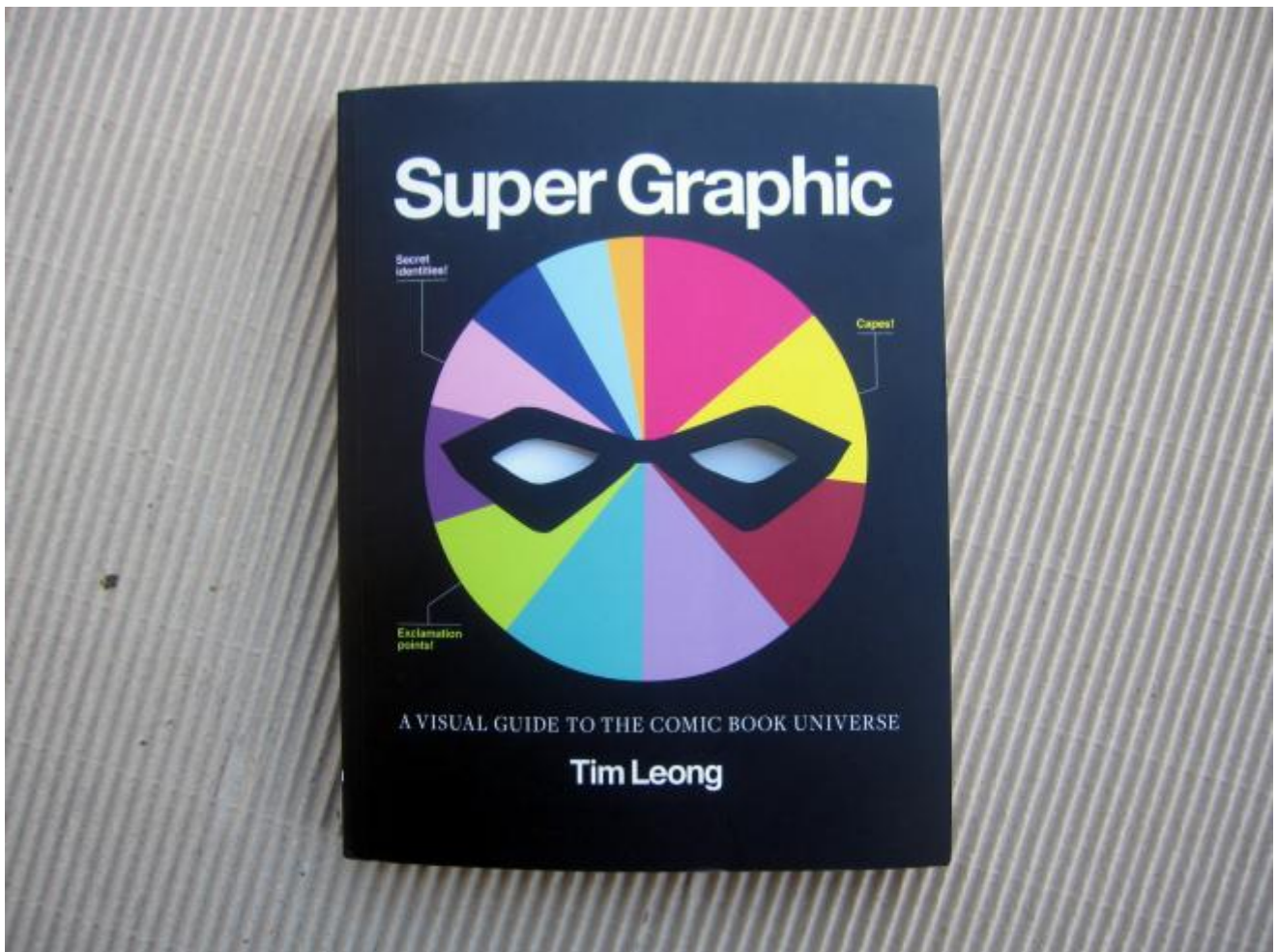


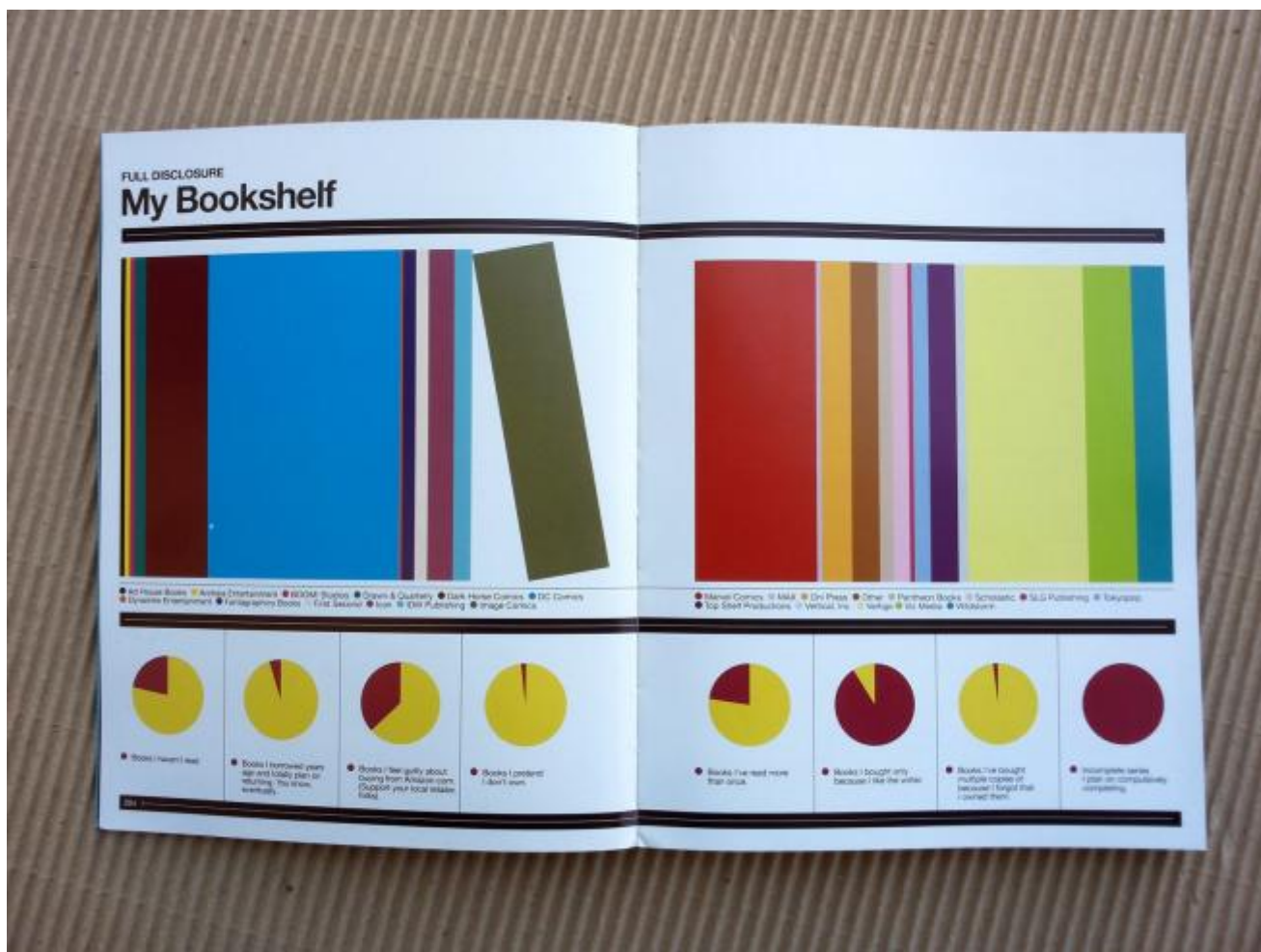
## Super graphic

**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.





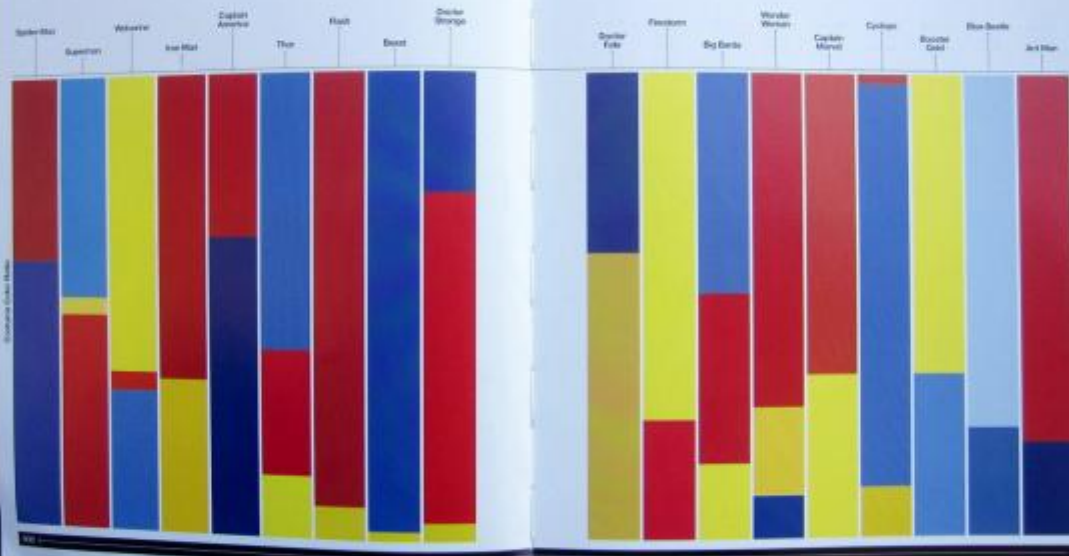
In realtà *Super graphic* si muove tra tutti questi colori per “divertire e informare” su argomenti complessi e assurdi del mondo del fumetto, esplorando la forma di grafici, tabelle, mappe, diagrammi e timeline, dalla prima all’ultima pagina.

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

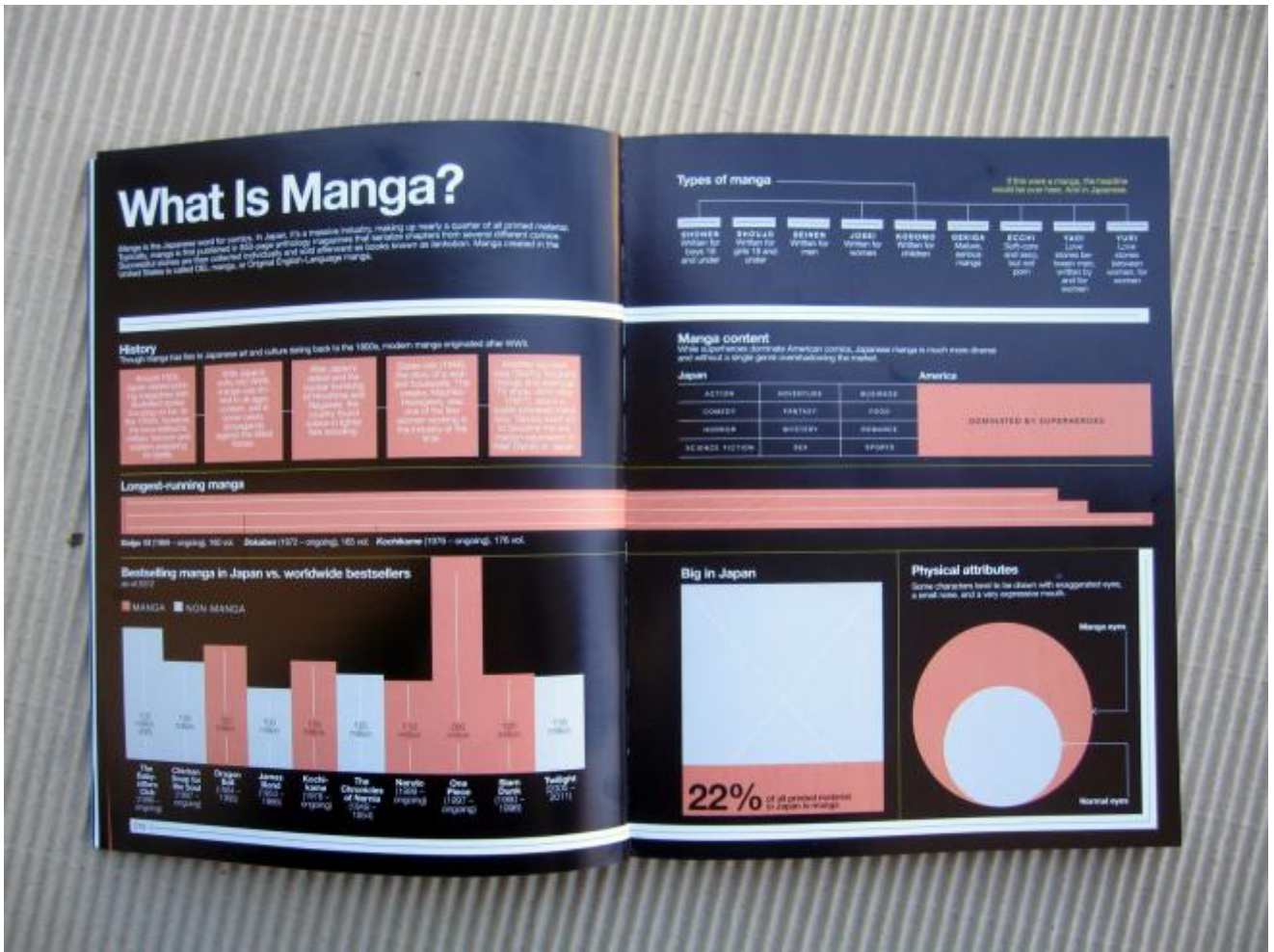
# Superheroes and Primary Colors

Traditionally, superhero costumes have been depicted in red, yellow, and blue. The statistics are almost more than you can shake a stick at. (Caption: In primary colors is a visual cue to the character's personality.)









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.



AMAZONIAN PRIDE

# 70 Years of Wonder Woman's Legs







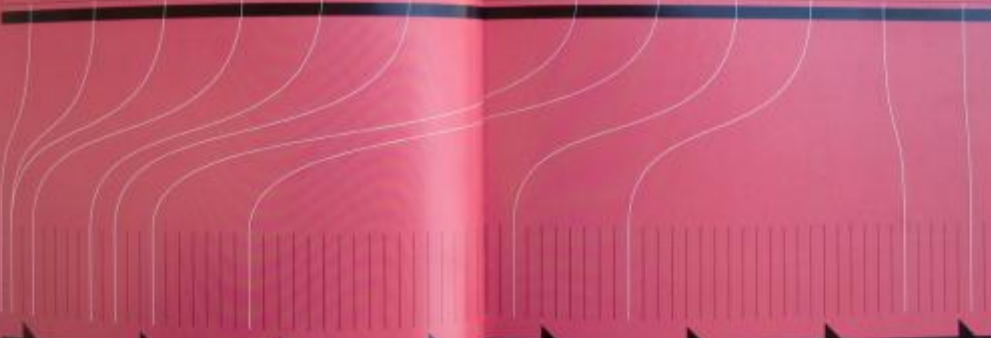


TAKE SHAPE

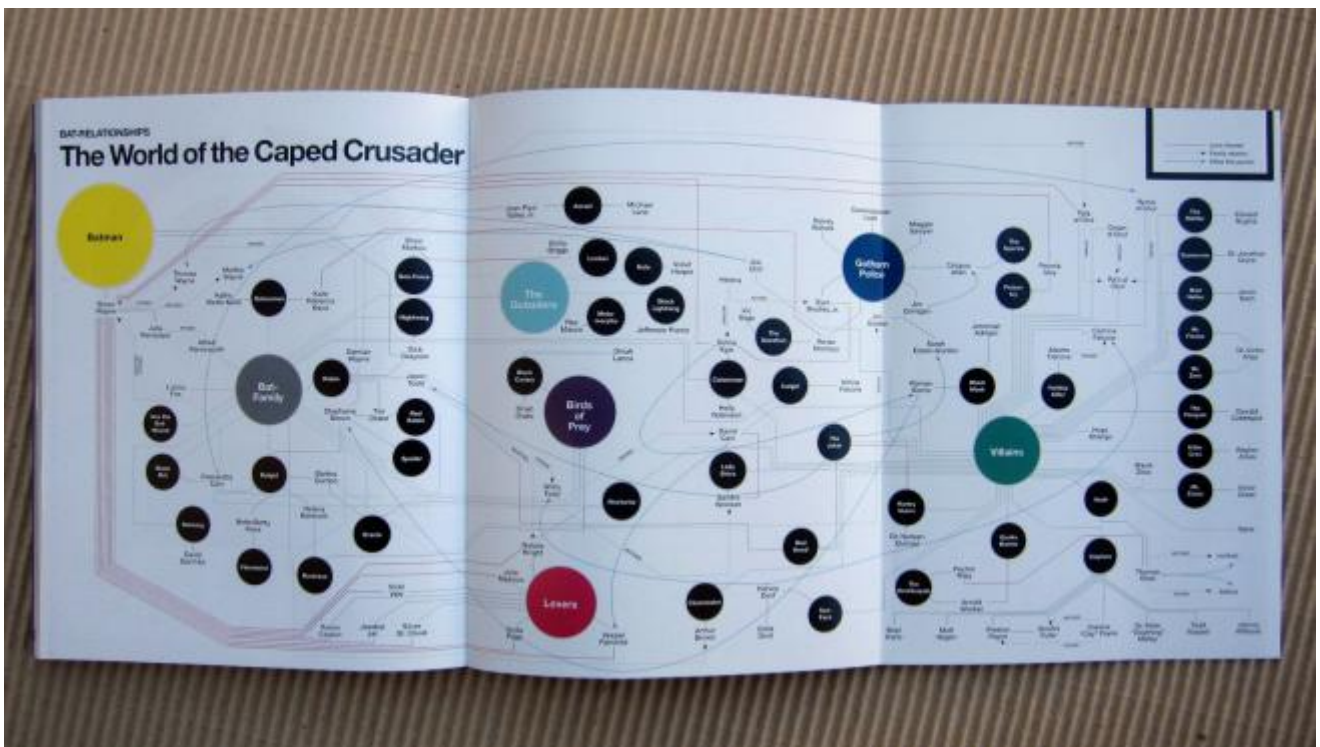
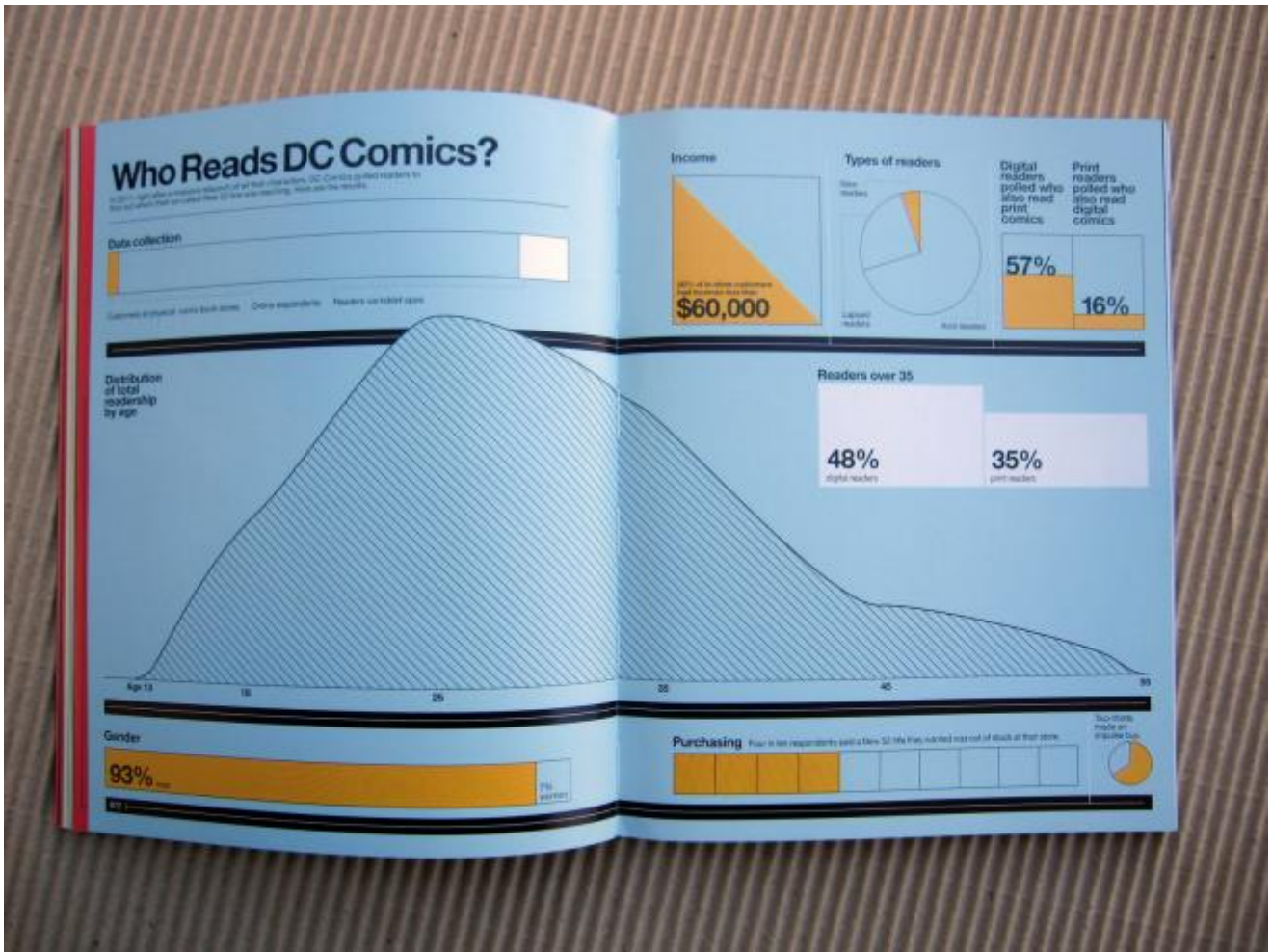
# Evolution of Superman's Logo

The logo of Superman is a symbol to most people that says "strongest man on Earth." Originally, Jerry Siegel and Carl Siegel, Superman's creators, designed a shield-shaped logo that was not the S, but the word "SHIELD." It was a logo for the comic, not the character. The shield-shaped logo was the original, though not the one.

1938	1939	1939	1941	1946	1948	1951	1958	1975	1986	2006	2011	
<p>At the time, the logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>The original design was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>The logo for the comic was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>When Max Fleck was the editor, the logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>By the time the logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>The logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>George Heister was the editor. The logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>Curt Swan's logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>In the movie, the logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>John Byrne's logo was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>The movie Superman Returns had a logo that was a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>DC's current logo is a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>	<p>DC's current logo is a shield with a stylized 'S' inside. It was a logo for the comic, not the character.</p>



1940 1950 1960 1970 1980 1990 2000 2010



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!

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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](#)

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