it is possible to note in the image are the colours and the draw, the first one were unusual, but they reflect the characteristics of the author and his tendency to be inspired by Liberty. The purpose of this colours could be associated to the main functionality of posters, attracting peasants. People walking along streets were usually in hurry and did not pay enough attention to advertising on monuments or on walls. Using strong colours could be a technique useful to catch their eyes and maybe stop them to look. In the complex, this image is essential: any representation of products or description of shops are present. So, it is possible to connect the purpose of this poster to the goal of increasing brand awareness, the posters had the goal to inform people about Richard Ginori, already known factory, and innescate in them a mechanism of curiosity: why the Society did this poster? This could be a question in people's minds. Thinking for a part of the day about a brand, could help to keep it in mind and evaluate its product when the potential customers is looking for something satisfying their needs and wants.

Considering the ages after the Universal Exhibition in Paris in 1925, it is possible to report the following advertising.

First of all in 1928 Richard Ginori Society invested in advertising on magazine. I suppose the image below could be insert in this kind of media for its structure, it is full of text and

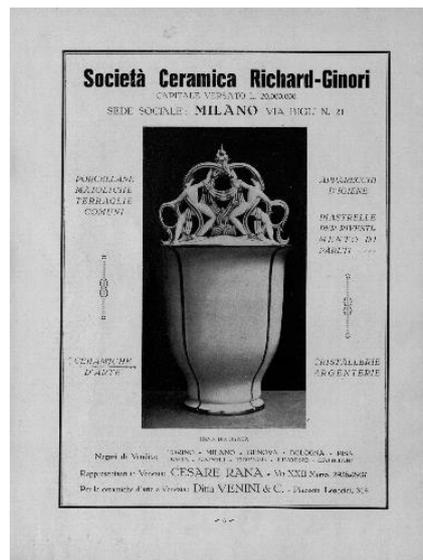
²²⁵Not Just Campari! Depero and advertising, <https://www.italianmodernart.org/journal/articles/not-just-campari-depero-and-advertising/>, data di consultazione il 10 dicembre 2019 ore 22.03.

details, so if it was used as a poster, it would lose all its functionality. Because the visual part is not valorized instead of text and peasants would not be attracted by text, but by colours. Then, they had not time to stop to read all this information.



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In 1929 Richard Ginori appeared in a local magazine, the one divulged in Venice, to promote tourism in the city: Le Tre Venezie. This advertising reflects the characteristics of the one presented the year before, as it is possible to see in the following image.



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It is composed by a product image in the middle of the advertising and then the information related to the Society along it. This commercial could be published only in

²²⁶ Vintage advertising, <https://www.ebay.it/itm/Z5222-Ceramiche-Richard-Ginori-Pubblicita-depoca-1928-vintage-advertising/122876285998>, data di consultazione il 10 dicembre 2019 ore 22.13.

²²⁷ Archivio studi adriatici, <http://asa.archiviostudiadriatici.it/islandora/object/libria:239036>, p.10, data di consultazione il 11 dicembre ore 08.50

this magazine, because the end of the page is characterized by information about sellers in Venice. The purpose here is increasing brand awareness of the Society, but also increasing *conversion*, identified in sales in this case. The strategy to reach this goal can be identified in this information, there would not be included in the previous advertising I analyzed.

Considering five years before, in 1930, the advertising changed. One example is the ad printed in the magazine "Le Vie d'Italia", born as a supplement of the journal dedicated to SOCI of the Touring Club and then published alone. Comparing different advertising of this magazine during the period between 1930 and 1935, the advertisings were:



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²²⁸ Pubblicità anni 30 Ginori, <https://www.pinterest.it/pin/715650197011595707/?lp=true>, data di consultazione il 12 dicembre 2019 ore 21.00



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²²⁹ Rivista mensile Touring Club, http://www.gbreda.it/touring_new/images/big/1934_04_2.jpg, data di consultazione il 12 dicembre 2019 ore 22.10



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²³⁰ Rivista mensile Touring Club, http://www.gbreda.it/touring_new/images/big/1934_08_2.jpg, data di consultazione il 12 dicembre 2019 ore 22.00



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The first style difference concerns the colours, in the first one the red is prevalent and the tonality of the photo is darker than the others. From 1934 colour are lighter and more similar to a representation of reality. Another difference could be identified in the font style, every year changed since in 1935 they used the italic.

Images were always the representation of a table with some products and the meaning could be maybe related to the target of the magazine and their needs.

About the text, it is possible to note that in the first advertising there is only the name of the company, instead of in the following there are also the kind of products and the location of the factory.

However, in the same year it is possible to have different advertising, as in 1930.

Richard Ginori chose a magazine dedicated to a well defined target, people interesting in reading articles dedicated to home and directed by Gio Ponti, the same artistic director of the Society itself. Here the target is more specific, it consisted in a niche of people and the communication should be adapted to them. Each target needs a specific communication, not every advertising is corrected for all people.

²³¹ Rivista mensile Touring Club, http://www.gbreda.it/touring_new/images/big/1935_04_2.jpg, data di consultazione il 12 dicembre 2019 ore 22.00

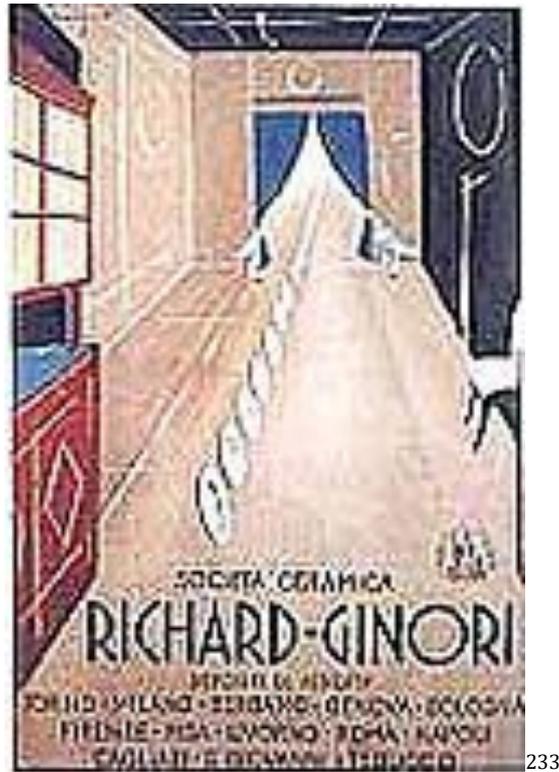


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To attract readers, Richard Ginori proposed this glass and specified that its directed to people loving riding horses. Maybe the reason of this association could be connected to the importance of this sport in those ages and the target: usually who rides horses belongs to middle or upper classes and they could be the same people who could afford the product. This is an example of a marketing strategy, in which the factory chose the magazine and the communication in order to reach a particular target.

Always in 1930 Ginori decided to invest also in posters and commissioned to the illustrator Primo Sinopico the following:

²³² Coppa decorata dedicata agli appassionati di ippica, https://www.researchgate.net/figure/Coppa-decorata-dedicata-agli-appassionati-di-ippica-presentata-a-Monza-da-Richard_fig2_321756816, data di consultazione il 12 dicembre 2019 ore 22.15



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The interpretation of this image could be reconnected to a line of plates, similar to people entering in a bourgeois house. It is the explanation of the target, aristocracy and the products, in this case porcelain plates. Then, the text gives more explanation about the brand, giving to the peasant looking at this poster all the information useful to understand who it is and the production.

In conclusion, advertising would be always present in the sales strategy of Richard Ginori manufacturing as their participation in Industrial Exhibitions. Both ways of promotion were related and connected. In the early ages of the 19th century they used more earned media to increase their brand reputation and awareness together with some advertising on press. Then, they changed their marketing goal in increasing sales and they invested money in Exposition, illustrated press and posters. The purpose behind all their strategy was reaching potential target, explaining what was Ginori manufacturing and the production and then obtaining sales. This process could be associated to today marketing funnel, the path people do when they have to decide the products to buy.

²³³ Primo Sinopico, <https://www.ebay.it/itm/Primo-Sinopico-Raoul-Chareun-RICHARD-GINORI-futurismo-piatti-1925-/382413151903>, data di consultazione il 12 dicembre 2019 ore 23.

3.7. Pelitti and Brass Instruments Makers Factory

Music in general had always characterized the Italian culture, which became a reference point with other European Countries since the Middle Ages. At the basis of the diffusion of this form of amusement there was the production of instruments by artisans. According to different ages and preferences of people, the production changed. One example could be identified in the 18th century, when the large part of this economic sector belonged to luthiers.²³⁴

This century was characterized by the Age of Enlightenment, an intellectual movement which believe in the prevalence of the reason, it also allowed the diffusion of knowledge in terms of how musical instruments were built, considering new materials and projecting techniques known by artisans. Besides that, the 18th century was also marked by new musical tastes: songs, which until that moment exercised the most important role in music, were passed by instrumental music.²³⁵

This changement required an increasing production of instruments and to encourage improvements and progress it was developed a sort of Encyclopedia, previous to the one written by Diderot and D'Alembert in 1751. Giovanni Pietro Pinaroli was the author of this book, the *Polyanthea Technica* of the beginning of the 18th century. It was composed by detailed descriptions of Rome's artisans works. Concerning music there were description given by organ, guitar, harpsichord fabricators and bell founders. The volume was sketched out with descriptive parts and alternated by some pictures representing the text.²³⁶

The diffusion of these two books was only one of the factors contributing to the increasing production and progresses of musical instruments, the others were:

the research for new raw materials, caused by the exhaustion of some of them, as the yew wood used by luthiers. This new need had repercussions on working methods, which stimulate innovation in workshops.

The result of these changements could be seen in the 19th century, after Industrial Revolution, when the artisanal production became a semi industrial production, except

²³⁴S. Toffolo, S. Guerra, La costruzione degli strumenti musicali a Venezia dal XVI al XIX secolo, *Il Flauto Dolce*, XV (1986), <https://www.jstor.org/stable/41700285?read-now=1&seq=1>, data di consultazione il 27 dicembre 2019 ore 17.15.

²³⁵ R. Meucci, *Strumentaio. Il costruttore di strumenti musicali nella tradizione occidentale*, Venezia, Marsilio Editore, 2008, pp. 210 - 214

²³⁶ *Ivi*, pp. 215 - 231

for Italy in which this historical Event did not immediately took place. The consequence of a delay in the modernization of factories led to a crisis for Italian musical industry, because Italy sold its product to higher prices than the other European States, which could decrease costs because of the lower expenditures given by industrialization.²³⁷

In addition to that, the 19th century was under the influence of Romanticism as well, an intellectual movement on the opposite side of Enlightenment, here feelings prevailed on reason and there was a recovery of Middle Ages traditions. Furthermore, the bourgeois, establishing themselves in the society, contributed to the dissemination of the piano in their living rooms: musical instruments began to be practiced at home.²³⁸

Pianos were one of the most played instruments of this century, but not the only one.

In fact, between 1840 and 1843, Adolphe Sax, a Belgian musician invented the saxophone, which was reproduced in Italy by Agostino Rampone, owner of Rampone & Cozzani, a wind instruments factory located in Quarna Sotto, a city in Piedmont.²³⁹

Concerning bowed instruments, they continued to be played also in the 19th century and became part of a real market in Milan, where the most ancient of them were bought and sold.²⁴⁰

In this thesis the focus will be on brass instruments.

This group of musical instruments take the name from the material with which they are made, this classification includes trumpets, trombones, tubas and the horns.²⁴¹

Their diffusion could be dated back to Middle Ages, when they began to be used in military militias and then in bands.²⁴² This second purpose would be largely diffused until the 19th century, when, according to a statistic made by a music specialized magazine of Milan "Il Trovatore" in 1872, the number of civil bands in Italy were 1494 and the military one were 78.²⁴³ The facility of their diffusion required a problem to be solved: brass

²³⁷ *Ivi*, pp. 238 - 254

²³⁸ Prima metà dell'Ottocento, <http://www.ioamolamusica.it/2017/11/05/prima-meta-dell800-il-romanticismo/>, data di consultazione il 27 dicembre 2019 ore 17.38

²³⁹ Saxophone Manufacture, https://www.academia.edu/36548896/Saxophone_Manufacture_in_Italy_A_Short_Survey, data di consultazione il 27 dicembre 2019 ore 17.49

²⁴⁰ Mercato Antiquario Strumenti, <https://www.ledonline.it/CantarSottile/allegati/mercato-antiquario-strumenti.pdf>, data di consultazione il 27 dicembre 2019 ore 18.04, p. 13

²⁴¹ Ottoni, [https://it.wikipedia.org/wiki/Ottoni_\(musica\)](https://it.wikipedia.org/wiki/Ottoni_(musica)), data di consultazione il 28 dicembre 2019 ore 09.55

²⁴² Tromba e trombone, http://www.treccani.it/enciclopedia/tromba-e-trombone_%28Enciclopedia-Italiana%29/, data di consultazione il 28 dicembre 2019 ore 09.59

²⁴³ A. Carlini, Le bande musicali nell'italia dell'ottocento: il modello militare, i rapporti con il teatro e la cultura dell'orchestra negli organici strumentali, *Rivista Italiana di Musicologia*, XXX (1995),

instruments could not play all the chromatic scale, indeed when there was the need of different musical styles, new instruments would be built.²⁴⁴

It was necessary to resort to mechanization to fill this void. The solution was developed in the beginning of the 19th century in Berlin by two instruments builders, Heinrich Stölzel and Friedrich Blühmel. It consisted in piston valves and rotating cylinders, that applied into brass instruments allowed to change air directions and extend the tube, in order to obtain different sounds which could be changed according to the number of valves inserted. To build an instrument able to reproduce all the musical scale, the number of valves should be equal to two or three. These inventions would be diffused around the Europe and applied in bands and orchestras.²⁴⁵

Different were the manufacturing producing brass instruments, the one analysed in this research would be Pelitti factory. Before introducing its history and values it would be useful to understand how the markets was, identifying its competitors.

Some of the most important brass instruments makers were located out of Italy, because in these Countries the effect generated by the Industrial Revolution would be immediately introduced in all economic sectors.

The first company was Mahillon, located in Bruxelles and operative from 1836 until the second part of the 20th century. Its most relevant director was Victor Charles Mahillon (1841 - 1924), a belgian musician. Under his control, the factory took part in different Universal Exhibition, some of them were: the Industrial Belgian Exhibition in 1852, the Universal Exhibition of London in 1862 and the one in Paris in 1878, when it gained a gold medal. On the whole it participated in 19 of these Events and its production was not only limited to musical instruments, but Victor Charles positioned himself in the editorial sector.²⁴⁶

https://www.jstor.org/stable/24321284?read-now=1&refreqid=excelsior%3A29655a2f73b3315ac011d8e9ad282560&seq=1#page_scan_tab_contents, data di consultazione il 28 dicembre 2019 ore 10.04, p. 85

²⁴⁴ *Ivi*, pp. 114 - 115 ; Tromba e trombone, cit.

²⁴⁵ *Strumentaio*, cit, pp. 264-267

²⁴⁶ *Gli ottoni*,

https://books.google.it/books?id=BMG6sDS3T3QC&pg=PA242&lpg=PA242&dq=costruttori+di+ottoni+ottocento&source=bl&ots=O_PULoyrjl&sig=ACfU3U2mWgNjpLeHXgcC0c9szdKLbzf13Q&hl=it&sa=X&ved=2ahUKewjSr7yyitjmAhUNEIAKHRNOAj8Q6AEwEXoECACQAQ#v=onepage&q=costruttori%20di%20ottoni%20ottocento&f=false, p.242 data di consultazione il 29 dicembre 2019 ore 10.00; Vintage Brass instruments, <https://worldofbrass.altervista.org/mahillon.php?lan=>, data di consultazione il 29 dicembre 2019 ore 10.10; Victor Charles Mahillon, <http://www.treccani.it/enciclopedia/victor-charles-mahillon/>, 29 dicembre 2019 ore 10.15;

Another foreign brass instruments factory was Uhlmann in Wien. It was considered one of the most important both for brass and woodwind instruments in the 19th century. Its production was not always composed by these two categories and sure enough the first one was introduced under the direction of Leopold Uhlmann (1806-1878). The factory received a patent for having improved the double piston valves, which was applied to Vienna Horns.²⁴⁷

Examining the situation in Italy, it is possible to identify the production of this kind of instruments in the North of the Nation. The most important Italian competitors of this research object, the Pelitti factory, were: Antonio Apparuti, Carlo Bernardi and Gioacchino Bimboni.

In 1833 Antonio Apparuti launched his factory in Modena, where it produced brass instruments. The factory closed some year before, due to the incapability to compete with foreign firms without receiving support by the Government, because their production was more industrialized than the Apparuti one and their products costed less.²⁴⁸

The musician Carlo Bernardi (1780 - 1859) was also a producer of French Horns, keyed trumpet and a velved tenor trombone in Milan. His workshop was opened from 1835 to 1859, when he died.²⁴⁹

In Florence, indeed, there was a musician named Gioacchino Bimboni (1810 - 1895), who after having played in many countries, dedicated himself to the invention of a particular vertical trombone, the "bimbonifono", which was presented during the Wien Exhibition of 1873. He continued his research to innovative methods for brass instruments until his died in 1895.²⁵⁰

²⁴⁷ Leopold Uhlmann, <http://www.williampetit.com/16/cor-viennois-uhlmann/vienna-horn-uhlmann.htm>, data di consultazione il 29 dicembre 2019 ore 11.00; Uhlmann F Trumpet, <https://www.robbstewart.com/teltow-cornet-1>, data di consultazione il 29 dicembre 2019 ore 11.10; Le bande musicali nell'Italia dell'Ottocento, p. 117

²⁴⁸ Ivi; Antonio Apparuti, [http://www.treccani.it/enciclopedia/antonio-apparuti_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/antonio-apparuti_(Dizionario-Biografico)/), data di consultazione il 29 dicembre 2019 ore 11.30

²⁴⁹ Brass instruments makers in Milan, https://www.hkb-interpretation.ch/fileadmin/user_upload/documents/Publikationen/Bd.4/HKB4_152-172_Carreras_Meroni.pdf, p. 162, data di consultazione il 29 dicembre 2019 ore 11.45

²⁵⁰ Gli ottoni, p. 243, cit.; Le bande musicali nell'Italia dell'Ottocento, p. 116, cit.; Gioacchino Bimboni, [http://www.treccani.it/enciclopedia/gioacchino-bimboni_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/gioacchino-bimboni_(Dizionario-Biografico)/) data di consultazione il 29 dicembre 2019 ore 12.00; Bimbonifono, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-4002275115>, data di consultazione il 29 dicembre 2019 ore 12.10.

3.7.1. Pelitti history and values

The Pelitti Factory was one of the most important for the keyboard and brass instruments production between 18th and 19th century in Milan.²⁵¹

It was founded in the middle of the 18th century in Varese by Luigi Giulio Melchisedech Pelitti, whose production consisted of harpsichords and church organs.²⁵² He died in 1785 and the factory was directed by his son Giovanni, who had nine children and three of them worked in the firm: Paolo, who in 1828 opened a new instruments manufacturing in Genoa in which worked until his died in 1864; instead of Giuseppe and Carlo followed the father in Milan.²⁵³

Giuseppe Pelitti became the director of the firm after his father's death and he contributed to the company success, thanks to the innovation introduced in the production. He was defined as "a man with little formal education, but an exquisite artistic sense and a rare inventive power".²⁵⁴ The most relevant of his inventions were the following: in 1830 he built a large bore copper trumpet made in brass, which would be used by Austrian Army and Ottoman Empire.²⁵⁵

In 1835, he invented the "Bombardino", an instrument similar to the valved trombone in range and handling fingering, consisted of an improvement in sound of the already existent "Bombardone". Then, in the following years from 1844 to 1847, he invented several instruments, such as: "Pelittifero", "Pelittone", "Pelittone Generale" and "Duplex", a system composed by different instruments connected with one common mouthpiece. These innovations allowed him to receive silver and gold medals by the Istituto Lombardo²⁵⁶ and positive reviews on magazine, such as the one on the *Gazzetta musicale di Milano* published in 1847:

"[...] Nel presente concorso Giuseppe Pelitti (contr dei N 4092) venne dall'I.R. Governo medaglia d'oro. La sua fabbrica di molto prosperò. Il commercio de' suoi strumenti d'ottone per banda ora non è più circoscritto alle nostre provincie ed ai limitrofi paesi; venne esteso al di là de' monti e de' mari. Circondato da corni, da bombardoni, da trombe da suonarsi in

²⁵¹ Pelitti, [http://www.treccani.it/enciclopedia/pelitti_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/pelitti_(Dizionario-Biografico)/), data di consultazione il 29 dicembre 2019 ore 14.10.

²⁵² *Ivi*; The Pelitti firm, https://www.historicbrass.org/edocman/hbj-1994/HBSJ_1994_JL01_012_Meucci.pdf, data di consultazione il 29 dicembre 2019 ore 14.20.

²⁵³ *Ivi*.

²⁵⁴ *Ivi*.

²⁵⁵ *Ivi*.

²⁵⁶ *Ivi*.

tutti i toni, ecc. all'esposizione giganteggia un pelittone contrabasso, dal nome dell'inventore così denominato (in do profondo) di una estensione dal sol sopra le righe al più profondo fa diesis sotto le righe, colossale istrumento di ottone dell'altezza di un uomo, senza rovinoso gonfiare delle gote producente un suono di una potenza straordinaria perché la grave robustezza non è scompagnata da una certa dolcezza. A base principale dell'oricalchico edificio le bande di ogni reggimento dovranno provvedersi questa immane tuba metallica di fresca invenzione od ampliamento dello stesso artefice milanese che ne riportò il privilegio d'esclusiva fabbricazione. Il Pelitti quanto prima farà un viaggio a Parigi ad illustrazione dei suoi lavori, a cui auguro di esser senza spirito di parte e come si meritano apprezzati.²⁵⁷

Giuseppe Pelitti died in 1865 and was replaced by his son, Giuseppe Clemente.

Giuseppe Clemente could also be considered an innovative entrepreneur, but different from his father, he got technical and entrepreneurial skills, moreover he visited German and French most famous factory in this sector, where he could be inspired by them.

Before taking the direction of Pelitti firm, he launched his own company in 1860, which was included in the first one in 1865. The total amount of workers employed in the company was more than 40. This factor together with their higher specialization in brass working and the personal characteristics of Giuseppe Clemente, as the attention to details related with the acoustics laws, tuning and mechanical functionality, allowed the company to grow up in a short time, expanding in Buenos Aires, Lima and Montevideo.

Two kind of innovations were introduced by Giuseppe Clemente, in terms of workers wellness and production. The first group consisted in introducing mutual assistance for workers and defending brass makers instruments interests about export from the new effect of Governments in the second half of the 19th century. Concerning the catalogue, he invented some products: "Clavicorno", "Bombardone tritono" and "Double Pelittone", but the most important one was built for the composer Giuseppe Verdi, in occasion for his new opera in Cairo, the Aida.²⁵⁸ The below lines were an extract of their discourse and an example of the efficiency and professionalism:

²⁵⁷ Gazzetta Musicale di Milano,

https://books.google.it/books?id=4VFJAQAAMAAJ&pg=PA186&lpg=PA186&dq=pelitti+strumenti+music+ali&source=bl&ots=dBvJWSfCWV&sig=ACfU3U31TshPd7ekKiUUyOefOLM9dSZE8w&hl=it&sa=X&ved=2ahUKewjn3_Xnyr3mAhWCCuwKHaqfAZI4KBD0ATAAegQIChAB#v=onepage&q=pelitti%20strumenti%20musicali&f=false, pp. 186 - 187

²⁵⁸ The Pelitti firm, cit.; Pelitti, cit.

[...]Pelitti, a Milano, possedeva un laboratorio artigianale specializzato nella costruzione di strumenti musicali a fiato, in particolare ottoni.

Nel giro di poche settimane il maestro ricevette una lettera da parte del Pelitti.

Illustre maestro Verdi,

come da Voi richiesto ho studiato il problema e analizzato la partitura con l'aiuto del Sig. Araldi. Innanzitutto abbiamo verificato che l'esecuzione della vostra marcia non è possibile con una tromba naturale (cioè senza l'ausilio di chiavi o pistoncini). Secondariamente abbiamo verificato che il possibile utilizzo di chiavi comporterebbe, su uno strumento diritto, gravi difficoltà nel posizionamento delle chiavi stesse e nel loro funzionamento. Il Sig. Araldi ha infine verificato che l'esecuzione, su una tromba moderna, comporterebbe l'utilizzo di un solo pistone (collegato a una ritorta per l'abbassamento di un tono). Nella costruzione di una tromba diritta il pistone potrebbe essere collegato all'altezza dell'impugnatura così da essere nascosto dalla mano stessa dell'esecutore.

Le trombe di destra sarebbero, come suggerisce la partitura, in la bemolle mentre quelle di sinistra, in si bequadro, risulterebbero leggermente più corte.

Per ovviare alle difficoltà di trasporto, entrambi gli strumenti saranno provvisti di uno snodo con allacciamento all'altezza dell'unico pistone. Il Sig. Araldi si rende inoltre disponibile per il collaudo che avverrà tra circa due settimane. La consegna è prevista per la fine del prossimo mese.

Con devozione

Giuseppe Clemente Pelitti.”²⁵⁹

Furthermore, he enriched the selection of products with music stands, music paper and instrument cases. All of those improvements allowed him to open a subsidiary in Precotto, near Milan in 1885. He died in 1905 and the factory was under the control of his wife, Antonietta Corso.²⁶⁰

The following year, the factory took place in the Exhibition of Milan of 1906 and thanks to the work made by Giuseppe and Giuseppe Clemente, it benefited of a good reputation.

²⁵⁹ Giuseppe Verdi e le trombe egizie, <http://lisoladitato.blogspot.com/2018/01/giuseppe-verdi-e-le-trombe-egizie.html>, data di aggiornamento il 19 gennaio 2018, data di consultazione il 30 dicembre 2019 ore 18.30.

²⁶⁰ https://www.historicbrass.org/edocman/hbj-1994/HBSJ_1994_JL01_012_Meucci.pdf, cit.

This effect resulted in a visit from the Shah of Persia, who came to Pelitti factory in order to choose some instruments for his Royal Band.²⁶¹

In 1921 the Pelitti Factory was absorbed by Bottali Company.²⁶² Antonio Bottali was the director of the "Roth and Bottali Company" as a successor of Ferdinando Roth (1815 - 1898), a German musician and constructor who in the first year of his career worked for Pelitti and then opened his own manufacturing the "Premiata Fabbrica / Ferdo. Roth Milano."²⁶³ The factory seemed to be closed in 1923.²⁶⁴

In conclusion, two were the innovative entrepreneurs in Pelitti Factory, Giuseppe and Giuseppe Clemente. They had different background, the first one had no technical skills but an important artistic sense and innovative sensibility, the second one had more technical and professional competences and it was inspired by other culture.

However both the directors made revival, they applied innovative techniques to already existent production and they tried to connect artisanal production with progress, focussing on details without doing mass production as the other Countries more industrialized.

3.7.2. Methods of promotion

Applying the same logic of the previous case study examined in this chapter, I tried to rebuild a possible marketing campaign used by Pelitti Factory during Universal Exhibition.

First of all I identified the participation of the brass makers in the following Events:

- London 1851 and 1857;
- Paris 1853 and 1855;
- New York 1853;
- Florence 1861;
- Wien 1873;
- Milan 1881 and 1906.²⁶⁵

²⁶¹ <http://www.noizona2.it/index.php/107-cultura-e-storia-z-2/222-i-pelitti-una-dinastia-di-costruttori-di-strumenti-musicali-a-precotto>, data di consultazione il 30 dicembre 2019 ore 18.40.

²⁶² https://www.historicbrass.org/edocman/hbj-1994/HBSJ_1994_JL01_012_Meucci.pdf data di consultazione il 30 dicembre 2019 ore 18.40.

²⁶³ <http://www.rjmartz.com/horns/roth/roth.htm>, data di consultazione il 31 dicembre 2019 ore 12.00.

²⁶⁴ <http://www.archiviodelaliuteriacremonese.it/autori/muncher-romedio.aspx>, data di consultazione il 31 dicembre 2019 ore 12.00.

²⁶⁵ Costruttori di musica, <http://www.rmfonline.it/?p=34809>, data di consultazione il 31 dicembre 2019 ore 12.00.

Furthermore I chose to analyze the methods of promotion used in the Exhibitions of:

- National Exhibition of Florence in 1861, the first one organized in Italy after the Unification of the Kingdom. In those age, Pelitti Factory was under the control of Giuseppe Pelitti and his son was beginning his career, launching his own firm.
- 1873 Wien World's Fair, the first one in which the brass instruments took place with the direction of Giuseppe Clemente.
- National Exhibition of Milan in 1881, the first one considered as truly "national". Before this Event, the manufacturing had delivered to Giuseppe Verdi a particular type of trombone, who increased the reputation of the factory. So, in the analysis of the indirect methods of promotion I expect to read something positive, as a confirmation of the success of the factory.

The goal of my research is to use the Exhibitions as a marketing campaign, composed by the main Event and all the materials related with it, such as guidebooks, illustrated press, magazine, catalogues and posters. Taking part in this sort of stages for goods were expensive, companies spent money to send products, representants and to create advertising materials to show, like catalogues or carte de visite and money were not invested in this activity without any objective. Pelitti had goals to participate over there and they could be directly connected to sales or indirectly. In this case the effects of participation could result in an increasing reputation for the firms.

The questions I have made after analyzing the materials were: *which were the goals from a marketing point of view to participate in Universal Exhibitions? Which were the methods of promotion used by the factory? Were they the same in each of the three selected Events?*

The first Exhibition I considered was the National one in Florence in 1861.

I began the research with guidebooks.

Pelitti appears in the "Viaggio attraverso l'Esposizione italiana del 1861: guida critico-descrittiva con la pianta del palazzo della Esposizione", published in Florence by A.

Bettini. This book was dedicated to Francesco Carega, as a way by the author to congratulate with him for the organization of the Exhibition.²⁶⁶

The section dedicated to Pelitti reported the following lines:

[...]”*Subito innanzi a noi incomincia la esposizione dei pesi e delle misure d'ogni specie del nuovo sistema metrico italiano, posti nella corsia esterna di fronte alla magnifica collezione di istrumenti d'ottone, esposti da signori Pelitti e Roth di Milano, per tacere di molti altri.*”²⁶⁷

The text is written in the first plural person, but the style used by the author seems like he was a tourist guide in front of a group of visitors. The tone of voice is direct and personal, in this case the adjective “personal” is not only given for the considerations introduced by the writers, however for the writing technique “without” filter used.

This characteristic could be seen with the use of terms as “per tacere di molti altri”,²⁶⁸ it could mean that the author considered Pelitti and Roth as the most important brass instruments makers in the Exhibitions. This thought could be identified also in the term “magnifica collezione”: the adjective “extraordinary” states a very positive feedback in relation to the instruments exposed.

Guidebooks were indirect method of promotions, because neither Roth or Pelitti invested money to have a positive description, but were the result of their work.

Working well and with high technical skills trigger a positive attitude towards the factories. This reflected to the influence that this kind of materials had on readers and among these people there could be potential customers or entrepreneurs interested in establishing trade relationships with Pelitti.

From a marketing point of view, it is possible to attribute to this indirect method of promotion a brand reputation goal: positive description increased positive reputation of the factory. Concerning brand awareness, I think it could not be completely reached by this guide, because the text is very short and it does not deal with any characteristics or curiosities about the firm. Readers had already to know the factory or they could enter in touch with it visiting their product exposed, but the guide did not work to increase brand awareness of Pelitti.

²⁶⁶ Viaggio attraverso l'Esposizione italiana del 1861, <https://ia800503.us.archive.org/14/items/viaggioattravers00ferr/viaggioattravers00ferr.pdf>, pp. 5 - 6
data di consultazione il 2 gennaio 2020 ore 16.00

²⁶⁷ *Ivi*, p. 235

²⁶⁸ In English: “not to mention many others”

Related with the Exhibition, I identified Pelitti mentioned in the “Esposizione italiana tenuta in Firenze nel 1861: Relazione dei giurati classi 1. a 12, Volume 2”, published by G. Barbera. This book consists in descriptions written by some identified speakers useful to give prizes to Exhibitors.²⁶⁹ Being text to be evaluated by Jury, I expect to find neutral opinion.

The part dedicated to Pelitti consisted in the following paragraph:

[...] *“Fra gli espositori primeggia, come é facile immaginarlo, l. Pelitti Giuseppe, di Milano, che a diecine venne esponendo gli strumenti, diversi per forma, impiego e qualità. A ognuno e nota. per antica importanza economica e per fama mondiale, a fabbrica del Pelitti; nè la Sezione vorrà recar casi a Sarno ricantando lodi che in coro già sorgono da ogni parte. Nè si dilungherà rammentando cosa del pari notissima, vale a dire che il Pelitti non è soltanto costruttore, ma più anco inventore di parecchi degli strumenti da lui tanto ben costruiti.”*²⁷⁰

The above lines consisted in an introduction to Pelitti and the exaltation of its success.

The tone of voice of this text is impartial and it is possible to note that in words as: “a ognuno è nota per antica importanza e fama mondiale”, it means that everybody knew the importance of the factory both for its ancient history and global success.

Another example of this writing technique there is in the last lines of the text:

*“Nè si dilungherà rammentando cosa del pari notissima, vale a dire che il Pelitti non è soltanto costruttore, ma più anco inventore di parecchi degli strumenti da lui tanto ben costruiti.”*²⁷¹

I think that these lines are not all neutral, the central affirmation is impartial and is about the consideration as Pelitti instrument builders and inventors.

However, in the second part of the text, there is the words “ben costruiti”, it means that the authors thought of Pelitti as a good brass maker, but they are not associated with any mention as “people already know” or neutral terms, it seems like it was their personal opinion. Writing without any kind of influence is very hard, the reason could be identified in a “cognitive bias”, in particular in the “bandwagon bias”. It consists in the develop a personal opinion in relation to the number of people having the same opinion. In other

²⁶⁹ Esposizione italiana tenuta in Firenze nel 1861, Relazione dei giurati classi 1. a 12, https://play.google.com/books/reader?id=0waPk2Fl_UwC&hl=it&pg=GBS.PR6, p. XII, data di consultazione il 02 gennaio 2020 ore 17.00

²⁷⁰ *Ivi*, p. 405

²⁷¹ English translation: “the authors will not continuing explaining something already known by everybody, that is Pelitti was not only a builder, but also an inventor of his instruments.”

words it means that if a large number of people think that Pelitti is a good brass instruments makers, subconsciously you will think too, as your personal opinion. In fact, in this case, I supposed of the effect of this bias, because of the “neutral” lines before identified as common opinion, which could have influenced the author.

Moreover, the paragraph continued with the description of Pelitti production, in order to give reason to the Jury to choose in a good way to which factory gave medal. To sustain the good reputation of Pelitti, the authors wrote as follows:

[...] “ la Sezione mancherebbe per certo alla propria coscienza, se con lietissimo animo non proponesse a Giuseppe Pelitti la onorificenza della medaglia.”²⁷²

This phrase reflects the positive brand reputation and brand awareness of Pelitti in that ages.

At those Exhibition Giuseppe Clemente took also part with the instruments of his own firms, which would be associated with the one of the father some years before.

In fact, he was mentioned in this volume:

[...]”Pelitti Clemente, figlio, di Milano, ha esposte undici strumenti diversi, di elegante e buona costruzione, giustificando in pari tempo con la esibizione di attestati, come nella sua fabbrica si eseguono per intiero li strumenti, compresi pure i meccanismi. Questo giovane intraprendente, giunse in poco tempo a procacciare un vistosissimo smercio alla sua fabbrica, e va lodato per intelligenza ed alacrità.”²⁷³

Giuseppe Clemente began his career in those ages and as it possible to read in the text, his reputation was very good and the authors wrote positive description about his work. In the middle terms, the participation to the National Exhibitions and the medals won, were factors useful to increase and built a strong brand awareness, that would have effect in sales.

Together with the guidebook, relations were indirect method of promotion and they could not be modified according to the willingness of the factory.

The third method of promotion that could be associated with the Florence National Exhibition in 1861, was magazine.

This print form goals was to spread information among mass people. They did not consisted in specialized newspapers, so the target was not limited to a niche market, with determined skills, but the readers were composed by different ages and social classes

²⁷² Ivi

²⁷³ Ivi

people. This means that the presence of Pelitti factory in this magazine could influence the opinion or made itself known by a large audience. From a marketing point of view, the effect of this indirect method of promotion contributed to the creation of a brand awareness and if it would be positive, the target could be considered as “prospects”, potential customers or customers already existent, who would be loyal.

This one of the purpose of firms also nowadays: attracting potential customers, convert them into client and then building loyalty. In this way loyal customers could increase the awareness of the factory with word of mouth and advice other people to buy the products. Pelitti appeared in two magazines published during the 1861 and related with the Exhibition. The first one was on the magazine “La Nazione” published the 19th of October 1861.²⁷⁴

[...]”In tutte le relazioni che lessi nei diversi giornali intorno all’Esposizione Italiana, trovai fatto cenno di tutti i generi esposti, meno gli strumenti musicali in ottone a fiato, che ad onor del vero fanno bellissima mostra. [...] Io per brevità passerò in rassegna quelli di Giuseppe Pelitti di Milano. Questo Pelitti più volte premiato dall’Istituto di Scienze, Lettere ed Arti di Milano, non che all’Esposizioni universali di Londra, Parigi e Nuova - Yorck [...] ha fatto una ricca esposizione di Istrumenti musicali sia in ottone che in pachfond. Ma più si è che quasi tutti gli strumenti esposti, oltre ad essere di un perfetto lavoro, sono quasi tutte sue invenzioni. [...] Io non mi perdo ad encomiare gli strumenti di codesta fabbrica, ma solo farò conoscere che, se tutte le nazioni bramano questi a preferenza di quelli delle fabbriche francesi, di Germania e Vienna, egli è prova incontrastabile che questi sono superiori sia pel lavoro quanto per l’intonazione; [...]

*Havvi poi un’altra mostra d’Instrumenti musicali che non deve essere passata sotto silenzio, ed è quella di Pelitti Clemente figlio. Quegl’istrumenti sono di un perfetto lavoro e di un gusto squisito; [...]*²⁷⁵

I can not affirm with certainty that this was an indirect method of promotion, because the title of the article was “Inserzione a pagamento”, payment advertising. It could be written under the willingness of the factory, who paid a certain amount of money to the newspaper for the article. But this is only a possibility. The other explanation could be associated with the high reputation of Pelitti, who could trigger a satisfaction in the writer

²⁷⁴ La Nazione 1861, <http://www.artmus800.it/public/immagini/lanazione/1861/101904.jpg>, data di consultazione il 02 gennaio 2019 ore 22.02

²⁷⁵ Ivi

who contributed with an article. The text had a positive tone of voice, exalting the work of both Giuseppe and Giuseppe Clemente.

In another publishing of the same magazine was included an article dealing with a problem: someone called the Pelittone with a foreign name, making himself as inventor and not recognizing the primacy as Pelitti.²⁷⁶

Writing about a factory about different themes, contributed indirectly to increase the awareness, as in this case.

In this Exhibition was used only indirect methods of promotion.

The second Event I considered is the World's Fair in Wien in 1873.

First of all, I checked the effective presence of Pelitti Factory analyzing the Exhibitors list in the "Atti ufficiali della Esposizione Universale di Vienna del 1873 : catalogo generale degli espositori Italiani", published by Tipografia Barbera in Rome.²⁷⁷

Giuseppe Clemente was mentioned in the list of Exhibitors of the Fair.²⁷⁸

Then, I analyzed the "L'Esposizione universale di Vienna del 1873 illustrata", published by Sonzogno Editore in Milan. This guidebook was not destined to tourists, but to intellectual people and it was specified in the introduction:

[...] "L'autore di questo lavoro non intende di condurre per mano, come un fanciullo, il visitatore all'Esposizione Universale di Vienna; nè tampoco di fargli il cicerone degli oggetti esposti; tale officio è dovuto ad un Catalogo prima, poscia all'opera di molti e competenti critici.

*Questa Guida, intitolata storica, è fatta soltanto per predisporre lo scienziato, l'intelligente e l'uomo di ingegno a riconoscere l'immensa importanza di questo edificio, perchè, una volta che vi sia entrato, non abbia ad arrestarsi attonito e confuso. [...] Quelli che visitano l'Esposizione, sono la maggior parte uomini illuminati, celebri artisti, ed artefici egregi. Essi non si accontentano di vedere superficialmente, ma cercano di entrare nei più reconditi segreti dell'umano sapere. [...]"*²⁷⁹

²⁷⁶ La Nazione, cit.

²⁷⁷ Atti ufficiali dell'Esposizione Universale di Vienna del 1873, https://archive.org/details/bub_gb_NrBUFIqJN6kC/page/n8, data di consultazione il 03 gennaio 2020 ore 12.00, p. 8

²⁷⁸ *Ivi*, p. 281.

²⁷⁹ *Ivi*, p. 2

In these few lines it is possible to understand that the author would not address his work to mass tourism, however he preferred those people who did not stop in front of the appearance, but they would know in details the “secrets of human knowledge”.

After this introduction, I expect to find in the book some description written with a formal style, in which technical information prevail on personal opinion.

Going on in the reading, the Pelitti factory appears in the following paragraphs:

[...]”Pelitti, di Milano, gareggia con tutte le nazioni, e certo riporterà la palma per gli strumenti musicali.”²⁸⁰ [...]

[...] “La bellissima vetrina del signor Pelitti contenente gli istrumenti musicali, e che noi ammirammo altra volta all’Esposizione Industriale di Milano, fu collocata nella Grande Rotonda. Il Pelitti ha un’altra vetrina nello scompartimento italiano.” [...]”²⁸¹

[...]”GRUPPO XV. Istrumenti musicali.

Furono premiati in questo gruppo

Colla Medaglia del Progresso

Il sig. Pelitti di Giuseppe di Mllano, come già annunciammo, pei suoi ottimi istrumenti a fiato, d’ottone e legno ed a percussione.” [...]”²⁸²

After reading these texts, I can not confirm the hypothesis about the style: the content is about short description of the location of Pelitti’s pavilion, but it does not provide any technical information to readers. It was expected that readers already knew the factory and its success, except in the paragraph about medals, the author did not put any mention to their production. Instead of, there are some adjectives and verbs related to personal opinion towards the Factory: “beautiful window”, “we admired”, “excellent instruments” and so on. They were a confirmation of the positive reputation Pelitti had in that period. This book was an indirect method of promotion too and it contributed to increase the awareness of the brand among intellectual people, a niche market.

I think having a good reputation and a strong brand awareness between a specialized category of people, could be more difficult to reach, but more effective in terms of results. The difficulty could be associated with the attraction, if they were the only part of citizens with high culture, they would be more focussed on details and on mechanism of construction and technical characteristics. On the other side, if people did not have any

²⁸⁰ *Ivi*, p. 50

²⁸¹ *Ivi*, p. 63

²⁸² *Ivi*, p. 184

technical knowledge about musical instruments, a firm could sell its product as the best in the market, but they did not know exactly the truth and they had to decide if trust or not in the company. Being considered as professional by intellectual people could be bring more advantages in terms of sales, because they could mention the products among other intellectuals, in books or during speeches and also with word of mouth. Instead of, mass people could contribute to increase the brand reputation of Pelitti only with word of mouth.

The positive images given by the World's Fair could have contributed to Pelitti to be made a knight of the equestrian order of the Emperor of Austria and the news was reported on the Tourin magazine "La Gazzetta Piemontese":

*[...]Milano. 20. - Il signor G. Pelitti, il rinomato fabbricatore di strumenti da fiato, che tenne alta all'Esposizione di Vienna la bandiera dell'arte sua, venne nominato dall'Imperatore d'Austria cavaliere dell'ordine equestre di Francesco Giuseppe. è una distinzione ben meritata."*²⁸³

Appearing on mass print could create attention on the subject of the article, because readers could exchange opinion about what they have read, triggering a word of mouth mechanism which increase knowledge about Pelitti.

The last Exhibition I used to rebuild a marketing campaign was the National one organized in Milan in 1881.

The first method of promotion related to this Event I analyzed is the "Guida del Visitatore alla Esposizione Industriale Italiana del 1881 in Milano" edited by Sonzogno Editore.²⁸⁴

Differing from the guide of the World's Fair in Wien, this one was dedicated to visitors. So, the style and tone of voice that I expect will be more personal and descriptive and the language without any technical terms.

Reading the book, it is possible to find Pelitti in the text:

*[...]e finalmente il Pelitti Giuseppe (Milano), che raccoglie in una grande vetrina cento e più istrumenti musicali."*²⁸⁵

²⁸³ Gazzetta Piemontese, <http://www.artmus800.it/public/immagini/gazzetapiemontese/1873/112101.jpg>, data di consultazione il 03 gennaio 2020 ore 17.01.

²⁸⁴ Guida del visitatore all'esposizione industriale del 1881 in Milano, https://upload.wikimedia.org/wikipedia/commons/f/ff/Guida_del_visitatore_alla_esposizione_industrial_e_italiana_del_1881_in_Milano.pdf, data di consultazione il 03 gennaio 2020 ore 17.20

²⁸⁵ *Ivi*, p. 89

This line does not consist in a description of the firms, but it gives only some information about the number of instruments exposed and the location inside the Exhibition.

In 1881 the reputation of Pelitti was high and this consideration was enhanced by its presence in many of Industrial Exhibition, as visitors could not wait for the occasion to see their products over there. This feeling was present also in the line above mentioned, where the author used the word “finally”, when during his visit he met the Pelitti exposition.

As the guides analyzed previously, also this one consisted in indirect method of promotion which marketing goals was about increasing brand awareness.

Moreover, I analyzed the “Relazione Generale” written by the Engineer Amabile Terruggia and Pelitti was mentioned as Member of the Jury in the Musical Instrument Sector²⁸⁶ and in the list of entrepreneurs who did not accepted a money refund in favor of amusement.²⁸⁷

From a marketing point of view this source is not useful to understand the method of promotion used by Pelitti.

Another piece of literature related to this Exhibition in which Pelitti appeared was an article published on the “Gazzetta Ufficiale del Regno d’ Italia”. The importance of this journal led the article to be diffused among huge people and the brand awareness of Pelitti, for being published there, would be increased a lot. The article mentioned the firm as follow:

*[...]”Già nel mezzo della sala troneggia la vetrina del Pelitti, che, come tutti sanno, è uno dei principali fabbricatori di strumenti musicali in Italia.”*²⁸⁸

In this short description there are some words that could indicate us about the positive attitude towards Pelitti and the always consolidate brand awareness in the Country:

“be displayed the window of Pelitti”, “as everybody already known”, “one of the main brass instruments makers in Italy”.

²⁸⁶ Relazione Generale,

http://www.butterfly.eu/islandora/object/librib:758172/datastream/PDF/content/librib_758172.pdf, p. DCXXXIII, data di consultazione il 03 gennaio 2020 ore 18.36.

²⁸⁷ *Ivi*, p. CXXVI.

²⁸⁸ Gazzetta Ufficiale del Regno D’Italia,

https://books.google.it/books?id=DI9QAAAAYAAJ&pg=PA3578&lpg=PA3578&dq=pelitti+strumenti+musicali+esposizioni+universali&source=bl&ots=-kan2h3-8o&sig=ACfU3U2fxeQTOo1A3Ahi7K3yBLVkgf83Sg&hl=it&sa=X&ved=2ahUKEwjZ5_OGy73mAhWQ66QKHcgwCiwQ6AEwEnoECAkQAQ#v=onepage&q=pelitti%20strumenti%20musicali%20esposizioni%20universali&f=false, p. 8578, data di consultazione il 03 gennaio 2020 ore 20.58.

All of these words have a positive connotation and the consolidated brand awareness could be identified in “as everybody already known”, it represents a common thought among people and not only a personal opinion of the author.

Near the National Exhibition, other collateral Exposition were organized, one of them was the Musical one, where Pelitti took place. Considering this Event, I chose to analyze two documents: a sort of guidebook called “L’Esposizione Musicale di Milano 1881”²⁸⁹ and one article on the newspaper “L’avvenire di Sardegna” published the 20th of August 1881.²⁹⁰

In the first one book was listed all the inventions and products exposed by Pelitti, without adding any different other information.²⁹¹

In the second one, the article described Pelitti with these words:

*[...]”Giuseppe Pelitti di Milan, come fabbricatore di questi strumenti, occupa il primo posto. Su trenta che ve ne figurano esposti, venticinque sono dovuti alla intelligente opera sua, i restanti cinque sono d’altri diversi autori. Fra quelli del Pelitti, noto un corno chiamato pompejano, il quale, ad onta del titolo, è d’un sistema più moderno, una tromba a due chiavi dell’armata turca; due trombe, faune, una tromba per l’opera Loengria (che sia anch’essa dell’avvenire); la tromba Verdi pel Simone Boccanegra e quella egiziana per l’Aida, infine un serpentone tenore con testa di drago! [...]*²⁹²

This text is completely neutral from a tone of voice point of view and it can be compared as a description told in first singular person. The author explains what he saw in the Exhibition, listing all the instruments exposed by Pelitti, without adding any personal opinion. This text could help the brand awareness of the factory, in particular among those people who did not know as well which kind of instruments it made and why it had so much success. Approaching instruments and the reason why they were invented, allowed potential customers or more in general, readers, to understand why Pelitti was so famous in that age. With this explicative paragraph it is possible to note that prasing is not the only way to promote with positive connotation the brand awareness of a factory,

²⁸⁹Esposizione 1881, <https://www.examenapium.it/gaffurio/biblio/Esposizione1881.pdf>, data di consultazione il 03 gennaio 2020 ore 21.07.

²⁹⁰L’Avvenire di Sardegna, <http://www.artmus800.it/public/immagini/lavveniredisardegna/1881/082002.JPG>, data di consultazione il 03 gennaio 2020 ore 21.07.

²⁹¹ Esposizione 1881, cit., p. 65.

²⁹² <http://www.artmus800.it/public/immagini/lavveniredisardegna/1881/082002.JPG>, cit.

but sometimes explaining which it products and why they had success would be useful too.

During my research about this Exhibition I found a poster realized as advertising method by Pelitti:



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I supposed that this poster was realized in an age near to the Exhibition considered, because posters were invented in those years and in the image was written about the subsidiaries opened in Buenos Aires and Montevideo, launched by Giuseppe Clemente (1837 - 1905).

From a graphic point of view, this poster was realized combining both products, description of the firm, the name in capital letters, the image of the settlement and all the prizes gained during the career. The logic understanding the poster is useful to attract peasants who already knew the firm, by reminding them its existence and success, but in particular informing potential customers who did not know the firm, by providing them all the information useful to enter in touch with it.

²⁹³ <https://memoriestoriche.it/m/musica-strumenti-musicali-bandistici-manifesto-pubblicitario-bologna-pelitti-800/>, data di consultazione il 04 gennaio 2020 ore 09.51

It did not catch the eyes with colour, thus it could attract with the large number of pictures inside the posters, which could contribute to stop peasants to look that.

This is the first one direct method of promotion used by Pelitti to increase sales and brand awareness.

Instead of, considering all the working ages of the company, it is possible to identify other different methods of promotion: the first one concerned an article written on the magazine “L’Italia musicale”, published in 1851 after the participation of Pelitti in the Great Exhibition in London and it deals with a description about his participation to the Industrial Objects Exposition in Brera.

[...]”*Giuseppe Pelitti di Milano, fabbricatore di istromenti a fiato, già altre volte premiato con medaglia d’oro e d’argento, persuaso che l’arrestarsi nell’arte è lo stesso che indietreggiare, ci offerse anche in questa occasione modo di ammirare il perfezionamento degli stromenti in ottone della sua fabbrica, la quale in tal genere può gareggiare colle più antiche ed accreditate officine di Vienna e Strasburgo. [...]*

[...] *La fabbrica dell’operoso Pelitti dietro i suoi progressi, ha rabilmente esteso in pochi anni il proprio commercio, e gli stranieri stessi ricorrono di preferenza a lui nell’acquisto degli istromenti ottone. L’uso dei novelli istromenti ci sarà conferma dello scopo raggiunto e sarà per il Pelitti meritata ricompensa. [...]*²⁹⁴

This paragraph explained the positioning of Pelitti compared with its competitors, yet in 1851 it could compete and maybe won the competition among foreign factories, some of the most important brass instruments producers.

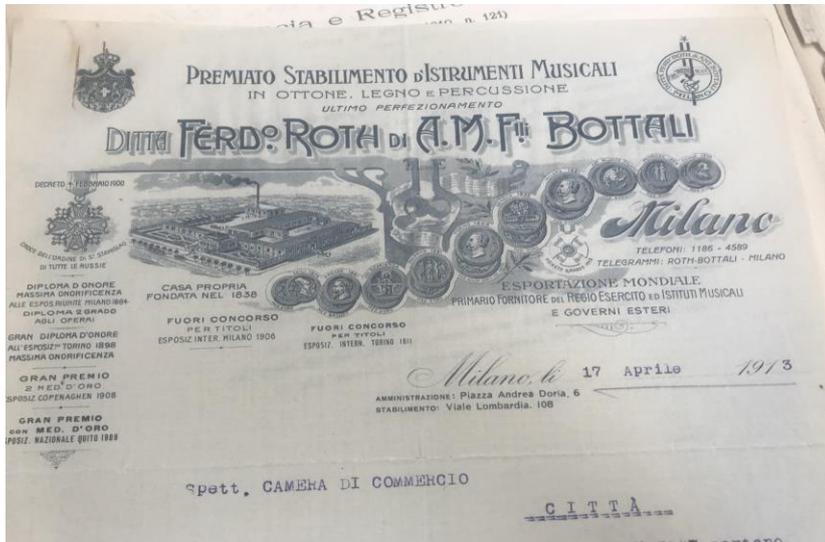
As I written in the previous paragraphs, magazines were indirect methods of promotion whose target was composed by mass people, if it was not a specialized journal, and niche market on the other side. Being positive describe by someone outside the organization of Pelitti meant receiving an opinion more neutral respect of writing by itself.

At the beginning of the 19th century, Pelitti was acquired by Roth - Bottali Firm and it could increase the brand awareness and brand image, because it became part of one important firm in this field. From a marketing point of view, Roth-Pelitti applied a very good strategy when they decided to add Pelitti in their group, because all customers of this factory followed it and became clients of Roth - Bottali - Pelitti, so in terms of sales

²⁹⁴L’Italia musicale,

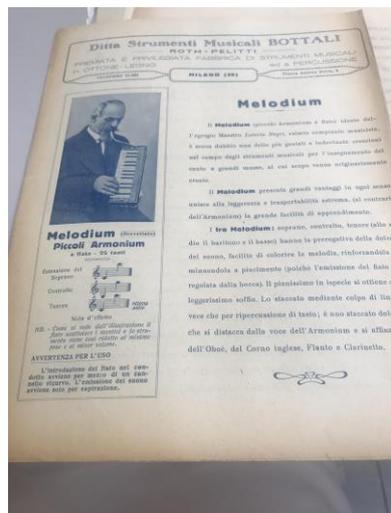
<https://books.google.be/books?id=334PAAAAAYAAI&pg=PA181#v=onepage&q=pelitti&f=false>, pp. 181 - 182, data di consultazione il 04 gennaio 2020 ore 10.30.

they would increase. Instead of, Pelitti could beneficiate of the advertising capabilities of Roth - Bottali, a firm who already used method of promotion as carte de visite to give to potential partners or customers, as the image:²⁹⁵



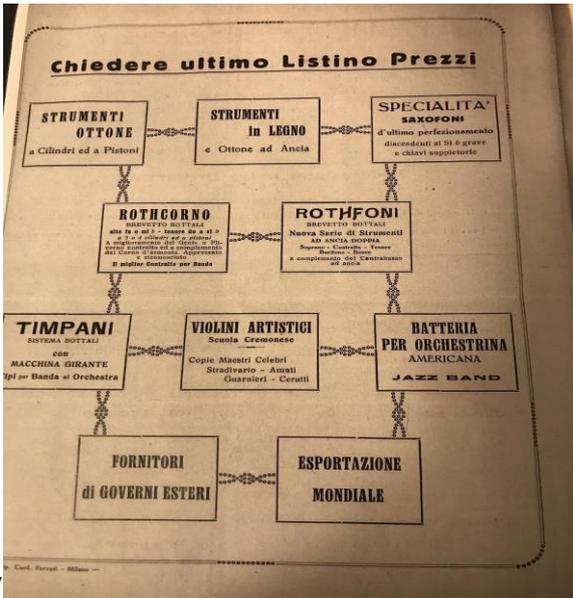
In fact, after their unification they made a catalogue with their products, to be delivered to all potential customers in many occasions, for example during Universal Exhibitions:

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²⁹⁵ Archivio di Stato di Milano, *Ditta Pelitti*, immagine dei premi ricevuti.

²⁹⁶ Archivio di Stato di Milano, *Ditta Pelitti*, catalogo dei prodotti.



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illeggibile
illeggibile
Presentato alla Cancelleria del R. Tribunale di Milano il giorno
29 Giugno 1924 e trascritto al N. 3233 Reg. d'Ordine, al N. — Reg. Tra-
scrizione, al N. 12896 Reg. Società, Vol. 568, Fasc. 1243.
Il Cancelliere
Brogliani

Società Anonima
STABILIMENTI MUSICALI RIUNITI
in liquidazione
Bilancio al 31 Dicembre 1923

N. 761 a pagamento

Attivo		
Mobili	L.	1,090 —
presso la Cassa Sociale	»	760 56
Denaro:	»	274,086 —
presso Banche	»	22,554 17
debitori diversi	»	
Totale attività	L.	298,440 72
Perdita iniziale	»	796,064 97
Perdita esercizio 1922	»	65,946 82
Sopravvenienze passive 31.12.1922	»	88,569 05
	L.	1,329,350 96
Perdita esercizio 1923	»	786,662 99
	L.	1,415,013 95
Titoli in deposito	L.	229,000 —
	Totale	L. 1,644,413 95
Passivo		
Debiti diversi	L.	95,013 95
	L.	95,013 95
Capitale sociale	»	1,320,000 —
	L.	1,415,013 95
Depositanti	»	229,000 —
	Totale	L. 1,644,413 95

Conto Perdite e Profitti
Spese e Perdite

Affitto	L.	875 —
Illuminazione	»	164 73
Riscaldamento	»	1,035 —
Posta, telegr. telef.	»	2,283 90
Viaggi e trasferte	»	10,000 —
Cancelleria e bolli	»	1,468 20
Interessi e sconti	»	98,007 45
Trasporti	»	844 05
Manutenzioni	»	636 —
Assicurazioni	»	1,764 85
Provvigioni	»	6,336 76
Stipendi	»	21,640 —
Pubblicità	»	20 16
Legali	»	7,049 35
Imposte e tasse	»	1,519 50

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297 Archivio di Stato di Milano, Ditta Pelitti, catalogo prodotti retro.

298 Archivio di stato di Milano, Ditta Pelitti, Documento di Bilancio 1923.

Considering the financial statements of Pelitti and the relationship between advertising expenditures, the above image consists in a representation of the one produced in 1923. In that year the factory invested money in advertising and to sustain phone and telegraph costs, I think it is possible to reconnects those liabilities to promotion.

The first one could be attributed to the investment in direct methods of promotion and the second one in advertising done by workers or the directors of the firm when they called potential customers. This represents an example of the use of advertising in the firm and that the director understood its importance as he dedicated to this activity some money.

In conclusion, the musical instruments makers sector was mainly guided by innovative entrepreneurs, because in the first person they tried instruments and made improvements in their workshops. Giuseppe Pelitti and his son Giuseppe Clemente made progress also in the organization of the firm, including services for workers and technical modernization in the structure. They had different cultural and professional backgrounds, but both had an impact on innovation, they created particular products useful to satisfy emerging needs or to anticipate them, that positioned the factory in the same market as the most important in Europe.

They had been innovative also from a marketing point of view. If we consider the today advertising techniques, we could recognize in their advertising strategies some of them. First of all they called the inventions with their name, this could happen for a consolidate practice of that age, but it could be considered a method of promotion: nowadays many products are considered as “commodities”, that is when someone consider the brand as the name of the category of products, for instance: “Levissima” as the name of all categories of water, instead of the single brand. Applying the name of the brand to the invention, Pelitti positioned his products as commodities. In everyday languages people spoke about the invention and indirectly mentioned the brand Pelitti. This helped to keep it in mind and create a positive image around it.

Another strategy who led to success and promote the brand was the one that could be called today “influencer marketing”. Pelitti made some instruments for relevant people of the social and cultural life of that ages, i.e. Giuseppe Verdi.

Instruments, used by characters considered important and successfully as him, benefited of the positive attitude toward the “influencer” who triggered a willingness to adopt the products also in other occasions.

Alongside to these marketing peculiarities there was the effects resulting from indirect methods of promotion, i.e. press, catalogues and guidebooks related to Universal Exhibition, the place where the firm, in the first person, could create and nurture customers and trade relationships, showing products and compete to receive prizes which in the long terms would led to increase their brand image.

3.8. Guido Ravasi and the silk production

The textile industry and in particular the silk one characterized Italian economy for many centuries. This fabric was originated in China in 3.000 A.D. and it was imported in Italy by the Roman Empire. During the 12th century, Italy was one of the most important producers and the main cities were Palermo, Messina and Catanzaro. Furthermore, in the 13th century some new silk manufactures were launched in Lucca and Bologna and in 14th century the production began also in Lombardy, Forlì and Caserta as well.²⁹⁹

Between the 15th and 16th centuries, Ludovico Il Moro, reign of the duchy of Milan, stimulated the silk production and his nephew, Duke Galeazzo Maria Sforza, imposed a regulation in which farmers had to plant 5 mulberry trees in every 100 pertica, a measure used to indicate the arable lands. It corresponds to more than 600 square meters long. Thanks to this regulation, the territory controlled by Ludovico Il Moro thrived from an economic point of view. This choice to plant mulberry trees was guided by an intuition of Lorenzo, who understood the economic value of silk and its preciousness.³⁰⁰ Economic revenues given by silk production became a supplementary source of income for rural population, who could overcome the crisis in the 17th century caused by the backwardness of Italy compared with the other European countries.

Then, progresses went on and with the Industrial Revolution the first silk factories tried to modernize their processes also using water as electrical source.

²⁹⁹ Seta. Il declino italiano, https://it.wikipedia.org/wiki/Seta#Il_declino_italiano , data di consultazione il 04 gennaio 2020 ore 17.06; Storia seta italiana, <https://youmanist.it/categories/cultura/storia-seta-italiana>, data di consultazione il 04 gennaio 2020 ore 17.07; Cos'è la seta?, <https://lopificio.it/it/blog/cose-la-seta-storia-notizie-curiosita>, data di consultazione il 04 gennaio 2020 ore 17.08.

³⁰⁰ <https://youmanist.it/categories/cultura/storia-seta-italiana> , cit.

The pinnacle of success of silk production in Northern Italy was reached in the middle of the 19th century, when the “Via Della Seta Lariana” began to exist.

This region included the area around Milan and in particular the one near the Como Lake, also called “Lario”. In those ages the workers were around 45 thousand in Como and in Milan 15 thousand. The silk factories represented the large part of Italian textile industries until the middle of the 20th century.³⁰¹

One of the most important factory in Como was the Guido Ravasi production.

Before analyzing his history and understanding the reasons why he gained too much success, I proposed an overview of the competitors.

Considering our case study objective, the Ravasi factory and the years of life of the founder, from 1877 to 1946³⁰², it is possible to consider as direct competitors some of the following factories.

The first one was Seteria Bianchi and it was founded in 1907 in Como by Ettore Bianchi, a commercial distributor in silk industry. The characteristic in which this factory could directly compete with Ravasi was the participation in World’s Fair and Exhibition, where it began one of the most important firm in the silk sector.³⁰³

Another important competitor in Como was the one launched by Francis Clivio in 1912. The peculiarity of this firm was about its ability in the realization of ties, one of the silk production also designed by Ravasi.³⁰⁴

Looking the territory of Monza and Brianza, near Milan, it is possible to find as competitor of Ravasi the Gavazzi industry. It was founded in 1869 by Egidio Gavazzi and it became famous for the introduction of the first power looms in the production.³⁰⁵

Some of the competitors of countries different from Italy were: Samuel Courtauld (1876 - 1947) and his family, who had a silk factory in England. He discovered the importance of artificial silk, which allowed him to become one of the most important entrepreneurs in those years.³⁰⁶ Instead of, in Russia there was the Sapozhnikov silk factory, founded in

³⁰¹ *Ivi*.

³⁰² Guido Ravasi, https://it.wikipedia.org/wiki/Guido_Ravasi, data di consultazione il 07 gennaio 2020 ore 22.30

³⁰³ Seteria a como, <https://www.seteriabianchi.com/seteria-a-como.html>, data di consultazione il 07 gennaio 2020 ore 22.35

³⁰⁴ Francis Clivio, https://it.wikipedia.org/wiki/Francis_Clivio, data di consultazione il 07 gennaio 2020 ore 22.38

³⁰⁵ Gavazzi, https://it.wikipedia.org/wiki/Gavazzi#L'attivit%C3%A0_tessile, data di consultazione il 07 gennaio 2020 ore 22.59

³⁰⁶ Samuel Courtauld, https://it.wikipedia.org/wiki/Samuel_Courtauld, data di consultazione l’08 gennaio 2020 ore 21.47.

1837 by G.G. Sapozhnikov and then directed by his sons. It was famous for decorative fabrics used by architects in some palaces of Moscow and St. Petersburg.³⁰⁷

These were only few examples of Ravasi competitors, but the silk production in those periods were diffused across all the Countries. So, to succeed, Ravasi had to use advertising, Universal Exhibition and innovation to become famous in an overview with many factories working there.

3.8.1. Ravasi history and values

Guido Ravasi was born in 1877 in Milan. His father introduced himself into the world of silk production, because he was cofounder of a factory working in the commerce of Asian fabrics.³⁰⁸ Guido and his mother spent their holidays in the father's factory, where he helped in the production, approaching since childhood to the textile industry.³⁰⁹

When he was young, he learnt to save money and investing them on his training, visiting art exhibitions and travelling. After his studies, Guido went abroad and in particular in Switzerland and then in Germany.

His father found him an apprenticeship place in a factory in Krefeld³¹⁰. Then, he moved to Switzerland in a subsidiary of the father's factory, where he worked in a tie factory and he began to export in the most relevant countries in Europe his projects. Thanks to his work, he had the opportunity to visit many countries where he experienced the same places of the living culture.³¹¹

In 1903 he came back to Italy and in 1912 he launched his own sole proprietorship, which became the Industrie Seriche Nazionali Guido Ravasi in Como. During the years of his activity, he took part in many exhibitions such as the one in Paris in 1927 and the Voltiana

³⁰⁷ Silk Fabrics,

[³⁰⁸ Biografia Ravasi,](https://www.hermitagemuseum.org/wps/portal/hermitage/explore/collections/master/sub/1254020860/lut/p/z1/jZFbT4NAEIV_DY_uDntz8W2DQi8SWqkt7ouhDbekXAlOib_e1fhCVXTeIvnOOXMyWOMY6zpj5LfNkKJs6OZv9SYvnUClhUxdW0ll4oNidt1UB3UQ7gQ-fAPwyCrD-j34GOPP2q78CTAPSBW6QY90mQ3FV1mDY5twBgSkAHOBnnqEXChj_UCZ2AcQUX4JTEPWRfwCvuffgvKdrStZSHxpf4tYrq9BhTu-CMO9S1z2BcwXLY8VGk8VAiQd6TAmbC44BQ7so6Wqj1Sall2apV3aoZfOvK8Yhra_scCCcRxR3jT5OUWnprLglOnR9A0OpyRuq8f47T6LluWmOshevQPgumUs/dz/d5/L2dBISEvZ0FBIS9nQSEh/?lng=it&lng=, data di consultazione il 08 gennaio 2020 ore 22.04.</p></div><div data-bbox=)

[³⁰⁹ G. Ravasi, *Sotto il faggio rosso di Cardina*, Como, Cavalleri editore, 1944, p.30](https://web.archive.org/web/20151118053020/http://cultura.provincia.como.it/Allegati/BIOGRAFIA%20RAVASI.pdf, data di consultazione il 09 gennaio 2020 ore 22.00</p></div><div data-bbox=)

³¹⁰ *Ivi*, p. 44

³¹¹ *Ivi*, pp. 47-55

Exposition in 1927, becoming one of the most important entrepreneurs in the silk industry. In 1925 he realized the dress of Pope Pio XI, who used it during the Holy Year celebrations.³¹²

Guido Ravasi died in 1946.

3.8.2. Ravasi production

Guido Ravasi became famous for two main product categories: fantasy ties and art fabrics for furniture, in which he always put his signature as distinctive marks. In Como, he realized his personal shops where intellectuals and famous people went to see his creations.

It is possible to define Guido Ravasi as an innovative entrepreneur, because he started from the traditional silk production and continued improving styles and design, creating a union of something new with something already consolidated. Furthermore, he was also a supporter of National production, preferring not to import fabrics from abroad. He believed in Italian artisanal capabilities and for this reason he joined revival with progress. However he thought that in Italy the decorative art industries were less considered, in terms of National economic support, than the other sectors. The situation was the opposite in the other Countries.³¹³

About the artisans' situation in Italy, in his biography, it is possible to read his negative thought about the behaviour of Italy towards manufacturing. The missing support and believability, a target audience who did not understand the value of the products, but gave importance only to the final price, were factors which contributed to the prevalence of imitation on innovation.

The vision was different in the case of entrepreneurs working in art industry and having travelled, known other countries and understanding the skills of Italian workers: some of them, which he considered innovative entrepreneurs, understood that in their factories there was the need to put together commercial with artisanal capabilities.³¹⁴

These statements summarized the Ravasi managerial principles: he left Italy to enrich his personal and professional skills, then he came back where he knew there was a very high

³¹² Ravasi il signore della seta, <https://www.laprovinciadico.com.it/stories/cultura-e-spettacoli/ravasi-il-signore-della-setache-affascinograve-papi-e-regine-8594-11/>, data di consultazione il 09 gennaio 2020 ore 22.33.

³¹³ G. Ravasi, cit, p. 83

³¹⁴ *Ivi*, pp. 90-92

specialized manufacturing to build an empire. To traditional production he added his personal taste, and thanks to his artistic sensibility, he was able to introduce new aesthetics canons, i.e. adding colours in men' ties. The progress in silk fabrics was made possible both by foreign culture contamination, as the Japanese one introduced in Europe by Industrial Exhibitions, and by emerging artistic trends, as the Art Nouveau, but also by the collaboration with painters and screenwriters³¹⁵.

These were the characteristics of Ravasi's productions and the reasons of his success.

Thanks to all of this he assumed the name of "art entrepreneur".

3.8.3. Methods of promotion

In his biography Guido Ravasi talked about Exhibitions and in particular he said:

*"Le Esposizioni sono senza dubbio, secondo me, molto utili; ma la giusta misura per valutarle è data dall'equilibrio perfetto che deve esistere tra la pubblicità e gli affari che esse procurano all'espositore e l'interesse che esse destano non solo nel critico-specialista e nell'uomo raffinato; ma anche nella massa del pubblico. Se le Esposizioni servono all'espositore e non interessano il grosso pubblico sono mancate."*³¹⁶

In this first paragraph of the chapter named "Esposizioni", Ravasi explained the importance of Exhibition from a marketing point of view: they had to be useful for the exhibitors and the target. They should attract the target in the Event and then the entrepreneurs had to attract the potential customers with their products. If this Exhibition would be worst organized or was around an uninteresting theme, people did not come to visit and factories, who took part, had spent money for the participation without taking any advantages in terms of promotion and sales.

Ravasi attributed the success obtained by the participation in Industrial Exhibition to their organization.

During his career he participated in many Events, for this reason he said that he could criticize this form of promotion:

[...]"Le Esposizioni sono palestre dove certamente si impara, non solo dai confronti che si fanno tra la propria produzione e quella altrui; ma altresì dalle discussioni che si fanno con altra gente del mestiere e con i rappresentanti delle affini industrie o arti straniere. [...] Specialmente le Esposizioni Internazionali costituiscono il supremo controllo dei prodotti

³¹⁵ Ravasi, il signore della seta, cit.

³¹⁶G. Ravasi, cit. p.107

industriali ed artistici. E' però necessario che gli espositori di una nazione, o i loro rappresentanti, siano immuni da ambizioni personali, non appartengano a cricche, e abbiano di mira l'interesse nazionale nella valorizzazione di un prodotto, qualunque esso sia, purché meritevoli di apparire in una competizione internazionale.”³¹⁷

With these words, he underlined that Exhibitions were places useful to make brand awareness, but also to find new partnership or customers and also, they were locations where it was possible to learn by competitors and improve the production. Not all entrepreneurs could take part there, Ravasi explained that they had to know their strengths, otherwise it was difficult to compete with other.

This statement is at the basis of marketing: companies, today and in the past, had to know themselves, in order to limit threats from competitors and enhance those strengths which can make their products different for customers.

However, Ravasi considered Exhibitors not defended by organizations, which made their own interests:

[...]”Gli espositori costituiscono né più né meno di una “massa di manovra” o “carne da esposizione” [...] Dopo molte platoniche discussioni e combinazioni più o meno disinteressate questo Comitato organizzatore si dà la caccia al materiale da esporre. Oggetti e opere, che magari stavano in solaio, prendono il posto di autentiche e interessanti produzioni: il gusto personale soggettivo predomina sulla schietta e oggettiva valutazione della merce.”³¹⁸

Ravasi described how the choice of products exposed in this Event were left to case and not given to people having the competences to choose products representing progress.

This situation was replicate in many Exhibition and a certain point he did not take part anymore:

[...]”Dati questi precedenti, ed altri che per carità di patria non descriverò, dopo un’esperienza fatta a mie spese e a spese dei migliori artigiani ed industriali d’arte italiana, mi rifiutai di partecipare all’ultima Internazionale parigina. Dopo la chiusura venni informato che, in tale mostra, mi era stato assegnato l’unico Gran Premio destinato ai Tessuti serici. Sorrisi incredulo a quell’annuncio; [...] Questa impensata onoreficienza mi fece più dispiacere che piacere, perché era un ennesima prova del modo veramente balordo e nefasto col quale si continuava ad organizzare la partecipazione italiana alle Mostre

³¹⁷ Ivi, p.107-108

³¹⁸ Ivi, pp. 108-109

internazionali. [...] Ma bisognava constare che le migliori iniziative eran state antipatriotticamente stroncate dalla disorganizzazione degli organizzatori."³¹⁹

In this text, it is possible to understand that Ravasi thought Exhibitions useful, but the organizers did not exploit them as well. They did not made Italy represented by the most important factories, so the country appeared backward compared with other States.

So, for Ravasi as entrepreneur it was not profitable to go there for promoting their products due to this worst organization.

However, considering the Events in which he took part, there is not much advertising materials. It is only possible to consider the photographic material about his presence over there:



³¹⁹ *Ivi*, pp. 109-110.

³²⁰ Veduta interni - esposizione - Galleria Pesaro Milano - Mostra Personale Guido Ravasi - Dic. 1929, <http://www.lombardiabeniculturali.it/fotografie/schede/IMM-6m030-0001654/?view=ricerca&offset=352>, data di consultazione il 20 gennaio 2020 ore 23.00



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The positive aspects of Industrial Exhibitions shared by Ravasi, was the network possibilities together with the advertising side.

With network possibility I intend the chance for Ravasi to build strong and new commercial relationship, increasing their brand awareness. From a marketing point of view, it can be associated with public relationship strategies (*PR*) and they can be more

³²¹ Industrie Seriche Nazionali Guido Ravasi S.A. - Esposizione, <http://www.lombardiabeniculturali.it/fotografie/schede/IMM-6m030-0001706/?view=ricerca&offset=162>, data di consultazione il 20 gennaio 2020 ore 23.05

³²² Industrie Seriche Nazionali Guido Ravasi S.A. - Manto papale, stola e mitria realizzati per Pio XI, <http://www.lombardiabeniculturali.it/fotografie/schede/IMM-6m030-0001004/?view=ricerca&offset=165>, data di consultazione il 20 gennaio 2020 ore 23.05

efficient than the use of other methods of promotion, because it was made by the entrepreneur itself. If someone, who had invented, worked for a long time and developed his own factory, talked about his products, his explanation will be more accurate to people interested in. He exactly knows his strengths and how to sell in a positive way his products, because he wants other people understanding his mission and the potentialities of his goods. In this advertising form there are any intermediary, the selling channel is short and direct: from the entrepreneur and the factory to potential customers. The advantage of this channel is that the seals will not be influenced by other people, except the idea that the potential customer had already in mind. This idea is the brand reputation, what people think about your brand. Factories can build their brand reputation producing innovative goods, collaborating with organization or influential people view in a positive way by the citizens and working correctly. However, brand reputation can be distorted by word of mouth or indirect methods of promotion, i.e. Ravasi could have the most positive brand reputation, but if a journalist described his products exposed in Industrial Exhibition as less innovative than competitors, visitors could be influenced by this opinion. The reason below this concept is that citizens would have always been influenced by others until nowadays.

In the past I think that this Event could happen more frequently: in the 19th and in the 20th centuries the population began to be more acculturated, thanks to the influence of historical movements as Enlightenment, and considered the opinions of journalists, writers, scholars as indisputable, because of the differences in cultural backgrounds.

Connected to this theme of *influencer marketing*, intended as the collaboration with people, considered in a positive way by the potential customers, which had the capabilities to influence and inspire those customers. Looking themselves with the products trigger a mechanism in the mind of people, for which they would have the same goods in order to appear similar to those influencers. This strategy impacts on sales and on brand awareness. Ravasi collaborated with scholars and important people as Pio IX to increase the knowledge and the prestige of his fabrics. To receive these influential people, he opened his own shop the SAR (*Stoffe D'Arte Ravasi*), where he could directly talk with potential client and offer them the most accurate customer experience.

Considering the possible finance statements of this factory, I think that using important people and establishing direct relationship between seller and customer, would be more proficuous in terms of revenues. Prestigious silk fabrics would have higher costs as raw

material and costs of production, according to the willingness of the customer: if he would receive elaborated texture or simpler products. These costs would be regained with the sales to high spending people, because it was possible that the final price would be higher than the break even point to cover the costs, in order to have more marginal revenue from the good.

To sum up Ravasi marketing strategies, he preferred direct forms of promotion, where he could decide with which collaborate and he could have a direct relationship with the potential customers. If the Italian participation in Universal Exhibitions would have been organized differently, he could have added this strategy to his activities.

3.9. Conclusion

In the 19th and in the 20th centuries, Universal Exhibitions were organized to show the innovation generated by Industrial Revolution applied to manufacturing.

Entrepreneurs could exploit these occasions to do advertising for the factories, this was made possible thanks to development of posters, guidebooks, photographic materials and carte de visite.

Inside the group of entrepreneurs, there were some ones that I consider in my analysis innovative entrepreneurs: people with certain characteristics, who made revival in the production of their manufacturing and understood the importance of integrate Expositions in their promotional activities.

Their existence was confirmed in three factories: Ravasi, Pelitti and Richard Ginori.

All their directors started with the traditional production and made some diversification in terms of both technical and stylistic terms.

I tried to understand their marketing activities developed around Industrial Exhibitions and the results were that they worked to reach two main goals: increasing brand awareness of the factors, and sales. Afterwards, I tried to rebuild the way in which they would achieve these objectives and they used Universal Expositions together with indirect methods of promotion, those which can not be controlled by the firms.

Instead less used were direct methods, except for the relationship created by sellers to customers.

Analyzing these results, I will answer to another question: are these three innovative entrepreneurs similar to each other?

I suppose that it is possible to group their distinctive features and refine the definition of such a category analyzing other factories with similar entrepreneurs.

To answer the question I used as an inspiring model the *buyer persona scheme*: this table is used by marketing specialists to imagine a potential customer and describe him according to demographic and psychographic criteria in order to understand and define the market target, and to keep it in mind and be more efficient when they have to address the advertising. I decided to apply a transposition of this concept from customers to entrepreneurs.

The following image is the representation of this table:

PROFILO DELLA BUYER PERSONA

Brand/ prodotto/ servizio/ soluzione proposta

FOTOGRAFIA

NOME

DATI SOCIO DEMOGRAFICI

- Età
- Stato civile
- Stato parentale
- Provenienza
- Educazione
- Occupazione
- Skill
- Responsabilità

DATI PSICOGRAFICI

- Personalità
- Valori
- Pregiudizi
- Paure e frustrazioni
- Interessi e hobbies
- Stile di vita

CITAZIONE RAPPRESENTATIVA

BIOGRAFIA

BISOGNI, OBIETTIVI E MOTIVAZIONI

BUYER JOURNEY

LIMITI/ PROBLEMI/ BARRIERE ALL'ACQUISTO

CRITERIO DECISIONALE

INSIDE MARKETING FULL INFORMATION

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Then, I tried to build a similar table for the innovative entrepreneur. To do that, I compared the characteristics of Ravasi, Pelitti and Ginori.

For Pelitti I included in the analysis Giuseppe Pelitti and Giuseppe Clemente, while for the Ginori factory I considered Leopoldo Carlo and Lorenzo II.

The criteria I defined are:

- Demographic (age, family).
- Learning process.
- Professional progress (believe or not in innovation).
- Marketing activities.
- Inspirational people (were they surrounded by scholars?)

³²³ Buyer Persona, <https://www.insidemarketing.it/glossario/definizione/buyer-personas/>, data di consultazione il 20 gennaio 2020 ore 22.54.

In the following table I write the results:

	GINORI	PELITTI	RAVASI
DEMOGRAPHIC CHARACTERISTICS: Family's Origin	The family descended by the Calenzano one. They were the one of the most influential families in Tuscany.	The factory was founded by Luigi Giulio Melchisedech, whose production was already established in terms of brand reputation in the market.	I can not ascertain if the father descended by an influent family, but he was cofounder of a factory in the silk industry and he had an established positive brand reputation in the market.
Gender and Age	Male. Age not specified.	Male. Age not specified, but I suppose more than the majority because of the time spent studying.	Male. He launched his own shop when he was 26.
Learning Process	Travels and studies	Travels and studies	Travels and studies
Professional Progress	Innovation in workers conditions and in technical process for the production	Innovation in workers conditions and in technical process for the production	Innovation in technical process for the production
Marketing Activities:	Understanding of the importance of different targets. Participation in Universal Exhibitions and use of Earned and Indirect methods of promotion.	Diversification of the production according to different targets. Participation in Universal Exhibitions, use of Indirect and few Direct methods of promotions.	Opening of own shop. Participation in some Universal Exhibitions and use of Indirect methods of promotions.
Inspirational People	Yes, they were surrounded by scholars.	They worked with influential people.	He was surrounded by scholars and worked with influential people.

In conclusion, according to the scheme I developed, an innovative entrepreneur who made revival in the production of a factory before the development of Made in Italy should have the following characteristics:

1. Coming from an important family in the territory and in the industry.
2. Dedicating his educational years to study and travel.
3. Believing in innovation and applying progress both to wellness of workers and improving production.
4. Taking part in Universal Exhibitions, using direct and indirect methods of promotion and understanding the proper targets.
5. Believing in advertising more in general.
6. Being inspired and contaminated by scholars.
7. Working with influential and important people to increase the brand awareness.

Chapter 4. Analysis of similar case studies

In the previous chapter, I identified the role and the characteristics of an innovative entrepreneur, the person who was able to build a revival of artisanal production and to understand the importance of progress, given in those years by Industrial Revolution.

Furthermore, I analyzed three companies whose directors reflected the above mentioned characteristics. These manufacturers had one common characteristic: the participation in Universal Exhibition in order to promote their goods. This Event represented a starting point for the research I conducted: rebuilding some marketing campaign in which Expositions were presents, to recognize which methods of promotion were used to support the participation. The results allowed me to distinguish between two main groups: direct and indirect ways of promotion. The first category was less used in the case studies I chose, compared with the other one.

Moreover, I would like to pursue the research trying to find an answer to the following questions:

- Were there other innovative entrepreneurs in Italy between 19th and 20th centuries?
- Did those manufacturers take part in Universal Exhibitions?
- Did they use direct and indirect methods of promotion?
- Where were they located in Italy?

The purpose behind these questions is to outline some similar behaviours in terms of marketing activities before the diffusion of Made in Italy.

I set this work using the logic of mathematics set: the larger set contains a smaller one and so on. Precisely, I will consider a large set, in which there were all the craft activities which took part in Exhibitions. Then, inside this first set, I will select all the manufacturing managed by an innovative entrepreneur. The third set will be composed by those firms with innovative entrepreneurs who made a revival of a production together with the use of direct and indirect methods of promotion.

4.1. Identification of innovative manufacturing taking part in Universal Exhibitions between the 19th and the 20th centuries

The criteria I used to identify the innovative manufacturers participating in Universal Exhibitions, consisted in checking official guidebooks. The reason is that, inside these books there was a description of the exhibitors and their goods, as the visitors would see them during their journey. I used those texts to understand if the factories could have exposed some innovative products or goods realized through innovative process.

I supposed that, if there was mention of the goods, they would have differentiated themselves from other competitors, thanks to the presence of certain characteristics of innovation: Universal Exhibitions were also called “Fair of Progress”, so I thought that if a company was described in details, there was some innovation in its products.

Furthermore, I connected the intuition of these companies to the presence of innovative entrepreneurs as directors.

I decided to focus only on materials in Italian language or dedicated to Italian Universal Exhibitions, in order to find more factories useful to achieve the goal of this chapter.

The first guide I examined was related to the Exhibition in Milan in 1881, “Guida del visitatore all’esposizione italiana del 1881 a Milano”.³²⁴ The manufactures I chose were the following:

- Galfetti Giovanni and sons, furniture makers in Como.³²⁵
- Angelo Poretti, brewery in Milan.³²⁶
- Giovanni Battista Pirelli, tires producer in Milan³²⁷
- Pietro Miliani, paper mills in Fabriano.³²⁸
- Michele Talmone, chocolate maker in Turin.³²⁹
- Garnier Valletti, fruit producer in Turin.³³⁰
- Francesco Cirio, vegetables producer in Turin.³³¹

³²⁴ *Guida del visitatore alla esposizione industriale italiana del 1881 in Milano*, Milano, Sonzogno, 1881:https://upload.wikimedia.org/wikipedia/commons/f/ff/Guida_del_visitatore_alla_esposizione_industriale_italiana_del_1881_in_Milano.pdf, data di consultazione il 25 gennaio 2020 ore 10.00

³²⁵ *Ivi*, p. 84.

³²⁶ *Ivi*, p. 102.

³²⁷ *Ivi*.

³²⁸ *Ivi*, p. 129.

³²⁹ *Ivi*, p. 135.

³³⁰ *Ivi*.

³³¹ *Ivi*, p. 136.

- Gaspare Campari, spirit maker in Milan.³³²

Moreover, the second guide I analyzed was the one published for the Universal Exhibition of Milan in 1906.³³³ The style of this text was mainly descriptive, and the author dedicated many parts to provide a general overview, without focusing on details concerning firms and products.

However, I selected one factory from the text:

- Fratelli Branca, spirit makers in Milan.³³⁴

From this volume on, it was possible to select companies which made advertising on that. The reason of this choice reflected the use of guidebooks to promote the factory and its products. These entrepreneurs used direct methods of promotion to do their marketing activities, trying to achieve brand awareness goals and increase sales.

Therefore, I chose these companies because one of the main questions I tried to answer with this research was to understand which methods of promotion were used by manufacturing before the Made in Italy, together with Universal Exhibitions.

Therefore, if the objective of this chapter was to sum up and to put together similar case studies, the use of direct methods of promotion represents an interesting criterion for the analysis.

The following list includes those firms who advertise on the guide above - mentioned:

- Fratelli Branca, spirit makers.³³⁵
- Max Meyer, paint factory.³³⁶
- Caffarel chocolate in Turin.³³⁷

³³² *Ivi*.

³³³ Guida "ufficiale" : inaugurazione del nuovo valico del sempione Esposizione di Milano 1906, <https://archive.org/details/guidaufficialein00espo/mode/2up>, data di consultazione il 28 gennaio 2020 ore 22.41.

³³⁴ *Ivi*, p. 88.

³³⁵ *Ivi*, p. 8.

³³⁶ *Ivi*, p. 23.

³³⁷ *Ivi*, p. 51.

After the analysis of the two guides related to the main Exhibitions taken in Italy, I checked the “Album dell’Esposizione Industriale Italiana del 1871” edited by Ignazio Cantù³³⁸, dealing with the Event located in Milan.

The style of this volume prefers the use of text and descriptive parts to ads. Then, professor Cantù dedicated entire pages to those factories which exposed new products.

From those manufacturing, I selected the following:

- Broggi, silverware producer in Milan³³⁹
- Rampone & Cazzani, wood instruments makers in Milan.³⁴⁰
- Chiozza e Turchi, soap makers in Pontelagoscuro.³⁴¹
- Salviati, glass worker in Murano.³⁴²

Following the chronological order, I examined a guide related to the Exhibition organized in Turin in 1884, the “Guida Ricordo Torino 1884”³⁴³

The style adopted by the authors consisted in describing Turin and the Exhibitions in general, alternating text and advertising. For this reason, I chose those firms that used direct methods of promotion, i.e. they published their advertising in the guide:

- M. Jesurum & Co., laces producers in Venice.³⁴⁴
- Michele Talmone, chocolate producer in Turin.³⁴⁵
- Conceria Antonio Varale, tannery and belt factory in Biella.³⁴⁶

Additionally, I identified innovative factories in the guide dedicated to the International Exhibition in Turin in 1911³⁴⁷. In this way, the factories to analyze owned to different ages inside the period considered: between the 19th and the 20th centuries. As some of

³³⁸ Album dell’Esposizione Industriale Italiana del 1871, Milano, Tipografia Editrice di Enrico Politti, 1871: http://milanocittadelle scienze.it/wp-content/uploads/arsetlabor_05_cantu_albumespo.pdf, data di consultazione il 01 febbraio 2020 ore 09.21.

³³⁹ *Ivi*, p. 90.

³⁴⁰ *Ivi*, p. 157.

³⁴¹ *Ivi*, p. 236.

³⁴² *Ivi*, p. 243.

³⁴³ Guida Ricordo Torino 1884, <https://digit.biblio.polito.it/3479/7/guidaricordotorino PARTE I.pdf>, data di consultazione il 30 gennaio 2020 ore 08.45.

³⁴⁴ *Ivi*, p. 4.

³⁴⁵ *Ivi*, p. 68.

³⁴⁶ Guida Ricordo Torino parte III, <https://digit.biblio.polito.it/3479/9/guidaricordotorino PARTE III.pdf>, data di consultazione il 31 gennaio 2020 ore 22.03, p. 164.

³⁴⁷ Guida ufficiale della Esposizione Internazionale Torino 1911, Torino, Stabilimento tipografico Dott. G. Momo, 1911: <http://www.museotorino.it/resources/pdf/books/462/#62>, data di consultazione il 31 gennaio 2020 ore 23.56.

the above - mentioned ones, this guide does not merely explain in detail the characteristics of the exhibitors, but it provides only a general overview on pavilions.

The following names came from the advertising in the books. They represented the firms who invested in direct methods of promotion:

- Piaggio & Co., carriage manufacturer in Sestri Ponente.³⁴⁸
- Borsalino, hat maker in Alessandria.³⁴⁹
- Cartiera di Verzuolo, paper producer in Cuneo.³⁵⁰
- Fratelli Santini, lamps producer in Ferrara.³⁵¹

These are some of the manufacturing I found out to conduct an analysis about innovative entrepreneurs and the marketing activities connected with the participation in Universal Exhibitions.

The first criterion of my research consisted to group and select all the factories, who took part in those Events and were mentioned for their products by authors of the guides. The fact of being described in those books by someone who did not know the goods, meant that their production could surprise visitors. The reasons of this effect could be identified in innovative products or production processes, which differentiated the firm by competitors.

Inside these lists I want to verify the presence of innovative entrepreneurs who made revival of the production. This goal corresponds to the second criteria I applied to the research, in order to realize the first map of a sample of case studies.

To identify which entrepreneurs were considered as innovative, I applied the identikit model developed in the previous chapter. The characteristics that this person had to have were:

1. Coming from an important family in the territory and in the industry.
2. Dedicating his backgrounds to study and travel.
3. Believing in innovation and applying progress both to wellness of workers and improving production.
4. Taking part in Universal Exhibitions, using direct and indirect methods of promotion and understanding the proper targets.

³⁴⁸ *Ivi*, p. 31.

³⁴⁹ *Ivi*, p. 280.

³⁵⁰ *Ivi*, p. 183.

³⁵¹ *Ivi*, p. 262.

5. Believing in advertising more in general.
6. Being inspired and contaminated by scholars.
7. Working with influential and important people to increase the brand awareness.

4.2. Identification of innovative entrepreneurs who made revival of the production among the selected case studies

I began my analysis studying the first selected list of manufacturing taking part in Universal Exhibition in Milan 1881, in details they were:

Giovanni Galfetti & Sons, were cabinet makers in Como. Their factory operated from the end of the 19th century to 1960s. The characteristic that made possible to realize important furniture from a stylistic point of view was the contamination with Pierangelo Masciadri, who worked in the fashion sector.

They used to meet in a bar located in Bellagio in Como to exchange opinion and some advice. Galfetti took part in the Milan Exhibition of 1881, where he was praised for the high quality of the work by technical and artistic perspectives. Furthermore, the brand awareness of this factory increased also thanks to the furniture made for Palazzo Gallio and the steamer “Patria”. He was member of the “Alta Quota” group, founded in 1930s by Ico Parisi.³⁵²

Angelo Poretti was born in 1829 in a farmer family. When he was young, he decided to go abroad and travelled along Austria, Germany and Bohemia, where he met the most famous brewers of Europe. In Europe he worked as laborer until the 1877, when he came back to Italy and created the “Birrificio Angelo Poretti” near Varese.

The purpose of this new firm was connected to an innovative vision for this entrepreneur: the idea was to develop a new type of beer, lighter than the one already existent in the market and made with high quality raw materials.

To achieve this goal, he imported machinery from abroad, bought an old factory establishment in Valganna and Fontana degli Ammalati. Concerning this last element, it was known for the curative effects, which allowed Poretti to increase his brand reputation specifying this characteristic in advertising. From a marketing point of view, his participation in the Exhibition of Milan 1881, where he presented to people his

³⁵² Galfetti, quando l'arredo detta il tessuto, <https://www.corrieredicomo.it/galfetti-quando-larredo-detta-il-tessuto/>, data di consultazione il 02 dicembre 2020 ore 16.30

product, could be associated to a sort of launch campaign. Then, he used also direct methods of promotion, such as posters and letterhead.³⁵³

Giovanni Battista Pirelli was born in 1848, near Lecco. His family had a modest background and the father worked as baker. He graduated in industrial engineering in Milan, where he won a scholarship to visit Europe and study a new industry. During his journey, he met the most important characters of the European industrial development and sharpened up the expertise about rubber. In 1872, he came back to Italy and launched a new firm, whose production concerned rubber accessories. This sector was not already fully developed, so he could be identified with an innovative entrepreneur, who had the vision to understand the potentiality of this production and introducing it.

In 1890, he changed the production, created the first tires for bikes and in 1900s, he launched “Ercole”, the first tire for cars. With these two inventions, I think it is possible to assign him the title of “innovative entrepreneur who made revival of the production”, thus the traditional manufacturing activity was not so long, he applied to this basis new knowledge and technologies, in order to develop a new good.

In 1907, he gave his tires to Italia 35/45 HP, which won the raid Pechino - Parigi and allowed Pirelli to increase his brand awareness and brand reputation. This activity is called today “sponsorship” and it is a direct methods of promotion, because the brand gives their product to someone or something which share the same value and can give to the factory a positive image. However, it is also an indirect one, because the effect of the marketing activities depends on the result of the race or the reputation of the person sponsored.

Pirelli aimed to develop a large network of scholars and entrepreneurs, to exchange know how and inspiration. All these activities allowed him to expand his production and opened new establishment even abroad, for instance in United Kingdom and Argentina.³⁵⁴

³⁵³ Angelo Poretti, https://it.wikipedia.org/wiki/Angelo_Poretti, data di consultazione il 02 dicembre 2020 ore 17.20; La storia di Angelo Poretti, <https://www.birrificioangeloporetti.it/it/content/la-storia-di-angelo-poretti>, data di consultazione il 02 dicembre 2020 ore 17.20, Carlsberg Italia, <http://www.museoweb.it/impres/carlsberg-italia/>, data di consultazione il 02 dicembre 2020 ore 17.23.

³⁵⁴ Giovanni Battista Pirelli, <https://wheels.iconmagazine.it/auto-classiche/personaggi/giovanni-battista-pirelli>, data di consultazione il 03 febbraio 2020 ore 12.07; Pirelli Giovanni Battista, http://www.treccani.it/enciclopedia/giovan-battista-pirelli_%28Dizionario-Biografico%29/, data di

Giuseppe Miliani was born in Fabriano, in 1816. Since his youth, he worked in the paper manufacturing launched by the father, Pietro Miliani. This factory was already famous in the market, because Pietro improved the paper production process with modern machineries and invented the tissue paper. Under his guide, Giuseppe took care of the promotional sector and the commercial relationships. The goals he wanted to achieve during his management were: expansion for the firm and in terms of workers. For these reasons, he introduced modern machinery and improved the production of the tissue paper, increasing its quality. These changes allowed him to receive prizes in 14 Universal Exhibitions from 1851 to 1889. The effect of this marketing activity reflected to the brand awareness and the rise of sales, which translated into new workers. He became the official supplier of tissue paper for the “Regia Officina delle carte valori” in Turin. He could be considered as an innovative entrepreneur who made revival of the father’s production and the innovation could also see when he created the “Società di beneficenza”, whose purpose was to give to illness workers a subsidy.³⁵⁵

Michele Talmone founded a chocolate manufacturing in Turin, in 1850. In those ages, this product was sold by pharmacist, grocers and confectioners. As innovative entrepreneur, he began from artisanal production and applied the modernization introduced by Industrial Revolution to find a new factory. To differentiate his tin boxes, he created an advertising image useful to recognize his products and increase brand awareness. The brand was also enhanced by two old people painted by the German poster designer Oschner. In 1888, the direction was under the control of his son, Enrico.³⁵⁶

Francesco Garnier Valletti was born in 1808 in Giaveno, near Turin. He was considered the last exponent of artificial pomology.

consultazione il 03 febbraio 2020 ore 12.07. M. Perugini, Pirelli, Giovanni Battista, in *Dizionario Biografico degli Italiani*, Roma, Istituto dell’Enciclopedia Italiana, 84 (2015). *Ad vocem*.

F. Polese, In search of a new industry: Giovanni Battista Pirelli and his educational journey through Europe, 1870–1871, *Business history*, 48 (2006), 3, pp. 354-375.

³⁵⁵ Miliani Giuseppe, [http://www.treccani.it/enciclopedia/giuseppe-miliani_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/giuseppe-miliani_(Dizionario-Biografico)/), data di consultazione il 03 febbraio 2020 ore 17.37

³⁵⁶ Cioccolato Talmone, <http://www.museoartebana.it/cioccolato-talmone/>, data di consultazione il 03 febbraio 2020 ore 18.09; Cioccolato di Torino, <http://www.thelightcanvas.com/cioccolato-di-torino-il-cacao-talmone/>, data di consultazione il 03 febbraio 2020 ore 18.09

He began his working life as confectioner, then he started a wax modeler career. Firstly, he worked in Turin, then he moved to Milan. His abilities let him know and introduced in the Imperial Court in Wien, where he began to reproduce wax flowers and fruits. This employment was useful to increase his personal brand awareness, because he did not work in a manufacturing. However, the brand corresponded to himself. Subsequently, he went to Saint Petersburg to the Zar Nicola I Court and also this Event could be associated to a marketing activity for the brand.

Since 1851, he travelled along Italy and Europe, taking part in some Universal Exhibitions, where he received 32 medals.

The characteristics of this innovative entrepreneur could be identified in the purpose of his work, he was one of the first modeler which build fruits for a scientific objectives. His fruits were similar to the real one and they were used in a didactic scope to promote the most valuable species. Another characteristic was the particular technique used for the realization.³⁵⁷

Francesco Cirio was born in 1836 in Nizza Monferrato, near Asti.

His father changed many works in the commercial sectors and it could be supposed that he learnt the techniques from the father himself. His family was not well-heeled, so he was not able to study. Nevertheless, he showed marked entrepreneurial characteristics, for instance when he was 14, he began to sell vegetables with a small barrow.

Since this age, he dedicated most of this free time to try to answer, with his brother and the cook of Savoia Court, to a recent market needs: how it was possible to satisfy the increasing demand of vegetables coming from the most important European countries?

The answer came when he was 20. In 1856, he rented an establishment located in Turin, where there was a fireplace with two boilers and applied a technique to store the peas invented in 1795 by Nicolas Appert. He was an innovative entrepreneur who made a revival, both using a production already diffused and a technique invented in the previous century, creating a modern manufacturing.

From peas he also applied the method to other vegetables and thanks to tomato he built his brand image, because he was recognized for this production.

³⁵⁷ Valletti, <http://www.museodellafrutta.it/valletti/vallettichi.htm>, data di consultazione il 04 febbraio ore 10.49; La collezione pomologica di Francesco Garnier Valletti, <https://www.pinacoteca-agnelli.it/visit/9260/la-collezione-pomologica-di-francesco-garnier-valletti-del-museo-della-frutta/>, data di consultazione il 04 febbraio ore 10.49.

The participation in the Universal Exhibition of Paris in 1867 allowed him to present the products, build a brand awareness who reflected into an increasing percentage of sales, whose revenues were spent into new establishments: Castellammare di Stabia, Mila, Berlin, London, Bruxelles, Paris, Belgrado and Wien.

His entrepreneurial mind allowed him to understand the importance of marketing activities, in fact to improve the negative reputation given to Italian vegetables from Germany, he employed a particular direct promotional activity. First of all, he spread the word about a promotion, that consisted in: for people who bought Italian cauliflower, they received a kit for a excellent tasting, composed by butter and wine. This promotion was described by many newspapers and many people came to buy Cirio's products the day of the Event. This activity included direct and indirect methods of promotion, because he triggered the media to describe and diffuse the offer, without any investment. The results were a positive brand reputation and increasing in sales.³⁵⁸

Gaspere Campari was born in 1828 near Novara in a farmer's family.

When he was 14 he moved to Turin to study spirits. There, he met the master pastry chef of Savoia Court, who recommend him for an apprenticeship to Giacomo Brass, the owner of one of the most famous distillery in the city. In 1860 he came back to Novara, where he opened his own shop. He dedicated his career to improve spirits already existent and try to find a new blend. One of his most important spirit was "Bitter all'uso di Hollandia", who became "Bitter Campari". It was composed by a mix of pot herbs, roots and fruits which gave it a ruby red color and put together the characteristics of an aperitif and a digestive. In 1865 he moved to Milan and launched a new shop in the Galleria Vittorio Emanuele. He took part in some Universal Exhibitions to create his brand awareness and carte de visite as direct methods of promotion. He died in 1882, when the son, Davide Campari became the director and introduced a chemical industrial production for spirits. Davide, also, invested money in advertising, in particular for the realization of posters.³⁵⁹

³⁵⁸ Cirio, il genio piemontese, <http://www.piemontetopnews.it/cirio-il-genio-piemontese-che-modernizzo-la-pummarola/>, data di consultazione il 04 febbraio 2020 ore 11.53; Cirio Francesco, http://www.treccani.it/enciclopedia/francesco-cirio_%28Dizionario-Biografico%29/, data di consultazione il 04 febbraio 2020 ore 11.54, L. Agnello, Cirio, Francesco, in *Dizionario Biografico degli Italiani*, Roma, Istituto dell'Enciclopedia Italiana, 25 (1981). *Ad vocem.*; Storia Cirio, <https://www.cirio.it/storia-cirio>, data di consultazione il 04 febbraio 2020 ore 11.55.

³⁵⁹ Campari Davide, http://www.treccani.it/enciclopedia/davide-campari_%28Dizionario-Biografico%29/, data di consultazione il 04 febbraio 2020 ore 13.03; L'avventura di Gaspere Campari, <http://www.piemonteis.org/?p=1039>, data di consultazione il 04 febbraio 2020 ore 13.04; Gaspere

I sum up their characteristics in a table composed by the identikit of innovative entrepreneurs:

	GALFETTI GIOVANNI & SONS furniture maker	ANGELO PORETTI brewery	GIOVANNI BATTISTA PIRELLI tires maker	PIETRO MILIANI MANUFACTURING paper mills	MICHELE TALMONE chocolate maker	GARNIER VALLETTI wax modeler	FRANCESCO CIRIO vegetable producer	GASPARE CAMPARI spirits maker
Family's Origin	Not defined	Farmers	Modest background	He was son of Pietro Miliani, the founder of the manufacturer. His family was famous in the industrial sector of paper.	Not defined	Not defined	Modest background	Farmers
Gender and Age	Male. Age not defined	Male. He created the firm when he was 48.	Male. He created the firm when he was 24.	Male. He began working in the manufacture younger.	Male. He died before the 1888.	Male. He was born in 1808 and began the production immediately.	Male. He launched the firm when he was 20.	Male. He launched the firm when he was 30.
Learning Process	Not defined	He travelled and worked in Europe.	He graduated in industrial engineering , then he travelled in Europe.	He was immediately introduced in the factory and then, sent to Rome to build commercial relationship.	Not defined	He started his career as confectioner and then as wax modeler. He travelled Europe and Italy.	He did not study. However, when he was 14, he began working with an entrepreneurial mind.	When he was 14, he moved to Turin to study spirits.
Professional Progress	Participation in a club with main designer to stimulate innovation.	He had an innovative vision, proposing on the market a new kind of product.	He introduced in Italy a firm based on a new industrial sector and some year after, he created a new product	He improved technical process of the production, expanding the factory and maintaining the high quality of the production. Furthermore, he improved	He applied innovation to an artisanal production .	He used innovative artificial techniques and he had a vision, for which his works were useful to science.	He applied an ancient technique to satisfy a market need, creating an innovative manufacturing.	He improved already existent spirits.

Campari, https://it.wikipedia.org/wiki/Gaspere_Campari, data di consultazione il 04 febbraio 2020 ore 13.04.

			based on the first production.	the watermarked paper. He created a Society to assure a subsidy to workers during illness.				
Marketing Activities	Universal Exhibitions, together with realization of works for the main palace and a streamer in Como.	Universal Exhibitions, direct methods of promotion as posters and indirect one, obtained by the reputation of the water coming from the Fontana degli Ammalati.	Universal Exhibitions, direct methods of promotion as public relationship , posters, sponsorship and indirect one, coming from the guidebooks and the work for important projects.	He dedicated part of his learning process to work on the promotional area of the factory. He won 14 prizes in Universal Exhibitions from 1851 to 1889. Then, he created carte de visite and did public relationship activities. He also worked for the Regia Officina delle carte valori of Turin.	He understood the importance of advertising and he was the first entrepreneur who created a recognizable brand together with an image.	He took part in some Universal Exhibitions , where he increased his brand awareness. Then, he uses public speaking and the reputation obtained by working for important people to sale his products.	He took part in some Universal Exhibitions, where he built and improved the brand awareness. Then, he used press to advertise its product. Furthermore, he created a direct marketing activity which reflected on press and in this case, this last method of promotion would be used as an indirect one.	He took part in some Universal Exhibitions , where he built brand awareness and he use carte de visite to promote himself.
Inspirational People	Contamination with the fashion designer Pierangelo Masciadri and the other members of Alta Quota.	Knowledge acquisition by the most important brewers in Europe.	Knowledge acquisition by the most important characters in the European industrial development, then he worked together with scholars, in order to exchange know how.	Contamination with scholars and famous people.	Not defined.	Not defined.	The inspiration for the development of the manufacturing came from the contamination with the brother and a cook of Savoia Court.	When he was young, he met the master pastry chef of Savoia Court, who recommended him to Giacomo Bass, a famous spirits maker.

Revival	Not defined	No. He created a new factory.	Yes. He created a new factory, but then he revolutionized the traditional production, introducing tires.	Yes.	Yes. He translated the artisanal chocolate production of this area into an industrial one.	Yes. He carried a new vision in wax production and used new techniques.	Yes. He applied already existent technique to satisfy a new request of the market, launching an innovative manufacturing.	Yes. He studied past spirits to create new mix.
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In this first group, the innovative entrepreneurs who made revival were: Pirelli, Miliani, Talmone, Valletti, Cirio and Campari.

Considering the lists of names obtained by the analysis of the guide related to the Universal Exhibitions of Milan 1906, I selected the following companies:

Fratelli Branca was founded in 1845 in Milan by Bernardino Branca, who invented the bitter named Fernet Branca and shifted the production from domestic to industrial one. In 1862 the son, Stefano Branca, developed new products and used Universal Exhibitions as marketing campaign to present them. In 1891 his wife, Maria Scala, assumed the direction of the company, because the heir was younger. In this period, she worked to expand the market abroad and launched new products.

Bernardino Branca, son of Maria Scala and Stefano Branca, was born in 1886. He spent his youth in the factory, learning the job. In 1917 he became the director and dedicated his professional career to expand the establishments also abroad, improving the production process with modernization and increasing the range of products with Chartreuse, Tamarindo, Alchermes and Maraschino spirits.

All these figures were associated to innovative entrepreneurs who made revival, because they started with the traditional production and applied some improvements to make it innovative. I chose Bernardino Branca, because his living period corresponded to the one of the Exhibitions in Milan in 1906. This manufacturing had always considered marketing as important: in 1865 it published its first advertising in a newspaper, in 1895 it created some form of merchandising as calendar marked Branca and in the same year, the famous painter Leopoldo Metlicovitz designed the logo, composed by a world "Il Mondo Branca". The 1900s were, indeed, characterized by large use of posters together with the above-

mentioned methods of promotion and the advertising on official Expositions guidebooks.³⁶⁰

The Switzerland entrepreneur **Max Meyer** founded the “Colorificio Italiano Max Meyer” in Milan in 1895, who became MaxMeyer.

Those ages were characterized by the increasing importance of the powder paints and mixed with linseed oil. However, the innovation based on a revival of himself production happened when, some years after, the automotive sector began to expand. Meyer understood that it was important to keep up with the times and saw an innovative opportunity in the collaboration with this industry. From that moment, he realized specific finishings able to resist over time. To increase the brand awareness, besides the participation in Universal Exhibitions and the advertising on guides, he decided to involve the poster designer Aleardo Terzi to realize a logo. He painted a dog with with a paintbrush in his mouth, which would be inserted in all posters realized to promote the products.³⁶¹

Ernesto Alberto Caffarel was one of the entrepreneurs of Caffarel factories during the second half of the 19th century. This manufacturing was founded in 1826 in Turin by Paolo Caffarelli. Ernesto Alberto merged the firm with the Prochet Gay & Co. and together with Michele Prochet invented a new chocolate recipe: Gianduiotto.

This chocolate was presented during Carnevale in Turin and associated with the image of Gianduia, one of the masks. This product earned too much success and it was desired by the King Vittorio Emanuele II.

The marketing activities of Caffarel concerned the investment in advertising in official guides and in posters. They also created a logo in English style with the word “Prochet”, which means successors, in order to assure customers about the unchanged quality of the

³⁶⁰ Fratelli Branca, <https://www.branca-distillerie.com/>, data di consultazione il 04 febbraio 2020 ore 16.34; Bernardino Branca, [https://it.wikipedia.org/wiki/Bernardino_Branca_\(imprenditore_1886\)](https://it.wikipedia.org/wiki/Bernardino_Branca_(imprenditore_1886)), data di consultazione il 04 febbraio 2020 ore 16.35; Museo Branca, <http://www.museobranca.it/decadi/1900-1949/>, data di consultazione il 04 febbraio 2020 ore 16.36.

³⁶¹ MaxMeyer, <https://it.wikipedia.org/wiki/MaxMeyer>, data di consultazione il 04 febbraio 2020 ore 17.06; La storia, <https://it.maxmeyer.com/it/a-proposito-di-maxmeyer/la-storia/#>, data di consultazione il 04 febbraio 2020 ore 17.06, Storia, <https://maxmeyer.it/storia/>, data di consultazione il 04 febbraio 2020 ore 17.06.

product. Ernesto Alberto did not make any revival, he only developed an innovative product.³⁶²

The following table summarizes the characteristics of innovative entrepreneurs:

	FRATELLI BRANCA spirit makers	MAX MEYER paint factory	CAFFAREL chocolate producers
Family's Origin	Spirit makers family. One of the most important one.	He was a Switzerland entrepreneur.	Most important chocolate makers.
Gender and Age	Male. He assumed the control of the factory when he was 31.	Male. Age not defined.	Male. Age not defined.
Learning Process	He learnt the job in the factory since he was young.	Not defined.	Not defined. I supposed that he was introduced in the work since he was young.
Professional Progress	He believed in innovation and applied that in the production process. He, also, expanded the factory abroad.	He understood that collaborating with the modernization of the automotive sector would be an innovative strategy also for his firm.	He collaborated with Michele Prochet to the invention of a new receipt: Gianduotto.
Marketing Activities	He used Universal Exhibitions to increase brand reputation and invested in posters, calendars and advertising on press.	He used Universal Exhibitions to increase brand awareness. He also created a coordinated brand image, with a new logo and invested in posters and official guidebooks to advertise his products.	He advertised on official guidebooks and used Universal Exhibitions to increase the brand awareness. He worked as a supplier of the Reign and he spent money for posters.
Inspirational People	He took part in the most important cultural activities in Milan	Not defined.	Caffarel collaborated with Michele Prochet, who invented the new type of chocolate.

³⁶² Caffarel, <https://www.museodelmarchioitaliano.it/marchi/caffarel.php>, data di consultazione il 04 febbraio 2020 ore 18.14; Storia, <http://www.caffarel.com/it/caffarel/storia>, data di consultazione il 04 febbraio 2020 ore 18.14; Cioccolato Gianduia, <https://www.pasticceriatagliafico.it/it/ingredienti/cacao/cioccolato-gianduia-fondente>, data di consultazione il 04 febbraio 2020 ore 18.15; Caffarel, <https://it.wikipedia.org/wiki/Caffarel>, data di consultazione il 04 febbraio 2020 ore 18.16.

Revival	Yes. He applied modernization to improve production process and expand range of products.	Yes. He founded a new manufacturing, but he made revival of his own production in order to keep it updated.	No. They invented a new type of chocolate
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From this analysis I decided to consider the manufacturing of Fratelli Branca and Max Meyer, as they reflected the characteristics of the identikit.

Analyzing the Album published by Cantù in 1871, I selected the successive companies: **Antonio Salviati** was born in 1816 in Vicenza. After his graduation, he started two business, one dedicated to mosaics production and one to glass. He was one of the first artist who understood the importance of Venetian glass. Some years after, he moved to London to find some lenders to open a manufacturing for glass and in collaboration with an historian and an archeologist launched this firm. Furthermore, caused by mixed opinion, they divided the firm. Salviati became the director of the Saviati dott. Antonio, specialized in blown glass.

At the end of 1870s he discovered an innovative production techniques for the aventurine glass, obtained by a shiny crystalline paste in which specks and copper crystals are immersed. Another innovation introduced by Salviati concerned the establishment, he involved the technician Antonio Camozzo and the family Barovier, some of the most important glass workers. Furthermore, he also introduced traditional regulation coming from factories which early adopted the Industrial Revolution methods.

He took part in some Universal Exhibitions and produced a specific brochure to diffuse his products.³⁶³

The soap factory **Chiozza & Turchi** was founded in 1812 near Ferrara by the Trieste entrepreneur Carlo Luigi Chiozza. Thanks to his successor, the Wien entrepreneur Francesco Tranz, the factory gained success and it received also the visit of the Pope Pio IX. In 1858 it began the rise with the innovation introduced by the chemist Pietro Spannocchi, who allowed the manufacturing to receive many prized in the Universal Exhibitions, increase its brand awareness and compete with foreign companies.

³⁶³ Antonio Salviati, https://it.wikipedia.org/wiki/Antonio_Salviati, data di consultazione il 04 febbraio 2020 ore 22.16.

Tranz invested, also, in advertising and asked to the most famous posters designers, for instance Dudovich and De Carolis, to create posters for the firms. However, he could not be associated with an innovative entrepreneur who made revival, because the product innovation was not made by himself.³⁶⁴

Ditta Broggi was founded in 1818 in Milan by Gaetano Broggi, descended from a family of silversmiths. His success began when, in 1841, he was summoned by the Savoy to carry out a wedding service, this Event contributed to increase quickly his brand awareness. Meanwhile, his sons Carlo and Serafino travelled to Europe to learn last innovation applied in the sector. When they came back, they decided to apply an innovative technique to the production process, which would have many positive results: save time, resources and increasing quality of products. With this change, they expanded the factory and the production introducing cutlery and turning of oval objects. In 1872, they received the opportunity by King Vittorio Emanuele II to introduce the Royal logo in their products, as main supplier of the Royal House. This concession helped the Broggi to increase their brand reputation and received other important works to do. Both Broggi brothers were innovative entrepreneurs who made revival of the production began by their father.³⁶⁵

The **Rampone & Cazzani** factory was founded in 1818 in Milan by Egidio Forni and Francesco Rampone who worked in the production of wood instruments.

Since the middle of the 19th century, Agostino Rampone became the director of the manufacturing together with Forni. Thanks to his background as flutist, he introduced significant innovations in the production and expanded the range with the Sax. He was considered one of the first producers of this instrument. He received many prizes in Universal Exhibitions, which increased the notoriety of the manufacturing. With this professional career he can be identified as innovative entrepreneur who made revival of an already affirmed production.³⁶⁶

³⁶⁴ Ponte Saunara, <http://www.andreacavallari.it/Ponte/PonteSaunara.htm>, data di consultazione il 05 febbraio 2020 ore 15.37.

³⁶⁵ Broggi, <https://broggi.it/chi-siamo/>, data di consultazione il 05 febbraio 2020 ore 17.35.

³⁶⁶ Rampone & Cazzani, https://it.wikipedia.org/wiki/Rampone_%26_Cazzani, data di consultazione il 05 febbraio 2020 ore 18.21; Storia della Rampone & Cazzani, <https://www.saxforum.it/forum/content.php/221-Storia-della-Rampone-e-Cazzani>, data di consultazione il 05 febbraio 2020 ore 18.22.

The stories of these entrepreneurs are added to the identikit model of innovative entrepreneur:

	Broggi silverware producers	Rampone & Cazzani wood instruments makers	Chiozza & Turchi soap makers	Salviati glass worker
Family's Origin	Sons of a famous silverware producer	Son of Rampone, famous manufacturer in this sector.	Not defined	Not defined.
Gender and Age	Males. Ages not defined.	Male. Age not defined.	Male. Age not defined.	Male. He founded the firm when he was 43.
Learning Process	They travelled abroad to study last innovation applied in the sector by other countries.	He was a famous flutist and innovator of this kind of instruments.	Not defined	He graduated and then, he moved to England.
Professional Progress	They applied an innovative technique to artisanal production, in order to save time and resources, increasing the quality of the products.	He improved the already existing production of flutes, thanks to his background as musician and introduced saxophones. It happened because, probably, he met the inventor.	He worked together with the chemist Pietro Spannocchi, who increased the quality of the products.	He understood the potentiality of Venetian glass and innovate the production techniques
Marketing Activities	They took part in Universal Exhibitions and were described in guidebooks. These two methods of promotion increased their brand awareness, together with the works realized for the Royal House. Furthermore, they received the chance to introduce the	He took part in many Universal Exhibitions, where he received many prizes and increase the notoriety of the firm.	He took part in some Universal Exhibitions, where he received many prizes. He also collaborated with the most important poster designers to create his own posters.	He took part in Universal Exhibitions and created his own brochure.

	Royal symbol in their products, in this way they increased the reputation of their products. In 1903 they invested money in advertising on press.			
Inspirational People	They would be contaminated and inspired by foreign competitors and scholars.	He probably met the inventor of sax and he played for long time together with the best musician in La Scala Theater.	He worked with an innovator.	He worked together with scholars and introduced in the firm the technician Antonio Camozzo and the artist family Barover.
Revival	Yes. They applied an innovative technique to traditional production.	Yes. He applied innovation to flutes production and introduced the saxophones.	No. The revival was made by his collaborator and not directly by himself.	Yes. He developed a new production process to obtain an innovative product.

Broggi, Rampone and Salviati can be included in my analysis.

By the research in the guide published for Turin 1884, I found the succeeding entrepreneurs and their connected table:

Michelangelo Jesurum was a drawing student in the Venice Academy, where he knew the lacer art. In 1870, he decided to recover this production and founded his own shop. This innovative entrepreneur introduced specialized schools in many locations of the

Venetian area to train workers, which would be employed in the firm. This innovation, together with the creation of the first type of polychrome lace, allowed Jesurum to receive many prizes in Universal Exhibitions. During these Events, Jesurum advertised on official guidebooks, to increase its brand awareness.³⁶⁷

The tannery Varale was founded in 1733 as producer of fur and gloves, then in 1840 **Antonio Varale** innovated the production: he transformed the original manufacturing in a modern firm of belt and leather company. In 1880, the innovation continued and began the production of chrome crown leather and articles for the textile industry, positioning itself as the unique manufacturing producing it.

For this reason, he could be identified as innovative entrepreneur who made revival. To advertise his primacy he invested money in press on guidebooks and for the creation of commercial postcards.³⁶⁸

	JESURUM lacers producer	CONCERIA ANTONIO VARALE tannery and belt factory
Family's Origin	Not defined	Not defined
Gender and Age	Male. Age not defined	Male. Age not defined
Learning Process	He attended the drawing class in the Venice Academy	Not defined.
Professional Progress	He would make a revival of the original lacer production in the territory	He innovated the production of the manufacturing.

³⁶⁷ La nostra storia, <https://jesurum.it/storia/>, data di consultazione il 05 febbraio 2020 ore 21.47; Jesurum Venezia 1870, http://cultura.mise.gov.it/mise_piacentini_fe/loadcard.do?id_card=1203&force=1, data di consultazione il 05 febbraio 2020 ore 21.47.

³⁶⁸ Conceria Antonio Varale, <https://www.archivitelessili.biella.it/eventi-e-bibliografia/634-conceria-antonio-varale/>, data di consultazione il 05 febbraio 2020 ore 22.50.

Marketing Activities	He advertises on press and guidebooks. Then, he participated in some Universal Exhibitions.	He invested in direct methods of promotion and Universal Exhibitions
Inspirational People	Not defined	Not defined
Revival	Yes. He recovered the production of lacers, creating an innovative type.	Yes. He modernized the traditional production, positioning the firm as the unique producer.

Last group of entrepreneurs I considered in my research would be described on the official guide edited for the Exhibitions of 1911 in Turin. They are:

Ditta Fratelli Santini was founded in Ferrara in 1859 by Orfeo Santini. The first production of this manufacturing concerned the repair of tin and brass objects, to make brass oil candles. In 1886 the direction was under the control of his sons, Silvio, Umberto and Paolo. They were innovative entrepreneur who changed the original production to introduce the discovery made by Thomas Wilson, already applied by foreign factories. Wilson understood the process with which was possible to create acetylene lamps. Santini brothers innovated their manufacturing, becoming the early producer of these lamps in Italy and it allowed him to expand their firm in 1900. To build their brand image, they applied a logo on the products named "AQUILAS", with the symbol of an eagle. Brand image was a starting point for developing a strong brand awareness, that they empowered with Universal Exhibitions, advertising on press, guidebooks and the creation of a cartoon to promote the lamps.³⁶⁹

The **Cartiera di Verzuolo Ing. L. Burgo & C**, was founded in 1905 by the electrical engineer Luigi Burgo. After a working period for the Compagnia Thury based in Genoa, together with some friends, he built a power plant and then he embraced the production of papers near Cuneo. He founded this innovative firm, who in a short time allowed him

³⁶⁹ Santini - La storia, <https://www.pinocroce.com/santini-la-storia/>, data di consultazione il 06 febbraio 2020 ore 10.39.

to earn success and became the official supplier of the most important newspapers, as La Stampa and Gazzetta del popolo di Torino.³⁷⁰

Borsalino was a manufacturing specialized in the production of hats, founded by Giuseppe Borsalino in Alessandria in 1851. After his death, the hereditary succession had not been easy, because his son Teresio Borsalino was attached by the cousin Giovanni Borsalino, who opened a new factory using the family name “Borsalino Fu Lazzaro”. From that moment, a sort of advertising war began: both the entrepreneurs spent money in posters, realized by the most important artists of that age and in advertising on press. In 1900 Teresio became the only owner of Borsalino factory. In the same year, the firm received the Grand Prix in the Universal Exposition of Paris and the brand was officially launched also abroad. During his professional life, Teresio continued to improve the firm with the most modern machinery, to expand the production and introduced some benefits for workers, such as: nursery, medical assistance and pension funds. Marketing characterized his career and he did not stop to advertise or participating in Universal Exhibitions. He was an innovative entrepreneur who made revival of the production to continually chasing progress.³⁷¹

The **Piaggio & Co.** was founded by Rinaldo Piaggio in Sestri Ponente.

His career began in 1884, when he translated his father’s activity as timber sawmill to produce naval furniture. With this activity, he earned much success, which allowed him in 1900s to innovate the production. He changed the business in the production and repaired carriage for the railway sectors. These continuing changements in production could be associated to an innovative vision: before a sector decline, he saw new possibility in other productions. He took part in some Universal Exhibitions and advertised the carriage production in the official guidebooks.³⁷²

³⁷⁰ Luigi Burgo, https://it.wikipedia.org/wiki/Luigi_Burgo, data di consultazione il 06 febbraio 2020 ore 10.59.

³⁷¹ Teresio Borsalino, https://it.wikipedia.org/wiki/Teresio_Borsalino, data di consultazione il 06 febbraio 2020 ore 11.44. Borsalino, <https://it.wikipedia.org/wiki/Borsalino>, data di consultazione il 06 febbraio 2020 ore 11.45.

³⁷² Rinaldo Piaggio, https://it.wikipedia.org/wiki/Rinaldo_Piaggio, data di consultazione il 06 febbraio 2020 ore 12.23.

In the table the characteristics of the previous entrepreneurs, according to the identikit model:

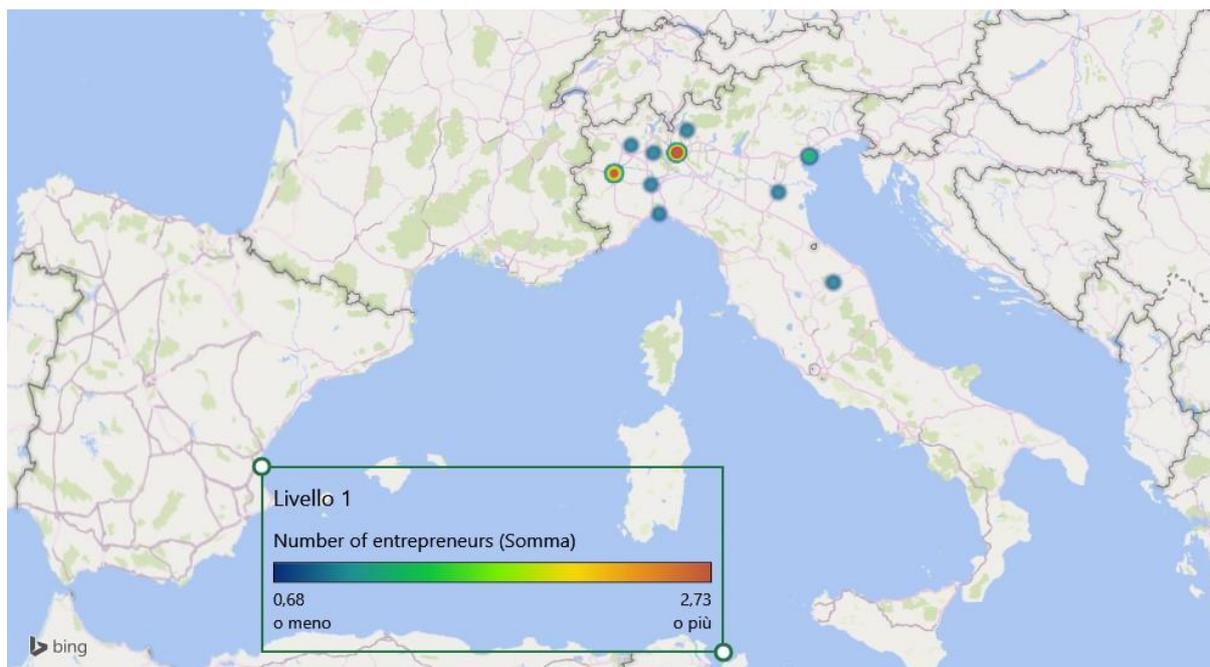
	PIAGGIO & Co., carriage manufacturer	BORSALINO hat maker	CARTIERA DI VERZUOLO Ing. L. Burgo & C paper producer	FRATELLI SANTINI lamps producers
Family's Origin	Member of an important Genoese entrepreneurs family.	Son of Giuseppe Borsalino, the founder of the company.	Not defined.	Sons of the manufacturing founder.
Gender and Age	Male. He was 20 when he launched the first firm.	Male. He became the director when he was 33.	Male. He founded the firm when he was 29.	Male. Age not defined.
Learning Process	I supposed he worked with the father in his timber sawmill.	After the school, he travelled in Switzerland, Belgium, Germany and England to improve his knowledge in foreign languages. Then, he came back to the factory where he began his professional career as employee to arrive as manager.	He was graduated as electrical engineer and he worked for the Compagnia Tury, based in Genoa, which allowed him to travel abroad.	Not defined. I supposed they had already been involved in the industrial development knowledge
Professional Progress	He began his professional life in the naval furniture sector, then he launched a carriage construction and repair factory.	As the father, he continued improving the production with technological innovations. He positioned the factory as one of the main producers of felt hats. He introduced a nursery, a medical assistance and a pension fund for workers.	He founded the "Cartiera di Verzuolo" and supplied the most important Italian newspapers.	They expanded the original manufacturing and innovated the production
Marketing Activities	He participated in Universal Exhibitions and advertised on official guidebooks.	He participated in some Universal Exhibitions, invested in posters, advertising on press and guidebooks.	He took part in Universal Exhibitions, where he spent money to advertise on the official guidebooks.	They created a own logo, advertised on press and guidebook. Then, they made a cartoon to promote lamps and took part in Universal Exhibitions.

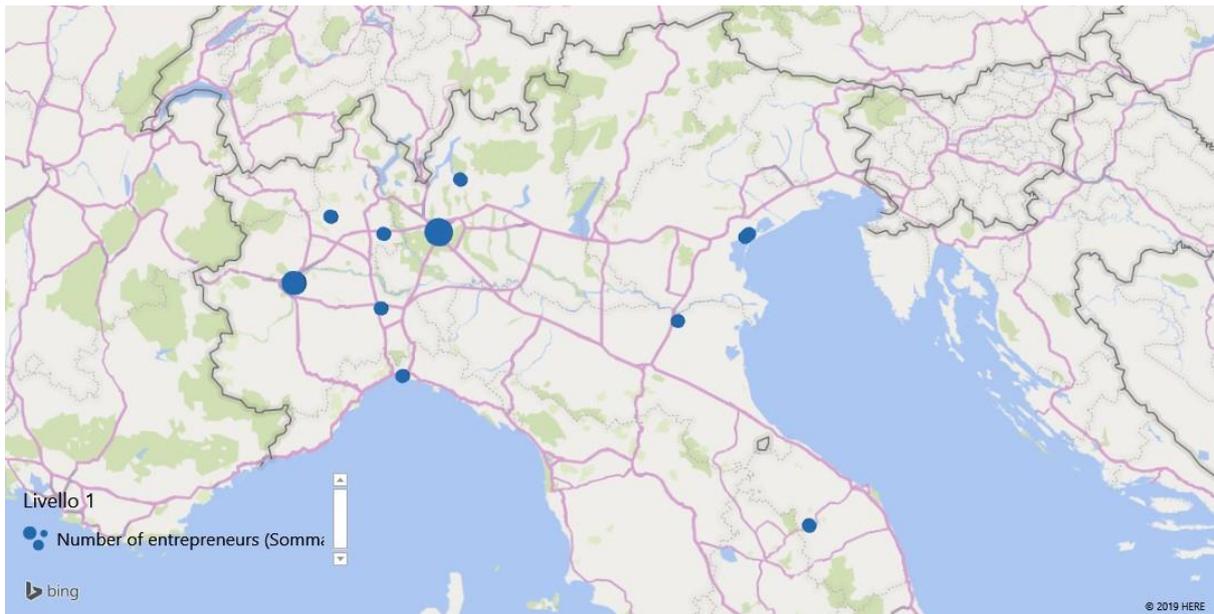
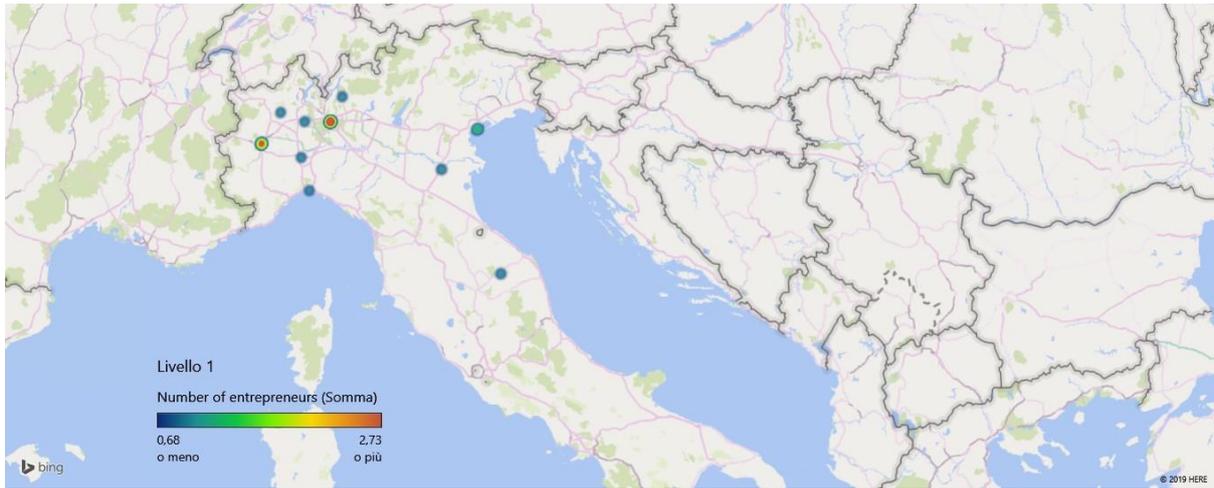
Inspirational People	Not defined.	He was influenced by the fathers' knowledge and by his journeys abroad.	Not defined.	They could be inspired by the invention of Thomas Wilson.
Revival	Yes. He changed the original production in favour of a more profitable sector.	Yes. He continued applying modern machinery to the original production.	No. He created an innovative firm.	Yes. They innovated the original production with a new vision.

Borsalino, Piaggio and Fratelli Santini were the factories which satisfy the characteristics of the model.

Afterwards, I located the innovative entrepreneurs who made revival and took part in an Universal Exhibitions, creating a map.

The subsequent images represented three maps of Italy, where I identified the cities of origin of these entrepreneurs:





In these geographical projections, it is evident that the large part of these entrepreneurs located the firm in the North of Italy and a few in the North - Central Zones. If we consider their background and in particular their learning process, it is possible to identify one of the reasons of this choice: most of them travelled in Europe to build a strong professional career, to improve their knowledge and open their minds. For people living in these areas of the Country it was easy to go abroad and establish commercial relationships with foreign States.

Another factor useful to explain this dichotomy between the North and South of Italy concerned the development of the effects of Industrial Revolution. In this first area, there were more natural resources and manufacturing than the South and thanks to Kingdoms after the Unification, it would be more evolved. Differentiating from the North, these zones still suffered the protectionist policies issued by previous Governments. Thus, from

a possible entrepreneur point of view, it was more convenient launching a factory in the Northern compared to the Southern of Italy.

Concerning revival, one of the characteristics that the directors should pursue in order to be included in this graph, it was possible to make it where there were already existent productions. As I mentioned before, in the North of Italy manufacturing were present since the Unification of Italy and increased with the beginning of Industrial Revolution.

4.3. Identification of the methods of promotion used by innovative entrepreneurs among the selected case studies

To understand how Italian manufacturing promoted their goods before the Made in Italy, I chose a sample of factories which took part in Universal Exhibitions and was under the guide and the control of innovative entrepreneurs who made revival of the traditional production. The goal of this paragraph is to provide a distinction between the methods of promotion used by the selected case studies and try to rebuild a sort of generic marketing campaign to answer to the above question.

First of all, it is useful to remind the difference between direct and indirect methods of promotion, explained in the previous chapter:

- *direct* methods of promotion are those directly controlled by the company. It invests money to buy spaces in press, creates posters or makes some photographic materials with commercial objectives. It decides by itself which are texts and images, connected to the results it wants to obtain with the advertising;
- *indirect* ones are those which can not be controlled by the company. However, they can impact on its reputation, in a positive or negative way. The firm does not invest money and does not decide anything about texts or possible images. For instance, the participation in Universal Exhibitions could trigger a mechanism of word of mouth or reviews in newspapers, official guides and catalogues, which could increase or decrease the brand awareness of the factory. These effects were created by the opinions of a third person, outside from the firm itself and the organization of the Event.

I summarized the information about the different companies in tables considering both methods of promotion. In the table there were only those companies belonging to innovative entrepreneurs who made revival.

FIRM	LOCATION	INDUSTRY SECTOR	INNOVATIVE ENTREPRENEUR WHO MADE REVIVAL	EXHIBITIONS	DIRECT	INDIRECT
Giovanni Battista Pirelli	Lecco	Working rubber and tires production	Yes	Milan 1881	posters, sponsorship and public relations	increase brand awareness with Universal Exhibitions and guidebooks, then he gained the same effect through sponsorship.
Pietro Miliani Manufacturing	Fabriano	Paper mills	Yes	Milan 1881	carte de visite, poster, public relations	increase brand awareness through Universal Exhibitions and guides.
Michele Talmone	Turin	Chocolate producer	Yes	Milan 1881	carte de visite, posters, advertising on press, illustrated postcards	increase brand awareness through Universal Exhibitions and guidebooks.
Garnier Valletti	Turin	wax modeler	Yes	Milan 1881	public relations and direct sales	increase brand awareness with Universal Exhibitions and works for important people.
Francesco Cirio	Turin	vegetable producer	Yes	Milan 1881	direct marketing activity (creating a complete buying experience) and press.	increase brand awareness with Universal Exhibitions, press and guidebooks.
Gaspare Campari	Novara	spirits maker	Yes	Milan 1881	posters and carte de visite.	increase brand awareness with Universal Exhibitions and guidebooks.
Max Meyer	Milan	paint producer	Yes	Milan 1906	Advertising on posters and guidebooks.	Universal Exhibitions and guidebooks to increase brand awareness.

Broggi	Milan	silverware producers	Yes	Milan 1871	Advertising on press in 1903.	Universal Exhibitions, guidebooks and awareness obtained by working for Royal House.
Rampone & Cazzani	Milan	wood instruments producer	Yes	Milan 1871	Not defined	Universal exhibitions and guidebooks.
Salviati	Murano	glass workers	Yes	Milan 1871	brochure	Universal Exhibitions and guidebooks.
Jesurum	Venice	lace production	Yes	Turin 1884	Advertise on guidebooks and press	Universal Exhibitions and guidebooks to increase brand awareness
Conceria Antonio Varale	Biella	tannery and belt factory	Yes	Turin 1884	Advertise on guidebooks and creation of commercial posters	Universal Exhibitions and guidebooks to increase brand awareness
Fratelli Branca	Milan	spirit makers	Yes	Milan 1906	Advertising on the guidebooks and on newspapers, merchandise (calendar), poster	Universal Exhibitions and guidebooks, who increase the brand awareness and could be used as art of a launch marketing campaign.
Piaggio & Co.	Sestri Ponente	carriage manufacturer	Yes	Turin 1911	Advertising on official guidebooks.	Universal Exhibitions and guidebooks to increase the brand awareness
Borsalino	Alessandria	hat makers	Yes	Turin 1911	Advertising on official guidebooks, press and posters.	Universal Exhibitions and guidebooks to increase the brand awareness
Fratelli Santini	Ferrara	lamp production	Yes	Turin 1911	Advertising on official guidebook and press. Creating a cartoon to promote their	Universal Exhibitions and guidebooks to increase the brand awareness

					products.	
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All these factories took part in Universal Exhibitions and used them as indirect methods of promotion, thus *what was the situation for direct promotion?*

I must say that all the entrepreneurs, except for the Rampone manufacturing, used both methods.

To answer to this question, I realized a comparison between the use of direct and indirect ways of promotion.

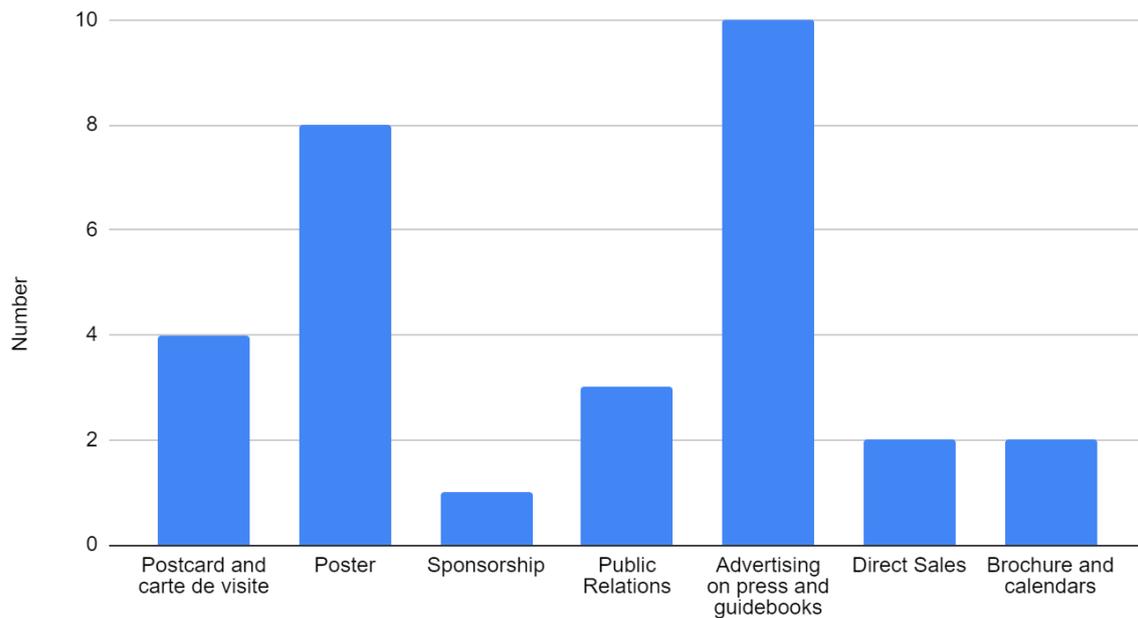
In details the following tables represented the splitting of differ kind of advertising materials:

DIRECT METHODS OF PROMOTION							
Company	Postcard and carte de visite	Poster	Sponsorship	Public Relations	Advertising on press and guidebooks	Direct Sales	Brochure and calendars
Pirelli		x	x	x			
Miliani	x	x		x			
Valletti				x		x	
Talmone	x	x			x		
Cirio					x	x	
Campari	x	x					
Max Meyer		x			x		
Broggi					x		
Salviati							x
Jesurum					x		
Varale		x			x		
Fratelli Branca		x			x		x
Piaggio					x		
Borsalino		x			x		

Santini	x				x		
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Considering the sum of this division:

Direct methods of promotion



In this graph, it is possible to see that the most used direct ways of promotion by the selected entrepreneurs were: postcard and carte de visite, posters and advertising on press and guidebooks. All these methods were developed in the 19th century and they started to be adopted by companies that could have seen their potentiality or would keep up with the times.

Otherwise, sponsorship, public relations and the production of own materials were not diffused in those centuries as today.

Concerning the indirect methods of promotion, it is known that they consisted in Universal Exhibitions participation and in the reviews on guidebooks and other media connected to the Events, as catalogues, newspapers, word of mouth and relationships written by workers send there by the company in which they worked for.

4.4. Conclusion: how could a possible marketing campaign in the 19th and 20th centuries be composed?

In this chapter, I want to apply the information obtained by the analysis of Ravasi, Ginori and Pelitti case studies to other Italian manufacturing. The goal was to understand if there were similar behaviors, from a marketing point of view and concerning the figure of the entrepreneurs.

The analysis has been conducted considering a “matrioska”: the starting point being the identification of all the manufacturing which took part in the Industrial Exhibitions in Italy, then I continued my research finding those entrepreneurs who could be evaluated as innovative for those times. To do so, I created and applied a scheme to compare in a neutral way all the manufacturing identified.

To narrow the search, I chose only the entrepreneurs who made revival, starting from a traditional production and applying the innovation generated with Industrial Revolution to invest in progress.

The results of this first two criteria are represented in the map and it is evident how the large number of entrepreneurs were located in the North of Italy.

Furthermore, I added another criterion: which methods of promotion were used together with the participation in Expositions?

I divided them into two main groups: direct and indirect. In the first one I collocated posters, postcards, carte de visite, production on own materials, sponsorships, public relations, advertising on press and on guidebooks. On the other side, there were World Fairs, reviews on literature connected to the Events and word of mouth.

Every innovative entrepreneur used indirect methods, indeed different were the kinds of direct one chose by the factories. The most diffused corresponded to posters, carte de visite, postcards and advertising on press and guides. They were materials developed in the same centuries of the analysis.

In conclusion, to summarize the analysis of this chapter, I propose an interpretation of the marketing campaign which could be adopted by the selected entrepreneurs from a today point of view.

Nowadays, companies have many marketing objectives to achieve, as increasing brand awareness and sales, generating leads, increasing shops visits or traffic on websites and so on. In the 19th and 20th centuries, the marketing goals were two: increasing brand awareness and sales.

I divided these two objectives into two campaigns, as follows:

● *Campaign number 1:*

Goal to achieve: increasing brand awareness.

Media used: indirect, with the participation in Universal Exhibitions with high quality products and technologies; direct, spending money on posters and advertising on press and guidebooks.

Costs: they were related to the participation of the Event and the advertising expenditures.

Expected Results: increasing the knowledge of the factory among potential customers, who trigger a positive word of mouth effect.

Technique: the quality of the products had to be higher, otherwise it could be possible to demonstrate the complete opposite. Then, the advertising had to be created in order to explain to readers which were the values of the company, adding some practical information, as the address of the shops and the products sold.

Example:



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In this advertising realized by Fratelli Branca in 1899, there is in the first line the name of the product, then the name of the company. Under this line, there is the value of the factory and the answer to a possible question made by people who did not know Fratelli

³⁷³ Pubblicità Fernet Branca 1899,

https://www.google.com/search?q=fratelli+branca+pubblicit%C3%A0&tbm=isch&ved=2ahUKEwjBiOnSrr3nAhUyo7QKHYHHDMMQ2-cCegQIABAA&oq=frate&gs_l=img.1.1.35i39l2j0i131j0l6j0i131.15558.20456..22637...4.0..0.139.967.3j6.....0....1.gws-wiz-img.....10..0i67j35i362i39.-

[l5E5ctEdCk&ei=00E8XoH_DrLG0gWBj7OYDA#imgrc=JshgR_wlBA2_pM](https://www.google.com/search?q=fratelli+branca+pubblicit%C3%A0&tbm=isch&ved=2ahUKEwjBiOnSrr3nAhUyo7QKHYHHDMMQ2-cCegQIABAA&oq=frate&gs_l=img.1.1.35i39l2j0i131j0l6j0i131.15558.20456..22637...4.0..0.139.967.3j6.....0....1.gws-wiz-img.....10..0i67j35i362i39.-l5E5ctEdCk&ei=00E8XoH_DrLG0gWBj7OYDA#imgrc=JshgR_wlBA2_pM), data di consultazione il 06 febbraio 2020 ore 17.41.

Branca: “we had the real and authentic production process”. They were saying to potential customers to mistrust of competitors, because they were the only authentic producer. At the end there were other practical information connected to the factory.

● *Campaign number 2:*

Goal to achieve: increasing sales.

Media used: indirect, with the participation in Universal Exhibitions with high quality products and technologies; direct, spending money on posters and advertising on press and guidebooks.

Costs: they were related to the participation of the Event and the advertising expenditures.

Expected Results: increasing the sales among people who did not already know the brand and building a loyal relationship among customers.

Technique: also in this campaign the quality of the products had to be higher, otherwise it could be possible to demonstrate the complete opposite. Then, the advertising had to be created in order to give to people reasons to buy their products. It was possible they already know the brand, but they did not buy or they buy once. The goal was to attract them with a characteristic which distinguish the products from the competitors.

Example:



In this advertising made by Fratelli Santini in 1908, the image is connected with the text: this is the representation of what could happen without the original Aquilas light.

³⁷⁴ Fratelli Santini Pubblicità 1908, <https://picclick.it/Pubblicita-1908-Fanale-Aquilas-Fratelli-Santini-Ferrara-Vignetta-172803647152.html>, data di consultazione il 06 febbraio 2020 ore 17.56.

It is the reason to buy the product: if potential customers did not want to look like the cartoon they had to buy. In the second part of the advertising, they explained the products and how many pieces were already sold, it seemed like they were saying: “we had already sold one million lamps, you could not be the one without them”. This technique is used still today in advertising.

With these two campaigns, I tried to answer to the initial question and to highlight the methods with which, maybe without knowing it, innovative entrepreneurs tried to achieve their marketing goals and to promote their products before Made in Italy.

Conclusion

This thesis begins with many questions concerning the situation and the methods of promotion used by Italian manufacturing before the diffusion of the so-called Made in Italy.

In the 19th and 20th centuries, the Italian economic development would not measure up to the other European countries and the reasons could be attributed to the recent Unification of the Kingdom, the low availability of resources to include in a production process and the presence of craft shops. This last factor was important, because many of the innovative firms born after the Industrial Revolution were the result of a transformation from shops to industries. This Event happened mainly in the North of the Nation, where in those years the industrial triangle, composed by Turin, Milan and Genoa, was formed.

Another characteristic of this area with respect to the South, was the presence of a large number of innovative entrepreneurs. These people were similar to each other: they came from important families, for their origin or for their relevance in the economic sector in which they operated. Most of them had a learning background based on studies and travels abroad to contaminate with other cultures and open their mind, their professional careers were characterized instead by the introduction of modern machinery or techniques introduced by Industrial Revolution. This progress factors were applied to a traditional manufacturing or to create something new, in terms of product innovation and new business. Their abilities to understand the importance of modernity and to have a vision projecting on the long term were the features which distinguish innovative entrepreneur from simply directors of firms.

Once the innovations were applied and new products were developed, innovative entrepreneurs took part in Universal Exhibitions to show to competitors, potential customers and important people their works. These were actual fairs, where factories from many Countries exposed their products, trying to conquer customers and win medals. These prizes helped them to be known in the market and increase their reputation for the quality of the goods. These results were not obtained only by means of the Event itself, but also by the literature connected to it. With this term, I identify the official guide books, catalogues and newspapers describing the exhibitors and their presence in Industrial Expositions. The authors of these materials expressed their

opinions about what they had seen during the visit, influencing in positive or negative ways the ideas of readers about those firms. People were influenced by those articles and the goals of the companies were to change their opinion and build a strong brand awareness, so as they would hardly change what they thought about them.

To contrast possible negative descriptions and to create a strong brand awareness, the innovative entrepreneurs could invest in advertising.

Being an innovative business owner meant, also, understanding the importance of promoting the products, divulging values and abilities of the company.

Between the 19th and the 20th centuries, many methods of promotion were invented. Posters, advertising on press, photographic materials and *carte de visite* were used by factories to increase sales.

The importance of the promotion in those ages was higher than during the *Made in Italy* diffusion, because companies were not known abroad, as in those more recent years when the label of being produced in Italian area was synonym of quality for the product. Therefore, they had to create by themselves their reputation and this was made possible only with innovative entrepreneurs as guide.

In conclusion, I return to the research thesis main question: how did Italian manufacturing promote before the *Made in Italy*?

The answer is that, in particular in the North of the Country between the 19th and the 20th centuries, there were some innovative entrepreneurs, who understood the importance of combining traditional production with modernization. Moreover, they believed in marketing activities and, to compete with other factories, they carried out marketing campaign, as we can define them today. They took part in Universal Exhibitions and dedicated parts of their financial resources to advertising on press, create posters with the collaboration with the most important painters of those ages and set up photographic materials and *carte de visite*.

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