

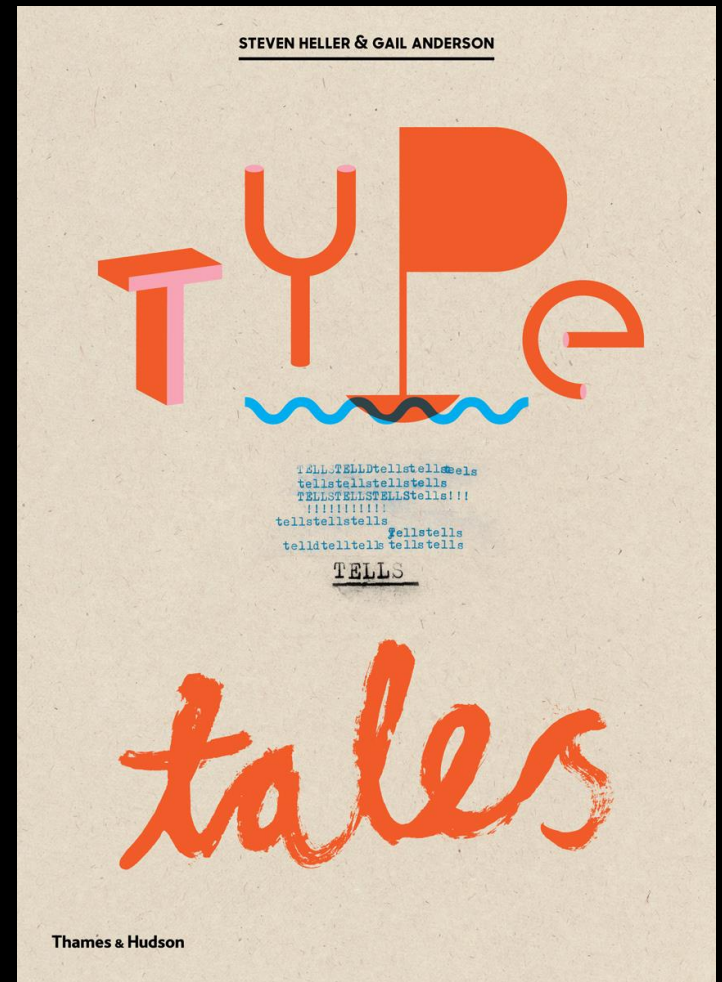
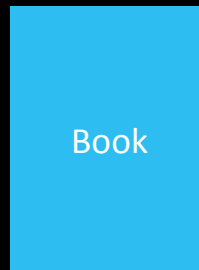
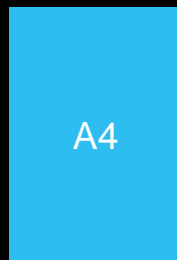
An extensive collection of typographic compositions that celebrate the ability of letterforms to express narratives and voice.

Final Cover

Type Tells Tales

Steven Heller and Gail Anderson

c. 600 illustrations
34.0 x 24.0 cm
224pp
ISBN 978 0 500 420577
paperback
£24.95
April 2017



Key Sales Points

- With the design audience tiring of screens, the craft of typography and printed matter are more popular than ever before
- Typographic expression – far more than just typefaces designed for purpose and clarity – encompasses an exciting and broad cross-section of type design and illustration
- Includes pieces by the most talented and original designers working today

Target Market

- Typographers, illustrators and wordsmiths
- Graphic designers and students of design



MODE

Befreiung der Frau

mode

Revolution der Jugend

Deutsche Mode in der NS-Zeit

Pariser Avant Garde

American Ways of Fashion

Mann zeigt Stil

JERSEY
OBERTEIL
PUMPS
FAHRRADMODE
REFORMKLEID
ARBEITSKLEIDUNG
TRENCHCOAT
BOXERSHORTS
BEWEGUNG
MOKASSINS
SNEAKERS
SHORTS
LACOSTE
HAWAII-HEMDE
BERMUDAS
JEANS
BUNDEKINDER
ROCKY POK
POMMES
USED-LOOK
PROTESTMODE
GANGNE
SKINIS
PLATEAU-SCHUHE
BELEGENE MÄNNER
UNISEX
LOOK
BEATLES
MOD-ROCK
BODY BAZE
DAME BH
SCHLUPF UND SWINGKIDS
T-SHIRT
COLLEGE-LOOK
JUGENDKULT
JUGENDMODE
MINIROCK
TRÜMMER FRAUEN
PETTICOAT
TIGBY
HOLLYWOOD
BALLEFINAS
THIN
FETS
PUNKT-ROCK
MADE IN ITALY
ALCOHOL
YSL
DIE ALTE FRET-A-FORTER
STRAUSSER
FLOR

FROU FROU
EITSTELLUNG
REISSVERSCHLUSS
WER MASCHINEN
KONFEKTIONSDUSTRIE
STRÜMPFE/SYNTHETISCHE STOFFE
VERSTAÄTLICHTE MODE
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FOTOGRAFIE
MODEZEITUNGEN
DIE ZEITSCHRIFT "DIE DAME"
WELTAUSSTELLUNG
BOTSCHAFTERINNEN DER MODE
PALETOTS
EDWARD VIII. HERZOG VON WINDSOR

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us Couture

NDY
Charles Bandeau
(1821-1867)

WELTAUSSTELLUNG

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Charles Bandeau
(1821-1867)

MANN
ZEIGT
STIL

SAKKO
TACKETT

SMOKING

BLUSE
KITTELKLEID
NEUE FRAU
DEUTSCHER WERKBUND
STRANDPYJAMA
BOZIEREN HALTER
LA GARCONE (ZEITSCHRIFT)

HUMPELROCK
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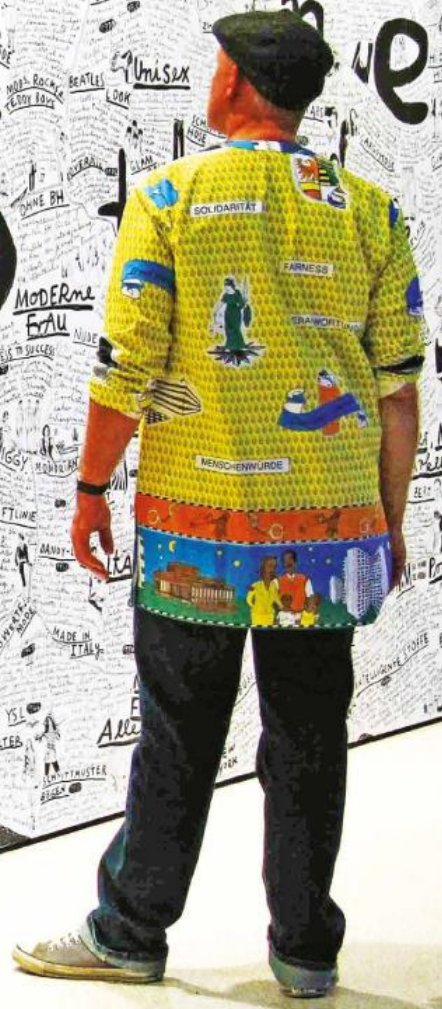
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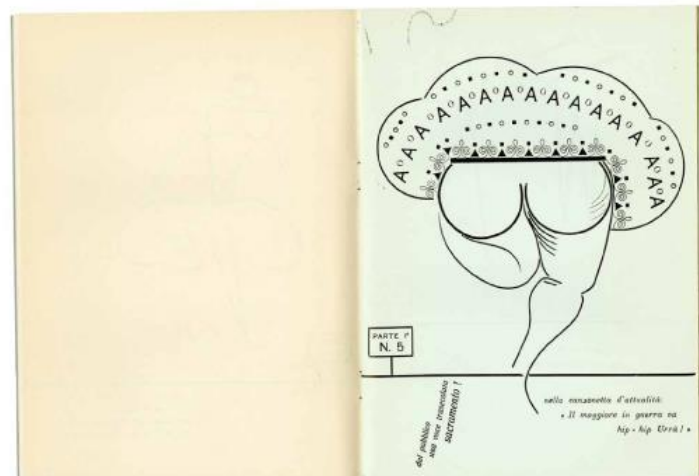
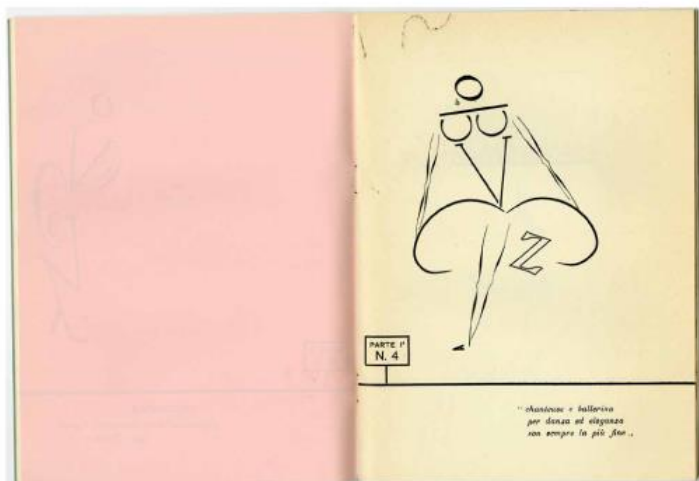
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FRANCESCO CANGIULLO
Futurista Caffè Concerto
 Edizioni Futuriste di Poesia, 1916 & 1919

An example of the 'words in freedom' practised by the Italian Futurists and developed by E.T. Marinetti.

introduction

Type is like a ventriloquist's dummy. It cannot speak or think on its own. However, with a skilled author writing the words and a keen designer pulling the strings, it seems there is no limit to typography's capacity to emote, express, engage and, of course, guide the reader from one thought to the next.

Typefaces have individual characteristics and family traits that make them better suited to one particular subject rather than any other, yet type's primary role is as the compliant actor, and not the star of a text or message. The majority of book and magazine designs demand functional performance from type – so should a designer ever seek to upstage the well-written word?

History says yes.

Central axis type composition was long considered the ideal format for presenting text; it was (and continues to be) viable. However, it represents the old order. Since the days of Gutenberg, printers and compositors have been constrained to some extent by the rectangular boundaries of the press. Yet pushing those boundaries was inevitable. Changes in printing technology ushered in shifts in language, which in turn had an impact on typography. If the vanguard of change is art, then graphic design is the messenger. In this equation typography speaks volumes about the intention and consequence of printed work. Although elegantly pristine typesetting, with perfect leading and exact margins, is the quintessence of fine printing, traditional practices that refuse to question the status quo are not necessarily the most virtuous. Even the Bible has been redesigned countless times over the past two millennia.

The word is **THE WORD**, yet different words, sentences and paragraphs can have a wide range of intentions. Not all words are created equal, nor should they be typeset with equal weight. While great writers are skilled enough in the construction and rhythm of their words that typographic manipulation becomes unnecessary, sometimes an unconventional marriage of design and content produces a stronger, more dramatic emphasis. Helping the reader engage fully with a text is the goal of such an effect.

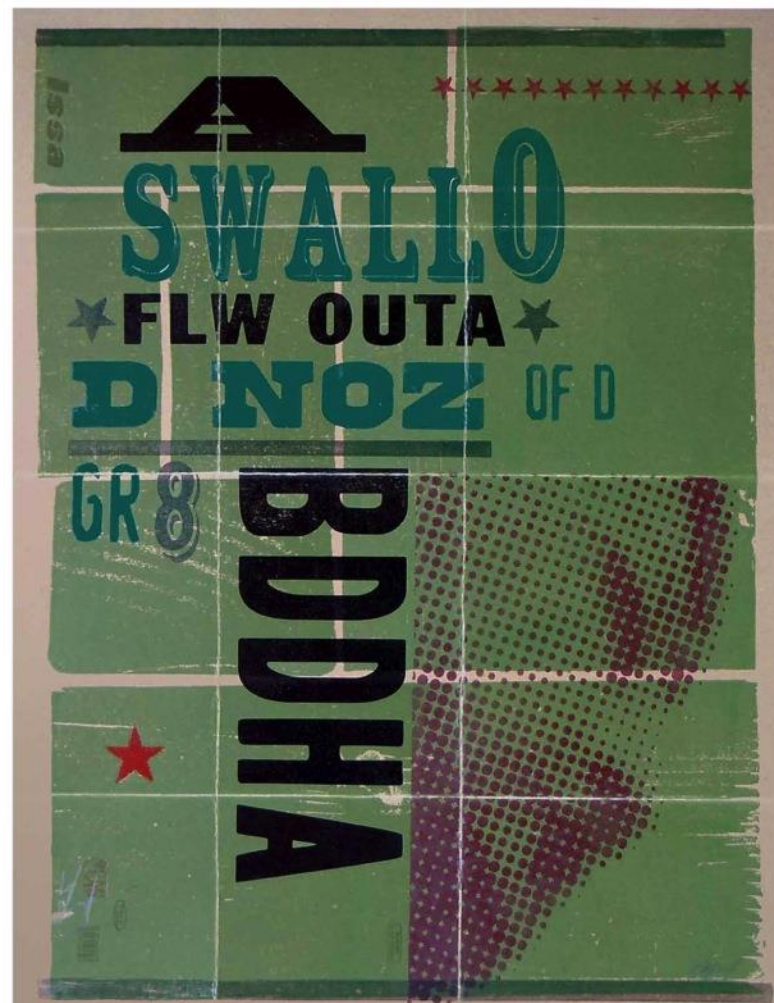
The communication of a message or narrative through the amplification of what will be called the 'typographic voice' was a late nineteenth- and early twentieth-century phenomenon, born of social, technological and even political upheavals in Europe and the United States. It was also a natural outcome of a certain restlessness. The world was moving at a faster pace and print communications had accelerated to meet the demands of increasingly literate populations. As distribution of printed material became more commercial and globalized (think of the web today), visionaries sought to recast the standards governing typography. At first, incremental shifts in weight and colour occurred as a way to modulate a surge in printed noise. With rising competition for attention, the louder or larger the type, the better.

one: POETICS

DIRK HAGNER

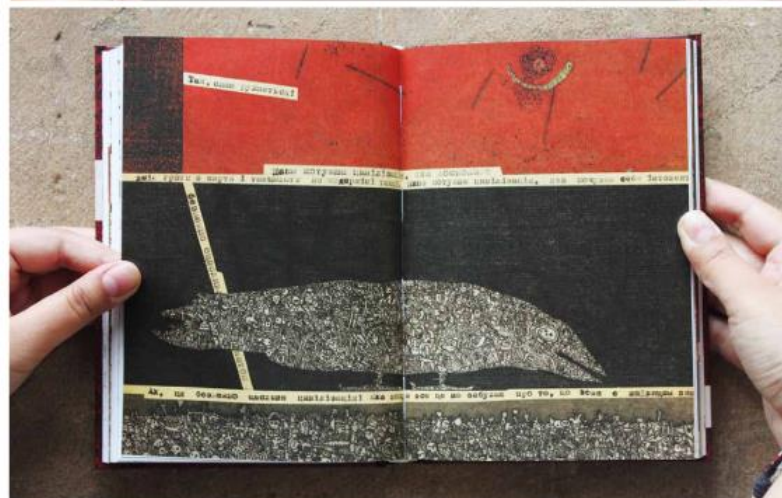
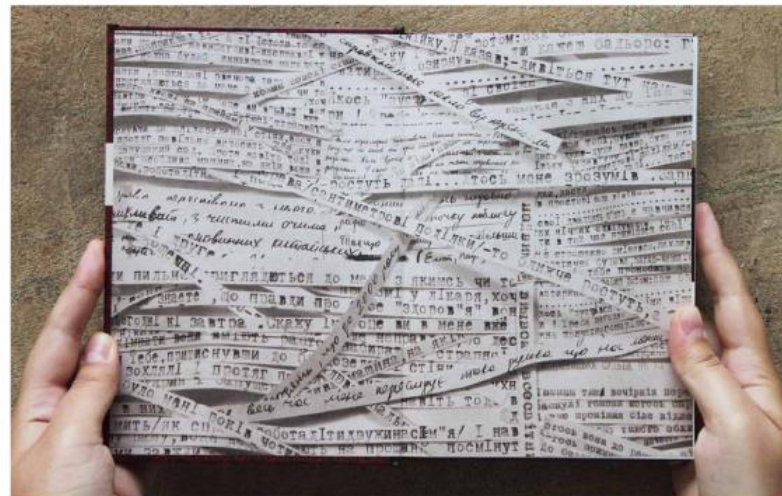
Texted Haiku Broadides, Haikus 1-8
Letterpress, 2011

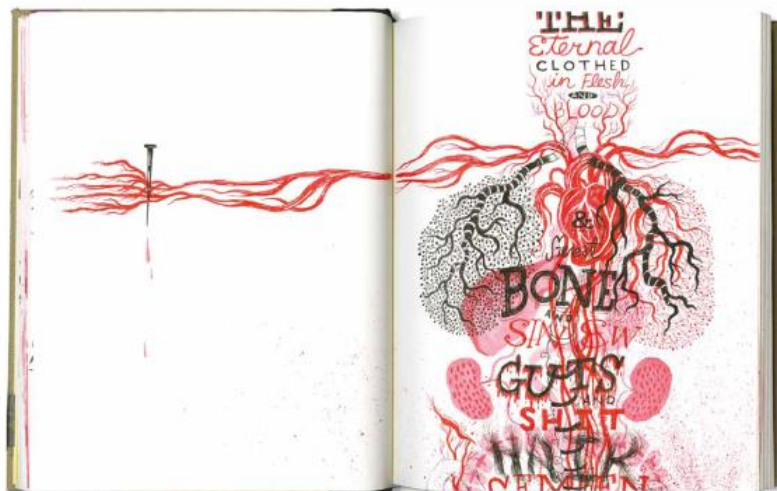
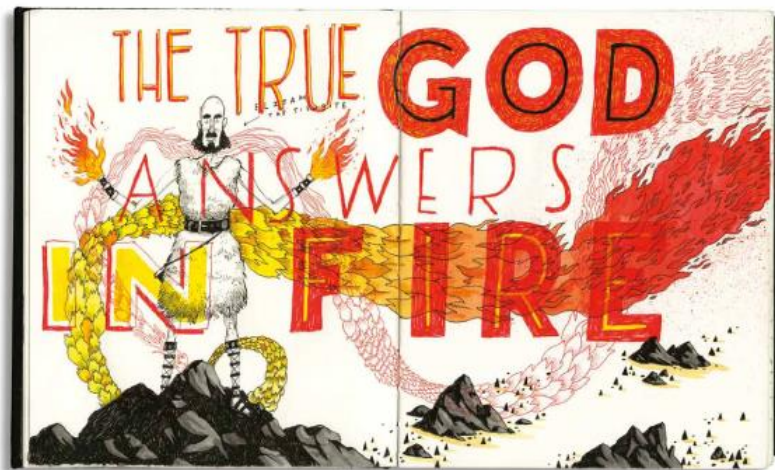
'I wanted to bridge the Western and Eastern cultural traditions, like using a traditional broadsheet paper size, letterpress printing, etc., with the contemplative nature of Japanese measured verse.'



AGRAFKA STUDIO

The Five Books, 2013





JOHN HENDRIX

Church sketchbooks, 2011–2015

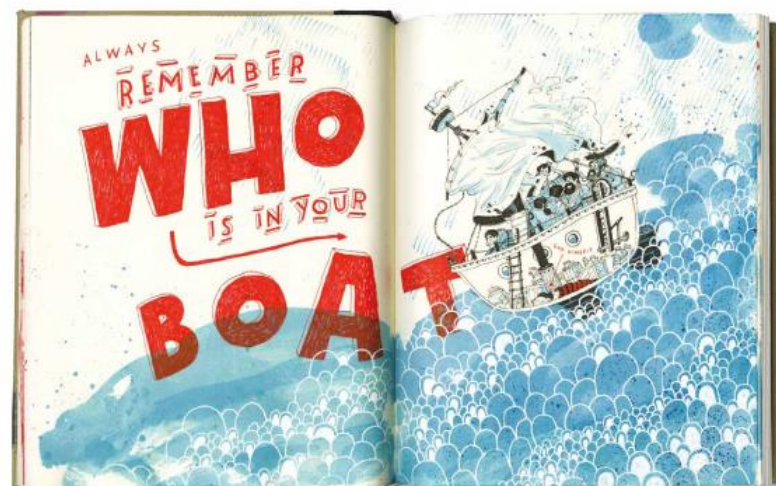
John Hendrix is part of a long tradition of 'hand-drawn letters interacting with images', but what makes his visual voice distinctive is what he describes as 'the range of expressions I use for typography. Sometimes the letters themselves are the main characters, sometimes they are read behind the images, and sometimes they are overlaid on top so the image is seen through the letterforms. Treating type as image is a fundamental principle of how I build all my drawings. It is now hard for me to create a drawing without type in it!'

Hendrix has been drawing in church for his entire life. 'I still remember making comics in church when I was in fourth or fifth grade. As I got older I realized that these drawings I was doing during sermons could be more than just idle doodling.' In fact, back in 2006–2007 Hendrix made a few drawings that he thought were better than any illustrations he had made all year. 'I couldn't figure out what had happened to allow me to make these raw and risky images,' he explains. 'So, it became a kind of game every week at church. I just bring a bunch of pens and draw during the sermon; I would respond to the content in the sermon sort of like a cross between on-location drawing and improv comedy. Then, I colour them when I get home during the week when I'm looking for some procrastination.'

The goal for these is very simple. 'I'm trying to reconnect with my love of drawing and image-making by telling these small visual stories,' he says. 'I don't sketch anything out beforehand, I just listen and respond with type and image, looking for visual connections that go beyond conscious construction.'

Hendrix's stories vary in terms of the particular narratives, but looking at the series as a whole, the theme of expressing the inexpressible is clear. 'Engaging in religious worship involves many abstract concepts – faith, hope, death, grace, forgiveness, sin, eternity and much of my drawings are about visualizing these mysteries in some way. Sometimes the stories are literal stories, but oftentimes the narratives are metaphorical or abstracted.'

Unfortunately, he laments, the term 'Christian Art' has come to mean a lexicon of clichés and trite motivational posters. But as these pages reveal, 'engaging existential concepts, like those explored in all religious activities, are perfect for image-making – especially in narrative illustration.'



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