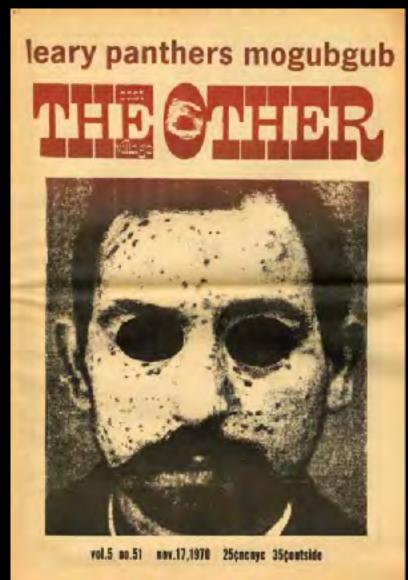


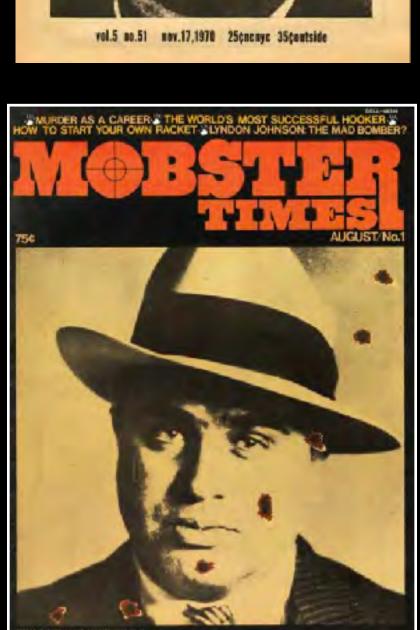
Steven Heller

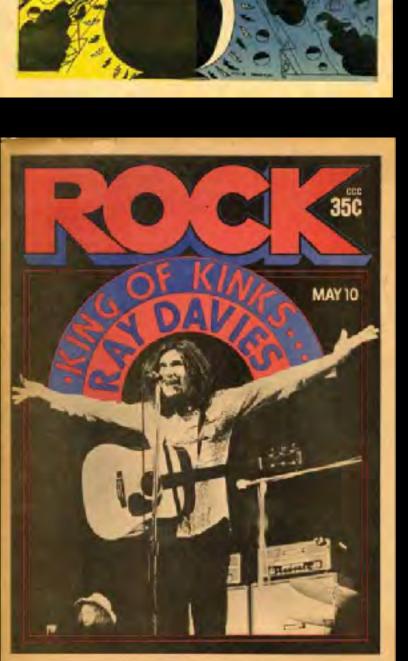


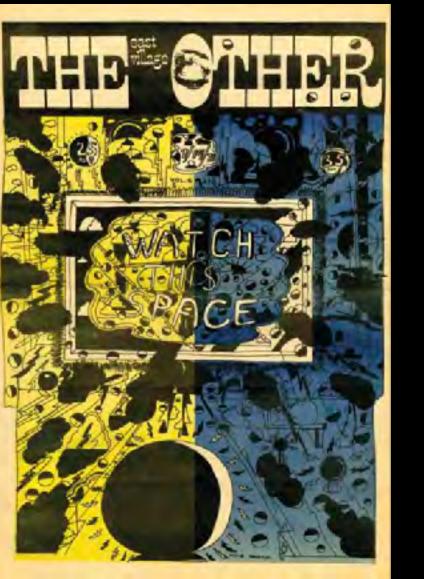
STEVEN HELLER got his start as an illustrator and designer at underground newspapers while barely out of high school. Before he was even 25 years old, his contributions to the counterculture journalism of '60s and '70s were immeasurable.

Heller began art directing at the New York Free Press before working for and/or co-founding independent publications like Screw, Mobster Times, the East Village Other, and Rock, where he worked briefly with Patti Smith. He was also responsible for the redesign of Interview, Andy Warhol's film magazine.

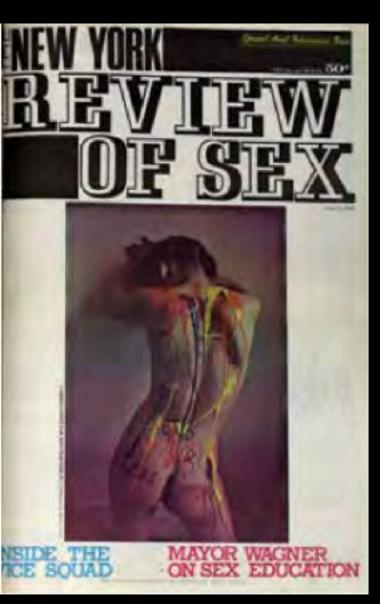


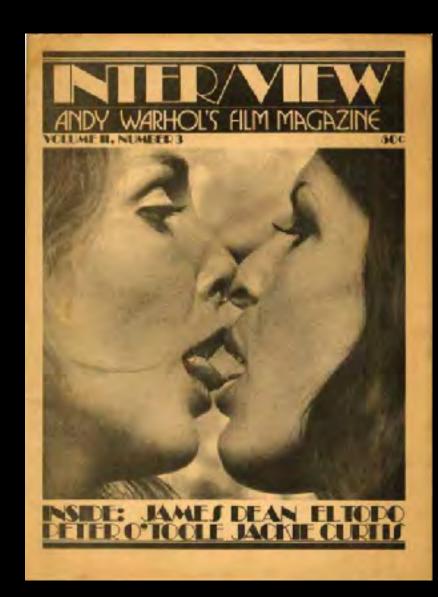


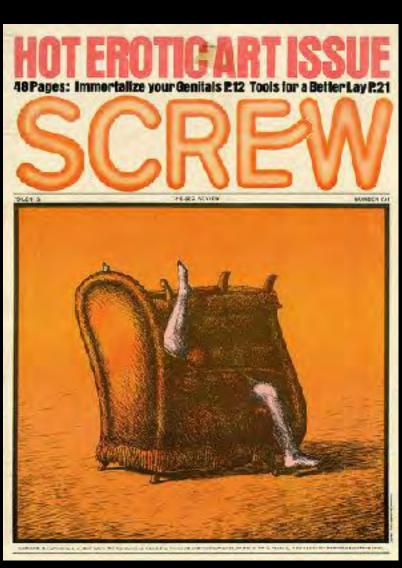


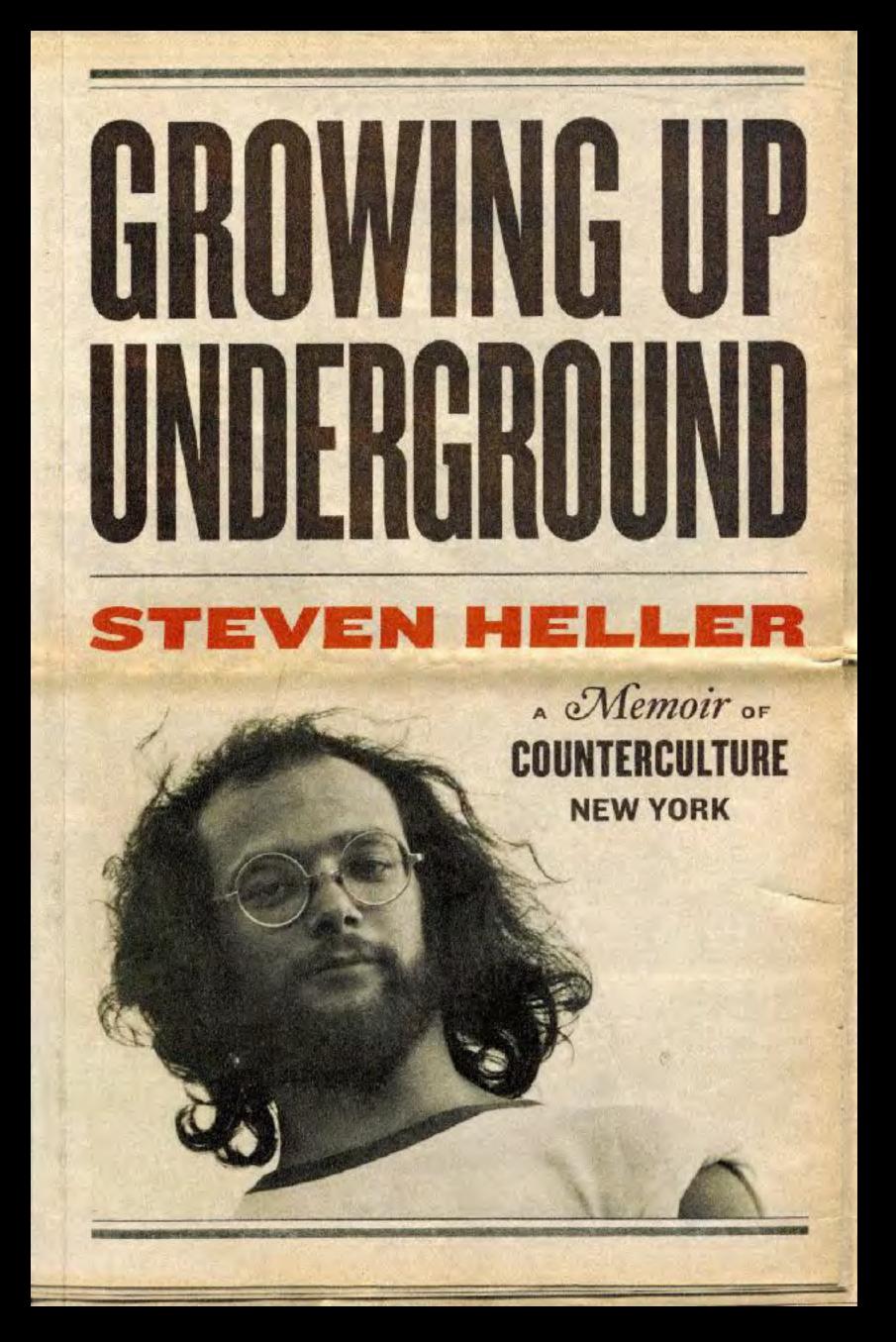






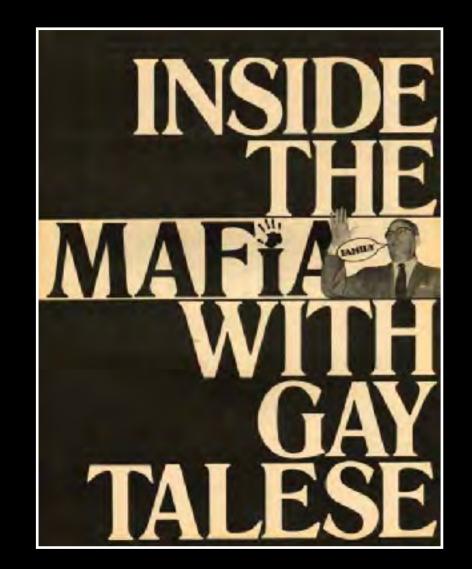


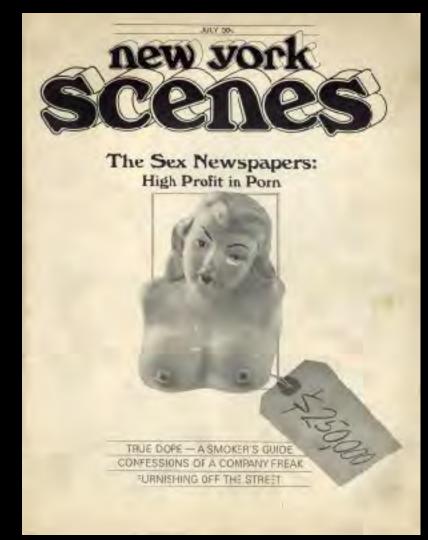


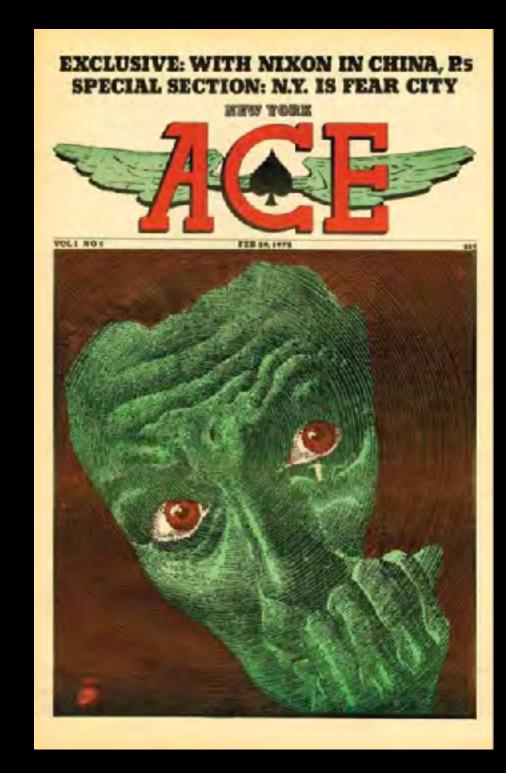


Heller's formative years have been documented in his 2022 book, Growing Up Underground: A Memoir of Counterculture New York.

The book recounts
Heller's time at
NYU and SVA
before dropping
out as a young
rebel to continue
his work at
countercultural
publications.
Eventually, Heller
made it 'above
ground' to *The*New York Times,
where he worked
for 33 years.











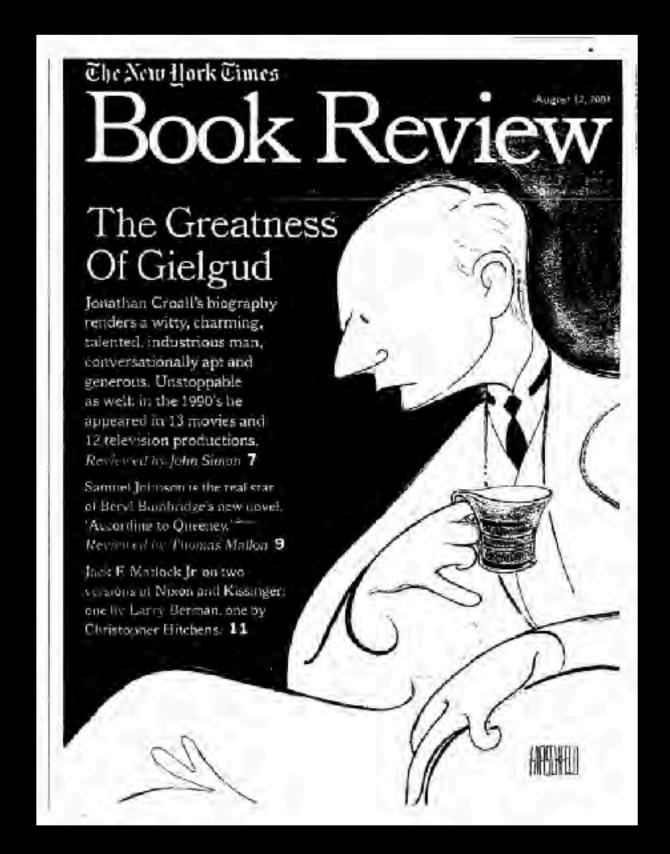
Steve Heller is married to designer extraordinaire Louise Fili. The couple has collaborated on 15 books over the last 40 years. Heller and Fili are parents to Nick Heller, known as New York Nico, a filmmaker, activist, and social media personality.

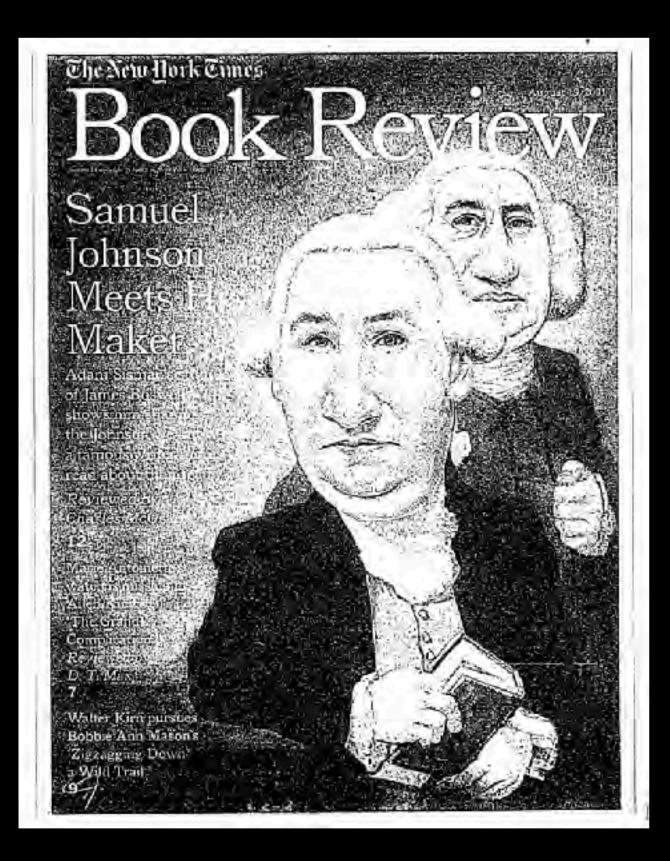


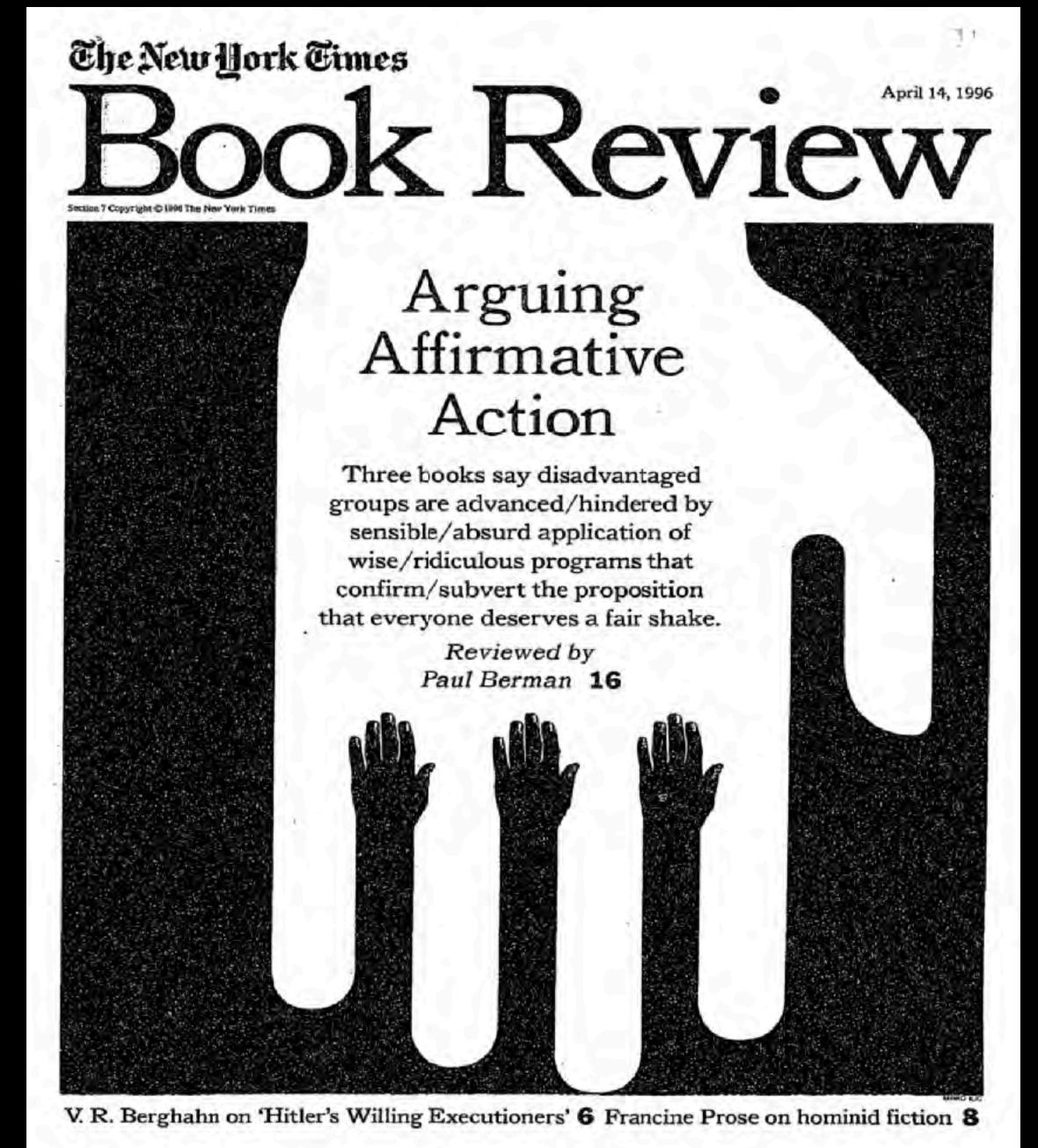


The New York Times Book Review

As senior art director at *The New York Times Book Review* for nearly 30 years, Heller was instrumental in launching the careers of illustrators like R.O. Blechman, Steve Brodner, Ed Fella, Mirko Ilić, and Victor Koen, and worked with greats such as Milton Glaser, Seymour Chwast, Paula Scher, and Marshall Arisman.







Playing the Game



A Bernhall Companion. By Ruger Ange? (19 pp. How York: Simin & Schuster, 172 St.

re and It Didn't Work

BY MARK BARRO

The point during Rigger Angell's relique ac-("When he was so make there, he was hitten on the car try a rar just the novable baseball pincher Bob Gib-son, Angell records (Storm as any ing "What makes a

playe, great to mais imagevity." off: Angeli s eye, in the passage through the five years told in this back, falls for a moment upon a "tan young books" player named Tel Cor, who com-

oking Backward':

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"Linking Bachward" flow for cross crassmand-with action puckets advanture. Through most of the back or Lines, in wince brace West or staying, with the difference rough and copialities the 20th markety in the case. "But with no sorte legitations, and Con-gratio marking stely once in five years." West asks, "the Waysh me your legitation done?" "We have no legislating," register, Sr. Lines, "that a, need in mark." If it was needed because "the fundamental who ples on which our society is founded south for our day called for agentimes." In this constant form the physician discourses on the other constant form the physicism discussions on has the somety and critical without makey, and how the adition individualism of 1887 has given way to a human collection. The state's follower of all production—the critical event of Belloma's scenars—occurred state in the 18th penners, and a streaty a casual train. Must be: Leste interprets is for the house gasts As Liminagolism is coplinated to distinct complete the contribution to tagger and again trained to available completive in tagger and again trained in contribution to the larger and again trained in contribution to the first trained at an arrangement of the state. The forest Train, the distribution of the state that the forest trained to a trained and the state. The forest trained to a trained to the state that the state of the state and the state that the state of the

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THE NEW YORK TIMES BOOK I

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Mr. Angul respects the garm these people play, and because he cares for his own myle and is rether a genus at setting well without teeming to press (which must be very hard work), he beds or understands the mounting of being accellant at the work one does.

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BY RAFAGE YELLSIAS

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THE BILL JAMES BASEBALL ABSTRACT 1982

6 y Bull James. 273 pp. blau York: Ballanaria Books, Paper 15 St.

the game of baseball but I have the people that tur it. The great tank as one grows then (Mr. Angell was born in 1939) is to seep the eight of searings one, to content from one's exemine the fact of cap's tiring. In that way one might go on provinciety. A whee has said to Mr. Armail, "But I'm not one of these who goes around always storing that he did players were the beat." Good, Nor does Mr. August therefore his wra-Eng remains young. This does not contracted the face that during the five yours covered by those pages Mr. Angel 's center of interest out's slightly. There resemthe younger, for the retirio player thinking back not tally specified the glory that because the open what might have been had be only had the squar to make more of the short moment: "When older glayers and these was have petited from tanaball talk about the gains. they but's examt the every young regulars do. The tractions grade and silvery reflexes of their youth have given way to appreciation and understanding, and even to celection, and a quimount radices coverior them. Against their will, they have become fane."

Heller commissioned Stephen Savage, Christoph Niemann, Peter Sís, and Anita Kunz, among others, for the Book Review.

In the Theater of the Dark

A. Alvarez examines night in all its manifestations and listens to the language of dreams.

NIGHT

Night Life, Night Language, Sleep, and Dreams By A. Alvarez Hustrated 290 pp. New York: W. W. Norton & Company, \$23.

By Diane Ackerman

ECAUSE it bedevils our perceptions, the night world both tantalizes and spooks us. By day, our senses warn, charm and guide us. But at ght they struggle, and we become vulnerable as prey. To make hell seem all the more foathsome, theologians depicted it as a dark world lighted only by the flickering confusion of flames. Many such images arise in "Night," A. Alvarez's contemplation of "night life, night language, sleep and dreams." Exploring the conquest and colonization of the right, he traces the history of fire keeping and lamp making, from Indians in Vancouver, who hindled oily candlelish stuck into cleft sticks, all the way to the builders of Las Vegas, whose sizzling

play. Perhaps this is tied to what happens to us in sleep, Mr. Alvarer suggests. For then "not only are we vulnerable to introders and predators, we are also vulnerable to our dreams ... to the overpowering terrors, griefs, rages and triumphs we did not consciously know we had." From this observation he moves on to a discussion of psychosnalysis and our terror of both the extergal world and our own impulses. Unable to construe the spreading inkhiot of the night, we personalize it with our own private monsters. Mr. Alvarez's opening section conducts us apiritedaround many dark corners and down intriguing

alleyways. At the end of the book, he once again returns to fescinating matters — for example, the way humans use electricity to transform the night, somehow turning it into an event. In between, one chapter takes the reader into a sleep lab, another into a police car out on

Most of the middle portion of Mr. Alvarez's book is devoted in dreams - especially Freud's interpretations, modern psychonolysis and the way in which dreams. Mr. Alvarez (a poet and novelist who is perhaps best known for his study of suicide, "The Savage God") is un unusually gifted literary critic, a mun for whom analysis of a text is an integral part of the experience of life. But while his literary criticism is nimble and engaging it doesn't work in this context, sandwiched as it is between two lively firsthand sections of reportage and speculation.

Too much of "Night" (nearly balf) considers in detail the writings of Coleridge, Stevenson, the Romantics, the Surrealists and others. Different in tone from the rest of the book, this scholarly section feels like an afterthought, padding out the short exploration of the idea of "night" with which Mr. Alvarez sa garnely begins. This material should really have been divided into two books - one an writers and dreams, the other delving even further into the full pageant and mystery of the dark hours, which some of these chapters illumi

interature is dreamlike in its dynamics, how it compares life to a dream and borrows from or is inspired by

spatches From the Interzone

the takes us on a whirlwind valedictory tour of his own unconscious.

from his vell-endowed image bank And yet at the end of the day, after the lights have

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- of his own unconscious.

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The Slaveholder as Factory Owner



THE RULING BACE

A History of American Slaveholders. **By James Oakes** 107 pp. New York: Alfred A. Knopf. \$16.95.

By ERIC FONER

IN the past 20 years, no aspect of the American past has undergone a more profound revolution in nistorical interpretation then a avery. "The Rulng Race," by Purdue University bistorian James Dales is the latest in a series of outstanding works that have reexamined the South's "poculiar institution" and, with it, the American experience

Bith the contributions and shortcomings of Mr Dakes's study can be appreciated by looking briefly at evolved in this century. The modern study of durary originated with the writings of Ulrich B. Phillips, the son of a Georgia planter, who pertrayed slavery as a benish civilizing institution and the glantation as a community characterized by a relationship of giveand take bytween master and eleve.

Phillips's viewpoint dominated thinking until the

inderstanding of antebellum Southern life. Slavery, for Mr. Genovese, was far more than an economic investment or a precapitalist, "seigneurial" system; it

was the fourdation of a distinctive soci own set of values. The muster-als argums, gave rive among slaveholder liceology, a world view founded on a ordinate classes - rather suggesti mores of the European periphery.

Rusting on inequality and shared r ternalism was antithetical to the lib world of the antebellum North. Its according to Mr. Genovens, derived a ketplace but from the petriarchal ho planter a paternal figure to the chil white women dependent upon him. " permease Southern life, affecting ti ronslaveholding whites and even

liance and forceful literary style, we that for a time they virtually still slaveho ding class. In some ways thi despite its subtlety, ser tous not

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banges were engarly embraced by the slaveholders

Interpretations of slavery have a way of referring to

the bench marks of the past. Mr. Genovese's work

Why Cooking Has Progressed More Than Sex

Theodore Zeldin meditates on the human experience - hope and despair, bigotry and tolerance.

AN INTIMATE HISTORY OF HUMANITY

By Theodore Zeldin. 488 pp. New York: HorperCollins Publishers, \$25.

By Peter Gay

REODORE ZELDIN is the most ambitious of social historians. For the most part, he has exercised his scholarly imagination on modern France; his best-known work, "France 1848-1945," is an encyclopedic survey of that country - at once daunting, immensely informative and somewhat capricious as it jumps back and forth in time. The twovolume study used povets, public opinion polls, statistical surveys, autobiographies, medical texts, tracks of advice and other more or less escienic witnesses to cultural history to try for nothing less than a portrait of the French character in love, at work, with children, in art and politics.

New, in his new book, Mr. Zeldin, an Oxford University historian, announces that he has cast his net far more widely than ever. But to call it "An Intimate History of Humanity" is to invite a charge of false

humanity." Before we dismiss this cheerful conjecture as an apdated version of Norman Vincent Peale, as a kind of feel-good recipe for personal and social improvement through positive thinking, it is well to remember the depressing documentation about the past that Mr. Zeldin has adduced in chapter after chapter. We read of the institution of stavery that has haunted most of civilization, of the persistence of var in the face of

world, can make life better. Stilt.

he has no intention of being tak-

en as nalve, "History," he

writes, "with its endless proces-

sion of passers-by, most of

whose encounters have been

missed apportunities, has so far

been largely a chronicle of abili-

ty gain to weste. But next time

two people meet, the result eld be different. That is the

origin of antiety, but also of

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The Famous Writing Schools

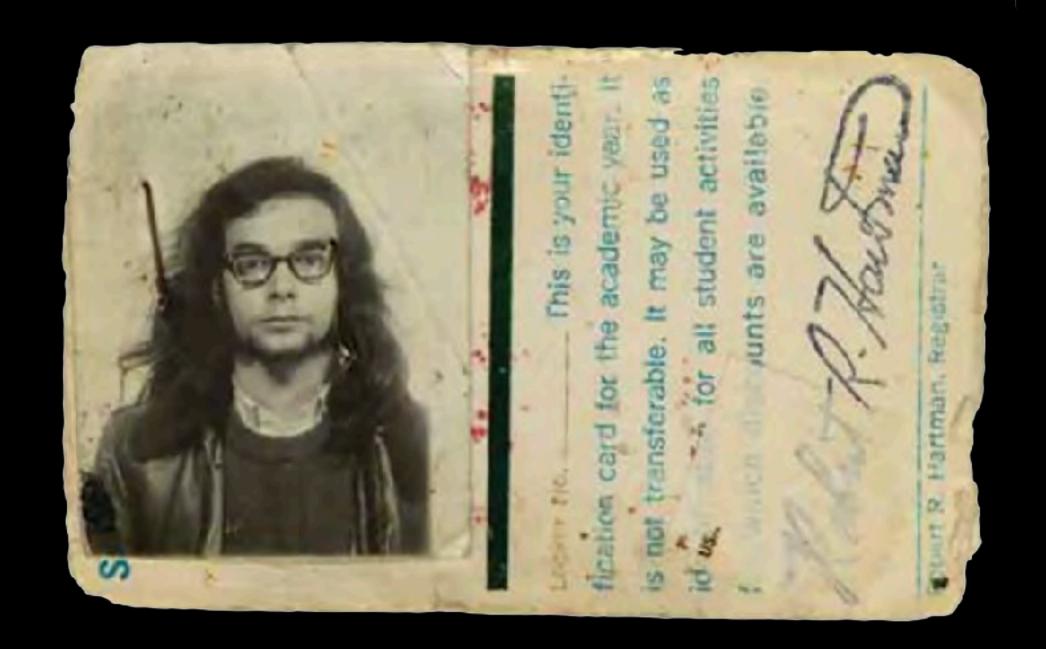
By HELEN GENEDICT

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Steven Heller and School of Visual Arts

Steve Heller is the best-known authority on design history in the world. Writer, co-author, editor, lecturer, curator, and even occasional designer, Heller is also a devoted educator, having taught at the School of Visual Arts for over 40 years.

Heller has organized lectures, exhibitions, and symposiums, and has founded five Masters programs at the College. He also serves as special advisor to President David Rhodes and co-chair of MFA Design with Lita Talarico.

From 1982 through 1996, Heller taught The History of Illustration, a survey of 300 years of narrative and symbolic image making in the MFA Illustration as Visual Essay program, chaired by Marshall Arisman. (Heller attended Arisman's undergraduate Illustration program briefly in the early 1970s—and was thrown out for not attending class.)



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MFA Design / Designer as Entrepreneur

Cofounded with Lita Talarico in 1998, and co-chair with Lita for the last 25 years

MFA Design / Designer as Entrepreneur is the program that instills confidence and inspires, prepares, and encourages designers to conceive, create, brand, and market their own innovations. The program emphasizes design entrepreneurship as an alternative to conventional practice, and as a means to raise the level of design expertise and achievement. A broad set of visual, verbal and textual approaches are taught as a foundation for design. Courses focus on creation to optimize the designer's abilities to rise to the next professional level. Faculty members have included icons such as Milton Glaser, Louise Fili, Gail Anderson, Brian Collins, Paula Scher, Stephen Doyle, and Stefan Sagmeister.





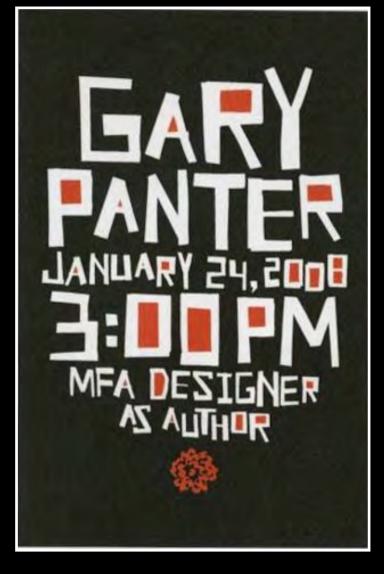




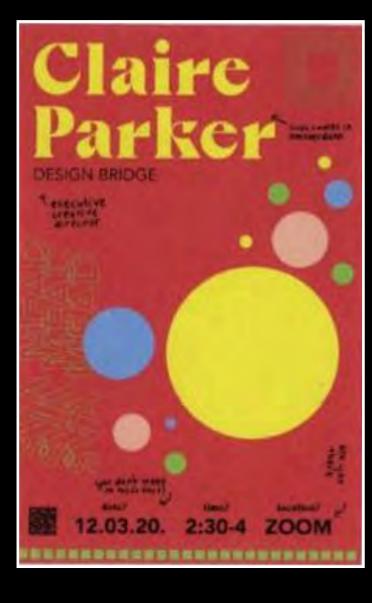
SVA President David Rhodes with Heller, co-chair Talarico, and inaugural faculty members at the first student gathering.

Milton Glaser Lecture Series

In honor of the design icon and MFA Design faculty member, this guest lecture series features student-designed posters introducing influential designers from many disciplines.



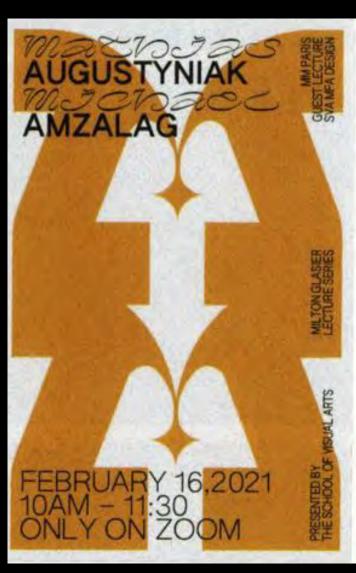


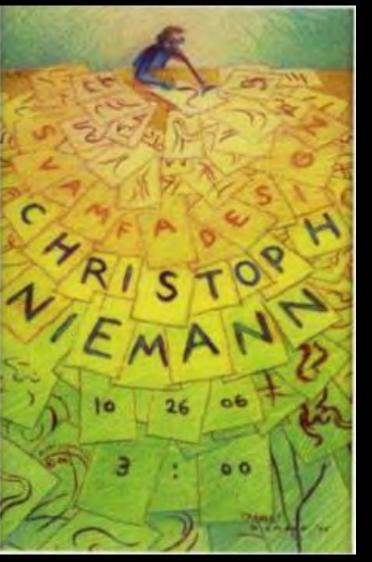










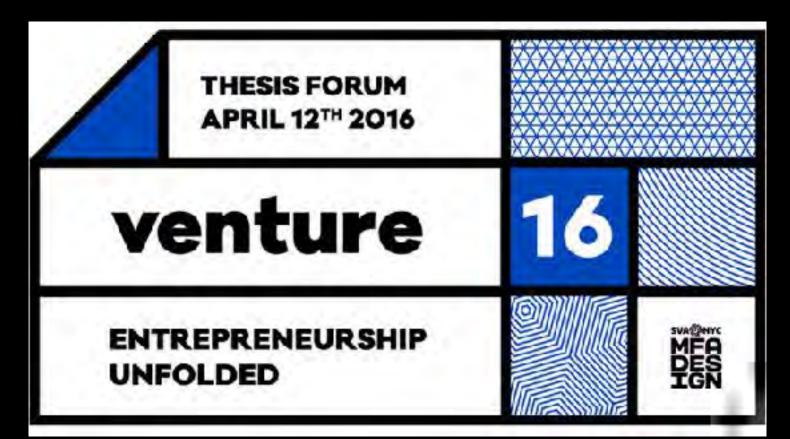










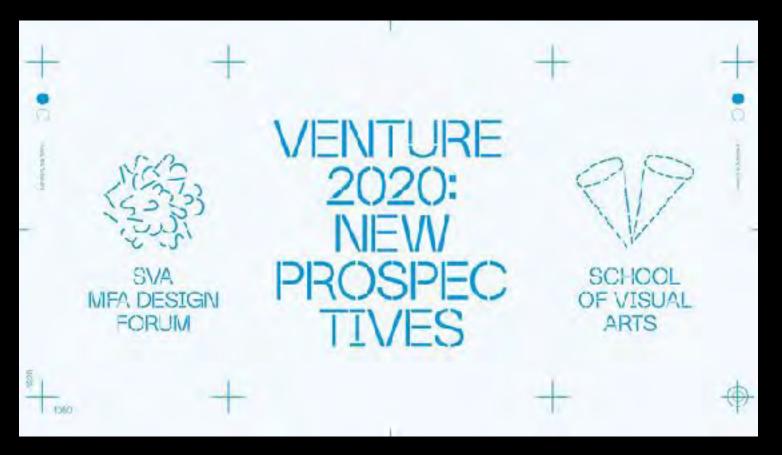


MFA Design Thesis Defense

Each year, MFA Design students present their thesis projects at the SVA Theatre to an audience of classmates, industry professionals, mentors, faculty, and friends. But this is no ordinary thesis defense; the event attracts the likes of angel investors, product professionals, and mentors who get first dibs on the graduating talent.









Upon graduation, Julia Marsh launched her venture-backed materials company which produces compostable packaging made from seaweed.

Sway is on a mission to replenish the planet by supporting healthy ocean ecosystems, eliminating plastic waste, and creating a more inclusive climate movement.



Alumni Success Stories



Student Deborah Adler conceived and designed the ClearRx Target prescription bottle, now included in the MoMA Design Collection.









MA Design Research, Writing, and Criticism

(known as D-Crit)
Co-founded with Alice Twemlow

The two-semester MA in Design Research, Writing, and Criticism provides intensive instruction in techniques for analyzing design and its cultural and environmental implications.







MFA Interaction Design

Co-founded in 2009

The graduate program in Interaction Design is a progressive and inventive degree which trains students to research, analyze, prototype, and design concepts in their business, social, and cultural contexts in order to shape everyday life.







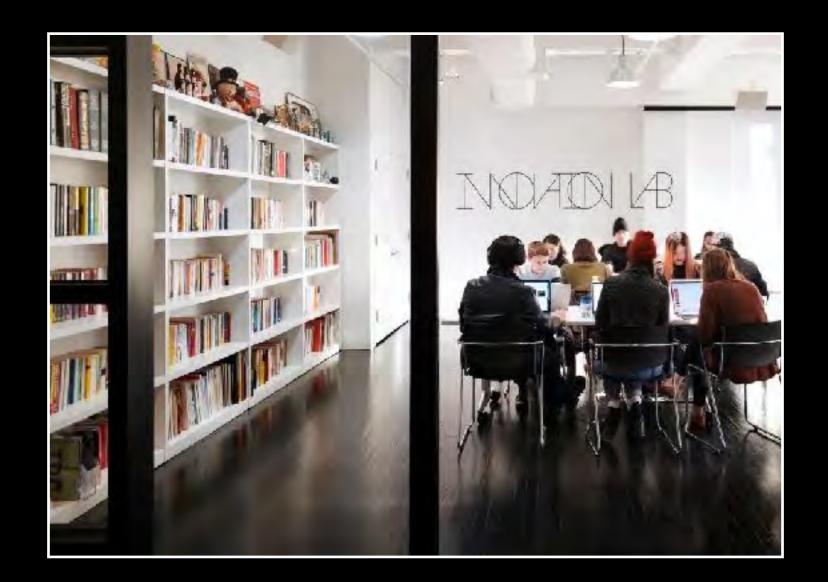




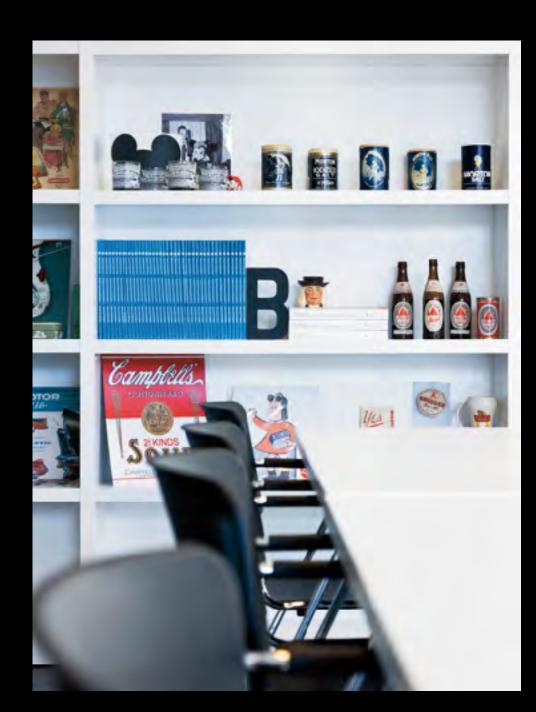
MPS Branding

Cofounded in 2010 with department chair Debbie Millman

The foundation of the Masters in Branding is the deep exploration, investigation, and understanding of the role brands play in business, behavior, marketing, design and culture. The program investigates marketing challenges involved in creating, sustaining, and reinventing brands, and provides students with an understanding of corporate-level discourse. The curriculum of the program is centered around the exploration and understanding of branding strategy, making it an unparalleled opportunity for students to develop their skills and knowledge in the branding industry.









MFA Products of Design

Cofounded in 2012 with department chair Allan Chochinov

Complex challenges require many design disciplines—not just one. The SVA Products of Design Masters program is STEM-Certified and provides the tools and methodologies from all the key design fields. The program empowers SVA MFA design graduates with the leadership abilities they need to solve global problems and create lasting social change.













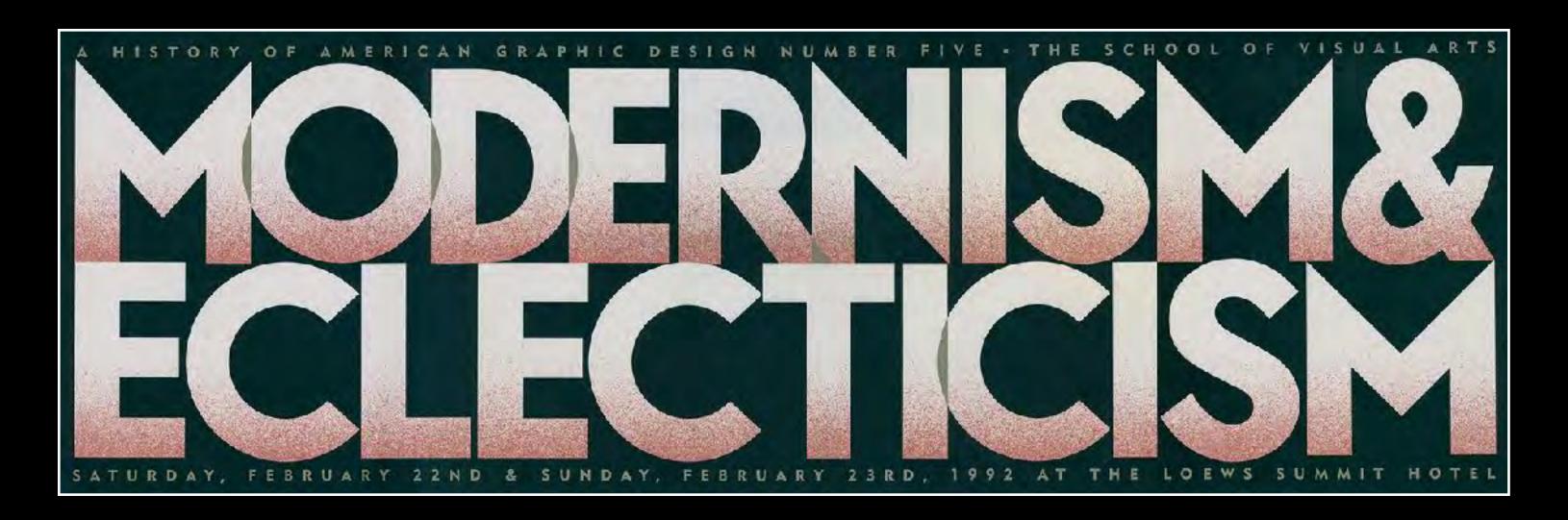


Heller established the SVA Masters Summer Workshop in Rome in 2008. The program ran successfully for ten years, attracting students from across the globe.

Other SVA Initiatives

In 2014, Heller founded Type Lab, SVA's Typography Residency for its Continuing Education department.





In 1990, Heller created and co-directed with Richard Wilde, Modernism and Eclecticism, a symposium on the history of graphic design, that continued for ten years.

Heller co-founded Impact! Design for Social Change with Mark Randall in 2010. The program ran until 2017.





who Are Heller. Steven He

y Ralph Caplan

If visual communication is the subject, S the book on it. Actually he seems, as the V Kurt Andersen onco al.

Kurt Andersen once claimed jokingly, to

of them. And they are still coming of them. And they are still coming of the stretching literally.

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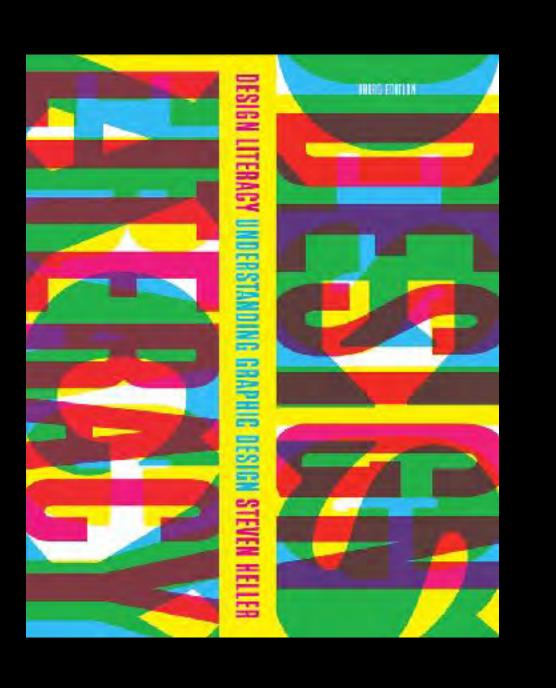


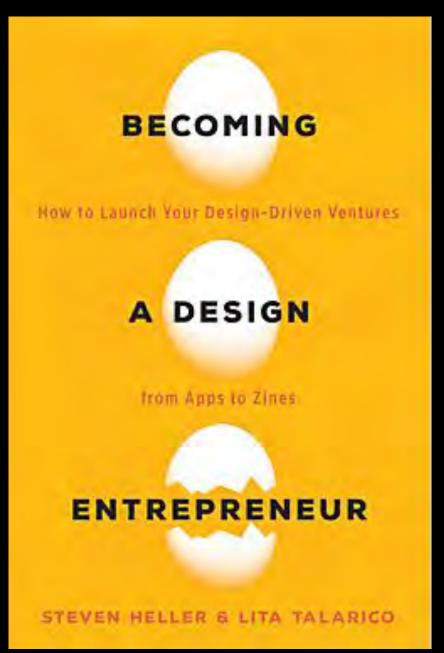
Writing

Heller has written, co-authored, or edited over 200 books on graphic design, illustration, design history, and design education.

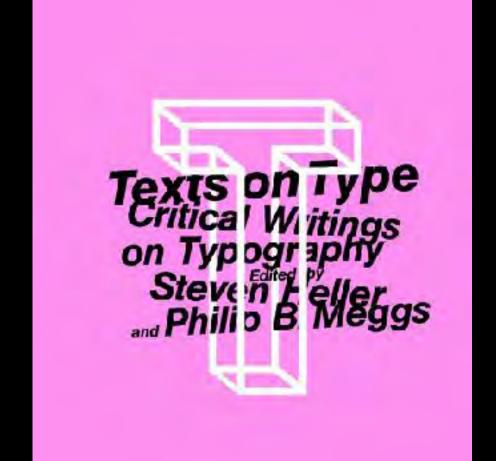
According to design legend Paula Scher, the modern proliferation of design writing is immensely indebted to Heller, who "has immortalized our graphic past and made coherence of our present. The debt that future graphic designers owe him simply cannot be calculated."

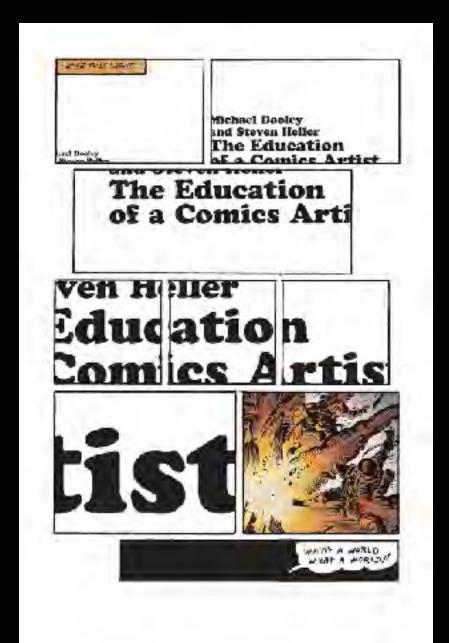


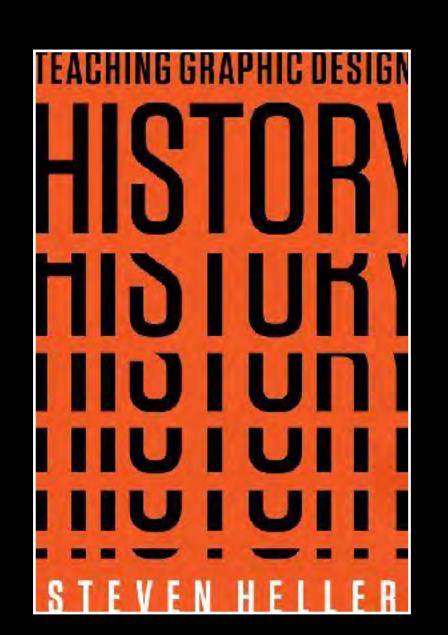


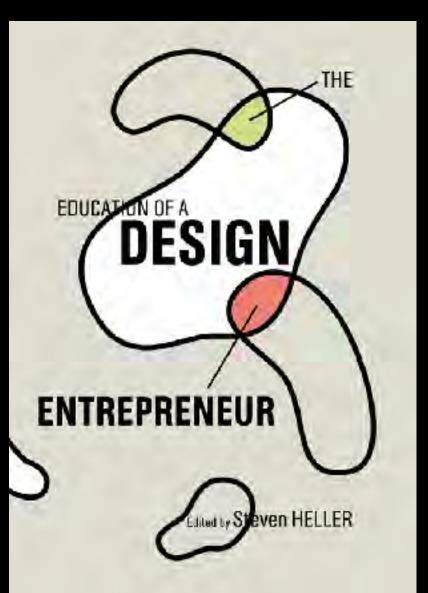


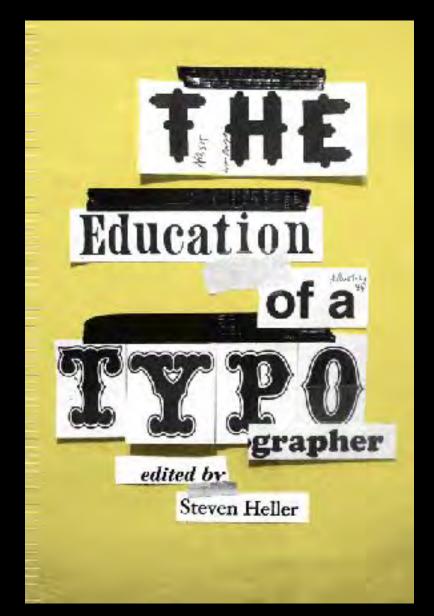










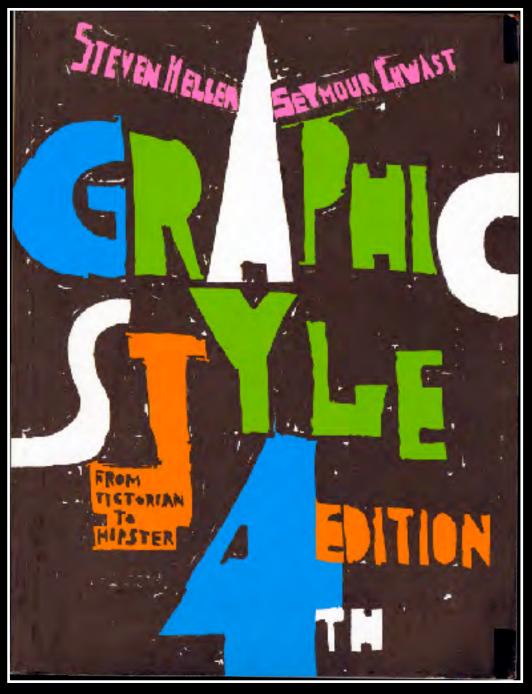


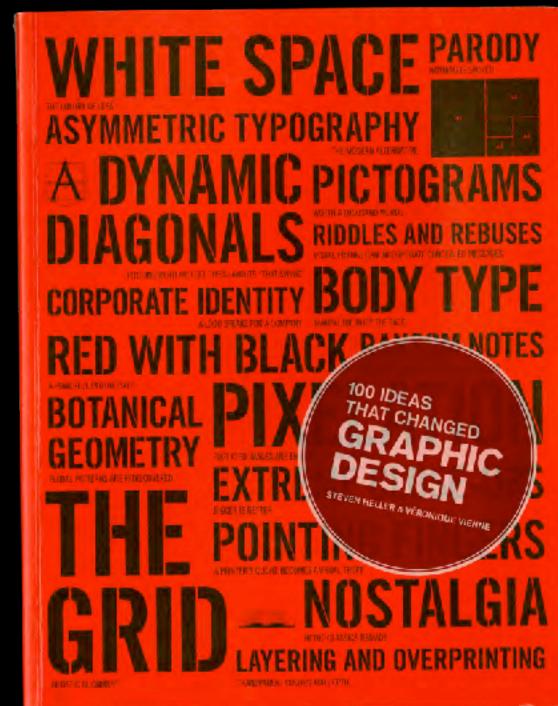
Books
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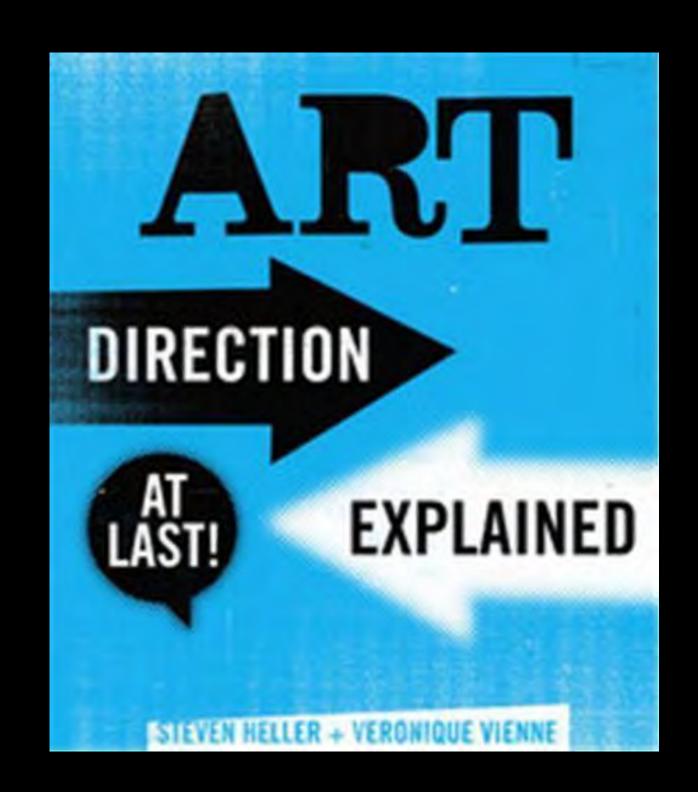


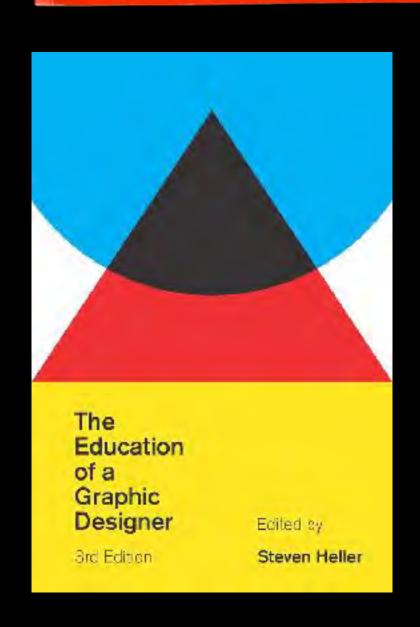


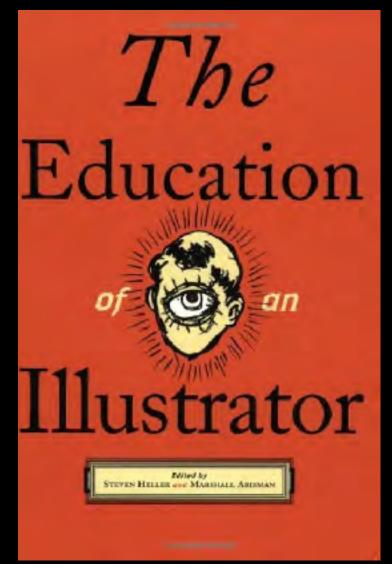




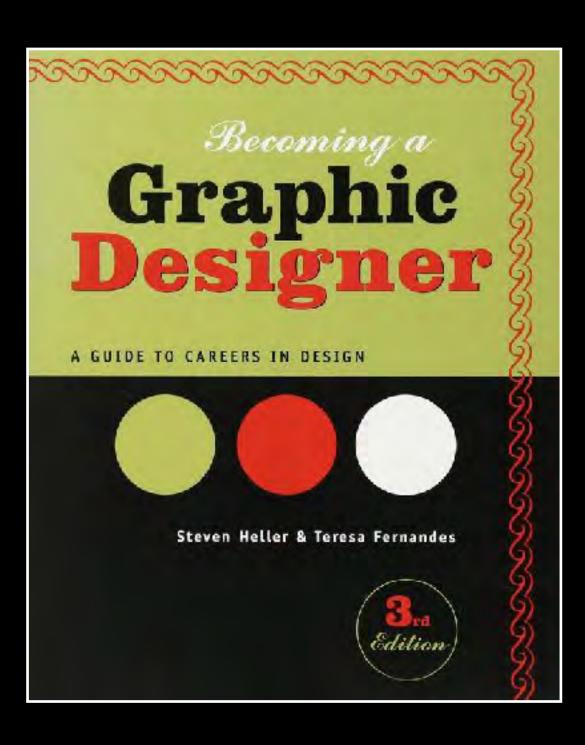


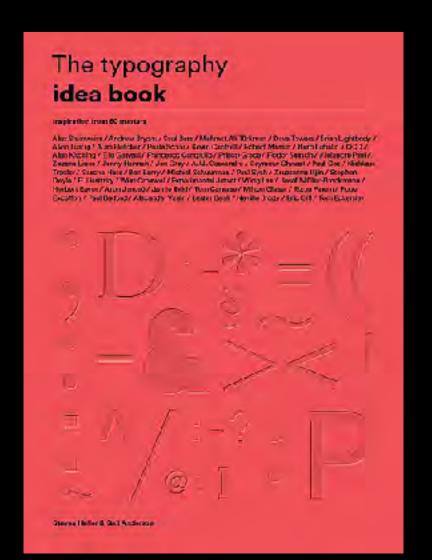


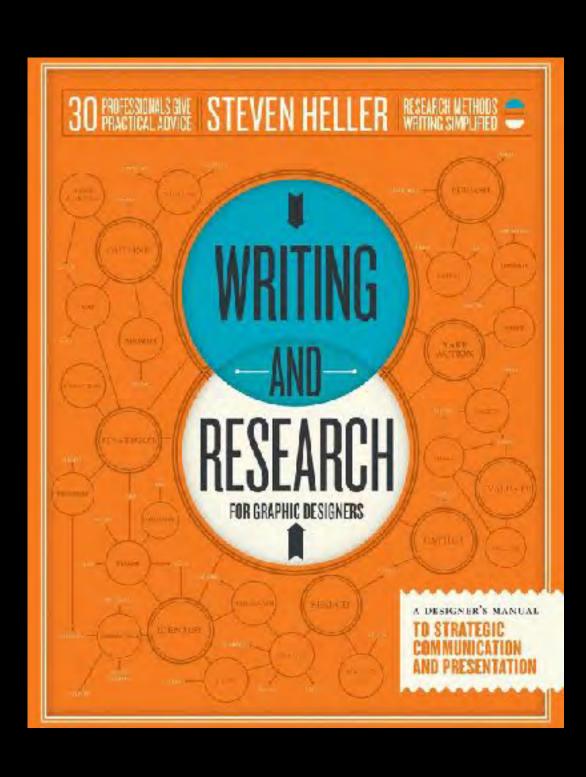


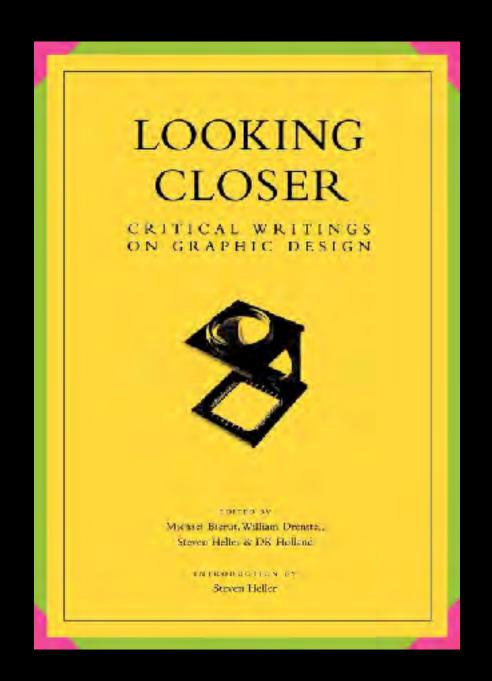


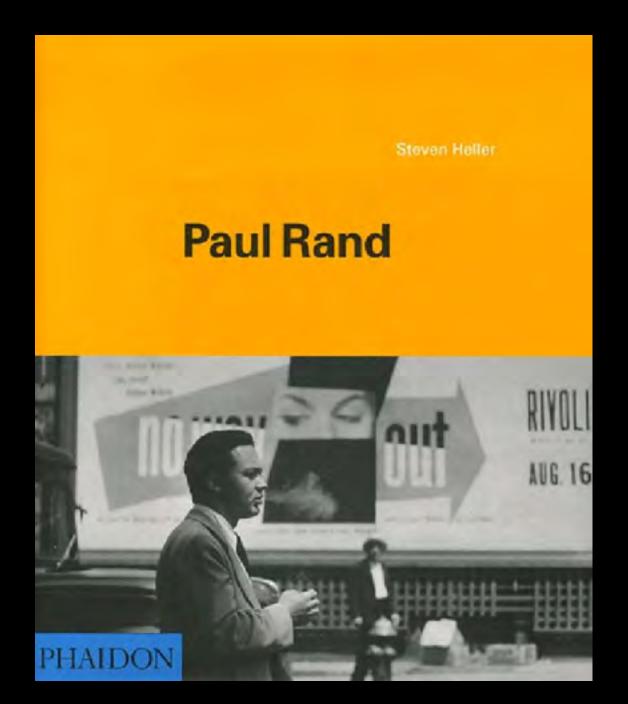
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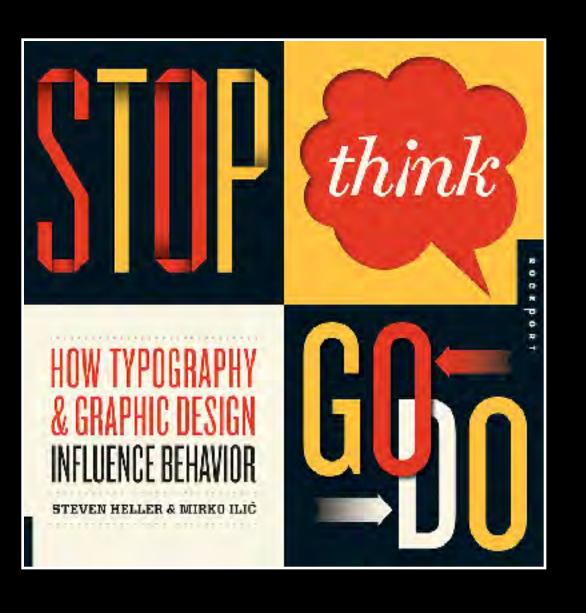
















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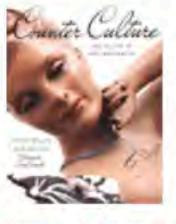
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October 1994

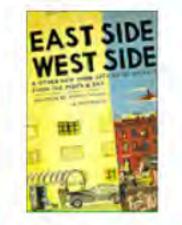
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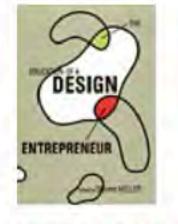
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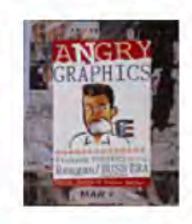
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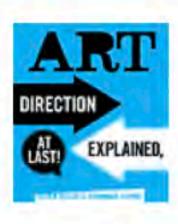
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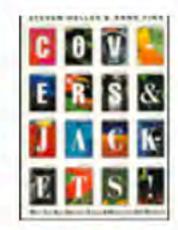
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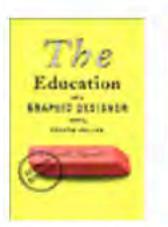
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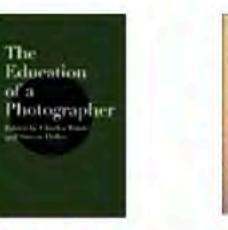
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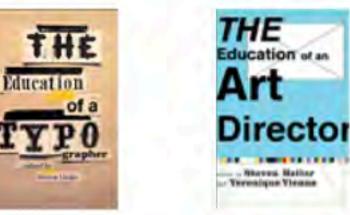
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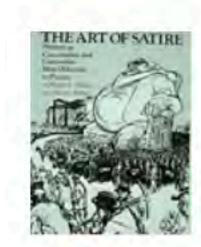
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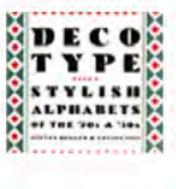
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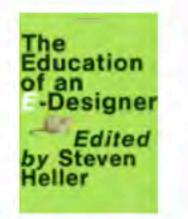
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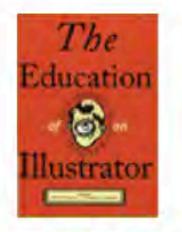
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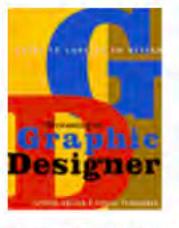
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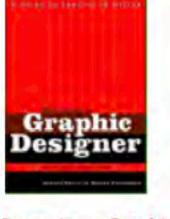
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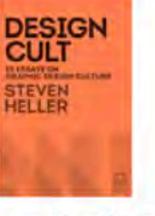
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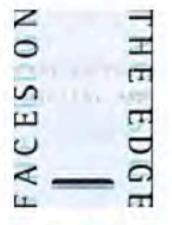
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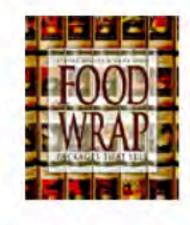
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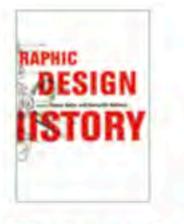


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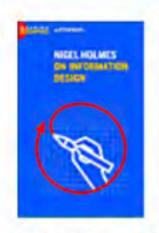
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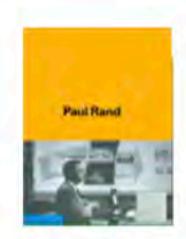
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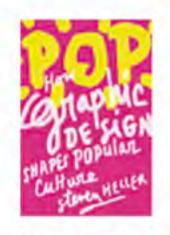
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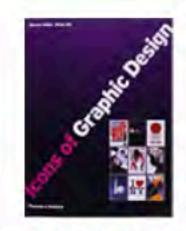
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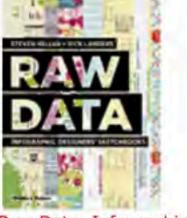
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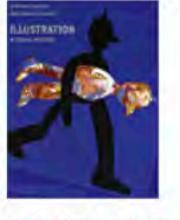
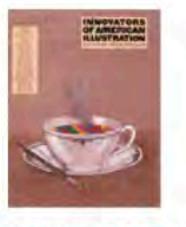
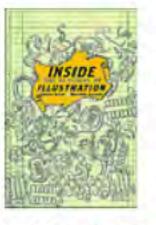


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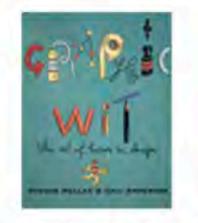
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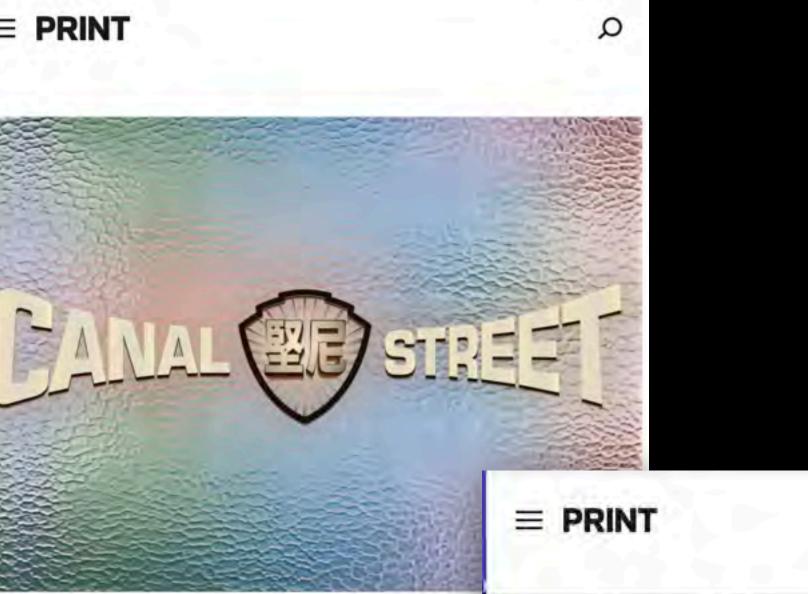
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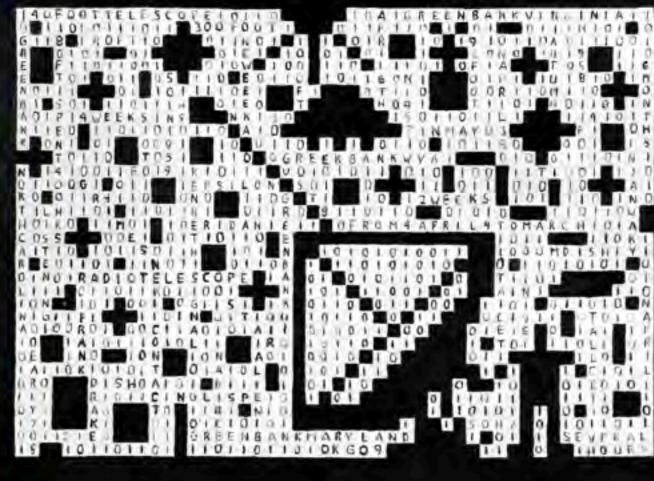
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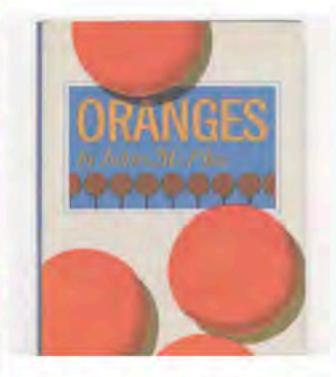
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The New York Times



complaining about how nothing is better than turning real pages,

smelling real ink and caressing real paper. But sadly, I have finally

caressing, what remains are piles of old magazines collecting dust.

The new digital version may seem less substantial, but it doesn't

have those annoying loose subscription cards or peel-and-sniff

come to recognize that after all that turning, smelling and

The New York Times

What to Read > Fall Fiction Picks Fall Nonfliction Picks Romance Nove = 2023's

VISUALS

Pattern Recognition

Stare Litarticle

By Steven Heller Feb. 24, 2012

Furniture manufacturers have long been Medicis of des company now known as Knoll Inc. was one of the great midcentury modern designers, including Herbert Matt

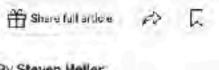
Lustig, Ladislav Sutnar, Massimo Vignelli, Alexander Girard, Eero Saarinen, Robert Venturi and a pantheon of so many past and present others that they could fill the Pantheon. The money that went into graphic, advertising, exhibition, textile and product design was well spent: it helped maintain a legacy that continues to contribute to the visual and material culture.

Hans Knoll (1914-55), a German immigrant, founded his small New York company in 1940. Two years later he met Florence Schust (born in 1917), an American architect who had studied with Saarinen and Mies van der Rohe. She introduced an experimental agenda, expanded the company into interior and textile design for The New Hork Times

What to Read > Fall Fiction Picks Fall Nonfliction Picks Romance Novels 2023's Best Books October Releases

VISUALS

Punk'd



By Steven Heller

April 5, 2013

In 1972 I designed Hilly's Gazette for Hilly Kristal's eponymous bar before he opened the famed CBGB. I missed the punk scene by about two years because I was a hippie. Punks hated hippies. At least that's what John Holmstrom told me years after hippiedom and punkdom had run their respective courses. Holmstrom was a co-founder — along with Ged Dunn Jr. and Eddie "Legs" McNeil — as well as an editor, designer, illustrator and letterer of Punk, the magazine that helped put the music on the map. When I was art director of The New York Times Op-Ed page, he showed me his

illustration portfoliright tone for The T style hand-lettered historical bellwethe

THE BEST OF PUR

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VISUALS

Pretty Ugly

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From "Times Square Specucodur": The first Luiu sign, at 43rd Street, and, right, a skeach for an animation destined to light up Broadway.

Reviews by Steven Heller

Fab., 24, 2008

Any aficionado of early Mad comics published during the first half of the 1950s, when Mad was still a riotous comic book and not yet a formatted magazine, will recognize the brilliantly perverse parody of a Life magazine cover featuring a portrait of a hideous girl next to the headline "Beautiful Girl of the Month Reads Mad." The artist who concocted this misshapen, bug-eyed, fang-toothed, pimply-faced, spaghetti-haired, pig-nosed monstrosity was Basil Wolverton (1909-78), a Mad mainstay who specialized in things ugly. He created Lena the Hyena, a character who appeared in Al Capp's "L'il Abner" and was known as "the ugliest woman in Lower Slobbovia." And he was the mastermind behind "Powerhouse

Design Writing

Obituaries written for The New York Times include:

- Paul Rand; creator of iconic graphic designs
- Tibor Kalman; "bad boy" of graphic design
- Tony Palladino; designer of 'Psycho' lettering
- Ronald Searle; slyly caustic cartoonist
- Dugald Stermer; illustrator and Ramparts art director
- Alex Steinweiss; originator of artistic album covers
- Doyald Young; designer of delicate typefaces
- Henry Wolf; acclaimed graphic designer, art director and photographer
- Bernie Fuchs; illustrator for magazines and advertisements
- Heinz Edelmann; 'Yellow Submarine' artist
- Shigeo Fukuda; graphic designer
- Lou Dorfsman; Design Chief at CBS
- Alan Fletcher; designer whose work enlivened Britain
- Ralph Ginzburg; publisher in obscenity case
- Phil Hays; illustrator and educator
- Jean-Michel Folon; Belgian illustrator
- Rob Roy Kelly; specialist in wood type
- Philip B. Meggs; educator and historian of graphic design
- Jack Potter; illustrator who turned to teaching
- Leo Lionni; versatile creator of children's books
- Gene Federico; graphic designer
- P. Scott Makela; pioneering young graphic designer
- Julian Allen; illustrator, worked for many periodicals
- James Flora; author and album cover illustrator
- Alan E. Cober; news, magazine, and book illustrator

The New Hork Times

Alan Fletcher, 74, Designer Whose Work Enlivened Britain, Dies

∰ Share full article | (☆) (□

By Steven Heller Sept. 26, 2006

Alan Fletcher, who helped revive postwar British design and typography through his vibrant corporate identity work and book designs and who was a co-founder of Pentagram, London's first major international design consultancy, died on Sept. 21 at his daughter's home in East Sussex, England. He was 74.

The cause was cancer, his daughter, Raffaella Fletcher, said.

One of the powerhouses of contemporary British business and cultural graphic design, Mr. Fletcher was as well known in England as Milton Glaser is in New York, creating high-profile campaigns for clients like Reuters and the Victoria and Albert Museum. He wed the Modernist European tradition with the emerging pop culture by combining vernacular and artistic elements in his work. The value he added to his posters, book covers, advertisements and even architectural sign systems was that of entertainment and

Although influenced by the Bauhaus, his work never mimicked

Dugald Stermer, Illustrator and Ramparts Art Director, Dies at 74

Dugald Sterrag, who achieved renown and sometimes angered the government as the art director of the influential left-wing magazine Ramparts in the 1960s, died on Dec. 2 in San Francisco, He was 74.

The cause was respiratory and cardiac failure, his daughter Crystal Williams Stermer said.

An accomplished it justifation Mr. Stermer was also known for books of his own artwork celebrating the beauty of endangered species.

He was doing design work in Houston - and developing his trademark look: jeans, cowhoy boors and leatner west - when, in the late 1950s, the advertising executive Howard Gossage recommended him for a job in San Francisco as art director of the revamped Ramparts, a Journal of politics, culture and investigative reporting. (Founded in 1962, it closed in 1975.)



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aidon Press) by are abandon that . His expressive, ined with

Paul Rand, 82, Creator of Sleek Graphic Designs, Dies

BY STEVEN HELLER

Paul Rand, a seminal figure i graphic design who made innevati visual identities for some of Ame ca's major corporations and b

rife, Marion Swinnie Rand. Mr. Rand is perhaps best known for the corporate lugos he designed for I.B.M., Westinghouse, the Ameri-can Broadcasting Company and United Parcel Service. He also creatm in graphics as an influential pri Is the 1930's when American cor-

The New Hork Times

Tony Palladino, an innovative graphic designer and illustrator who

publishing and film history, the off-kilter, violently slashed block-

letter rendering of "Psycho," died on May 14 in Manhattan. He was

created one of the most recognizable typographic titles in

His daughter Sabrina Palladino said his death, at Lenox Hill

Palladino, a filmmaker, is producing a documentary about her

Mr. Palladino's conception for "Psycho" originally appeared on the

book jacket for Robert Bloch's 1959 novel of that title, published by

Hospital, was caused by complications of pneumonia. Ms.

Tony Palladino, Designer of 'Psycho'

Lettering, Dies at 84

Thereful article A Q

Fony Pallading

By Steven Helle

May 20, 2014

avant-garde to U.S.

Nr. Rand was bo

from making pictuless he recalled t tiously when he was entrance fee for ni sons School of Des Students League, 9





ography.

Mr. Rand was a great admirer of mas Gebrauchsgraphik and the Britaul Klee, and some of his early ads ish Commercial Art, where he was incorporated Klee-inspired drawings introduced to such master designers used as icons and symbols — un- as A. M. Cassand'e and Laszio Nono-

But his real education came from

Philip B. Meggs, 60, Educator And Historian of Graphic Design

field, from the time of Gute in Richmond, Va. He was 60.

The cause was leukernia, said his wife, Libby Phillips Meggs. Mr. Meggs, who began his career as a designer specializing in corpo-

Soon after joining the faculty of Figinia Commonwealth University Richmond in 1968, Mr. Meggs Virginia Come found that his layout and typography students lacked a fundamental knowledge of graphic design's pas ture, industrial design and popular

to practice graphic design as more than a commercial service or craft would be limited by ignorance of historical context. He eventually de veloped the first academic curriculum to start with the invention of the printing press and movable type, setinese through the modern era and conclude with the influence of the computer. His history classes also critically addressed formal, theoretical and aesthetic issues that were gnored by most programs.

courses, Mr. Meggs received a grant in the late 1976's from the National Endowment for the Arts for a series of traveling lectures for any college or university that asked for them. coming an itingrant design historic an necessitated developing standard-ized syllabuses, and they later be-came the cure of his 1963 book, "A History of Graphic Design." It is still required reading in courses around

Born on May 30, 1942, in Piercace C., Philip Baxter Moggs attended sceiving a master of fine arts dearee in 1964. He worked as a senior and as art director of A. H. Robins

Meggs wrote articles for Print mag-ozine and wrote or edited a decen-other books, including "Typographic Designs: Exempt and Computation to This year Mr. Meggs was given the Design: Form and Communication." Printed: Digital Versions of Classic Vork.

In addition to his wife, Mr. Neggs



guest professor at Cooper Union as other schools around the country. I

THE NEW YORK TIMES OBITUARIES THURSDAY, NOVEM.

Design" grew out of Philip B



From Gutenberg to computers, a scholar examined design.

als before starting his - board talk about design history in a teaching career. From 1974 until way that scamlessly, warmly and 1987 he was chairman of Virginia elegantly connected pass and Commonwealth's department of present," said the designer Paula In addition to preparing three re-vised editions of his textbook, Mr. Scher. "He made me feel like I was part of a movement of my time, not an irrelevant practitioner grinding

Educator Award of the hall of fame "Type and image: The Language of Graphic Design" and "Revival of the Vand

Mr. Meggs was not trained as a historian, but his original research

ly-Nagy. His first job was for the heard of at the time. By using color and white space as framing divices, he contributed to changing the clut-George Switzer Agency in Manhat-tan, designing lettering and pack-ages for Squibb and other clients. size" studio on East 38th Street. A Introducing the spare style of the European company, Esquire-Coronet, where he style in fashion and gift layouts for Esquire magazine.
This vision was developed further By STEVEN HELLER Philip B. Meggs, a scholar of raphic and advertising design who vrote the first full history of the

Summer 2020



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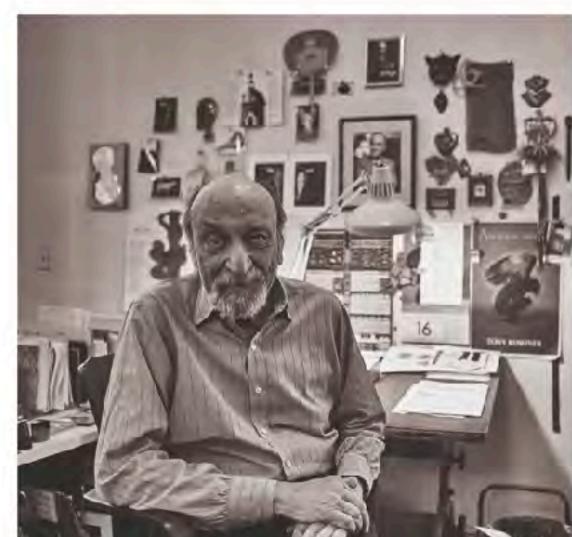


Steven Heller

Milton Glaser

Milton Glaser: Design eminence

'Buttons, flyers, posters, postcards, T-shirts and books. How primitive are the means we have to dissent. And yet I believe these modest tools can help change history."



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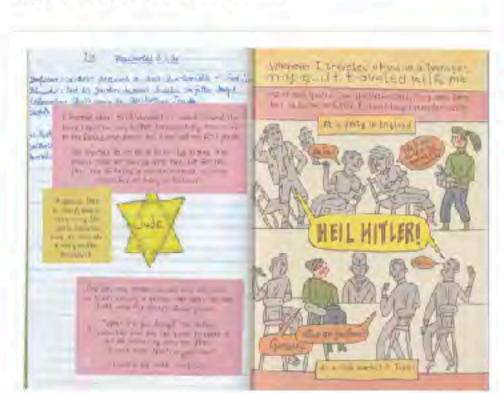
Guilt, abstracted

Steven Heller

Autumn 2018

Nora Krug's graphic memoir explores the impact of the Second World War – and the Nazi regime - on German families

Education



What is it like to grow up feeling guilt for the Holocaust? Many Germans born since the Second World War have honestly attempted to understand.



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Can Design Help the USPS Make Stamps Popular Again?

The Atlantic

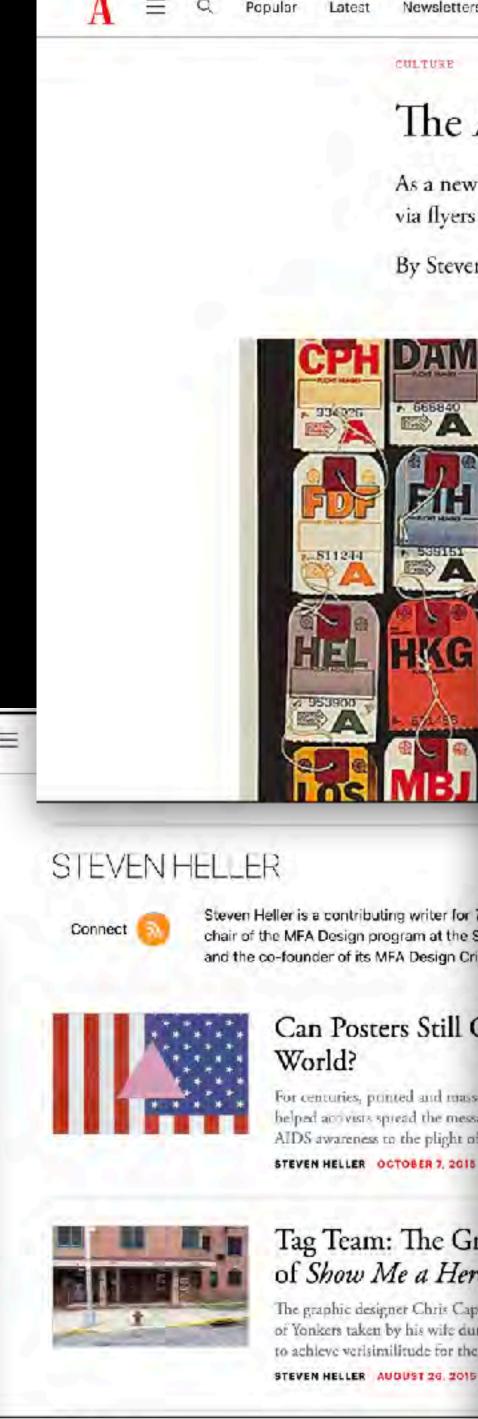
The Postal Service's new Forever stamp series, 'Summer Harvest,' targets two kinds of audiences: foodies and nostalgics.

By Steven Heller









Can Posters Still C

or centuries, printed and masslped accivists spread the mess

AIDS awareness to the plight o STEVEN HELLER OCTOBER 7, 2018

Tag Team: The Gr

of Show Me a Here

The graphic designer Chris Capi of Yonkers taken by his wife dur to achieve verisimilitude for the STEVEN HELLER AUDUST 26, 2015

World?

The Atlantic

The Art of the Poster

As a new exhibition reveals, the process of disseminating information via flyers is equal parts design and technique.

By Steven Heller



The Atlantic

Revisiting the Work of One of the 20th Century's Best Ad Men

Fresh from the industry's creative revolution in the 1960s, the art director George Lois helped make some of the greatest advertisements of the modern era.

By Steven Heller



AIGA





Heller was honored with the AIGA Medal in 1999. Over the years he has written a number of essays for AIGA honoring the recipients of the award, including Gail Anderson, Lucian Bernhard, Seymour Chwast, Louis Danziger, Paul Davis, Rudolph de Harak, Gene Federico, Walter Herdeg, Leo Lionni, Alvin Lustig, Elaine Lustig Cohen, Herbert Matter, E McKnight Kauffer, Fred Seibert, Ladislav Sutnar, George Tscherny, and Frank Zachary.

Steven Heller also contributes to Voice: The AIGA Journal of Design.

AIGA Voice Articles

Remembering 9/11: Then and Now

Not Bad, but No Great

Designers on the Ice Floe

How to Become a Design Visionary Without Really Trying

Show Me Your Badge

The Curse of "Things I Have Done" List

Be a Grand Inquisitor

Who Cares about Books?

A Word to the Unwise

'Twas the Icon of Christmas

The Decade of Dirty Design

Another Side of Ladislav Sutnar

When It's Cool to Say Cool (and when it's not)

When Bad Things Happen to Good Logos

Web Design as Foreign Language

How Not to Be Motivated



Letters of Support



RECAR E SMITH samith4@eya.cdu Design Director, Visual Arts Press Faculty, RFA Deargn.

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- T 212,592,2383
- ≥ syncedu

October 16, 2023

Kevin Swanepoel

Chief Executive Officer, The One Club

Hello Kevin,

I am writing to enthusiastically endorse Steven Heller, the esteemed design writer and educator, for induction into the Greative Hall of Fame. My recommendation is based on my personal experiences as both a student in Steven's MFA Design program at the School of Visual Arts and, more recently, as a colleague at the same institution.

During my tenure as one of Steven's students, I had the privilege of experiencing his exceptional dedication to the field of graphic design and his commitment to education firsthand. He has inspired countless students as the cochair of SVA's MFA Design program. His ability to Impart knowledge and inspire creativity in his students' thesis work is unmatched. He encourages students to think critically, push boundaries, and embrace the rich history and traditions of graphic design.

In addition to Steven's work mentoring and nurturing new generations of designers, his most notable impact has been through his research, writing, criticism, and lectures about design. His extensive body of work is an invaluable resource, not only for my graphic design history class but for countless others. His insights into the evolution of graphic design, typography, and visual communication have deepened our understanding of the field's rich past, present, and future. The sheer volume of books, articles, essays, and lectures Steven has gifted us all makes him the leading authority in the world of design literature.

As a colleague of Steven's at the School of Visual Arts, I have witnessed his tireless commitment to fostering an environment of innovation and excellence. Steven and I both have a long history at the College and have witnessed Its evolution over the years. We collaborated on a book commemorating SVA's 75th anniversary, along with many others, with the main goal of preserving the dynamic history of the College for tuture generations to enjoy. Through out my research for this book, it became apparent that SVA would not quite be the same if it weren't for Steven-Hellar and his determined pursuit of education, research, and writing.

In conclusion, Steven Heller's contributions to the world of graphic design are immeasurable, and his impact as an educator is profound. I wholeheartedly recommand Mr. Heller for induction into the Creative Hall of Fame at the One Club, as his work and influence continue to shape the field of graphic design and inspire countless students and professionals. Thank you for considering my recommendation. Steven Heller's legacy and dedication to the art and practice of graphic design are truly deserving of this honor.

Sincerely,

School of Visual Arts

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VIKTOR KOEN vkoen@sva.edu **BFA Comics** BFA Illustration

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facebook.com/svaComicsIllustration

October 16, 2023

To Whom it May Concern,

It is with great pleasure that I write this letter in support of Steven Heller's nomination to The One Club Creative Hall of Fame as an esteemed educator.

For more than 20 years Mr. Heller has been my teacher, mentor, art director and colleague: as a student at SVA's MFA Illustration as Visual Essay, a young illustrator at the Book Review, faculty in a number of academic institutions and now Chair of BFA Comics and BFA Illustration Departments at SVA, he taught me well and still does.

If one is fortunate enough to be part of the generations of commercial artists taught by Mr. Heller, their education as an artist, designer or illustrator is not limited to a series of lectures, courses or degrees but a life continuum of lessons.

His in-depth, no-nonsense approach to our industry mixed with his caustic sense of humor makes him a most gifted advocate and teacher for work that is inventive, meaningful and brave. His encyclopedic knowledge and compassionate wisdom make him the door to knock on before any serious career moves are made.

Being Mr. Hellers reference when he so many times has been mine is thrilling beyond words.

with much appreciation, Viktor



Viktor Koen

Chair

BFA Comics

BFA Illustration

School of Visual Arts

School of Visual Arts

209 East 23rd Street, New York, NY 10010-3994 | 212.592.2000

Visual Arts **Foundation** Milton Glaser **Design Study Center** and Archives **SVA Archives**

OCTOBER 16, 2023

Dear Nominating Committee:

I'm writing in enthusiastic support of Steven Heller's nomination to The One Club's Educator Hall of Fame.

I'd be hard pressed to think of a single person more dedicated to design education than Steve. He co-founded SVA's MFA Design program in 1998 and has co-chaired that department since then (he also co-founded SVA's MA Design Research and Writing department, where he also teaches). When he initiated the pioneering "Modernism & Eclecticism" symposium at SVA in 1987, there were few outlets for in-depth discussion of graphic design history. The symposium ran for nine years and brought in dozens of design luminaries to speak critically about their work. His eponymous column in PRINT, "The Daily Heller", has been dispensing news, analysis, and insight into the broad world of visual culture for fifteen years. Daily!

Steve has been a devoted booster of and donor to the Glaser Design Archives at SVA; our Steven Heller Collection is evidence of a lifetime of his curiosity and scholarship in design history; his own research materials are available to all and show his path to the countless books, articles, interviews, exhibitions, and symposia that he's produced.

Everyone who's ever worked with Steve will, of course, tell you of his superhuman levels of knowledge and productivity. They'll also tell you about his generosity and decency. How he knows everyone but treats everyone the same. That he's perpetually looking for new avenues of inquiry and is always up for brainstorming. I recently co-authored the book Milton Glaser: Pop with Steve and, as always, he was a generous and thoughtful collaborator.

I could go on. I've learned a tremendous amount from Steve about graphic design and illustration, but it's not just me, it's everyone who's taken his classes, read his books and articles, listened to his talks, attended his exhibitions, or just sat down to chat. I hope that you'll see fit to bestow this honor upon him.

Retu kiepe Head of Archives

The New York Times

Tom BodkinChief Creative Officer

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620 8th Avenue New York, NY 10018 nytimes.com

10/29/23

The One Club

I'm writing in support of the nomination of Steve Heller for The One Club's Creative Hall of Fame.

Steve is an accomplished graphic designer. But more importantly, he is a prolific chronicler, critic and teacher of the craft.

I have known Steve for over 40 years, first as a fellow art director at The New York Times, then as his boss, and now as a valued friend and advisor.

There is no one more committed to advancing the understanding and appreciation for the practice and history of design; and to giving young designers the foundation of knowledge, critical skills, and creative thinking that is needed to succeed in this field.

Through numerous books, articles, conferences, the masters programs he has created, and classes he has taught at the School of Visual Arts, Steve has generously shared a lifetime of practice, study and reflection on the discipline of design in all of its applications.

It's hard to imagine anyone who has had a more profound impact on individuals in the field, and the craft overall.

Best,

Tom Bodkin

The New York Times

620 Eighth Avenue NEW YORK, N.Y. 10018

To The Creative Hall of Fame Jury,

I would like to nominate Steve Heller to the Creative Hall of Fame for his vast contibution to Education in Graphic Design.

Steve teaches us all through the books he publishes. He has authored over 100 books on Design. His extensive work has inspired us through history and culture while simultaneously showing the world, 'what is good,' and daring us to do better. His many books serve as a visual and written narrative about design that spans the past 150 years!

When I was a young designer he was the first person to write a glowing review about my work. I wasn't the top Art Director so it really meant something at that time to be acknowledged. I've never forgotten how thrilling it was to see my magazine design along-side his intro talking about why he liked the piece. It gave me confidence that I had never known. Steve supports young talent. If you were a young illustrator, for instance, Steve was the person you would go to see to get your very first illustration published in the New York Times book review.

Steve Heller runs the School of Visual Arts MFA Design program, and to his credit is one of the Premier MFA/Design programs in the country. This Graduate program produces the best design portfolios in the business known for smart entreprenurial theses and rare typographic prowess.

Steve hired me to teach a class at his SVA/MFA program based on my broadsheet design. When I first started teaching, he would come to the class and guest critique. I was completely terrified, humbled and inspired by Steve's ability to analyze, very quickly, what each student was doing right. He taught me that. Focus on what's working. Alternatively, Steve is brilliantly critical, funny—and sometimes sarcastic both in his writing and in person. He is possibly the last (if not the only) great Graphic Design critic in the world—truly one of a kind.

Steve is such a positive force. He is everyone's champion —the ultimate design enthusiast. His words, "I write so that I can further discover and share what I've learned with others"

I can think of no one better to be in The One Club Hall of Fame and it's long, long overdue.

Regards,

Debra Bishop,

The New York Times for Kids.

SHIFT 7 STUDIO

917.558.2007 | andy@shift7.studio | shift7.studio 36 Waverly Ave. Suite 211, Brooklyn, NY 11205

October 16, 2023

Kevin Swanepoel Chief Executive Officer The One Club 450 W 31st St., 6th floor New York, NY 10001

Re: Steven Heller

Dear Mr. Swanepoel,

There is no one more dedicated to the education of designers across its myriad forms than Steven Heller. As the author of over 200 books on a plethora of design subject matter; the founder of five post-graduate programs at the School of Visual Arts; and the Co-Chair of SVA's Designer as Entrepreneur MFA program. Steve has perhaps done more than any other single person to mold multiple generations of designers in the United States, and globally.

I know this through first-hand experience. As a graduate of the MFA Designer as Entrepreneur program at SVA (2006), I sat rapt in a small conference room at the School of Visual Arts as Steve delivered weekly lectures on the history of design—but this was no recitation of the Meggs canon. Rather, Steve dove into the esoteric and eclectic, the specialized and uncelebrated. 25 years of graduate classes later, Steve's knowledge and wisdom has been imparted to hundreds of students, many of whom, like myself, have continued to propagate the Heller gospel through our own teaching practices.

As an administrator, Steve has designed and launched multiple graduate programs, ranging from the aforementioned MFA Designer as Author program to specialized courses of study in Design for Social Impact, Design Writing and Criticism, and more. Steve was also the catalyst for the launch of the nation's first specialized graduate program in branding, SVA's MPS Branding program, helmed by Debbie Millman.

There is perhaps no one more deserving of inclusion in the creative pantheon of the One Club Hall of Fame. I strongly urge you to nominate Steven Heller for this prestigious award. This would not only be an honor for Steve, but for the One Club as well.

Sincerely,

MICHELE Y. WASHINGTON TEL: 347,622,0807 EMAIL: michele@washingtondesign.com/

DESIGNER/EDUCATOR/RESEARCHER & WRITER

13 October 2023

Dear Colleagues,

It is a pleasure to write this letter and offer my highest recommendation for Steven Heller to be nominated for the Creative Hall of Fame as an Educator for the One Club. Mr. Heller is an excellent candidate for fulfilling the area of education. He has worked relentlessly, paving the way for vital research and writings that have elevated the canons of design and illustration history, design criticism, and design education through his array of books and articles on key design figures and historical time periods, design writing, and more. The list of his contributions to design education and his writings has left a delible mark on the everchanging field of design.

Through his commitment to the future of design education, he has spearheaded such graduate programs at the School of Visual Arts, from the Design Author, and Design Criticism, plus has lent his knowledge to developing additional graduate programs. Steven has been a fixture in the design community for over 40 years. His body of work and continuous commitment to education continually raises the visibility of future design thinkers and innovators many who have come out of his program. Heller has maintained a distinct research and writing practice resulting in his work being widely published in Print, Eye Magazine, Baseline Magazine, along with online publications such as the Design Observer, The Atlantic, Typotheque Observer, and the New York TIMES. This is a short list of his numerous writings. He is also well regarded for his professional work as the Art Director for the New York TIMES Book Review section, which also helped launch countless budding illustrator careers.

Over time, he has cultivated an international reputation as a critic, curator, educator, writer, and designer. His curatorial, design, educational and illustration institutional work continually enriches the public discourse around the cultural geographies, encompassing the histories of design, curatorial practices, and illustrations. I can't think of anyone in the design/educational field who has produced the number of design or illustration books that have shaped the canons of design history. Continually supporting design, he served as editor for the AIGA Graphic Design Journal and various advisory capacities for the AIGA over the years. In addition, lent his support to the AIGA Design Journey's initial organizing committee that documented the inclusion of designers of color.

His body of work has been acknowledged through several awards, such as the AIGA Medal of Lifetime Achievement awards, in 1999 and the Art Directors Hall of Fame Special Education Award in 1996.

I highly support Steven Heller's nomination for the Creative Hall of Fame as an educator.

Sincerely Yours,

Michely of Washington

Michele Y. Washington Designer, Researcher, Design Critic and Educator



October 30, 2023

To whom it may concern at the One Club:

Steven Heller has been on my podcast pretty much every year since I started podcasting 18 years ago, and we never run out of things to talk about. And that is not surprising. Steven is a brilliantly prolific writer of books, columns, magazines and more.

To begin to breach the world of Steven Heller is to be dwarfed by a tower of words—millions of them, piled high. And this could take form quite literally—if you took the more than 200 books. Steve has written, co-written or edited about design, they would indeed cast a hulking, profound shadow.

To date, with 16 *Design Matters* interviews, amounting to some 80,000 words—the length of Thomas Pynchon's *Gravity's Rainbow*—Steve is by far the person who has appeared on the show most since its inception.

When I first interviewed Steve, he had banked 30 years as an art director at *The New York Times* and had a mere 90 books under his belt. (As he would note in a later episode, "I was cleaning out a closet for a sale and found three books that I forgot I had written.")

It wasn't until 2018, during a live taping at an AIGA Atlanta event—Steve's 13th appearance on the show—that I was able to hold the quintessential biographical *Design Matters* interview with him, tracing his roots all the way back to the kid who grew up in a housing project in New York City, making publications about the state of the world and selling them for a few pennies.

The inspiration for the first edition?

"I had written to Eisenhower to invite him to my house for dinner, and he responded," he said. "But he said he couldn't come. So I got really pissed off, and that was the first takedown [piece]."

Engagement with politics—a throughline in all of Steve's work, his thoughts and his conversations, not to mention his *Design Matters* interviews—came early. At 10, he marched down to the Kennedy campaign headquarters to volunteer, where he stuffed envelopes, among other tasks. (Meanwhile, "I'd go to Nixon headquarters, which was a block away in the Roosevelt Hotel, and I'd get their leaflets, say I'm going to hand them out, take them and throw them away.")

Steve would encounter Kennedy twice in his budding activist days—perhaps a fitting preface to 2011, when he was awarded the Cooper Hewitt, Smithsonian Design Museum's Design Mind Award at the White House, where he met Michelle Obama. ("We were simpatico for about two-and-a-half minutes.")

He began doing cartoons for underground newspapers, and eventually found his way to the *New York Free Press* at 17. He also met illustrator Brad Holland.

"He got me interested in making magazines happen and got me interested in illustration and what illustration could say, rather than what it did. What it did was illuminate something that was written. His belief was that illustration had its own life—and that it should complement, not supplement."

He worked at *Rock* magazine alongside Patti Smith. He redesigned Warhol's *Interview* and did time at the city's first sex tabloid, *Screw*. He learned design on the streets, in real time.

As we discussed in our interview, Steve built this résumé while still in his late teens to early 20s—which, given the world of publishing, is perhaps not entirely dissimilar from a Horatio Alger novel. ("What I will say," Steve said, "is that I am so damn lucky. There's hardly a thing that I wanted to do that I haven't been able to do, except be a British actor.")

Steve enrolled at New York University but was kicked out after he put his philosophy professor in a *Screw* cartoon and refused the school's subsequently mandated therapy sessions. After being reclassified as 1-A—available for military service—during the Vietnam War draft, Heller enrolled at School of Visual Arts ... but the legendary illustrator Marshall Arisman threw him out (though two years later, he'd hire Heller to teach at the school, and the two would go on to coauthor books together).

It's safe to say he landed on his feet. At 23, *The New York Times* hired him to work on the Op-Ed page. It was to the relief of his family. ("For my parents, oy vey, it's like being a doctor. I mean—*The New York Times*, my son. None of the *Screw* stuff.")

And at the *Times*, that's when the books began. And the subsequent education of design to the world.

Steve and I sometimes but heads on Design Matters, but mostly it is over his occasional barbs at the craft of branding (though he co-founded the School of Visual Arts' Masters in Branding program that I now run, alongside three other programs he helped create at SVA). We geek out over design history, of which Steve is an absolute master (one cannot walk the halls of design history without tripping over his words, his symposiums, his famous articles, his infamous articles; invariably, in the maze of the profession's past, he is ever around every corner).

Our interviews over the years have oscillated between the history of teen magazines, the evolution of the swastika as a graphic symbol, Steve's love of velvet lettering, and such anecdotes as when Steve would prank the late design legend Paul Rand on every Jewish Orthodox holiday by calling him up and getting him to answer the phone—a technological malfeasance the religion expressly forbids. "Got you," Heller would say.

As I stated during the introduction to our 2015 episode, "Each time [Steve has appeared on the show], he's taught me something new and utterly fascinating about the history, practice and culture of graphic design.

And that is one of the most important things about Steve: he makes education fun. He makes education inspiring.

Steve has been the Co-Chair of a prestigious design MFA program at the School of Visual Arts for the last 25 years and has literally taught hundreds of students under his purview. He also co-founded the Interaction MFA, the Branding MPS, and the Design Writing and Research MFA at the School of Visual Arts.

It is now 2023. At last count, he's written over 200 books on design. He estimates that he produces 10 times as many ideas as there are books. This is in addition to *The Daily Heller*, his blog on PRINTmag.com that he publishes every single weekday, alongside a bevy of articles for media outlets galore.

In cap Steve's profound body of work, there is this singular accomplishment: Steve has influenced, taught, mentored and helped at least three generations of young designers, educators, art directors and entrepreneurs. I stated this in my 2018 *Design Matters* episode: "The way in which you've lived your life, and the generosity in which you've shared your opportunities, is something that I've never witnessed before."

There is nothing more truthful I can add to Steve's long list of accomplishments deserving of the One Club Educators Award.

Please let me know if you need any information and thank you for the opportunity to provide this letter.

Debbie Millman

Chair, Masters in Branding
School of Visual Arts
Podcast Host, Design Matters
Editorial and Creative Director, Print Magazine
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New York, NY 10011
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AWARDS INCLUDE

ADC HALL OF FAME

STEVEN HELLER
NODUCTED: 1996

1996

Art Directors Hall of Fame Special Educators Award

2005

Society of Illustrators
Richard Gangel Art
Director Award



2011
Cooper Hewitt
Design Mind Award



1999

AIGA Medal of Lifetime Achievement

In 1999, Heller received an AIGA Medal for what designer Paula Scher described as "lifetime achievement that comes from a workday existing roughly between 4:30 and 8:45 A.M. before a full workday at the New York Times Book Review."

2017

In 2017, the AIGA named an award, the Steven Heller Prize for Cultural Commentary, in his honor, citing his three decades of contributions to cultural discourse on design.



2000

Pratt Institute Herschel Levitt Award

Awarded two honorary doctorates from College of Creative Studies, Detroit, and University of West Bohemia, Pilzen, Czech Republic.







Thank You