

Slanted Publishers
Catalog Spring / Summer 2026

make

books

GRAPHIC DESIGN
TYPOGRAPHY
PHOTOGRAPHY
ILLUSTRATION
VISUAL CULTURE

matter

slanted

editorial

Spring 2026 at Slanted Publishers opens a new chapter in design, where books become spaces for ideas to breathe, question, and connect. This season celebrates the printed page as a platform for diverse voices and visions shaping contemporary visual culture.

Slanted Magazine #47—Digital Tools maps today's creative toolbox, from open-source software to AI workflows, showing how technology shapes aesthetics, authorship, and collaboration. *45 Symbols—Clay to Code* continues the exploration of visual language, collecting over 2,000 marks inspired by the Phaistos Disc, merging research, experimentation, and collective imagination.

The World's Best Typography, Typography 46 presents the latest Type Directors Club winners, highlighting typographic work from 33 countries, spanning type design, lettering, and communication projects, and including jurors' favorites, commentary, and a typeface index.

Play the System shows how rules, algorithms, and collaboration shape design processes, balancing structure and freedom. *UN/SEEN* shifts to the past, uncovering overlooked women of early German graphic design and repositioning them as central figures, illustrated with book, poster, and typography material.

The season closes with poster culture. *Breakout #2* traces Cihan Tamti's evolution from daily experiments to commissioned projects and collaborations, demonstrating a bold, exploratory design voice. The new edition of *100 Beste Plakate 25* presents the most compelling posters from Germany, Austria, and Switzerland, with large-format images, designer credits, and context for their creation.

These publications remind us why we do what we do: to make books that matter and move the culture of design forward.

GRAPHIC DESIGN
TYPOGRAPHY
PHOTOGRAPHY
ILLUSTRATION
VISUAL CULTURE

CONTENT

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slanted magazine → p. 29



A: © M. KIRSTEN
B: © 45 SYMBOLS

C: © C. ANGER & M. BARTSCH
D: © J. DAI, THE END DESIGN

E: © C. TAMTI
F: © R. SOEHLKE

G: © AVOCADO IBUPROFEN

Slanted Magazine #47—Digital Tools

➤ SLANTED PUBLISHERS

EDITOR, CONCEPT & DESIGN

Slanted Publishers

FEATURES

Swiss brochure with open thread-stitching, softcover with flaps, full color offset printing with spot colors, changing papers

RELEASE

April 2026

ABOUT

Slanted Magazine is an internationally renowned and awarded publication published twice a year. Each issue is dedicated to a special topic. Thereby it gains a special quality and longevity and is collected as a reference publication by its readers.

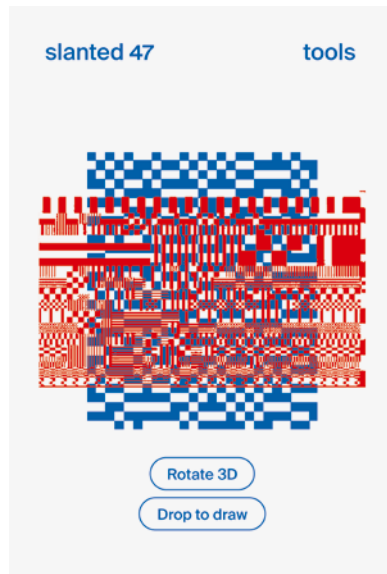
CONTENT

- comprehensive glossary explaining key terms, tools, and techniques
- essential reference for contemporary digital design practices
- curated tool sections that rethink design and offer easy, categorized access

Slanted Magazine #47—Digital Tools explores the instruments shaping contemporary creative practice. This issue maps the landscape of possibilities, showing how designers, artists, and developers use digital tools to create, question, and reimagine design itself. From the well-known to the wonderfully obscure, it celebrates tools that empower, simplify, provoke, or inspire play. The spectrum ranges from experimental open-source projects and custom-built scripts to essential utilities that transform creative digital and analogue workflows. Spanning disciplines such as graphic and type design illustration, 3D, web, generative design, and creative coding, Slanted Magazine #47—Digital Tools reveals how technology continually expands and redefines creative boundaries.

Through interviews, visuals, and contributions from leading voices, the issue reflects on how tools shape aesthetics, imagination and authorship. Many featured projects stem from an open call, creating a diverse snapshot of the global creative community.

Showcasing new workflows and technologies, Slanted Magazine #47—Digital Tools inspires both experienced designers and beginners to explore the creative potential of digital design.



exploring
the designer's
digital toolbox

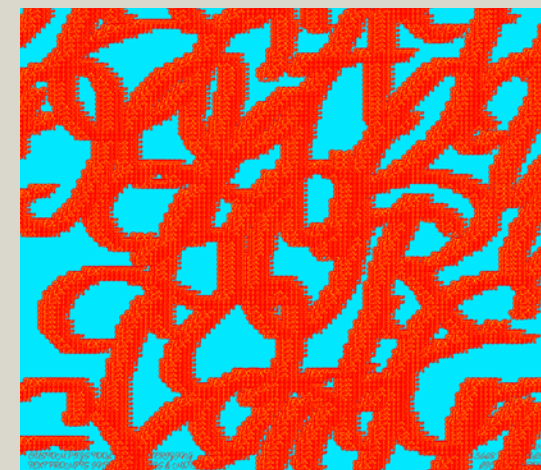
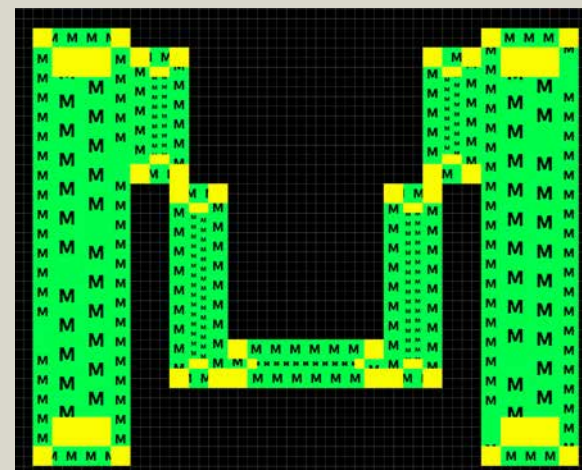
A, B



C



D, E



The World's Best Typography, Typography 46

TYPE DIRECTORS CLUB

EDITORS
Type Directors Club; Griffin McCabe, Joe Newton, Carol Wahler

DESIGN
Slanted Publishers; Lars Harmsen (CD), Pola Małaczewska, Marian Misiak (CD)

FEATURES
Softcover with open thread-stitching, black thread, full color offset printing, high-quality, fine papers

EDITORS
The **Type Directors Club** is the leading international organization whose purpose is to support excellence in typography. Founded in 1946 by leading type practitioners in New York City, the Club now serves an international membership and community.

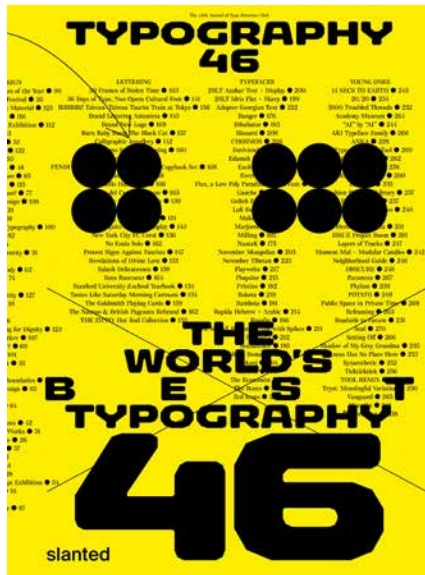
CONTENT
➤ award-winning projects from 33 countries
➤ insightful commentary and behind-the-scenes perspectives from judges and designers
➤ a special index listing the principal typefaces used and the names of their designers

The World's Best Typography, Typography 46 brings together the work of the winners of the latest TDC competition for typographic excellence from around the globe in communication design, lettering, and typeface design. For the past seventy years, the Type Directors Club has encouraged the design community to achieve excellence in typography through annual competitions. This high-quality volume showcases the award-winning selection while redefining the boundaries of visual communication.

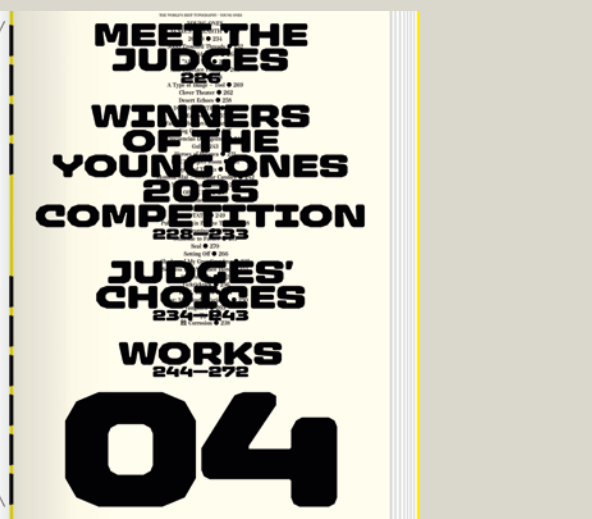
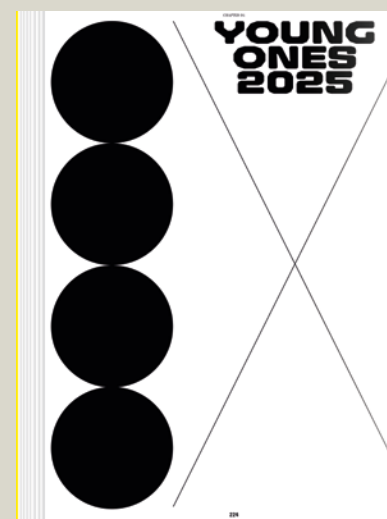
Curated by the Type Directors Club, this year's selection features outstanding projects from 33 countries. The result is a compelling display of creativity and global diversity in contemporary typography.

In the Judges' Choices section, each juror highlights their favorite entry, accompanied by personal commentary and insightful statements from the designers—offering readers a deeper look into the passion and process behind the work. A carefully compiled index of the main typefaces used—complete with the names of their designers—makes this book not only a visual delight but also a valuable reference tool.

The World's Best Typography, Typography 46 is more than just a design annual—it's a tribute to the power of type, the craft of design, and the global community that continues to shape and advance both.



a tribute to the craft of type, and the people who shape it



45 Symbols—Clay to Code

➤ O. ARCIOLI, P. GLISSMANN, A. HENRICH

EDITORS & DESIGN

Olivier Arcioli, Pascal Glissmann, Andreas Henrich

CONTRIBUTORS

45 emerging international artists and designers

FEATURES

Softcover with flaps, Swiss brochure, foil lamination, thread-stitching, offset printing, uncoated paper

RELEASE

January 2026

EDITORS

The editors are designers and educators with global reach, uniting studio practice and academia across New York, Hong Kong, Beirut, Bogotá, Cologne, and St. Pölten. They have led programs, founded institutes, and curated research-driven curricula, advancing visual language, media, and archives while championing regenerative, inclusive design through exhibitions and transnational collaborations.

CONTENT

➤ selected projects showcasing global visual research methods and creative experimentation
➤ Essays exploring non-hierarchical design education and the power of visual language
➤ a decade of international collaboration documented through workshops, exhibitions, and publications

How can research findings, personal experiences, and complex ideas be translated into a concise visual identity?

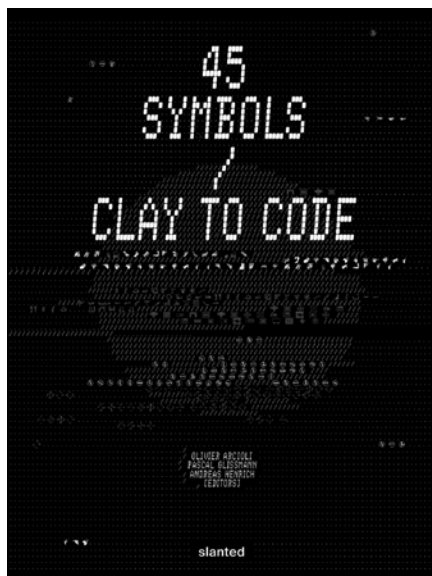
45 Symbols—Clay to Code explores how emerging artists and designers respond to this question: inspired by one of the most enigmatic objects in media history—the 3,700-year-old, still undeciphered Phaistos Disc, embossed with 45 distinct symbols—they develop systematic approaches to visual language.

Over more than a decade, the international seminar series “The Phaistos Project—Forty-five Symbols” have evolved into a global community. This volume brings together over 2,000 symbols as the result of this collaborative endeavor and stands as a living archive of research inquiries and the expression of intercultural dialogue.

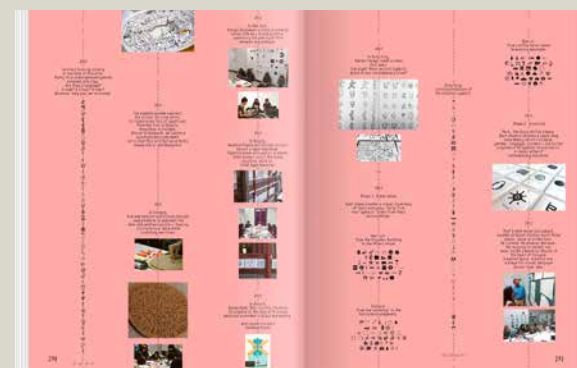
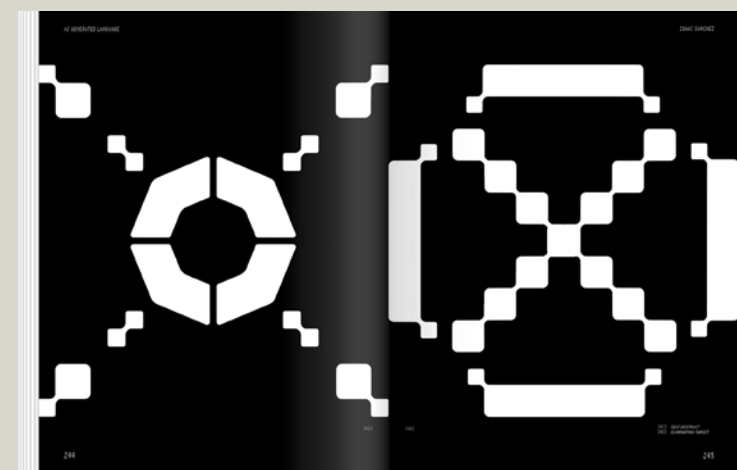
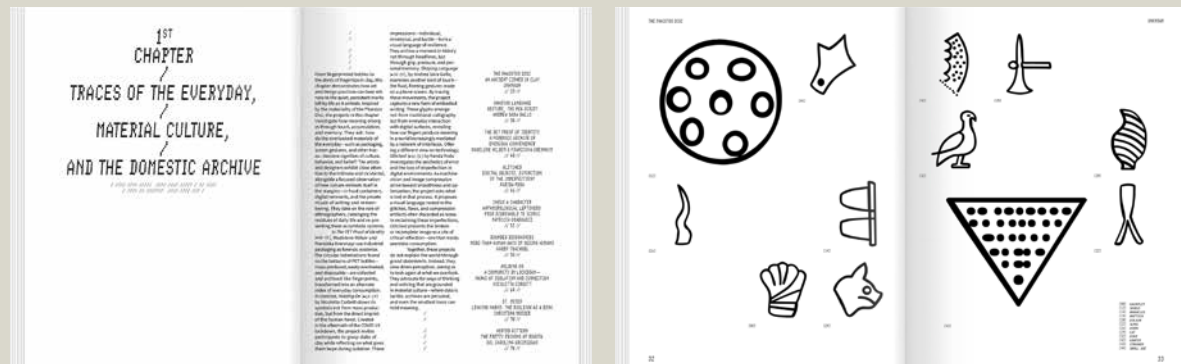
The contributions are organized into five thematic fields:

- I. Traces of everyday life, material culture, and the domestic archive
- II. Planetary surfaces, landscape as archive, and the ecological memory of the Anthropocene
- III. Politics of language, symbols of protest, and collective transformation
- IV. Cultural scripts, spiritual codes, and visual identity
- V. Speculative alphabets, linguistic flux, and future archives

This book aims to both inspire and provide hands-on methods for developing skills in visual storytelling, documentation, and reflective practice.



translate research, experiences and ideas into visual identity



Play The System

Parametric Approaches in Graphic Design

➤ HEIKE GREBIN

EDITOR

Heike Grebin

DESIGN

Finn Reduhn, Andreas Trogisch (Troppo Design), Lukas Siemoneit

FEATURES

Softcover with flaps, open thread-stitching, full color offset printing with spot color, uncoated paper

RELEASE

February 2026

EDITOR

Heike Grebin came to graphic design through architecture.

Driven by an interest in the design dimensions of space and time, she explores "parametric design" as both a conceptual model and a design method. She was a member of the Grappa collective, taught for twenty years as a professor at HAW Hamburg, and is a partner at the design studio Troppo Design.

CONTENT

- designers, theorists, and developers reflecting on code and design
- exploring parameters and the dynamics of creative processes
- a curated collection of projects in teaching and research

Play The System explores how graphic design thrives within rules, parameters, and algorithms. Today's designers don't just create results—they design processes. Sometimes they code them, sometimes they build them in collaboration with developers, but always they create systems where form unfolds dynamically.

The book brings together voices such as Anja Groten, Frieder Nake, and Tom Bieling to address fundamental questions: How do systems encourage—or restrict—creativity? How do tools influence aesthetic decisions? And how can design respond to the structures of society itself? Selected examples show how simple rule sets can evolve into complex, parameter-driven design processes. The tension between structure and variation has shaped design for centuries—from medieval page layouts to today's dynamic systems.

A richly illustrated archive—ranging from books and animated posters to self-programmed machines and responsive graphics—demonstrates how rules generate diversity.

Yet this archive is more than printed matter: It is the website www.play-the-system.xyz translated into paper form. Both reader and resource, *Play The System* is a compendium of discourse, pedagogy, and practice—an invitation to explore and experiment.



design is not about breaking rules, but about playing with them

limiting you? L. Yes, absolutely – both technically and politically. We live in an age of platformization. People can no longer escape their platforms. If you want to reach a lot of people with participatory projects, your product has to work within the Meta formats. Or you can do an experimental project that exists on its own website – but hardly anyone actually goes there anymore. H. So, technology is forcing us to rethink? L. It's getting increasingly narrow ... For our last digital project, we tried to spread the URL via social media. But Instagram doesn't let you post links directly. That made it extremely complicated – and in the end we had far fewer visitors than we'd hoped for. It was frustrating.

Working with the body and provoking

H. To what extent do technological limitations inspire new ways of thinking? L. The question of human visibility is becoming more fundamental. Today's technologies – particularly AI – are trying to imitate humans. We talk to ChatGPT, we have relationships with AI ... What actually makes us human? That's why I find it exciting to work and experiment with the body at the moment. In the performance 'Emotions Don't Have Winkles', I'm disguised as an emotion. However, through my emoji mask, you can see the subtlety of human emotions. I find it exciting that, even though you only see my face projected onto a large screen, the whole body plays a role. H. You're currently developing a workshop for students in Barcelona. What's it about? L. I'm exploring the question of how we can make the human visible and emphasize human imperfection. I'm interested in what strategies we can use to counter the smooth perfection of digital systems. The workshop is about developing digital tools that make human imperfection visible. It's not about rejecting technology, but about creating new forms of technology. 'Designing Friction' is all about this: designing new digital tools and frameworks that enable a different kind of digital interaction.

Is the pioneering spirit making a comeback?

H. In the early 1990s, the pioneers of digitalization, such as Zuzana Licko from 'Emigre', really put in the work to learn the new technologies – they went into the engine room, so to speak. Other designers, myself included, limited ourselves to ready-made design programs, which was challenging enough. I always thought of you as being in the engine room. Was it a conscious decision on your part to explore new technologies experimentally and with an open mind? L. I'm not sure what you mean by engine room ... But yes, we wanted to test digital technologies in unconventional ways in order to really understand them. Our projects were often playful commentaries on the constant new possibilities that technologies have opened up over the years. H. Your projects have always been references in my teaching. Right now, we're seeing students increasingly develop their own tools to become more independent. They're immersing themselves in technologies to better understand the digital world – and to help shape it. Is the pioneering spirit of the 1990s returning? L. Yes, maybe ... But when we talk about cycles, we have to look at the motivation. Today, there are completely different reasons for getting involved in developing tools compared to 30 or even 10 years ago. Today, you can design anything with AI. Digital tools like Photoshop or Figma are totally mature and comfortable to use. The possibilities are endless, which is exciting. H. But too many



possibilities can also be limiting, right? L. Exactly! I often see students immediately start working on the computer – and in the end, everything looks the same. My appeal to them: Turn off the computer or write your own code! Come up with completely different ideas! H. In your project 'Designing Friction' – which I see as taking a position that is more philosophical than design-oriented – you seem to be moving away from this technology discourse. Is this a conscious departure from the development of new design tools? L. For me personally, yes. Rolf might see things differently, but I've done so many projects that have created collaborative spaces, online and offline, physical and digital. I'm done with that. [Laughs] There are so many other exciting things to explore. H. What role does the friction play that you address in 'Designing Friction'? L. A central one. We ask ourselves: How do physical friction and physical influence design? It's also about slowing down. We need new design approaches that don't just rely on the perfection, speed and efficiency of machines. Perhaps new design approaches can emerge precisely from physicality – or even from discomfort. A conscious counterpoint to what technological tools are routinely training us to do.

Hey, where are the humans in this tech world?

H. Digital projects that appear so simple and perfect are actually incredibly complex in the early stages. It takes a great deal of curiosity and willpower to take them on. You tested the technical possibilities early on and tried to breathe life into your projects. What sparked your interest in digital media? L. For my exam project at the Flathead Academy, I developed an alternative operating system – with a completely new metaphor for the desktop. My 'desktop' was fluid, the folders were pulsating bubbles in which things floated around. And you could pull down the menu bar like chewing gum. It was pretty radical and also very fascinating to simulate a tactile experience. Luckily, I had the support of a programmer to help me achieve it. I was preoccupied with fundamental questions: How do we interact with computers? Why do they look the way they do? And who actually decides that? H. You weren't the only one preoccupied with these questions at the time,



right? L. There was probably something in the air – shortly afterwards, Apple released the Aqua interface. Then came 'Browser Day', organized by Mike Geritzen. Netscape and Explorer already existed at the time, but we wanted to develop a concept for an alternative browser. To do this, we first had to understand that a browser is an interface – a surface through which information reaches us. I was fascinated by the question of how humans and computers communicate with each other. H. And how humans can shape computers. L. Exactly! We asked ourselves: Hey, where are the humans in this tech world? In my following projects, the computer became increasingly human. In 2001, I developed a performance with Rolf in which we ran live – as little desktop icons – across a speaker's presentation. Today, I see everything much more critically. It's interesting how much my view of technology has changed over time. H. How did this way of thinking open up for you? You completed your master's degree at the Sandberg Institute in 2002. For me, Sandberg is a special place for intellectual discourse. People who graduate from there are less form-oriented, they work more on content. And are more philosophical? L. Yes, I actually wanted to study philosophy, but then I became more interested in the digital space. Rolf and I met at the Sandberg Institute and started working together. A little later, I met Jonathan Buckley. In 2012, we founded 'moniker'. But in the beginning, we didn't really have a home. We weren't doing classic graphic design, but digital experiments, performances, video, experimental websites and films. That's why we wrote the 'Conditional Design Manifesto' – to make it clear: Hey, this is what we stand for.

A framework for rules-based design

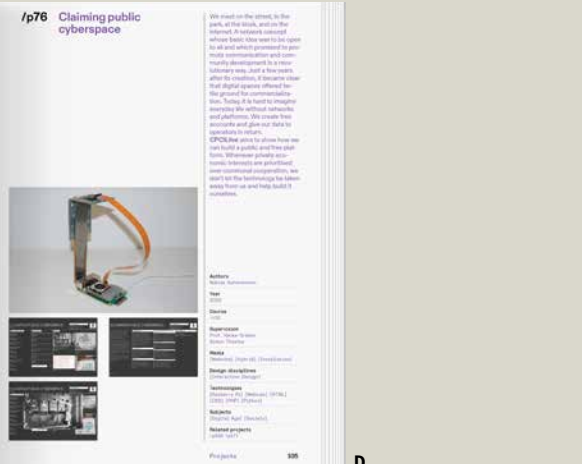
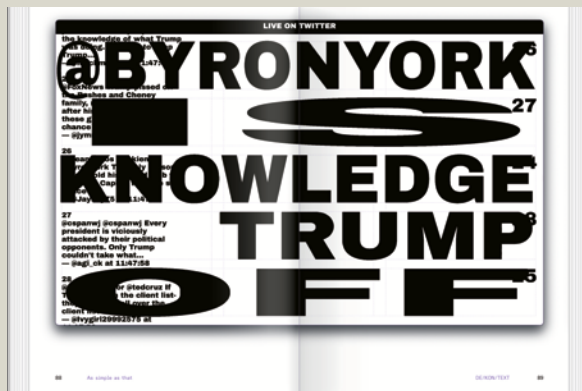
H. 'Conditional Design' is a conceptual model that you use to analyze your experiences in digital work processes and bring them to a meta

Luna Maurer

15



B, C



D



UN/SEEN

Women in Graphic Design up to the Bauhaus Frauen im Grafik-Design bis zum Bauhaus

➤ PETRA EISELE, ISABEL NAEGELE

EDITORS

Petra Eisele, Isabel Naegele

FOREWORD

Ellen Lupton

AUTHORS

Brigitte Baumstark, Friederike Berger, Julia Blume, Gerda Breuer, Petra Eisele, Aliena Guggenberger, Jana Haase, Antje Kalcher, Julia Meer, Julia Mummenhoff, Isabel Naegele, Antje Naumann, Julia Neller, Bettina Richter, Julia Rinck, Kerstin Stöver, Ute Thomas, Christina Thomson, Sabine Wieber

DESIGN

Isabel Naegele, Julia Neller

FEATURES

Hardcover (stiff brochure) with lenticular foil, thread-stitching, full color offset printing, uncoated paper

RELEASE

March 2026

ABOUT

The **UN/SEEN team**, consisting of Prof. Dr. Petra Eisele, Prof. Dr. Isabel Naegele, Dr. Aliena Guggenberger, and Dipl. des. Julia Neller, conducted research between 2022 and 2025 on the topic »UN/SEEN. Innovative Frauen im Grafik-Design 1865–1919« within the BMFT (Bundesministerium für Forschung, Technologie und Raumfahrt) »Innovative Frauen im Fokus« (IFIF).

CONTENT

➤ highlighting previously unknown female designers in book, poster, typography, illustration, and packaging
➤ documenting research, images, and stories of the first generation of women in graphic design
➤ challenging traditional narratives and offering new role models in design and gender

Why are so many great female graphic designers still invisible?

Is there such a thing as a canon in graphic design? Who determines it? Where did graphic design begin professionally in Germany? Where have the women in graphic design gone? What roles have female designers, but also anonymous female workers in the printing and book trade, played? What discourses shape the discipline today? How do invisible women become visible?

If we want to rewrite the history of design, we must also take its beginnings into account. However, the period leading to the Bauhaus, the significance of “arts and crafts,” and above all the achievements of women in graphic design have long been neglected in presentations of design history in Germany. *UN/SEEN* brings together previously unknown material and highlights the lives and work of female designers in the fields of book design, poster design, typography, illustration, and packaging. In ten chapters, *UN/SEEN* documents the latest research findings and uses numerous images to show how successfully and confidently the first generation of female graphic designers faced the challenges of training and everyday working life.

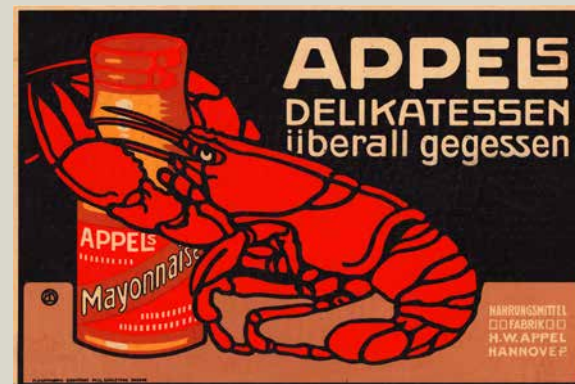
UN/SEEN challenges traditional narratives and contributes to discussions about design and gender with new role models. The project platform ➤ www.unseen-women.design accompanies the book.



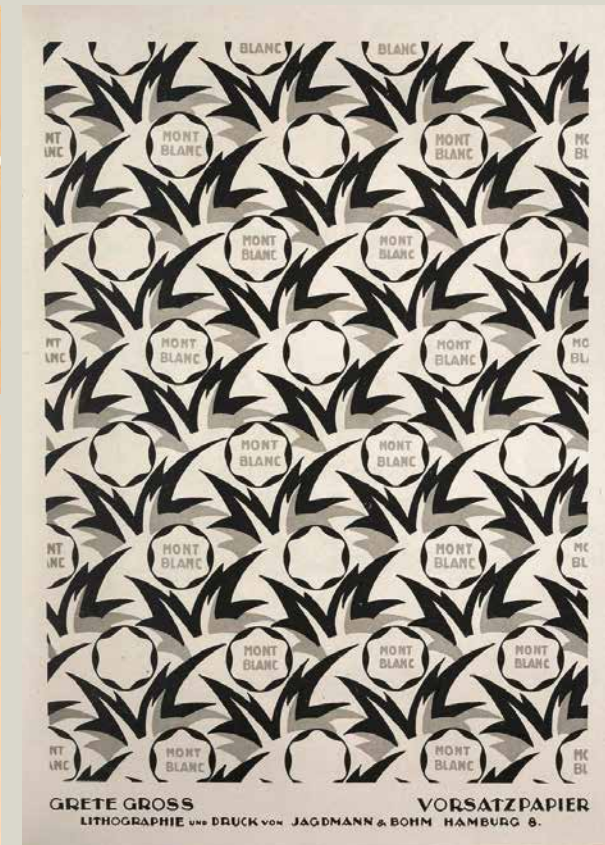
**making women
visible in design
history**



A



B, C



D



Breakout #2

100 Posters

➤ CIHAN TAMTI

AUTHOR & DESIGN

Cihan Tamti

FEATURES

Softcover with flaps, hot-foil embossing, thread-stitching, full color offset printing, changing papers

RELEASE

May 2026

AUTHOR

Cihan Tamti is a graphic designer and educator. He has worked with brands such as Adobe, Nike, Netflix, and Calvin Klein, and collaborated with artists including Ms. Lauryn Hill and Alvaro Soler. He teaches and gives lectures at universities, design festivals, and online platforms like Domestika. In 2024, he won the Kieler Woche 2025 design competition.

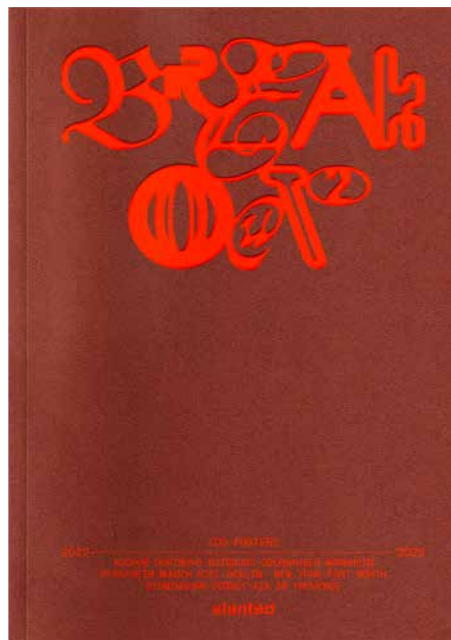
CONTENT

- 100 posters from 2022–2025
- creative collaborations through poster design
- showcasing a broad spectrum of graphic design techniques

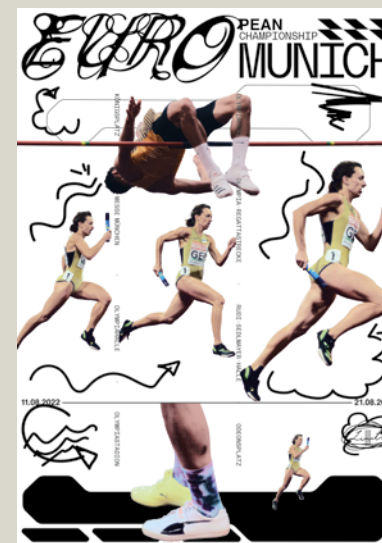
Breakout #2 takes Tamti's early explorations into real-world projects from 2022 to 2025, building on the success of *Homebound*, *New Wave*, and *Breakout–100 Posters*. Cihan Tamti originally started Breakout as a personal experiment—treating Instagram like a graphic design gym and creating a poster every day. Without briefs or constraints, he explored typography, lettering, illustration, layouts, and bold visual ideas. Some of these early works won awards and attracted clients, eventually leading to the publication of *Breakout–100 Posters*, a book compiling 100 formative pieces.

In *Breakout #2–100 Posters*, these early experiments evolve into a wider range of projects: commissioned work for clients, community initiatives like the “Local Support Posters” launched during the covid pandemic, and collaborative projects with other designers.

The book presents all posters equally, showcasing a broad spectrum of graphic design techniques and approaches. *Breakout #2–100 Posters* gathers 100 selected works that demonstrate how thoughtful, original design can communicate powerfully across contexts and inspire creative freedom.



a visual journey of
100 breakouts



A, B, C



100 Beste Plakate 25

➤ 100 BESTE PLAKATE E.V.

EDITOR

100 Beste Plakate e. V.

FOREWORDS

Fons Hickmann, Susanne Stahl

CONCEPT & DESIGN

Ira Ivanova, Lou Hillereau

FEATURES

Hardcover with thread-stitching, full-color offset printing, changing papers

RELEASE

June 2026

EDITOR

The competition 100 Beste Plakate Deutschland Österreich Schweiz is organized annually by **100 Beste Plakate e. V.** and aims to showcase outstanding achievements in poster design from Germany, Austria, and Switzerland through a yearbook and multiple exhibitions.

➤ 100-beste-plakate.de

CONTENT

- results of the competition
- approx. 200 images, including around 150 motifs from the 100 winning posters and series
- jury-members' portraits
- statements by renowned poster theorists

In the yearbook, the winning posters of the competition *100 Beste Plakate 25* are presented in large-format images with detailed credits, including brief descriptions by the designers of content aspects and the context of their creation. This is supplemented with a contact register of all designers and listings of clients and printing companies.

The introduction of the jury, featuring their own works and statements about the selection process, along with forewords from the association co-presidents and the jury chair, completes the publication. Additionally, renowned international experts speak at the invitation of the organizer about the role and development of posters in the current media landscape. They shed light on how and why traditional posters continue to exist alongside increasingly digital forms of communication.

The concept and design of the yearbook are developed by Ira Ivanova and Lou Hillereau, Berlin-based designers with extensive experience in contemporary visual culture. Known from Studio Yukiko, they work across commercial and cultural projects, focusing on concept and graphic design. The book concept forms part of the visual identity for *100 Beste Plakate 25*, inspired by the ordinary poster roll.

Reflecting on their design approach, Ivanova and Hillereau describe the concept as follows: “*100BP 25* transforms the language of packaging and logistics into a metaphor for communication. The book is conceived as a container, a parcel that reveals its contents while bearing the traces of its journey through labels, tape marks, and stickers. Through this design, the publication celebrates the act of communication, the way in which messages, like parcels, reach their destination.”



cutting edge
poster art



A, B



C



Slanted Magazine #46—Cairo

➤ SLANTED PUBLISHERS

EDITOR, CONCEPT & DESIGN

Slanted Publishers

FEATURES

Swiss brochure with open thread stitching, softcover with flaps, hot-foil embossing, full color offset printing with spot colors, changing papers

RELEASE

October 2025

ABOUT

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Each issue is dedicated to a special topic. Thereby it gains a special quality and longevity and is collected as a reference publication by its readers.

CONTENT

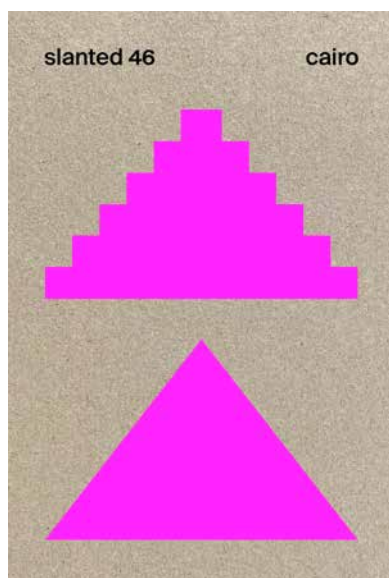
➤ exploring culture, creativity, and the power of contemporary Egyptian design.

➤ featuring interviews, essays, and personal insights from leading designers and artists

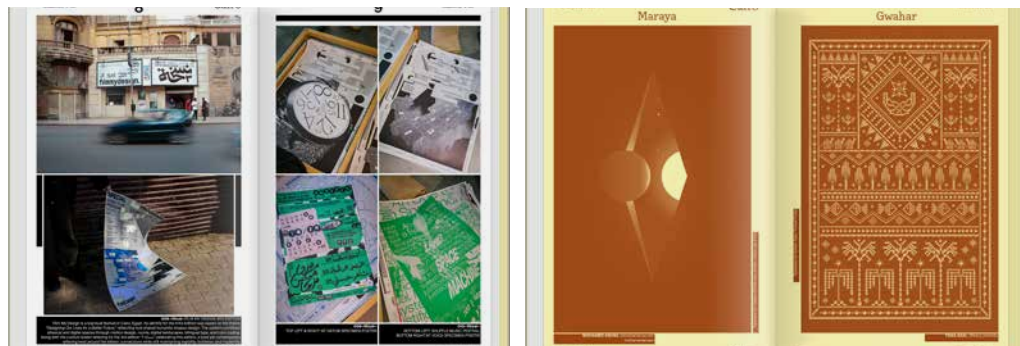
➤ accompanied by the short film *Cairo Unscripted*, with exclusive interviews from Cairo's creative voices

Slanted Magazine #46—Cairo is a visual journey into the vibrant heart of Egypt's creative scene. The dynamic design culture of Cairo—and beyond—reveals just how diverse, innovative, and powerful creative voices in Egypt are today.

From graphic design, typography, and visual communication to architecture and product design, *Slanted #46* showcases outstanding projects that are shaping the cultural present and future of the region. Whether through progressive branding concepts, experimental approaches, or striking visual storytelling, this issue reflects the powerful creative energy flowing through Egypt. Slanted gives space to designers, illustrators, and artists from Cairo, other Egyptian cities, and abroad—highlighting their work and personal statements. In-depth essays and articles on cultural, social, and creative topics related to Cairo and Egypt round out the issue.



**cairo in motion:
creativity
that breaks
boundaries**



16 × 24 CM
€ 22 (DE)

224 PAGES
300 IMAGES



ENGLISH
ISBN 978-3-948440-91-6

Yearbook of Lettering #2

➤ SLANTED PUBLISHERS

Building on the success of its acclaimed predecessor, *Yearbook of Lettering #2* brings the global lettering scene to life like never before. From elegant calligraphy and expressive hand lettering to bold graffiti, street art, and dynamic 3D-lettering, this volume celebrates the creativity, diversity, and energy shaping contemporary lettering today. *Yearbook of Lettering #2* is both an inspirational showcase and a practical guide for designers, agencies, and lettering enthusiasts worldwide. Explore the stories, techniques, and personalities that make contemporary lettering such a dynamic and ever-evolving field.

EDITOR, CONCEPT & DESIGN

Slanted Publishers

FEATURES

Hardcover (stiff brochure), thread-stitching, full color offset printing

RELEASE

November 2025

ABOUT

The **Yearbook of Lettering**—already in the second round—is a guide for lettering artwork created all over the worlds! Born out of the success of Slanted Publishers' concept of the *Yearbook of Type*, the **Yearbook of Lettering** offers an overview of high-quality handcrafted typographic art and can help clients source the right artist for a project while serving as a source of inspiration for others!

CONTENT

➤ lettering art from around the world

➤ interviews with top artists

➤ inspiration & guide in the lettering world

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brilliant type**



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Imagine

Embracing Chaos and Possibility in a Planetary Emergency

➤ L. FRANÇOIS, V. DESSIN, L. HARMSSEN, N. SEISSER

EDITORS

Laura François with Viola Dessin, Lars Harmsen, Natalie Seisser

DESIGN

Viola Dessin, Lars Harmsen

FEATURES

Hardcover with headband, hot-foil embossing, thread-stitching, full color offset printing, changing papers

RELEASE

September 2025

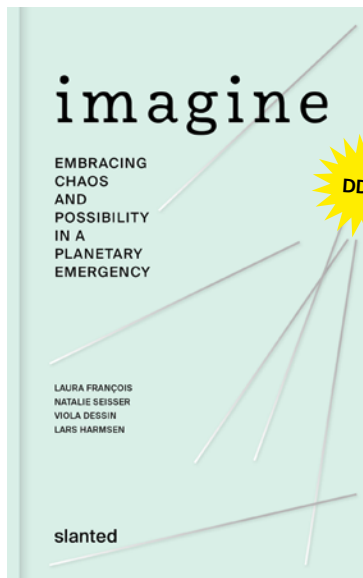
EDITOR

Laura François is a socio-environmental impact strategist working at the intersection of creative arts and the environmental movement. With a background in global sustainability initiatives—from circular economy models to impact entrepreneurship—Laura’s work has shaped environmental movements across continents. She currently works globally from Vietnam.

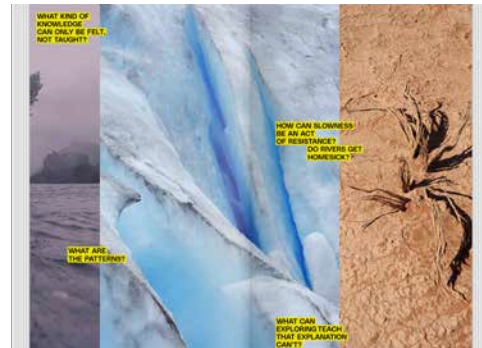
CONTENT

- conversations on climate, philosophy, and possibility
- real-world projects for sustainable change
- a creative rethinking of our future

Imagine—Embracing Chaos and Possibility in a Planetary Emergency is not a non-fiction book or practical guide, but rather an interdisciplinary collection of conversations, reflections and contributions that explore life in times of global crisis—what some call a “planetary emergency.” The editors shed light on the ecological, social and cultural challenges of our time from various perspectives and aim to create up space for further reflection and solutions. This book does not offer easy answers, but invites readers to reflect on, pause and engage with the complexity of our times. It is a companion and a collection of ideas designed to inspire new relationships with ourselves, society and the planet.



rethink our relationship with the world



12 x 19 CM 160 PAGES € 28 (DE) 100 IMAGES



ENGLISH ISBN 978-3-948440-89-3

TEATRIP JAPAN

Auf den Spuren des grünen Goldes

➤ C. BECK, F. HAALA, S. BRAUN, L. HARMSSEN

TEATRIP JAPAN is an invitation to immerse in the fascinating world of Japanese green tea. For centuries, the tea ceremony has been practiced in Zen temples—a meditative moment of silence, mindfulness, and respect that once brought monks and even samurai a sense of inner peace. The authors take readers on a journey to the roots of this tradition meeting tea farmers, merchants, and ceramic artists whose passion for tea began in childhood and continues to shape their lives. The book offers insights into the tea ceremony and the hand-rolling technique, temomi, accompanied by atmospheric photography from Kagoshima, Uji, and Shizuoka. Green tea enthusiasts will discover facts about varieties, production methods, and preparation techniques. *TEATRIP JAPAN* is a visual and cultural celebration—a heartfelt homage to an ancient tradition.

EDITORS

Christian Beck, Frank Haala, Stefan Braun, Lars Harmsen

PHOTOGRAPHER

Stefan Braun

DESIGN

Lars Harmsen

FEATURES

Hardcover with linen, thread-stitching, full color offset printing with spot colors, changing papers, shortened pages

RELEASE

November 2025

EDITOR

Christian Beck traveled the world young and founded the brand Teekenner in 2011 to share his passion for tea. His journeys through Asia deepened his expertise in the field and his connection to the people. In 2020, he published his first book *TEATRIP*.

CONTENT

- differences & characteristics of Japan's most famous tea cultivation areas
- exciting details about the cultivation, processing and preparation of Japan's major tea varieties



a fascinating journey to the tea gardens of Japan



21.5 x 29 CM 232 PAGES € 69.90 (DE) 650 IMAGES



GERMAN ISBN 978-3-948440-93-0

Void.Reflections

2015–2025

➤ MICHAEL ULRICH HENSEL, VOID

EDITORS
Michael Ulrich Hensel, Void

AUTHORS
Michael Ulrich Hensel, Silje Linge Haaland, Pernille Sandberg, Sverre Bjertnæs, Elise by Olsen, Einar Duenger Bøhn, and Gaute Brochmann

DESIGN
Void

FEATURES
Hardcover (stiff brochure) with thermo-sensitive varnish, hot-foil embossing, thread-stitching, changing papers

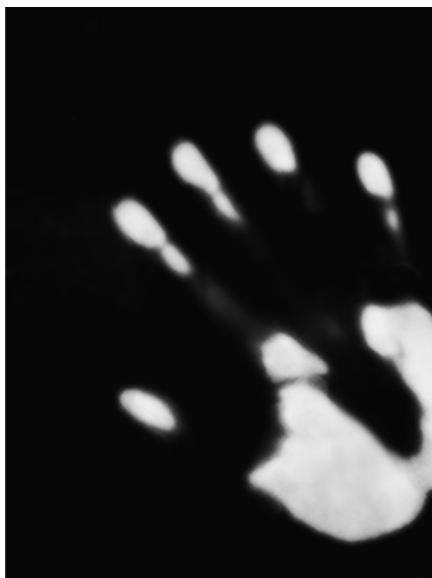
RELEASE
October 2025

EDITOR
Void is an experiential design studio and atelier based in Oslo, Norway. Void designs, manufactures and executes custom temporary or permanent sculptures and installations that incorporates digital features in real space, through architecture, kinetics, audio, lights and sensors.

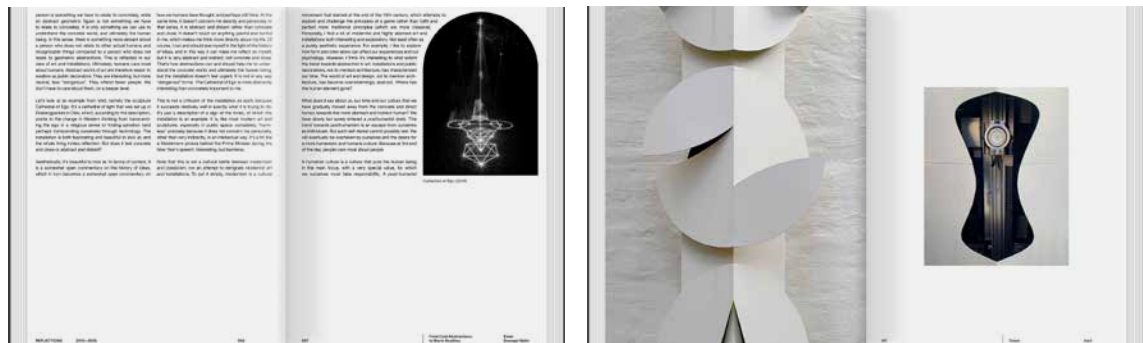
CONTENT
➤ photos of Void's most prominent works
➤ unpublished sketches
➤ behind-the-scenes documentation

This book marks the 10-year anniversary of VOID Studio, an experimental design studio in Oslo working at the intersection of art, design, technology, and informatics. *Void.Reflections* presents a curated selection of VOID's most compelling works, interwoven with visual and textual narratives. By inviting external perspectives, VOID created a multi-voiced reflection on the themes and questions emerging from their practice. Contributions include the poem *Desperation Animation* by Silje Linge Haaland, and essays by Michael Hensel, Pernille Sandberg, Fredrik Høyer, Elise By Olsen, Einar Duenger Bøhn, Gaute Brochmann, and VOID.

The book's design mirrors VOID's aesthetic—capturing the ephemeral, luminous qualities that define their work. In that sense, this book is not just about VOID; it is VOID—an extension of the studio's creative vision.



a reflection on art, culture, and light



21 x 28 CM
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ENGLISH
ISBN 978-3-948440-90-9

Alphabetical Playground

➤ NIGEL COTTIER

Driven by a fascination with the alphabet as a vessel for unlimited visual concepts, systems and languages, *Alphabetical Playground* explores a wide range of themes concerning creative expression in text. It presents a series of graphic experiments that investigate and manipulate the building blocks of language. Beginning as a series of ongoing variable type experiments, the book is an attempt to consolidate these varying ideas into a playful collection of Alphabets, a showcase of how far we can push the medium of type design and structure. Ultimately—although it may not always be immediately apparent—everything on these pages is language. Nigel Cottier's work demonstrates how text allows us to embed our thoughts, beliefs and systems within it: a code within a code, a game within a game, a system within a system. Nigel Cottier's new book of experimental type ideas is an investigation into how we can use the Alphabet as a container for countless graphic systems, conceptual ideas, and endless play.

AUTHOR & DESIGN
Nigel Cottier

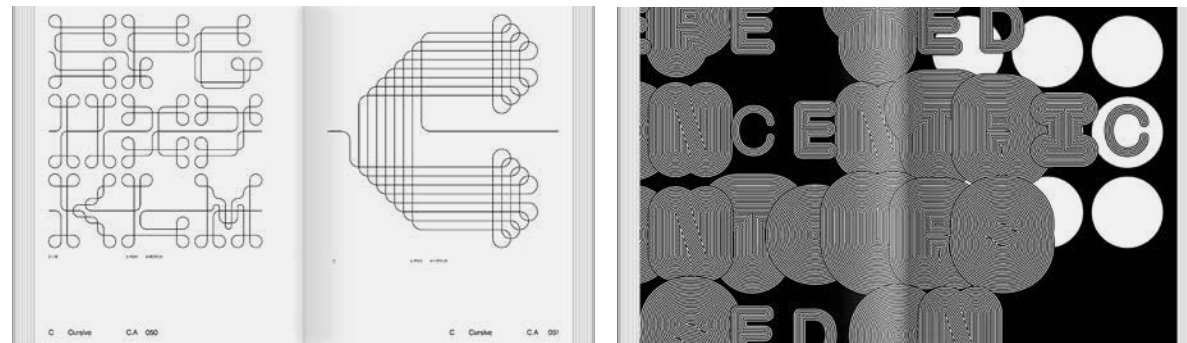
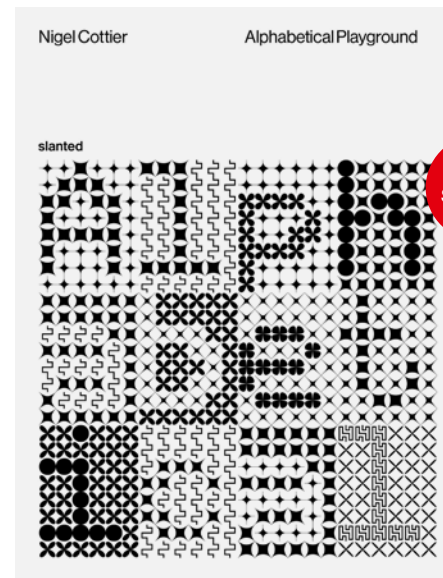
FEATURES
Softcover with soft touch lamination, thread-stitching, black and white offset printing, uncoated paper

RELEASE
May 2025

AUTHOR
Author and designer of *Letterform Variations* (published 2021) **Nigel Cottier** is a Designer and experimental type designer with an ongoing interest in creating works of beauty using formulae, hidden systems and data as tools for creation. As Design Director at London-based design studio *Accept & Proceed* he has led notable commercial projects for clients including Apple, BMW, Google, IBM, Nike, NASA and Rapha.
➤ process-pattern.com
➤ letterformvariations.com

CONTENT
➤ a fresh take on alphabet design and visual experimentation
➤ typographic "code within a code" concept
➤ exploring alphabet as art

unlocking the alphabet: 7,000 ways to see letters anew



15.5 x 20 CM
€ 35 (DE)



ENGLISH
ISBN 978-3-948440-87-9

Graphic Languages

A Visual Guide to the World's Writing Systems

➤ OLIVER HÄUSLE

AUTHOR & DESIGN

Oliver Häusle

FORMAT

EPUB

RELEASE

November 2025

AUTHOR

Oliver Häusle completed his studies at the Stuttgart State Academy of Art and Design, followed by ongoing design work that spans multiple disciplines within visual identities while actively engaging with research projects. In both areas, a collaborative approach remains a central focus, shaping the breadth and depth of his creative practice.

CONTENT

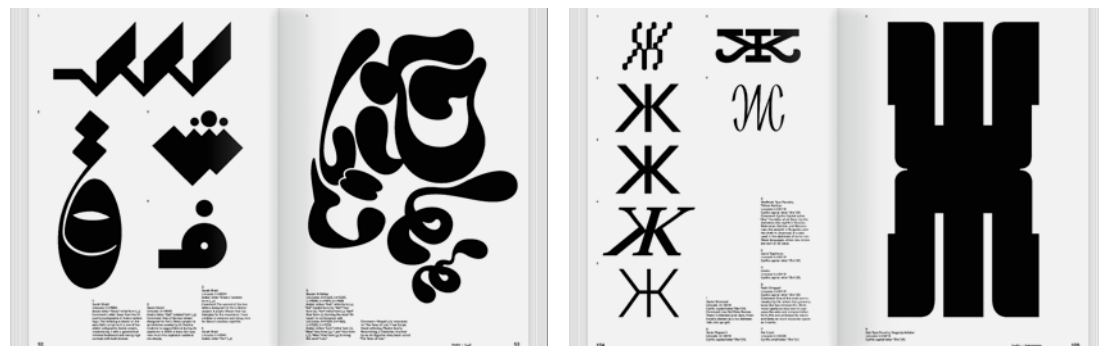
- global communication & discourse
- collaborative design
- academic research

Following its rapid sellout, *Graphic Languages* is now available as an eBook.

This visually compelling volume explores the world's most influential writing systems, edited by Oliver Häusle in collaboration with leading international type designers and experts. The book highlights the unique DNA of each typeface—its form, cultural significance, and role in human communication. Both introduction and handbook, it invites readers to explore the history, meaning, and creative potential of type, showing that type not only communicates—it connects. Featured systems include Adlam, Arabic, Armenian, Bengali, Chinese, Cyrillic, Devanagari, Ge'ez, Georgian, Greek, Gujarati, Gurmukhi, Hangul, Hebrew, Japanese, Kannada, Khmer, Latin, Malayalam, N'Ko, Oriya, Sinhala, Tamil, Telugu, Thai, and Tifinagh.



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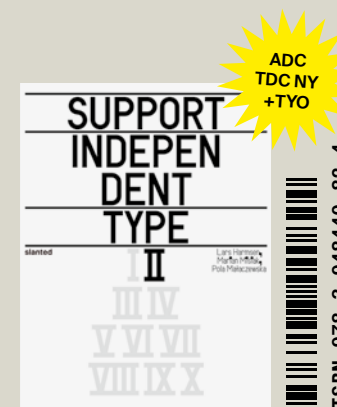
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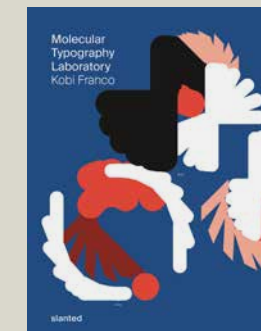
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➤ L. HARMSSEN, M. MISIAK,
P. MAŁACZEWSKA
€ 42 (DE)



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Laboratory

➤ KOBI FRANCO
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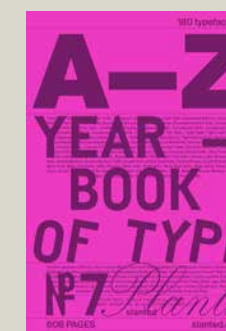
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FONS HICKMANN
€ 35 (DE)



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➤ CHARLOTTE AXELSSON,
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➤ SLANTED PUBLISHERS
€ 48 (DE)



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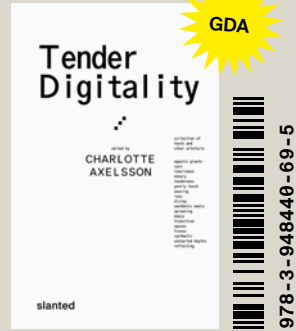
➤ UNIV. OF APP. SCIENCES
POTSDAM, VÖLKER & STUDENTS
€ 12 (DE)



REBEL PRINTS
➤ LARS HARMSSEN, MARKUS LANGE
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**FFCGN—Die Macht
der Bilder Vol.4**
➤ FILM FESTIVAL COLOGNE
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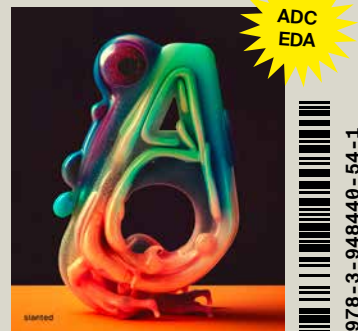
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➤ 100 BESTE PLAKATE E. V.
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➤ MALSY, REINHARDT, FRITSCH,
KNAPPE, ZDROJEWSKI & HSD PBSA-
FACULTY OF DESIGN
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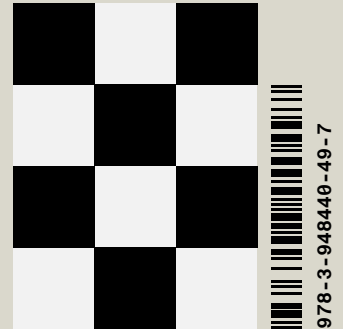
Tender Digitality
➤ CHARLOTTE AXELSSON
€ 26 (DE)



**Some Magazine #18—
Studio Practice**
➤ UNIV. OF APP. SCIENCES
POTSDAM, VÖLKER & STUDENTS
€ 12 (DE)

**Aesthetics
Imperfections**
➤ GIANPAOLO TUCCI
€ 45 (DE)

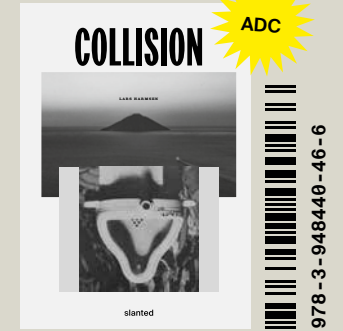
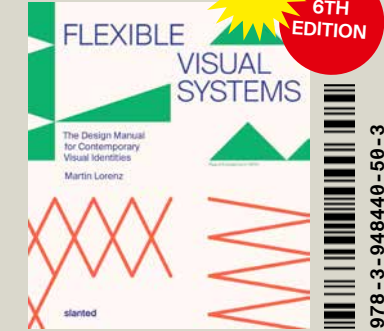
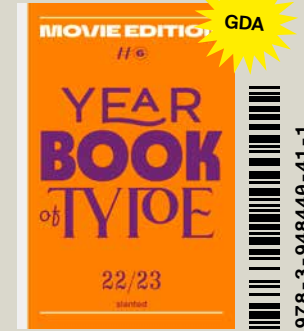
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Latent Figures
➤ JANNIS MAROSCHECK
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#6—beliefs**
➤ BILLE, BERGER,
KRONENBÜRGER, RICHTHOFEN
€ 18 (DE)

The Neubad Plakat
➤ BRECHBÜHL, LINDHORST-
EMME, HICKMANN,
HINRICHS, STEINER
€ 28 (DE)



**Yearbook of Type
#6 2022/2023**
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Flexible Visual Systems
➤ DR. MARTIN LORENZ
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EBOOK € 38.99 (DE)

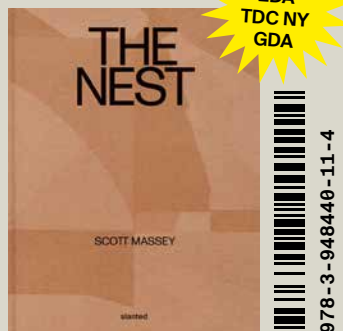
Collision
➤ LARS HARMSSEN
€ 38 (DE)



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Design**
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➤ MICHAEL HERMAN
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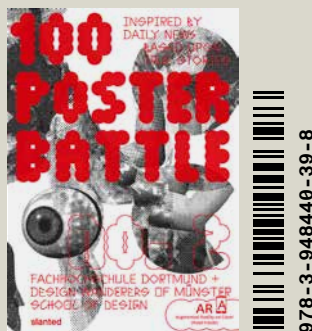
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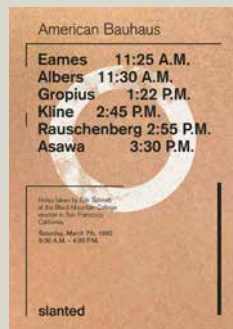
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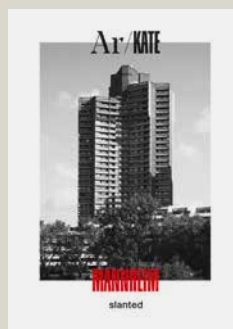
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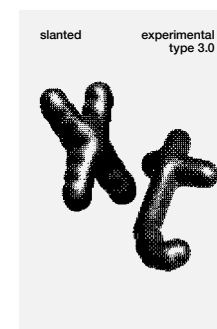
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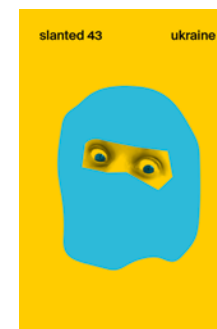
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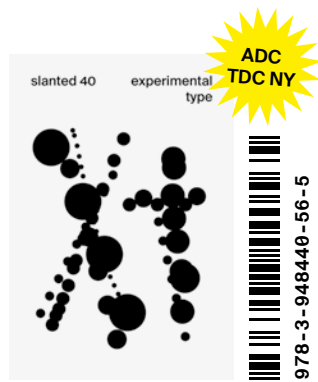
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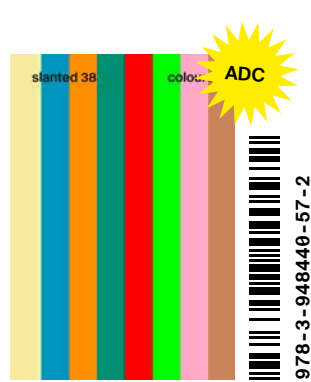


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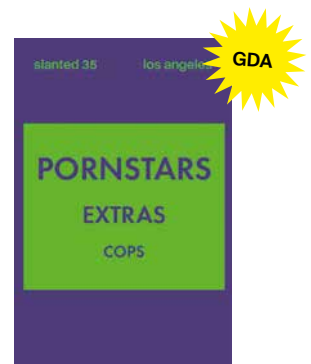
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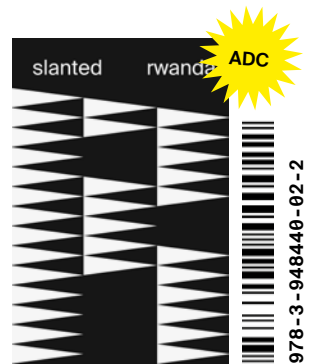
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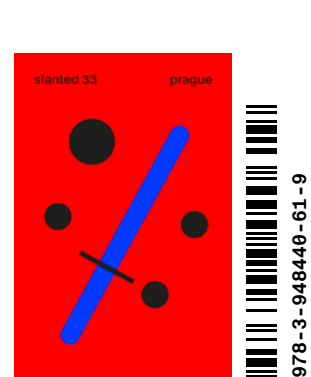
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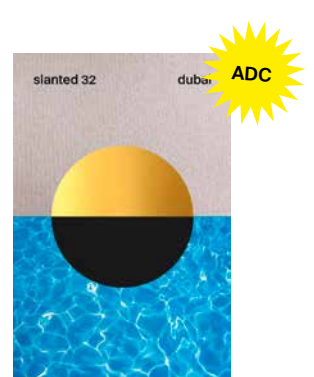
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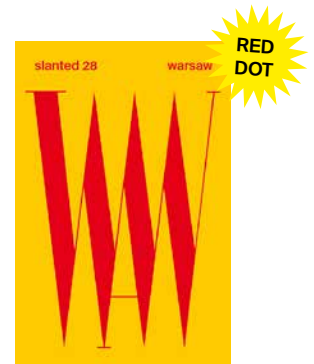
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