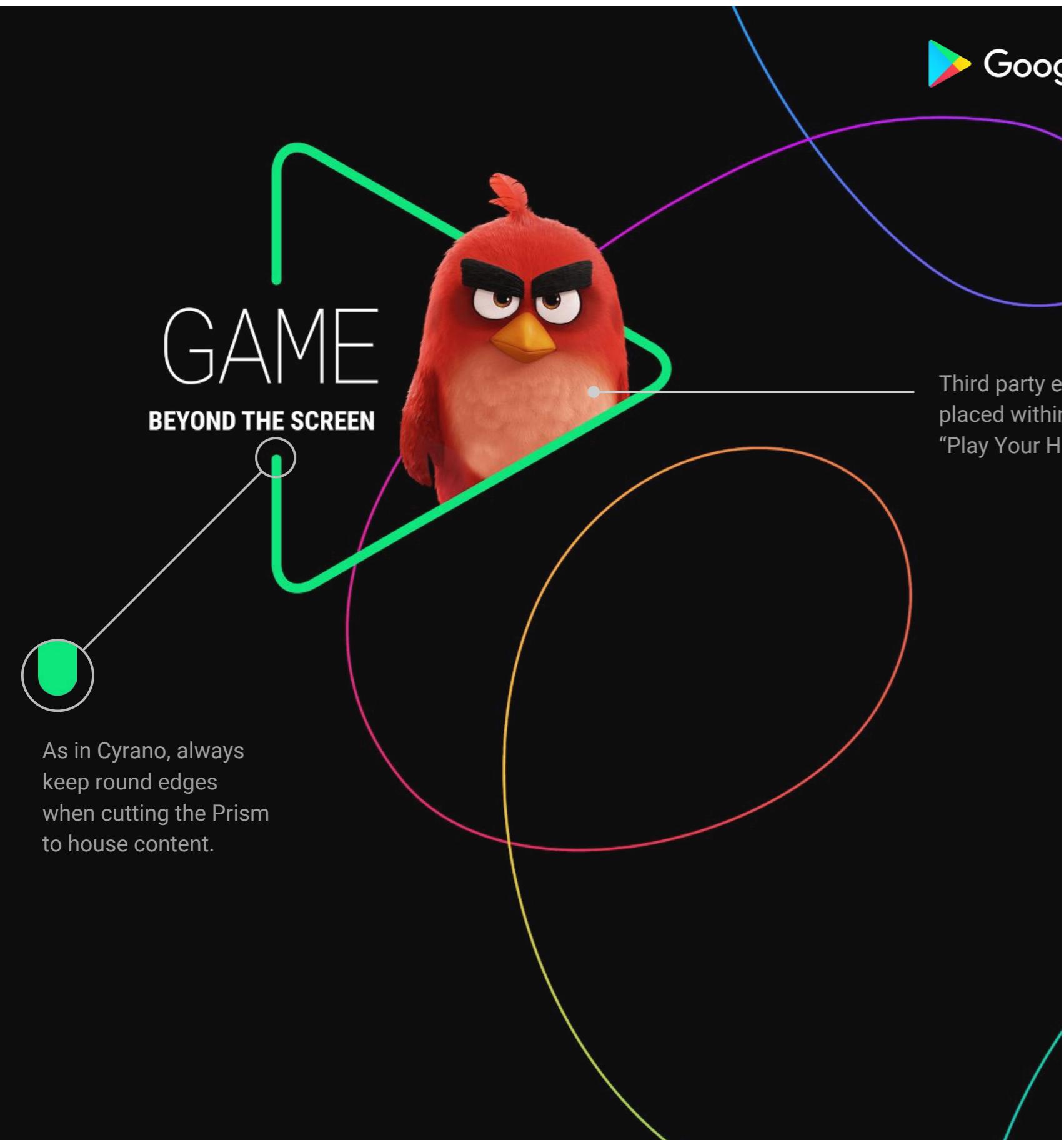


**Design and Art Direction**

December 2024



Google Play VIP design development

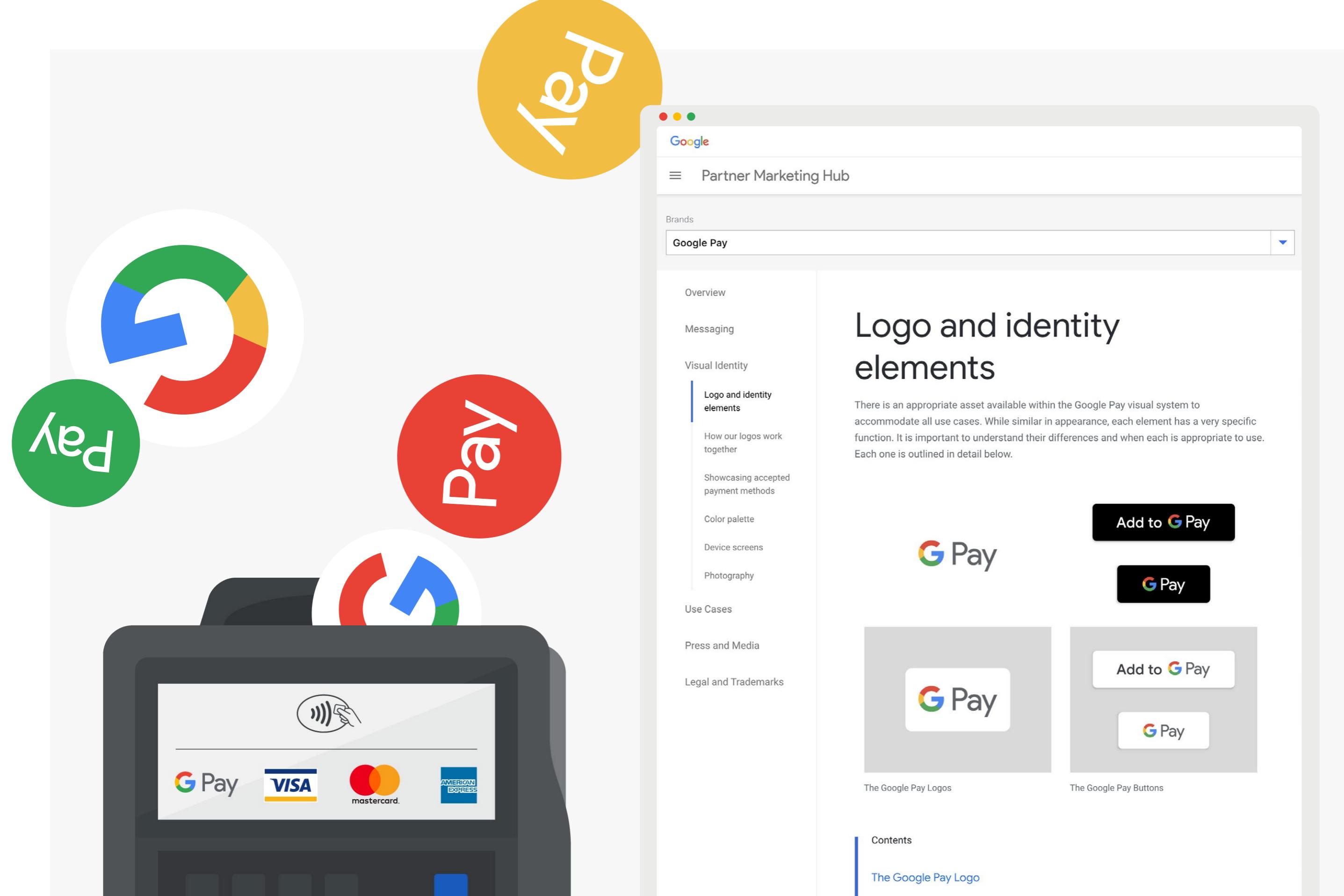


## Google Play VIP brand and guidelines

RoAndCo · creative direction: Roanne Adams

Buy with  Pay

Google Pay button



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9:30A

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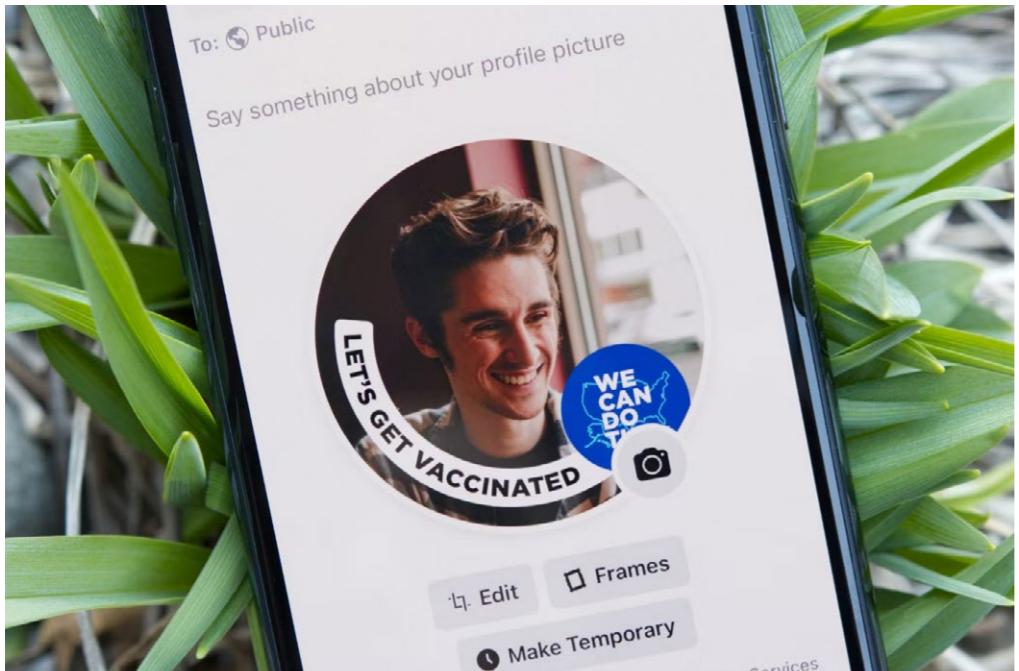
PULL

Google Pay Logo

RoAndCo · creative direction: Roanne Adams

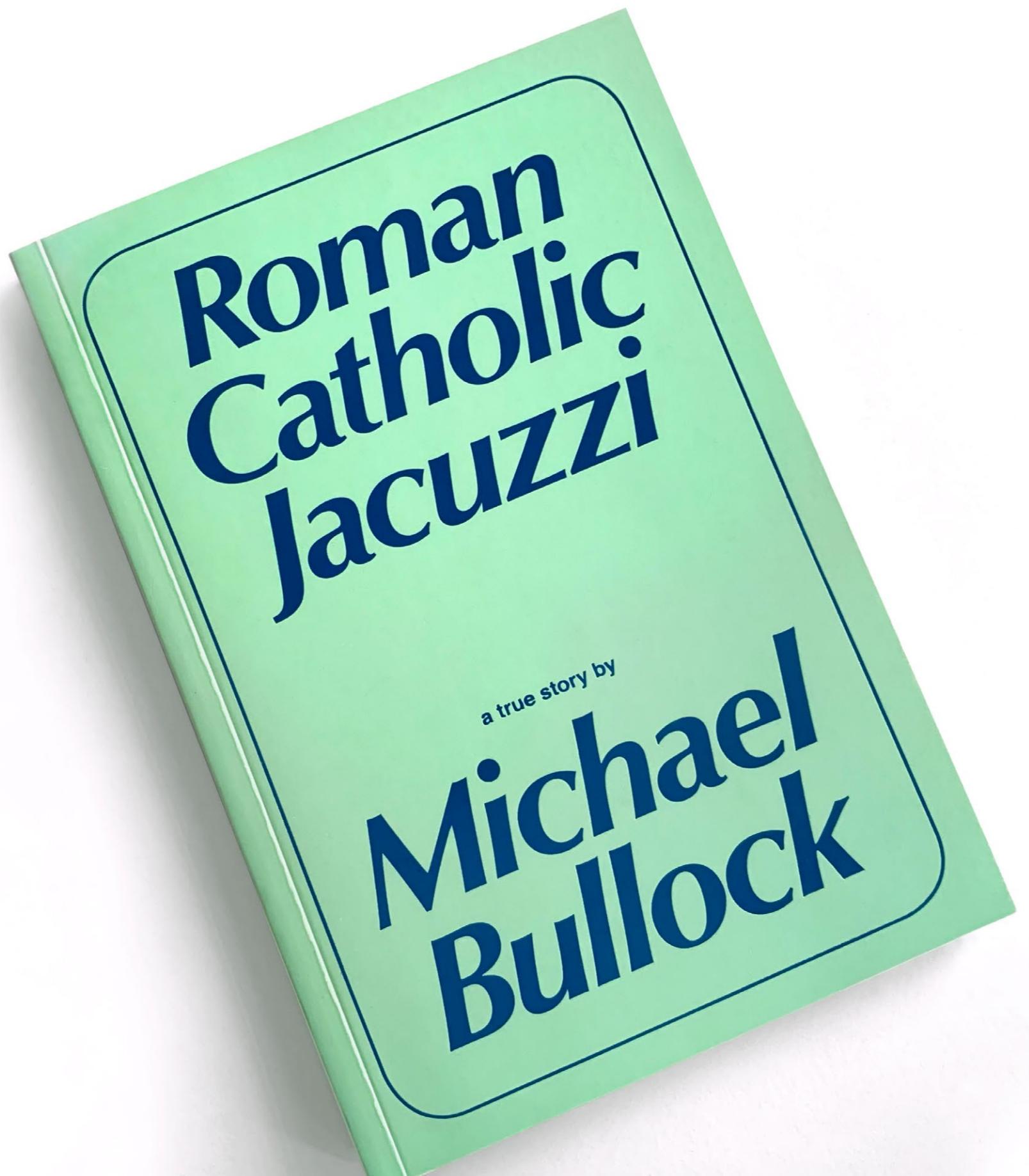


United States HHS COVID branding



United States HHS COVID branding

VMLY&R · creative direction: Hamish McArthur



Roman Catholic Jacuzzi

Karma Publishing · creative direction: Brendan Dugan



UCLA Department of Art announcement cards



The website for Art Against Displacement (AAD) is displayed on a desktop browser. The header features the organization's name in a large, bold, sans-serif font. A "ABOUT" button is located in the top right corner. To the right of the header, there are three circular buttons labeled EN (English), ES (Spanish), and 中文 (Chinese). The main content area contains a detailed paragraph about AAD's mission, stating that they are based in Manhattan's Chinatown and Lower East Side, and are a coalition of artists and arts professionals seeking to amplify the demands of those whose lives and livelihoods are at risk due to predatory development and resettlement. They work in solidarity with grassroots organizations toward community-led rezoning. The group affirms that gentrification is not an inevitable effect of urban development, and refuses to let the work of cultural producers be instrumentalized towards the displacement of long-term residents and businesses. Below this text, it is mentioned that AAD is a member of the Coalition to Protect Chinatown & the Lower East Side, and supports the passing of the [Chinatown Working Group's Rezoning Plan](#) in full. Contact information is provided: [aad.nyc@riseup.net](mailto:aad.nyc@riseup.net). Social media links for Twitter, Instagram, and Are.na are also present. The page includes several promotional graphics in Spanish and Chinese, such as "Elecciones Municipales Tu voz cuenta!" (Municipal Elections Your voice counts!) and "紐約選民登記十月十三日" (New York Voter Registration October 13th).

Art Against Displacement creative direction, brand, digital

factís



Jonathan Butt  
principal

301 Devoe St  
Brooklyn, NY 11211  
917.696.3786  
[jonathan@  
facticestudio.com](mailto:jonathan@facticestudio.com)

# Art in America

**12 issues—only \$34<sup>95</sup>!**

- I prefer 24 issues for \$64.95, a savings of \$167 off the cover price.
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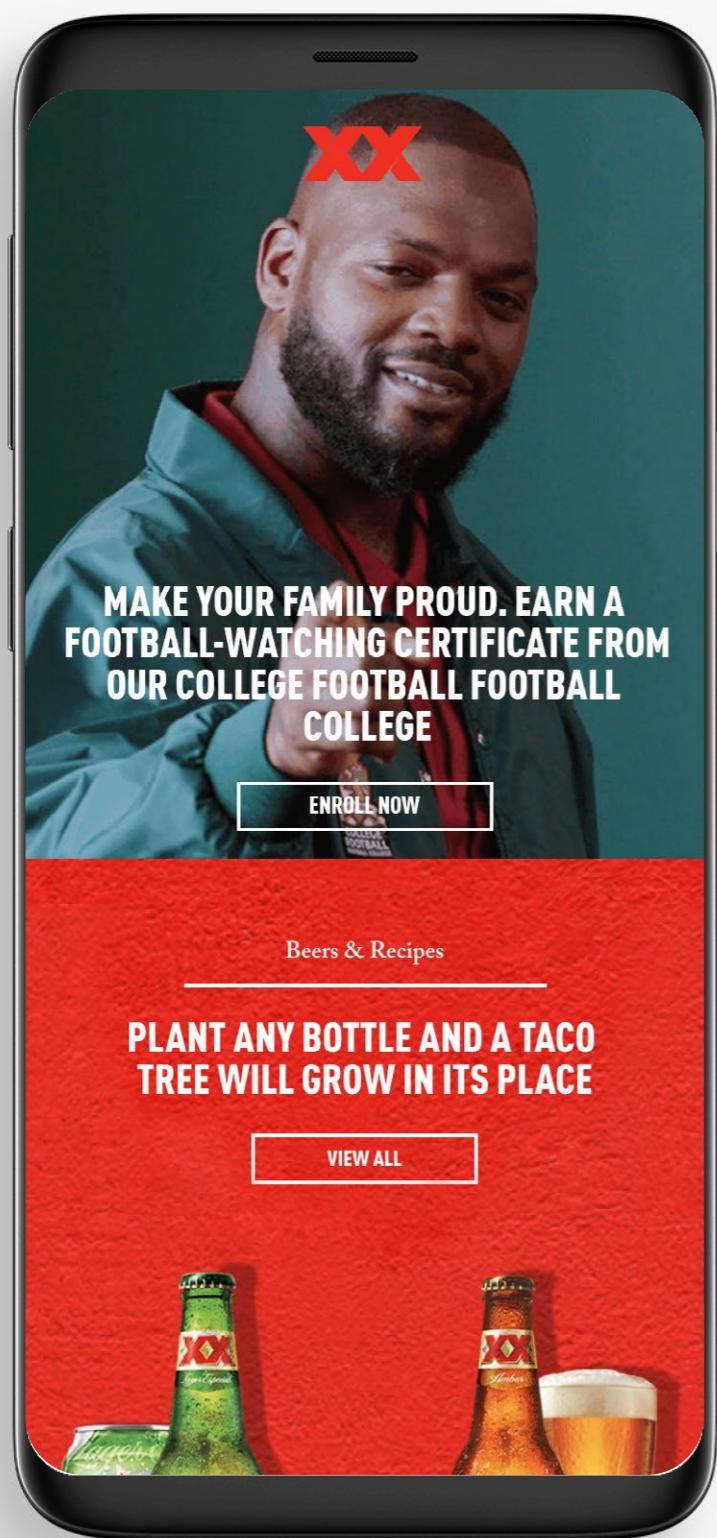
email \_\_\_\_\_

Payment enclosed       Bill me later

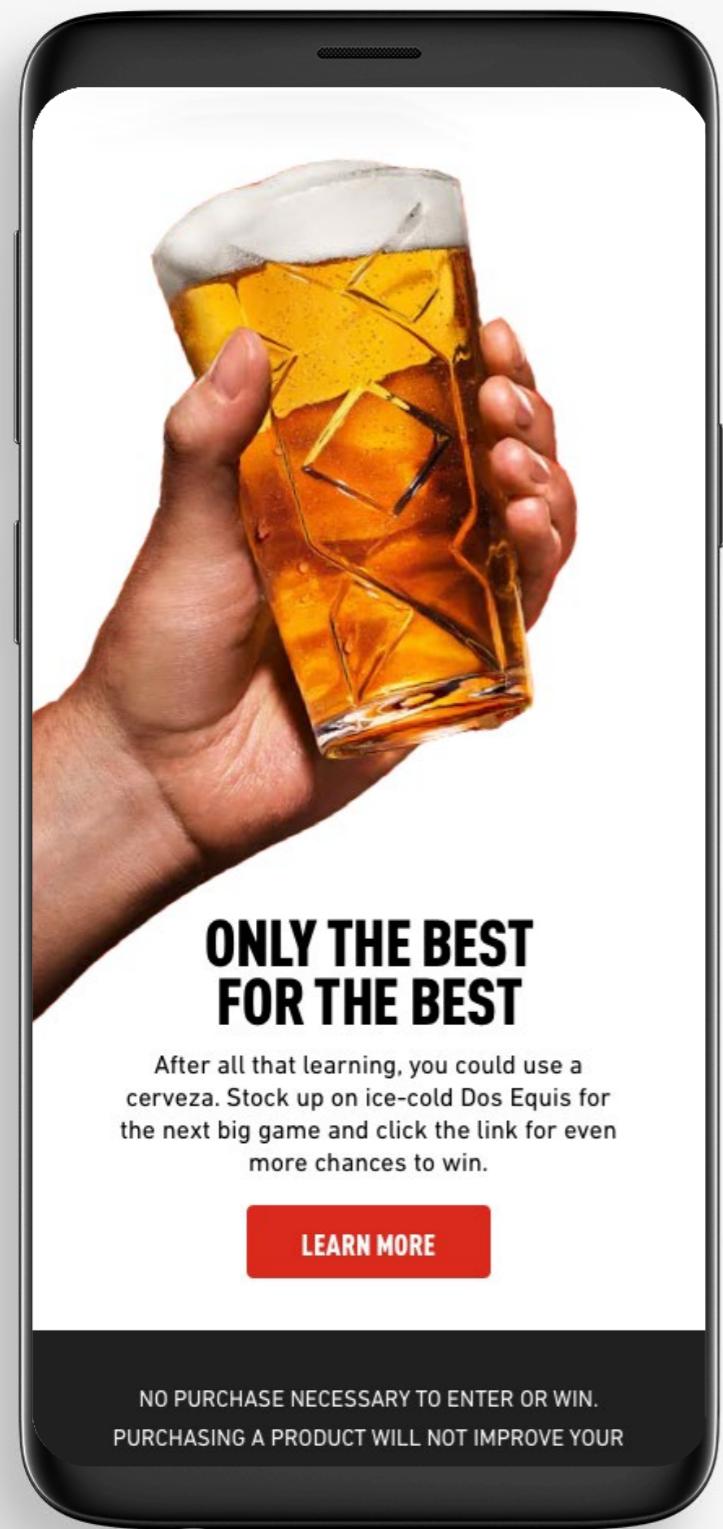
Canada subscriptions are \$79.95/year (includes GST). Foreign, \$95/year, payable in advance, in U.S. dollars. Allow 6-8 weeks for delivery of first issue.  
Newsstand price is \$116/year. Art in America is published monthly, including the June/July double issue.



Doug Aitken artist book for Museum of Modern Art



Dos Equis college football campaign and video



COLLEGE FOOTBALL  
FOOTBALL COLLEGE

Official Rules   Explore Lessons   Meet the Faculty   **TAKE THE EXAM**

CERVEZA  
**XX**  
DOS EQUIS

OFFICIAL BEER SPONSOR OF THE COLLEGE FOOTBALL PLAYOFF

## THE BEST IN FOOTBALL FACULTY

See why our faculty has been #1 in beer-sponsored football programs for over 100 years.

## YOUR PRO PROFESSOR

PROFESSOR

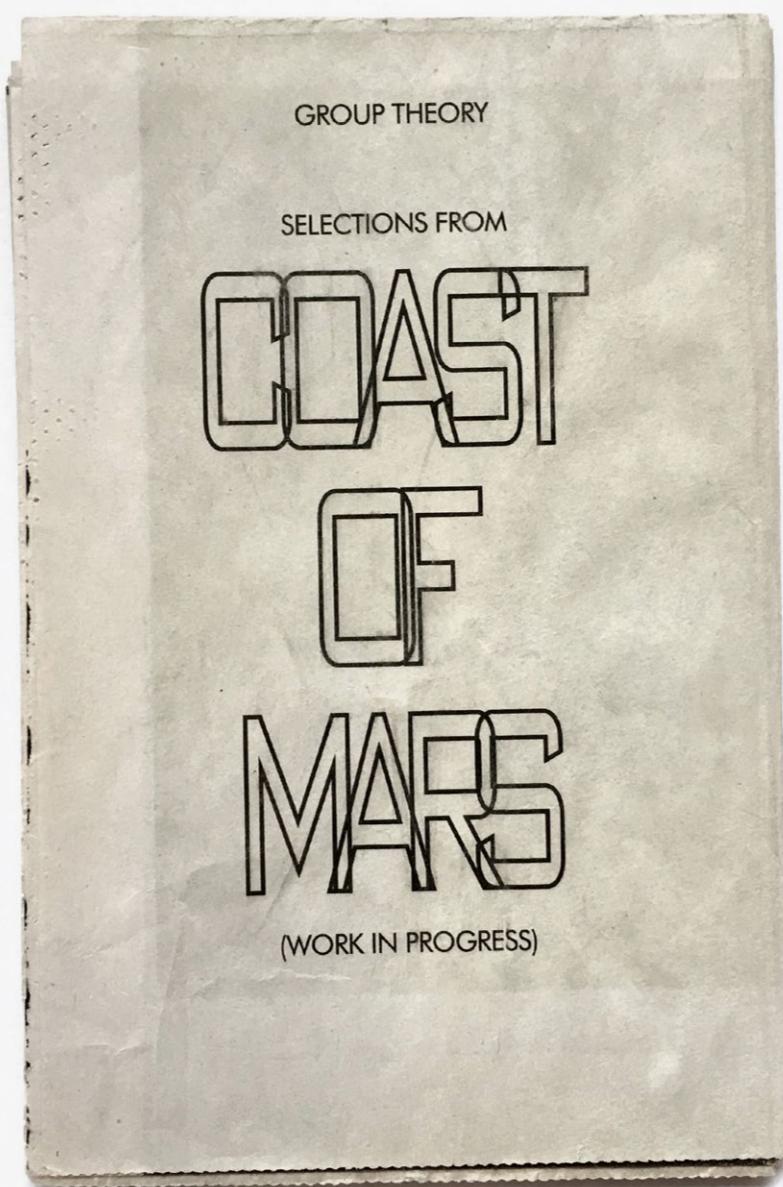
**JOHN U. BACON**

The author of eight books on the sport, John Bacon has been teaching college football for over ten years. He knows the sport like the back of his hand. And now, you can get a taste of the class that has the longest wait-time on campus without turning off the game or putting down your Dos Equis. He literally wrote the book on football, and will transform you from a fan who's yelling nonsense at their television into someone who's yelling at an expert level.

**WATCH LESSONS**

Dos Equis college football website

Droga5 · creative direction: Ryan Raab



Coast of Mars theatrical script



Coast of Mars theatrical script



Creative, driven individuals who influence the world around them.



Aim for balanced living in a demanding, modern world.

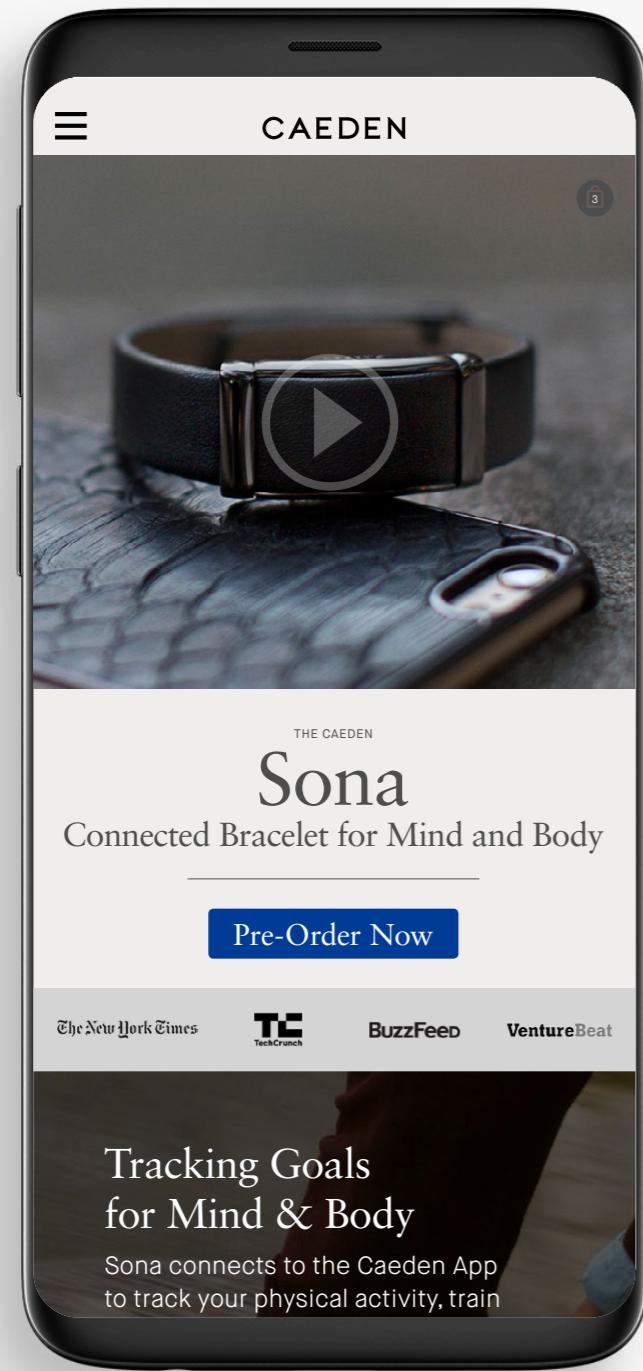


# Self Modern Maison Neue

Old-style serif typeface designed by the German born typographer Jan Tschichold from 1964 - 67 as a font to modernize the classics and hone each letter's fine details.

A functional typeface with roots in an nonfunctional ideology, straddling geometric principles and usability in a peculiar, but pleasurable, and highly contemporary, design.

Caeden brand and design direction



**Build Your Focus**

The Caeden App comes with five Resonance breathing meditation sessions for focus and calm. Developed by scientists, Resonance has been shown to increase focus and reduce stress.

[Learn More](#)

**Sona Connected Bracelet**

Wearable technology to optimize mind and body performance. Connects to the Caeden App to help you achieve your wellness goals. For iOS.

Select a Size:

Select a Color:

**\$149** [Add to Cart](#)

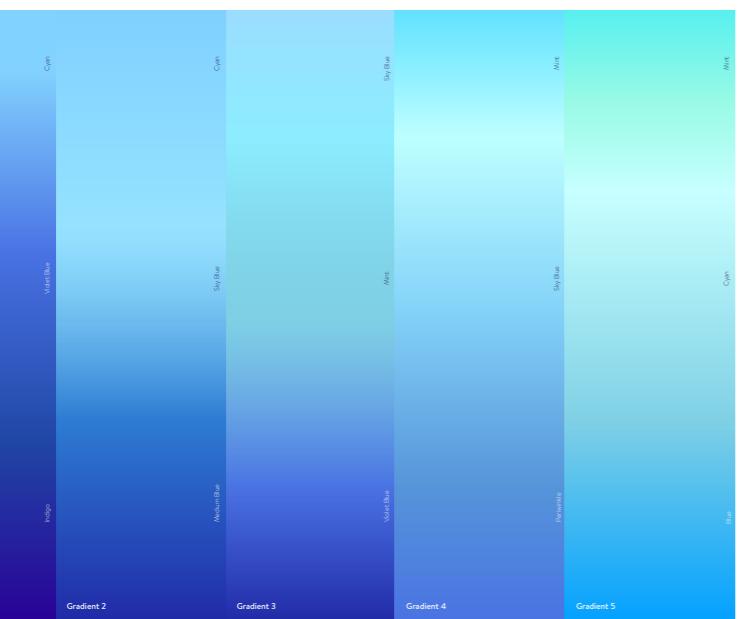
Pre-Order now for \$149 MSRP ~~\$199.99~~  
Ships in June

**Caeden website and UI**



Blue Nile rebrand

Blue Nile hand picks, expertly refines, and double-evaluates every Astor diamond to concentrate nature's brilliant artistry, so the diamond's high-fidelity shine captures her eye, magnifies the emotion, and becomes the focal point of your shared promise.



## 2.0 Typography

Astor leverages the typeface Domaine Sans for title usage because it cues leading edge processes as well as classic elegance and simplicity.

Brandon Text adds a touch of playfulness and serves as the functional sans-serif for text and captions.

Diamond no. 8719023

# A BRIGHT OUTLOOK

The beauty of a diamond goes beyond the 4Cs.

It all starts with responsible sourcing and taking steps toward a lower carbon footprint. It matters to us, and we know it matters to you.

# LET YOUR LOVE SHINE

Our expert bench jewelers and quality control inspectors ensure that every piece exceeds industry standards in every detail.

Earth  
no. 8719023

## The Kimberly Process Ethical Origins Meet Enduring E

Blue Nile works in full compliance with the Kimberley Process, an international system created to track and certify diamonds and they were obtained through legitimate channels. Passed into law in 2003, the Kimberley Process requires all American diamond retailers to source diamonds from manufacturers with the process. Today, the US Customs Service actively enforces

# 94

Brilliance Score



### 1.2 Sizing and Files: Screen and Print

The Astor logo comes in three different iterations for screen and print, each individually optimized for different resolutions.

Please consult this chart to determine which logo file to apply.

Shared folder for logo files

AstorLogo.pdf/svg/png  
Use for logo widths above:  
screen: 170px iPhone Plus: 517px  
retina: 240px XXHDPI: 450px  
print: 1.625" iPhone: 320px  
XHDPI: 300px

AstorLogo\_Sm.pdf/svg/png  
Use for logo widths between:  
screen: 105–170px iPhone Plus: 345–517px  
retina: 160–240px XXHDPI: 300–450px  
print: 0.875–1.625" iPhone: 210–320px  
XHDPI: 200–300px

AstorLogo\_XS.pdf/svg/png  
Use for logo widths between:  
screen: 90–105px iPhone Plus: 265–345px  
retina: 130–160px XXHDPI: 230–300px  
print: 0.625–0.875" iPhone: 160–210px  
XHDPI: 155–200px

Astor Logo should never be used smaller than:

**ASTOR**  
BY BLUE NILE

**ASTOR**  
BY BLUE NILE

**ASTOR**  
BY BLUE NILE

### 2.1 Typefaces

Care should be taken in all applications to preserve the typographic tone and texture outlined in this document. Domaine Sans in particular should be used with care as the thin, elegant, curves can disappear when reproduced at small sizes. Please avoid any applications smaller than 80pt.

In addition, Domaine Sans must always be set in all caps when used within the Astor system and with a tracking set to +50.

Chronicle Display should be used on subtitles and callouts. Brandon Text Light is the body copy typeface.

To get the full typographic expression, use at least Brandon Text Light and Chronicle on each execution.

## DOMAINÉ SANS DISPLAY

ABCDEFGHIJ  
012345@#\$%&

Text  
Brandon Text Light

Titling  
Chronicle Display Lig

ABCDEFGHIJKLMNPQRSTUVWXYZ  
abcdefghijklmnoprstuvwxyz  
0123456789!@#\$%^&\*\_+

Captioning

Brandon Text Light

ABCDEFGHIJKLMNPQRSTUVWXYZ  
abcdefghijklmnoprstuvwxyz  
0123456789!@#\$%^&\*\_+

## Blue Nile rebrand guidelines

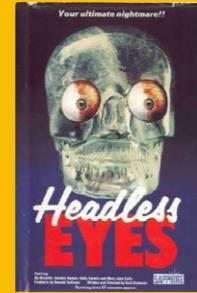
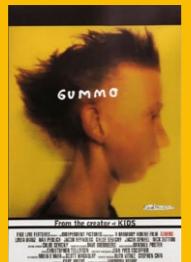
Redscout · Head of Design: Michael Greenblatt



**Sam's Club rebrand**

Publicis · creative direction: Patrik Bolecek

SHO



My Collection



Scarlett Johansson movies with "Ghost" in the title that feature no ghosts

Jake Gyllenhaal movies ranked by how much he creeps everyone tf out

Budget

Sort by

Most Loved

Most Hated

Matt Damon wastes everyone's time by being a dumb ass in need of rescuing

# Lynch is officially God

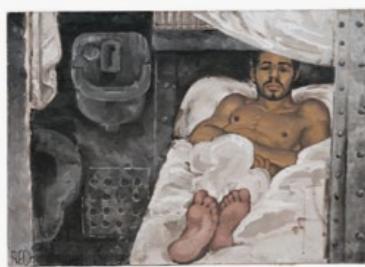
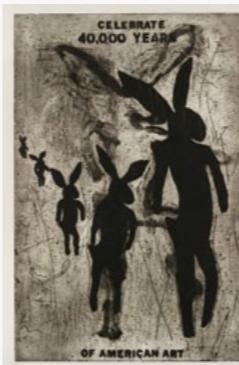
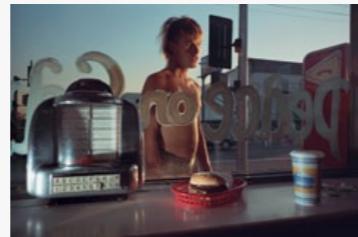


Dennis 'Kaos' Kaun DJ & Producer, Berlin

Showtime Networks pitch

Panorama (Sterling Brands) · creative direction: Oliver Thein

# 100 Best Books People



Rauschenberg Foundation exhibition poster

Karma Publishing · creative direction: Brendan Dugan



tion of focused studio work, lectures, presentations, field trips, and exhibition of student work in the New Wight Gallery.

# SUMMER ART INSTITUTE

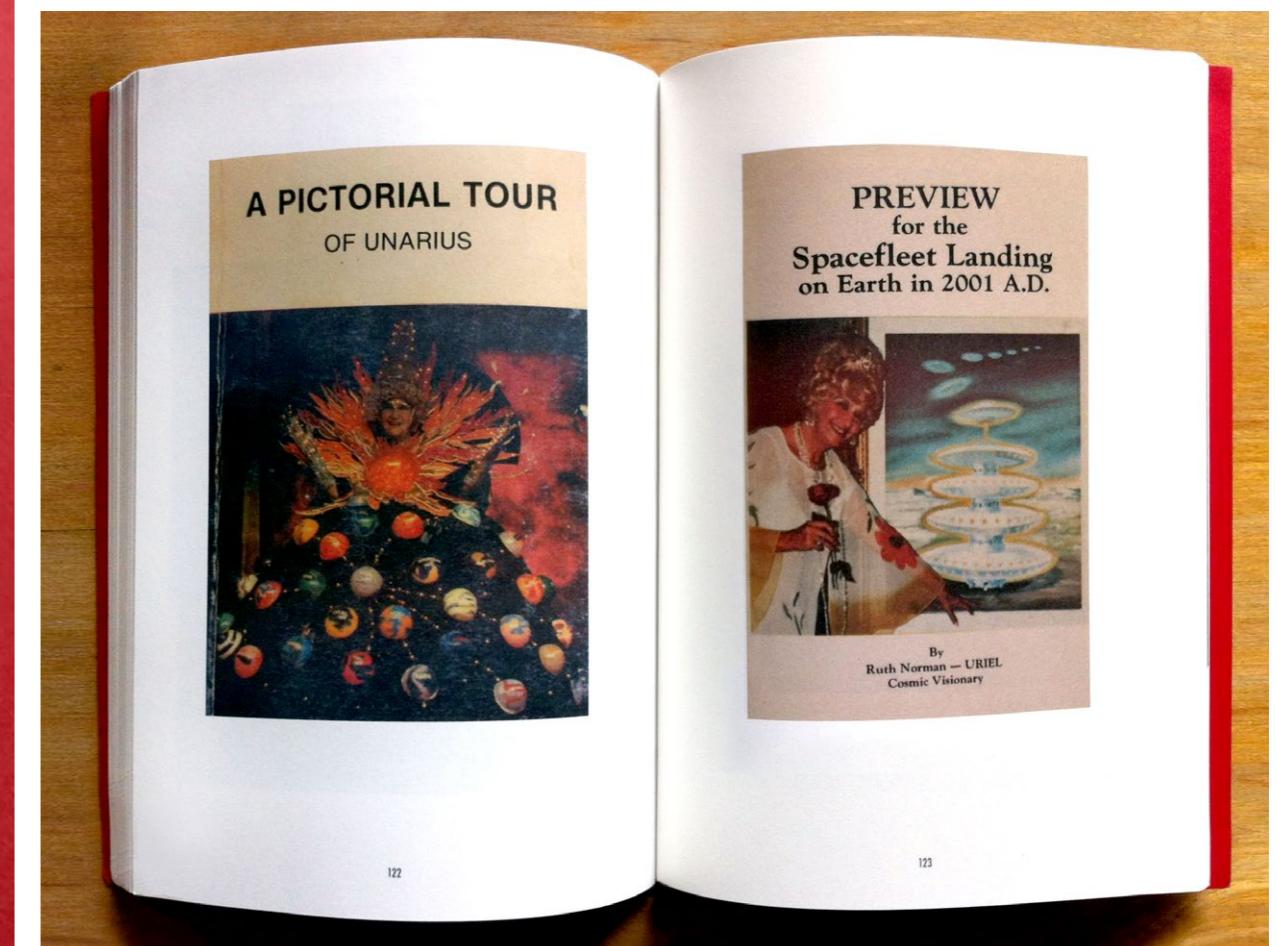
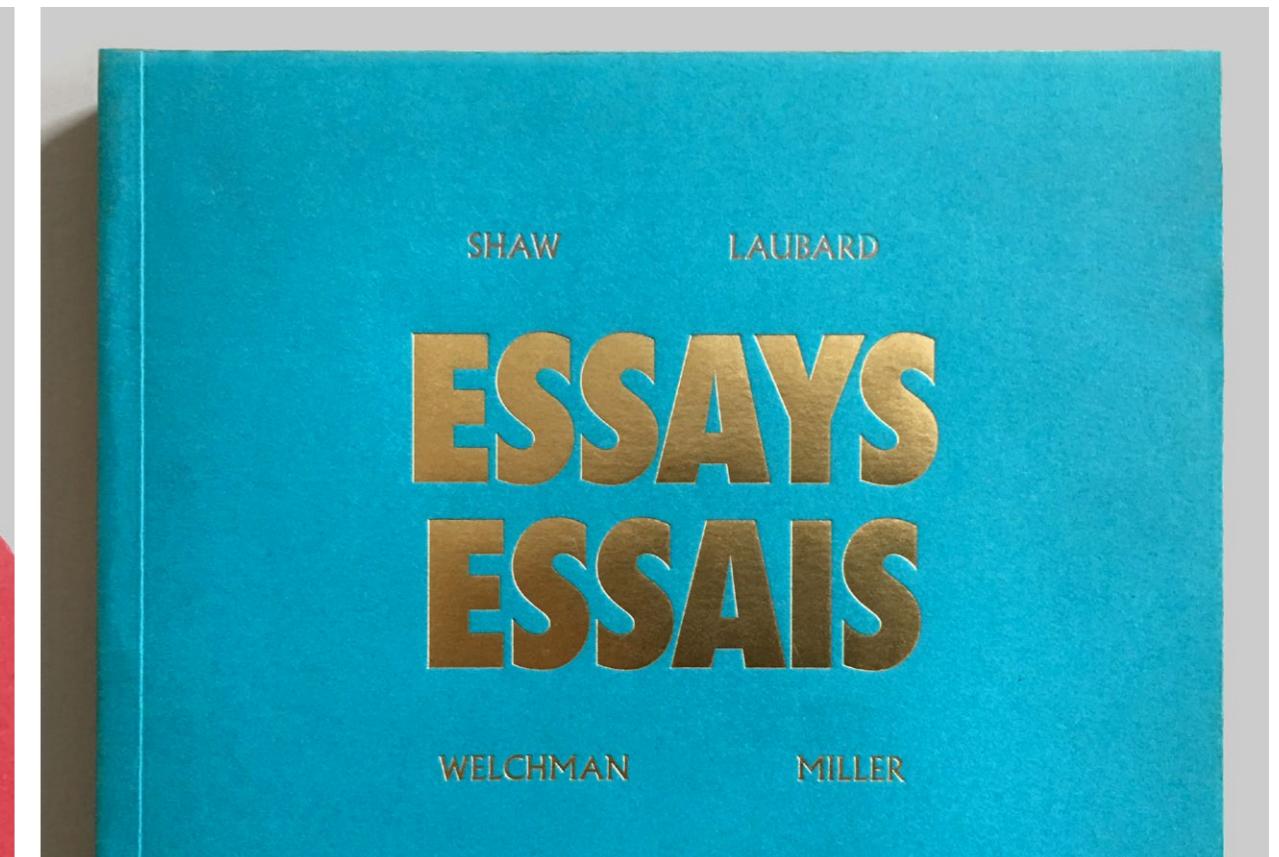
UCLA DEPARTMENT OF ART

ludes presentations by emerging artists, lectures at nearby museums. The program is geared toward development of portfolios. Through exposure to professional practices, students are encouraged to refine their own vision of creative work and presentation skills. Supervised evening activities will be held in the UCLA residence halls.

critique of students' projects will be held at the UCLA New Wight Gallery, where students are invited to attend the exhibition of their work. Held in the Richard H. Chambers Auditorium, the event is open to the Franklin D. Murphy School of Art. This presents a unique opportunity for students to receive feedback on their work.

[View](#).htm

[n@arts.ucla.edu](mailto:n@arts.ucla.edu)



Jim Shaw: Left Behind typography



## AN UNDESIRED FIDELITY

Highbrow and open-handed. Non-denominational and self-same. These were descriptions. Ways of talking about what she came to refer to as her "carbon," her feeling, and thinking about being a type of stereo.

"Stand-ins" were what she liked to call her kind. And if the features on the outside of her group seemed hard to get a fix on, on the average and general, "all for the better," she'd say, and say it as if she was testing words, sentences ... lines that might appear in some future social science fiction.

It's true she had a birthmark, a small, dark, embossed chocolate on her left breast, but she regarded the I.D. more as a novelty, "fresh material," a kind of unnamable after-effect of reproduction's inability to reproduce a copy.

"The thing's a lot more intimate than personal," she'd say, putting her hand on her heart as if she was about to make a pledge. "It's really informal, strange ... I don't know how to say it. It's taken some time to understand it. It was hard to know it didn't come from a single person. Two people were involved. My parents. A coupling. Nothing unusual. That's what I meant by strange, I guess. It seems to attract the attention one expects from communicating delicately."

It seemed funny, because the uniqueness of the spot was the contradiction about her relationship with herself, and with him, too. The "chocolate" was what he liked about her the most. A natural tattoo that might as well have said, "Just for you, Daddy." He could never get tired of that tit, and for him it was like a special place that was no one else's, a place he could rest his head and turn out the lights. The thing was right in the middle of the breast, and it wasn't all that much to flatten out his tongue and go over the whole place, the mark, the nipple, the areola, all in one pass, like he was licking a cone of ice cream.

For both of them, they had come along at the right time. The "right" was hard to explain. Being together made their meeting feel a lot more than just chance. The thing that happened between them really clicked, and there was none of the usual flirtation that accompanied the courtship. There was a psychological orientation of the selves. A mental mechanism where both of them became gratified, supported ... almost relieved by consciously attributing themselves to the characteristics of each other. And as long as they were together, participating collectively, there was no confusion or need to adjust.



**Richard Prince: Collected Writings**

Green Dragon Office · principal: Lorraine Wild

**MS  
SANS**

2 Sam Farfsing  
10 Project Projects  
12 Anthony Salvador  
16 Nicholas Borrel  
for Extempore Temporary  
Contemporary Art Museum Amsterdam  
18 Samuel Bänziger  
32 MacGregor Harp  
40 Jiminie Ha  
44 Peter Rentz  
46 Victor Hu  
56 Chris Palazzo  
58 Jeremy Landman  
60 GunMad  
76 Stewart Smith  
for Stewdio

**NIC**