

Enrico Tallone

Nebiolo: un'estetica italiana

Nebiolo: an Italian style

p. 14

The Turin-based Nebiolo company played a fundamental role in the history of Italian type design. During the 19th century, the national printing and publishing industry developed thanks to several dynasties of printers. It was in this pre- and post-Risorgimento ferment that in 1878, Giovanni Nebiolo, a former printer, engraver and foundry worker, bought Giacomo Narizzano's foundry and within two years – in partnership with other entrepreneurs – founded the Nebiolo Company. Nebiolo became one of the main type foundries of the time, and from 1896 also a manufacturer of printing machines. In 1908, established as a joint-stock company, it began to offer its machinery and typefaces outside national and European borders. In the first decades of the 20th century, the company boosted the production of original typefaces, mostly for advertising, until in the mid-1930s it created an internal office in charge of type design. This was directed by Giulio Da Milano, Alessandro Butti and lastly, until 1972, by Aldo Novarese. The Nebiolo typefaces are an integral part of Italian 20th-century creativity.

Stefano Musso

La Nebiolo nella storia di Torino industriale

Nebiolo and Turin's industrial history

p. 22

The industrial history of Nebiolo began in the 1880s, a pivotal decade in the industrialisation of Turin. It was a result of the city's push to become the industrial capital of Italy after losing its role as the political capital. The initiative attracted major mechanical workshops and textile mills, contributing to the city's economic growth. However, Turin's economic progress was marked by intermittent difficulties, with setbacks caused by population loss and financial crises. Nonetheless, the city experienced a significant economic boost in the late 19th century, thanks to favourable international economic conditions. Following its craft origins the foundry expanded and

became a prominent company, closely tied to the city's industrial development and the collaboration between entrepreneurs and workers' organisations. The establishment of the Scuola Tipografica and the International Exhibition of Modern Decorative Art in 1902 further enhanced Turin's industrial and artistic reputation. Nebiolo's success in the 1920s, with 75% of its production of printing machines and typefaces being exported, mirrored the achievements of other successful enterprises in Turin. The economic prosperity during that period can be attributed to foundations laid during Italy's first economic 'miracle', as the city became a thriving business hub.

Boris Pesce

I lavoratori della Fonderia Caratteri Nebiolo

The workers at the Nebiolo type foundry

p. 28

This contribution looks into the workers' situation at the Nebiolo type foundry, the original core of the company founded in 1878 by Giovanni Nebiolo. It examines the personnel records of both blue-collar and white-collar workers from 1920 to 1978 when the foundry closed. The study focuses on the workers and the characteristics of the workforce, such as professional qualifications, ratio of workers to employees, gender ratio, the geographical labour market, and social characteristics. It approaches the subject from the perspective of social history and labour, considering the company's personnel policies, including hiring and layoffs, as part of business history. The essay outlines the relationship between the company and the Turin working class, based on available sources. It traces the development of the Nebiolo company, its diversification, and expansion into foreign markets. The essay also explores the financial crises faced by Nebiolo, the actions taken to overcome it, and the subsequent restructuring efforts. The study reveals workers' relations with the company, career opportunities, and the company's strategies. It points out the long tenures and apprenticeships at the type foundry and identifies a lower turnover rate and the company's efforts to improve the conditions of its employees.

Dan Reynolds

German designs in Archivio Tipografico Caratteri tedeschi su «Archivio Tipografico»
p. 46

Alla fine dell'Ottocento in Germania operavano circa 70 fonderie di caratteri. Delle poche attive a livello internazionale, nessuna avrebbe mai potuto soddisfare le richieste di ogni stampatore europeo. Poiché le rispettive dimensioni del mercato erano limitate, le fonderie si vendevano reciprocamente matrici duplicate. In effetti, il commercio di matrici ha fornito entrate significative per le fonderie di caratteri e le attività di incisione. Tuttavia, non tutti i caratteri duplicati sul mercato erano legittimi. Le fonderie di caratteri usavano anche il bagno galvanico per copiare i prodotti illecitamente. Quindi capitava che gli stessi caratteri si trovassero nei cataloghi delle fonderie europee e americane, almeno nell'Ottocento. Nel 2016 l'autore ha iniziato a indagare sistematicamente sulla distribuzione di caratteri tipografici specifici in Germania e nei paesi di lingua tedesca. Grazie ai metatesti dei campionari caratteri e alle notifiche di registrazione del design, è possibile individuare l'origine di determinati caratteri tipografici e tracciarne la distribuzione nelle reti nazionali e internazionali. Questo saggio mette in evidenza gli oltre quaranta disegni tipografici che Nebiolo ha pubblicizzato nella sua rivista aziendale «Archivio Tipografico», tutti provenienti da fonderie tedesche o studi d'incisione indipendenti.

Andrea De Pasquale

L'Inkunabula nelle ricostruzioni storiche The Inkunabula typeface in the historical reconstructions
p. 66

In 1900, an interest in the origins of printing arose in Turin, leading to the establishment of a committee for the fifth centenary of Gutenberg's birth. This initiative resulted in the establishment of the Regia Scuola Tipografica e di Arti affini (Royal School of Typography and Related Arts) and the proposal for a book museum. The actual realisation of this museum took shape in 1911 during the Turin International Exhibition, featuring a retrospective exhibition of printing, including a reconstruction of a 15th-century printshop and a display of facsimiles of Inkunabula. The museum was inaugurated in 1913, showcasing reconstructed workspaces and exhibiting the various stages of book printing and decoration. However, closing around 1923, the museum had a short lifespan. A similar experience was later repeated in Rome by Alfonso Gallo, who, in 1938, at the Istituto di Patologia del Libro (Institute of Book Pathology), established a museum dedicated to book preservation and manufacturing techniques. Shortly after World War II this museum also closed.

Alessandro Corubolo

Bertieri e i caratteri Nebiolo Bertieri and Nebiolo typefaces
p. 72

Raffaello Bertieri (1875–1941), founder and director of the magazine *Il Risorgimento grafico* (1902–1941), was the most influential figure in Italian graphics in the first 40 years of the 20th century, a period in which Nebiolo played a prominent role in the production of type and printing machinery in Italy. Their paths could not fail to cross and their mutual relationships could not fail to be significant. This contribution examines Bertieri's ideas on typefaces, especially those of Nebiolo, of which he was an artistic consultant and with which he devised and produced a few typefaces. Opinions and relationships are reconstructed on the basis of what Bertieri wrote (in his books and in his own and other periodicals) and also from an examination of the typefaces used in *Il Risorgimento grafico* advertisements. The reconstruction comprises three phases: the first refers to the years when Bertieri began writing his articles up to the end of the Great War; the second to the period (1923-1933) when he was Nebiolo's artistic consultant; the third to the ensuing years (1934-1941) when a split between Nebiolo and Bertieri became noticeable, especially, but not only, in the advertising strategy of the Turin company.

Ali Filippini

La rivista «Graphicus» nella tipografia torinese The Graphicus magazine and the graphic arts in Turin
p. 90

This study explores the evolution of Italian graphic magazines and the history of printing in Turin since the 1930s, focusing on the role of *Graphicus*. It begins by tracing the development of its precursor *Piemonte Grafico*, a cultural, technical, and union-oriented magazine founded by Luigi Gianolio in 1911 and supported to some extent by Nebiolo. In 1924, after it had become a monthly, the magazine took on its new name, *Graphicus*. In 1932 *Graphicus* underwent a change from the collaboration with the Scuola Tipografica Vigliardi Paravia. With the contribution of Giulio Da Milano, Edoardo Orecchia and Ezio D'Errico, *Graphicus* participated in the ongoing debate on new visual languages. The text also discusses the establishment of the 'Primo centro italiano di cultura grafica' and its suspension during World War II. The post-war years saw the foundation of the Associazione Progresso Grafico, which became involved in publishing the magazine from 1957. *Graphicus* became a sort of official representative body of printers, further changing its look and contents during the years of Aldo Novarese's art direction, and moving towards a process of internationalisation with the entry into the working group of Eurographic Press, made up of the main European printing magazines.

Alessandro Colizzi

Le origini dello Studio artistico Nebiolo The origins of Nebiolo's Studio artistico
p. 102

The name Nebiolo still evokes iconic typefaces that have marked the history of Italian printing and graphic design. Yet the events surrounding the Studio artistico, where those typefaces were designed, remain shrouded in speculation. The usual chronology places its foundation in 1933 under the direction of Giulio Da Milano, who was succeeded in 1936 by Alessandro Butti, who in turn left the office to Aldo Novarese in 1952. The current state of research indicates that the origins of a technical office in charge of drawing typefaces date back to the end of the 19th century: that is what emerges from this reconstruction, which is based on data and clues from publications and archival documents. This study emphasises the role played by lesser known figures such as Dalmazzo Gianolio, Pietro Negri, Edoardo Cotti and Raffaello Bertieri, before addressing Da Milano's contribution.

Riccardo Olocco

Dare a Butti quel che è di Butti Render unto Butti the things that are Butti's
p. 122

Alessandro Butti (1893–1959) worked at Nebiolo for over 40 years and directed the Studio artistico from 1936 to 1952. He was an undisputed protagonist in Italian 20th-century graphic arts, but his name is relatively unknown outside a small circle of specialists. In recent years, research has revealed inaccuracies in the historical analysis of Nebiolo, with Novarese's perspective being uncritically presented and his figure celebrated rather than investigated. The author calls out the incorrect attributions made by Novarese in his book *Alfa-beta* regarding the typefaces produced under Butti's direction. Recent research, including oral interviews with Novarese's former collaborators in Nebiolo and the so-called Dossier Lavagno-Tallone, shed light on the workflow of the Studio artistico, where Butti's assistants normally refined and completed with ink his letterforms under his supervision. It is therefore questionable to claim that Novarese collaborated on a par with Butti. The author presents evidence suggesting that Novarese's contribution to the design of typefaces before 1952 (and even after, in the cases of Eurostile, 1962, and Nova Augustea, 1964) should be re-evaluated. Finally, the author introduces and transcribes the Dossier Lavagno-Tallone preserved in the Tipoteca Italiana Fondazione.

Silvia Sfliotti e Andrea Vendetti

Propaganda tipografica Typographic propaganda
p. 140

This study investigates how Nebiolo promoted its typefaces on the market between 1926 and 1952, the year of Alessandro Butti's dismissal. During those years, the debate on typography in Italy was driven by magazines devoted to the art of printing such as *Il Risorgimento Grafico*, *Graphicus*, *Campo Grafico* and *Linea Grafica*. The authors show how, in the 1920s, Nebiolo gradually moved away from the world of book typography, which was culturally oriented towards the past, to take ownership of the new themes that emerged in Italian typographic discourse, expanding its areas of action and references. The research is divided into two parts. Firstly, an examination of the magazines of the time to define the cultural context in which Nebiolo operated. Secondly, an analysis of some case studies of the company's communication, such as typeface advertisements, catalogues, brochures and the company's magazine *Archivio Tipografico*. The material analysed demonstrates how Nebiolo's contribution to Italian visual communication was not limited to the production and distribution of typefaces and printing machinery, and that its promotional prints played a role in asserting the 'modern taste' in the country.

Achilles Tzallas

Nebiolo and the Greek type market Nebiolo e il mercato greco dei caratteri
p. 162

Durante il xx secolo, Nebiolo è stato uno dei più importanti produttori di caratteri greci in Europa. È notevole però che questa specializzazione fosse inizialmente solo un vantaggio collaterale dell'acquisizione della Società Urania/Fonderia Commoretti di Milano: alla fine del XIX secolo, Commoretti si era unita agli sforzi delle fonderie tedesche per rompere il monopolio della Fonderie Générale e fornire al mercato greco caratteri contemporanei da titoli. Nebiolo doveva essere anche il canale attraverso il quale i nuovi caratteri per testo di Schelter & Giesecke raggiunsero la Grecia nei primi anni del Novecento; ma fino agli anni Trenta, la maggior parte dei suoi caratteri da titoli godeva di poco successo tra la diaspora greca e ancor meno in Grecia stessa. Solo dopo la Seconda guerra mondiale Nebiolo diventò il principale esportatore di caratteri in piombo verso la Grecia, grazie alle versioni greche dei suoi design originali, che divennero estremamente popolari e furono ampiamente copiati dalle stesse fonderie greche.

Riccardo De Franceschi

La Serie 600 di Nebiolo

Nebiolo's Serie 600

p. 186

This essay documents, contextualises, and analyses the typefaces published by Nebiolo as original creations of its Studio artistico. Firstly, it aims to shed light on some of the less-documented creations of Nebiolo. Secondly, it seeks to foster a better comprehension of mid-20th-century script typefaces, a genre that historically has received little attention. The years of activity of Nebiolo's Studio artistico, established around 1933, coincided with a particularly prosperous period for script types, which were published in often novel and informal styles, and played a significant role in the ephemera of the time, both in Italy and abroad. Within a design program known for its display typefaces, particularly appreciated by small and medium printing houses, it is no surprise that Nebiolo created new original script types at a regular pace: eight over the course of four decades. All – from Veltro (1934) to Elite (1968) – were marked in the foundry's catalogues with a serial number greater than 600, making up the Serie 600. The main aspects of interest for each of these eight original scripts are analysed in this essay: the relation with the writing tool that inspired the script type; the production process into metal type; the comparison with similar types by other foundries; the marketing strategy of Nebiolo and the most relevant commercial uses.

James Clough

Eurostile, Microgramma and 'quadrate' sanserifs

Eurostile, Microgramma e i lineari squadrati

p. 206

Definito dall'autore un "quadrate sansserif", Eurostile (1962) appartiene a una rara subcategoria di caratteri lineari che si distingue per le sue forme quadrate. Più precisamente Eurostile è basato su un quadrilatero con angoli arrotondati: la superellisse. Il suo progenitore è Microgramma (1952), disegnato da Alessandro Butti in cinque serie di sole maiuscole. Novarese aggiunge le minuscole, applica piccole modifiche alle maiuscole, e il nuovo carattere viene pubblicato con il nome Eurostile. Novarese ne sottolinea la contemporaneità accostando le sue forme al design dei finestrini dei treni e dello schermo dei televisori di quegli anni. L'autore analizza criticamente le forme delle lettere della serie Nera Larga e cerca di trovare le ragioni del suo grande successo internazionale. Oltre a discutere le aggiunte di altre serie di Eurostile per la fotocomposizione, per i trasferibili e in particolare per le tecnologie digitali, vengono esaminati alcuni suoi predecessori, come Bank Gothic (ATF 1930–1933). Infine, la storia irrisolta di una sorprendente iscrizione di fine Ottocento, fotografata al Cimitero Staglieno di Genova, che mostra un'impressionante somiglianza con Eurostile Nera Larga molti decenni prima della sua apparizione nei campionari Nebiolo.

Lorenzo Bolzoni

Alfa-beta. Lo studio e il disegno del carattere

p. 222

The text discusses Aldo Novarese's book *Alfa-beta. Lo studio e il disegno del carattere*, recently reprinted in a special edition by Archivio Tipografico (2020). As specified in the cover blurb, *Alfa-beta* included '17 series of alphabets constructed specifically by the author on a geometric grid for didactic and scholastic purposes, 40 examples and full-page demonstrative tables, 92 reproductions of complete alphabets and 194 documents on the evolution of letterforms'. Novarese was able to effectively organise all these contents by placing them in the unitary perspective of 'the study and design of typefaces'. With *Alfa-beta* Novarese aimed to provide a wide audience – especially students and professionals in typography and lettering – with a comprehensive study of the history and aesthetics of typefaces. The book was first advertised in the October 1964 issue of *Graphicus* – to which Novarese contributed from 1951 to 1984 – as a valuable resource for studying and understanding writing and type in a historical context.

Michele Galluzzo

Maria Grazia Schenone e l'Ufficio Pubblicità

Maria Grazia Schenone and the Advertising Office

p. 236

The text discusses Maria Grazia Schenone's role in the advertising department of the Nebiolo company during the late 1960s and early 1970s. Schenone was hired to reorganise and unify the company's advertising identity, bridging the gap between technical and commercial areas. She also worked as an account executive, handled media planning, and wrote copy for advertising campaigns. Under her guidance, the office underwent changes, and the staff was adjusted accordingly. The article traces the evolution of Nebiolo advertising at a time of company transition and a schism in Italian advertising between graphic designers and American-style agencies. Schenone initially collaborated with the renowned graphic designer Pino Tovaglia, developing cohesive and modular advertising campaigns. Schenone's theoretical and critical awareness of advertising is evident in her articles for the magazine *Linea Grafica*, where she emphasised the importance of making commercial communication easily accessible to a broader audience, often criticising the elitist excesses of the abstract and experimental advertisements by many contemporary graphic designers. Her work was significant because it challenged the predominantly male culture of the advertising industry and the delicate moment of change the company was experiencing – all within a tricky period for Italian advertising.

Antonio Cavedoni

Stop, la macchina dei logotipi

Stop, the logotype machine

p. 252

Based on archival material from the Aldo Novarese collection at the Tipoteca Italiana Fondazione, this contribution discusses the historical origins of Stop, highlighting its development within the Studio artistico. Novarese's intention was to create a typeface that could be used for distinctive branding purposes, helping ordinary people in the creation of symbols, monograms and logos without having to rely on graphic designers. The author identifies potential influences and predecessors of Stop, such as Bifur, Essenziale, Handel Gothic, and Revue, illustrating their similarities and differences. The release date of Stop is examined through archival material indicating a development period from 1969 to 1970. The article also shows and comments a selection of original drawings and sketches demonstrating Novarese's exploratory approach to the design of Stop. Letterforms are constructed on a three-plane structure, consisting of three areas of equal height. Their shapes are built using what Novarese refers to as 'full-radius' curves, emphasising the geometric approach to the design. The tight letter spacing, and the heavy weight suggest that this typeface should be used for short texts or individual words.

Fiorella Bulegato

Aldo Novarese bozzettista grafico

Aldo Novarese as a commercial graphic designer

p. 266

Relying primarily on documents in the Aldo Novarese collection at the Tipoteca Italiana Fondazione, the essay seeks to reconstruct the figure of Aldo Novarese not just as a typeface designer – the work that brought him international renown – but as a 'bozzettista grafico', a graphic designer and commercial artist. Novarese designed a range of visual artefacts for the promotion of industries in Turin as well as for Nebiolo, for which he directed the in-house Studio artistico in the mid-1950s. The story thus situates Novarese's contribution to the history of Italian graphic design, still largely to be investigated, while also focusing on the Nebiolo type foundry which it places among the companies that concurred to define the Italian 'industrial style' at least through the mid-1960s.

Annalisa Pesando

Cultura grafica e professione

Graphic culture and profession

p. 282

Throughout its existence the Nebiolo type foundry coupled the high qualification of its workers with their role in the field of professional and higher education. The essay hints at Nebiolo's historical ties to the Regia Scuola Tipografica in Turin and reviews the events and personalities that led, through the Progresso Grafico association, to the establishment in 1962 of the Scuola diretta ai fini speciali in Scienze ed Arti Grafiche, the first university-level graphic school in Italy, at the Turin Polytechnic. Convinced supporters of this initiative were Giuseppe Maria Pugno, director of the Faculty of Architecture at the Polytechnic, and Giuseppe Pellitteri, national secretary of the UNI Graphic Commission. Pugno managed to bring together the major personalities of the graphic and printing scene of the period – from artists to the main publishers. Specifically, Nebiolo actively participated in the Polytechnic school with funds and human resources by lending its director of the Technical office, the engineer Federico Capetti, to upgrade and rationalise the work of future graphics and printing technicians.

Vittorio Merlo

Cronaca di una morte annunciata

Chronicle of a foretold death

p. 304

This text explores Nebiolo's history from post-World War II financial struggles and subsequent management changes. It focuses particularly on the takeover by FIAT, which showed little regard for Nebiolo's historical importance. Under the FIAT management, the author recounts the challenges faced, including financial difficulties, outdated machinery, and strained labour relations. The text highlights the author's role in leading the company during a tumultuous period, implementing strategies to improve productivity, revitalise Nebiolo's profile, and overcome financial constraints. Despite some successes, progress was hindered by the chronic lack of both funds and time. The author refutes certain claims made in Di Francesco's and Tavano's *Torinesi di carattere* criticising biased interpretations and false narratives. In the final paragraphs he discusses the company's transfer to Carlo Cerutti and his subsequent actions. The article gives an overview of the attempts to revive the Nebiolo company within a turbulent industrial context.

Domenico Bellantuono
Aldo Novarese post-Nebiolo
Aldo Novarese after Nebiolo
p. 312

After ending his ties with Nebiolo, Novarese worked as a freelance type designer, collaborating with renowned companies in Italy, France, Germany, Switzerland, and the USA. This contribution discusses the previously unpublished correspondence between Aldo Novarese and Alfred Hoffmann of the Swiss Haas Type Foundry. The collaboration between Novarese and Haas (1977–1983) concentrated on selling typefaces through licensing agreements, following Hoffmann’s vision of the foundry’s future. Through interviews with Hoffmann and archival research at the Tipoteca Italiana Fondazione, the methods used for designing new typefaces for photocomposition were revealed, shedding light on ITC Mixage, one of their collaborative products. Examining Mixage allows an evaluation of Novarese’s mature work and the expertise gained from his almost forty years at Nebiolo. His career can be divided into two phases: the Nebiolo period (1936–1972) and the post-Nebiolo period (1972–1995). The correspondence between Novarese and Haas, mainly conducted through letters, phone calls, and occasional meetings, serves as the primary source of information on their six-year collaboration. The letters discuss contractual terms, corrections, updates, and both formal and informal communications between Novarese and Hoffmann. The author also highlights the importance of Haas’ activities in font management, sales, and licensing.

Elena Dellapiana
Caccia alle fonti del design
Searching for design sources
p. 330

Over the past two decades, Italy has seen a growth in the number of places such as museums, archives and foundations that preserve, communicate, and promote the memories, documents, and material and immaterial testimonies related to ‘Made in Italy’. Marketing has also become heritage marketing, urging companies to finance and maintain their own historical testimonies as a promotional tool, closely related to the history of ‘Made in Italy’ and the concept of cultural responsibility of the company. This contribution aims to explore the variety and availability of archives, often minor and misunderstood, with the perspective that research such as this one on Nebiolo can spur evaluation of historical sources and cultural heritage. Whatever the disciplinary approach, it is the deposits of sources, institutional and private archives with their different levels of digitisation and accessibility that nourish the research. A solution to be explored for their use could lie in applying artificial intelligence and machine learning to cultural heritage and in the ability to combine this with expert human intervention for algorithm surveillance for an increasingly aware approach to supervised machine learning.

Lorenzo Avellino
Il fondo Tavano
The Tavano collection
p. 340

This paper explores the archival collection known as the Tavano collection. The archive was established in the 1990s. Its creation and preservation were made possible through three collaborations. The first involved two former Nebiolo employees, Secondino Cerrato and Pasquale ‘Lino’ Tavano, who initiated a comprehensive collection of documentary material based on his experience as a Nebiolo worker. This endeavour aimed to establish a research group that would enhance the industrial heritage and historical memory of the company. The second collaboration involved Tavano and some intellectuals and researchers associated with the labour movement in Turin who provided guidance and support for the archival collection. The third collaboration between the research group and Emilio Pugno, a prominent figure in the CGIL labour union, offered assistance and space for the initiative. The Tavano archive was initially intended to support an exhibition and a monograph (two uncompleted projects). Finally it was later used for the book *Torinesi di carattere*. The author concludes that the Tavano collection – so proudly and voluntarily established, and so rich in documents – provides researchers with information that can shine a light on various aspects of Nebiolo’s history.

Ferdinand P. Ulrich
Cast away: Nebiolo matrices in Darmstadt
Sopravvissute: le matrici Nebiolo a Darmstadt
p. 348

Nel 1990, dodici anni dopo la chiusura della Fonderia Caratteri Nebiolo, le matrici rimaste a Torino furono trasferite nella piccola città di Darmstadt, in Assia (Germania), dove un gruppo di ex fonditori provenienti dalla Svizzera e dalla Germania – guidati da Walter Fruttiger e Rainer Gerstenberg e associati ai produttori di caratteri Haas’sche Schriftgießerei e D. Stempel – aveva costituito una nuova fonderia di caratteri in metallo. Gerstenberg e i suoi si sono dedicati a raccogliere e preservare le attrezzature delle ultime fonderie di caratteri in metallo dell’Europa all’avvento del PostScript. Questo contributo esplora gli anni successivi alla chiusura della Fonderia Caratteri, l’adattamento di alcuni dei suoi tipi alla fotocomposizione e alle nuove tecnologie digitali, e cerca di ripercorrere il trasferimento delle matrici della Nebiolo in Germania. L’indagine si basa su interviste e corrispondenza con testimoni viventi e su uno studio effettuato presso la fonderia di caratteri di Darmstadt. Le immagini documentarie che illustrano questo lavoro sul campo, alcune delle quali riprodotte qui, sono opera del fotografo Norman Posselt.

Programma del convegno

Torino, Castello del Valentino, 16–17 settembre 2021

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Stefano Musso, *La Nebiolo nella storia industriale di Torino*

Corrado Borsa, *Appunti per una storia della Nebiolo*

Andrea De Pasquale, *Il carattere Inkunabula per due ricostruzioni di tipografie quattrocentesche*

Alessandro Corubolo, *Raffaello Bertieri, i caratteri, la Nebiolo*

Ali Filippini, *La rivista «Graphicus» nella tipografia torinese*

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Silvia Sfligiotti & Andrea Vendetti, *Propaganda tipografica. La promozione dei caratteri Nebiolo tra il 1926 e il 1952*

Riccardo De Franceschi, *Serie 600: i caratteri scritti originali dello Studio artistico di Nebiolo*

James Clough, *Prima e dopo Microgramma & Eurostile*

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Elena Dellapiana, *A caccia. La rete degli archivi per la ricerca e la salvaguardia dei nuovi beni culturali*

Boris Pesce, *I lavoratori della Fonderia Caratteri dal 1920 al 1978: un’analisi quantitativa*

Lorenzo Avellino, *Il Fondo Tavano: uno strumento ibrido per lo studio della Nebiolo*

Ferdinand Ulrich, *Cast away: Nebiolo matrices in Darmstadt*

Annalisa Pesando, *Cultura grafica e professione. Il contributo della Nebiolo e la Scuola diretta a fini speciali di Scienze ed Arti Grafiche al Politecnico di Torino*

Lorenzo Bolzoni, *Alfa-beta: la complessa opera di un formidabile disegnatore di caratteri*

Vittorio Merlo, *Nebiolo: cronaca di una morte annunciata*

Profili degli autori / Authors' profiles

Lorenzo Avellino è ricercatore postdottorato presso l'Istituto Paul Bairoch di storia economica dell'Università di Ginevra, dove nel 2023 ha discusso la tesi di dottorato in storia economica e sociale. I suoi interessi di ricerca includono la storia del lavoro, la storia dell'economia politica, la storia della tecnologia e la storia del tessile. **¶ Lorenzo Avellino** is a post-doctoral researcher at the Paul Bairoch Institute of Economic History at the University of Geneva, where in 2023, he defended his doctoral thesis in economic and social history. His research interests include labour history, the history of political economy, the history of technology and the history of textiles.

Domenico Bellantuono, laurea in disegno industriale, graphic designer e appassionato di type design, ha concluso il biennio di Grafica per l'editoria presso ISIA Urbino discutendo la tesi *Mixage. Corrispondenze inedite tra Aldo Novarese e Alfred Hoffmann*. **¶ Domenico Bellantuono**, graduated in industrial design. Graphic and type design enthusiast, he concluded the two-year course in graphic design for publishing at the ISIA Urbino with a thesis on *Mixage. Unpublished correspondence between Aldo Novarese and Alfred Hoffmann*.

Marta Bernstein è designer e ricercatrice. A partire dalla sua tesi di laurea al Politecnico di Milano (Bernstein, Conidi, *Cent'anni di caratteri 1813–1908. Tipografia e fonderie in Italia dalla morte di Bodoni alla nascita di*

Augusta, 2006) ha continuato a svolgere ricerche sui caratteri da stampa dell'Ottocento italiano. **¶ Marta Bernstein** is a designer and researcher. Starting from her bachelor thesis at the Milan Polytechnic (Bernstein, Conidi, *Cento anni di caratteri 1813–1908. Tipografie e fonderie in Italia dalla morte di Bodoni alla nascita dell'Augusta*, 2006), she has continued her research on 19th-century Italian type.

Lorenzo Bolzoni, laureato al Politecnico di Milano e graphic designer, lavora per BAO Publishing, tra i principali editori di graphic novel in Italia. Nel 2020 ha ideato e realizzato, in collaborazione con Archivio Tipografico di Torino e Matilde Argentero, la riedizione del libro di Aldo Novarese *Alfa-beta*. **¶ Lorenzo Bolzoni** is a graduate of the Milan Polytechnic and a graphic designer. He works for BAO Publishing, one of the main graphic novel publishers in Italy. In 2020 in collaboration with the Archivio Tipografico of Torino and Matilde Argentero he conceived and published, the reprint of Novarese's book *Alfa-beta*.

Fiorella Bulegato. Storica del design, architetto e dottore di ricerca in disegno industriale, è professore associato all'Università IUAV di Venezia ed è stata editor della rivista online «AIS/Design Journal» (2014–2018). Oltre a saggi e articoli in riviste, ha curato e pubblicato diversi libri sulla storia del design. **¶ Fiorella Bulegato** is a design historian, architect and PhD in industrial design. She is an associate professor at

the IUAV University of Venice and a former editor of the online magazine *AIS/Design Journal* (2014–2018). In addition to essays and magazine articles, she has edited and published several books on the history of design.

Antonio Cavedoni. Laureato in Typeface Design presso l'Università di Reading, Regno Unito. Progettista e sviluppatore di caratteri presso Apple 2009–2016. Fondatore della Fonderia Cavedoni. **¶ Antonio Cavedoni**. Graduate of the MATD program at the University of Reading, UK. Type designer and engineer at Apple 2009–2016. Founder of the Fonderia Cavedoni.

James Clough studia tipografia al London College of Printing e dal 1971 lavora a Milano come grafico, docente e autore. Ha scritto *Alfabeti di legno* (2014) e *L'Italia insegna* (2015) e dal 2016 al 2019 ha pubblicato su «La Repubblica» una rubrica settimanale dedicata a insegne e iscrizioni. **¶ James Clough** studied at the London College of Printing. Since 1971 he has worked in Italy as typographer, teacher and author. His *Alphabets of Wood* was published in 2014, and *Signs of Italy* in 2015. From 2016–2019 *La Repubblica* published his weekly columns on Italian inscriptions and signs.

Alessandro Colizzi, professore associato al Politecnico di Milano, linguista e designer di formazione, si occupa di storia della grafica, tipografia e type design. Ha studiato figure riconosciute (Bruno Munari) e meno note (Piero Ottinetti, Renato Zveteremich)

della grafica italiana. **¶ Alessandro Colizzi** is associate professor at the Milan Polytechnic. Trained as a linguist and designer, his research interests focus on graphic design history, typography and type design. His publications cover well known (Bruno Munari) and lesser known figures (Piero Ottinetti, Renato Zveteremich) of Italian graphic design.

Alessandro Corubolo è studioso di storia del libro, grafico editoriale e private printer. Presso Officina Chimèrea ha realizzato con Gino Castiglioni una cinquantina di libri, molti illustrati con incisioni originali di artisti. Si interessa di incisione e illustrazione libraria, e di storia della tipografia, in particolare dal XVII secolo in poi. **¶ Alessandro Corubolo** is a book history scholar, book designer and private printer. At the Officina Chimèrea with Gino Castiglioni he created about fifty books, almost all illustrated with original engravings by artists. His interests include engraving, book illustration and the history of printing, especially from the 17th century onwards.

Riccardo De Franceschi è un disegnatore di caratteri italiano residente a Londra, dove è direttore creativo presso lo studio di type design Dalton Maag. Ha conseguito un master presso l'Università di Reading nel 2010, dove ha studiato i caratteri scritti in piombo del Novecento, una materia che è da allora al centro delle sue ricerche. **¶ Riccardo De Franceschi** is an Italian type designer based in London where he works as Creative Director at the typeface design studio Dalton Maag. He gained a master's degree at the University of Reading in 2010 in which he investigated metal script typefaces of the 20th century. He continues his research in this area.

Elena Dellapiana. Architetta, PhD, professoressa ordinaria di Storia dell'architettura e del design, Dipartimento di architettura e design, Politecnico di Torino – svolge attività di ricerca e ha pubblicato diversi saggi e

monografie, fra i quali *Il design e l'invenzione del Made in Italy* (2022). **¶ Elena Dellapiana**. Architect, PhD, professor of the History of architecture and design at the Department of architecture and design of the Turin Polytechnic, she carries out research and has published several essays and monographs, including *Il design e l'invenzione del Made in Italy* (2022).

Andrea De Pasquale. Storico del libro e attuale Sovrintendente dell'Archivio centrale dello Stato, in precedenza è stato direttore della Biblioteca nazionale centrale di Roma, Biblioteca Braidense di Milano, Biblioteca nazionale universitaria di Torino e Biblioteca Palatina di Parma. **¶ Andrea De Pasquale**. Book historian and current Superintendent of the Central State Archives, he was previously director of the National Central Library in Rome, the Braidense National Library in Milan, the Turin National University Library and the Palatina Library in Parma.

Ali Filippini, ricercatore a tempo determinato al Politecnico di Torino. Oltre a insegnare design e comunicazione, è vice presidente di «AIS/Design Journal» e membro del Centro Studi sulla Storia del Design in Piemonte. **¶ Ali Filippini**, interim researcher at the Turin Polytechnic. In addition to teaching design and communication, he is vice president of *AIS/Design Journal* and a member of the Centro Studi sulla Storia del Design in Piemonte.

Michele Galluzzo è graphic designer e ricercatore. Ha lavorato presso l'Archivio Storico AIAP di Milano (2014–2017) e fatto parte del comitato editoriale di «Progetto Grafico» (2018–2022). Con Franziska Weitgruber è co-fondatore di Fantasia Type. Da ottobre 2020 è RTD alla Libera Università di Bolzano, Facoltà di Design e Arti. **¶ Michele Galluzzo** is a graphic designer and researcher. He worked at the AIAP Historical Archive (2014–2017) and on the editorial board of *Progetto Grafico* magazine (2018–2022). He set up Fantasia Type with Franziska

Weitgruber and since October 2020 he has been an interim researcher at the Free University of Bolzano, Faculty of Design and Arts.

Massimo Gonzato è copywriter ed editor. Collabora con aziende, riviste e case editrici. È co-fondatore di SMED, associazione no-profit per la scrittura a mano (smed2015.it), membro della fonderia caratteri CAST e del direttivo del Nebiolo History Project. **¶ Massimo Gonzato** is a copywriter and editor. He is also a co-founder of SMED (a non-profit association for handwriting) a member of the CAST type foundry and a board member of the Nebiolo History Project.

Vittorio Merlo, laureato in Ingegneria industriale chimica al Politecnico di Torino nel 1960, è entrato nel settore delle arti grafiche nel 1971. Dal 1977 al 1981 è stato direttore generale e amministratore della Nebiolo, macchine offset. **¶ Vittorio Merlo**, graduated in chemical industrial engineering at the Turin Polytechnic in 1960 and started a career in the graphic arts industry in 1971. From 1977–1981 he was general manager and administrator for offset printing machines at Nebiolo.

Stefano Musso ha insegnato Storia contemporanea e Storia del lavoro alla Facoltà di Scienze Politiche, all'Università di Torino. Tra le sue pubblicazioni: *Operai* (a cura di, 2006), *La partecipazione nell'impresa responsabile. Storia del Consiglio di Gestione Olivetti* (2009), *Storia del lavoro in Italia dall'Unità a oggi* (2011). **¶ Stefano Musso** taught contemporary history and labour history at the Faculty of Political and Social Sciences, of the University of Turin. His publications include: *Operai* (edited by, 2006), *La partecipazione nell'impresa responsabile. Storia del Consiglio di Gestione Olivetti* (2009), *Storia del lavoro in Italia dall'Unità a oggi* (2011).

Riccardo Olocco, designer di caratteri e co-fondatore di CAST, è ricercatore e visiting research fellow all'Università di Reading,

dove ha discusso il suo dottorato sui caratteri romani incisi a Venezia nel Quattrocento. Pubblica articoli e tiene conferenze. Il suo libro con Michele Patanè, *Designing type revivals*, è uscito nel 2022 per Lazy Dog Press. ¶ **Riccardo Olocco**, type designer and co-founder of CAST foundry, is a researcher and visiting research fellow at the University of Reading, where he discussed his PhD on 15th-century Venetian romans. He publishes articles and lectures in several countries. His book with Michele Patanè, *Designing type revivals*, was published by Lazy Dog Press in 2022.

Annalisa B. Pesando, architetto, è dottore di ricerca in Storia dell'architettura e dell'urbanistica, Dipartimento di architettura e design, Politecnico di Torino. Si occupa di formazione accademica, professionale e politecnica. ¶ **Annalisa B. Pesando**, architect with a PhD in the History of Architecture and Urban Planning, Department of Architecture and Design, Turin Polytechnic. She is concerned with academic, professional and polytechnic training.

Boris Pesce è ricercatore. Si occupa di storia sociale, storia orale e storia del lavoro e collabora con l'Istituto Gramsci di Torino. Ha pubblicato diverse monografie, fra cui *Lavorare alla Nebiolo: dal boom economico agli anni '70* (2008). ¶ **Boris Pesce** is a researcher in social, oral and labour history and collaborates with the Istituto Gramsci of Turin. He has published several monographs, including *Lavorare alla Nebiolo: dal boom economico agli anni '70* (2008).

Dan Reynolds è un designer e ricercatore americano che lavora in Germania. Ha conseguito il dottorato presso la Braunschweig University of Art nel 2019 con la sua tesi sui designer e le fonderie di caratteri tedeschi dal 1871 al 1914. Insegna in Germania e ha tenuto conferenze in Cina, Danimarca, Francia, Svizzera e Stati Uniti. ¶ **Dan Reynolds** is an American designer and researcher working in Germany.

He received his doctorate from the Braunschweig University of Art in 2019 for his dissertation on designers and German type foundries from 1871–1914. He teaches throughout Germany and has lectured in China, Denmark, France, Switzerland and the US.

Silvia Sfligiotti, graphic designer e docente, si occupa di storia e critica della grafica e insegna all'ISIA Urbino, alla SPD di Milano e all'Università di San Marino. È stata co-direttrice di «Progetto Grafico». Con Alessandro Colizzi cura Antologia di cultura grafica, una nuova collana Lazy Dog Press. ¶ **Silvia Sfligiotti**. Graphic designer and writer on the history of graphic design, she also teaches at the ISIA Urbino, at the SPD in Milan and the University of San Marino. She was co-editor of *Progetto Grafico* and together with Alessandro Colizzi she is editor of Antologia di cultura grafica, a new series by Lazy Dog Press.

Enrico Tallone prosegue l'opera del padre Alberto (1898–1968), maestro nell'arte della stampa. Coadiuvato dai figli Lorenzo, Elisa ed Eleonora, ad Alpignano (Torino) continua a pubblicare meravigliosi libri composti a mano e stampati in caratteri mobili che si vanno ad aggiungere alla prestigiosa collezione Tallone. ¶ **Enrico Tallone** inherited the mastery of the art of printing from his father Alberto Tallone (1898–1968). Together with his children Lorenzo, Elisa and Eleonora, he continues to publish wonderful books set by hand and printed letterpress, adding them to the outstanding Tallone collection at Alpignano, Turin.

Achilles Tzallas è un progettista di libri e tipografo, un appassionato collezionista di caratteri da stampa e campionari, e un ricercatore indipendente nell'ambito della storia dei caratteri greci. Ha una laurea in linguistica conseguita presso l'Università Nazionale Capodistriana di Atene e lavora presso la casa editrice To Rodakio. ¶ **Achilles Tzallas** is a typographer and letterpress printer, an eager collector of Greek

metal type and type specimens, and an independent researcher in the history of Greek type. He holds a BA in Linguistics from the National and Kapodistrian University of Athens and works for To Rodakio Editions.

Ferdinand P. Ulrich è tipografo e ricercatore di storia dei caratteri. Vive a Berlino. Nel 2023, ha discusso all'Università di Reading la sua tesi di dottorato *The discourse in early digital type design technologies*. ¶ **Ferdinand P. Ulrich** is a typographer and type history researcher living in Berlin. His thesis on *The discourse in early digital type design technologies* earned him a PhD from the University of Reading in 2023.

Andrea Vendetti. Una tesi di laurea triennale sulle tipografie clandestine della Resistenza alla Sapienza e una magistrale sulla storiografia del graphic design all'ISIA Urbino; sta ultimando un dottorato alla Sapienza sui campionari di caratteri in legno. Insegna alla Rufa ed è co-fondatore di Slab, una tipografia a caratteri mobili. ¶ **Andrea Vendetti** graduated with a BA thesis on clandestine presses of the Italian Resistance at La Sapienza University and an MA thesis on the historiography of graphic design at the ISIA Urbino. He is a PhD candidate at La Sapienza with a research on wood type catalogues. He teaches at Rufa and is co-founder of Slab, a letterpress workshop.

Fonderia Caratteri Nebiolo, 1878–1978: Nuovi studi critici
Atti del convegno internazionale, Torino, 16–17 settembre 2021

The Nebiolo type foundry, 1878–1978: New critical assessments
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