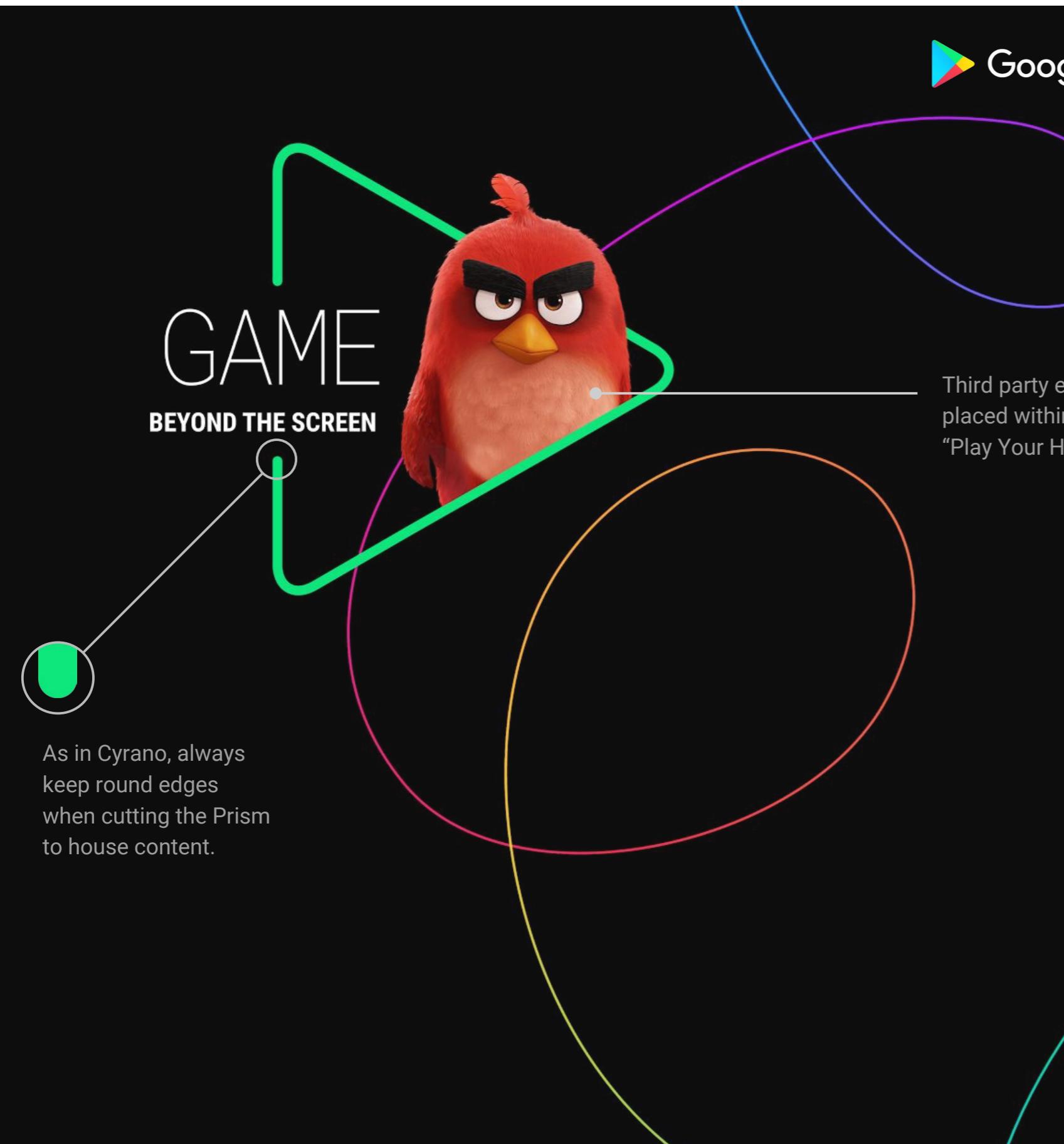


Graphic Design by Victor Hu



Google Play VIP design development



Google Play VIP brand and guidelines

RoAndCo · creative direction: Roanne Adams

Primary Type Style

- Noto CJK – Regular
- Leading: 0.95x
- Size: Flexible but 2x the height of the characters

Secondary Type

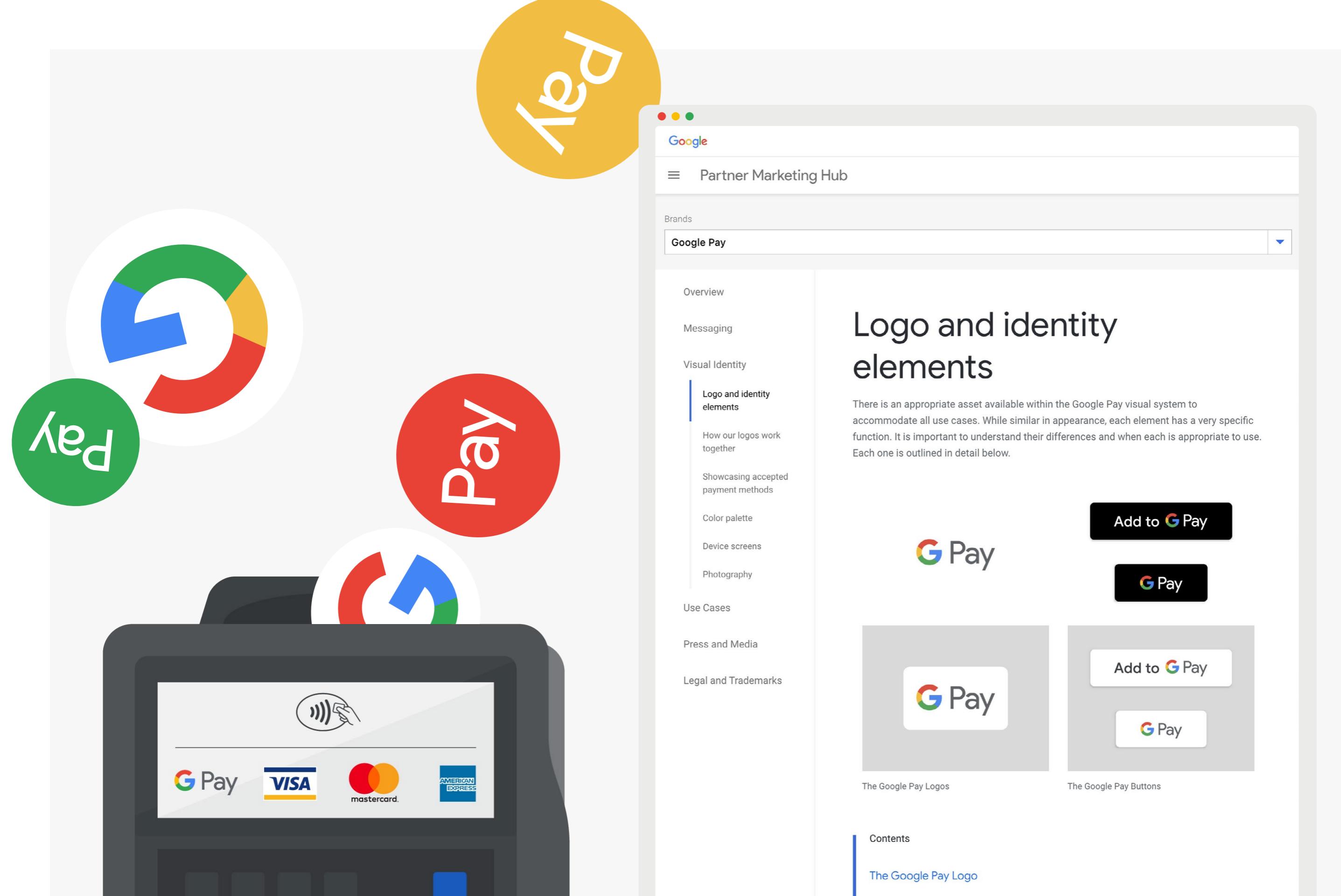
- Noto CJK – Regular
- Leading: 1.0x

CTA Type Style

- Noto CJK – Bold
- Leading: 1.0x

Buy with  Pay

Google Pay button



Logo and identity elements

There is an appropriate asset available within the Google Pay visual system to accommodate all use cases. While similar in appearance, each element has a very specific function. It is important to understand their differences and when each is appropriate to use. Each one is outlined in detail below.

Add to G Pay

G Pay

G Pay

G Pay

Add to G Pay

G Pay

The Google Pay Logos

The Google Pay Buttons

Contents

[The Google Pay Logo](#)

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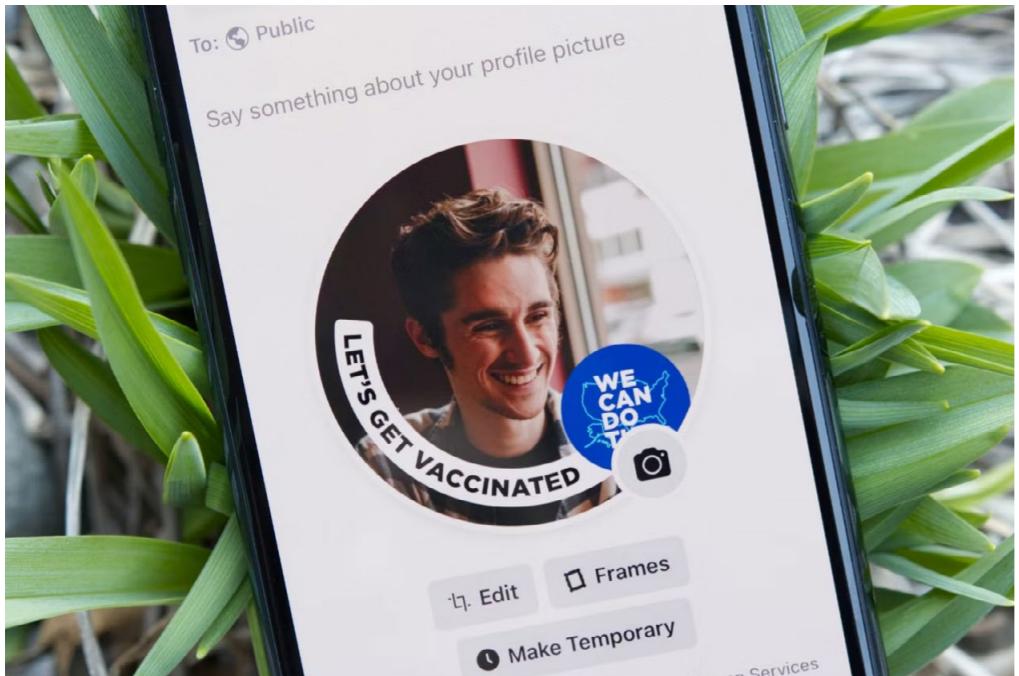
9:30A

MON



Google Pay Logo

RoAndCo · creative direction: Roanne Adams

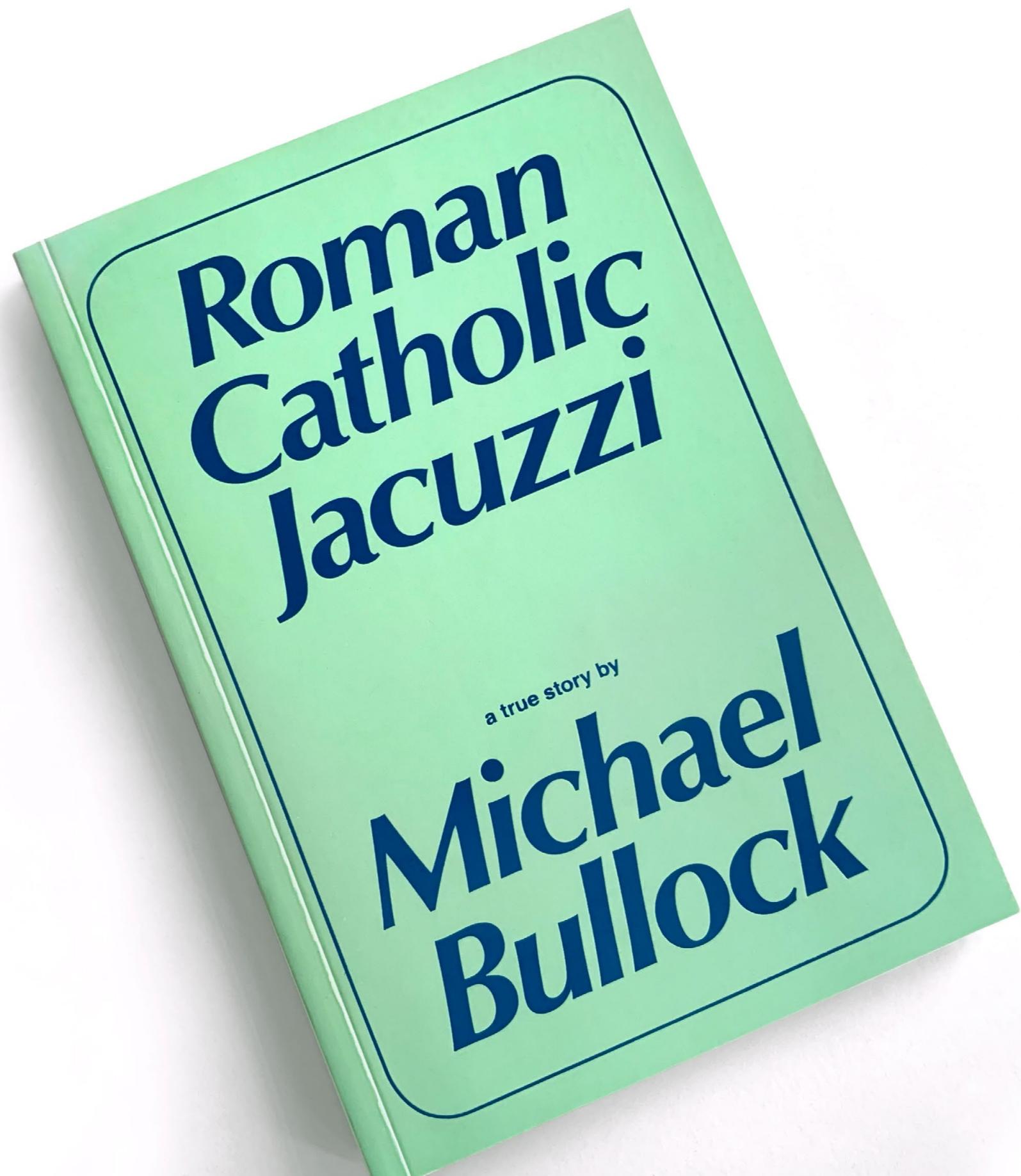


United States HHS COVID branding



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



ABOUT

Based in Manhattan's Chinatown and Lower East Side, Art Against Displacement (AAD) is a coalition of artists and arts professionals that seeks to amplify the demands of those whose lives and livelihoods are placed at risk by predatory development and resettlement, and to 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.

AAD is a member of the [Coalition to Protect Chinatown & the Lower East Side](#). AAD supports the passing of the [Chinatown Working Group's Rezoning Plan](#) in full.

Contact us at aad.nyc@riseup.net

Follow us: Are.na

Elecciones Municipales
Tu voz cuenta!

Registrarse para votar

Fecha límite 13 de octubre

En línea en dmv.ny.gov

Arte Contra el Desplazamiento

紐約選
民登記

十月
十三日

反
迁离

紐約選
民登記

十月

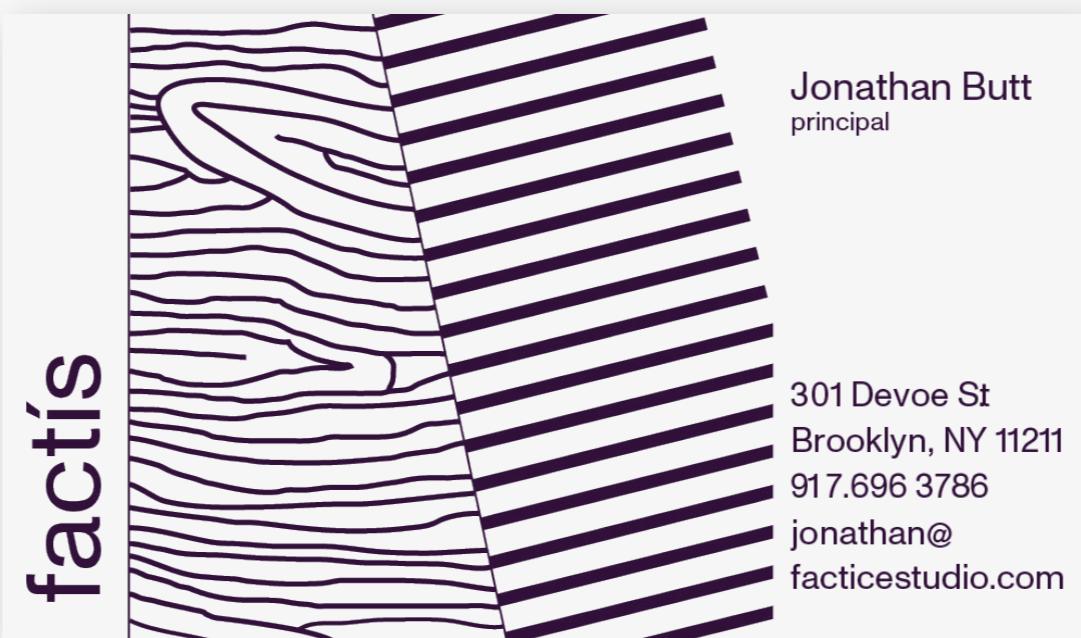
艺术
反
迁离

Elecciones Municipales
Tu voz cuenta!

Registrarse para votar

Fecha límite 13 de octubre

Art Against Displacement creative direction, brand, digital



factis identity and print design

Art in America

12 issues—only \$34⁹⁵!

- I prefer 24 issues for \$64.95, a savings of \$167 off the cover price.
- Send me 12 issues for \$34.95, a savings of \$81 off the cover price.

Name _____

Address _____ Apt. _____

City _____ State _____ Zip _____

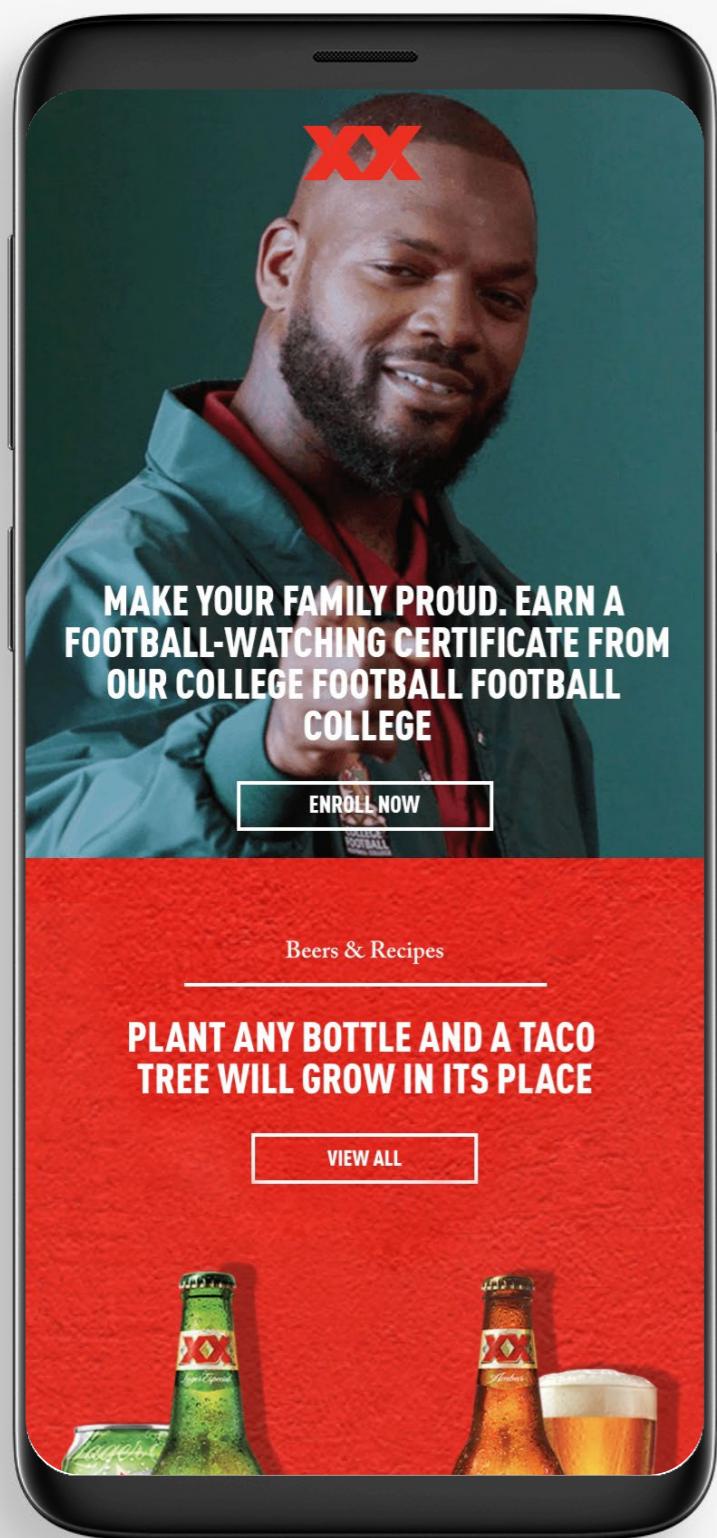
email _____

Payment enclosed Bill me later

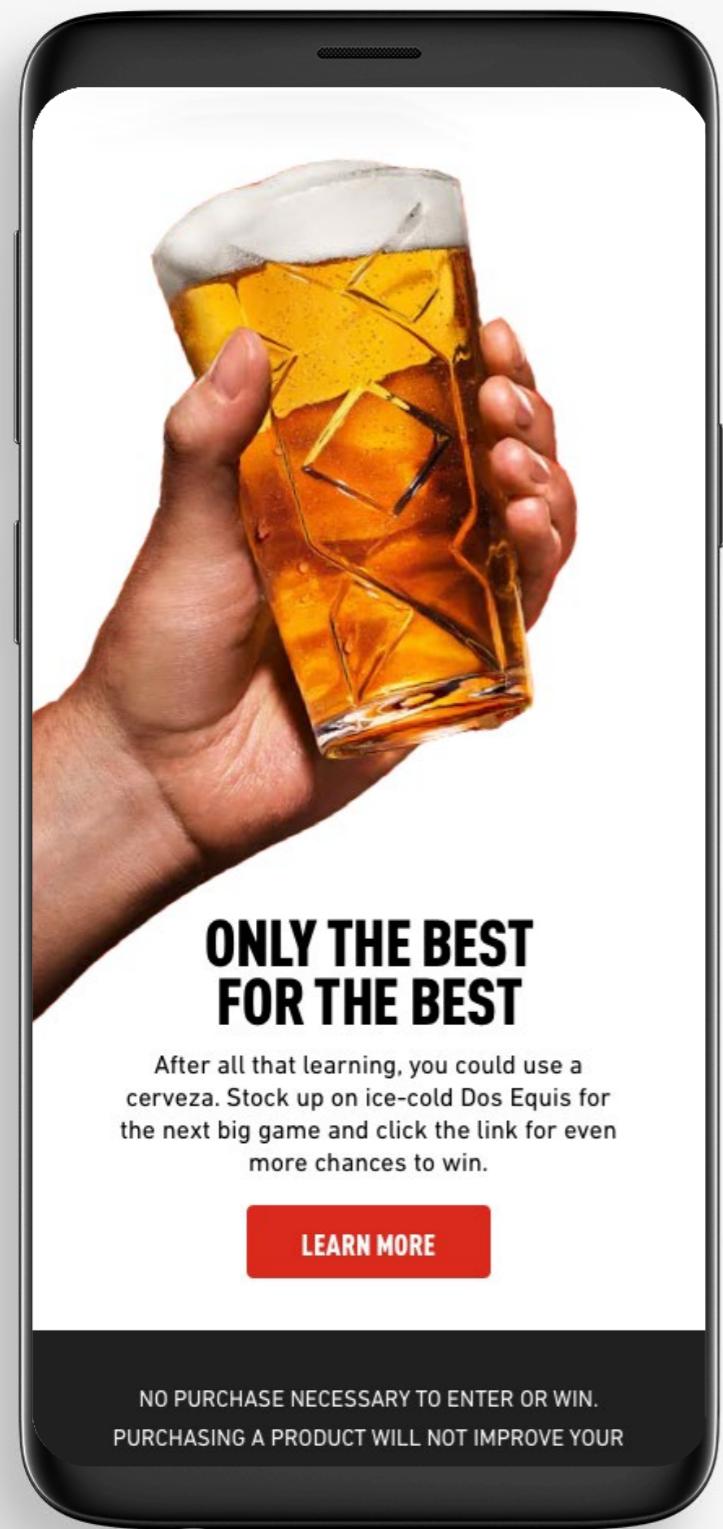
Canada subscriptions are \$79.95/year (includes GST). Foreign, \$95/year, payable in advance, in U.S. dollars. Allow 6-8 weeks for delivery of first issue.
Newsstand price is \$116/year. Art in America is published monthly, including the June/July double issue.



Doug Aitken artist book for Museum of Modern Art

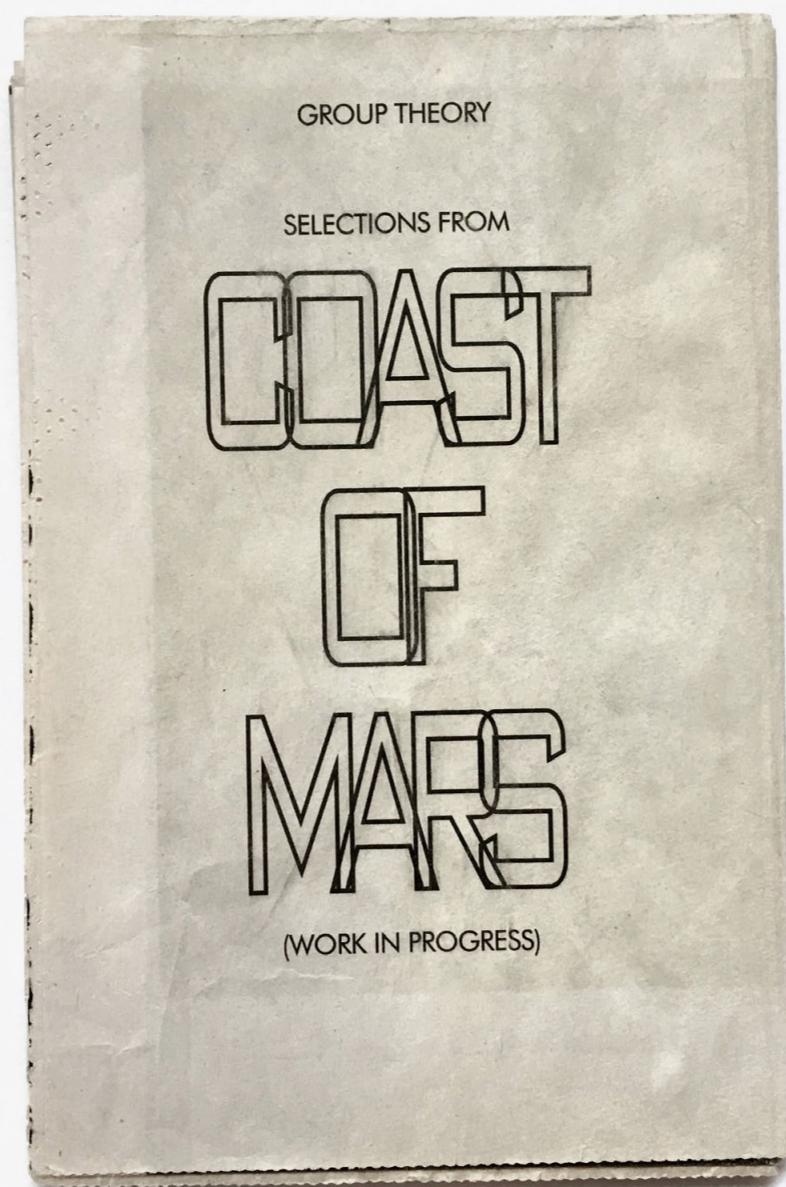


Dos Equis college football campaign and video



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.



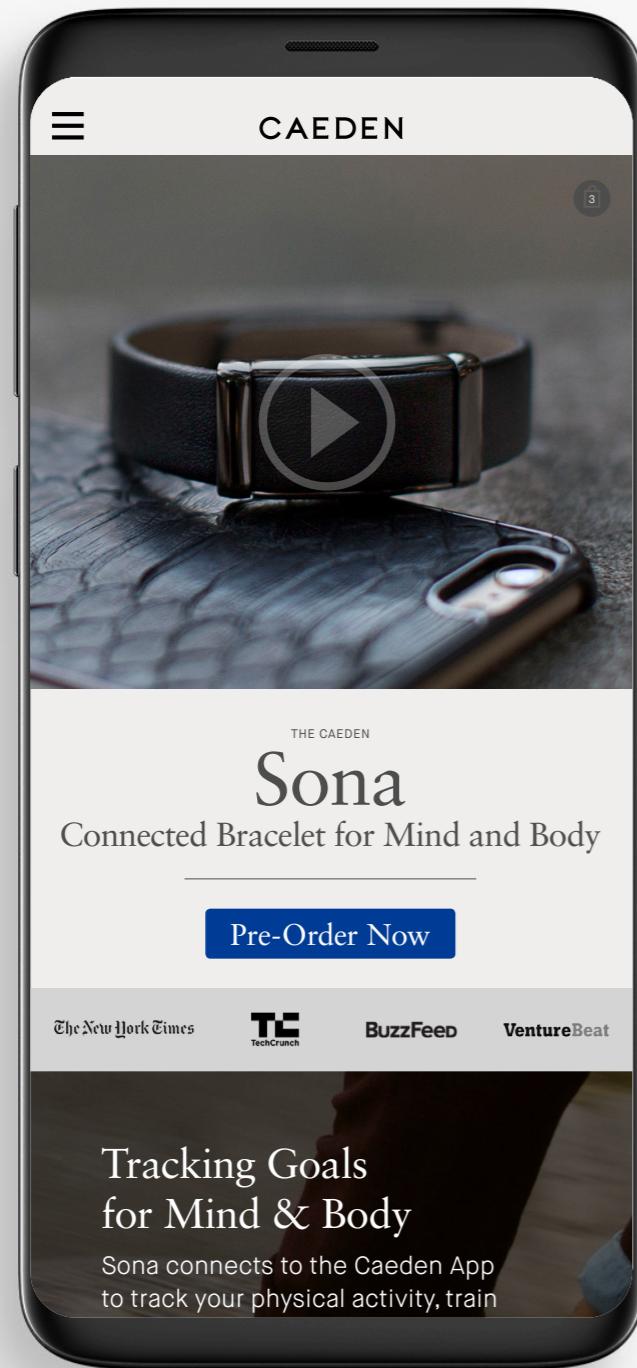
Aim for balanced living in a demanding, modern world.



Self Modern Maison Neue

Old-style serif typeface designed by the German horn 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.



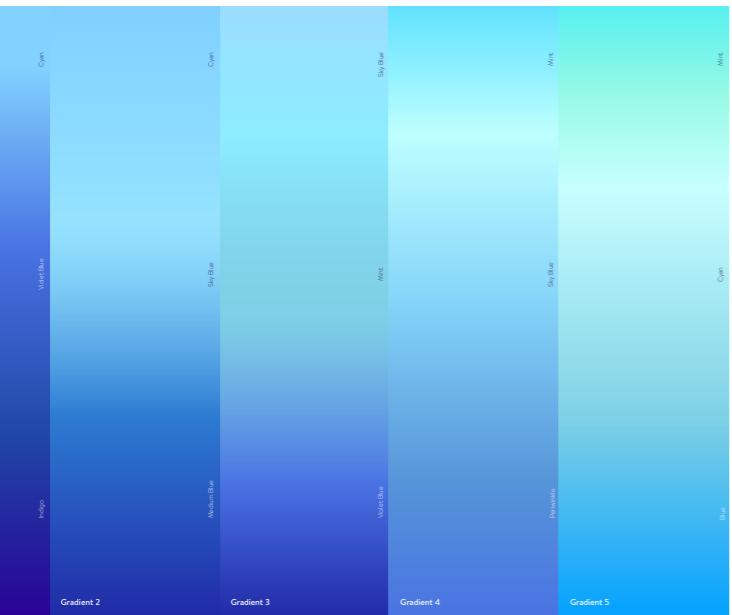
A product page for the Sona Connected Bracelet. The top half features a woman wearing safety glasses and a mask, grinding metal with an angle grinder, with sparks flying. To her right, the text "Build Your Focus" is displayed, followed by a description: "The Caeden App comes with five Resonance breathing meditation sessions for focus and calm. Developed by scientists, Resonance has been shown to increase focus and reduce stress." A "Learn More" link is below the text. The bottom half shows a close-up of the Sona bracelet, which has a black leather strap and a silver metal frame. To the right of the bracelet are size and color selection options: "Select a Size:" with "Small/Med circumference 5-7.5"" and "Med/Large circumference 7.5-10\"", and "Select a Color:" with "Rose Gold" (highlighted), "Gold", and "Gunmetal". The price is listed as "\$149" with an "Add to Cart" button. At the bottom, it says "Pre-Order now for \$149" and "MSRP \$199.99", with "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.

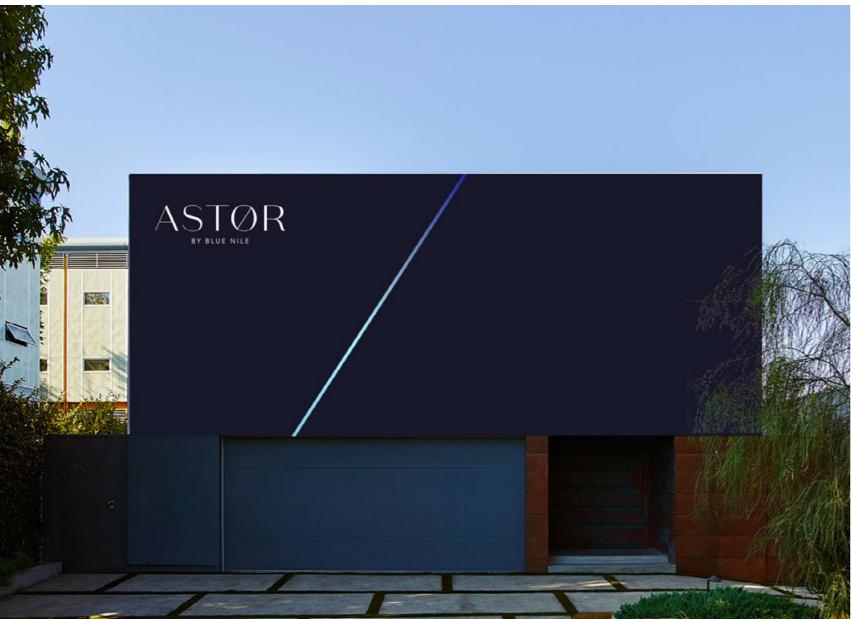
Earth
no. 8719023

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 80px.

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

CHRONICLE DISPLAY LIGHT

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

Captioning

Brandon Text Light

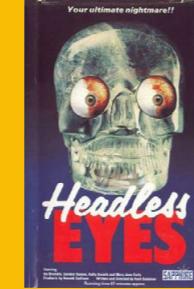
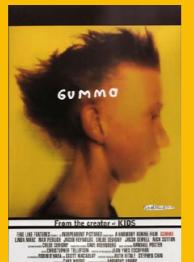
ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#\$%^&*_+

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

Blue Nile rebrand guidelines

Redscout · Head of Design: Michael Greenblatt

SHO



My Collection



Sort by

Most Loved

Most Hated

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

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

Lynch is officially God

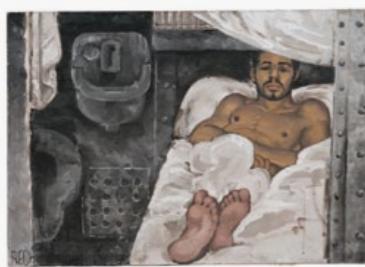
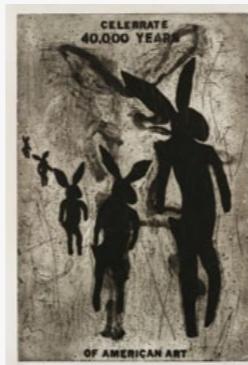


Dennis 'Kaos' Kaun DJ & Producer, Berlin

Showtime Networks pitch

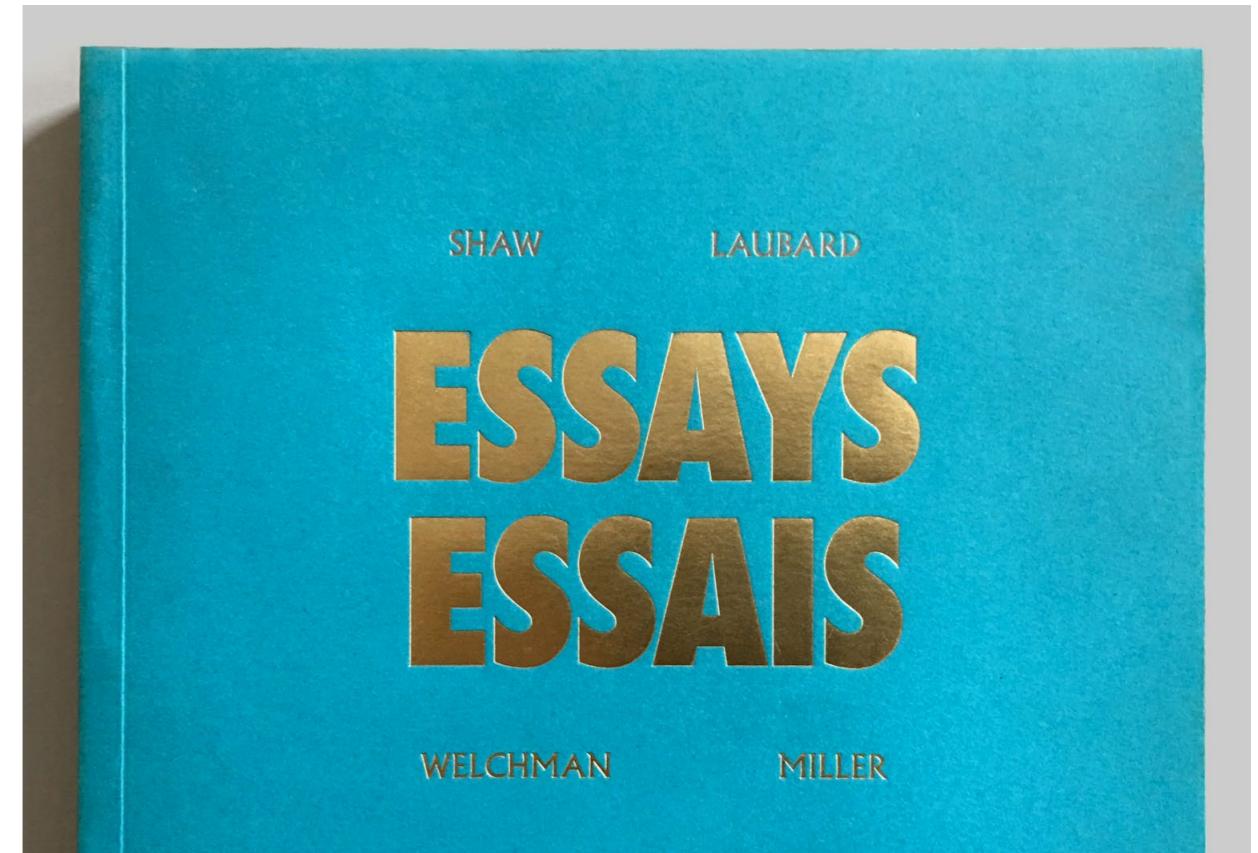
Panorama (Sterling Brands) · creative direction: Oliver Thein

100 Best Books People



Rauschenberg Foundation exhibition poster

Karma Publishing · creative direction: Brendan Dugan



Jim Shaw: Left Behind typography

BORN AGAIN
CHRISTIANS
MORMONS
JEHOVAH'S
WITNESSES
SEVENTH DAY
ADVENTISTS
BORN AGAIN
CHRISTIANS
MORMONS
JEHOVAH'S
WITNESSES
SEVENTH DAY
ADVENTISTS

ANSWER TO
THE
UNSETTLING
AESTHETICS
OF THE
NEW
CHRISTIAN
RIGHT
... MONUMENTAL SET PIECES,
THEATRICAL ARRANGEMENTS
OF PAINTERLY AND
SCULPTURAL ELEMENTS THAT



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 continue their creative work and pursue careers. Supervised evening activities are held in the UCLA residence halls.

critique of students' projects at the UCLA New Wight Gallery, and invited to attend the exhibitions. Held in the Richard H. Chambers Hall of Art, adjacent to the Franklin D. Murphy Sculpture Garden, the program presents a unique opportunity for students to view art in a professional setting.

[View Program](#)

sum@arts.ucla.edu



Sam's Club rebrand

Publicis · creative direction: Patrik Bolecek



Richard Prince: Collected Writings



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.

**MS
SANS**

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Contemporary Art Museum Amsterdam
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