

The Masters Series: Steven Heller



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Steven Heller



School of VISUAL ARTS®

WHO ARE STEVEN HELLER?

The first book I ever owned was a gift from my Uncle Al: *Tom Swift and His Motor Boat*, by Victor Appleton. The second book I bought myself: *Tom Swift and His Motorcycle*, by the same author. Over time I added *Tom Swift and His Electric Rifle*, soon followed by *Tom Swift and His War Tank*, and then *His Submarine*, *His Airship*, *His Giant Telescope*, and others—all allegedly written by the same man. Marveling at his prolificacy, I wondered how one author could write so many books: Who was Victor Appleton? I was an adult by the time I learned that Victor Appleton was not one man but many, a name owned by a syndicate and assigned, along with the plot lines, to a legion of ghostwriters.

If you are at all familiar with Steven Heller's oeuvre, you can see where I'm going with this; but don't worry. I *am* going there, but I promise not to stay long, because Steven Heller's legendary productivity is not a destination, but a point of departure.

The present exhibition is the latest in the "Masters Series," an annual award exhibition at SVA honoring "a person who, over the course of his or her career, has been recognized as one of the great visual communicators of our time." If visual communication is the subject, then Steven Heller wrote the book on it. At least. For, as the writer and radio host Kurt Andersen once claimed jokingly, he wrote a million

of them. And they are still coming. Odds are that by the time you read this, he will have written another. For those unwilling to wait that long, there is *The Daily Heller*, a blog appearing with the promised regularity in *Print* online.

Unlike Victor Appleton, Steven Heller is real and there is only one of him. Still, the mystique persists. A few years ago I met Steve Heller for lunch, and, as he usually did at such times, he handed me a book by Steve Heller. It was an advance copy that had just been hand-delivered by his publisher.

"I'm honored," I said, "to be the first to have a copy of your latest."

"Actually, it isn't," he said, explaining that another was coming out later in the day.

Probably everyone who knows Steve Heller has a similar story. And while they may all be true (mine is), collectively they are misleading. Graphic design is a vast field stretching literally as far as the eye can see. Understanding that vastness entails encompassing both the big picture and a multitude of small ones. Heller's unique contribution is that he does both on a continuing basis. Although, in a Guinness-World-Records sense, his prodigious output of books on the subject is his most conspicuous achievement, it is emblematic of an accomplishment far more pervasive and, what is more important, ongoing.

A retrospective exhibition by definition records what an artist has already done, invariably raising in the viewer's mind some variation of the old punch line, "Yeah, but what has he done for me lately?" Obviating that response, much of the current exhibition is focused on what Heller is up to now as designer, art director, author, teacher, lecturer, conference organizer, editor, raconteur and educational administrator. What he is up to consists pretty much of telling the story of graphic design.

That story is richer and more complex than even graphic designers might have imagined, loaded with enough colorful characters, plot twists and conflicts to fill a thousand novels. Telling this story, keeping the narrative going, is necessary in two respects: public and professional.

As a matter of public record, the various design disciplines include architecture, product design, interior design, landscape design, and, common to them all, graphics. Each of them is extended by such specialties as exhibition, events design, illustration, software and typography. Throw art direction into the mix and it is small wonder that practitioners constantly complain that they are not understood, for what they do is in many respects barely understandable. Michael Bierut, one of graphic design's wittiest spokesmen, wrote a mock anthem for the American Institute of

Graphic Arts consisting of a litany of reasons to sing that organization's praises. The anthem ends:

"Oh AIGA
No matter what your faults I love you still
For you understand what we do
And our moms never will."

Our moms stand as a universal symbol of the public's failure to understand what designers are for, a failure especially troublesome when registered not by mothers, but by clients. And while it is certainly desirable to dispel such confusion, an even higher priority is to heighten the designer's understanding of her own professional discipline. With Heller's cascade of books, articles, lectures, conferences, exhibitions, courses, blogs, radio essays, podcasts, and rants and raves, he labors mightily to help find a foundation under the eclectic range of activities that designers practice. This is not to say that he has defined graphic design exactly. Rather, he shows its myriad facets clearly enough to make definitions credible.

A logical approach to making design intelligible is to abstract a pattern or theory showing what its disparate ventures have in common. This is not, for the most part, Heller's way; even so general a book as his *Design Literacy* does not take that tack. Each

of his many books, articles and exhibitions freshly examines a single aspect of graphic design. Together they may one day add up to a comprehensive picture of the subject, but that day has not yet come, and Heller does not appear to be impatient for its arrival. Neither should we be, for what we are getting in the meantime is a mosaic of instruction and entertainment, each piece illuminating an aspect of the designer's world.

That world, as Heller offers it up to us in various media, is organized politically (*The Swastika; Red Scared!*; *Angry Graphics: Protest Posters of the Reagan-Bush Era; Art Against War; Cartoonists for a Nuclear Freeze; Political Art*); regionally (*New York Observed; Italian Art Deco; American Art Deco*); and in fact according to whatever style, period, subject and flavor catch his interest.

Heller seems to have been aware from the start that the dignity of the graphic arts does not require a slavish concern with dignity. Thomas Nast, George Grosz, Pablo Picasso, Stan Lee and M.C. Escher all serve to remind him—and us—of the human need to fool around. Even the most serious graphic design tends to be edged with humor, playfulness, quirkiness and sheer fun. It is no strain for Heller to move from the geopolitical import of the swastika to the restraints of taste and prudery in condom ads.

Heller's writing frequently has a moralistic bent, which does not, as it does with some designers, cause him to keep his distance from the commercial world: in fact, several of his books concentrate on the business side of design. Designers have at times argued that their role is to be "the conscience of industry." Heller knows better. Conscience is not for hire and cannot be outsourced or delegated. Clients have to take it on for themselves. But designers can conscientiously avoid particular clients.

One way for them to do that is to become their own clients. Ten years ago, Heller initiated the Designer as Entrepreneur program at SVA, which he co-directs with Lita Talarico. It is aimed at encouraging and enabling students to conceive, create and market their own products and services. Not everyone wants to do that, and not everyone who wants to has the requisite talent and temperament. But they can all benefit hugely from the experience of initiating work based on their own ideas, as opposed to depending on so-called "content providers." In years of working with designers, I have found the distinction between the provider of content and the communicator of content to be at best dangerous and at worst pernicious. I have known designers who were not only comfortable with the distinction, but were downright resistant to considering any other way to

work. A program like Heller's at SVA would benefit them profoundly.

It is commonly accepted that no profession can be taken seriously until it has a history, an archive of critical analyses and an educational apparatus. For the profession of graphic design, Heller is helping to forge all three. In the process he has expanded and deepened our familiarity with individual designers. In 1989, for example, the Walker Art Center in Minneapolis, with the cooperation of the AIGA, presented the exhibition "Graphic Design in America." Created by the Walker's curator of design Mildred Friedman, the show disappointed many designers who felt that the selections were arbitrary and not accurately representative of the field. Friedman countered that professional designers, accustomed to submitting their work to be judged by committees of their peers, were—unlike, say, painters and sculptors—simply unaccustomed to curated shows. Heller organized and moderated a public panel discussion of the issue, which was held at The Cooper Union. Like most panels, this one settled nothing; but it did clear the air enough to allow for general agreement that a much less grandly promissory title would have been more accurate.

The exhibition was accompanied by a book of the same name, featuring essays by outstanding

critics like Lorraine Wild, Joseph Giovannini, and the team of Ellen Lupton and Abbott Miller. It was also weighted with a series of interviews Heller conducted with leading American designers, including Saul Bass, Milton Glaser, Ivan Chermayeff, April Greiman, Muriel Cooper, Leo Lionni, Bradbury Thompson and Paul Rand. A master interviewer, Heller often reprises that role in *Print* magazine and in the online *AIGA Journal*, consistently posing questions that yield new information and insights.

Heller is able to do this, someone remarked, "because he knows where the bodies are buried." This turns out to have more than metaphorical implications, for some of his best writing about individual designers takes the form of obituaries for *The New York Times*, which unfailingly pinpoint each late designer's particular contribution to the field. The interviews and obituaries themselves add up to a real picture of graphic design in America. The same depth of knowledge makes Heller equally effective as an interviewee on radio and video.

Heller's own life story is fairly well known, and accounts, in part, for his eclecticism. The trajectory of his career follows a crooked line from *Screw* magazine, where he was the boy art director, to *The New York Times*, where over the last 33 years he has art-directed the Op-Ed page and the Book Review.

In his own review of Gordon Bruce's book on industrial designer Eliot Noyes, Heller highlighted Noyes's role in bringing top-flight designers like Paul Rand, Chermayeff & Geismar, Charles and Ray Eames, and Eero Saarinen to such clients as IBM and Westinghouse. Noyes himself was a consultant to those corporations, for whom he not only designed but also functioned brilliantly in identifying other consultants and supporting their work. For example, when Paul Rand's presentation of his new Westinghouse logo sparked a management debate (one executive protested that it looked like the three balls in a pawn shop window), CEO Mark Cresap turned to Noyes and asked, "How do we resolve something like this?" Noyes replied, "Well, I guess that's what I'm here for." And *he* decided.

It was natural for Heller to seize on this material in a book about an industrial designer. Noyes was in effect a surrogate rabbi, in the sense of Milton Glaser's observation that every designer with a corporate client needs "a rabbi inside the corporation." Using the term more loosely than dictated by either common usage or Mosaic Law, Glaser drew on the *shtetl* wisdom declaring that the vicissitudes of being Jewish necessitate having someone in your corner. Milton saw the corporate rabbi as a defender of the faith, an advocate who actually had the authority to make advocacy stick.

Sometimes the CEO himself is the rabbi, as

Frank Stanton was at CBS and Walter Paepcke at Container Corporation, but it is a function that can effectively be assigned to someone else, as it was to Noyes. Like a real rabbi, the design advocate relies regularly on fellow "clerics" and "congregants." In this tradition, Heller, rabbi to the entire graphic design community, embraces collaboration, and a key to his output is his talent for being a co-editor, co-author, co-designer, co-chair and co-conspirator in the plot to expose design's infinite richness. Some of his collaborators are luminaries themselves, among them Seymour Chwast, Karrie Jacobs, Louise Fili, Steven Guarnaccia, Paula Scher, Julie Lasky, Michael Bierut, Gail Anderson, Marshall Arisman, Jessica Helfand, Philip Meggs, Veronique Vienne, Richard Wilde and Brad Holland.

Co-pilots like these enhance the prospect of soaring high and covering a lot of territory. One of them, *I.D.* magazine's editor-in-chief Julie Lasky, has worked with Steve Heller in almost as many capacities as there are: as an editor and researcher at the book publisher Van Nostrand Rhinehold, and later at *Print* and *I.D.*; as a co-author of *Borrowed Design*; and as an instructor at SVA, where he co-chairs the MFA program and she taught a magazine workshop.

Heller not only has an eye for details, Lasky says, but also an unwillingness to stop at merely observing

them. Once, looking over a catalog of Ladislav Sutnar's early work, Heller noticed that someone named Philip Pearlstein was on the staff. Could this be the painter? he wondered. Someone else spotting the name might have been struck by the same thing and gone no further. Not Heller. He called Pearlstein up and asked him. The artist confirmed that he had, indeed, worked for Sutnar, and agreed to speak about the experience at a conference on design history that Heller was chairing.

"Steve got me into my adult working life," Lasky says. "It's the kind of thing he's done for lots of people. He is incredibly generous, and the same generosity that has helped so many young designers and writers he has shown as well to name designers like Paul Rand, Seymour Chwast and Tibor Kalman—people with whom he has developed special friendships."

In my opinion, Steve Heller's generosity makes a larger contribution to design than in just establishing connections between people who need each other and between people and companies that need each other. A free-flowing generosity informs the very quality of his productivity. Heller holds nothing back. He collects—he is a prodigious collector, as this exhibition reveals—but he does not hoard.

In this, Heller may be the most writerly of writers. In her book *The Writing Life*, Annie Dillard writes, "One of the few things I know about writing is this: spend

it all, shoot it, play it, lose it, all, right away, every time. Do not hoard what seems good for a later place in the book, or for another book; give it, give it all, give it now. The impulse to save something good for a better place later is the signal to spend it now....Similarly, the impulse to keep to yourself what you have learned is not only shameful, it is destructive. Anything you do not give freely and abundantly becomes lost to you. You open your safe and find ashes."

Steven Heller, Lasky points out, is not a trained designer, not an historian, an educator, but not formally educated. "He approaches everything as an outsider," she says.

Maybe. But if he is an outsider, he is the insider's outsider. And therein lies his value.

Ralph Caplan
July, 2007



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2.



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4.

1. Screem magazine

Al Goldstein and Jim Buckley, publishers/editors
Steven Heller, art director

2. Stop the War on Puberty

Brad Holland, designer
Steven Heller, art director

3. Critique/New York Free Press

Sam Edwards, editor
Steven Heller, art director and illustrator

4. New York Free Press

Sam Edwards, editor
Steven Heller, art director and illustrator

1. Rock magazine

Larry Marshak, editor
Steven Heller, art director

**2. Captain Beefheart
(from Rock magazine)**

Larry Marshak, editor
Steven Heller, art director

**3. The Fourth Original
Rock and Roll Show**

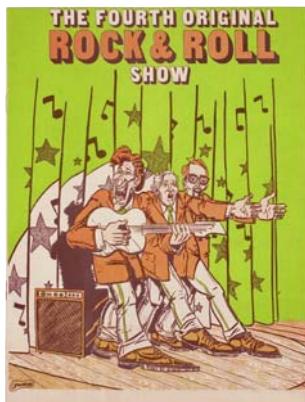
Larry Marshak, producer
Steven Heller, designer
Yossarian, cover illustration

4. Interview magazine

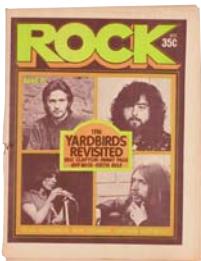
Andy Warhol, editor
Steven Heller, designer

5. Interview magazine

Andy Warhol, editor
Steven Heller, designer



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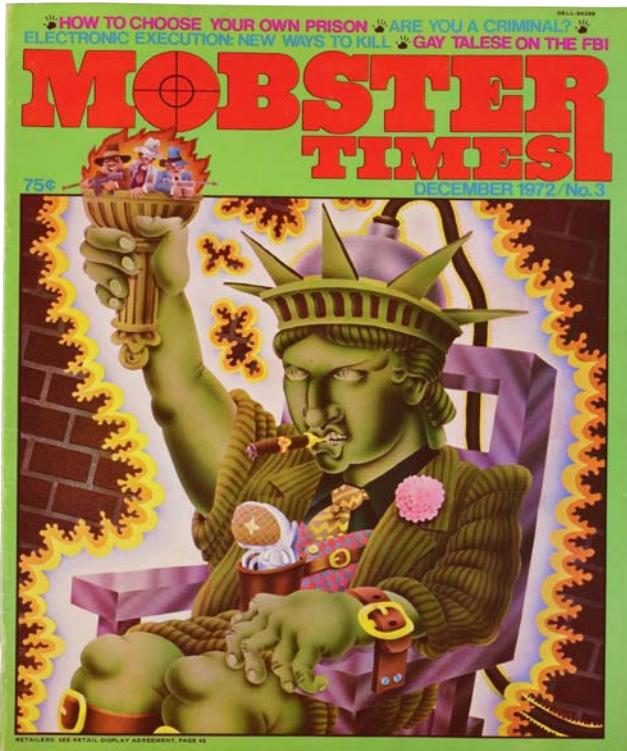
5.

1972

1973

1. Mobster Times

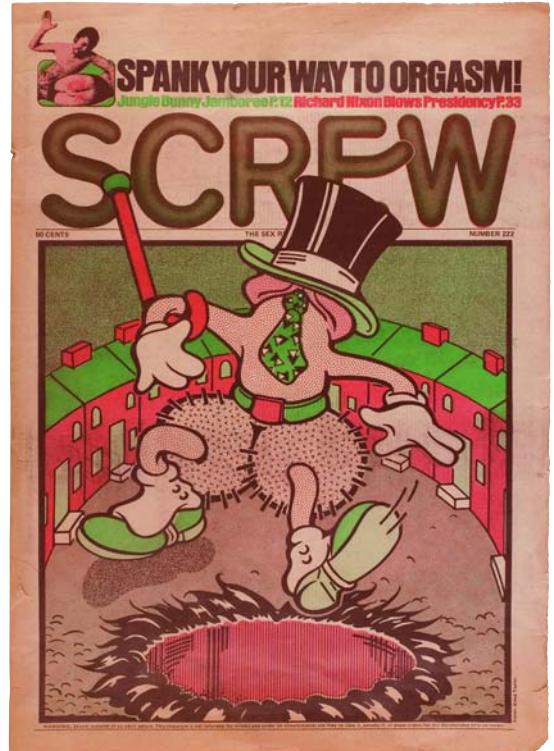
Al Goldstein and Jim Buckley, publishers
Steven Heller, art director



1.

1. Screw magazine

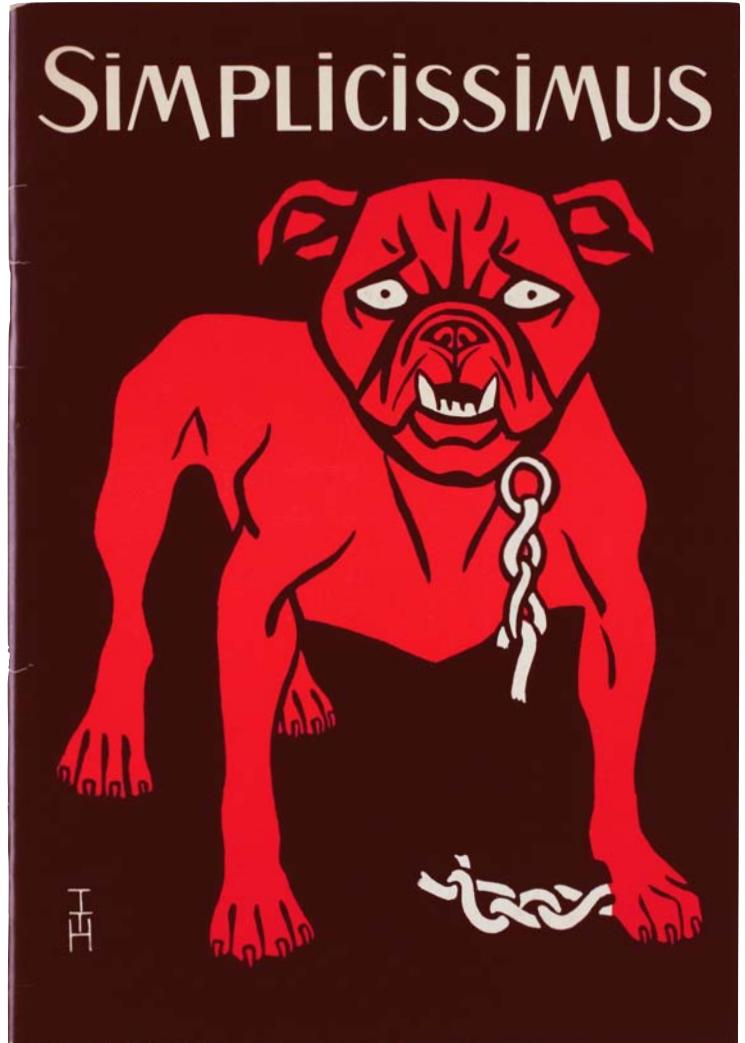
Al Goldstein and Jim Buckley, publishers
Steven Heller, art director

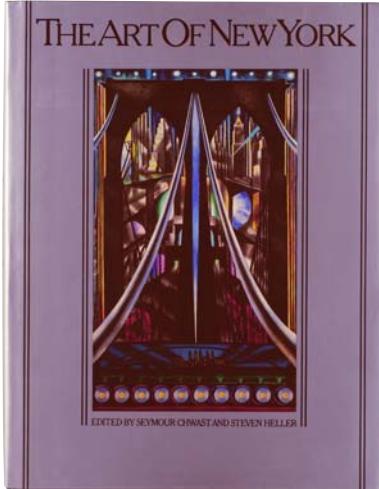


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1. **Simplicissimus**

Steven Heller, catalog editor and designer
Tom Wolfe, introduction



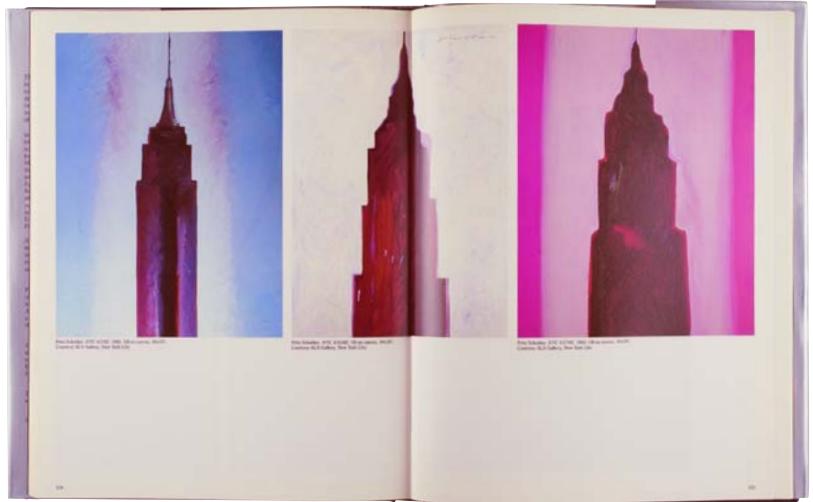


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1. The Art of New York

Steven Heller and Seymour Chwast, authors
Seymour Chwast, designer

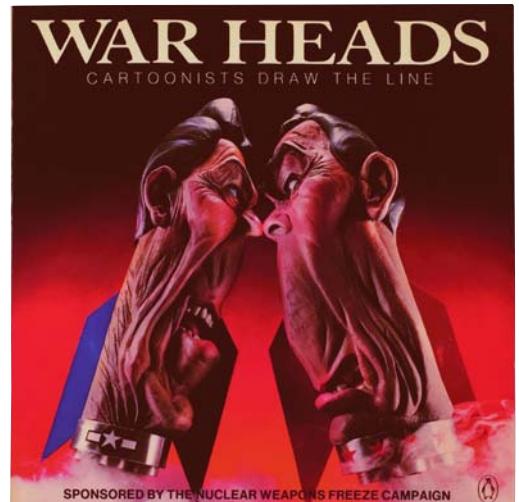
2. Spread from The Art of New York



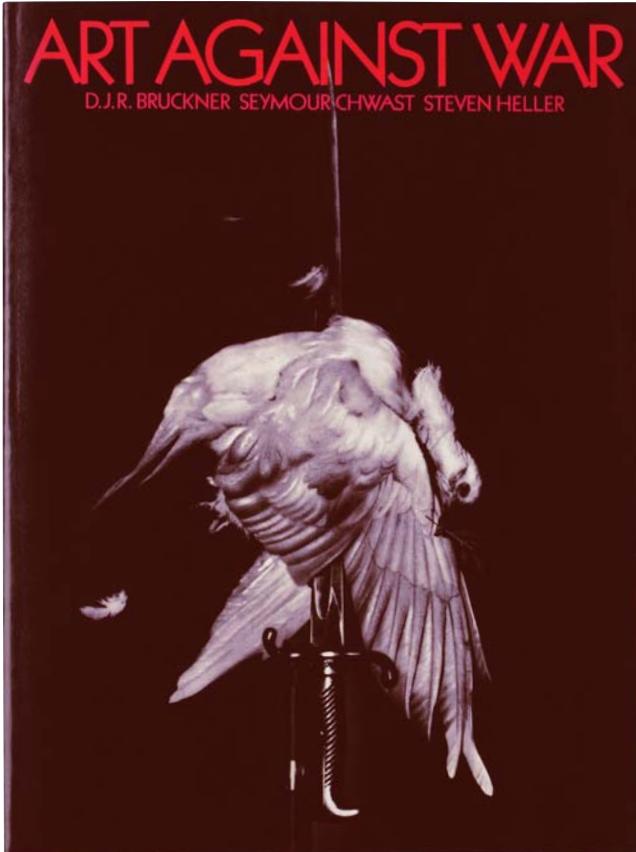
2.

3. War Heads

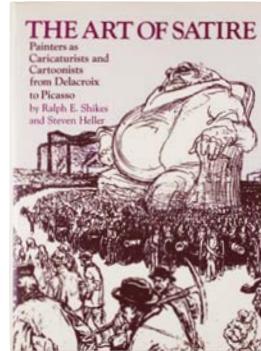
Steven Heller, editor and designer
Roger Law, cover illustration



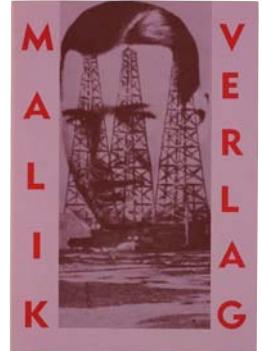
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1. Art Against War

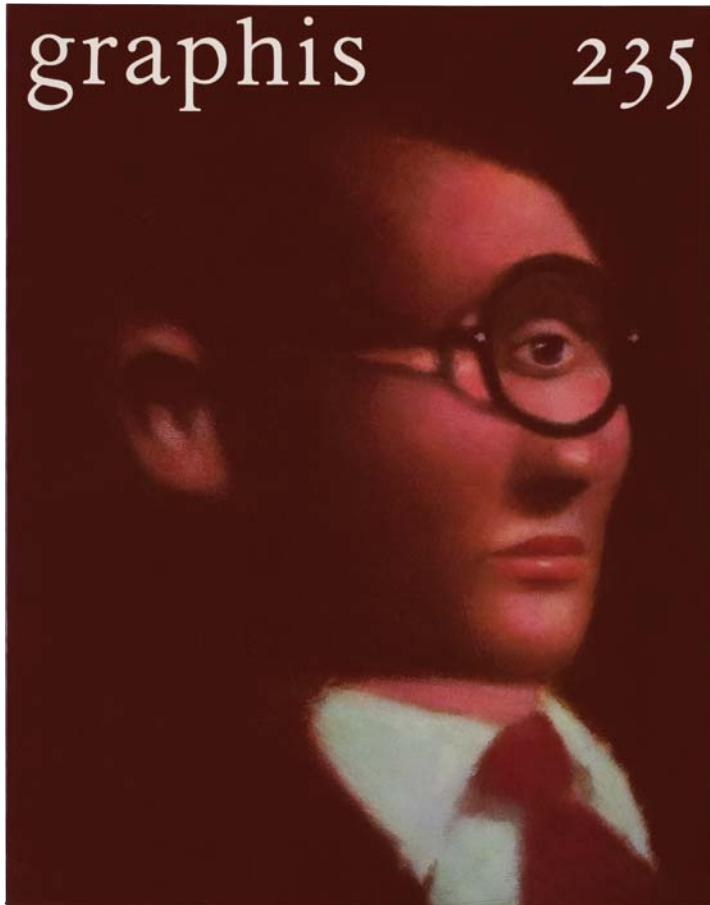
D.J.R. Bruckner, Seymour Chwast,
Steven Heller, authors
Seymour Chwast, designer
John Heartfield, cover

2. The Art of Satire

Ralph E. Shikes and
Steven Heller, authors
Steven Heller, designer

3. Malik Verlag

James Fraser and Steven Heller, editors
Louise Fili, designer



1.

1. Graphis magazine

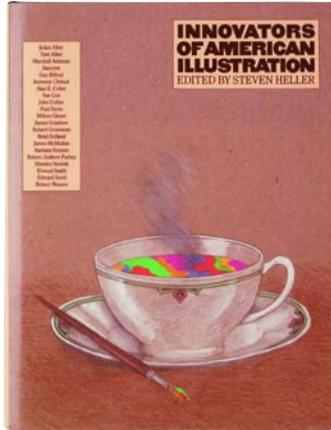
Walter Herdeg, editor
Steven Heller, author of "Brad Holland"
Brad Holland, cover illustrator

1986

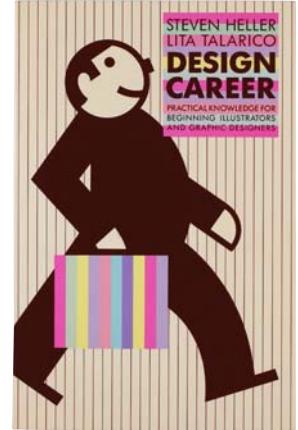
1987



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1. W. A. Duggins: Typographic Treasures

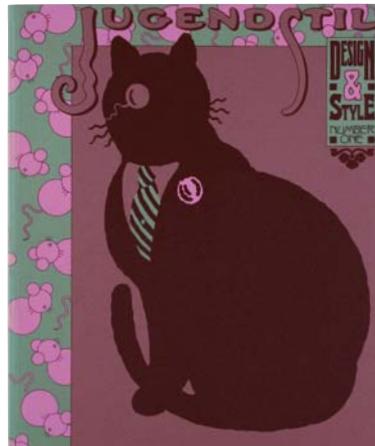
Steven Heller, catalog author
Louise Fili, designer

2. Innovators of American Illustration

Steven Heller, editor
Seymour Chwast, designer and cover illustration

3. Design & Style: Jugendstil

Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer and cover illustration



3.

1. Design Career

Steven Heller and
Lita Talarico, authors
Seymour Chwast, designer
and cover illustration

1. Design & Style: Futurism

Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer and cover illustration

2. Design & Style: Paris Deco

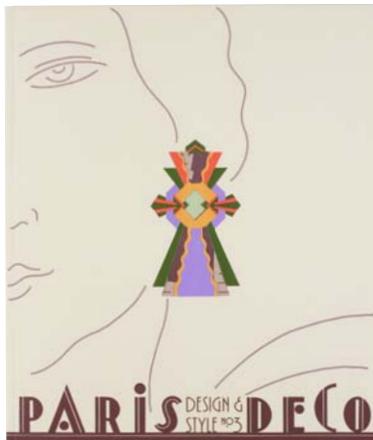
Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer and cover illustration

3. Graphic Style

Steven Heller and Seymour Chwast, authors
Seymour Chwast, designer and cover illustration



1.



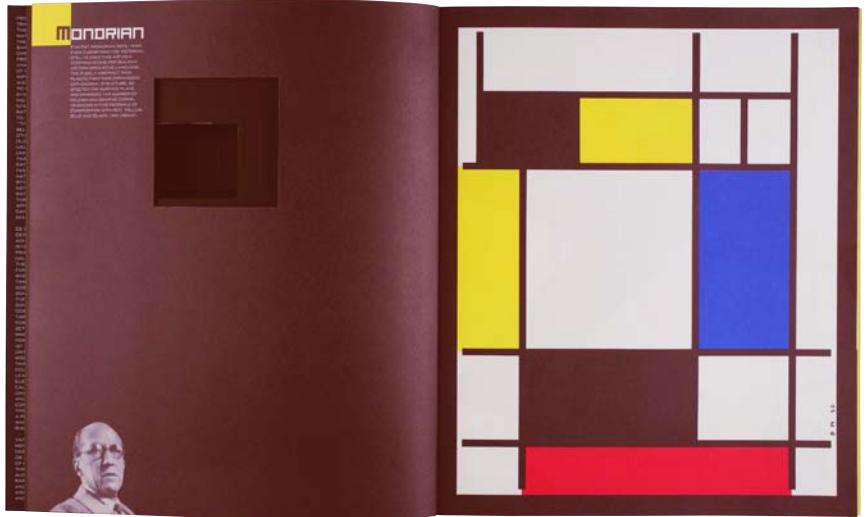
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1. Design & Style: De Stijl

Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer and cover illustration

2. Spread from Design & Style: De Stijl

3. Design & Style: Surrealism

Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer and cover illustration

4. Sourcebook from Visual Ideas

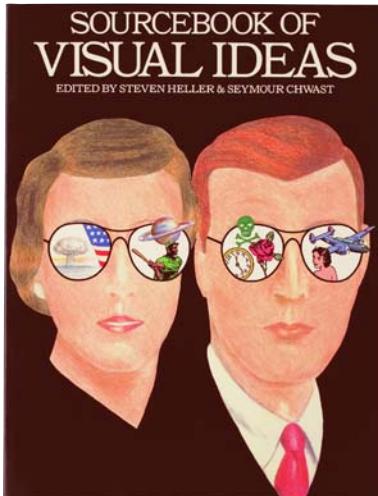
Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer and cover illustration

5. Trylon and Perisphere

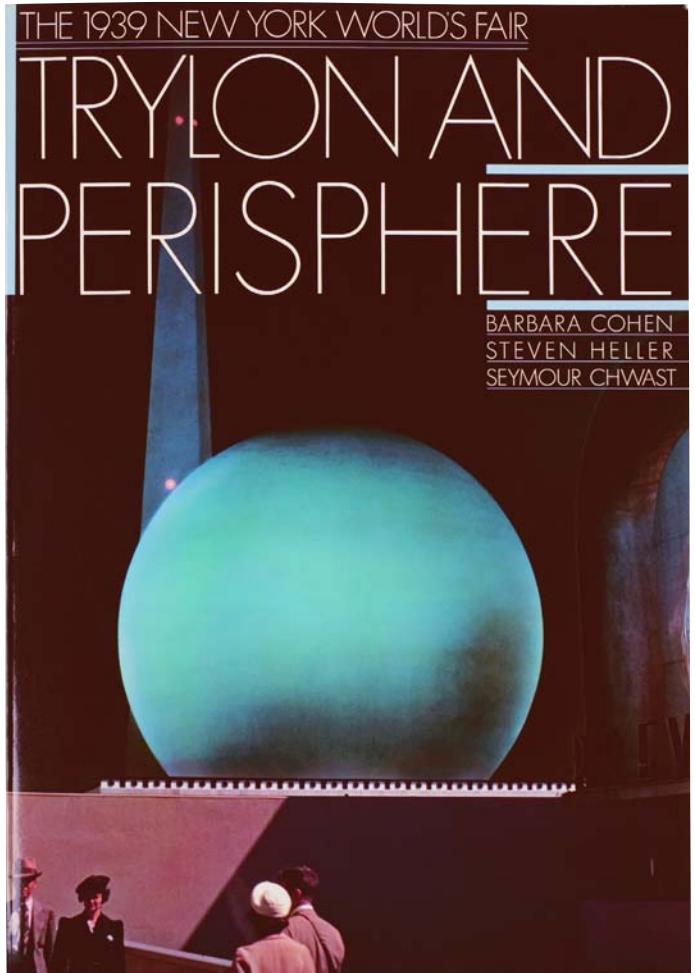
Barbara Cohen, Steven Heller and
Seymour Chwast, authors
Seymour Chwast, designer



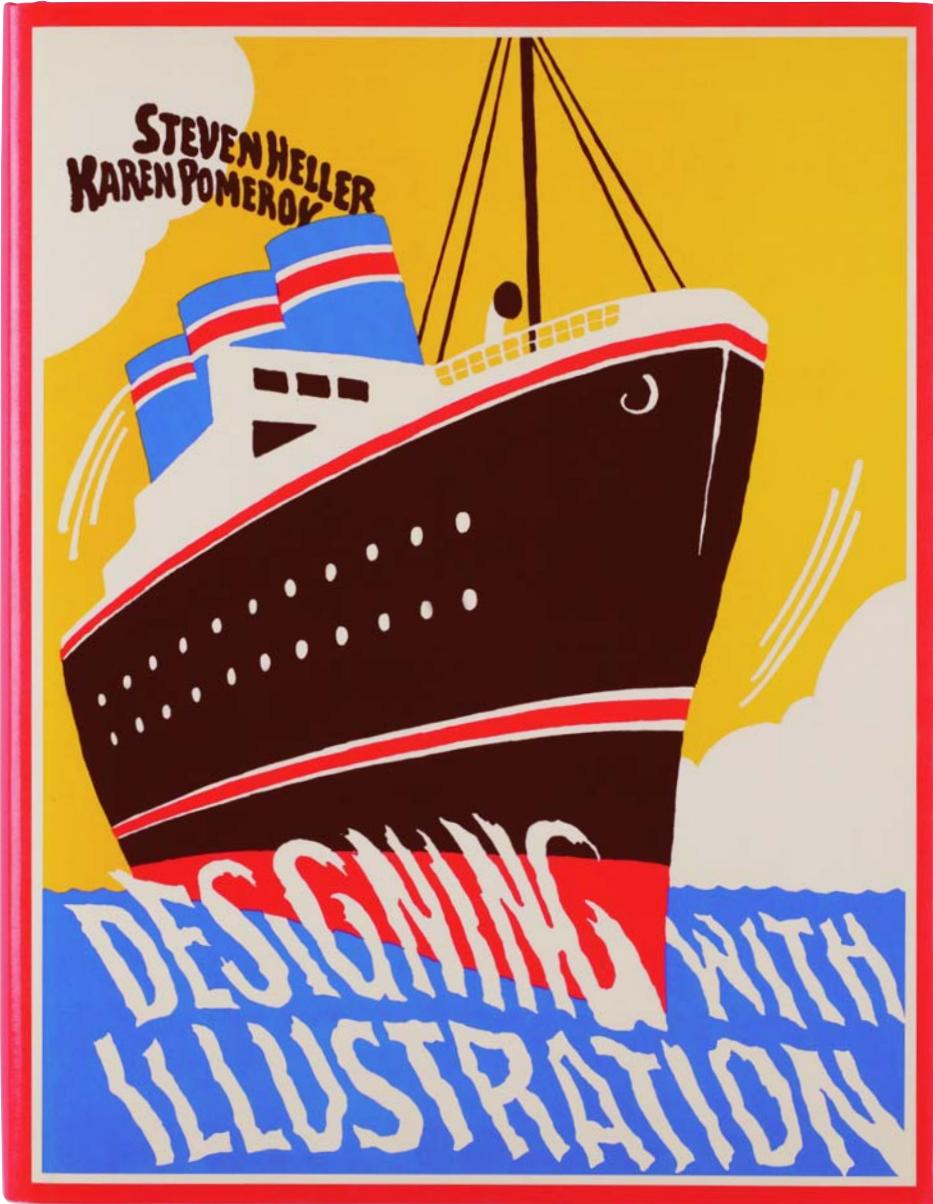
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4.



5.



1. Designing With Illustration

Steven Heller and Karen Pomeroy, authors
Seymour Chwast, designer and cover illustration

2. Low Budget High Quality Design

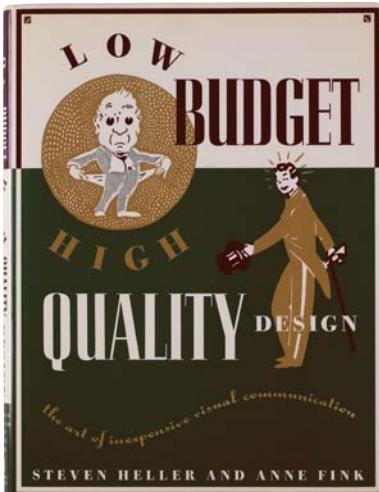
Steven Heller and Anne Fink, authors
Louise Fili, designer

3. P Chronicles

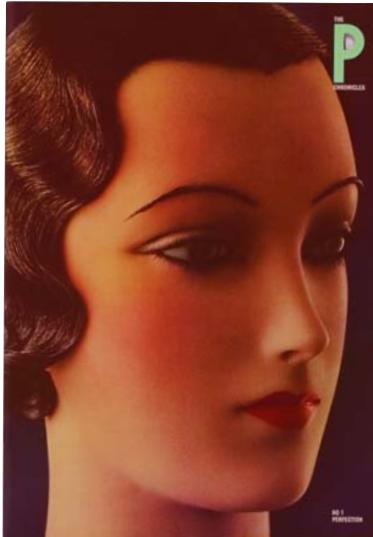
Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer

4. Spread from P Chronicles

Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer



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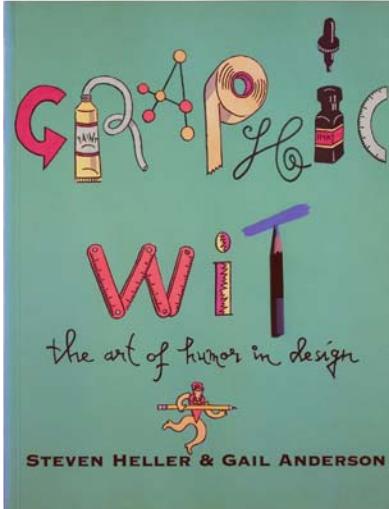


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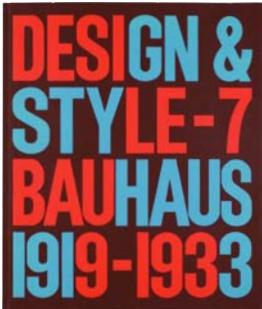
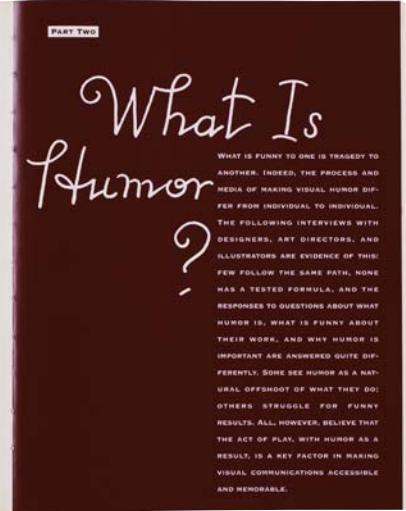




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4.

1. Graphic Wit

Steven Heller and Gail Anderson, authors
Louise Fili, designer
Steven Guarnaccia, cover illustration
and lettering

2. Spread from Graphic Wit

3. Design & Style: Bauhaus

Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer

4. Spread from Design & Style: Bauhaus



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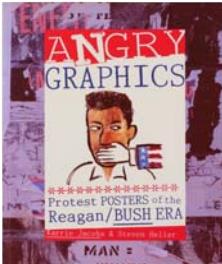


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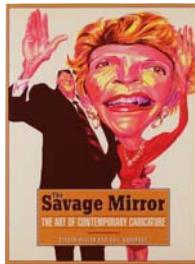


3.

1. **P Chronicles (Ivy Hill Presents)**
Steven Heller and Seymour Chwast, editors
Seymour Chwast, designer and cover typography
2. **You Must Have Been a Beautiful Baby**
Vicki Gold Levi, Steven Heller,
Seymour Chwast, editors
Seymour Chwast, designer
3. **School Days**
Steven Heller and Steven Guarnaccia, authors
Louise Fili, designer
4. **Angry Graphics**
Karin Jacobs and Steven Heller, authors
Larry Clarkson, designer
5. **The Savage Mirror**
Steven Heller and Gail Anderson, authors
Teresa Fernandes, designer



4.



5.

Steven Heller was the art director of *The New York Times Book Review* from 1978 to 2007. The following covers are highlights of those years.

1993 Ray Barkus



1994 David Cowles



1994 Brad Holland



1996 Mirko Ilic



1996 Melissa Meier



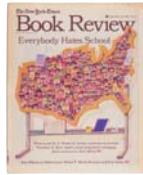
1996 Matthew Bandsuch



1996 Bruce Strachan



1996 Ray Barkus



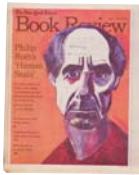
1999 Ed Lam



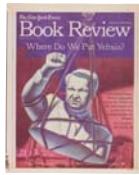
1999 Christoph Niemann



2000 Andrea Ventura



2000 Ray Barkus



2000 Heath Hinegardner



2000 Stephen Brodner



2000 Ray Barkus



2000 Victor Moscoso



2002 Joel Cruz, created at age 8



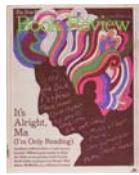
2003 Mirko Ilic



2003 Stephen Brodner



2004 Milton Glaser



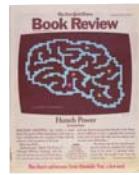
2004 Viktor Koen



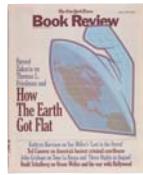
2004 Dusan Petric



2008 Christoph Niemann



2005 Christoph Niemann



1996 Milton Glaser



1996 Seymour Chwast



1997 Ed Koren



1997 R.O. Blechman



1998 Shelley Jackson



1998 John Nickle



1998 Lars Leetaru



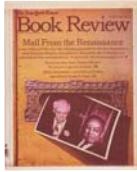
1999 Richard McGuire



2001 Rob Shepperson



2001 Viktor Koen



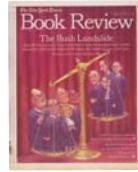
2001 David Johnson



2001 Chris Ware



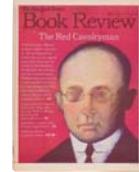
2001 Robert Grossman



2001 Mirko Ilic



2001 Matthew Bandsuch



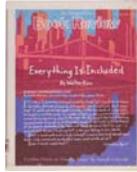
2002 Christoph Niemann



2005 Chad Roberts



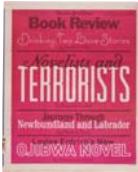
2005 Andy Rash



2005 Andre Carriho



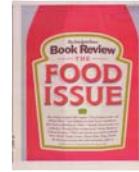
2005 Chad Roberts



2005 Viktor Koen



2006 Chad Roberts



2006 Lou Beach

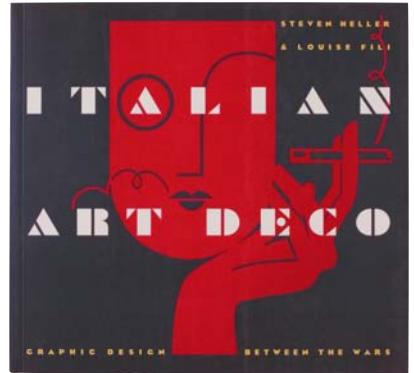


2007 C.F. Payne





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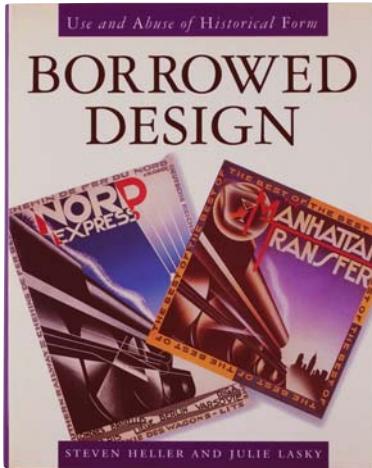
- 1. Eye magazine, American Special Issue**
Steven Heller, guest editor
Rick Poyner, editor
Stephen Coates, designer
- 2. Eye magazine**
Rick Poyner, editor
Steven Heller, author of *The Cult of the Ugly*
- 3. Italian Art Deco**
Steven Heller and Louise Fili, authors
Louise Fili, designer

4. Borrowed Design

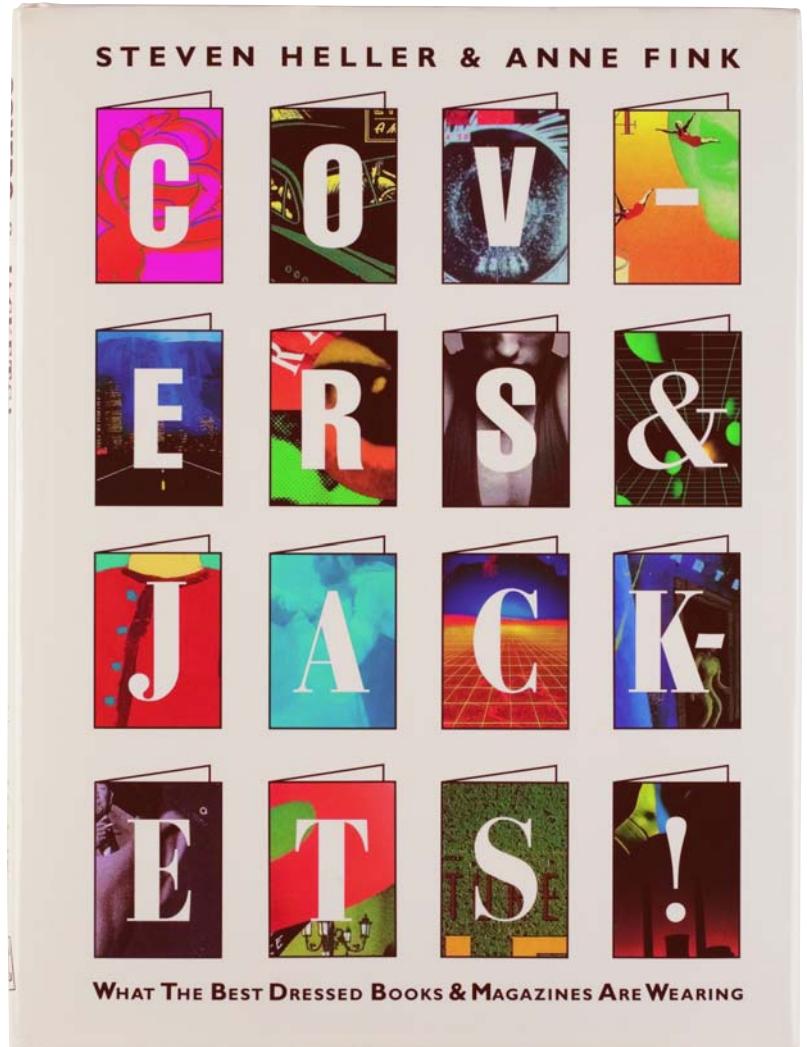
Steven Heller and Julie Lasky, authors
Teresa Fernandes, designer

5. Covers & Jackets!

Steven Heller and Anne Fink, authors
Stephanie Tevoniana, designer



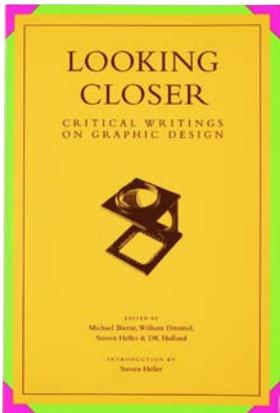
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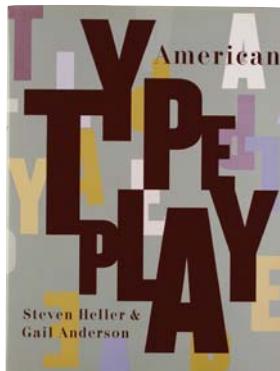
1.



2.



3.



4.

1. Dutch Moderne

Steven Heller and Louise Fili, authors
Louise Fili, designer

2. Looking Closer

Michael Bierut, William Drenttel,
DK Holland, and Steven Heller, editors
Michael Bierut, designer

3. AIGA Journal

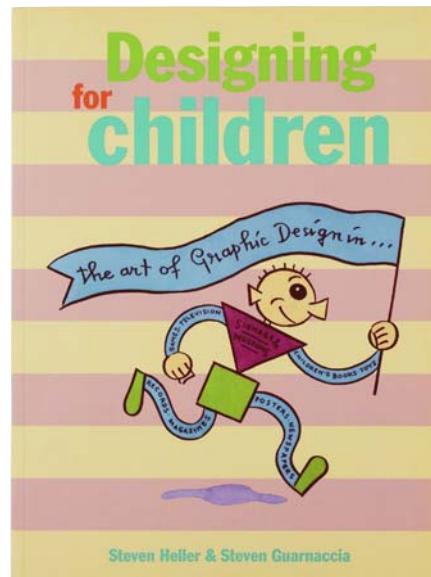
Steven Heller, editor
Lisa Naftolin, designer

4. American Typeplay

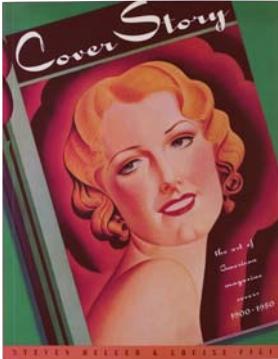
Steven Heller and Gail Anderson, authors
Alex Isley, designer

5. Designing for children

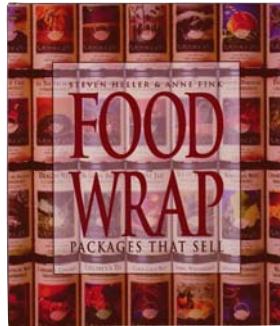
Steven Heller and Steven Guarnaccia, authors
Teresa Fernandes, designer



5.



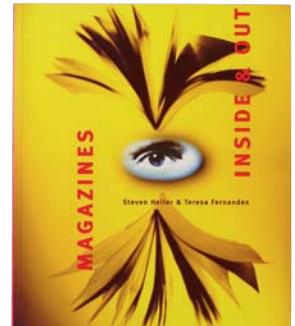
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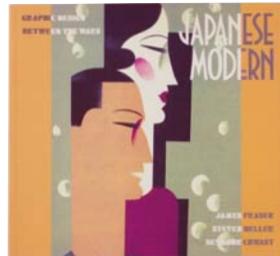
5.



6.



2.



4.

1. Cover Story

Steven Heller and Louise Fili, authors
Louise Fili, Designer

2. AIGA Journal

Steven Heller, editor
E.J. Smith, designer

3. Food Wrap

Steven Heller and Anne Fink, authors

4. Japanese Modern

James Fraser, Steven Heller,
Seymour Chwast, authors
Seymour Chwast, designer

5. Newsletters Now

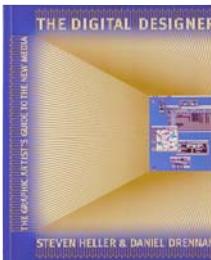
Steven Heller and Elinor Pettit, authors
Mirko Ilić, designer

6. Magazines Inside & Out

Steven Heller and Teresa Fernandes, authors
Teresa Fernandes, designer

1. The Digital Designer

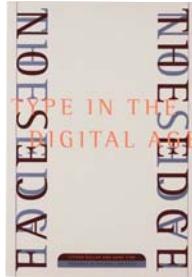
Steven Heller and
Daniel Drennan, authors
Mirko Ilić, designer



1.

2. Faces on the Edge

Steven Heller and Anne Fink, authors
Michael Ian Kaye, designer



2.

4. Looking Closer 2

Michael Bierut, William Drenttel,
Steven Heller, DK Holland, editors
Michael Bierut, designer



3.

5. Deco España

Steven Heller and Louise Fili, authors
Louise Fili, Designer



5.

6. French Modern

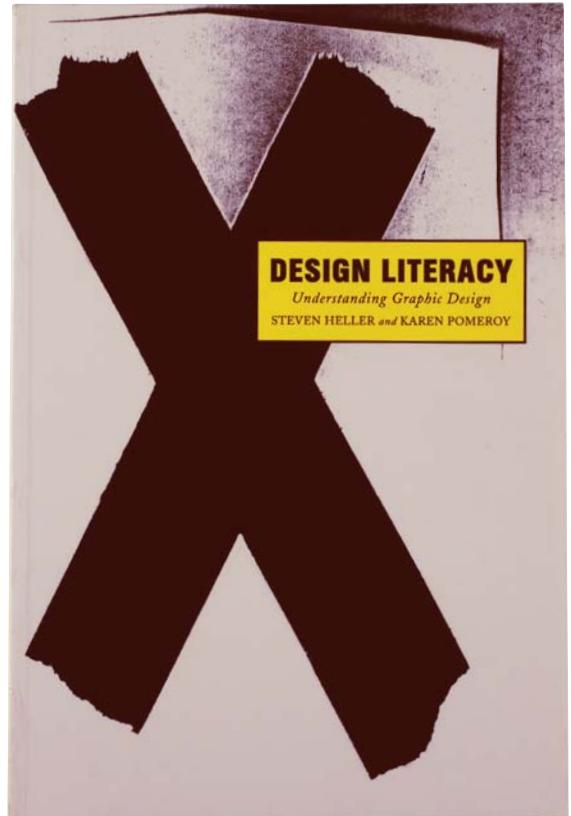
Steven Heller and Louise Fili, authors
Louise Fili, Designer



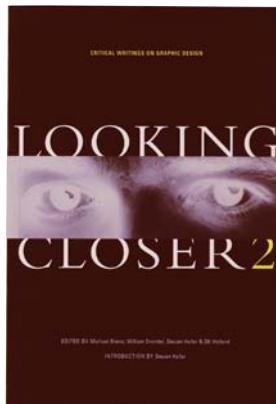
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7. Design Literacy

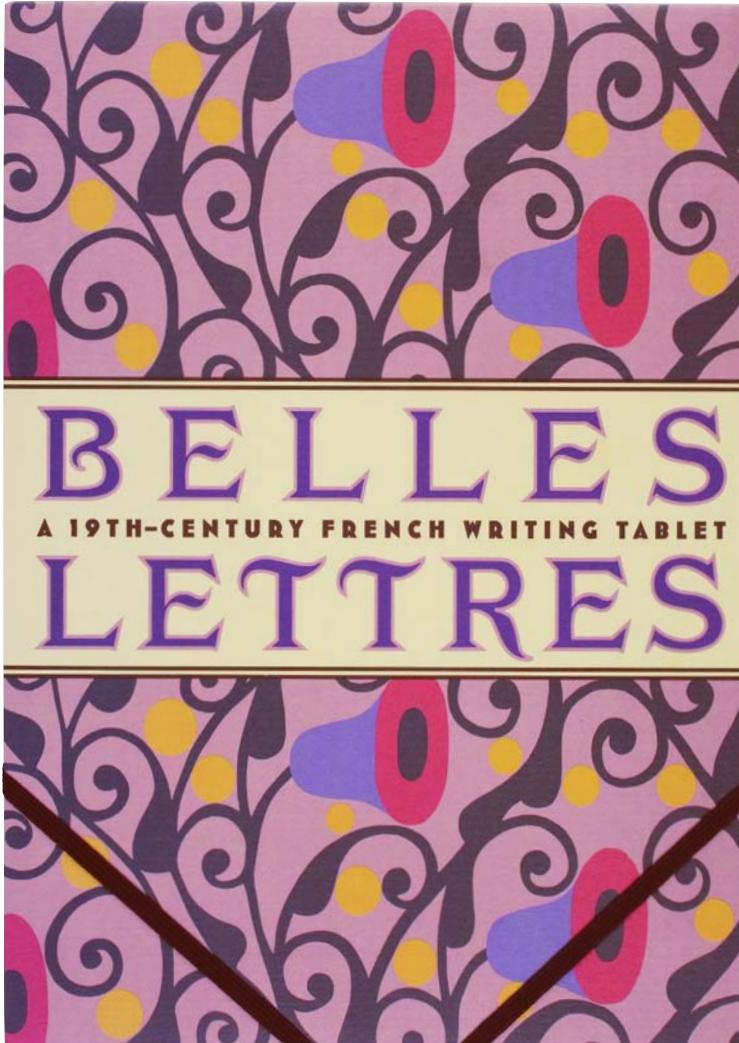
Steven Heller and
Karen Pomeroy, authors
James Victore, designer



7.



4.



1. Belles Lettres

A 19th-Century French Writing Tablet

Louise Fili and Steven Heller, compilers
Louise Fili, designer

2. Belles Lettres

An Art Deco Writing Tablet

Louise Fili and Steven Heller, compilers
Louise Fili, designer

3. Belles Lettres

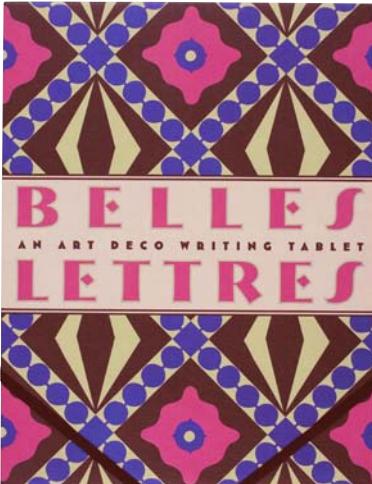
An Art Nouveau Writing Tablet

Louise Fili and Steven Heller, compilers
Louise Fili, designer

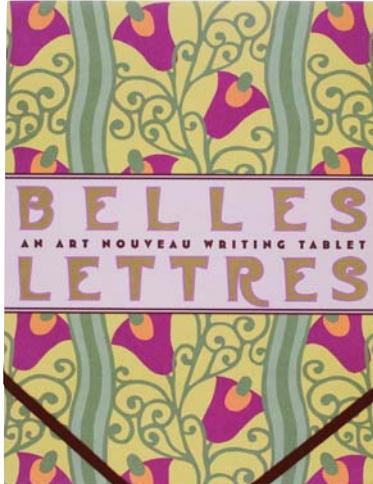
4. Belles Lettres

An Arts and Crafts Writing Tablet

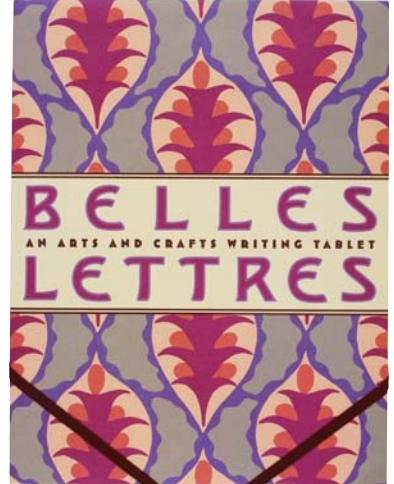
Louise Fili and Steven Heller, compilers
Louise Fili, designer



2.



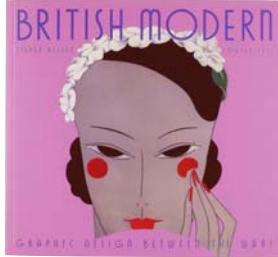
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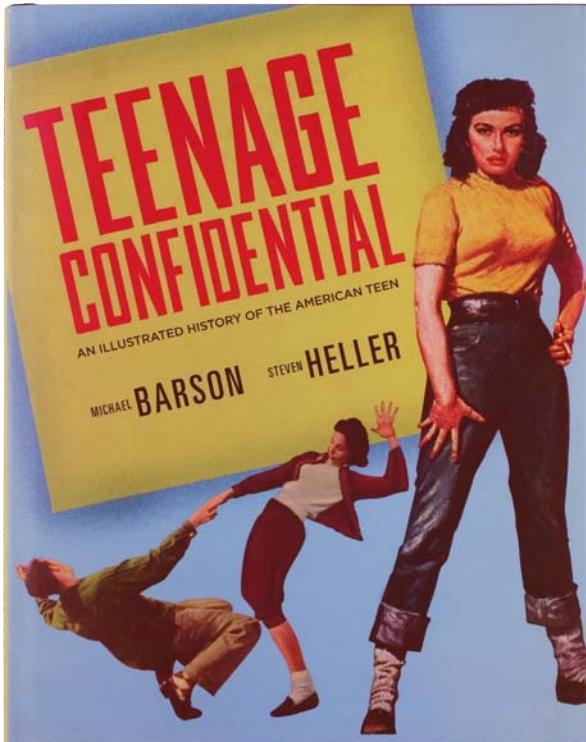
4.



1.



2.



3.

1. German Modern

Steven Heller and Louise Fili, authors
Louise Fili, designer

2. British Modern

Steven Heller and Louise Fili, authors
Louise Fili, designer

3. Teenage Confidential (second edition)

Michael Barson and Steven Heller, authors
Rick Landers, cover design

4. AIGA Journal

Steven Heller, editor
Leslie Goldman, designer

5. AIGA Journal

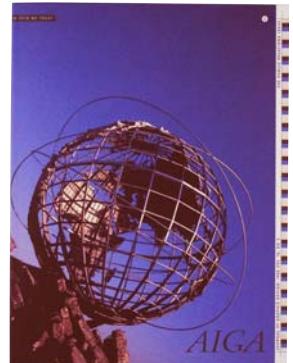
Steven Heller, editor
John Fulbrook III, designer

6. Paul Rand

Steven Heller, author
Hans Dieter Reichert, designer



4.



5.

Steven Heller

Paul Rand



1. Typology

Steven Heller and Louise Fili, authors
Louise Fili, designer

2. Looking Closer 3

Michael Bierut, Jessica Helfand,
Steven Heller, Rick Poynor, editors
Michael Bierut, designer

3. Less is More

Steven Heller and Anne Fink, authors
James Victore, designer

4. Design Literacy (Continued)

Steven Heller, author
James Victore, designer

5. Becoming a Graphic Designer

Steven Heller and
Teresa Fernandes, authors
Teresa Fernandes, designer

6. Paul Rand: A Designer's Words

Steven Heller, Georgette Ballance,
Nathan Garland, editors
Nathan Garland, designer

7. Design Dialogues

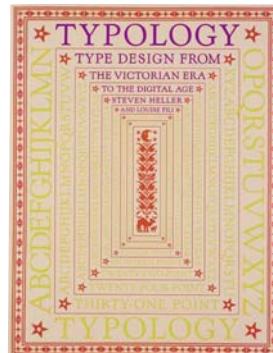
Steven Heller and Elinor Pettit, editors
James Victore, designer

8. The Education of a Graphic Designer

Steven Heller, editor
James Victore, designer



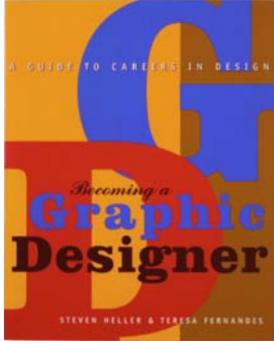
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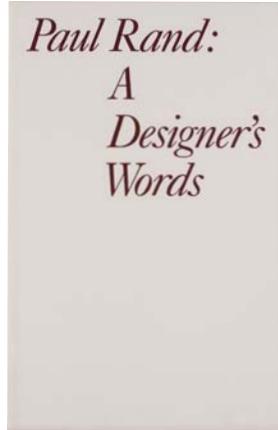
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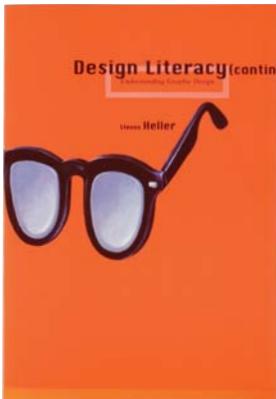
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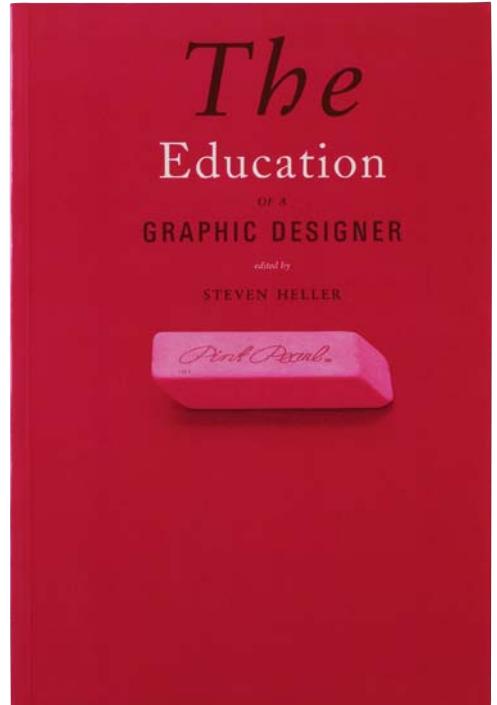
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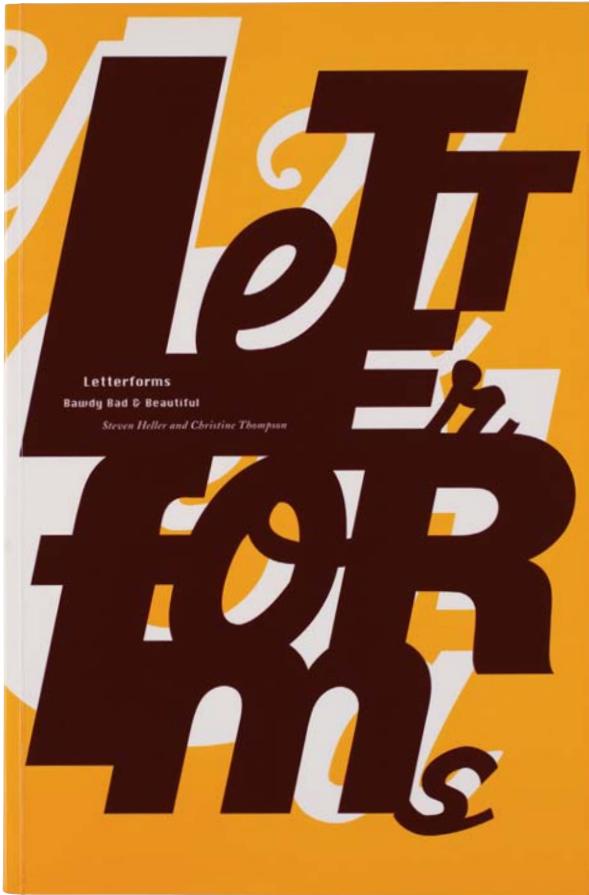
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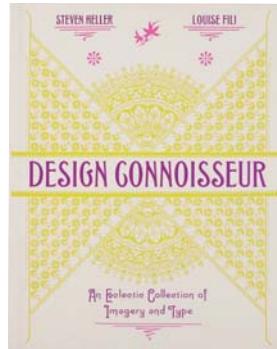
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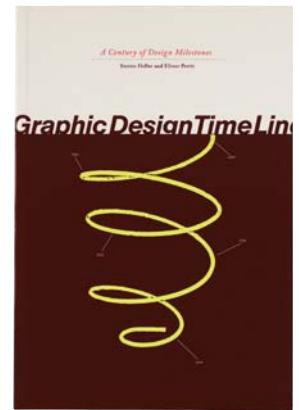
3.

1. Letterforms, Bawdy Bad & Beautiful
Steven Heller and
Christine Thompson, authors
James Victore, designer

2. Design Connoisseur
Steven Heller and
Louise Fili, editors
Louise Fili, designer

3. AIGA Journal
Steven Heller, editor
James Victore, art director
Milton Glaser, cover illustration

4. Graphic Design Timeline
Steven Heller and
Elinor Pettit, editors
James Victore, designer



4.

5. Carta Italiana

Steven Heller and Louise Fill, compilers
Louise Fill, designer

6. The Education of an Illustrator

Steven Heller and Marshall Arisman, editors
James Victore, designer

7. Wedding Bell Blues

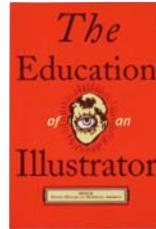
Michael Barson and Steven Heller, authors
Peter Girardi, designer

8. Graphic Style

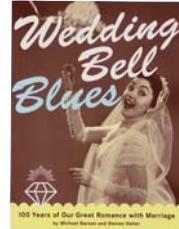
Steven Heller and Seymour Chwast, authors
Seymour Chwast, designer and cover illustration

9. The Swastika

Steven Heller, author
Mirko Ilić, designer



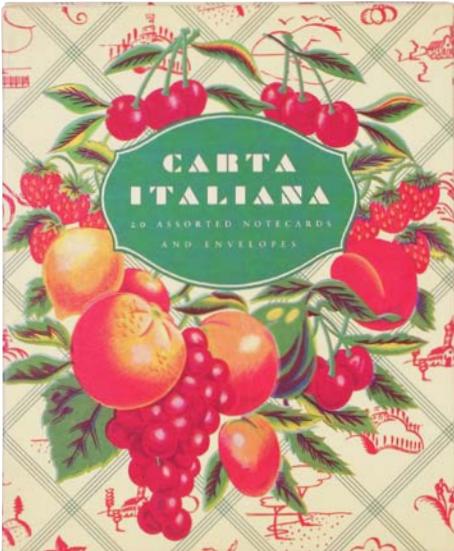
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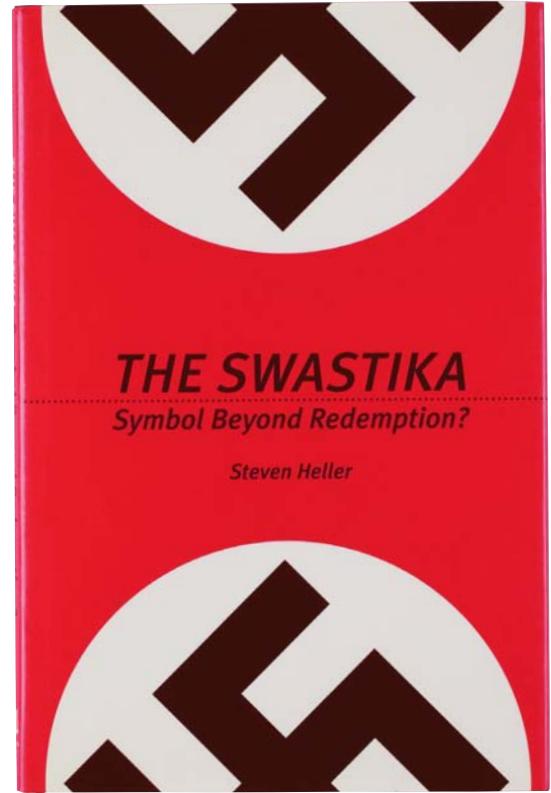
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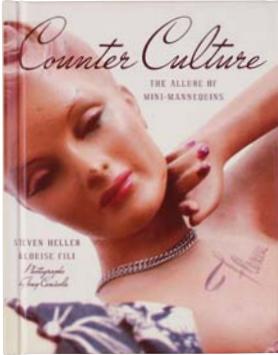
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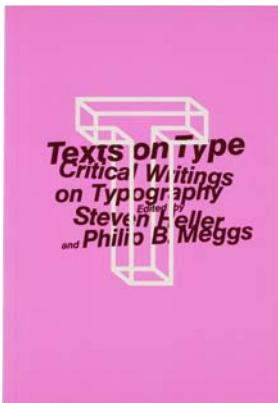
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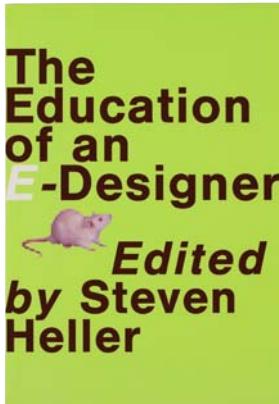
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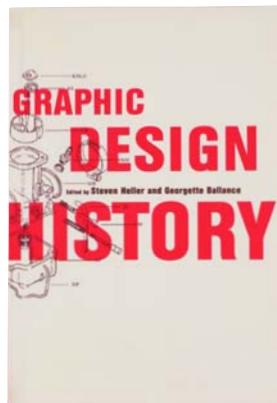
3.



4.



5.



6.



7

1. Counter Culture

Steven Heller and Louise Fili, authors
Louise Fili, designer
Tony Cenicola, photographer

2. Red Scared!

Michael Barson and Steven Heller, authors
Helene Silverman and Peter Girardi, designers

3. Icons of Graphic Design

Steven Heller and Mirko Ilić, authors
James Victore, designer

4. Texts on Type

Steven Heller and Philip B. Meggs, editors
James Victore, designer

5. The Education of an E-Designer

Steven Heller, editor
James Victore, designer

6. Graphic Design History

Steven Heller and
Georgette Ballance, editors
James Victore, designer

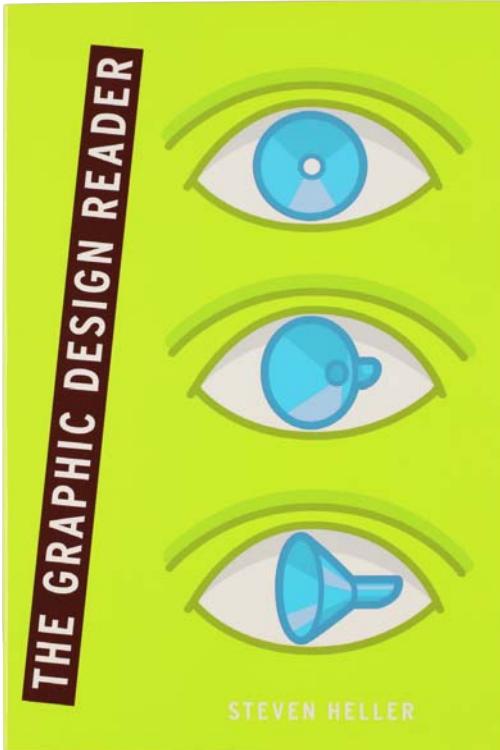
7. Genius Moves

Steven Heller and Mirko Ilić, authors
James Victore, designer

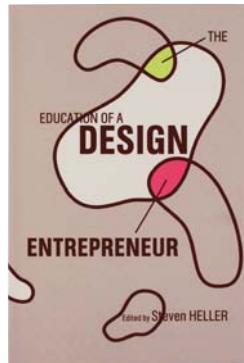
8. Spread from Genius Moves



8



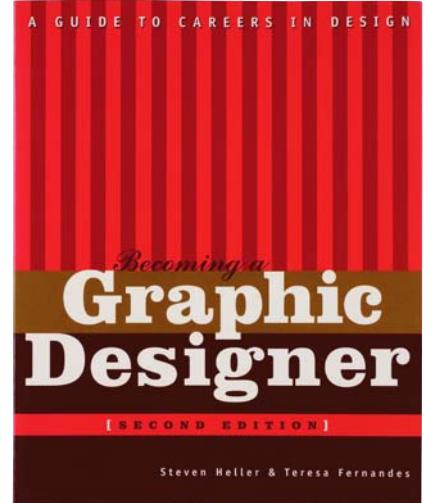
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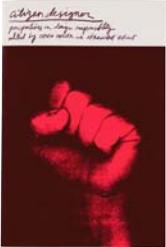


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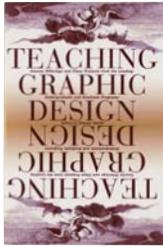


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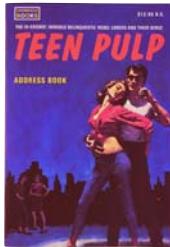
1. **The Graphic Design Reader**
Steven Heller, author
Christoph Niemann, designer and illustrator
2. **Design Humor**
Steven Heller, author
James Victore, designer
3. **The Education of a Design Entrepreneur**
Steven Heller, editor
James Victore, designer
4. **Cuba Style**
Vicki Gold Levi and Steven Heller, authors
Louise Fili, designer
5. **Becoming a Graphic Designer (second edition)**
Steven Heller and Teresa Fernandes, authors
Teresa Fernandes, designer



2.



3.



4.



1.

**1. Merz To Emigre and Beyond:
Avant-Garde Magazine Design
of the Twentieth Century**

Steven Heller, author
Hans Dieter Reichert, designer

2. Citizen Designer

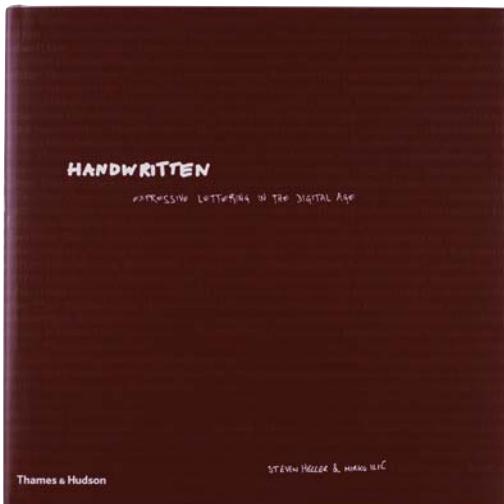
Steven Heller and
Veronique Vienne, editors
James Victore, designer

3. Teaching Graphic Design

Steven Heller, editor
James Victore, designer

4. Teen Pulp

Michael Barson and
Steven Heller, compilers



1. Handwritten

Steven Heller and Mirko Ilić, authors
Mirko Ilić, designer (interiors only)

2. Handwritten

Steven Heller and Mirko Ilić, authors
Mirko Ilić, designer (interiors only)

3. Design Literacy (second edition)

Steven Heller, author
James Victore, designer

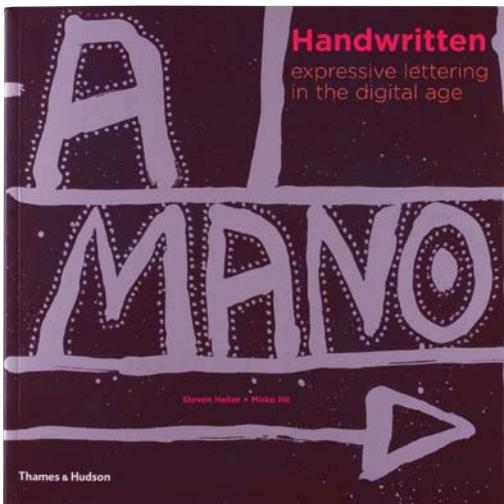
4. Euro Deco

Steven Heller and Louise Fili, authors
Louise Fili, designer

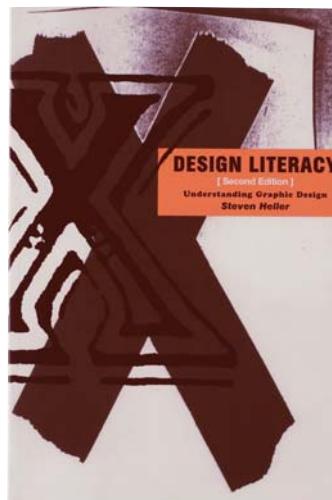
5. Hola Cuba!

Vicki Gold Levi and Steven Heller, compilers
Louise Fili, designer

1.



2.



3.

6. **The Push Pin Graphic**

Seymour Chwast, author
Steven Heller and Martin Venesky, editors
Martin Venesky, designer

7. **East Side West Side**

Steven Heller, compiler
Louise Fili, designer

8. **The Education of a Typographer**

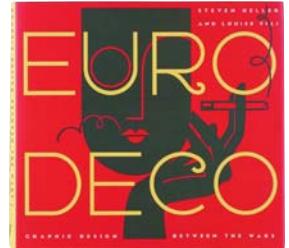
Steven Heller, editor
James Victore, designer

9. **Bandit Love**

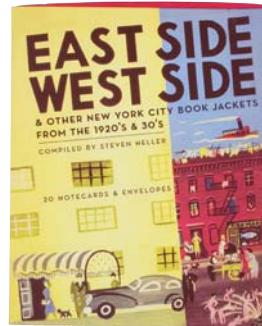
Steven Heller, compiler
Louise Fili, designer

10. **The Designer's Guide To Astounding Photoshop Effects**

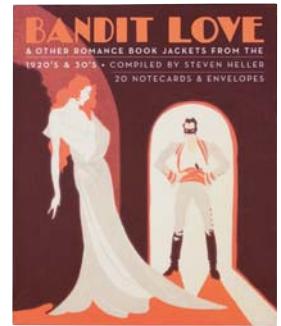
Steven Heller and Gail Anderson, authors
Gail Anderson, designer



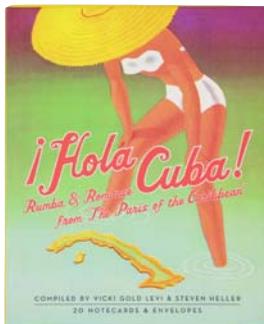
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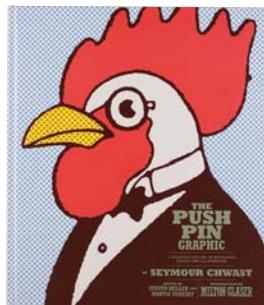
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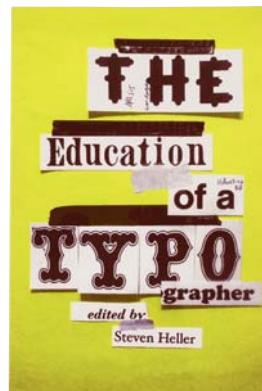
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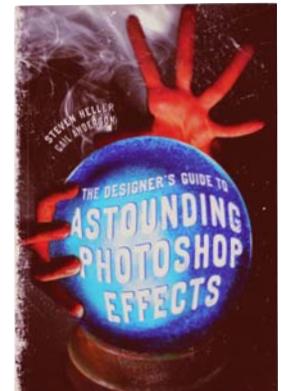
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6.



8.



10.

1. **The Nose**

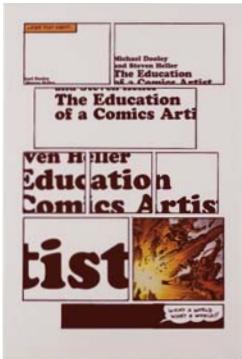
Steven Heller, editor
Seymour Chwast, designer and
cover illustration

2. **The Education of a Comics Artist**

Michael Dooley and
Steven Heller, editors
James Victore, designer



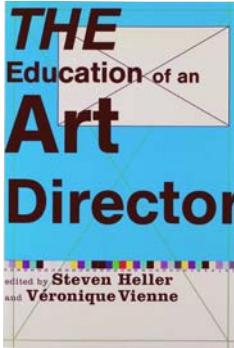
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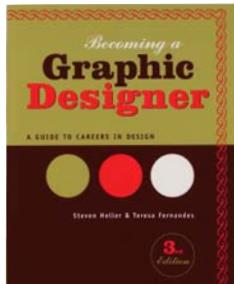
2.



1.



2.



3.

1. **Nigel Holmes on Information Design**

Steven Heller, author
Nigel Holmes, designer

2. **The Education of an Art Director**

Steven Heller and Veronique Vienne, editors
James Victore, designer

3. **Becoming a Graphic Designer**

Steven Heller and Teresa Fernandes, authors
Teresa Fernandes, designer

4. **The Education of a Photographer**

Charles H. Traub, Steven Heller, Adam B. Bell, editors
James Victore, designer

5. **Stylepedia**

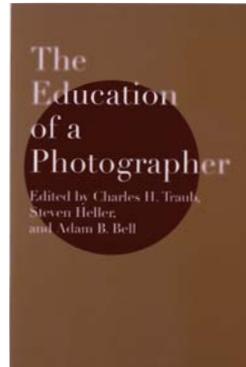
Steven Heller and Louise Fili, authors
Louise Fili, designer

6. **Teaching Illustration**

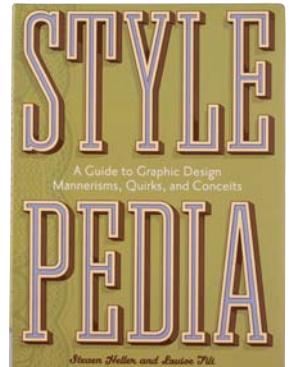
Steven Heller and Marshall Arisman, editors
James Victore, designer
Marshall Arisman, cover illustration

7. **Looking Closer 5**

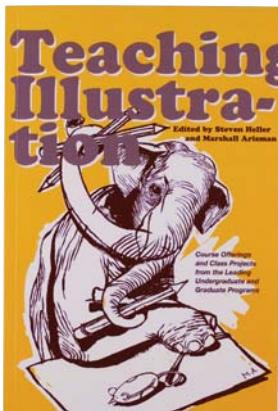
Michael Bierut, William Drenttel, Steven Heller, editors
Michael Bierut, designer



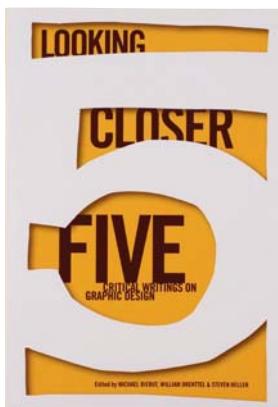
4.



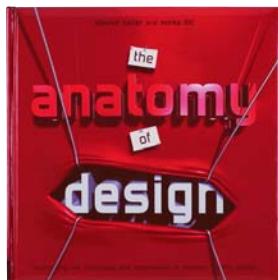
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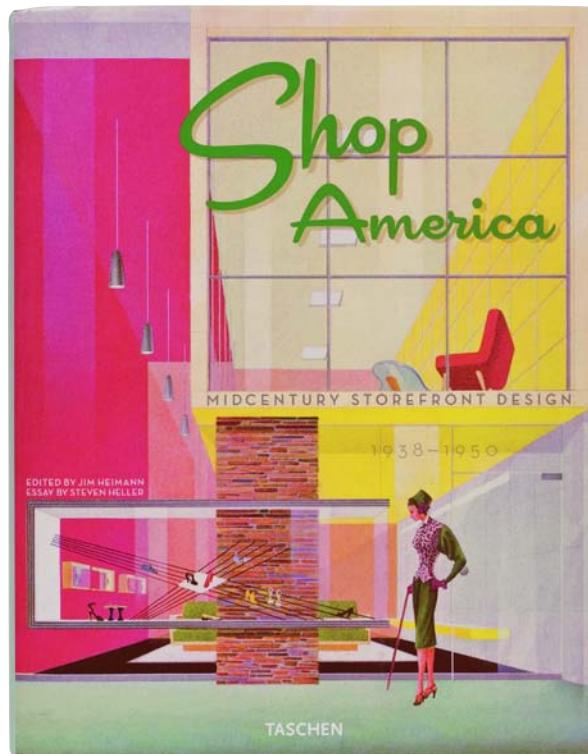
1.

1. The Anatomy of Design

Steven Heller and Mirko Ilić, authors
Mirko Ilić, designer

2. Shop America

Jim Heimann and Steven Heller, authors
Jim Heimann, designer



2.

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