Studio 23.56
Torino, Italy
Studio 23.56 is the graphic and type design studio working with, for and within Archivio Tipografico, one of the biggest Italian letterpress printshops and archives. Its name comes from the French type height for movable type, expressed in millimeters.

It’s composed of four designers sharing their time, energies, resources and experience. We believe in the cyclic nature of visual languages and we consider research and learning as a fundamental part of our design method.

We take care of the whole process through type design, editorial design, printmaking, education and digital technologies.

We’ve worked for local as well as international clients such as Galleria Franco Noero, Lisson Gallery, Feltrinelli, Taschen Books, Gabriela Hearst and Marc Jacobs.
Custom lettering for the exhibition and the cover of the reprint of the classic photo book "Nothing Personal".

The process consisted in redrawing the lettering of the original book cover in two versions, for the spine and for the front cover.

Nothing Personal
Custom lettering for Taschen Books

Designed in 2018 under the art direction of: Taschen Books.
In this page: Richard Avedon "Nothing Personal", © Pace/MacGill Gallery, 2018.
For the exhibition “The Double” staged at Lisson Gallery in New York, the gallery published a newspaper that gathered different articles and reviews about the artist. The masthead was drawn after an unknown grotesque typeface originally used to print informative papers for Calderara exhibitions between 1960 and 1970.

The Double
Commissioned lettering for Lisson Gallery, New York/London

Designed in 2019 under the art direction of Lisson Gallery.
In the next page: The Double newspaper © Lisson Gallery, 2019.
THE DOUBLE

I

Gianluca di Chiara, 1975

is one of Antoni Caldersara's most visually complex and
prolific paintings: "doubleman" (1983), pictured on page
2). The artist constructs the viewer in front of what
we might assume to be his mind. Studying the background of
the work reveals the viewer's presence. The image of the
viewer is the result of the time the viewer has spent
in the space, placed where the viewer should be. But also by a
second viewer, which occupies a space outside of view, where
we are never seen.

In the first, "original" image of the viewer, he holds two
hands; in the second, he holds one. The first is held on both
hands, but on the right hand, the index finger is raised,
in the second, the viewer's left hand rests on top of another
muse's right hand, raised in a gesture that suggests they are
engaged in conversation. As a result, the viewer's face is seen
in profile, one side more prominent than the other.

The second viewer is the same, yet different. His hands,
which are not visible in the first image, suggest they are
engaged in conversation. The viewer's face is seen in profile,
one side more prominent than the other.

In the third image, the viewer's left hand rests on top of
another muse's right hand, raised in a gesture that suggests
they are engaged in conversation. As a result, the viewer's face
is seen in profile, one side more prominent than the other.

Regarded as the same, this view is the opposite of the
view in the first image. The second image is similar, yet
different. His hands, which are not visible in the first image,
suggest they are engaged in conversation. The viewer's face
is seen in profile, one side more prominent than the other.

Caldersara's portraits and landscapes from the 1990s are
characterized by a blend of the two worlds, which often

Magical estrangement

Caldersara's portraits and landscapes from the 1990s are
classified by a blend of the two worlds, which often

MAGAZINE
A book designed on the occasion of the 20th anniversary of the Galleria Franco Noero, focusing on the years during which the gallery was located in one of the most iconic architectures of Torino: “Casa Scaccabarozzi”, also known as “Fetta di Polenta”. A house built by Alessandro Antonelli during the XIV century characterized by an extremely narrow wedge-shaped plan.

The book has been designed in Italian and English versions, it's typeset with a custom text typeface that takes inspiration from Aldo Novarese's Galraldus as well as from Jannon's late renaissance book typefaces.
So technically brilliant as to be decadent.

—Beatrice Warde on Jannon
From Gabriël Xoor's playful analysis of its wedge-shaped form to Francesco Vezzali's riff on the Giorgio de Chirico-like metaphysical nature of the space.
Kirsten Pieroth used the house as a vessel for a rumination on scale, amateurism and relative value through the symbolic figure of the egg.

Most theatrical was Rob Pruitt’s live opening-night performance, where he lay in the golden bathtub, up to his neck in bubbles, siphoning tap water into a tube running the down the full height of the stairwell, to be decanted at street level into one of twelve champagne bottles, each numbered and signed by the artist.
Alfa-Beta is a book dedicated to writing and typography. As the title suggests, it addresses the fundamentals, the foundations of the typographic discipline, with a historical cut and great attention to form. This is the first book by the designer of typefaces Aldo Novarese, and dates back to the autumn of 1964, published by Progresso Grafica in Turin.

The reissue project was curated by Archivio Tipografico, Lorenzo Bolzoni and Matilde Argentero, niece of the author, and was made possible thanks to an independent funding launched on the online platform Kickstarter on 29 June 2020 (on the exact day of the centenary of Aldo Novarese’s birth) and successfully concluded on July 31st.

Together with the book the Nova Augusta typeface by Novarese was redrawn and made available as a digital font for the first time ever.
alfa-beta
STUDY AND DESIGN OF TYPE
Aldo Novarese 1964
Marc Jacobs’ former proprietary typeface has been adapted in weight and completed with a lowercase alphabet drawn from scratch.

The drawing process for the lowercase started by taking cues from the uppercase design as well as from different historical typefaces such as Venus Grotesk from Bauer and Koralle from Schelter & Giesecke, aiming at blending the lowercase alphabet with the uppercase like it has always existed as part of the original typeface.

Designed during 2018–2019 under the art direction of: Peter Miles Studio.
In the next pages: Marc Jacobs Regular in use in promotional materials and items from current and past collections, © Marc Jacobs, 2019.
CREATING IDENTITY THROUGH THE DRAWING OF A TYPEFACE means dedication to details
RUFFLES AND ROSETTES
IN A PALETTE OF
MUTED PASTELS
DECADENCE LIES IN THE DETAILS
THE BACKPACK
MARC JACOBS
IS NOT
DESIGNED
FOR HIKING
OR CLIMBING
BECAUSE
WE DO NOT
KNOW THE
FIRST THING
ABOUT THE
GREAT
OUTDOORS
A classic Elzevirien model is brought in the contemporary fashion world, with traditional shapes and ultra sharp details for display use. An additional text cut has been drawn for details and small type.

Designed during 2018–2019 under the art direction of: Peter Miles Studio.
In the next pages: Elzevirio Hearst Display and Text in use in various advertising materials, © Gabriela Hearst, 2019.
UNASSUMING
BUT TREMENDOUSLY
LUXURIOUS

use what is available and transform it into something
that has a standard of design, quality and craftsmanship
GABRIELA HEARST

LIVESTREAM
Sunday October 4
1:00pm CET

Women's
Spring Summer 21 Show

gabrielahearst.com
and Instagram
Opale started as an experiment on drawing an horizontal stress typeface with a fragile and slightly melanchonic feel. After the first two cuts, a custom “Book” weight has been added in 2019, designed on commission for a permanent exhibition at the Grossmünster Monastery in Zürich.

Opale
Self-initiated typeface, available for licensing on ecal-typefaces.ch

Opale Regular and Bold were designed during 2016–2018. Opale Book was designed during 2018–2019 under the art direction of: Bureau Vue, Zürich. In this page and in the next pages: Opale Book in use at the Grossmünster Monastery, design by Bureau Vue. In the next pages: Opale Regular and Bold in use for the identity of Sariev Gallery in Sofia, design by Studio Punkt.
Opale questions horizontal stress in typefaces, experimenting with broken connections.
ZWISCHENTÖNE
DER
REFORMATION

IMPACT OF
THE
REFORMATION
Metodo is a typeface that takes inspiration from a dusty German grotesk with a strong industrial look drawn at the beginning of the twentieth century. The main focus of the project was to keep the original rigidity and tension in its curves and at the same time to obtain a good texture on the page when used for running text.

Although the source can lead back to a classical taste, the effort was to accomplish an image which doesn’t refer to a specific technology, giving Metodo a timeless rather than an outdated look. The typeface comes out in five weights, from light to heavy, with italics.

In this page: Metodo Specimen book.
In the next pages: Metodo in use in “What I can Learn from You. What Can you Learn from Me” designed by Daly & Lyon for Remai Modern Gallery.
A typeface which takes inspiration from a mechanical environment and a taste for technical manuals.
THOMAS HIRSCHHORN
WHAT CAN I LEARN FROM YOU.
WHAT CAN YOU LEARN FROM ME.
(CRITICAL WORKSHOP)
Blu is a hairline display typeface designed for the book “Bianca e Blu”, a monography about the fashion designer Monica Bolzoni; it takes inspiration from the normograph that Monica used to archive her materials.

The typeface was designed to be used in the abecedarium section of the book, it then also found its way in a few playful spreads.

Blu was designed in 2018 under the art direction of: Régis Tosetti, Davide Fornari. In this page: custom Blu normograph. In the next pages: spreads from “Bianca e Blu”, photos © Calypso Mahieu, 2019.
A MAIEUTIC APPROACH TO STYLE
| Page 6 |
|---|---|---|---|---|---|---|---|---|
| A | B | C | D | E | F | G | H | I |
| Association | BA | Carolin, Lucile | Design | E | F | G | H | I |
| Association | BA | Carolin, Lucile | Design | E | F | G | H | I |
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**Notes**

- Section A: The Basics of Typography
- Section B: The History of Typography
- Section C: Typography in Modern Art
- Section D: Typography in Advertising
- Section E: Typography in Packaging

**Table 1**

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PLAY OF

COMMON MEMORIES

THAT DWELL IN THE WARDROBE

L’ARMADIO

GIRO DI MEMORIE COLLETIVE

ABITI CHE ABITANO
NYLON JUMPSUITS
GRACE, BLACK
FROISSÉ NYLON
DRESS; FANNY,
SILVER LAMÉ COAT;
GOLDEN LAMÉ
DRESS; GERMAN
SILVER FORK
EARRING/PIN;
VAGABOND,
TRANSPARENT
PVC RAINCOAT
“Building a dress through the geometry of the body means that those geometrical shapes have to meet the eponym rectangle: the human body. Designing for dressing means also dealing with the problem of fitting: from the study of shapes emerges the matter is not to think of the dress on the body, but of the body in the dress. I think that Beauty is S, M, L, XL: the body in scale.”

“Costruire un abito attraverso la geometria del corpo significa fare incontrare queste forme geometriche con il rettangolo per eccellenza: il corpo umano. Design per il vestito significa anche affrontare il problema della vestibilità: dallo studio delle forme emergerà che non si tratta di pensare all'abito sul corpo, ma al corpo nell'abito, pensare che la Bellezza è S, M, L, XL: il corpo in scala.”
Typeface designed for the promotion of On the Rocks, a movie by Sofia Coppola that came out in 2021, starring Bill Murray and Rashida Jones. It’s based on a bold elzevirien drawn at the end of the XIX century and sold by multiple type foundries all over the world.

Designed during 2019 under the art direction of: Peter Miles Studio. In the next pages: sketches and promotional material for the movie.
Delightfully wistful screwball comedy
An Apple Original Film

Bill Murray  Rashida Jones

On The Rocks

Written and Directed by Sofia Coppola

An APPLE ORIGINAL FILM. An AMERICAN ZOURHOF Production. A SOTFA COPPOOLA Film "ON THE ROCKS".

BILL MURRAY RASHIDA JONES MARLON VANNO CREDIT BY COURTNEY HODGETTS, NIKOLE DANIELS, COO, Original Screen and Music Supervision: PHOENIX, Costume: DESTINY BAJAN, Production: SOTFA COPPOOLA, Director: Photograph: PHILIPPE L. MOORTS, ASC, AFC. Executive Producers: TERRI ZOZ K. MITCH GLAZER. ROMAN COPPOOLA. Produced by "CORNET HENLEY, SOTFA COPPOOLA, Written and Directed by SOTFA COPPOOLA. A24, tv+.
Felix  
Laura  
Dean  
Fiona  
Vanessa  
Maya  
Theo  
Theo  
Gran  
Amanda  
Diane  
Officer O'Callaghan  
Musto  
Babysitter 1  
Music Teacher  
Jenna  
BILL MURRAY  
RASHIDA JONES  
MARLON WAYANS  
JESSICA HENWICK  
JENNY SLATE  
LIYANNA MUSCAT  
ALEXANDRA REIMER  
ANNA REIMER  
BARBARA BAIN  
JULIANA CANFIELD  
ALVA CHINN  
MIKE KELLER  
MUSTO PELINKOVICCI  
ZORA CASEBERE  
MELISSA ERRICO  
ZOE BULLOCK
Color Assistant: Van der Cruyssen
Color Producer: Andrew Ceen
Color Engineer: Megan Rumph
Scott Frace
Title Design: Peter Miles Studio

Visual Effects provided by POWERHOUSE
Sr. Visual Effects Supervisor: Edwardo Mendez
Visual Effects: Bob Lowery
Executive Producer: Ryan Cunningham
Visual Effects Supervisor: Dan Bornstein
Visual Effects Producer: Alexa Mauro