

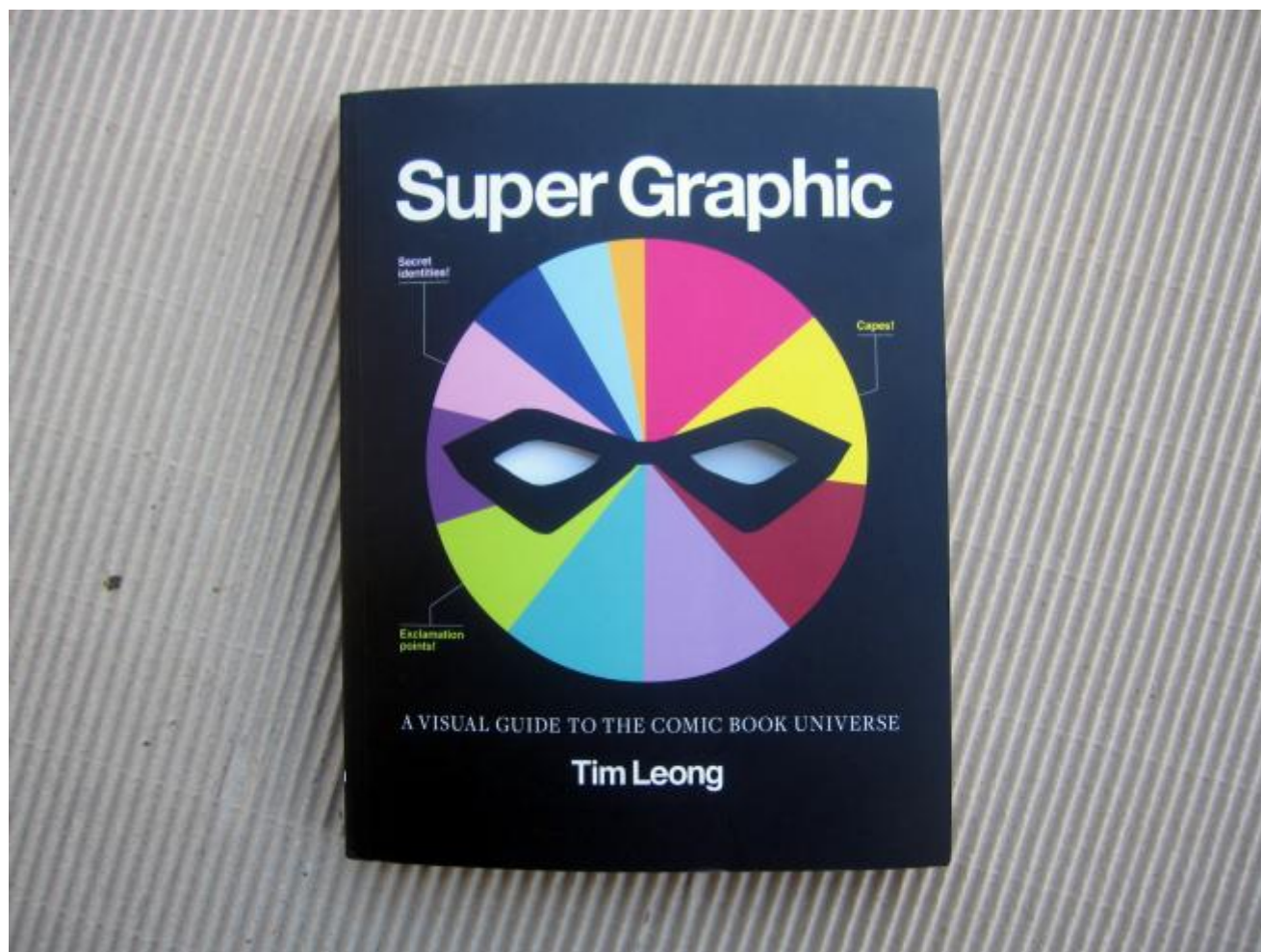
DOPPIOZERO

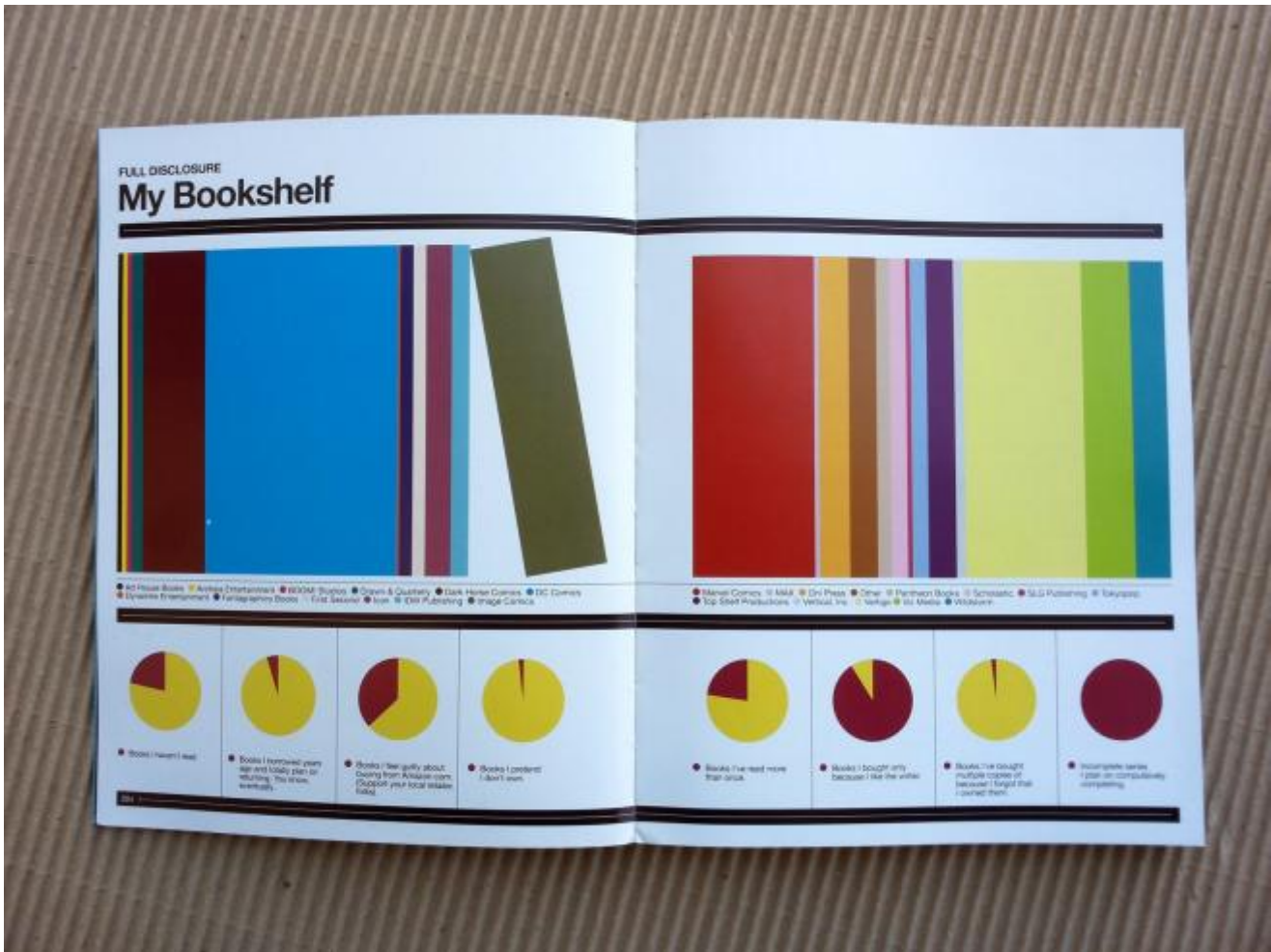
Super graphic

Diletta Colombo

2 Aprile 2014

A prima vista [*Super graphic – a visual guide to the comic book universe*](#) (Chronicle, 2013) di Tim Leong potrebbe sembrare un libro esclusivamente per i nerd del fumetto appassionati di supereroi, come rivela la libreria dell'autore in cui predominano il blu dei DC comics, il rosso della Marvel e il giallo pallido di Vertigo, in mezzo a un arcobaleno di editori commerciali e indipendenti.



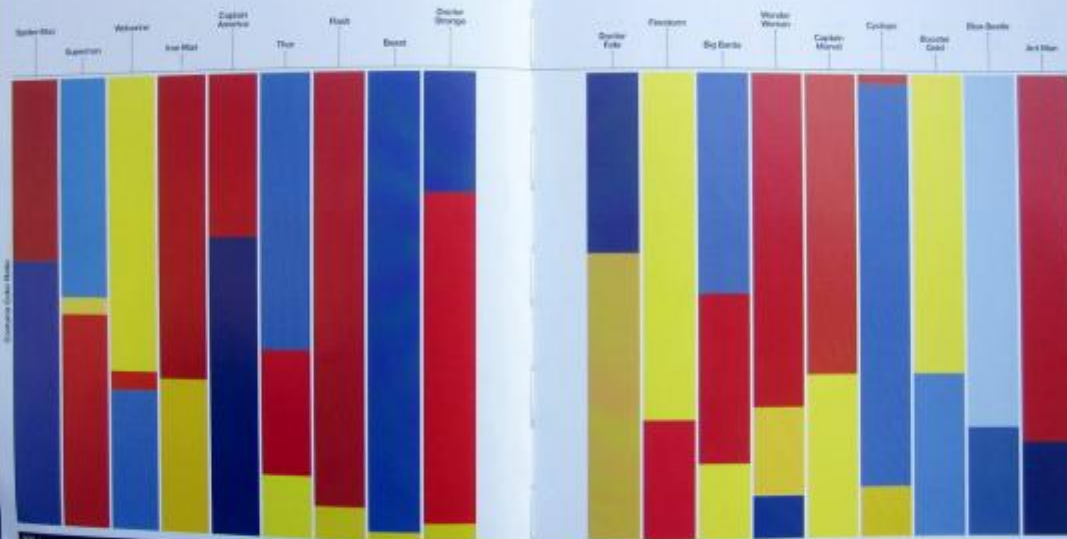


In realtà *Super graphic* si muove tra tutti questi colori per “divertire e informare” su argomenti complessi e assurdi del mondo del fumetto, esplorando la forma di grafici, tabelle, mappe, diagrammi e timeline, dalla prima all’ultima pagina.

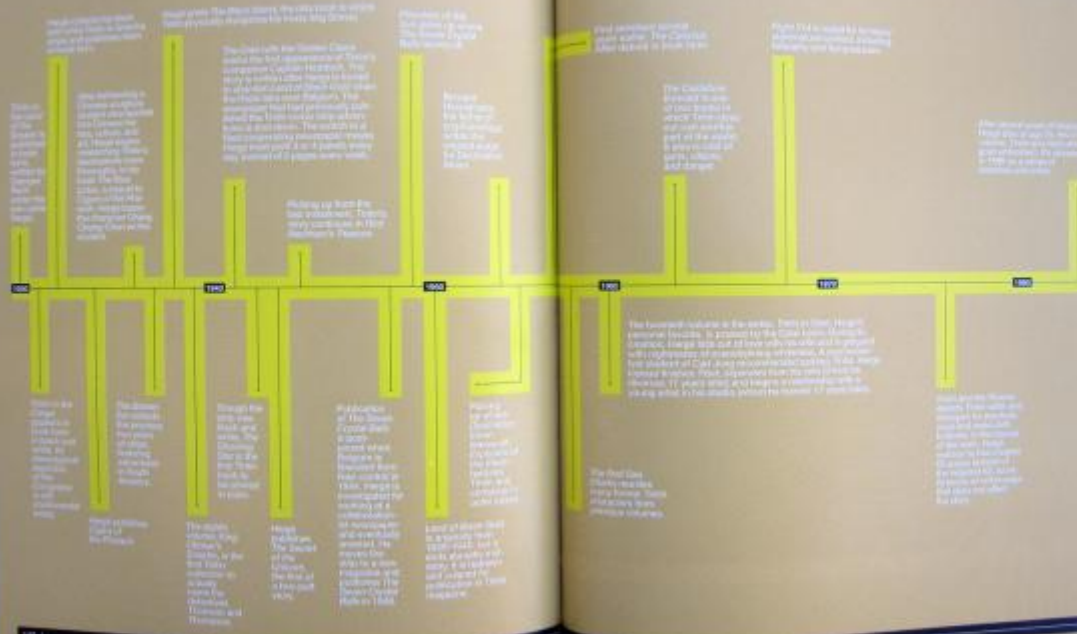
È proprio l’unione di infografica e fumetto, entrambi rappresentazioni visuali, a rendere il libro una guida trasversale, attraente e utile sia per chi ama le serie Marvel e DC, sia per chi è vicino al panorama più indipendente delle graphic novel, dall’America all’Europa passando dai manga.

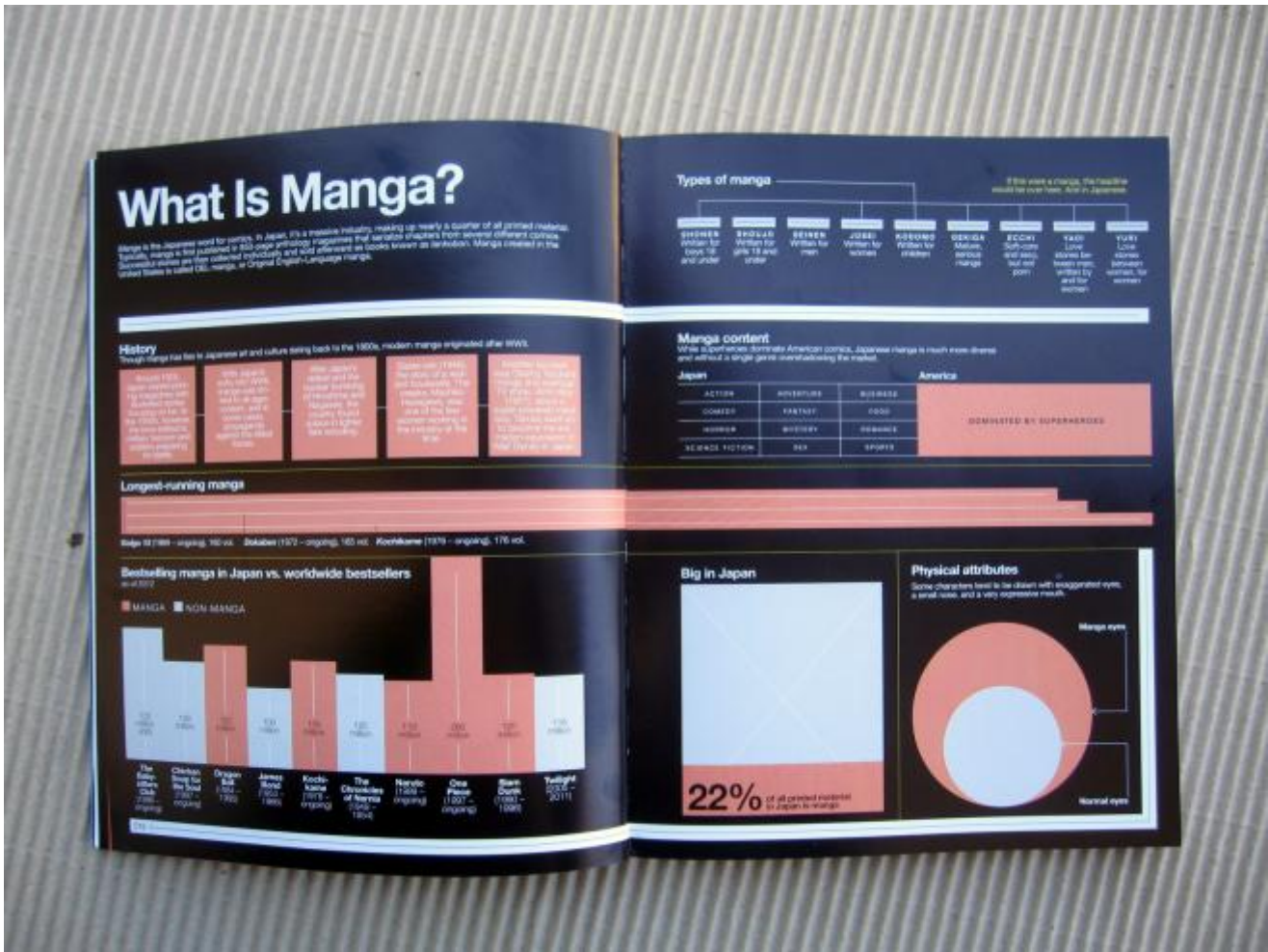
GOOD MEASURES Superheroes and Primary Colors

Traditionally, superhero costumes have been designed in red, yellow, and blue. The distribution of each color varies from comic to comic, but all appear in primary colors in a visual cue to the character's basic nature.



Tintin Publication History

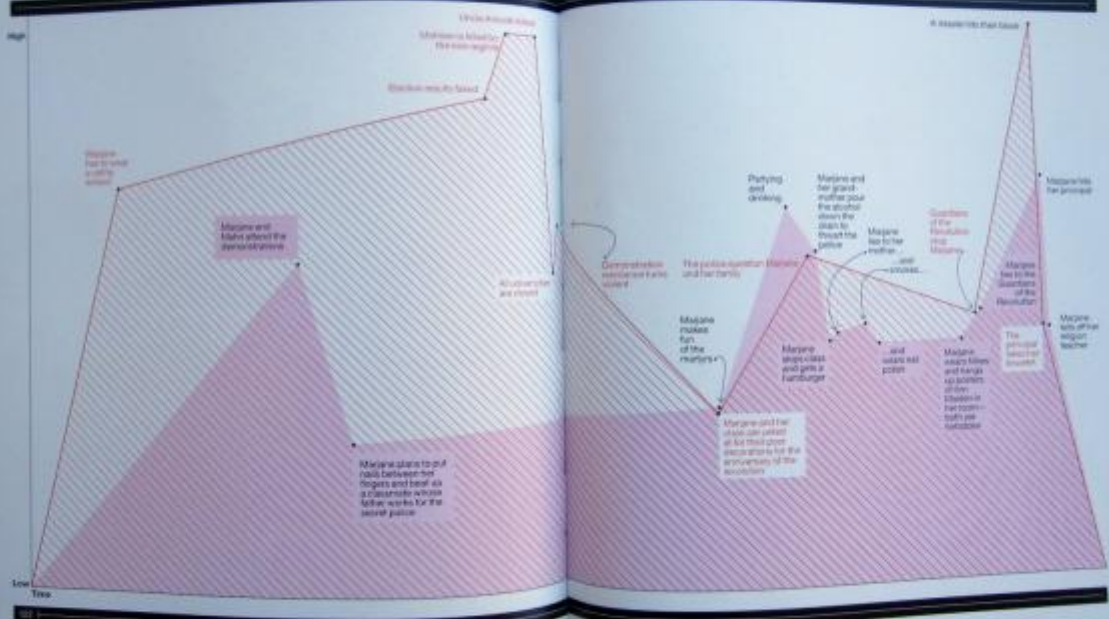




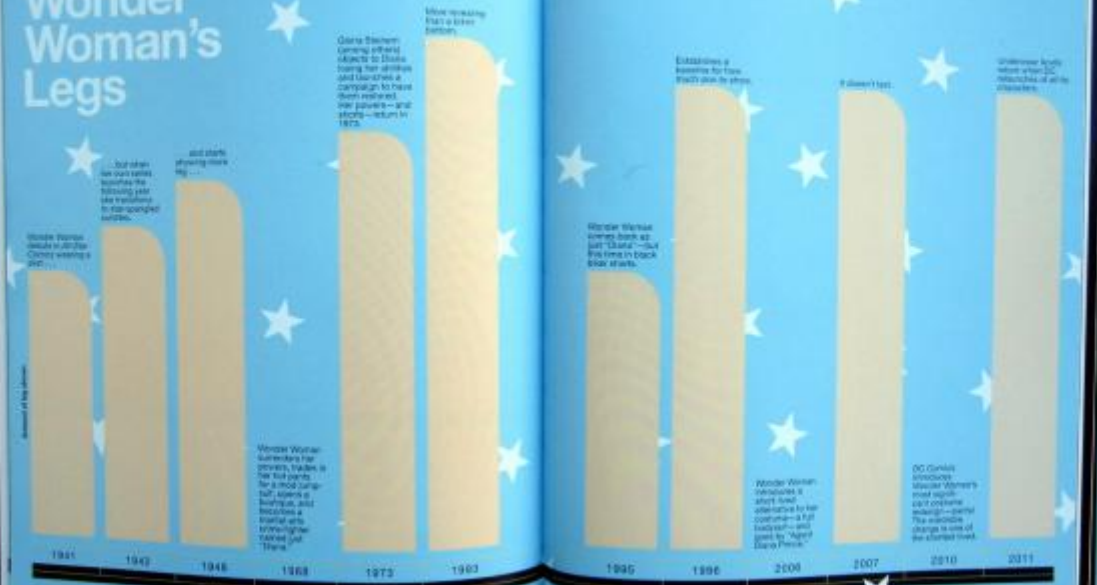
Un manuale per nulla freddo e didascalico, ma esplosivo nei colori e originale nel mischiare analisi di storia del costume, della grafica e dell'editoria con curiosità sorprendenti, a volte con qualche imprecisione e incompletezza.

FIGHTING FORCES
Oppression and Rebellion in Persepolis

Persepolis is the first story of Marjane Satrapi. It takes you growing up during the Iranian Revolution in the 1970s. Satrapi is a free spirit growing up in an oppressive world. Despite an environment that is closing in on her and her revolution-minded parents, Satrapi isn't about to give up good as the girls.

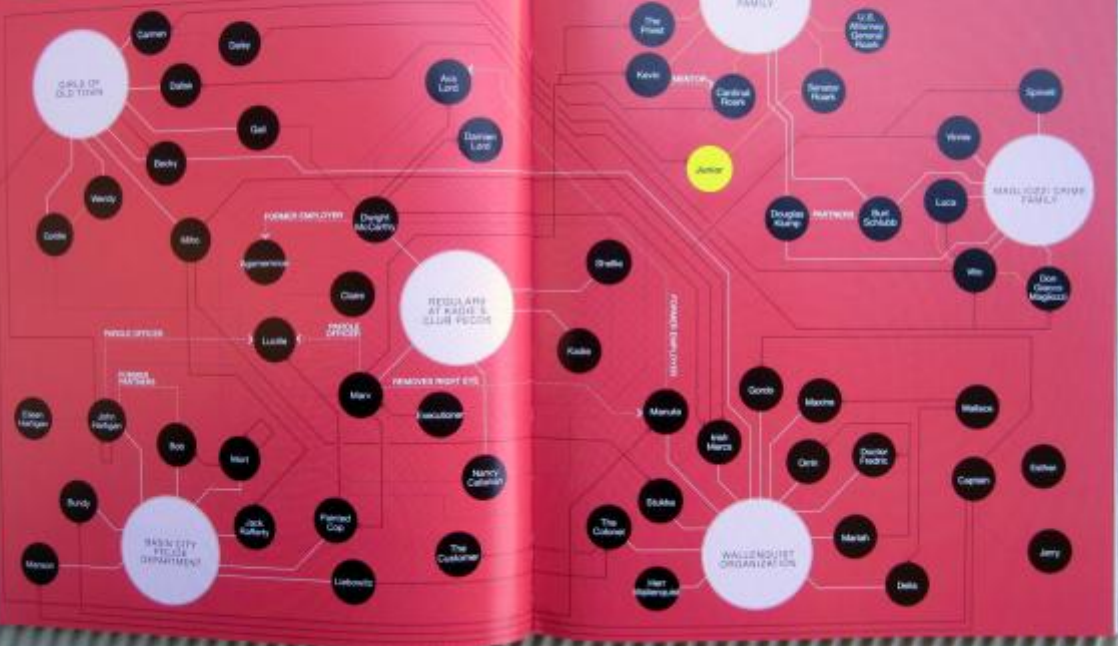


AMAZONIAN PRIDE
70 Years of Wonder Woman's Legs



Who's Who in Sin City

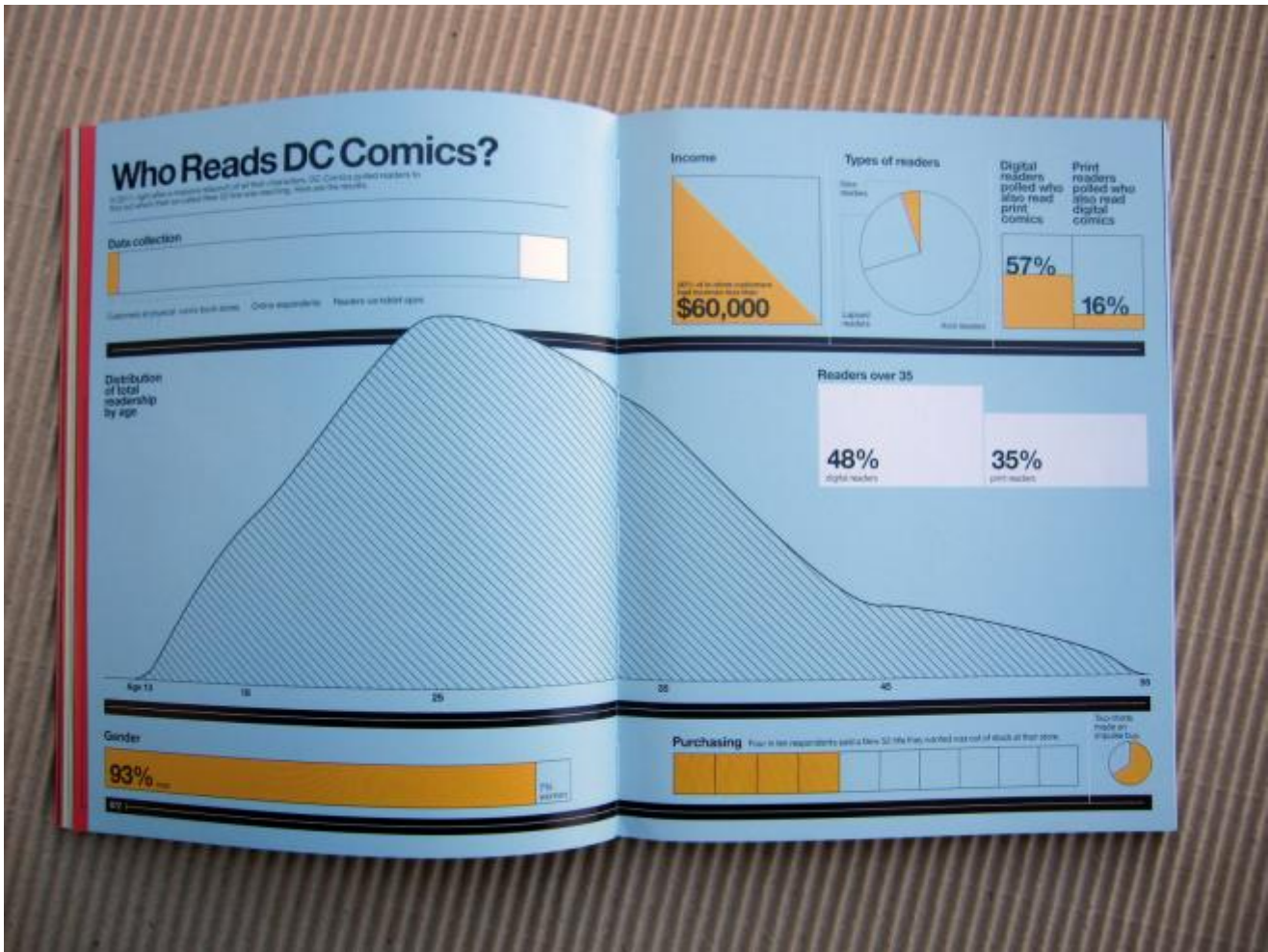
In Frank Miller's dark classic, everyone knows your name—and has your number. Here's how they're all connected.



TIME SHAPE Evolution of Superman's Logo

The Man of Steel and a diamond in the rough had their own artistic evolution. Originally, Jerry Seinfeld and Joe Weller designed the first and most emblematic of superhero logos. For 75 years, the Man of Steel has worn a logo so familiar, iconic and iconic that it's become a symbol of hope and heroism. Through the years, the Superman logo has evolved, but the diamond shape has remained the same.

1938	1939	1939	1941	1948	1948	1951	1958	1975	1988	2006	2011
Jack Kirby designed the logo for the first issue of Superman's debut comic book, Action Comics #1. It featured a simple diamond shape with a stylized 'S' inside.	The original design was modified to include a more defined 'S' and a slightly different diamond shape.	The logo was further refined, with the 'S' becoming more prominent and the diamond shape more defined.	When Max Fleischer created the first Superman cartoon, the logo was modified to include a more stylized 'S' and a diamond shape with a slightly different outline.	By the time the movie Superman: The Movie was released in 1978, the logo had become a more iconic and recognizable symbol.	The logo was further refined and became a more iconic and recognizable symbol.	George Pappas designed the logo for the 1988 movie Superman. It featured a more stylized 'S' and a diamond shape with a slightly different outline.	Clark Kent's logo was further refined and became a more iconic and recognizable symbol.	In the movie Superman Returns, the logo was further refined and became a more iconic and recognizable symbol.	After John Byrne's era, the logo was further refined and became a more iconic and recognizable symbol.	The movie Superman Returns featured a more stylized 'S' and a diamond shape with a slightly different outline.	DC's 75th anniversary celebration featured a more stylized 'S' and a diamond shape with a slightly different outline.



Per il suo stile ironico e intelligente, *Super graphic* rappresenta un'originalissima parodia dell'infografica stessa che oggi affolla riviste, giornali, libri, blog e siti. Lo sa bene Tim Leong, art director di Wired, che, guardando ai suoi supereroi dell'infanzia Superman e Spiderman (giornalisti di professione nella quotidianità), sembra suggerire di prendersi meno sul serio, trovando il modo di fare informazione di qualità senza presunzione e paura dell'errore, riscoprendo il calore di una risata e l'importanza di uno sguardo

personale e appassionato. “A love letter to the medium, and hopefully a way to give back to the industry that I owe so much to”, scrive nei ringraziamenti finali. E se sfogliamo velocemente la guida come un flip book, l’infografica si trasforma in una sottile forma d’arte, a metà strada tra l’anima pop e i colori accesi degli anni ottanta e lo stile essenziale e metaforico di Noma Bar. Super grafica!

Se continuiamo a tenere vivo questo spazio è grazie a te. Anche un solo euro per noi significa molto. Torna presto a leggerci e [SOSTIENI DOPPIOZERO](#)

