

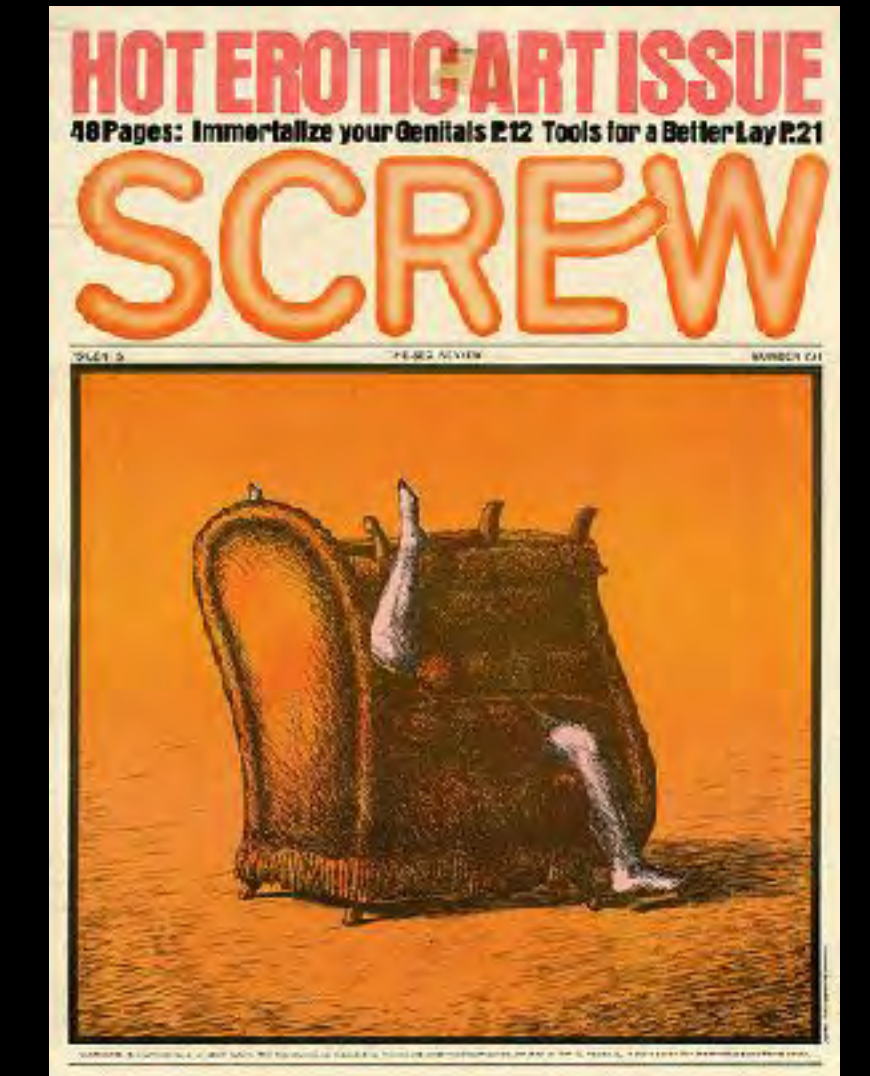
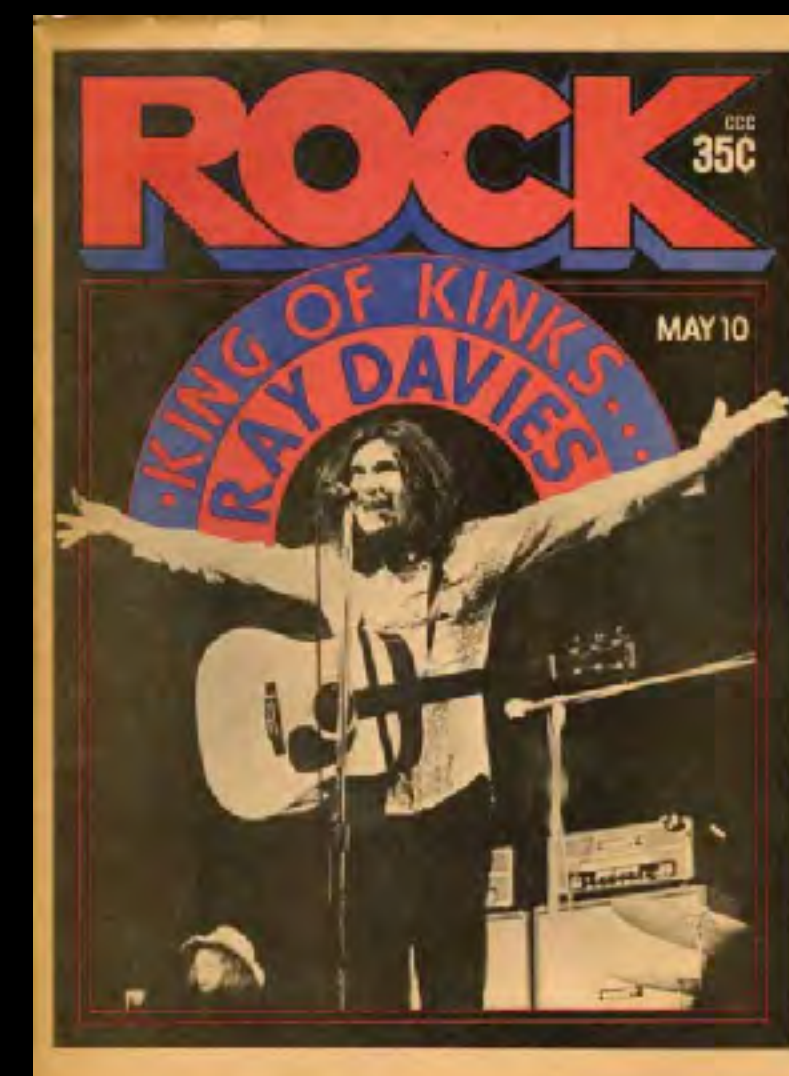
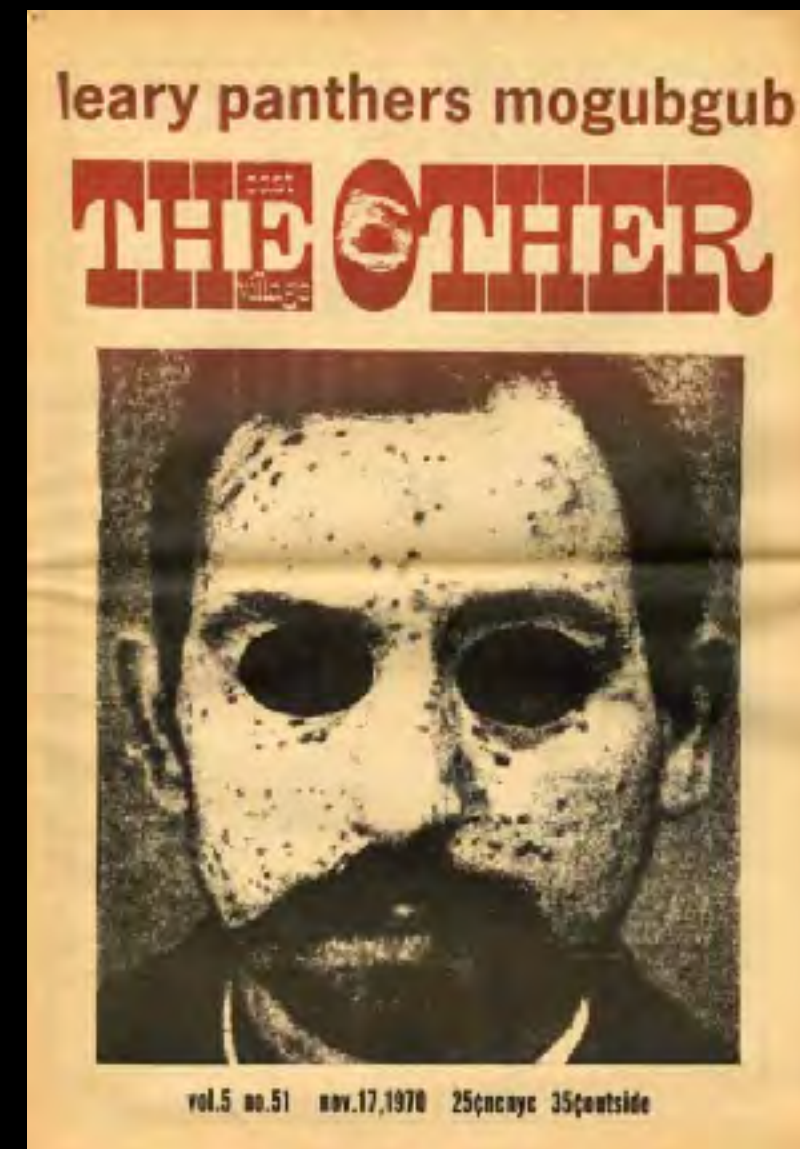


Steven Heller



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.



GROWING UP UNDERGROUND

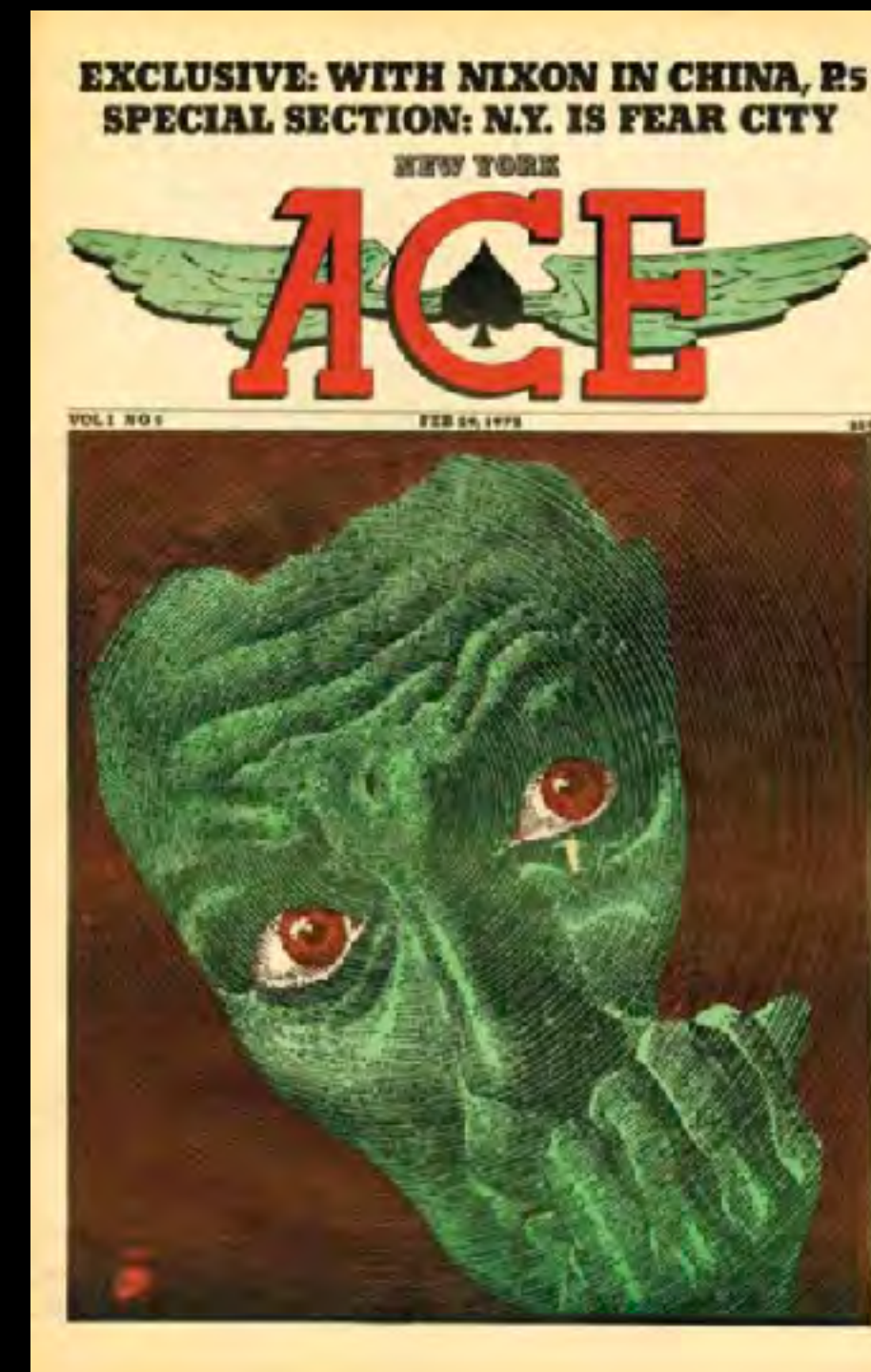
STEVEN HELLER

A *Memoir* OF
COUNTERCULTURE
NEW YORK



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.



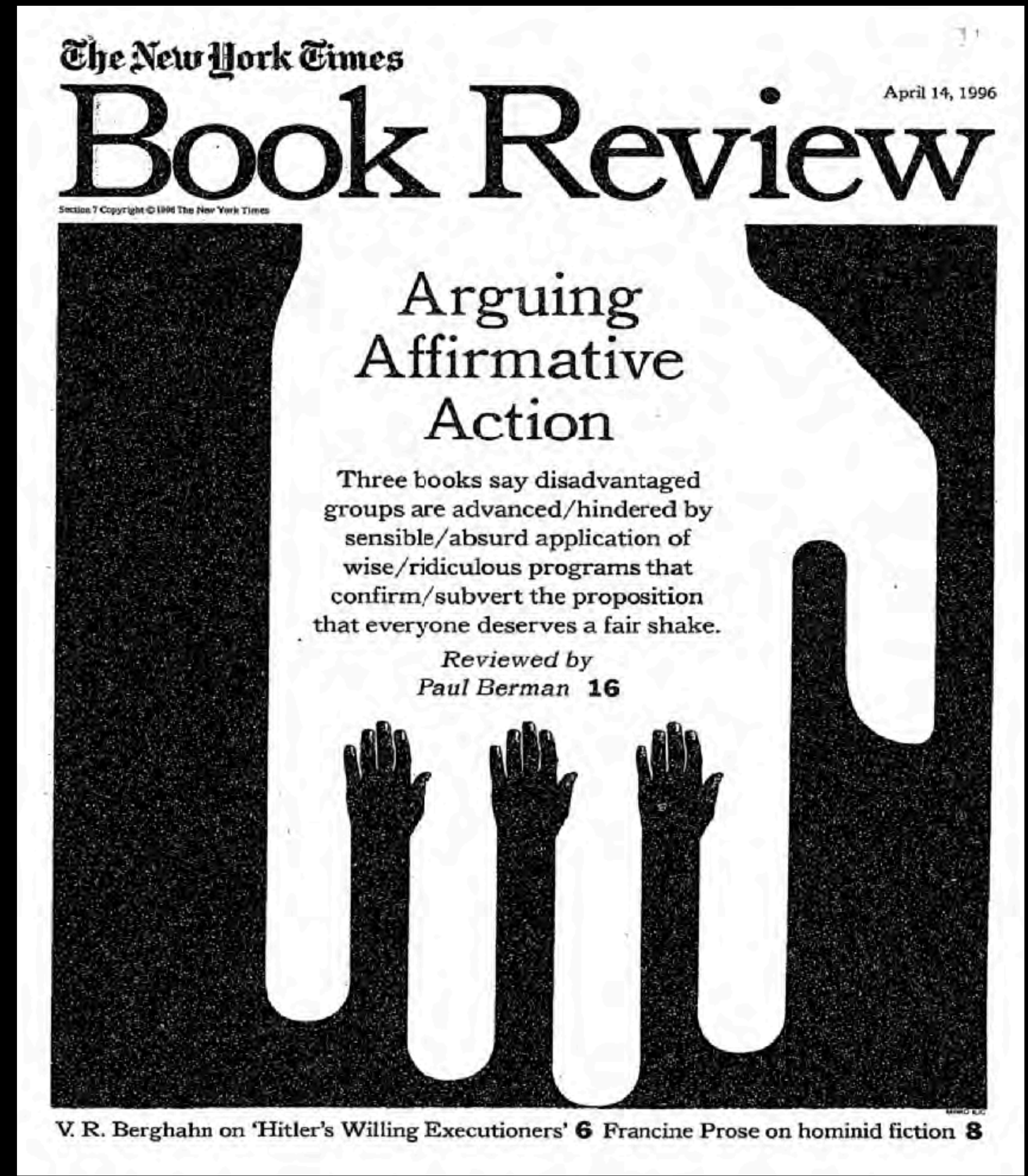
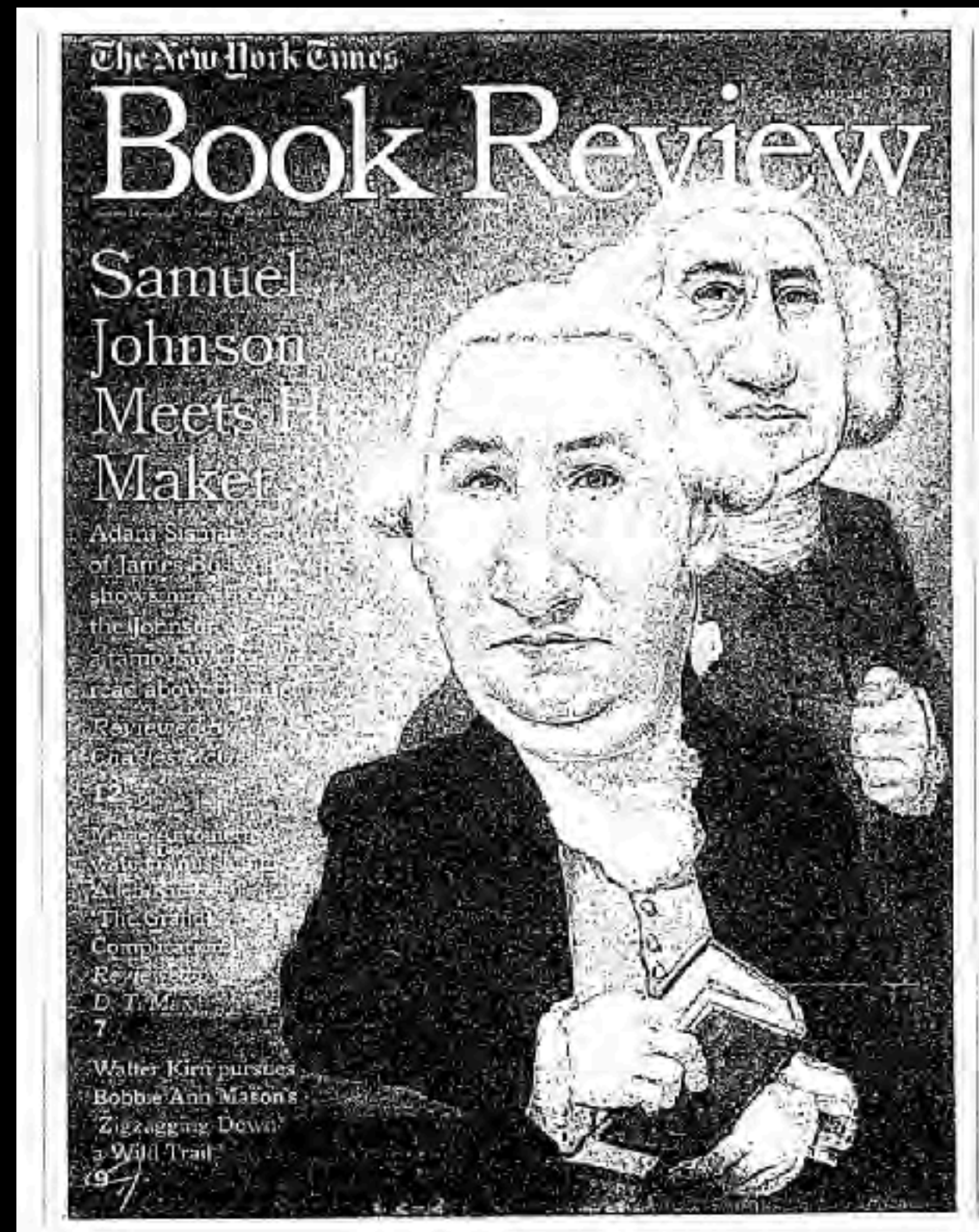
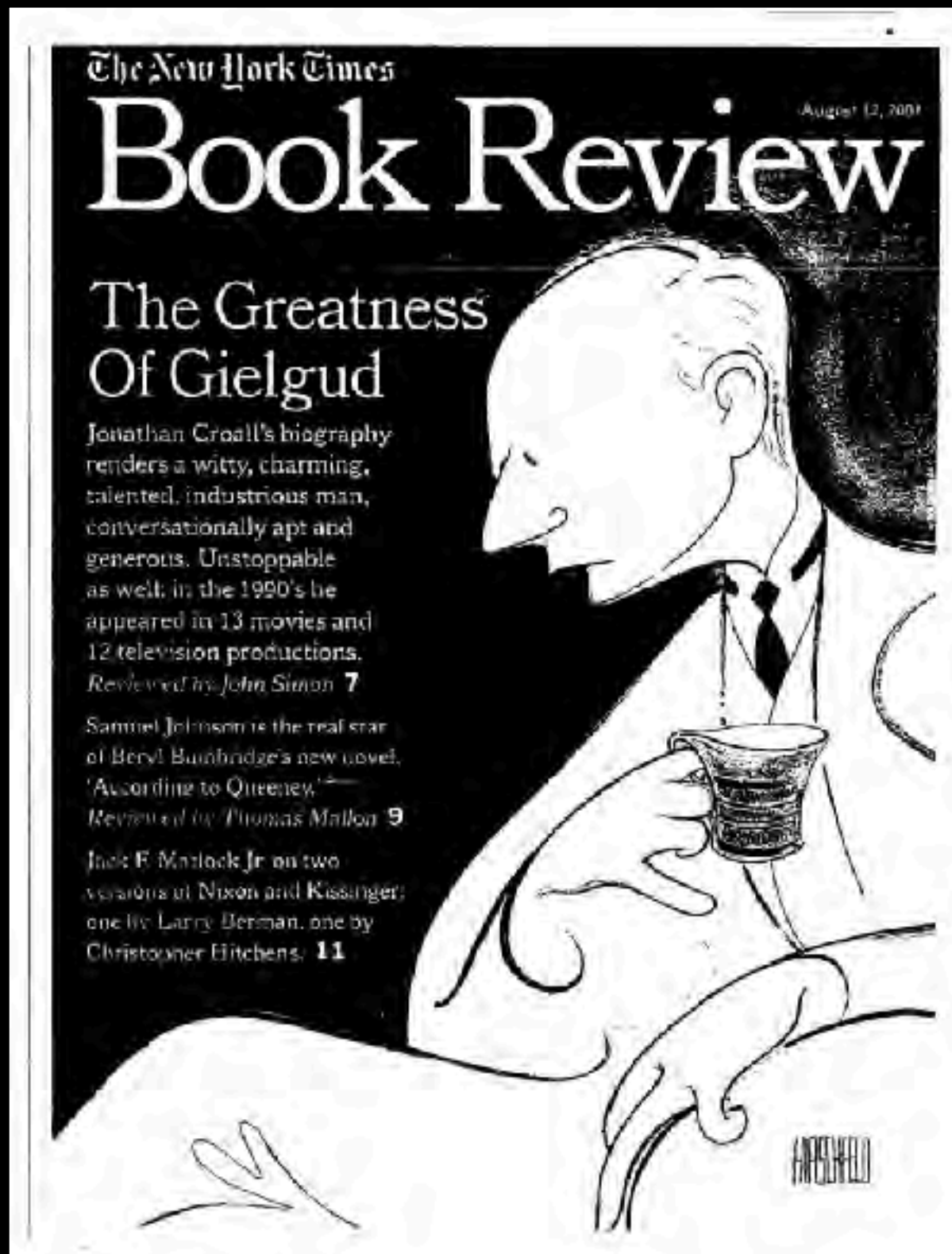


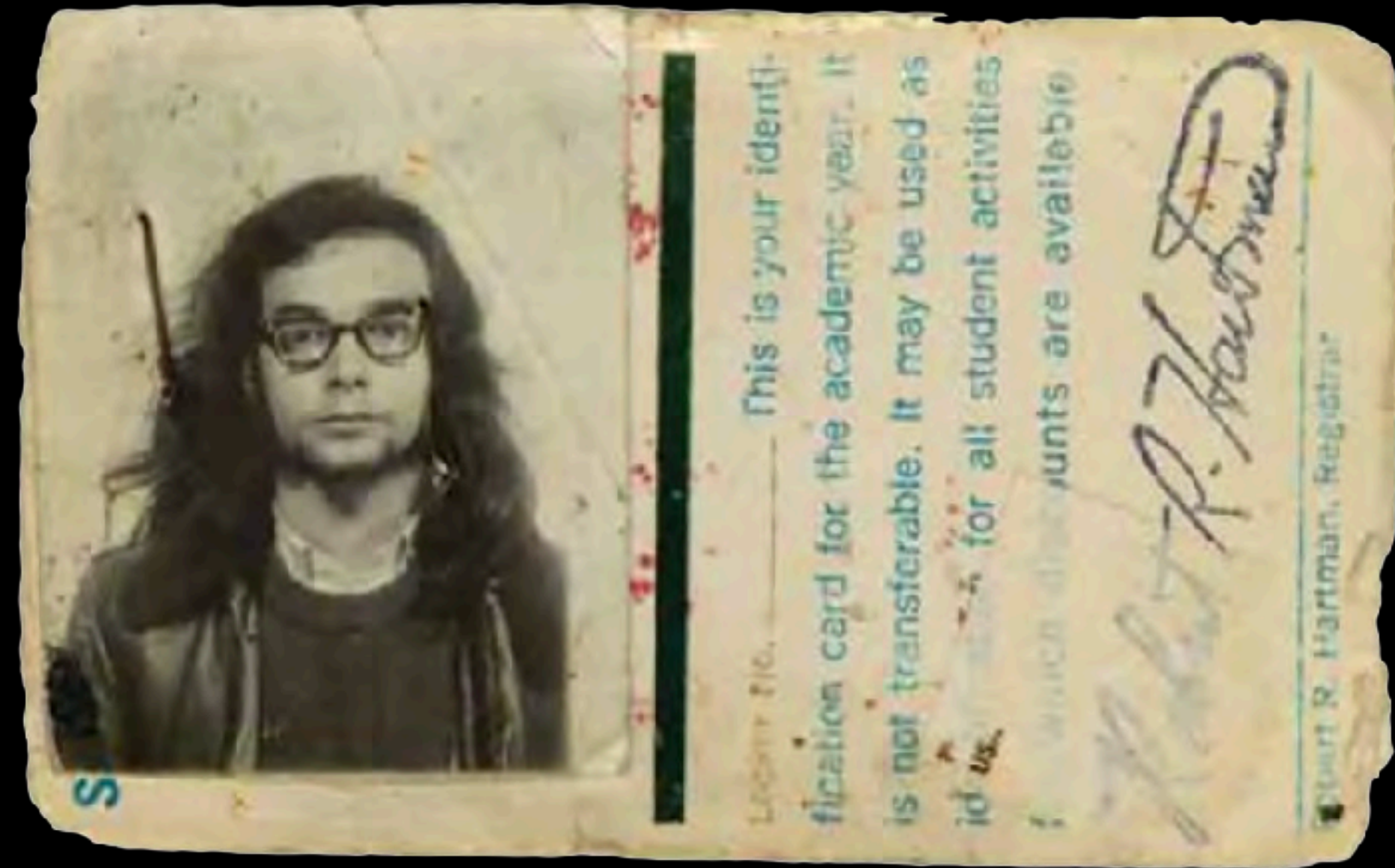
Steve Heller is married to designer extraordinaire Louise Fili. The couple has collaborated on 15 books over the last 40 years. Heller and Fili are parents to Nick Heller, known as New York Nico, a filmmaker, activist, and social media personality.



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.



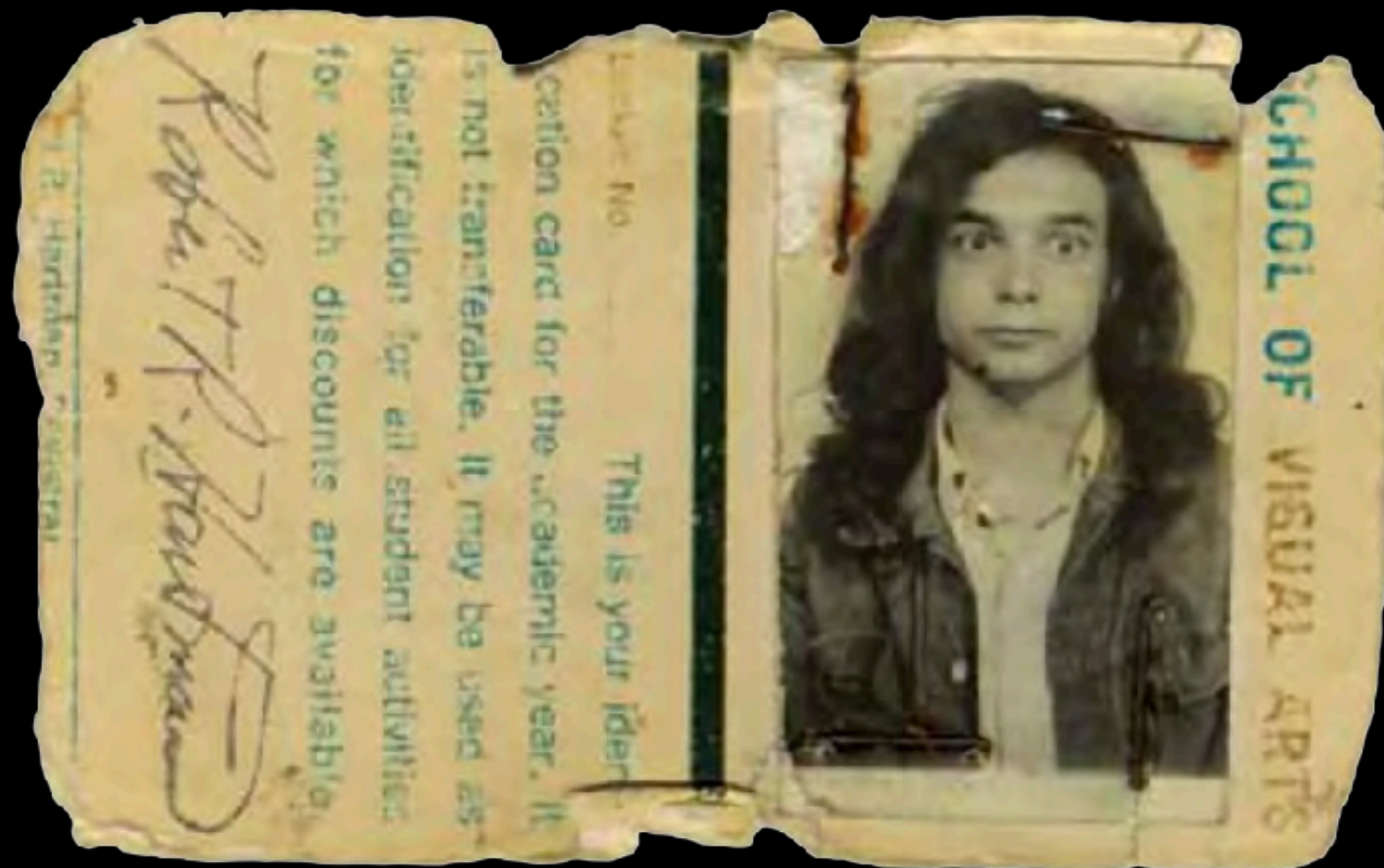


Steven Heller and School of Visual Arts

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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MISSION

MFA Design / Designer as Entrepreneur

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

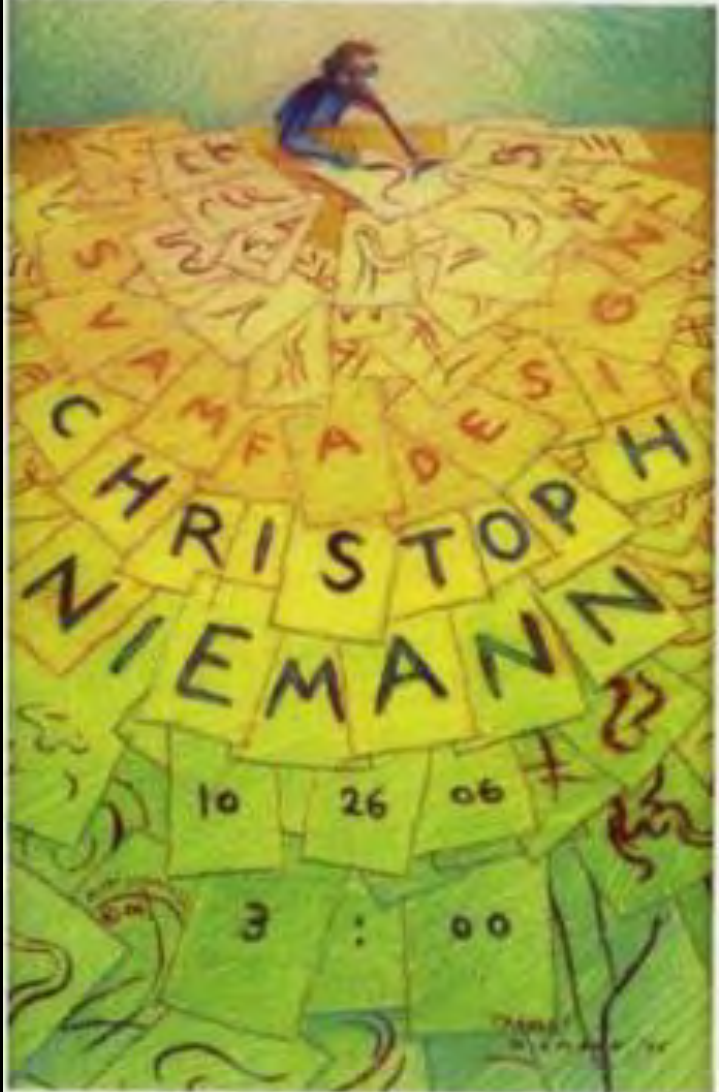
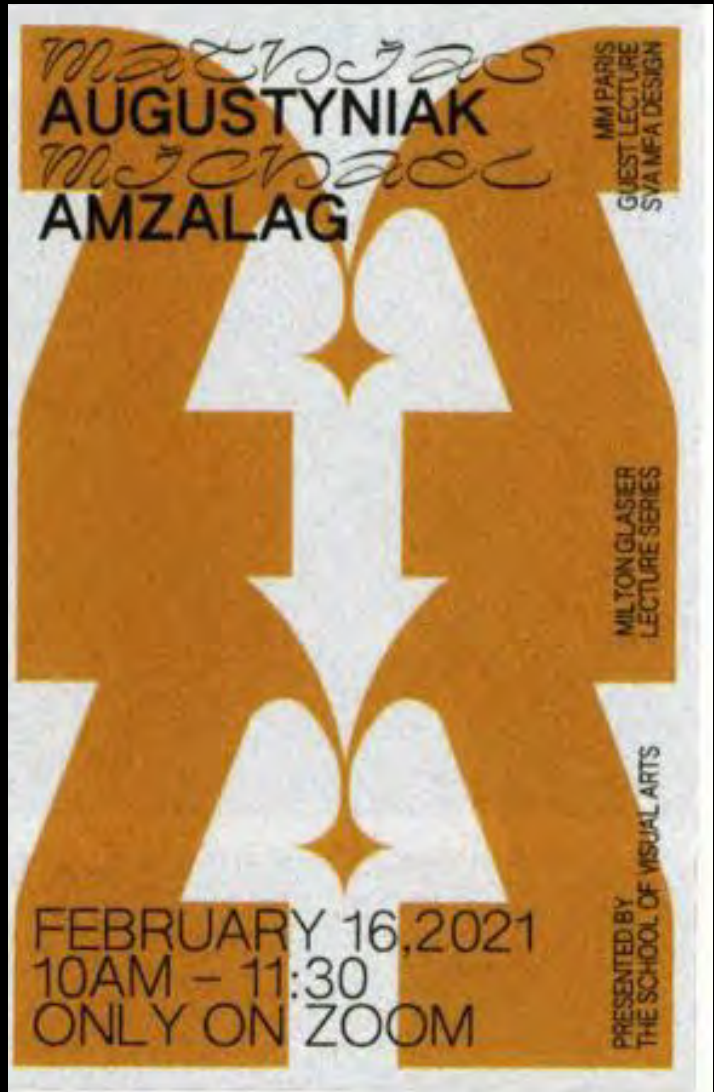
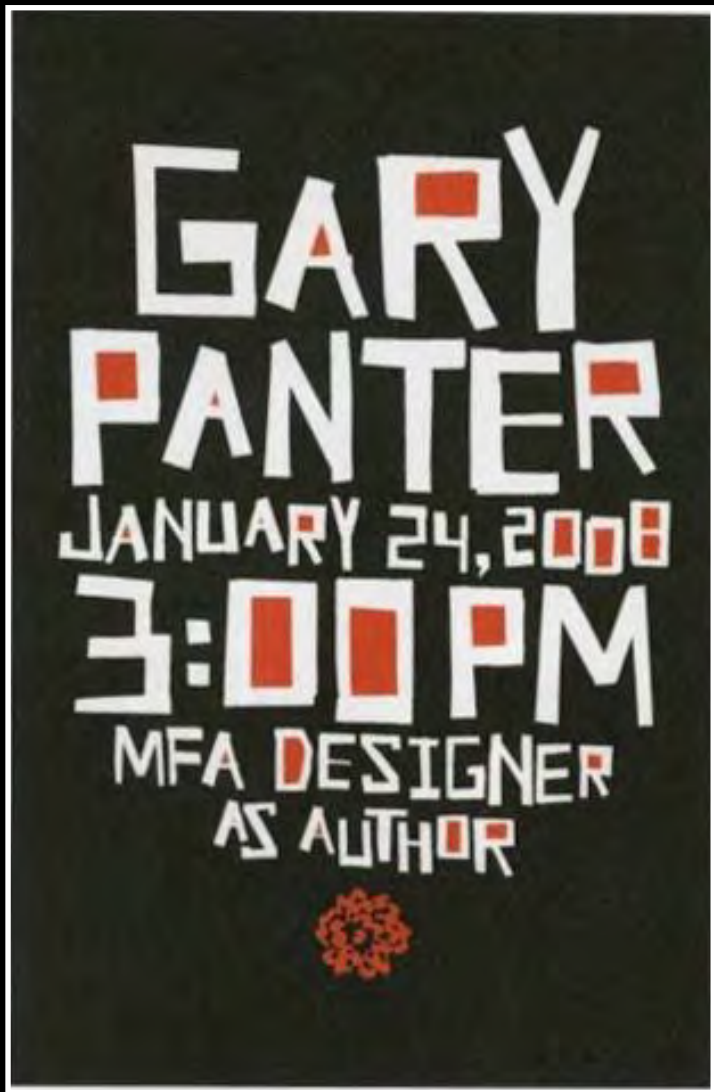
MFA Design / Designer as Entrepreneur is the program that instills confidence and inspires, prepares, and encourages designers to conceive, create, brand, and market their own innovations. The program emphasizes design entrepreneurship as an alternative to conventional practice, and as a means to raise 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.

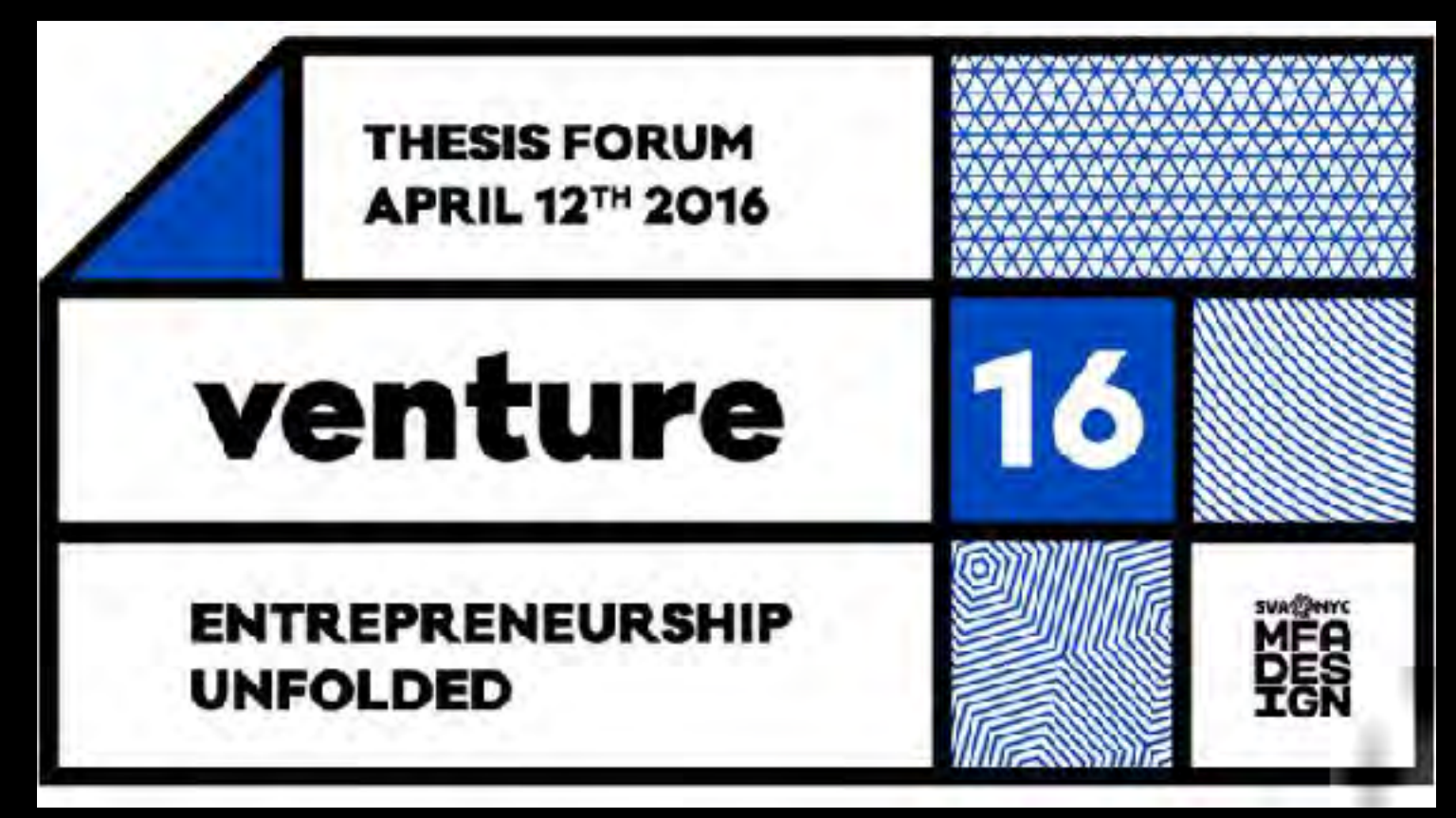


SVA President David Rhodes with Heller, co-chair Talarico, and inaugural faculty members at the first student gathering.

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

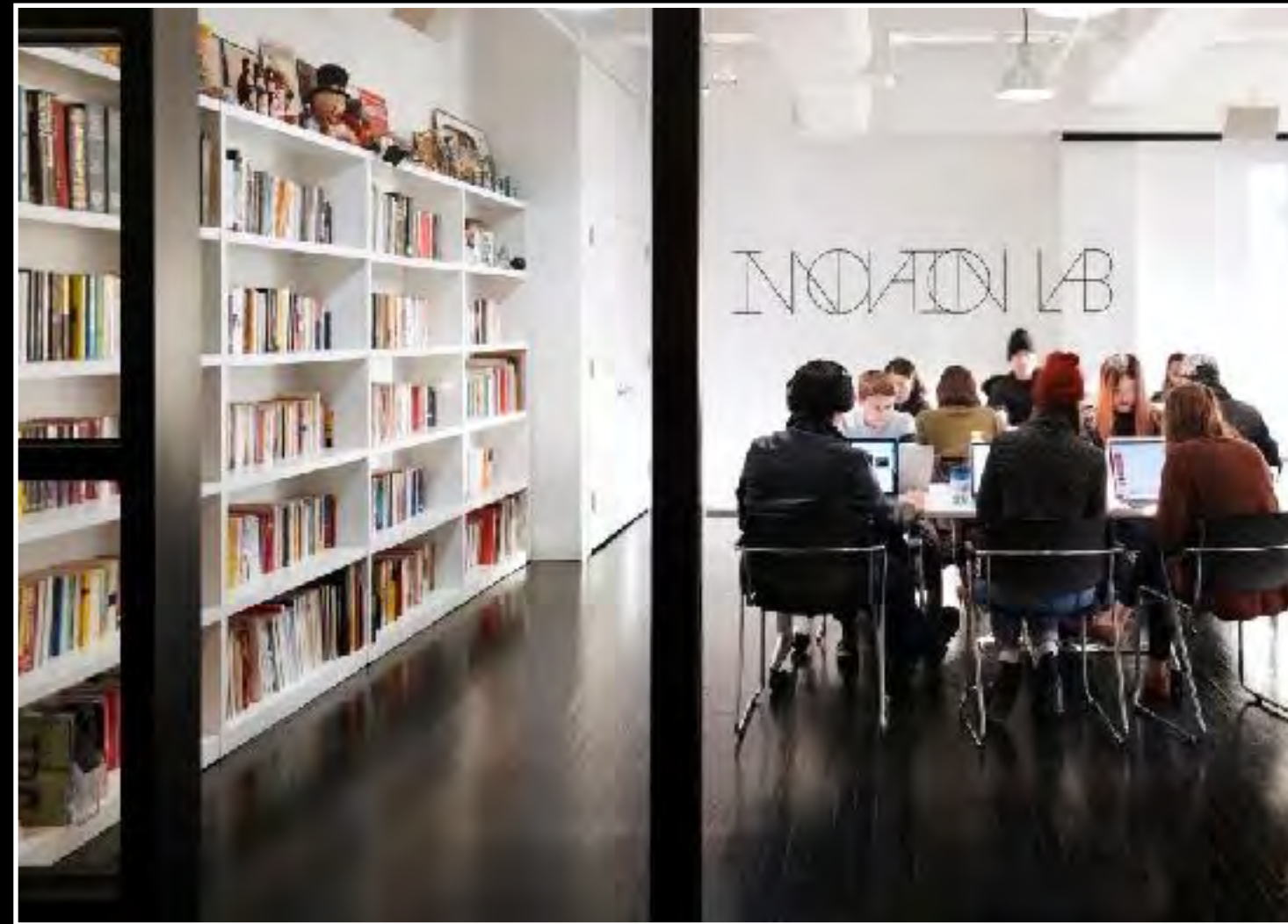
The graduate program in Interaction Design is a progressive and inventive degree which trains students to research, analyze, prototype, and design concepts in their business, social, and cultural contexts in order to shape everyday life.



MPS Branding

Cofounded in 2010 with department chair Debbie Millman

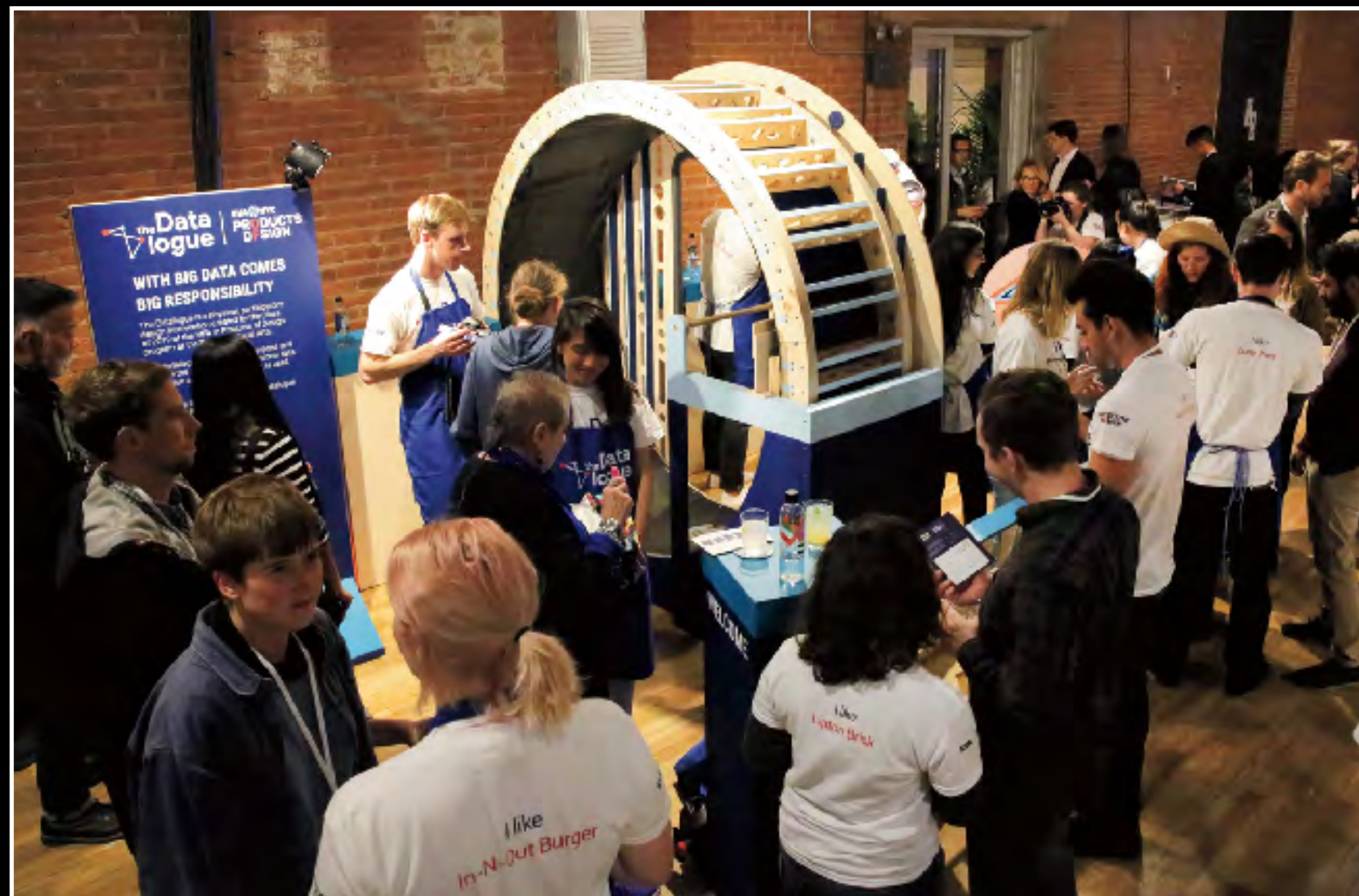
The foundation of the Masters in Branding is the deep exploration, investigation, and understanding of the role brands play in business, behavior, marketing, design and culture. The program investigates marketing challenges involved in creating, sustaining, and reinventing brands, and provides students 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

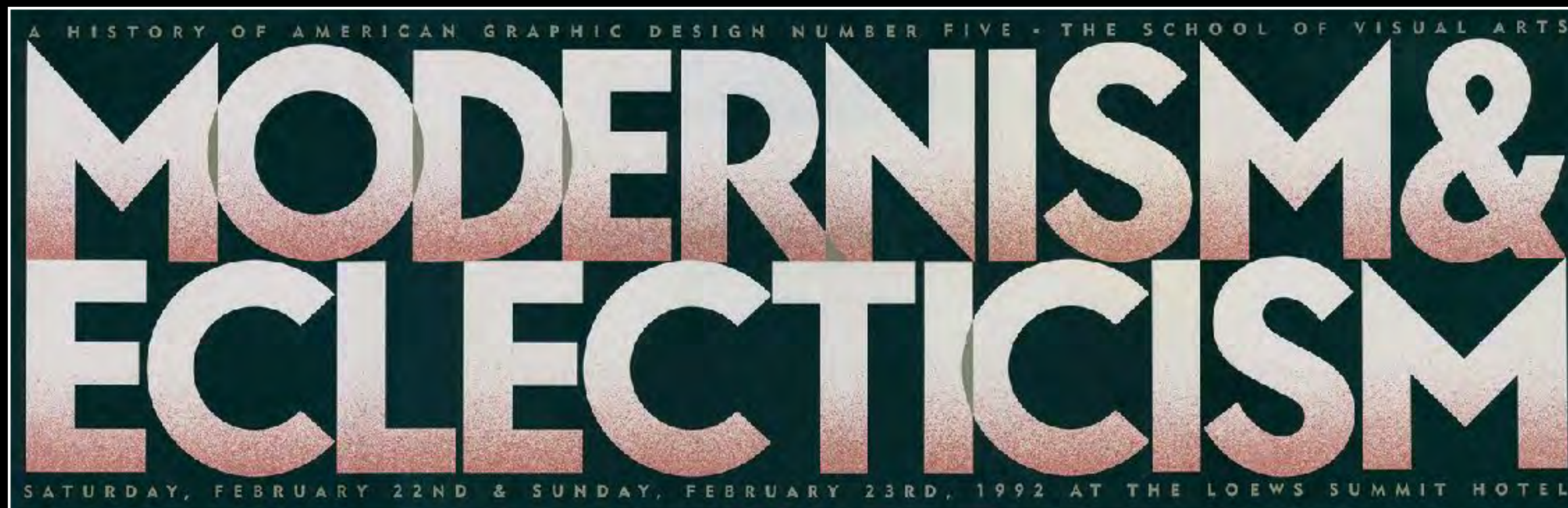
In 2014, Heller founded Type Lab, SVA's Typography Residency for its Continuing Education department.



SVA Residency in Typography

Explore NYC with a four-week summer intensive in type design for graphic design professionals.

Applications now open ▶ typography.sva.edu



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.

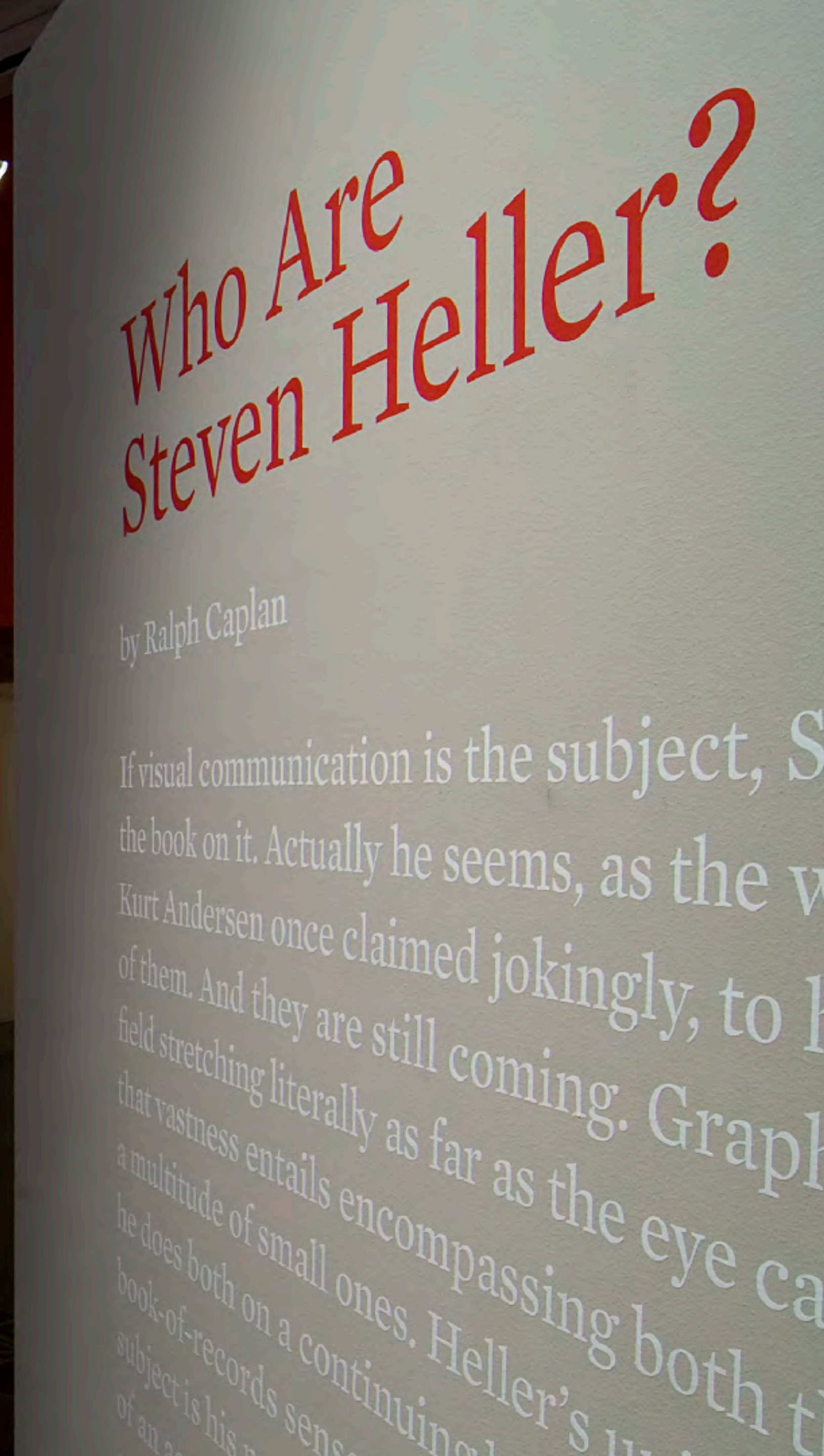
Heller co-founded Impact! Design for Social Change with Mark Randall in 2010. The program ran until 2017.

!mpact

DESIGN FOR
SOCIAL CHANGE

SVA Masters Series

In 2007, Steven Heller was honored by SVA as the recipient of the Masters Series Award, an annual award exhibition recognizing great designers, illustrators, art directors, and photographers. Steve's exhibition highlighted his unparalleled contributions to the field of design writing.







Gone are the days when someone (like me, for instance) stumbled into the field, learned totally by doing, and got a great job almost by accident." Any individuals or institutions that claim to have a total mastery of graphic design in less than four years are kidding themselves and everyone else.

graphic design is a collaborative effort. Understanding the object in context removes graphic design from a purely formal arena and moves it to a cultural and political one. "There is now a realization that graphic design is not as ephemeral as the paper it is printed on."

Some create to solve problems. Some create because they feel the muse. Some do both. But I'm not even a good craftperson. I'm an art director; I'm not a designer.

"Styles in art to industry and commerce to culture." True design literacy requires a practical and theoretical understanding of how design is made and how it functions as a marketplace tool as well as a cultural signpost. —Steven Heller

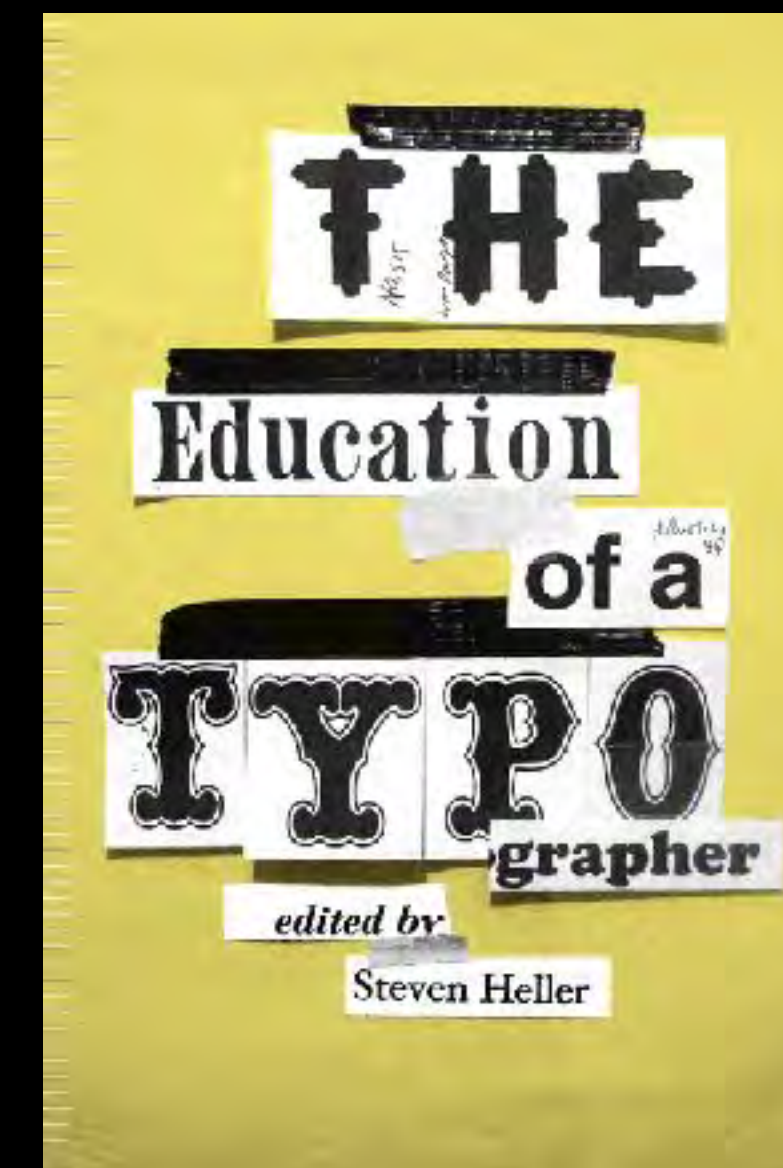
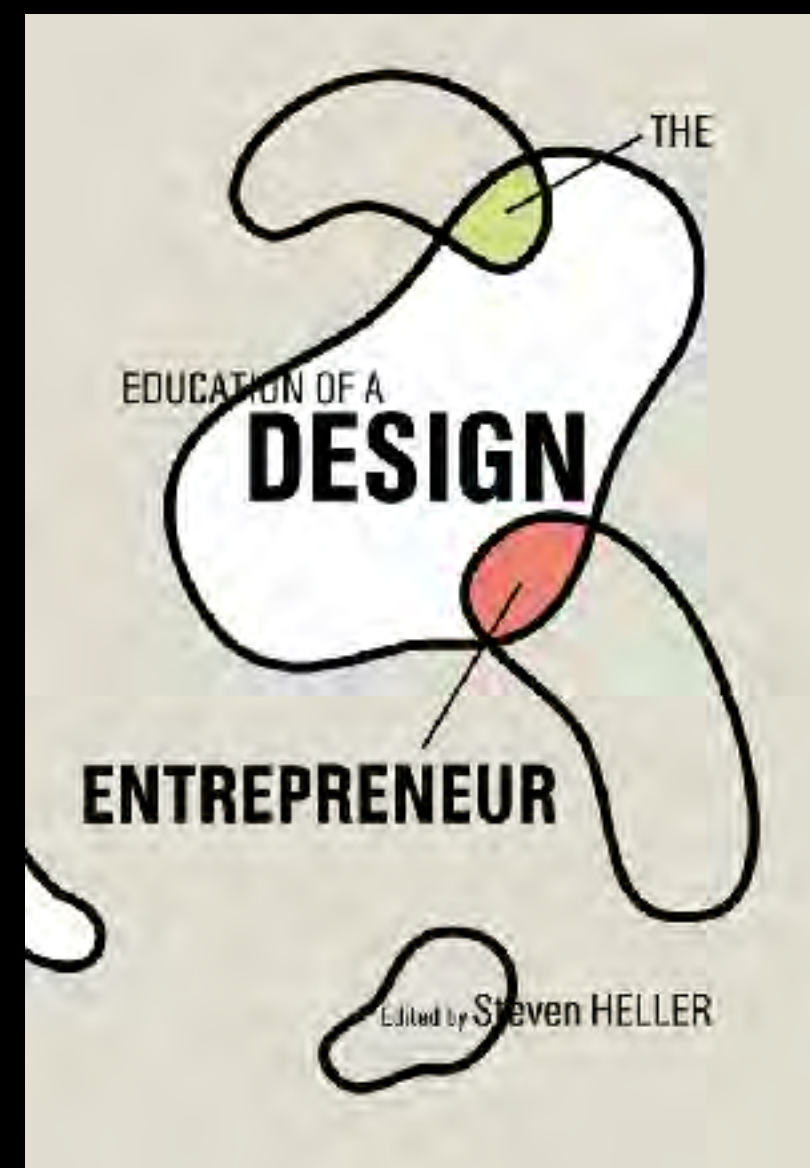
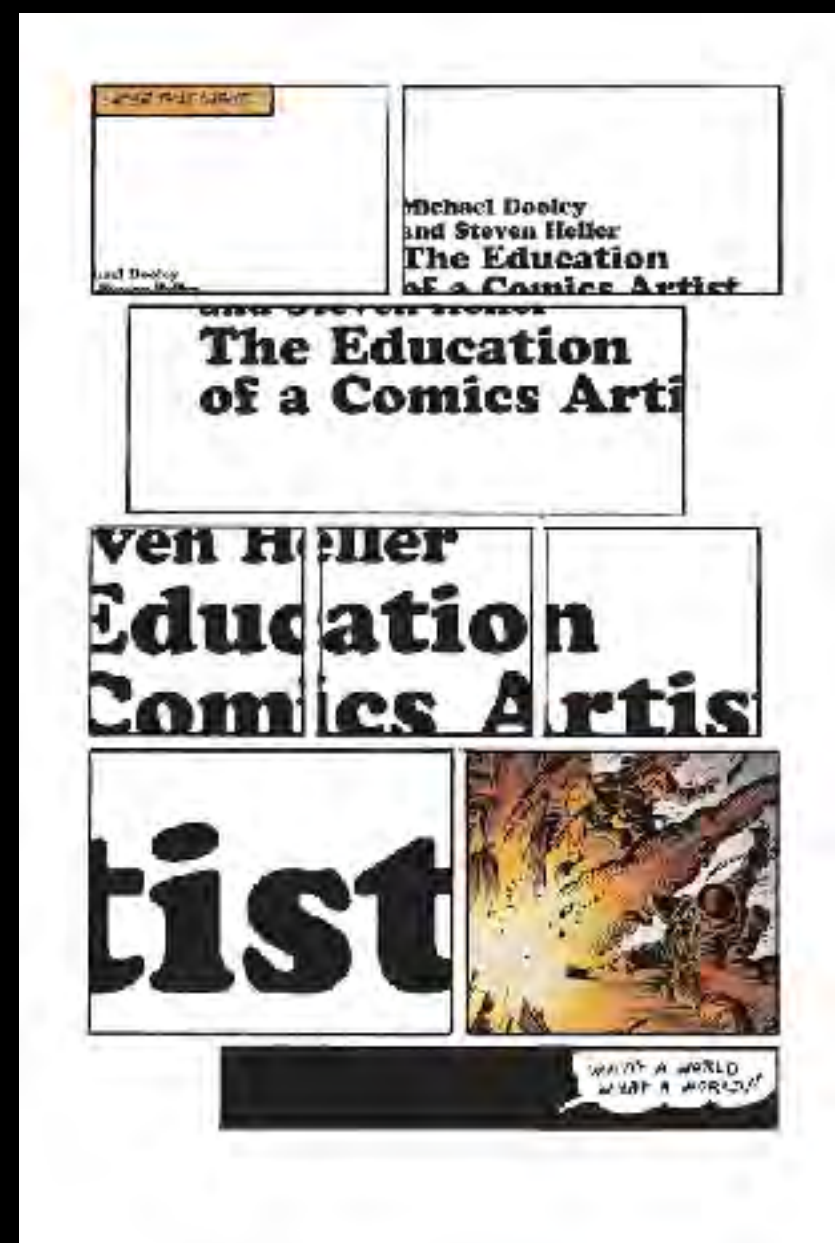
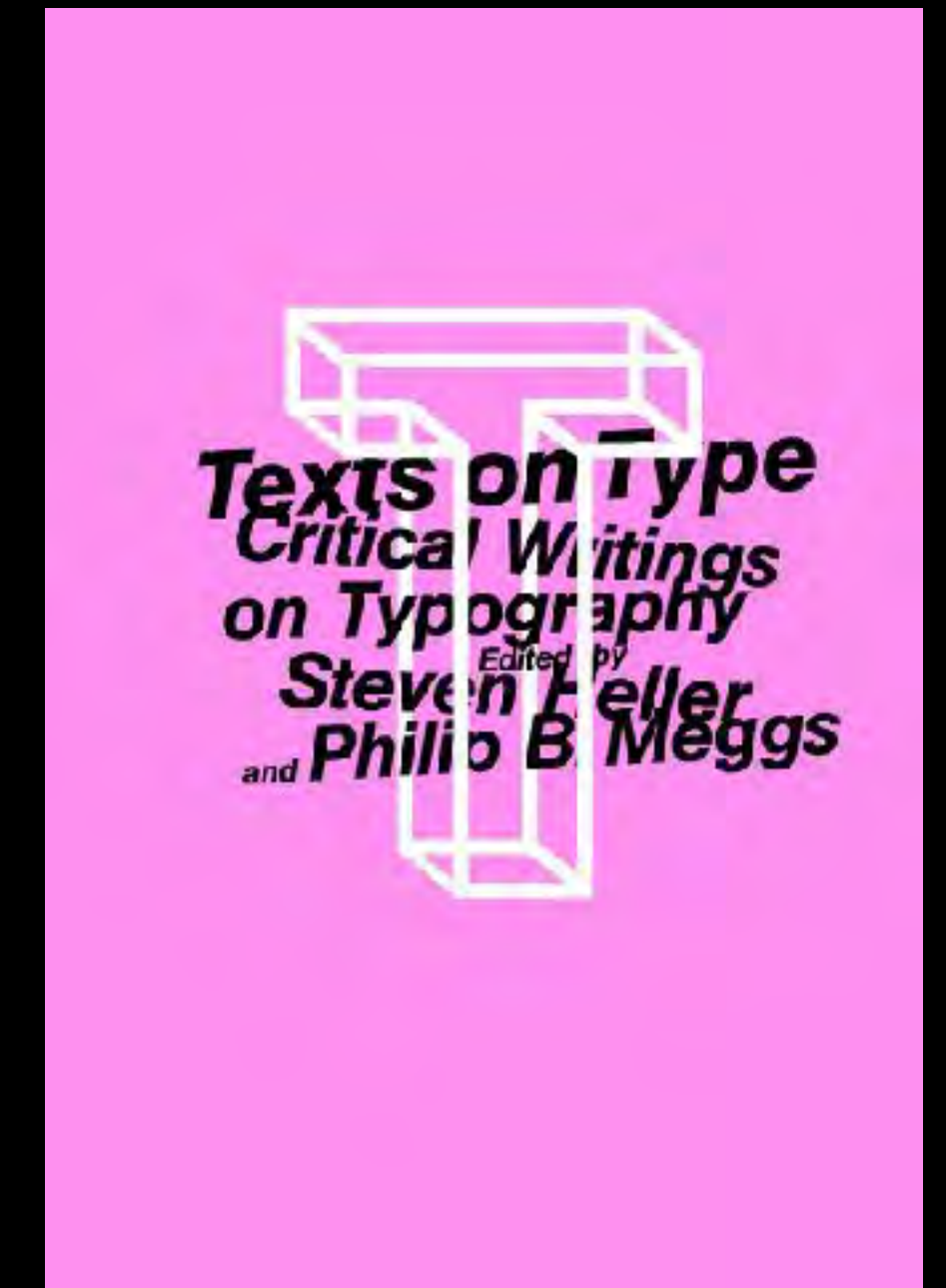
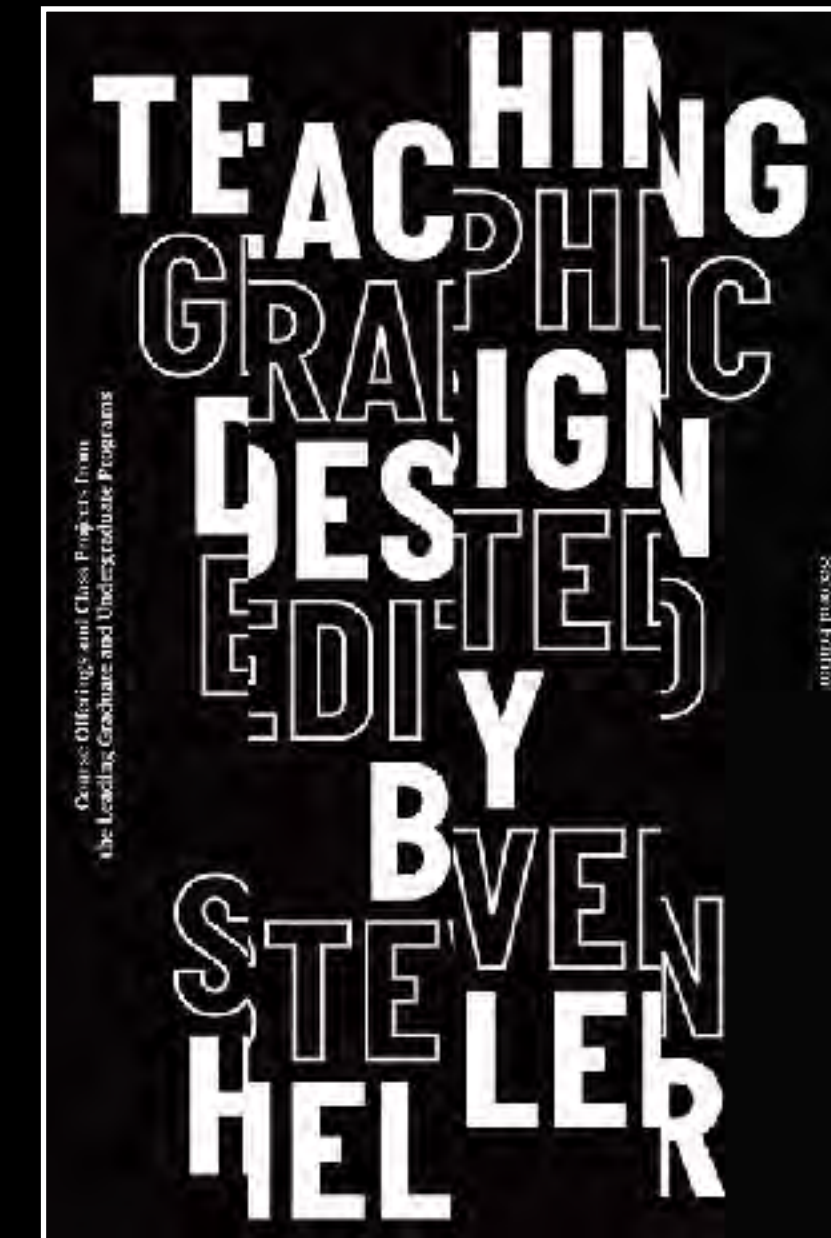
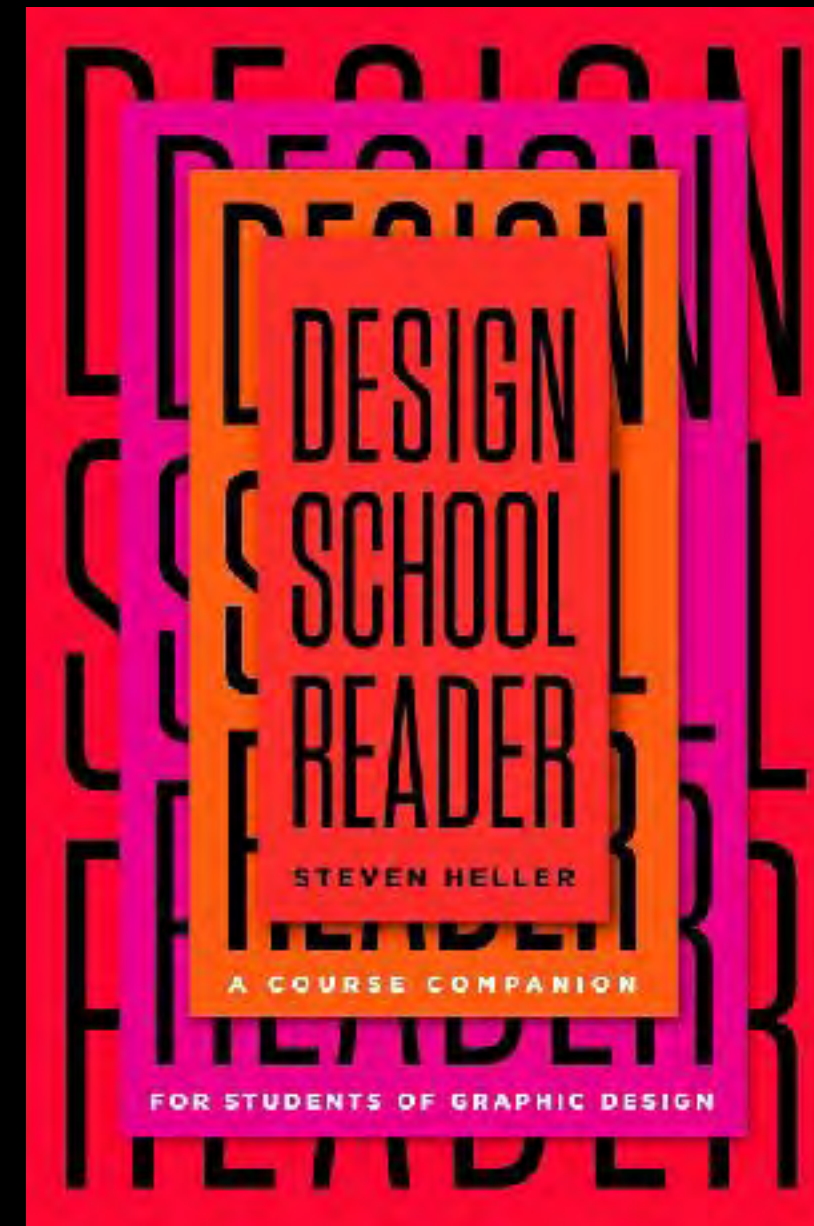
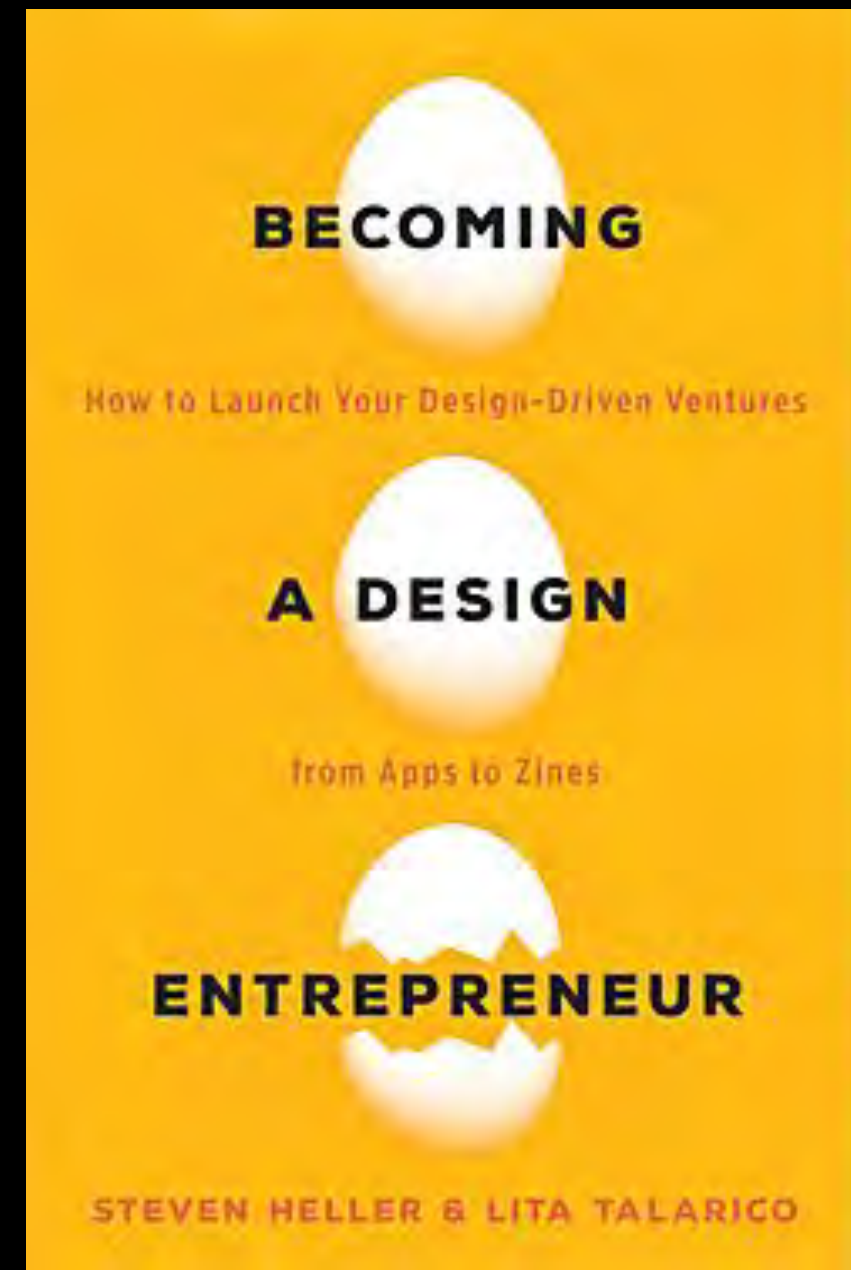
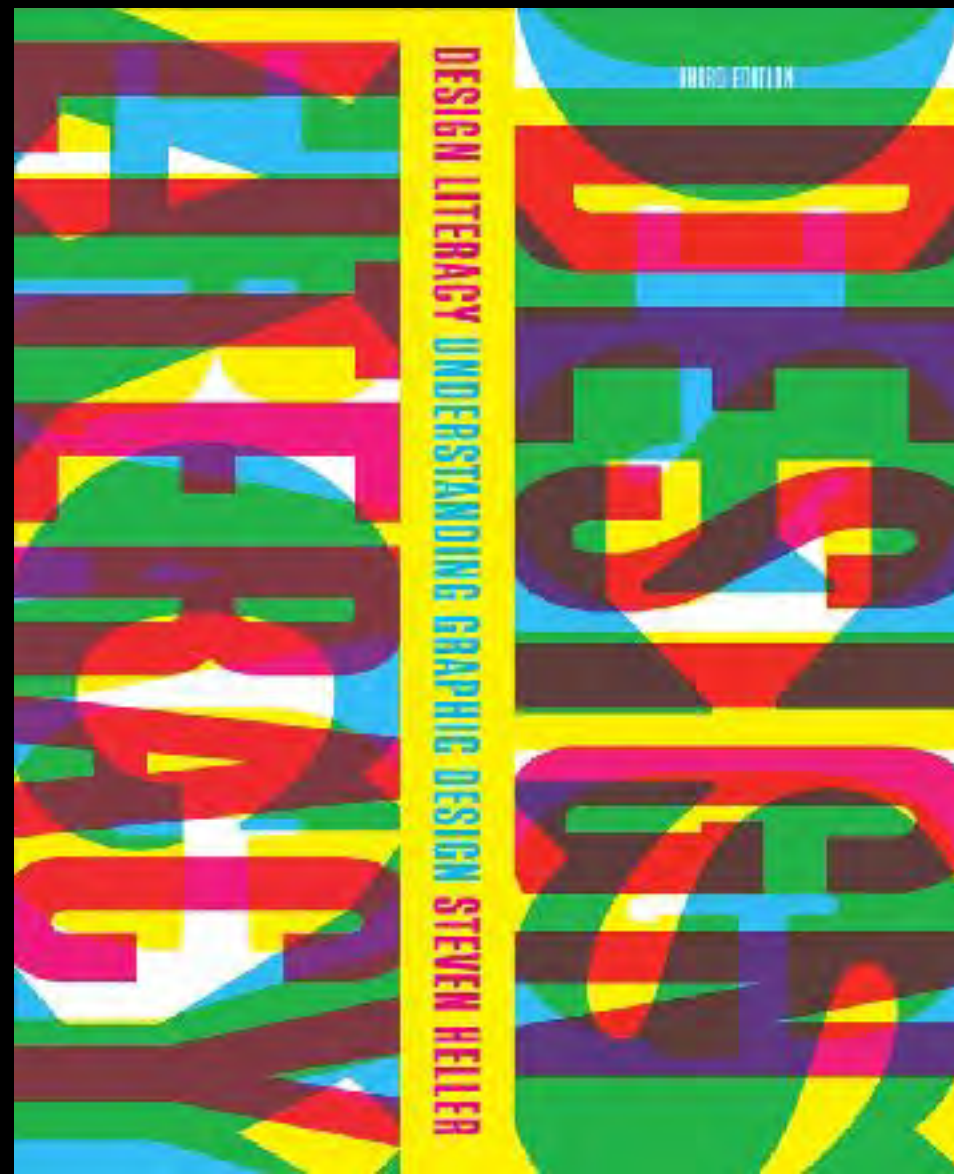


Writing

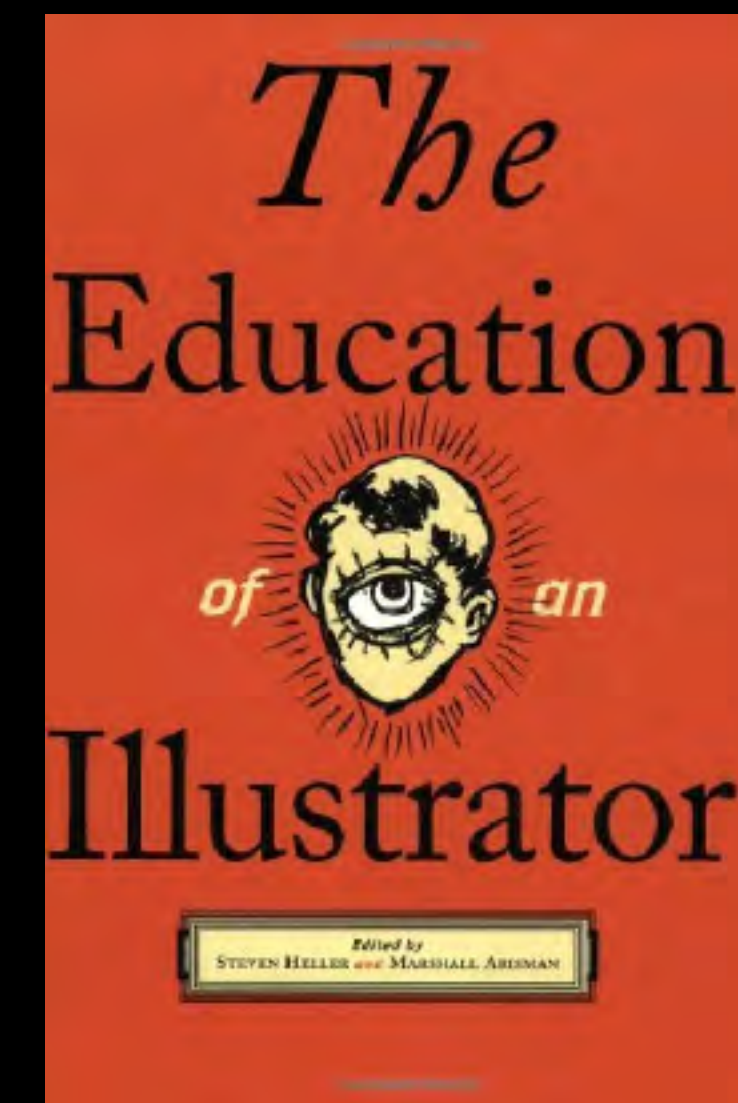
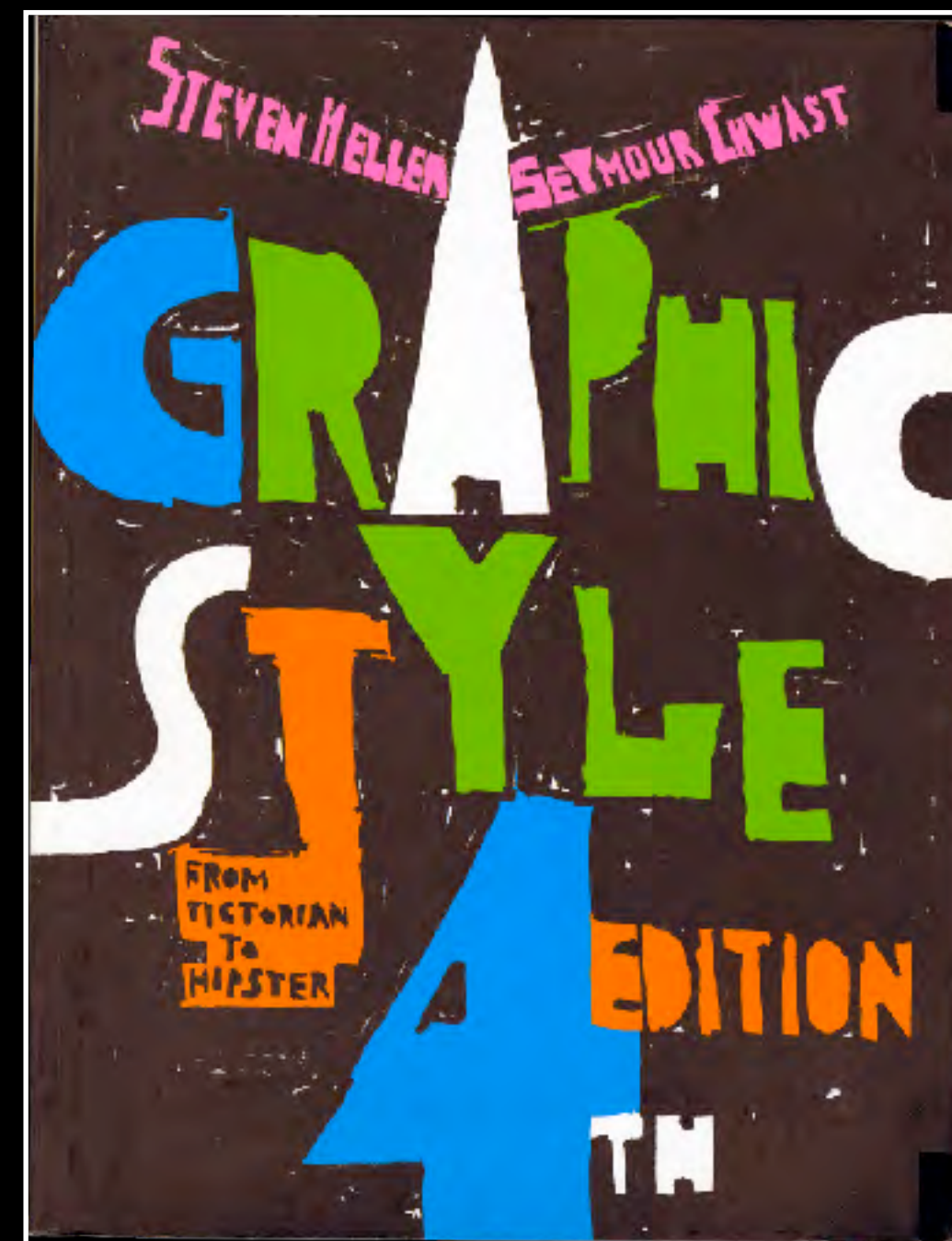
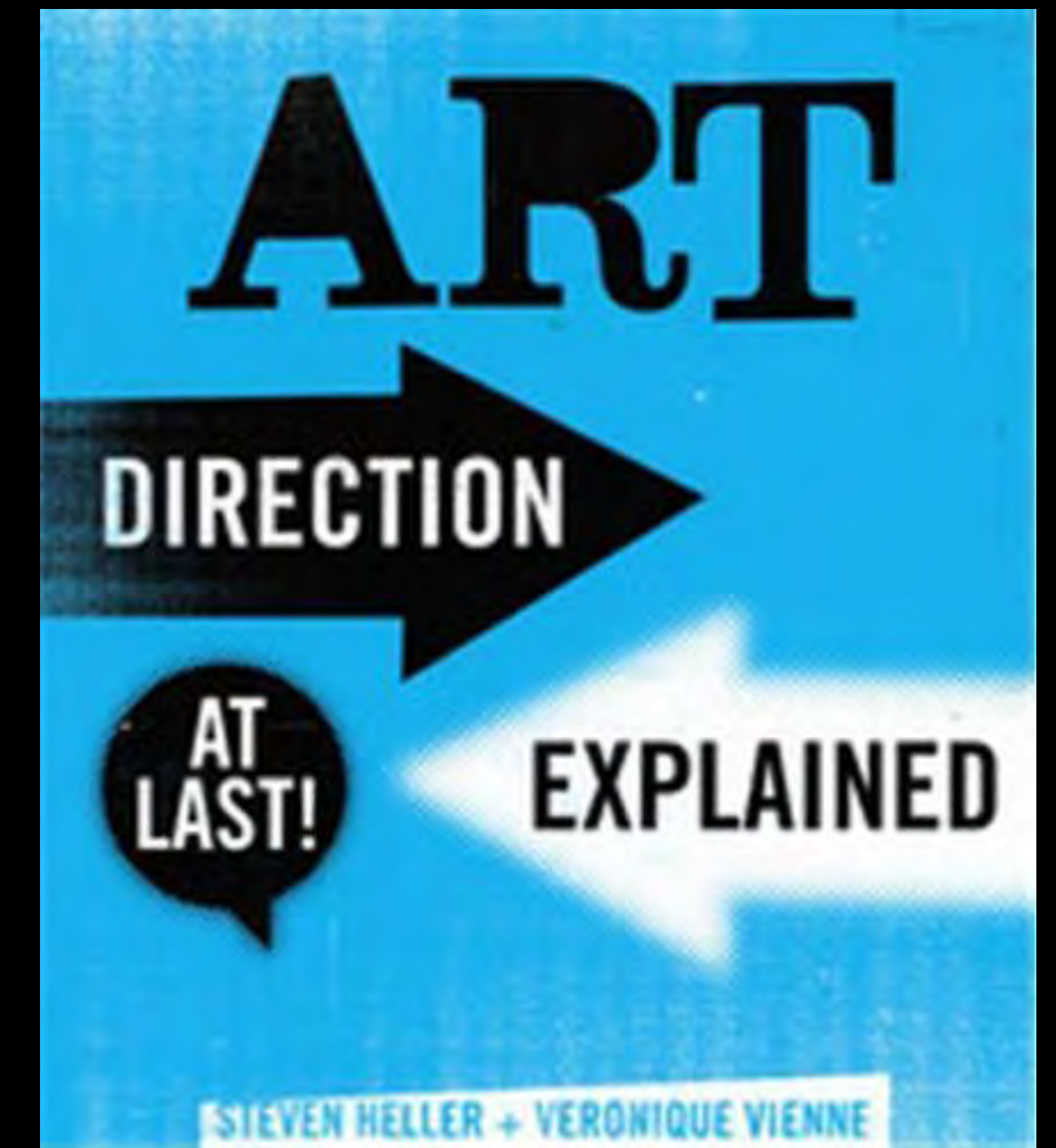
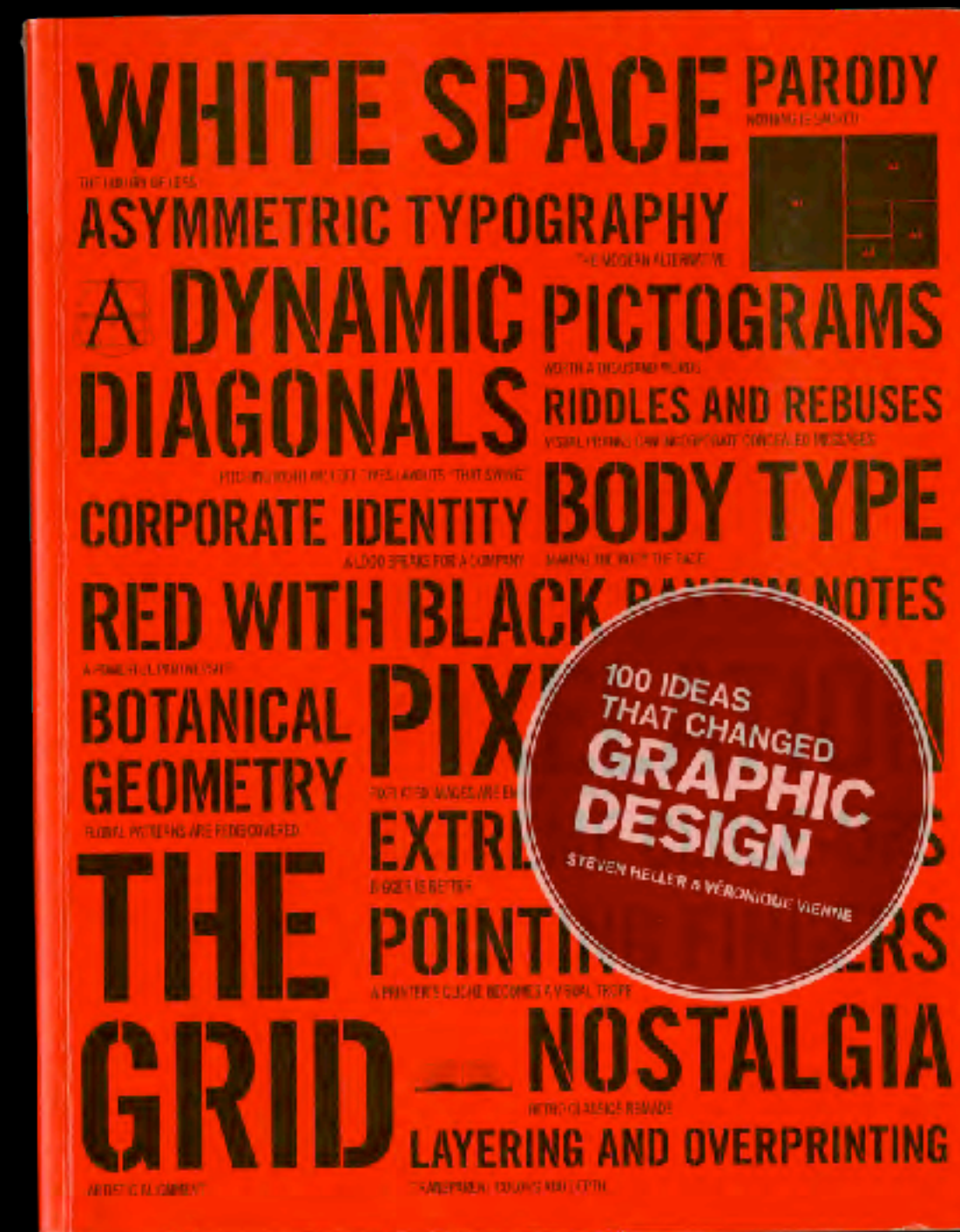
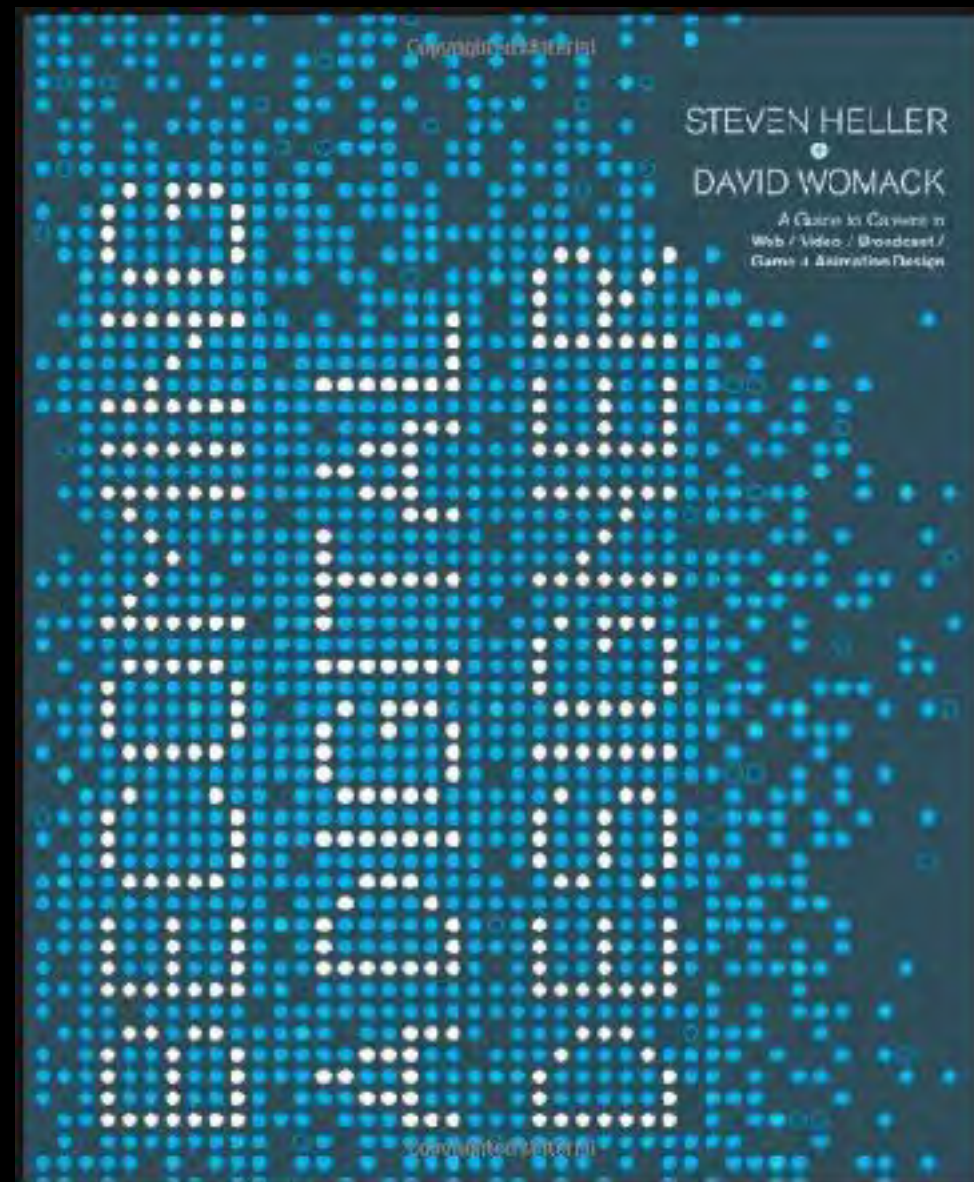
Heller has written, co-authored, or edited over 200 books on graphic design, illustration, design history, and design education.

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.”

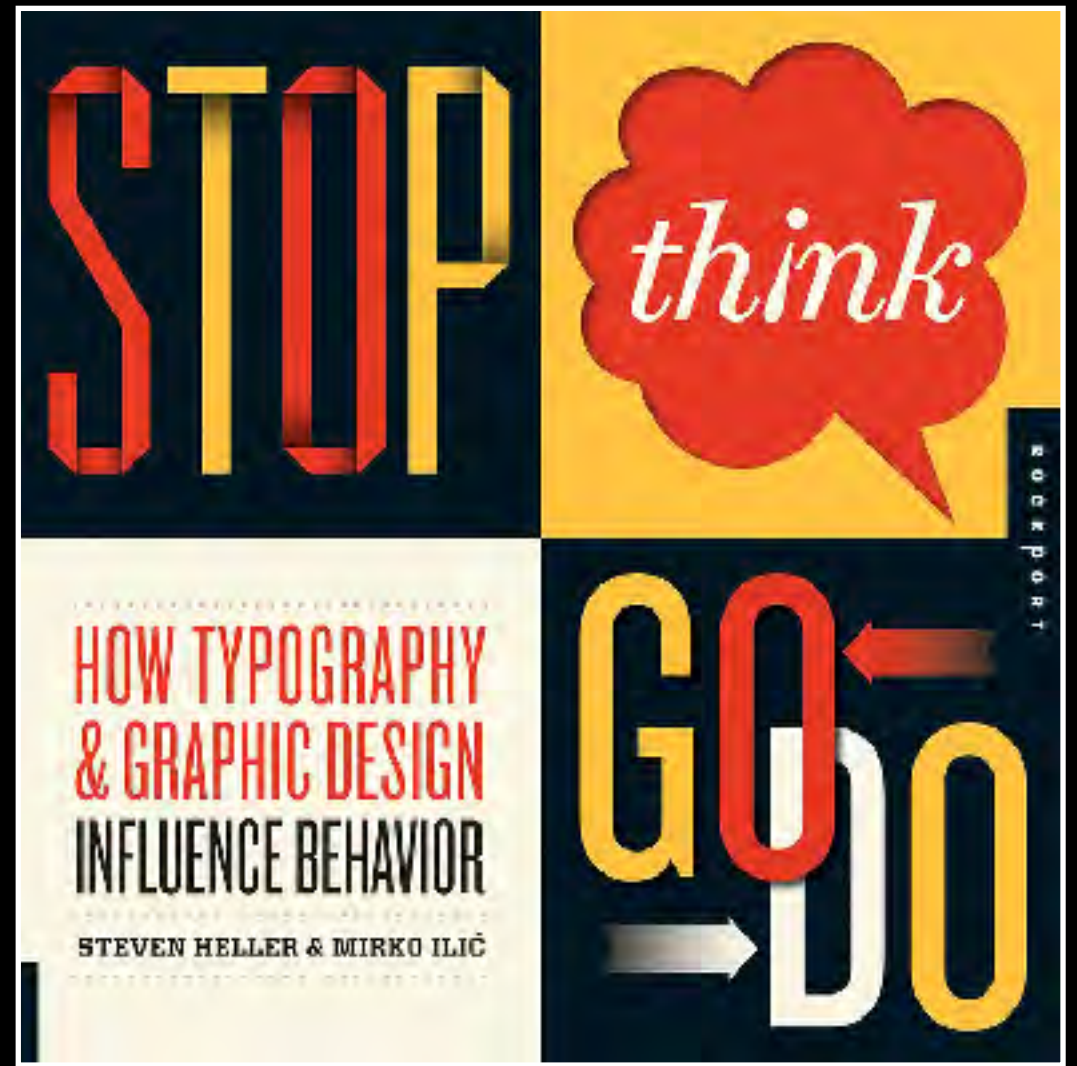
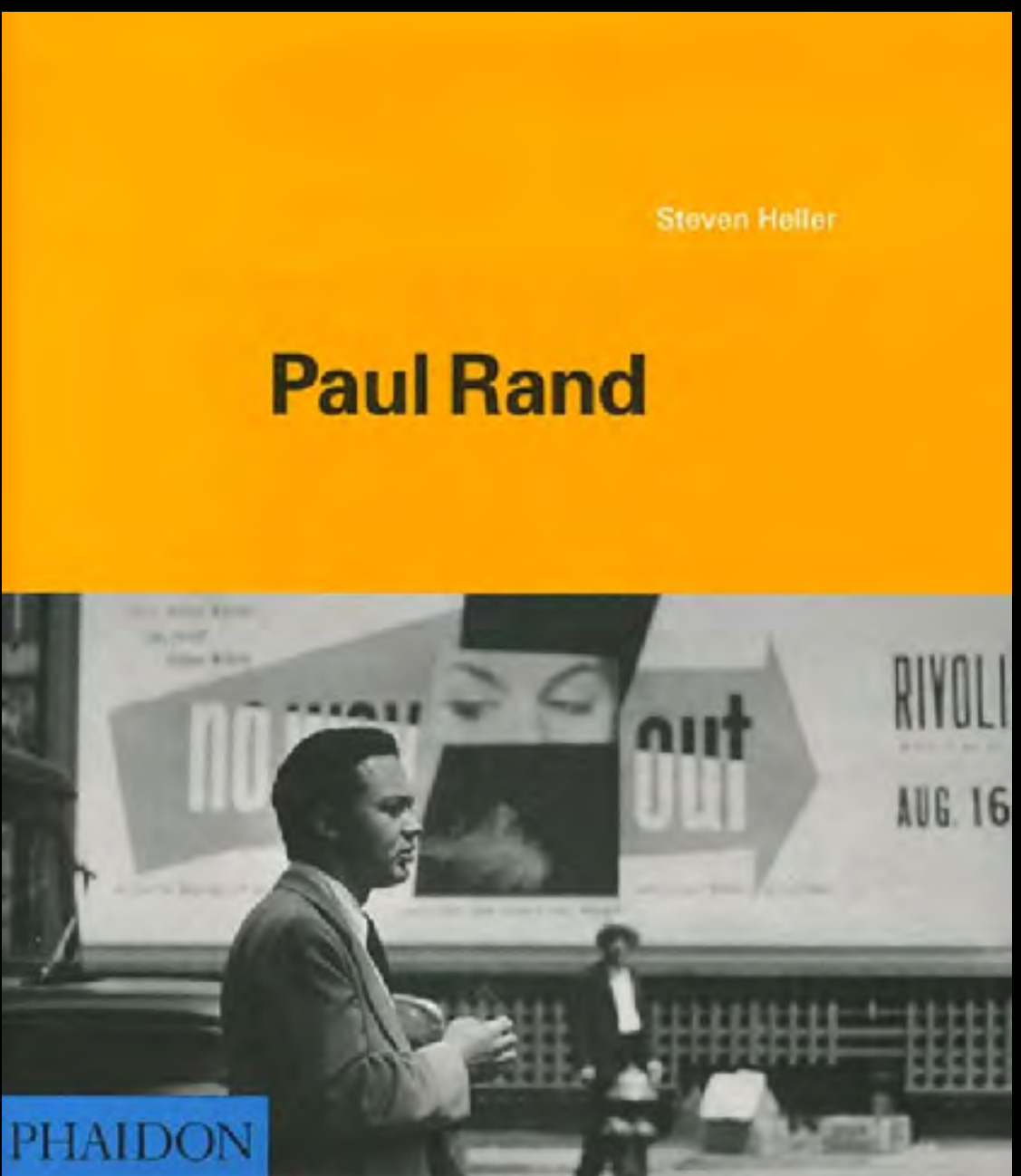
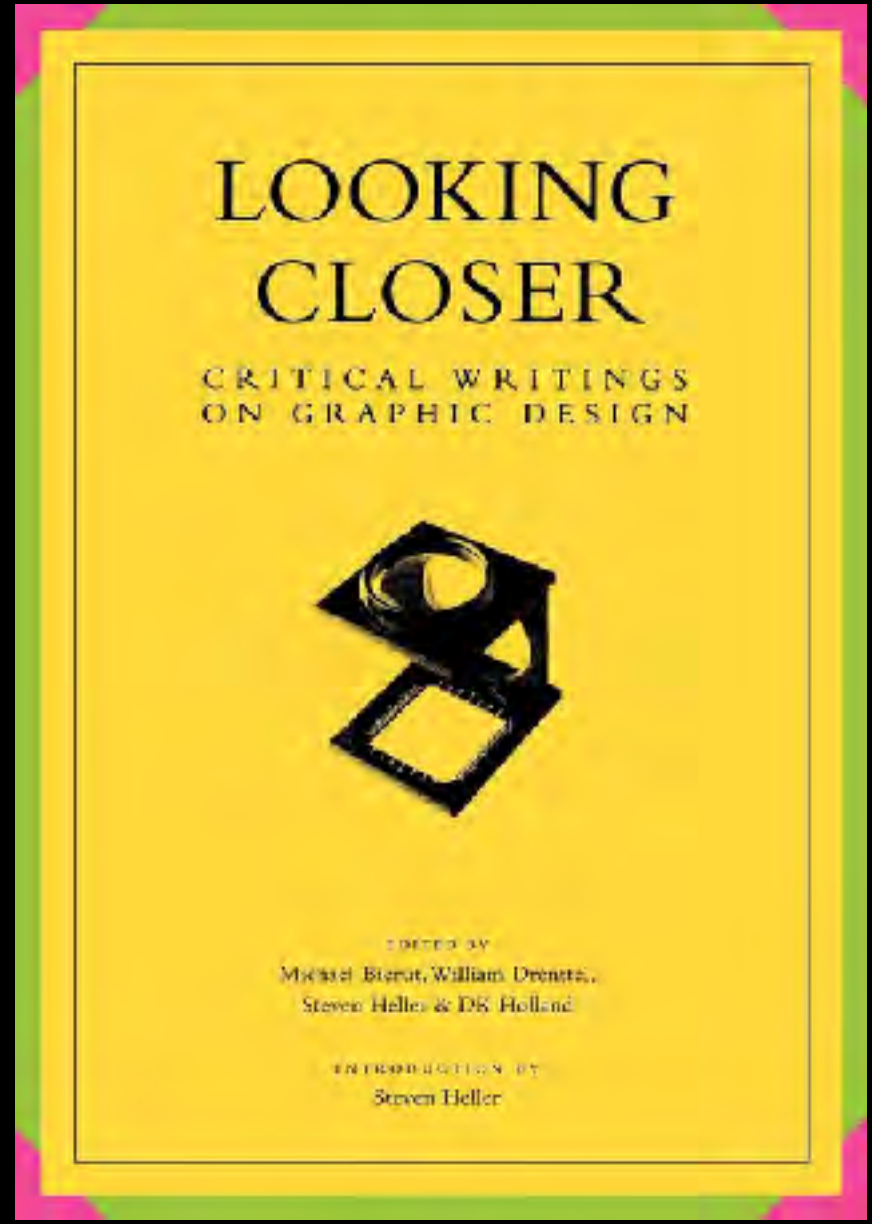
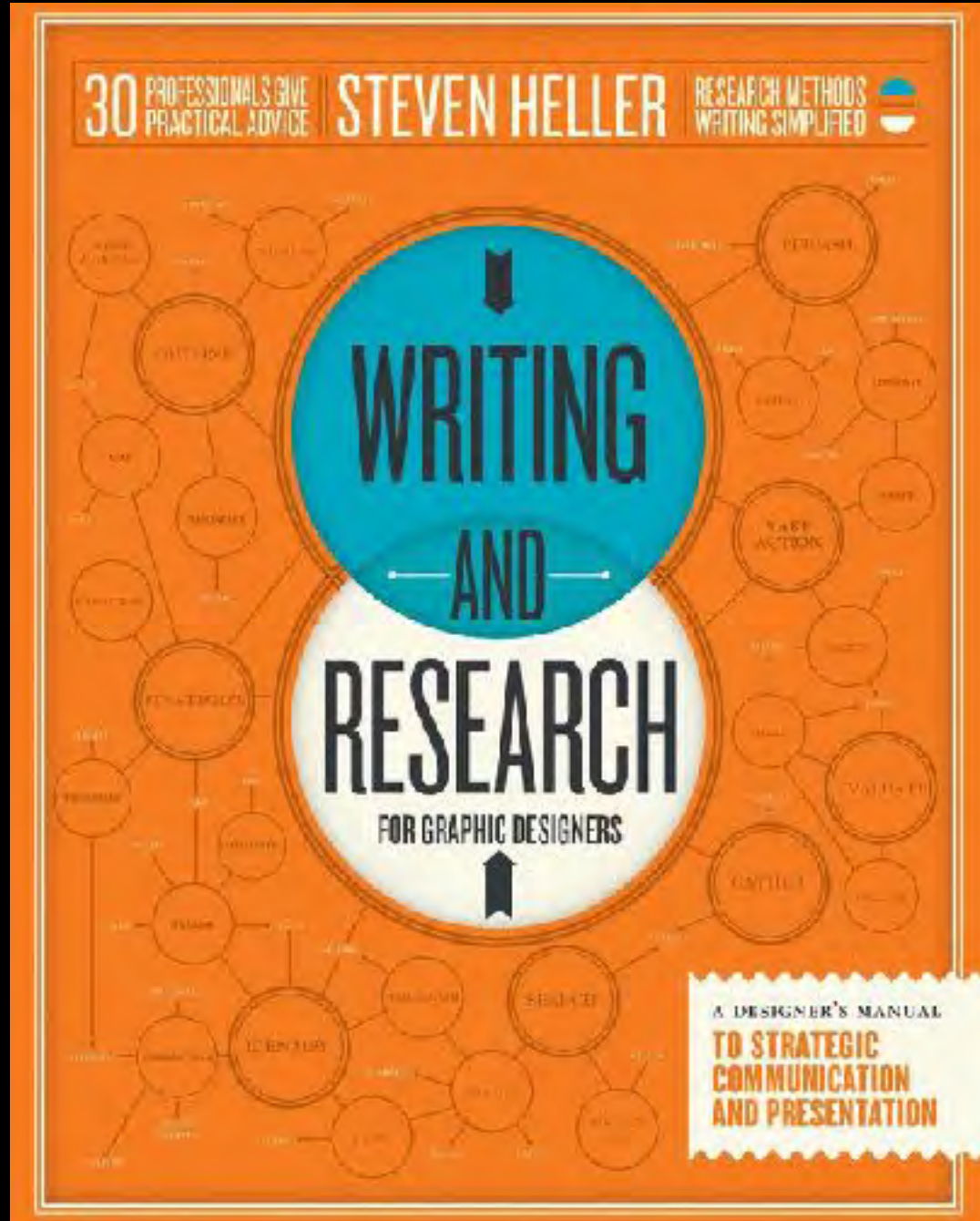
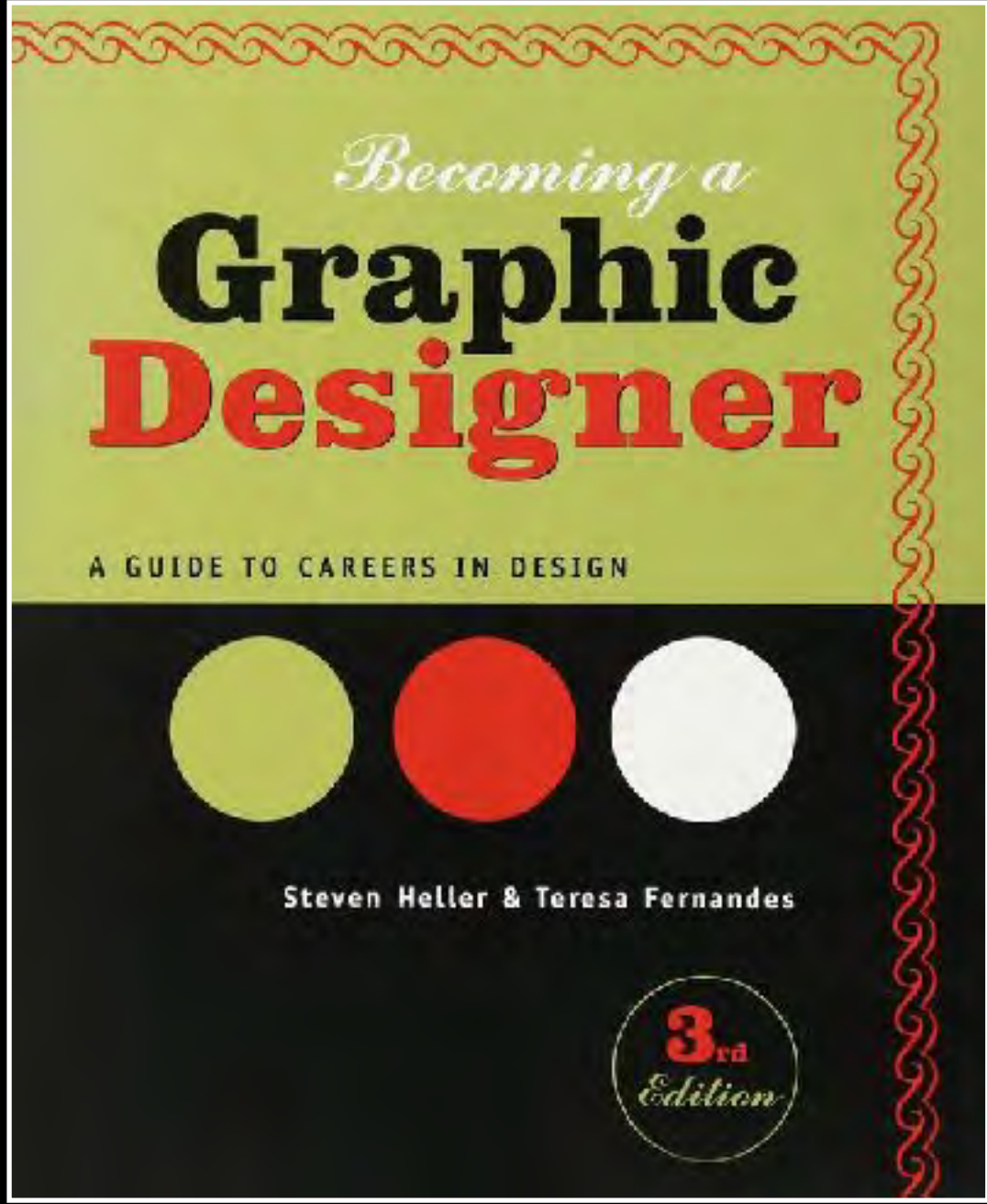




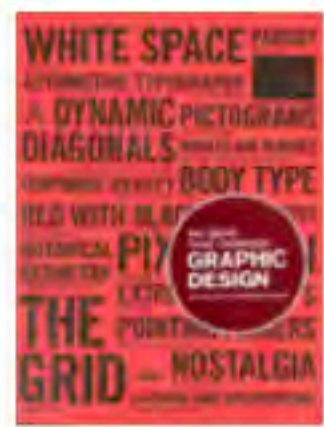
Books
Education-themed



Books
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Books
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100 Ideas that Changed Graphic Design
2012



100 of the Best Posters from Europe and the United States 1945-1990
1990



American Typeplay
October 1994



Carta Italiana
October 1994



Citizen Designer: Perspectives on Design Responsibility
May 2003



Comics Sketchbooks: The Private Worlds of Today's Most Creative Talents
September 2012



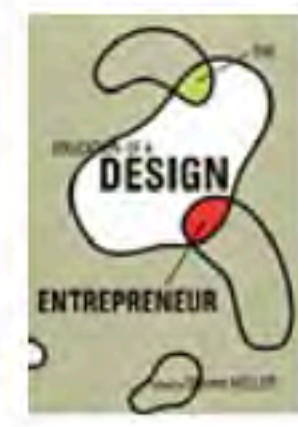
Counter Culture: The Allure of Mini-Mannequins
October 2001



East Side/West Side: And Other New York City Book Jackets from the 1920s and 30s
March 2004



Education of a Comics Artist
June 2003



Education of a Design Entrepreneur
April 2002



Education of a Graphic Designer
August 1998



Angry Graphics: Protest Posters of the Reagan/Bush Era
September 1992



Art Against War: Four Hundred Years of Protest in Art
November 1990



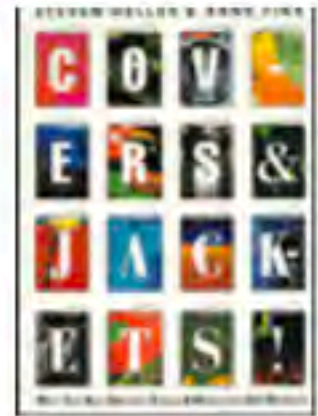
Art Direction Explained, At Last! Explained,
September 2009



Covering Print, 75 Covers 75 Years
December 2015



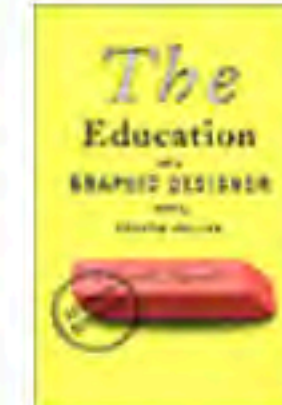
Cover Story: The Golden Age of Magazine Covers, 1900-1950
April 1996



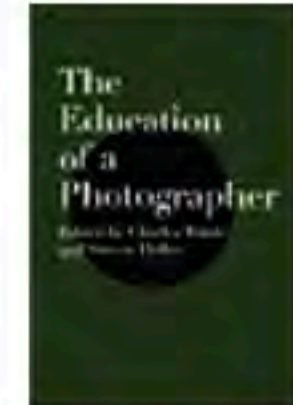
Covers and Jackets!
January 1994



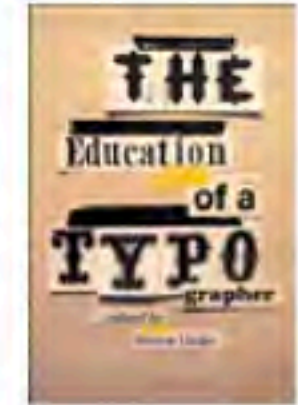
Cuba Style: Graphics from the Golden Age of Design
November 2002



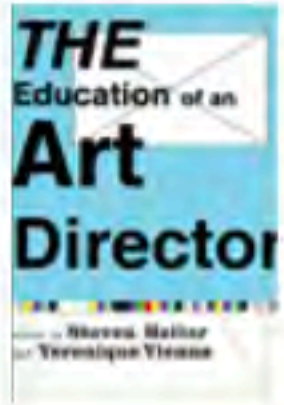
Education of a Graphic Designer
November 2005



Education of a Photographer
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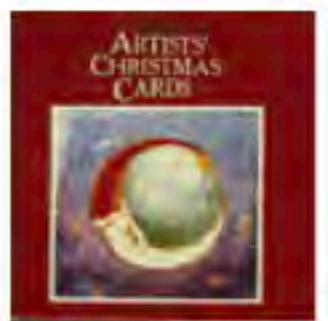
Education of a Typographer
April 2004



The Education of an Art Director
November 2005



Art of Satire
January 1989



Artists' Christmas Cards
November 1981



Bandit Love: And Other Romance Book Jackets from the 1920s and 30s
March 2004



Deco Espana: Graphic Design of the Twenties and Thirties
September 1997



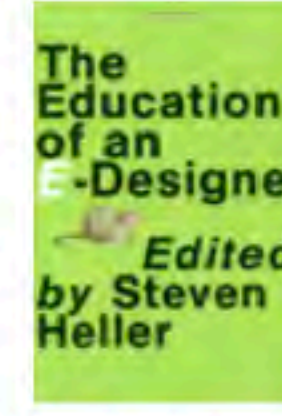
Deco Type: Stylish Alphabets of the '20s and '30s
April 1997



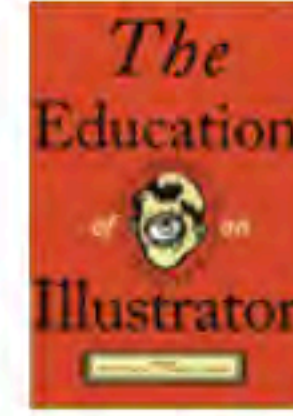
Design Careers: Practical Knowledge for Beginning Illustrators and Graphic Designers
October 1987



Design Connoisseur: An Eclectic Collection of Imagery and Type
October 2000



Education of an E-Designer
September 2001



Education of an Illustrator
November 2000



Edward Gorey
March 2015



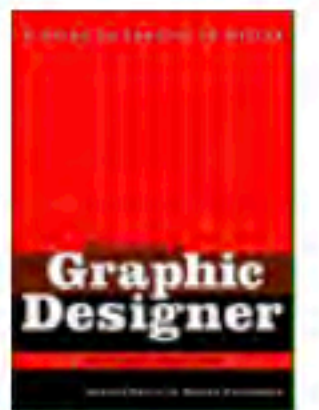
Empire State Building Book
October 1980



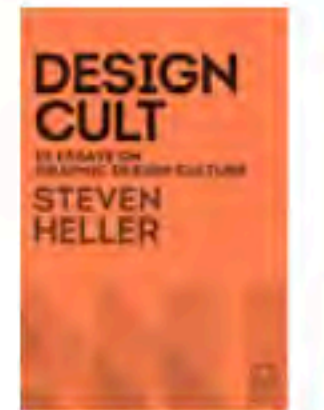
Becoming a Graphic and Digital Designer: A Guide to Careers in Design
April 2015



Becoming a Graphic Designer: A Guide to Careers in Design
June 1999



Becoming a Graphic Designer: A Guide to Careers in Design
March 2002



Design Cult: 25 Essays on Graphic Design Culture
January 2013



Design Culture: An Anthology of Writing from the AIGA Journal of Graphic Design
September 1997



Design Dialogues
September 1998



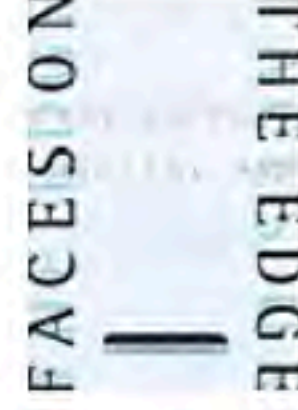
Design Disasters: Great Designers, Fabulous Failure, and Lessons Learned
December 2008



Escrito a Mano
January 2005



EURO Deco
March 2005



Faces on the Edge: Type in the Digital Age
March 1997



Food Wrap: Graphic Design for Food and Drink
November 1996



Newsletters: The Art and Design of Small Publications
June 1996



New Modernist Type
October 2012



New Ornamental Type: Decorative Lettering in the Digital Age
Coming in 2009



Graphic Style: From Victorian to Digital
March 2001



Graphic Style: From Victorian to Post-Modern
September 1994



Graphic Style
October 1994



Graphic Style: From Victorian to New Century: 3rd Edition
Spring 2011



Genius Moves: 100 Icons of Graphic Design
April 2001



German Modern: Graphic Design from Wilhelm to Weimar
September 1998



Graphic: Inside the Sketchbooks of the World's Great Graphic Designers
October 2010



Graphic Design History
June 2001



New York Observed: Artists and Writers Look at the City, 1650 to the Present
April 1987



Nigel Holmes: On Information Design
February 2006



Papier Francais
May 2005



Graphic Style Lab
February 2015



Graphic Wit: The Art of Humor in Design (Paperback)
October 1991



Handwritten: Expressive Lettering in the Digital Age (Paperback)
May 2006



Handwritten: Expressive Lettering in the Digital Age
May 2006



Graphic Design Idea Book
May 2016



Graphic Design Reader
January 2002



Graphic Design Time Line
September 2000



Graphic Design Time Line: Chinese Translation
September 2008



Paul Rand
November 1998



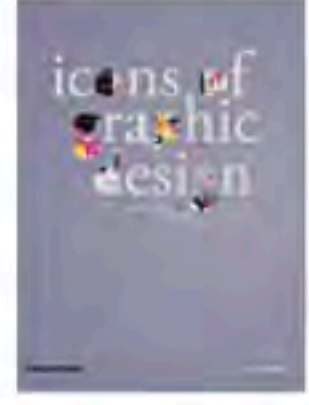
POP: How Graphic Design Shapes Popular Culture
July 2010



Presenting Shakespeare
October 2015



Hola Cuba: Note Cards
July 2004



Icons of Graphic Design: Second Edition
April 2008



Icons of Graphic Design
May 2001



I Heart Design
March 2011



Graphic Style: From Victorian to Digital
March 2001



Graphic Style: From Victorian to Post-Modern
September 1994



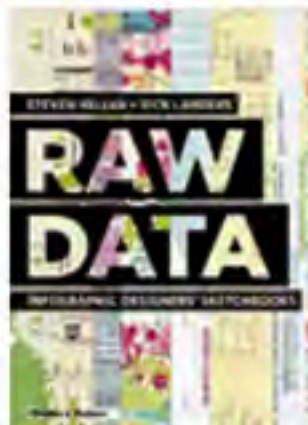
Graphic Style
October 1994



Graphic Style: From Victorian to New Century: 3rd Edition
Spring 2011



Push Pin Graphic: A Quarter Century of Innovative Design and Illustration
August 2004



Raw Data: Infographic Designers' Sketchbooks
October 2014



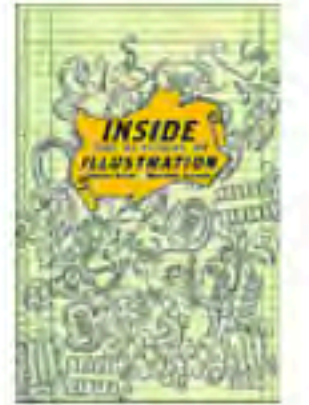
Red Scared!
July 2001



Illustration: A Visual History
November 2008



Innovators of American Illustration
August 1986



Inside the Business of Illustration
September 2004



Iron Fists: Branding the 20th-Century Totalitarian State
2008



Graphic Style Lab
February 2015



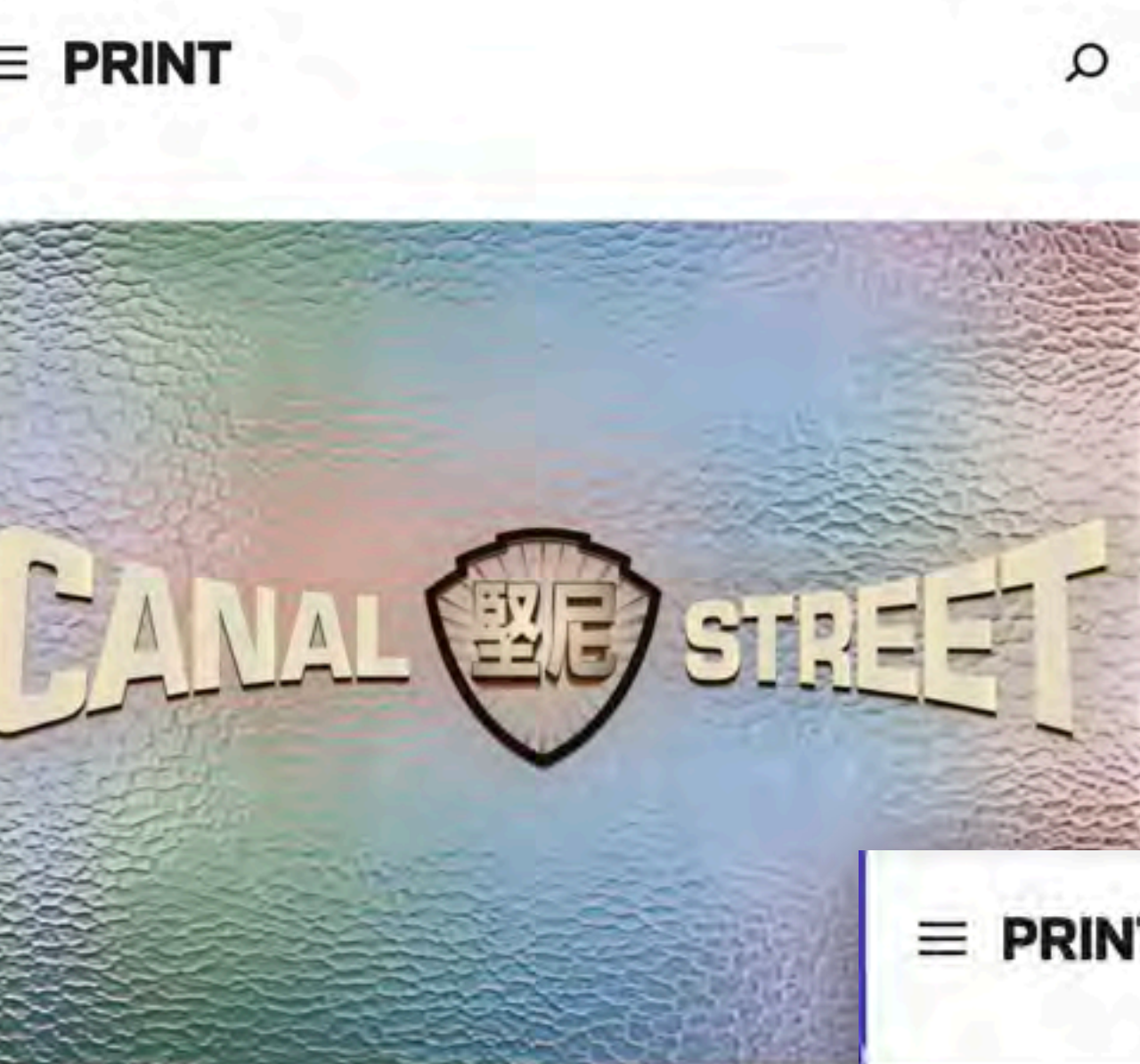
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THE DAILY HELLER

The Daily Heller: Canal Street, Neighborhood, and Magazine

by Steven Heller

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THE DAILY HELLER

Zen, Zenit, Zenitism

by Steven Heller

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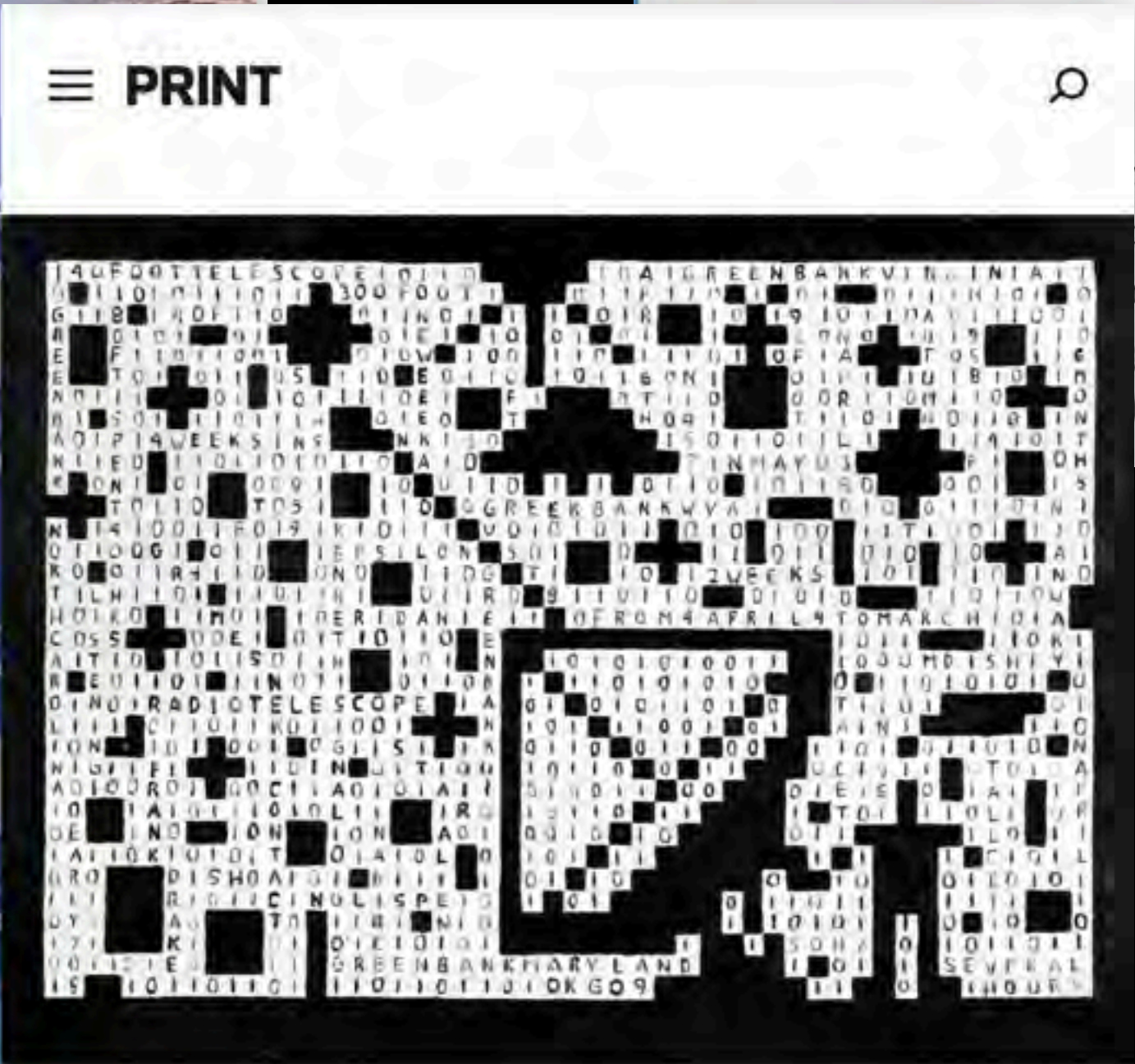


THE DAILY HELLER

The Daily Heller: The Art of Invented Scripts, Meaning Optional

by Steven Heller

October 13, 2023 • 3 min. read



THE DAILY HELLER

The Daily Heller: Out of This World

by Steven Heller

important avant-garde magazine in Yugoslavia, and one of the most important early 20th-century European avant-garde magazines. It began in 1921, and was published until 1925.



THE DAILY HELLER

The Daily Heller: Book Cover Pioneer is



THE DAILY HELLER

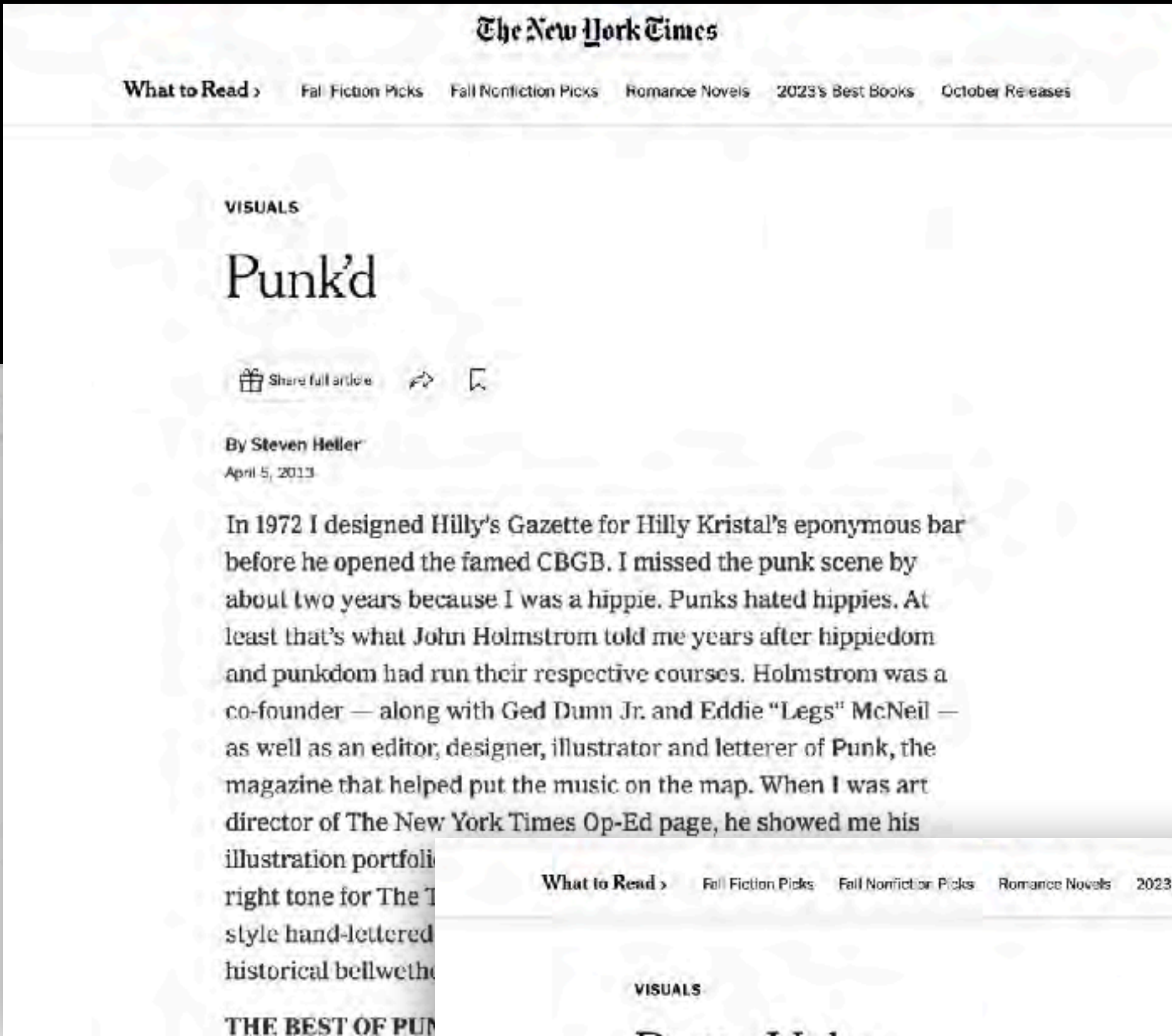
The Daily Heller: Do Spaghetti Grow on Trees?

Design
Writing

The Daily Heller

Design Writing

The New York Times



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 York Times

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

 Share this article





By Steven Heller

Sept. 26, 2009

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 flair.

Although influenced by the Bauhaus, his work never mimicked

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The New York Times

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

 Share this article





By Steven Heller

Dec. 7, 2011

Dugald Stermer, 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 illustrator, 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, cowboy boots and leather vest — 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.)



The New York Times

Tony Palladino, Designer of ‘Psycho’ Lettering, Dies at 84

 Share this article





By Steven Heller

May 20, 2013



Tony Palladino, an innovative graphic designer and illustrator who created one of the most recognizable typographic titles in publishing and film history, the off-kilter, violently slashed block-letter rendering of “Psycho,” died on May 14 in Manhattan. He was 84.

His daughter Sabrina Palladino said his death, at Lenox Hill Hospital, was caused by complications of pneumonia. Ms. Palladino, a filmmaker, is producing a documentary about her father’s career.

Mr. Palladino’s conception for “Psycho” originally appeared on the book jacket for Robert Bloch’s 1959 novel of that title, published by

THE NEW YORK TIMES OBITUARIES THURSDAY, NOVEMBER 11, 2010

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

By STEVEN HELLER

Paul Rand, a seminal figure in graphic design who made innovative visual identities for some of America's major corporations and book and magazine publishers, died on Tuesday in Norwalk, Conn. He was 82.

The cause was cancer, said his wife, Marion Swenne Rand.

Mr. Rand is perhaps best known for the corporate logos he designed for I.B.M., Westinghouse, the American Broadcasting Company and United Parcel Service. He also created posters, packages and textiles, and illustrated children's books. Mr. Rand advanced the cause of modernism in graphics as an influential professor at Yale and as an author. An exhibition of his work is currently on view at Cooper Union in Manhattan.

In the 1930's when American commercial art and advertising were dominated by hard-sell copy and realistic illustration, Mr. Rand introduced the purer, more graphic quality of the modernist movement. He was one of the first to use color and white space as framing devices, and he contributed to changing the cluttered look of advertising that had



But his real education came from foreign design magazines, the German *Gebrauchgraphik* and the British *Commercial Art*, where he was introduced to such master designers as A. M. Cassandre and Laszlo Moholy-Nagy. His first job was for the George Switzer Agency in Manhattan, designing lettering and packages for Squibb and other clients.

In 1935 he opened his own "illustration" studio on East 38th Street. A year later, at 21, he designed pages for *Apparel Arts* magazine and was hired as an art director for its parent company, Esquire-Coronet, where he developed his own vision and graphic style in fashion and gift layouts for *Esquire* magazine.

This vision was developed further in his innovative covers for *Direction*, an arts and culture magazine.

Since 1968, Mr. Rand had been a professor of graphic design at Yale and had been teaching at Yale's summer program in Brissage, Switzerland, since 1977. In 1993 he was made professor emeritus of graphic design and has subsequently lectured as a guest professor at Cooper Union and other schools around the country. He was inducted into the Art Directors Association in 1988, the National Academy of Design in 1991, and the American Academy of Arts and Letters in 1999.

Mr. Rand was born in Chicago, Ill., on Nov. 13, 1928. He was the son of a steel mill executive and a housewife. He was educated at the University of Chicago and the University of Illinois at Urbana-Champaign. He was married to Marion Swenne Rand, nee Swenne, in 1951. They have two daughters, Susan and Sarah.

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

By STEVEN HELLER

Philip B. Meggs, a scholar of graphic and advertising design who wrote the first full history of the field, from the time of Gutenberg to the postmodern era, died on Nov. 24 in Richmond, Va. He was 60.

The cause was leukemia, said his wife, Libby Phillips Meggs.

Mr. Meggs, who began his career as a designer specializing in corporate identity and promotion, became the first educator both to teach graphic design and to write its history.

Soon after joining the faculty of Virginia Commonwealth University in Richmond in 1968, Mr. Meggs found that his layout and typography students lacked a fundamental knowledge of graphic design's past and its relationship to art, architecture, industrial design and popular culture.

He believed that a student's ability to practice graphic design as more than a commercial service or craft would be limited by ignorance of historical context. He eventually developed the first academic curriculum to start with the invention of the printing press and movable type, continue 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 ignored by most programs.

With the initial success of his courses, Mr. Meggs received a grant in the late 1970's from the National Endowment for the Arts for a series of traveling lectures for any college or university that asked for them. Becoming an itinerant design historian necessitated developing standardized syllabuses, and they later became the core of his 1983 book, "A History of Graphic Design." It is still required reading in courses around the country.

Born on May 26, 1942, in Florence, S.C., Philip Baxter Meggs attended Virginia Commonwealth University, receiving a master of fine arts degree in 1964. He worked as a senior designer for Reynolds Aluminum and as art director of A. H. Robins Pharmaceuticals before starting his teaching career. From 1974 until 1987 he was chairman of Virginia Commonwealth's department of communication arts and design.

In addition to preparing three revised editions of his textbook, Mr. Meggs wrote articles for *Print* magazine and wrote or edited a dozen other books, including "Typographic Design: Form and Communication," "Type and Image: The Language of Graphic Design" and "Revival of the Finest: Digital Versions of Classic Typefaces."

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



The book "A History of Graphic Design" grew out of Philip B. Meggs's lectures on the subject.

From Gutenberg to computers, a scholar examined design.

board talk about design history in a way that seamlessly, warmly and eloquently connected past and present," said the designer Paula Scher. "He made me feel like I was part of a movement of my time, not an irrelevant practitioner grinding out trivial works for yet another bureaucratic corporation."

This year Mr. Meggs was given the Educator Award of the hall of fame of the Art Directors Club of New York.

In addition to his wife, Mr. Meggs is survived by his parents, Wallace and Elizabeth Pruitt Meggs of Florence, S.C.

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Eye



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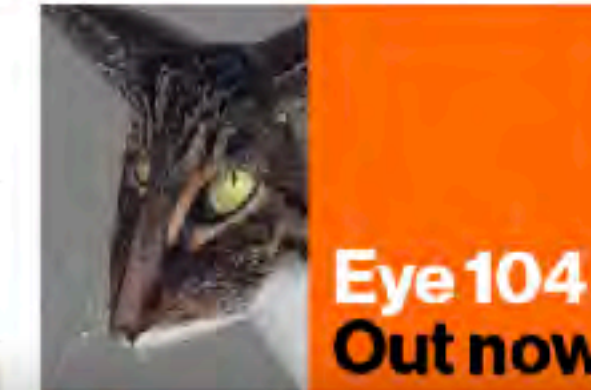
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Summer 2020

Letterform Archive: Objects of Inspiration

Steven Heller
various designers
Marlin Venezky
Giovanni Pintori

Letterform Archive is feeding the post-digital generation's passion for physical artefacts



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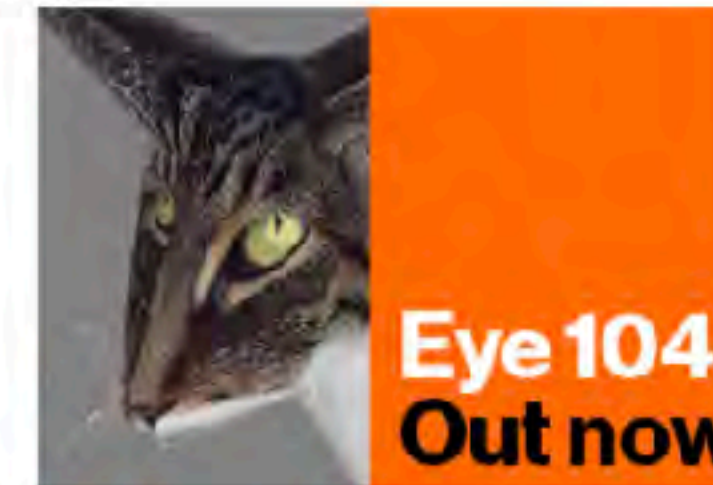
Milton Glaser: Design eminence

Steven Heller
Milton Glaser

'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.'



Milton Glaser (born 1929 in the Bronx, New York), is synonymous



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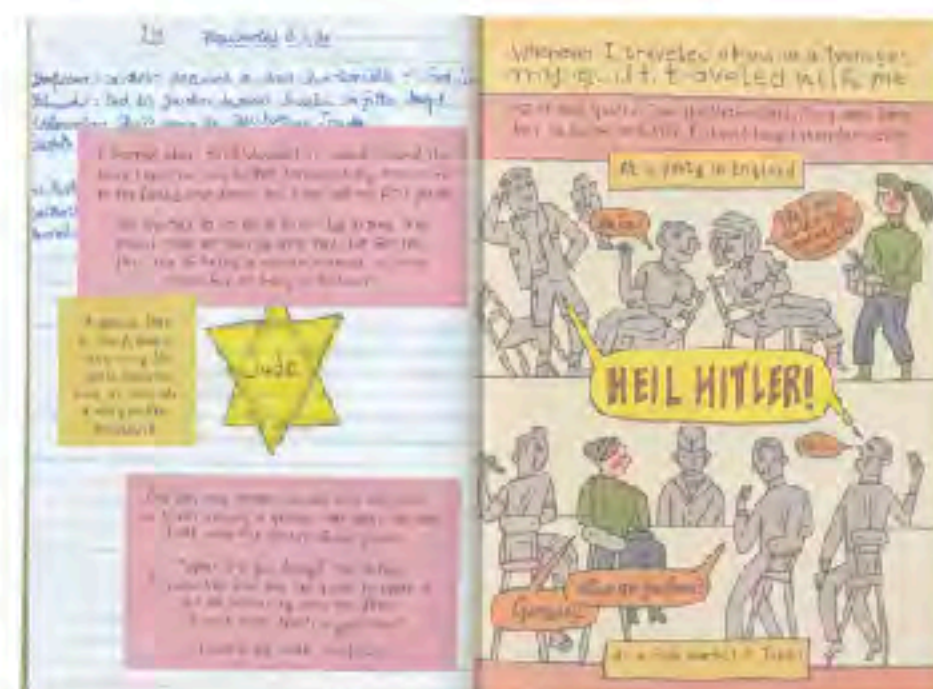
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Autumn 2018

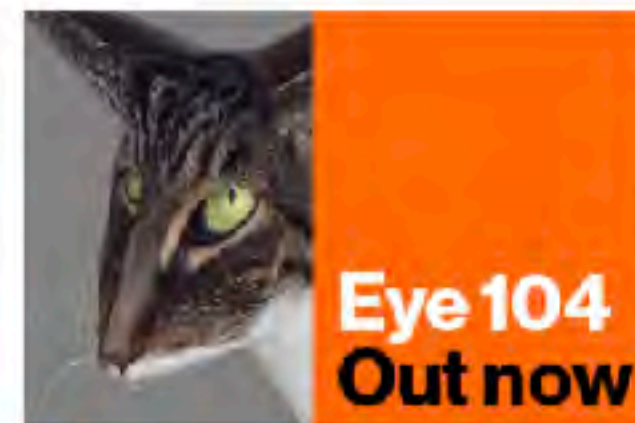
Guilt, abstracted

Steven Heller

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



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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Unwrapped: The Subtle Joys of Food Packaging

Celebrating the art of what our meals comes in, from cookie boxes to condiment bottles

By Steven Heller



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Can Design Help the USPS Make Stamps Popular Again?

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

By Steven Heller



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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



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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



Connect

STEVEN HELLER

Steven Heller is a contributing writer for The Atlantic and the co-founder of its MFA Design Critique program at the School of the Museum of Fine Arts at Tufts University.

Can Posters Still Change the World?

For centuries, printed and mass-produced posters have helped activists spread the message of social and political change. In the 20th century, posters became a powerful tool for social and political change.

STEVEN HELLER OCTOBER 7, 2015

Tag Team: The Graphic Designers of *Show Me a Hero*

The graphic designer Chris Caputo of Yonkers taken by his wife during the 9/11 attacks to achieve verisimilitude for the poster.

STEVEN HELLER AUGUST 26, 2015

AIGA

Writing and Podcasts



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



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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 Creative 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 co-chair 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 future generations to enjoy. Through our research for this book, it became apparent that SVA would not quite be the same if it weren't for Steven Heller 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 recommend 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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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.

Sincerely,

Beth Kleber
Head of Archives

209 East 23rd Street · New York, NY 10010 · 212.592.2636

The New York Times

Tom Bodkin
Chief 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 entrepreneurial 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

817.558.2007 | 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,

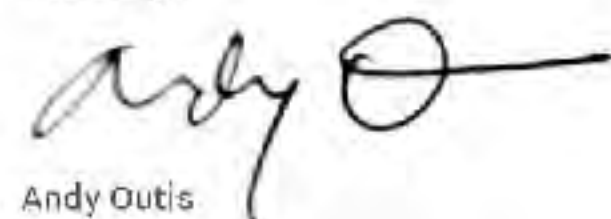
There is no one more dedicated to the education of designers across its myriad forms than Steven Heller. As the author of over 200 books on a plethora of design subject matter; the founder of five post-graduate programs at the School of Visual Arts; and the Co-Chair of SVA's Designer as Entrepreneur 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,



Andy Outis

MICHELE Y. WASHINGTON

DESIGNER/EDUCATOR/RESEARCHER & WRITER

TEL: 347.622.0807 EMAIL: michele@washingtondesign.com
www.officeofmichelewashington.com/

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,



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 co-author 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 butt 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.

Dobbie Millman

with assistance from Zachary Petit

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AWARDS INCLUDE

1996

Art Directors Hall of Fame
Special Educators Award



2005

Society of Illustrators
Richard Gangel Art
Director Award



2000

Pratt Institute Herschel Levitt Award

2011

Cooper Hewitt
Design Mind Award



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.



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

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."



Nic Heller, Steve Heller, and Debbie Millman at the 2023 AIGA Conference in New York City.



Louise Fili, Steve Heller, Paula Scher, and Seymour Chwast



Thank You