WE ARE AUTHENTIC
In our work, we consistently provide our clients with fresh, original designs.

WE ARE INNOVATORS
In our work, we are willing to bend the elements and principles of design to create advanced, unexplored compositions.

WE ARE AMBITIOUS
In our work, we challenge ourselves to reach exceptional goals.

WE ARE ETHICAL
In our work, we operate with honest and sincere intentions.

WE ARE CREATORS
In our work, we will stay true to our personal artistic voice while providing for client needs.

WE ARE INFLUENCERS
In our work, we are sensitive to society and send powerful, responsible messages.

WE ARE COLLABORATORS
In our work, we are knowledgeable of each other's skill sets and complete tasks accordingly.
IDENTIFYING THE SLICE COLLECTIVE

NAME
In text, we will be referred to as The Slice Collective.

LOGO
The Slice Collective logo will not be redrawn or modified in any way. Color overlays, distortions, etc., will not be used. The Slice Collective logo will appear prominently on all collective publications.

STATIONERY

PAPER
Media will be chosen by which provides the best colors, textures, surfaces, weight and sizes for each individual project.

TYPEFACES
All typefaces used will be legible and reflect the message being conveyed.

DESIGNING PUBLICATIONS

LETTERHEAD
The Slice Collective letterhead will be used for all official documentations. Required margins are as follows: 2 inches on the top, 1-1/4 inches on the left, ½ inch on the right, and 1 inch on the bottom.

BUSINESS CARDS
The Slice Collective business cards are required for collective members.

GENERAL THOUGHTS
All collective publications will be clear and direct. Complimentary typefaces will be used whenever possible. All questions regarding the design standard should be directed to a collective executive.
Through a use of cohesive stationery, our clients will sense our professionalism and get a feel for our design style right off the bat. These pieces will also help our collective continually market our services in a creative and memorable way.

—EMILY HINCKLEY, COLLECTIVE MEMBER

An attractive, well designed business card can speak volumes to potential clients. The design style of our cards reflects our sharp aesthetic approach to design.

—TROY ANTINORA, COLLECTIVE MEMBER
The Victorian movement is known as an aesthetic response to industrialization. It took place in England, America, and most of Europe. The Art Nouveau movement got its start in England, being the first international design style it started the entire mindset of the Victorian era. Plakastil took place in Germany, Europe, and United States. It has no ties to any schools or movements and consists of a universal style. Constructivist artists borrowed ideas from Cubism, Suprematism and Futurism, but Constructivism was a completely new approach to design. Artists wanted to get rid of traditional concern with composition, and replace it with construction. It was hoped that eventually there would be a method of mass production of art. Emphasis was on type and readability. Helvetica was widely used throughout the International/Swiss style.

Art Deco, also known as Style Moderne, is an elegant style of decorative art and design. It features angular, symmetrical geometric forms, often described as clean and “streamlined” design. The movement began after World War I in response to the nationalism and rationalism that was believed to have caused the war. Dada was influenced by the ideas and innovations of Cubism, Futurism, Constructivism, and Expressionism. Emphasizes sans serif type and readability. Heavy use of grid. Among sans serif Helvetica was widely used through the International/Swiss style.

Emphasizing comic book imagery as a backbone to create compelling imagery.
The Eclectic movement incorporates various aspects of various movements and combines them into a well balanced piece with nice flow throughout. This movement incorporates many types of media and is represented with a wide color palette.

In response to the American youth hippie culture. Psychedelia is “the hippie movements return to communal living, its attempt at arts and craft production, and its union of art, music, and literature”. Originating around 1910 from the European avant-garde. It was diminished in the mid 30’s due to militarization. Six decades later that style came back with the help of the Osaka World exhibition in 1970.

Following WWII there was limited forms of communication. The Polish government discovered the powerful effect of poster art. Polish artists and designers began creating poster art for films, politics, and other events. Also known as Neo-dada and Neo-Expressionism, Punk was “characterized by the use of raw-edged torn paper and ruling tape” throughout tabloids and poster surfacing during this time. “Comics played an important role in the visual imagery” in the Punk movement.

Focusing predominantly on graphics using photography, lettering, lettering, different typographic and illustration styles, unique coloring and even experimenting with black and white.

The movement of a younger culture which invented their own communication through design. Collaging was the predominant design style.

Disenchantment with traditional communications. This movement challenged traditional theories of type and layout and introduced new technologies. The movement that lead digital graphic design. As technology improved so did typography and design.

90’s movement centered around typography. Font creation facilitated by new technology. Gave way to self-taught experiments & advancements with type. Computers allowed artists to create “optional leading” designs and experiment with effects. The designs followed the theory behind deconstruction & rebelled against corporate designs.

Began with a group of artists in New York (Pushpin Studios). Characterized by experimentation and inventiveness with new forms and techniques to create a conceptually unified piece that may not be readily understood.

Pieces of this movement combined visuals in a poetic way to deliver a pointed message. Included many unique styles. Primarily comprised of young politically active designers.
I am an illustrator and designer, currently residing in upstate New York. Drawing has always been a creative outlet for myself. At a young age I studied Gary Larson’s cartoonistic style. As a teenager I started using pen and ink. A new found love. Throughout my artistic journey my sketch books have become a vital component and a haven for my ideas as an artist. Trying new mediums and experimenting has always been a driving force for myself as an artist. As a traditional illustrator I would not experience the essence of graphic design until my second year of college. I now understand my mission as a designer. To produce responsible and efficient design that the viewer can be directly effected by. Although new to the game I am quickly starting to discover a personal style within my graphic work that is rapidly evolving.

Created by artist and designer John Alcorn. This book jacket was created with “pen, india ink, and flat color overlay.” I have chosen this piece because I can relate to the work in a personal way that embodies my style and use of pen and mixed media. Alcorn’s piece compares to that of the plakatstil movement in Germany. Using flat color overlays and stark imagery. However Alcorn’s attention to line work and detail set him apart from the plakatstil style. The contemporary work of the publication is hard to compare to Alcorn’s style. While the contemporary is focused on a grid Alcorn focuses on the spatial reasoning involved with both the subjects and typography within the space. Alcorn’s craftsmanship is flawless and practices clean and efficient design and layout. As a collective we strive for these aspects in our designs. Alcorn’s line work and sense of color and space make this an exceptional work.

Design created for RFR real estate developers by Graham Hanson Design. I have chosen this piece because of the powerful typographic style. I can relate to this piece because I too have been using tight tracking and bold italic capitals. This piece relates to that of the Swiss style in terms of their use of typography not necessarily the diagonal layout but the bold and prominent text. This piece relates to the contemporary style of the publication for the same reasons. We use bold heavy text to give prominence and hierarchy within our typographic solutions. I think this piece relates to our manifesto in that the design is clean, efficient, powerful, and design sensitive to its viewers. The typographic solutions that Graham Hanson Design uses is extremely strong, giving focus to a primary, secondary, and tertiary typography. This is what makes this piece so exceptional.
I created this Andy Warhol style design using Adobe Illustrator. I find Pop Art very fascinating. It inspired me to strive to make my own original piece. When I created this piece, I used illustrator. I stepped out of my comfort zone and tried a new design style I had never tried before. What better model to use than the artist who made this style what it is today? Unlike the typical warhol-inspired design, these figured include more color and detail. The face, hair, and details are among the strong points of the composition. I created this piece, I used illustrator. I stepped out of my comfort zone and tried a new design style I had never tried before. What better model to use than the artist who made this style what it is today? Unlike the typical warhol-inspired design, these figured include more color and detail. The face, hair, and details are among the strong points of the composition. However, the shadowing, glasses, ear, and collar on the right side could be improved upon in order to be a better resolved shape. To improve this piece, I would add detail to the ears, make the collar a little shorter. To the shadow around the nose, and make the side of the glasses smaller.

The iced A&P Coffee poster that was made by Joseph Binder is an inspiration for my own work. The 2-D illustration mixed with a limited, yet bold color palette drew me to this piece. It is a modern piece with a nod to Cubism. This poster is pre World War II era. This piece compares to my contemporary inspiration piece because it has an iconic feel to it and uses type and image to convey a message. This poster compares to my own creation because they are both illustrations reduced to simpler shapes. One way this compares to our publication is the bold lettering, the color blue and yellow. Personally, this piece follows our manifesto by being authentic and ambitious. I feel like all these aspects together are what make this piece exceptional.
As an artist my goal has always been to evoke deep emotion or thoughtfulness from my viewers. I am interested in both photography and typography and their relationship with each other. Last semester, spring 2014, I was given an assignment to design a poster for a non-profit organization. Any organization of our choosing. When receiving this assignment I knew right away that I wanted to choose an organization that personally spoke to me. My grandfather had just had open heart surgery the previous year so I immediately thought of the American Heart Association, I then went from there and decided to photograph my grandfather and use him as the main imagery. From there I chose a strong typeface and came up with a phrase that I thought would catch people’s eyes and speak to them on a personal level. Overall I think I accomplished that, what I would change about it however is the small text in the bottom right corner, that could benefit from being scaled up in size. This piece shows what I stand for as an artist because it is a type and image example that is mainly dominated by photography. Photography is my passion, specifically photography of people that convey emotion. This photograph in my opinion does just that. As a designer I am proud of this piece.

This is a page spread designed by Alexey Brodovitch in the March issue of Harper’s Bazaar magazine in 1939. The photograph used in the design is by George Hoyningen-Huene. I chose this piece because I admire his use of dominant photography within the layout on the left side and his creative use of type on the right side that resembles the form of the model in the photograph. I also appreciate his use of white space. This piece inspires me personally because it contains aspects of design that I am interested in and hope to improve in my own work. His use of type and image on the spread and how he related them to each other is exceptional. This piece relates greatly to our design publication because it contains aspects of design that I chose by Alexey Brodovitch. The publication design done by Graham Hanson incorporates photography dominantly, and the cropping and placement of their photographs resembles the work that Brodovitch would have done. I am drawn to this example of design because it embodies the images of New York City on two of their pages and the large scale that they used. This design relates to our manifesto because it comes across strong, efficient, and influential.

For my contemporary piece I chose these catalogue designs made for Saks Fifth Avenue, created by Graham Hanson Design. The design embodies aspects of design that we used when creating our publication. For our publication we used black and white photography and large amount of white space. It also embodies certain aspects of the piece that I chose by Alexey Brodovitch. This publication design done by Graham Hanson incorporates photography dominantly, and the cropping and placement of their photographs resembles the work that Brodovitch would have done. I am drawn to this example of design because it conveys emotion and is visually appealing. This design relates to our manifesto because it comes across strong, efficient, and influential.
My work does not focus on one subject over another. I enjoy experimenting with alternate design methods and illustrative styles. I always use my sketchbook to draft ideas day and night. These ideas start traditionally and eventually develop over time within my sketchbook. I take pride in creating my own individual styles of illustration and design. Being original is the most important aspect of being a successful graphic designer. I look at myself as a creator who studies ideas of others and produces new ideas. It is important to have a wide variety of designing methods. I am strong in the area of drawing therefore I use that strength to create a foundation to all my designs. Taking your strengths and elaborating them through other media is the best way to create new design. I use traditional methods and then move to digital to experiment and produce new work.

This poster art uses a familiar style of the Plakatstil early modern era. The poster displays an interesting use of type and image. The text is represented in a new style for its time, with three dimensional qualities. But it also integrates image with it by including a cigarette protruding from the “O.” Along with many works of its time, it uses large areas of flat color. This is an aspect that may be seen in our collective publication. Using large flat color helps produce a strong, bold product. Our publication uses clean imagery and design and the use of flat bold color helps assist this goal. This piece is exceptionally well done in many aspects. Its composition is strong considering it uses the negative space properly. It also has such an interesting design that the viewers’ eye is constantly moving around the piece. But most importantly is the success of text and image.

The design created by the Graham Hanson design studio was designed for the Paramount Bar & Grill. The Hotel’s Bar & Grill is located in New York City in the theatre district. The design of this piece uses the historical theatre ticket typography to create a unique look. This design style is echoed throughout the hotel and bar. Using such a consistent style with meaning behind it helps to create a unified product. Our publication is similar in the fact that we focused on how we used our type and where. This piece is created almost entirely through its use of typography. We attempted to use our type as the main aspect of our publication to ensure the information is viewed properly. Not only does this design studio use its typography intelligently but the style they created is used intelligently and uniquely.
As an artist, I strive to create clean designs with a clear and understandable message tailored for my target audience. I believe in using prominent typographic hierarchy, with San Serif Type and will often use analogous color schemes. I utilize the grid when creating my pieces and prefer to work with geometric shapes, specifically squares, rectangles, and triangles.

I was asked to create the piece above when I was a Public Relations Intern for Major and Career Exploration in The Compass. My task was to create a marketing campaign, including advertisements, for the Fall 2013 Coordinates to Success Conference featuring Daniel Seddiqui as the keynote speaker. I feel this piece is strong because it meets of the criteria that I strive for in my designs, which I listed above, and was successful in bringing in my target audience.

One area for improvement for this piece would be the background. I feel that currently the background feels heavy and cluttered; reducing the opacity of the background could adjust this. Additionally, I feel that the title and subtitle need a rectangle behind it to ground the text in a similar manner that the other text in the piece is.

In 1945, artist Max Bill created a lithographic poster advertising the American architecture exhibition held in the Kunstgewerbemuseum Zürich, now known as the Museum of Design, Zürich. I chose this piece because Bill’s use of the grid and geometric shapes is inspirational to me and sets a quality that I try to use in my own work. As we discussed in class, Bill’s use of the grid and geometric shapes are qualities that are considered a staple of the International Typographic Style movement for qualities such as his “modular grids, objective photography, clear and functional presentation of information,” and San Serif Type (Clabough 5) just to name a few. This work compares to the work of Graham Hanson Design again for their use of geometric shapes (Clabough 5). This work is considered an exceptional piece because of Bill’s use of the grid “to contain the elements,” his “cohesive principles of visual organization,” and for his mathematical approach of creating art (Meggs 374).
As a designer and young adult, I am in the midst of figuring out my place in the world. This includes travel and self-reflection which are displayed in my work through text and image. I find success digitally by incorporating hand-drawn elements and focusing on mixed media styles. My work although mostly digital, gains its strength from its traditional starting points. Displaying an e.e. cummings poem, this piece draws on elements found in a specific location. Almost as a page of a guide journal of sorts, this piece features scanned leaves found in the space, swatches of paint inspired by the colors found there and a painting done in the style of e.e. cummings. The textured background, handwritten text and use of mixed media combine to create a visually and conceptually unified piece.

I find Louise Fili to be an inspirational artist for her many designs which include hand done typography. Fili’s knack for typography is successful at branding products and making bold, sophisticated statements. I personally enjoy how she works traditionally and digitally seamlessly. Drawing on Art Deco and Victorian styles, which represent geometric pattern and ornate decorations respectively, Louise Fili created an elegant book jacket design for a book authored by herself and her husband, Steven Heller. This piece utilizes cohesive color scheme and bold patterning. The geometry within this piece can be seen in our collective publications on pages like The Design Standard where we employed line and shape in an intricate way. Thin line work is also present in both pieces. This is an exceptional piece because it has play between organic and geometric line and shape. The imagery paired with a secondary, very cohesive color scheme sets the book up as great piece of design.

I chose the Rockefeller Center marketing campaign by Graham Hanson Design because it has an emphasis on typography. This campaign also utilizes image in a bold way, focusing on items individually from specific storefronts in the center. This campaign is aligned with the American Modern movement as it is similar to editorial and advertising design done by Herbert Matter. A similar design approach can be seen on our publication pages. Both projects have predominantly white background featuring bold text. This campaign represents exceptional work because it combines organic patterning within bold symbols and cohesively employs a bright color palette (strategically chosen to brand the shopping center as a vibrant, premier space). The overall floral theme is found within designed patterning, the photographs of the products and flower images alongside product photos.
THE CONTRIBUTORS

CONNOR DEHAAN
manifesto
timeline
design standard
member page

TROY ANTINORA
manifesto
timeline
cover
design standard
member page

EMILY HINCKLEY
manifesto
timeline
table of contents
cover
member page

BRIESE PENAHERRERA
manifesto
timeline
credits page
cover
members page

KEITH AMUNDESEN
manifesto
timeline
design standard
members page

DANIELLA MELITA
manifesto
timeline
bibliography
members page
**BIBLIOGRAPHY**

**EARLY MODERN:**

**Victorian:**


**Art Nouveau:**


**Plakastil & Sach Plakat:**


**Constructivism:**


**Art Deco (Style Moderne):**


**DADA:**


**MODERN:**

**International Typographic Style:**


**New York School:**


**Revival:**


**Eclectic:**


**BIBLIOGRAPHY**


**Psychedelic:**


**Polish Poster:**


**Japanese:**


**Punk:**


**Post Modern:**

**New Wave:**


**Neo Punk:**


**Deconstruction:**


**Émigré:**


**Fontism:**

**controlled Chaos:**


**Conceptual Posters and Global Visions:**


**European & American Conceptual:**

**BIBLIOGRAPHY**

**MEMBER PAGES:**
- Each put in our own pieces
- All of us used : Graham Hanson Design 17 Collective
  
  [http://grahamhanson.com/about/](http://grahamhanson.com/about/)

**KEITH:**
- **Historical:**
  
  

- **Contemporary:**
  
  
  
  

**DANIELLA:**
- **Historical:**
  

- **Contemporary:**
  
  

**BRIESE:**
- **Historical:**

- **Contemporary:**


**EMILY:**
- **Historical:**
  

- **Contemporary:**


**CONNOR:**
- **Historical:**
  

- **Contemporary:**

BIBLIOGRAPHY

TROY:

- **Historical:**

- **Contemporary:**


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