

MUSEO DELLA FIGURINA

A "museum of wonders":
half a million windows open
on the curiosities of the world,
an unexpected journey
through memory and fantasy.

The Museo della Figurina was born from the passionate collecting work of Giuseppe Panini, founder in 1961 of the famous sticker company, together with his brothers Benito, Franco Cosimo and Umberto. Through the years he collected hundreds of small colorful prints, and in 1986 this extraordinary collection became a museum, hosted in the factory buildings. In 1992 Giuseppe Panini and the company decided to offer the Museum to the Municipality of Modena, being the town, as capital of modern stickers and trading cards, its most suitable site.

The collection comprises, besides trade cards, stickers and trading cards, similar materials such as old prints, match boxes, poster stamps, paper money, menus, pocket calendars, albums to collect cards, published by companies or created by collectors following their taste and fantasy, and more collectibles.

The Museum, unique in quantity and quality because of the rarity of its collections, preserves and catalogs all its materials following specific standards, becoming a point of reference for researchers in this field.



Every display structure develops a specific theme nevertheless related to the others, with original prints and items: the pieces on display are 2500, while the total of the Museum holdings reaches the 500.000 units. The visitor can explore different points of view about history and customs of the last 150 years.



SERVICES



Along with the permanent exhibition, a 12 meters long window hosts temporary exhibitions, dedicated to different subjects: science fiction, old advertising, astrology and myth, biodiversity. Every exhibition features hundreds of cards, also projected on the large screen in the hall, and an extensive catalogue.

The Museum organizes conferences, performances, and meetings related to the topics of temporary exhibitions, as well as to specific themes of collecting. In addition, the Museum offers:

- Access, upon reservation, to the library and the archive
- Multimedia space to examine the exhibition and access the online catalogue IMAGO, dedicated to graphic and cartographic works preserved in libraries, archives, and museums of the Emilia-Romagna Region.
- bookshop
- cafeteria
- guided tours on reservation
- access for people with disabilities

The Museum enlarges its collections accepting donations, which are preserved, studied and presented to the public in exhibitions and publications acknowledging the name of the donors. Also, a specific section of the Museum's website is dedicated to them.

WORKSHOPS



The Museo della Figurina offers workshops and entertainment activities for children, teenagers and adults lead by trained educators and aimed at deepening the visitor's understanding of the Museum's collections, as well as at provoking his/her curiosity and interest. The Museum represents an actual pictorial encyclopedia of the human knowledge during the Eighteenth and Nineteenth centuries, showing a great richness and diversity of subjects. The didactic activities reflect therefore the variety of themes, from History to emotions, from animals to alphabets, from Nazi and Fascist propaganda or Colonialism to scrapbooking. Workshops generally combine a guided tour and a practical or an experiential activity.



Info
Museo della Figurina
Palazzo Santa Margherita Corso Canalgrande 103, 41121 Modena

Free entry
Please check our website for opening times and special openings

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Getting here

By car

A1 Autostrada Milano/Bologna Modena Nord exit,
then follow directions to the city centre

Parking

Ex Amcm, via Carlo Sigonio - free
Ex mercato ortofrutticolo, via Ciro Menotti - paying parking
Novi Park, Viale Berengario - paying parking
Piazzale Tien An Men - free

By train

Modena is located along the Milan-Piacenza-Parma-Bologna,
and Verona-Mantua-Modena Italian State Railway System,
and the Museum is in a walking distance from the train station.
Walk down Viale Crispi, Corso Vittorio Emanuele II, Corso Cavour and
Corso Canalgrande.

From Modena's train station take the bus n. 4, 7A or 11
to the 'Canalgrande Biblioteca' stop.

Bike Sharing

Opposite Palazzo Santa Margherita 'C'entro in bici' bike sharing available.

THE ANTECEDENTS



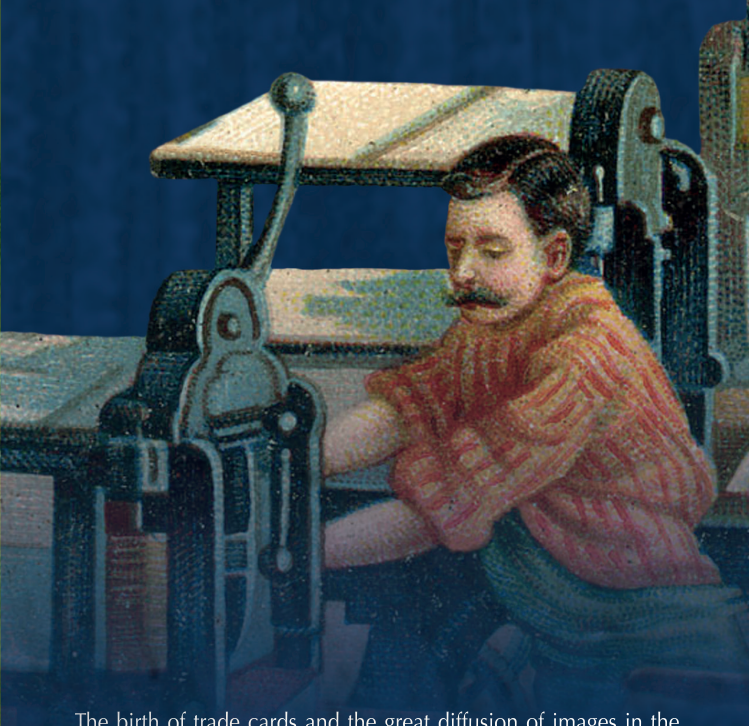
This section presents engravings, original dies and reproductions of prints that have influenced the iconography of trade cards. These prints were available in Europe since the Fifteenth century, thanks to xylography (wood engraving) and chalcography (copper engraving) techniques. Reproduced and selected among the most ancient and meaningful ones, the materials in this section have been classified according to the standards formulated by Achille Bertarelli for popular prints.

Mainly produced for religious purpose, prints over the centuries gradually showed more secular images, focusing on satire and chronicle and, above all, on the diffusion of knowledge, which defines the world of trade cards as a pictorial encyclopedia.

The ancient collection
The Deity
The world and its beings I
The world and its beings II
Human being I
Human being II
Human being III
Body and mind I
Body and mind II



CHROMOLITHOGRAPHY



The birth of trade cards and the great diffusion of images in the second half of the Nineteenth century were due to a revolutionary printing technique: the chromolithography, officially patented in Paris in 1837 by Godefroy Engelmann (1778-1839). Although multicolor prints had been already obtained either by using matrixes in different colors, or using watercolors on prints, chromolithography made possible the production of a great quantity of polychromatic prints at a low price. Moreover, compared with previous techniques, it allowed a wider color range, and more accurate details. Chromolithography stemmed from the process of lithography, invented in Munich in 1798 by Aloys Senefelder (1771-1834) and initially used to reproduce sheet music.

Chromolithography stones
Chromolithography art
Overprinting I
Overprinting II
Overprinting III
The printed sheet
Original drawings and prints I
Original drawings and prints II
The use of chromolithography I
The use of chromolithography II



ORIGIN AND DIFFUSION



The first trade cards were probably created in France in the second half of Nineteenth century, but they spread quickly throughout Europe and the United States, thanks to the match between chromolithography and the need for advertisement created by the industrial revolution.

Nineteenth century trade cards were different from contemporary trading cards or stickers, they were basically small prints with an advertisement. Generally produced in sets of 6 or 12 cards with a shared theme, they were given for free by a shop or a department store in order to encourage their customers to shop there again. This formula was such a success that soon many lithographic printing workshops started producing suitable images with blanks to be filled with a promotional message. In other cases, at the instance of the retailer, images of objects representing the shop's merchandise were inserted in the whole, for example a clock for a clock seller, and so on. Other companies, like Bon Marché Department Store, began to commission original and exclusive images.

The beginning in France
Universal Expositions
Bon Marché and Suchard
In Switzerland
In Germany
German albums
In Italy
Sweepstakes in Italy
In Belgium and Holland
In UK and USA



LIEBIG

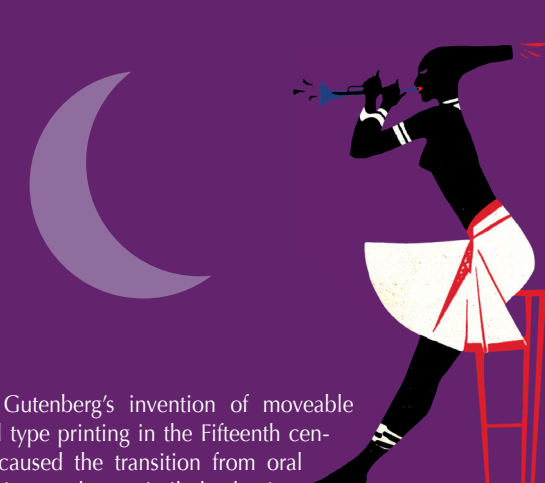


The history of trade cards wouldn't have been the same without the contribution of the company that, more than any other, has linked its name to them: Liebig, producer of the famous meat extract, whose formula was published in 1847 after several years of research. Legend says that it was invented by Justus von Liebig after working overnight in his laboratory, searching for a cure for his daughter's friend suffering from typhus fever. The Liebig produced not only trade cards, but also a huge variety and amount of gadgets and prints, menus, place cards, coasters, pocket calendars and much more. To get an idea on how popular Liebig products were, when Stanley journeyed to Africa searching for Livingstone, he brought with him a meat extract jar, and so did the K2 climbers in 1954, while in Jules Verne's novel *Around the Moon* the protagonists drink the most savory cups of Liebig broth.

Justus von Liebig and the birth of the extract
The product and its image
Fabulous Liebig
Women in Liebig cards
Didactic
Collecting Liebig cards
Advertisement
Liebig housewives
The table
The competitors



NOT ONLY TRADE CARDS



Like Gutenberg's invention of moveable metal type printing in the Fifteenth century caused the transition from oral to written culture, similarly the invention of lithography and chromolithography originated a true change in the cultural and anthropological landscape. It is difficult for us, so used to being surrounded by a great quantity of images of any kind, to understand what it meant for the people in the Nineteenth century the opportunity to hold in their hands, and keep, a great number of color prints. New opportunities of knowledge, and the creation of fantasy worlds arose as never before. Small color prints allowed imaginary journeys to faraway countries, to see animals or plants never seen before, reflect on events or simply have fun. At the same time, they met new needs in communication, produced by changes in European and North America societies such as industrialization, department stores, urbanization. Many producers and retailers realized soon the great interest aroused by color images and started to use them in the packaging to communicate the qualities of their goods, or simply giving them as free gift to their customers in order to win their loyalty. Labels of any kind, cigar wrappers, poster stamps, matchboxes, business cards: everything is decorated with vivid colorful chromolithographs and everything becomes a collectible.

Trade and cigarette cards
Cinema and television
Die cuts and scrapbooking
Pocket calendars, menus and bookmarks
Chromolithography and tobacco
Old advertising
Gambini-Ruggero collection
Poster stamps
Game cards and Notgeld
Magazines for children



MODERN CARDS AND STICKERS



The events of World War II split the Twentieth century, leaving Italy defeated and in pain. Italy searches for energy to rise again and reconcile the different factions emerged from the war. Sport will fix everything, the extraordinary deeds of Coppi and Bartali in cycling, the legendary adventure of Turin football team give Italians enthusiasm and the will to dream, providing new symbols and idols to identify with. Modern cards or stickers find their roots in this atmosphere, and become gradually independent from other goods. Sport then indirectly supports the initiative of small but very active publishing companies, showing creativity and experimenting new formulas. Cards and stickers in a few years become a specific and independent branch in publishing, with new companies exclusively dedicated to their production.

The rebirth
Modena and its surroundings
Poor and beautiful cards
Cards to Play
Not only football
Cards and stickers to increase knowledge
Cards and stickers become a business
At the borders of the world
Stickers and show
Stickers, comics and cartoons

