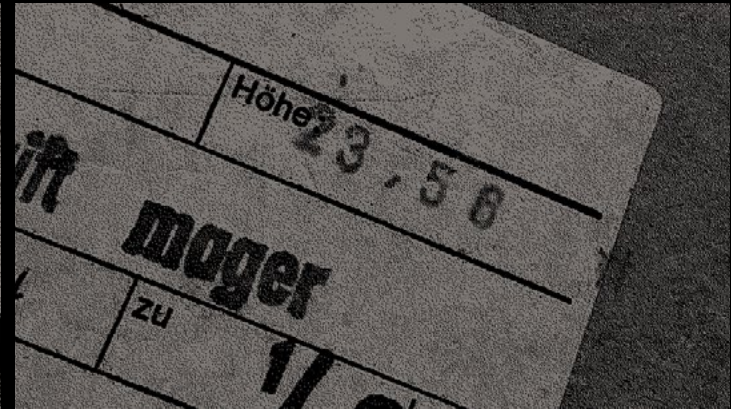


Studio 23.56
Torino, Italy



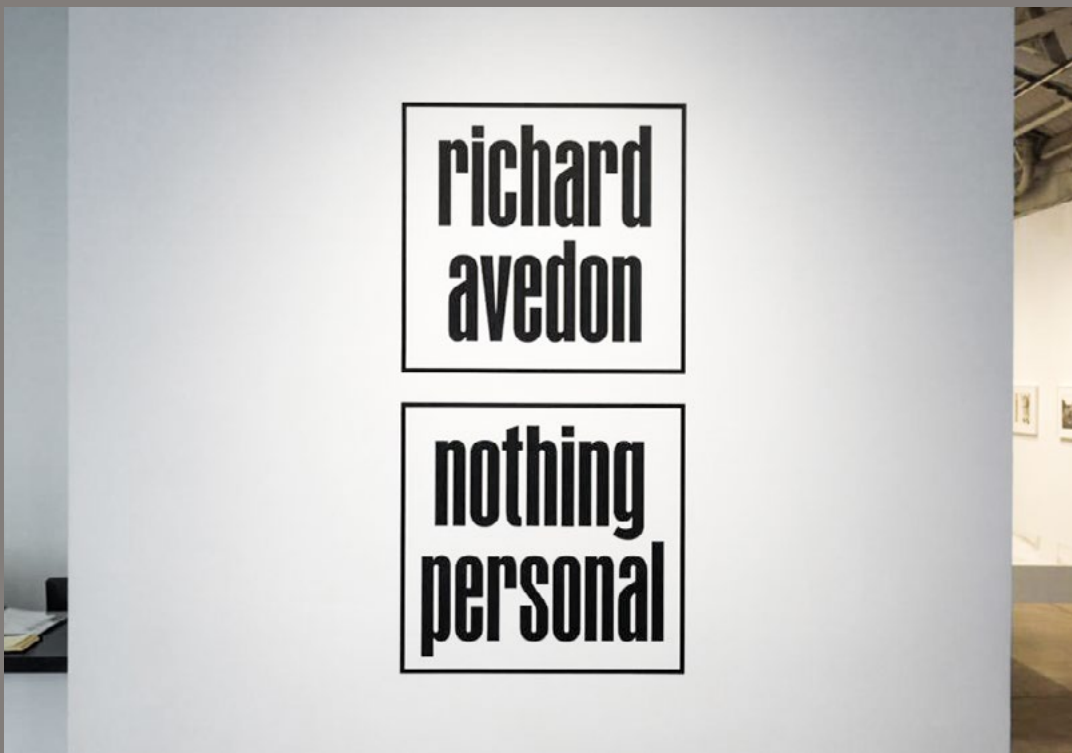
Studio 23.56 is the graphic and type design studio working with, for and within Archivio Tipografico, one of the biggest Italian letterpress printshops and archives. Its name comes from the French type height for movable type, expressed in millimeters.

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.





Nothing Personal
Custom lettering for Taschen Books

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**

photographs by Richard Avedon and text by James Baldwin

**nothing
personal
avedon
baldwin**

avedon baldwin

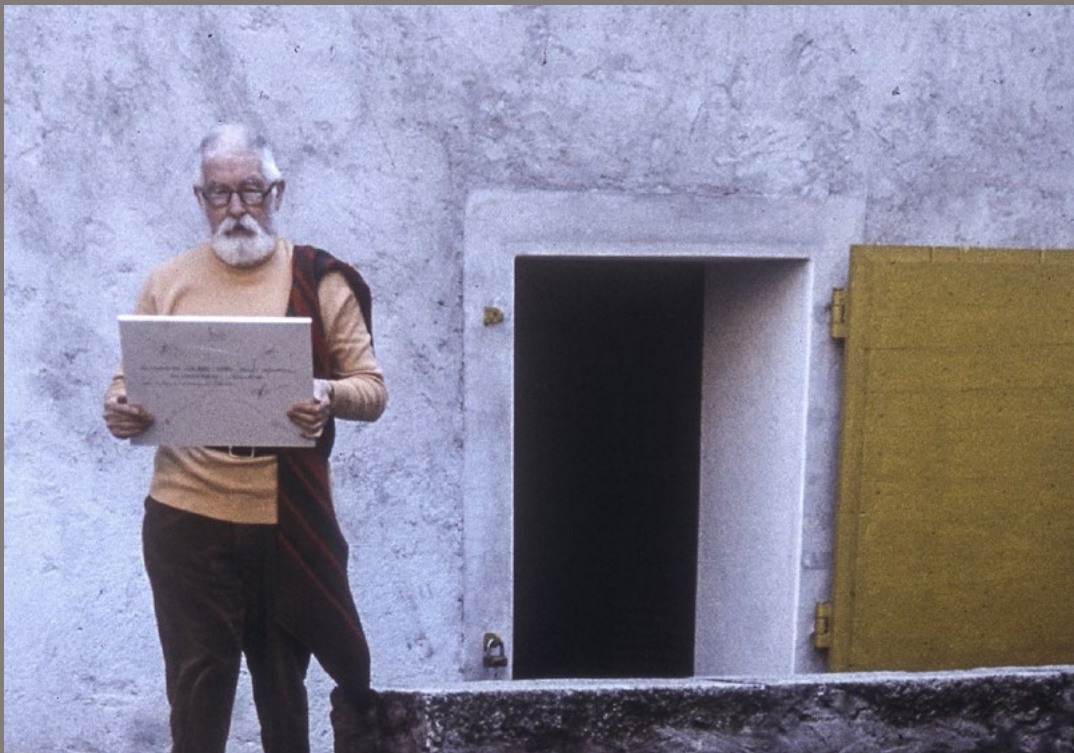
**nothing
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**nada
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The Double

Commissioned lettering for Lisson Gallery, New York/London

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.

LIBRERIA/GALLERIA
GUIDA

6

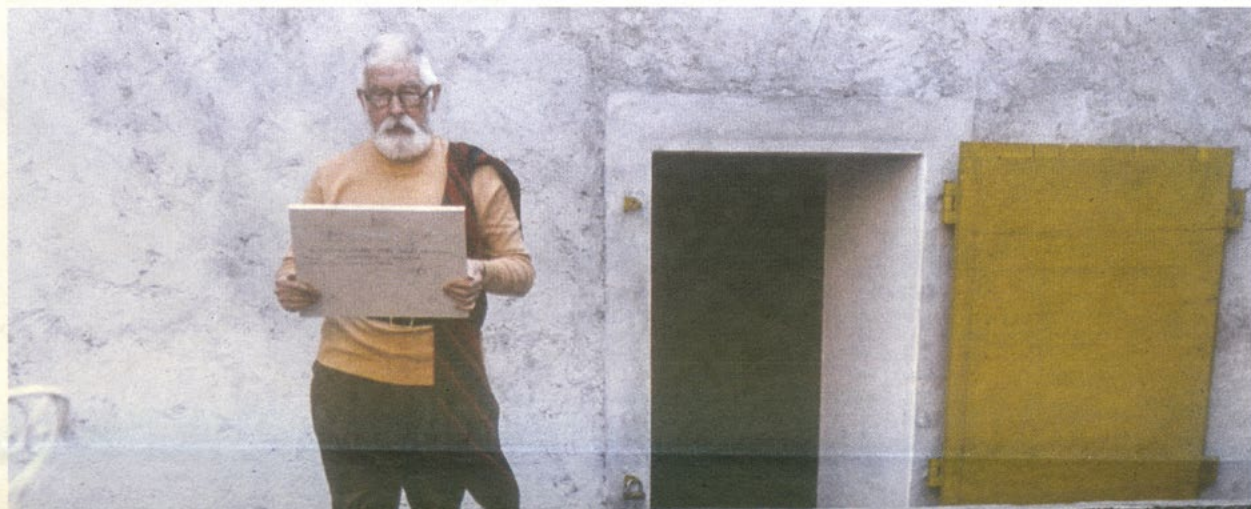
5 MARZO
20 MARZO

CALDERARA - GRUPPO 1
(CARRINO - FRASCÀ - UNCINI)

LISSON GALLERY

Published for: Antonio Calderara *The Double*
Lisson Gallery, 138 Tenth Avenue, New York, March 1 – April 20, 2019

THE DOUBLE



Lisson Gallery

THE DOUBLE

Lisson Gallery, 138 Tenth Avenue, New York, March 1 – April 20, 2019

Published for: Antonio Calderara *The Double*
March 1 – April 20, 2019



Antonio Calderara, 1975

In one of Antonio Calderara's most visually complex and perplexing paintings, *Autoportrait* (1953, pictured on page 2), the artist confronts the viewer from in front of what we might assume to be his easel. Studying the background of the work, it quickly becomes apparent that the three times reflected images of the sitter have been produced not only by a mirror placed where the easel should be, but also by a second mirror, which occupies a space outside of view, where we the viewers stand.

In the first, 'original' image of the painter he holds two paintbrushes in his right hand—curiously, his nails on both hands are painted in a vermilion to match his sweater. Behind his right hand, sitting on top of either a mantelpiece or easel ledge, are twin Siamese cats in profile, one scaled down to half the size of the other, which suggests they are ornaments rather than living beings or mirror images.

As a result of the angle of our viewpoint the artist's hands, his brushes, and the cats are not visible in the other images of our subject, which makes solving this riddle, where it begins and ends, all the more difficult. Another, less contrived, reading would be that the artist is in fact sat in front of another self-portrait, within which the sitter wears the same clothes and holds the same pose.

Regardless of the true logic of the composition, the effect of this replication is unsettling, and recalls the disturbing feeling that can occur after looking at one's own reflection for

a long period of time, when we suddenly become a stranger to ourselves.

This interest in duplicates or pairs is a consistent trope in Calderara's output throughout his career. Earlier on this is evident in his use of reflections in depicted bodies of water in his landscapes and, as discussed above, with mirrors in his domestic interiors and portraits. In other instances the artist set generic couples, often seemingly twins, and usually women, in equally idealised outdoor scenes.

In *Noi* (1957) such is the similarity between the two faces of the artist and his wife Carmela—due in part to a reduced toolbox of curved, but mostly straight sloping or perpendicular lines—that a merging of the two identities starts to occur. Here the overlapping profiles become austere, Sphinx-like busts. This is perhaps one of the last portraits Calderara made—he painted his first completely 'abstract' work, and his last curved line, the following year.

Magical estrangement

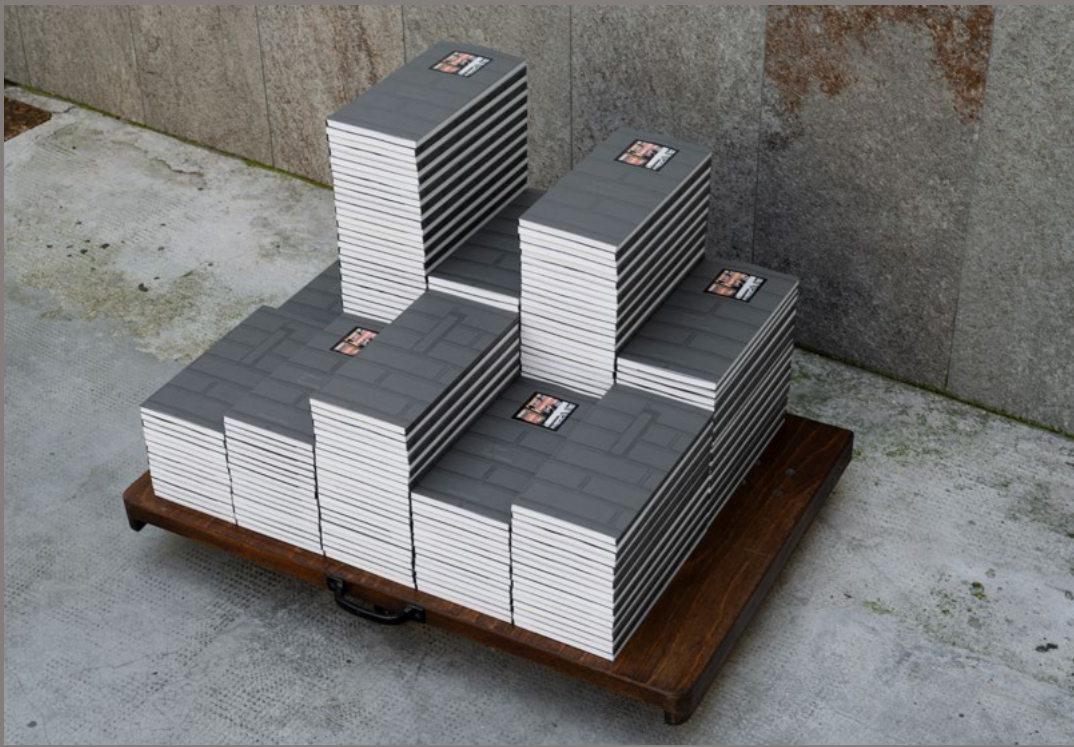
Calderara's portraits and landscapes from the 1930s are characterised by a blank and inscrutable quality, which often segues into an atmosphere of estrangement. His output during this decade was informed to a great extent by the Novecento movement and Magical Realism, both of which were part of the 'return to order.' This tendency to depict reality via a classical style led to a renewed interest in the metaphysical works

of Giorgio de Chirico for a generation of Italian painters who similarly saw the world as mystifying and full of strange things. De Chirico's best-known paintings, of empty, eerie piazzas typically featuring a pair of isolated distant figures seen in silhouette, appear to have been particularly appealing to the young Calderara. The limpid atmosphere in which these enigmatic narratives are set is a quality that he initially sought to evoke in his own early views of deserted towns.

Moving into the 1940s his forms began increasingly to dissolve into a yellow light, which diminishes the distinctness of their corporeal boundaries. Calderara simultaneously commences the gradual elimination of perspectival space and prioritises instead the interlocking of flat shapes in his foregrounds.

In 1954 the artist encountered the work of Piet Mondrian for the first time, but he did not abandon figuration immediately, and instead worked towards a paring away of elements. Following his eventual turn to abstraction, Calderara would frequently split or double geometric motifs along a vertical axis. These compositional devices make play subtle psychological narratives.

With its even, nebulous, and eschewed of juxtaposed narrative, Calderara's *Autoportrait* (pictured on page 2) esch



A House of Three Corners
Book for Galleria Franco Noero, Torino

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, its 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*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 ,.:;?!

A House
of
Three Corners

Galleria Franco Noero



A House
of
Three Corners

Texts by
Kirsty Bell,
Sergio Pace

Galleria Franco Noero

A House
of
Three Corners

A House
of
Three Corners

A House
of
Three Corners



From Gabriel Kuri's playful analysis of its wedge-shaped form,

the space is defined by the column's presence, creating a sense of depth and perspective. The play of light and shadow on the floor and walls emphasizes the geometric form of the column, which acts as a central point of reference in the composition. The overall effect is one of a carefully constructed architectural environment that invites the viewer to explore its spatial dynamics.



to Francesco Vezzoli'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
Reissue of Aldo Novarese's classic book

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 Progreso 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 Augustea 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
Corporate typeface

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.

**CREATING IDENTITY THROUGH
THE DRAWING OF A TYPEFACE
means dedication to details**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 , . ; : ? !

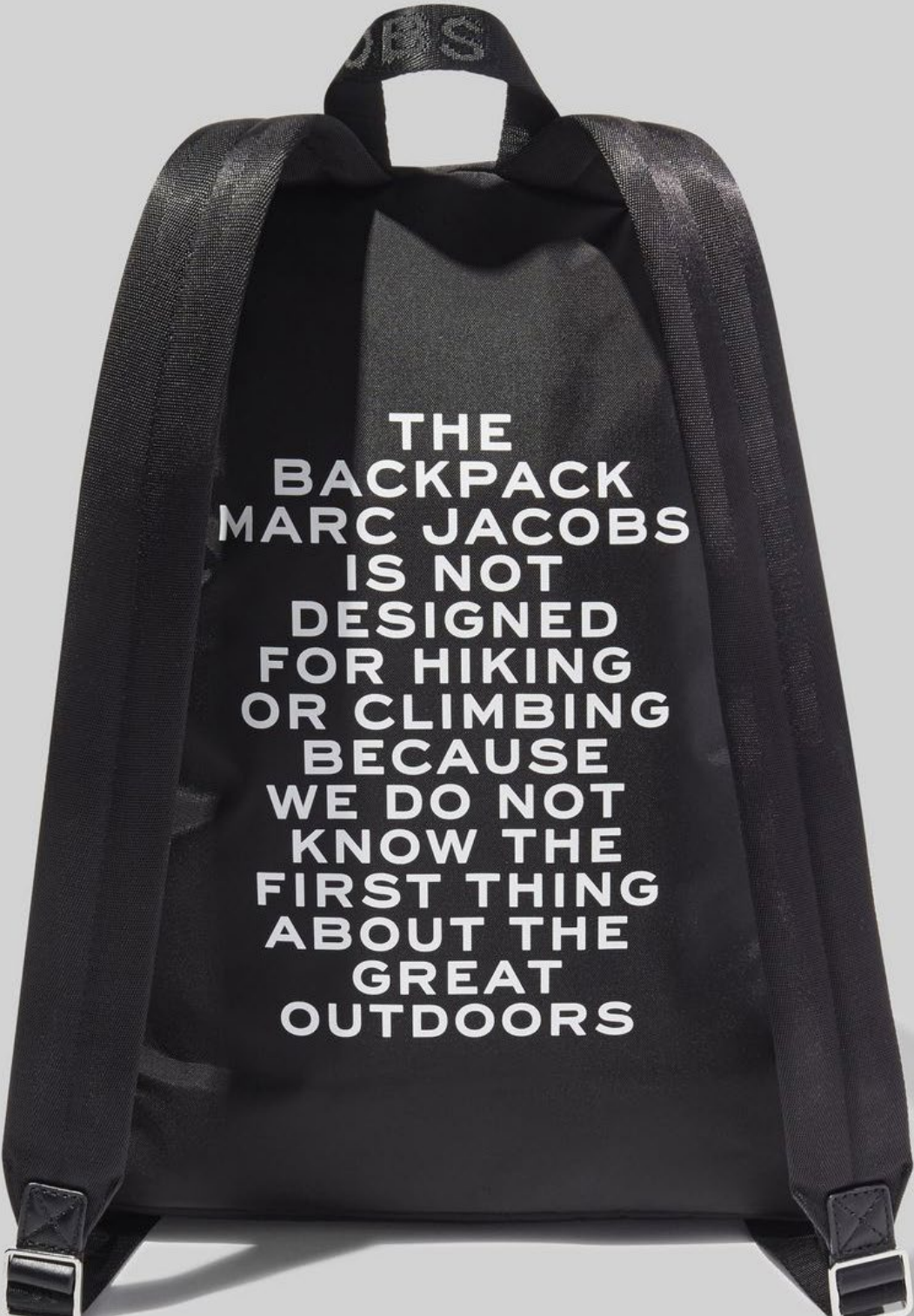


**RUFFLES AND ROSETTES
IN A PALETTE OF
MUTED PASTELS**



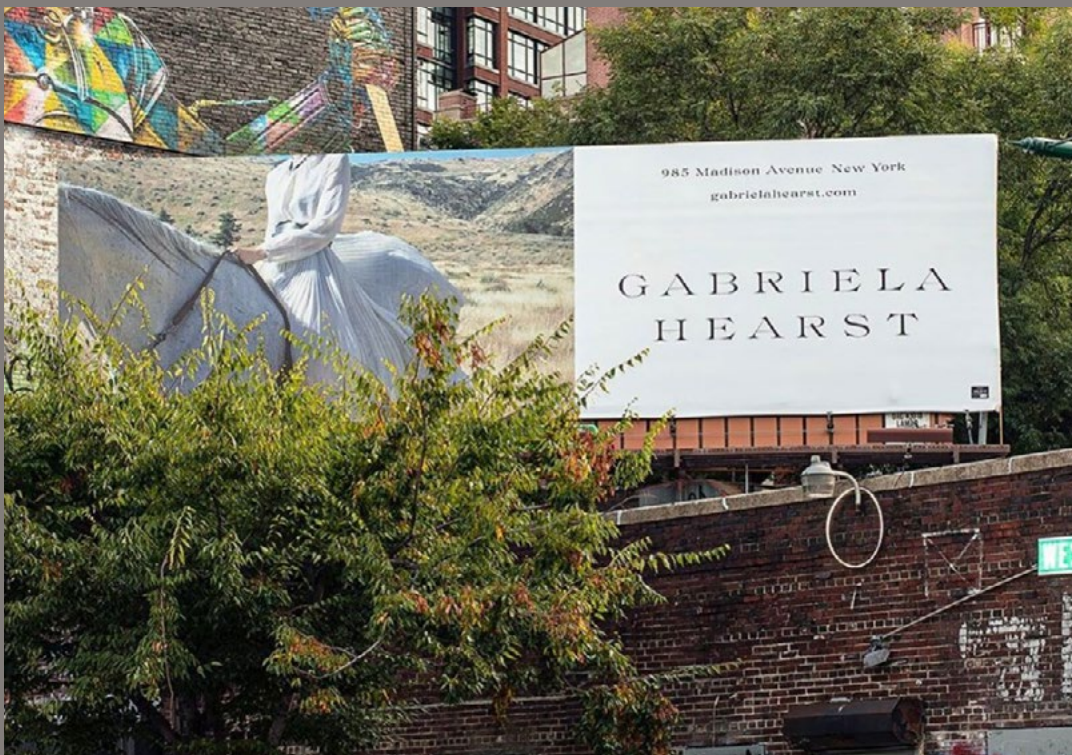
**DECADENCE LIES
IN THE DETAILS**



A black backpack is shown from the back, hanging against a light gray background. The backpack has two shoulder straps with silver buckles at the bottom. The back panel is black and features white text in a bold, sans-serif font. The text is centered and reads: "THE BACKPACK MARC JACOBS IS NOT DESIGNED FOR HIKING OR CLIMBING BECAUSE WE DO NOT KNOW THE FIRST THING ABOUT THE GREAT OUTDOORS".

THE
BACKPACK
MARC JACOBS
IS NOT
DESIGNED
FOR HIKING
OR CLIMBING
BECAUSE
WE DO NOT
KNOW THE
FIRST THING
ABOUT THE
GREAT
OUTDOORS





Gabriela Hearst
Corporate typeface

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.

UNASSUMING BUT TREMENDOUSLY LUXURIOUS

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

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 , . ; : ? !




GABRIELA
HEARST

LIVESTREAM
Sunday October 4
1:00pm CET

Women's
Spring Summer 21 Show

gabrielahearst.com
and Instagram



Kreuzgang – Cloister

Der Kreuzgang des früheren Chorherrenstifts.
Seine romanischen Kapitelle, ca. 1180,
wurden beim Neubau um 1850 restauriert.
The cloister of the former chapter-house with
its Romanesque capitals, ca. 1180,
was re-built and restored around 1850.

Montag–Freitag / Monday–Friday 10–17h

Opale

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

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 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.

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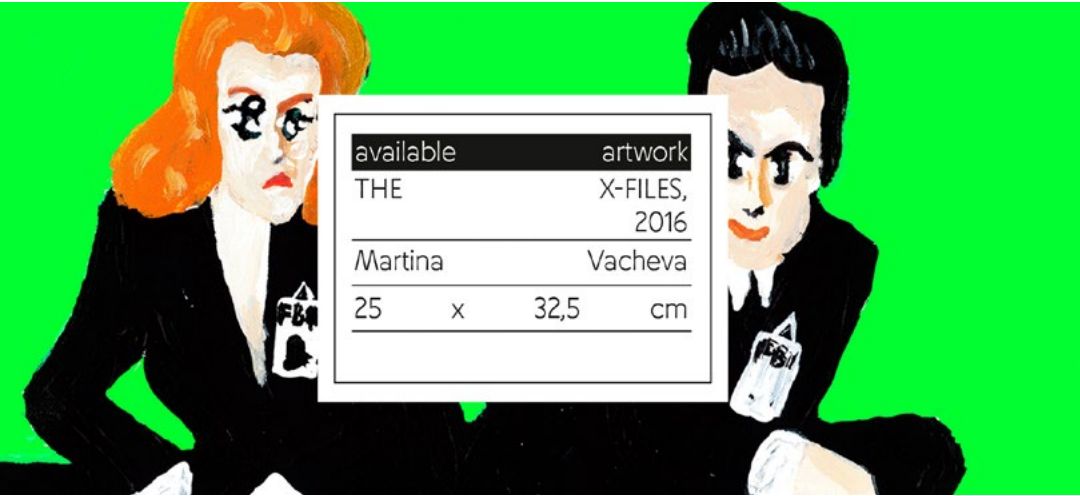
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| available | artwork |
| THE | X-FILES, 2016 |
| Martina | Vacheva |
| 25 | x 32,5 cm |

sariev

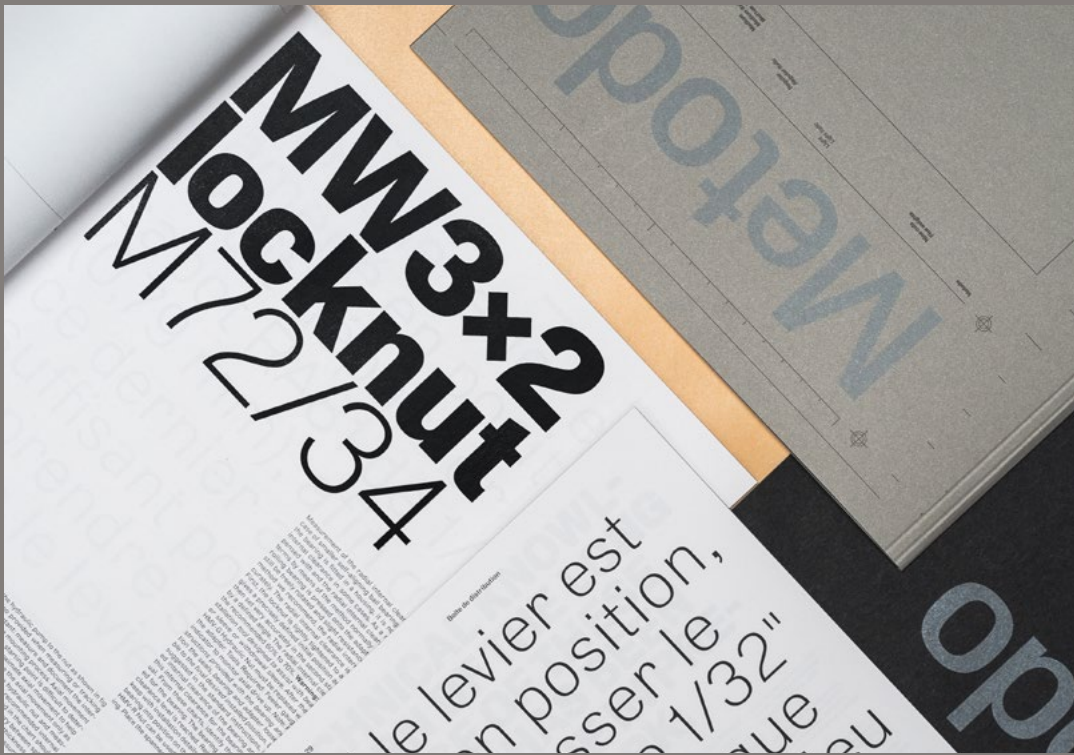


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| 70 | x | 100 | cm |
| NUDES | SERIES, | 2013 | |
| | | | Lubri |
| sariev/ 40 Otets Paisiy str. / Plovdiv 4000, Bulgaria / www.sariev-gallery.com | | | |



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| selected | artwork |
| ROBOTS | DON'T SWEAT, 2016-2019 |
| Pravdoliub | Ivanov |

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| new | | | | identity |



Metodo

Self-initiated typeface, available for licensing on request

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.

Designed during 2017–2018.

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.

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THOMAS HIRSCHHORN

WHAT CAN I LEARN
FROM YOU.

WHAT CAN YOU LEARN
FROM ME.

(CRITICAL WORKSHOP)

rRemai nModern

19 Indigenous
Lee Cooney—Art and Life
20 Experience
Conversation Between
Century and Ellie
21 Achieving Superpowers
A Voice Needed About
22 Addiction
How to Teach Paper
23 Baskets
About the Adoption
24 System
Teaching Temporal
25 Geometry
Racism, Spirit, Belief:
26 Strength in Family
Poetic Voice
27 Natural Medicine
28 Native Disability Attitudes
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Blu

Commissioned typeface project for Rizzoli Editore

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

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FASHION SERIES 3

📷 JACQUES-AURÉLIEN BRUN
MODÈLES ROMY AND LAURENCE

NYLON JUMPSUITS;
GRACE, BLACK
FROISSÉ NYLON
DRESS; FANNY,
SILVER LAMÉ COAT;
GOLDEN LAMÉ
DRESS; GERMAN
SILVER FORK
EARRING/PIN;
VAGABOND,
TRANSPARENT
PVC RAINCOAT

Nylon jumpsuits, in navy and in yellow with burgundy piping collar
Fabric: jacquard, the fabric is made of cotton and polyester

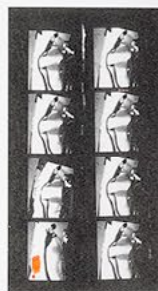


Albert Watson has created hundreds of cover pages for fashion magazines and other publications, as well as a countless number of shootings for magazines all over the world.

Watson's fashion shows in collaboration with Manolo Pirelli often featured accessories and garments by Bianca e Blu, its 1000 Modelli Bologna commissioned him the silhouette of a woman's body for the advertisement of her lingerie series. "A silhouette that should not suggest any precise kind of woman, that was open and vague." A line "Watson ha trovato l'ambizione di compiacere per quattro o cinque le altre collaborazioni, con alcune, come la linea di vestiti di moda per donna in stile 1950."



Photograph selected for the advertisement for *Barcarole* in *Vogue* magazine, 1990. Inset: the author, just before publication, in *Barcarole* in the *London* edition, 1991. Inset: the author, in *Barcarole* in the *London* edition, 1991. Inset: the author, in *Barcarole* in the *London* edition, 1991.



Contact sheets of the shooting for Bianca e Blu, at Albert Watson's studio in London, 1989. Proviene a contatto della sessione fotografica di Bianca e Blu, nello studio di Albert Watson a Londra, 1989. © Albert Watson (Bianca e Blu Archives)

Watson, Akers



"Building a dress through the geometry of the body means that these 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 l'abito attraverso la geometria del corpo significa fare incontrare queste forme geometriche con il rettangolo per eccellenza: il corpo umano. Design per il vestire significa anche affrontare il problema della vestibilità: dallo studio delle forme emerge che non si tratta di pensare all'abito sul corpo, ma al corpo nell'abito. Penso che Bellezza e S, M, L, XL: il corpo in scala.» (Stylmag in TheWorld-2007 #92)



Deformed silhouette discarded for the advertisement for Bianca e Blu on Vogue Italia.
Silhouette deformata, non utilizzata per la pubblicità di Bianca e Blu su Vogue Italia.
©Albert Watson, style by Manuela Pavesi (Bianca e Blu Archives)

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On the Rocks
Custom typeface for the A24 movie

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**

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 , . : ; ? !**

An Apple Original Film

Bill Murray

Rashida Jones

On The Rocks

Written and Directed by Sofia Coppola

An APPLE ORIGINAL FILM An AMERICAN ZOETROPE Production A SOFIA COPPOLA Film "ON THE ROCKS"
BILL MURRAY RASHIDA JONES MARLON WAYANS Casting by COURTNEY BRIGHT, CSA NICOLE DANIELS, CSA
Original Score and Music Supervision PHOENIX Costume Designer STACEY BATTAT FilmEditor SARAH FLACK, ACE
Production Designer ANNE ROSS Director of Photography PHILIPPE LE Sourd, ASC, AFC
Co-Producer CAROLINE JACZKO Executive Producers FRED ROOS MITCH GLAZER ROMAN COPPOLA
Produced by YU'REE HENLEY, p.g.a. SOFIA COPPOLA, p.g.a.
Written and Directed by SOFIA COPPOLA



A24 Apple TV+

| | |
|----------------------------|---------------------------|
| Felix | BILL MURRAY |
| Laura | RASHIDA JONES |
| Dean | MARLON WAYANS |
| Fiona | JESSICA HENWICK |
| Vanessa | JENNY SLATE |
| Maya | LIYANNA MUSCAT |
| Theo | ALEXANDRA REIMER |
| Theo | ANNA REIMER |
| Gran | BARBARA BAIN |
| Amanda | JULIANA CANFIELD |
| Diane | ALVA CHINN |
| Officer O'Callaghan | MIKE KELLER |
| Musto | MUSTO PELINKOVICCI |
| Babysitter 1 | ZORA CASEBERE |
| Music Teacher | MELISSA ERRICO |
| Jenna | ZOE BULLOCK |

| | |
|------------------------|---------------------------|
| | VAN DER CRUYSSSEN |
| Color Assistant | ANDREW CEEN |
| Color Producer | MEGAN RUMPH |
| Color Engineer | SCOTT FRACE |
| Title Design | PETER MILES STUDIO |

Visual Effects provided by POWERHOUSE

| | |
|--------------------------------------|------------------------|
| Sr. Visual Effects Supervisor | EDUARDO MENDEZ |
| Visual Effects | BOB LOWERY |
| Executive Producer | RYAN CUNNINGHAM |
| Visual Effects Supervisor | DAN BORNSTEIN |
| Visual Effects Producer | ALEXA MAURO |

Davide Eucalipto
Gabriele Fumero
Nello Russo
Davide Tomatis

%
Archivio Tipografico
via Brindisi 11
10152 Torino, Italia

Please contact us at
studio@2356.it
to ask for betas
or to license our typefaces

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