

# DIRIYAH

THE CITY OF EARTH  
BRAND GUIDELINES

الدرعية





1

**DIRIYAH:  
BRAND DOCUMENT** <sup>3</sup> (ABRIDGED)

2

**DIRIYAH:  
BRAND GUIDELINES** <sup>18</sup>



1

# DIRIYAH: BRAND DOCUMENT

BRAND ESSENCE<sup>5</sup>

CORE VALUES<sup>11</sup>



This section explains the brand concept of Diriyah, which is the driver brand. While anchors, extensions and sub-brands such as At-Turaif and Wadi Safar (and major future assets) fit this concept, each has its own distinct features and values described in their specific brand documents.



CORE VALUE:  
**GROUND  
ED  
NOBILITY**

CORE VALUE:  
**IN HARMONY  
WITH NATURE**

CORE VALUE:  
**PURE  
CHARM**

BRAND ESSENCE:

# DIRIYAH. THE CITY OF EARTH.

CORE VALUE:  
**PAST  
FORWARD**

CORE VALUE:  
**HUMAN  
SCALE**

CORE VALUE:  
**MODEST  
MAGNIFICENCE**



# BRAND ESSENCE

Narrative 1/5

The most distinctive and ownable fact about Diriyah is that it will be the world's largest mud-brick city. Diriyah is the city of earth.





# BRAND ESSENCE

Narrative 2/5

From the ground up, Diriyah is layered with meaning. Born on an ancient crossroads of culture and trade, Diriyah rises through gatherings of artists, merchants and scientists into a globally connected city.





# BRAND ESSENCE

Narrative 3/5

Some cultural hubs loose their roots and turn into busy yet unsustainable suburbs. Diriyah is made from its origins. Unlike vanishing sands, sparkling gold or new concrete, mud sticks, in spirit and fabric. Here is our invitation to reflect on how far being down-to-earth can go.





# BRAND ESSENCE

Narrative 4/5

The brand essence contains all sorts of implicit claims and meanings; factual, emotional and spiritual.





BRAND ESSENCE

Narrative 5/5

# IMPLICIT

## CITY AND EARTH

The world's largest  
mud-brick city.

Destination: discover  
an earthen city.

Promise of ambition  
and diversity.

## EARTH

Earthen, grounded.

A global gathering place.

A sense of invitation:  
welcome earthlings.

A sense of sustainability,  
organic, natural, human.

Worth caring for, motherly love.

## CITY

A place to find culture,  
knowledge, commerce,  
hospitality and entertainment.



CORE VALUE:  
**GROUND  
ED  
NOBILITY**

CORE VALUE:  
**IN HARMONY  
WITH NATURE**

CORE VALUE:  
**PURE  
CHARM**

BRAND ESSENCE:  
**DIRIYAH.**  
**THE CITY OF EARTH.**

CORE VALUE:  
**PAST  
FORWARD**

CORE VALUE:  
**HUMAN  
SCALE**

CORE VALUE:  
**MODEST  
MAGNIFICENCE**



CORE VALUE:

# GROUNDED NOBILITY



FACT:

Diriyah is the birthplace of Al Saud nobility. A nobility that is uniquely down to earth, firmly connected and dedicated to the land, with principles guiding Saudi Arabia for 300 years.



CORE VALUE:

# IN HARMONY WITH NATURE



FACT:

Earth is an organic, natural material, making Diriyah an organic city.



# CORE VALUE: PURE CHARM



## FACT:

Diriyah is built in Najdi design, known for its purity and functional beauty. Complementary to Saudi nature – the signature smiles, poetry, warm social interactions and spirit.



CORE VALUE:

# MODEST MAGNIFICENCE



FACT:

Diriyah is an example of Najdi architecture and design. Celebrated for being both impressive and beautiful whilst retaining a modest and serene nature.



CORE VALUE:

# HUMAN SCALE



FACT:

The entire city was developed around humans and their original way of life instead of cities designed around cars, skyscrapers or factories. In scale, Diriyah never wishes to be a menagerie of towering synthetic skyscrapers.



CORE VALUE:

# PAST FORWARD



FACT:

Diriyah is a jewel from the past, risen anew. A source of national pride. From fertile, Wadi Hanifah soil, inhabited for hundreds of years, it carries the heritage of هل العوجا (the people from the bend) far into the future.



# 2 DIRIYAH: BRAND GUIDELINES

tone of voice<sup>20</sup>

identity<sup>25</sup>

wordmark<sup>25</sup>

pattern<sup>56</sup>

colour<sup>35</sup>

typography<sup>57</sup>

signature<sup>55</sup>

layout systems<sup>71</sup>



This set of guidelines has been created to ensure that the Diriyah identity is applied precisely and consistently throughout every manifestation and application of the brand. By following these guidelines carefully and applying them intelligently, every manifestation of the Diriyah brand will be attractive, consistent and strong.



tone of voice

# INTRODUCTION

Make a statement in an understated way.

In-line with the core values (see pages 5 & 11-16) Diriyah's tone of voice should take inspiration from its non excessive surroundings and the down to earth mentality of its people. Wording should be chosen for its human touch and non materialistic appeal.



# tone of voice

# HOW?

## Slow the tone.

Developed around humans and their original way of life, rather than around cars, skyscrapers or factories, Diriyah is ambitious, never bombastic. Its modest magnificence inspires relaxation. Its tone should be an invitation to serene human living. Voice-overs should never speak too fast or loud, and information, such as online posts, should never be too frequent.

## Show. Don't say.

Let visuals show finesse and copy be the finishing touch. Good copy always adds something to a visual. Bad copy just states what's in the visual. Example: Inclusivity. Let the visual show inclusivity and don't mention it in the copy. Highlighting it would perhaps cause more questions than necessary.

## Avoid 're' words.

Diriyah is a jewel from the past, risen anew. It is not a renovation, restoration or revival. Such words allude to Diriyah needing to have been remade which is not the case. We want people to look forward positively.



# tone of voice

## DO'S

Whisper

Keep copy short

Appeal to human emotion

Present Diriyah as a place for  
a beautiful quality of life

## DON'TS

Shout

Write intimidatingly long copy

Make it rational

Present Diriyah as a frivolous  
tourist destination



## tone of voice

# CONSUMER & CORPORATE

Some people like facts and figures, others respond more to stories and images. In both consumer and corporate communications, our TOV should appeal to people's emotions.

Whilst we are receptive to facts because they tell us undeniable truths, we often make decisions based on emotions, for example when buying a house.

All too often, facts and figures take prominence leading to rational copy

that's indigestible. These can be more effective by adding relevance to human emotion.

Even in the most rational of situations, presenting facts emotionally, in a down to earth, minimalist manner, is the most effective way to resonate with our audience.

See examples on the following page.



tone of voice

tone of voice

# EXAMPLES

## Consumer

Imagine living in a pedestrian street. With no noise disturbance, you softly converse with your friendly neighbours. Take the time to take time. Welcome home. Welcome to Diriyah. The city of earth.

## Corporate

Inspired throughout by At-Turaif, the historical jewel at the heart of Diriyah, every apartment bears the authentic Najdi style. Ranging from 80-150 m<sup>2</sup>, each embrace modern living within a traditional Saudi building style for timeless appeal. An unmissable opportunity to experience a finer quality of life.



# WORDMARK

## ENGLISH LOGO

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The English wordmark is based on Noe Display, and uses capital letters only. The Diriyah triangular window is embedded in the letter Y, and its angles are carried through the whole word.

DIRYAH



# WORDMARK

## ARABIC LOGO

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The Arabic wordmark embeds the Diriyah triangle in the letter Dal, Ra' and Ya'. The remaining characters are created to complement the all capital English wordmark with softer edges.



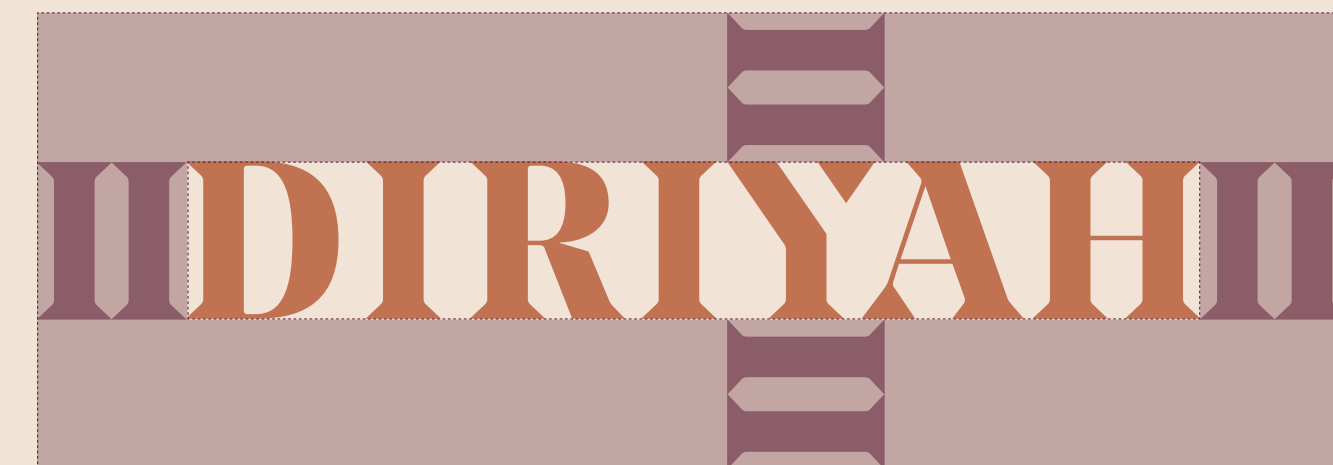


# WORDMARK EXCLUSION ZONE

The English logo must always be surrounded by a clear space that equals double the width of the capital letter I. To maintain a similar clear space between the English and Arabic and to accommodate the ascenders in the Arabic logo, the clear space in Arabic is double the size of the letter I on the left and right and a single letter I above

and below the word. The result is two languages that are visually balanced and that occupy the same width and height.

Exception to the rules shown on page 38, where both logos are locked together.





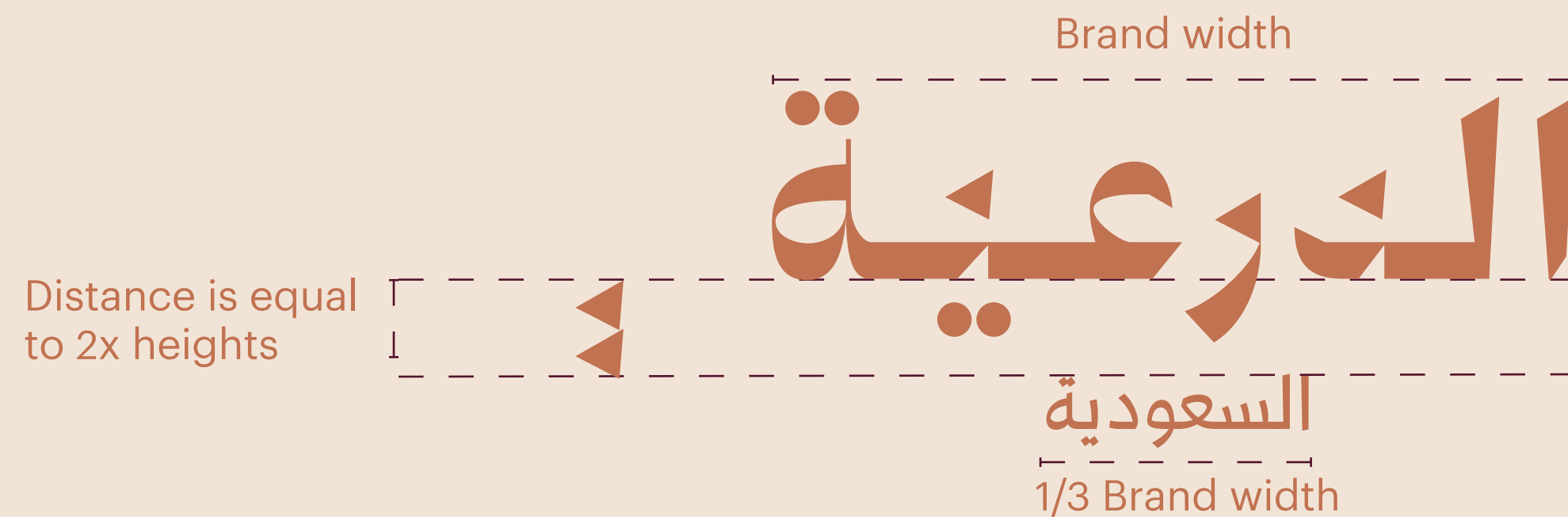
# WORDMARK LOCALE

Occasionally, you will need to locate Diriyah in Saudi Arabia. Below is a general guide on size and position, not specific to context. If Saudi Arabia is not mentioned in the body copy, the tagline or the event name and there is no way for your audience to identify where Diriyah is, aim to add Saudi Arabia to the brand in one of the two ways explained below.

Please note that because of the descender in Arabic, there is always one size for the word Saudi Arabia equivalent to the third of the brandmark width. Saudi Arabia can however either be right aligned or centered.

## CONSTRUCTION

### CENTERED VERSION



### RIGHT ALIGNED VERSION



## FINAL FORM

الدرعية  
السعودية

الدرعية  
السعودية



# WORDMARK LOCALE

Occasionally, you will need to locate Diriyah in Saudi Arabia. Below is a general guide on size and position, not specific to context. When needed, aim to add Saudi Arabia to the brand in one of the two ways explained below. The words Saudi Arabia can be either 1/2 or 1/3 of the width of

the brand, and should be seperated from the brand with a space equal to the x height. This is a general rule to guide your design decisions, exceptions can be applied on a case by case basis.

CONSTRUCTION	OPTION 1	OPTION 2
LEFT ALIGNED VERSION		
CENTRED VERSION		



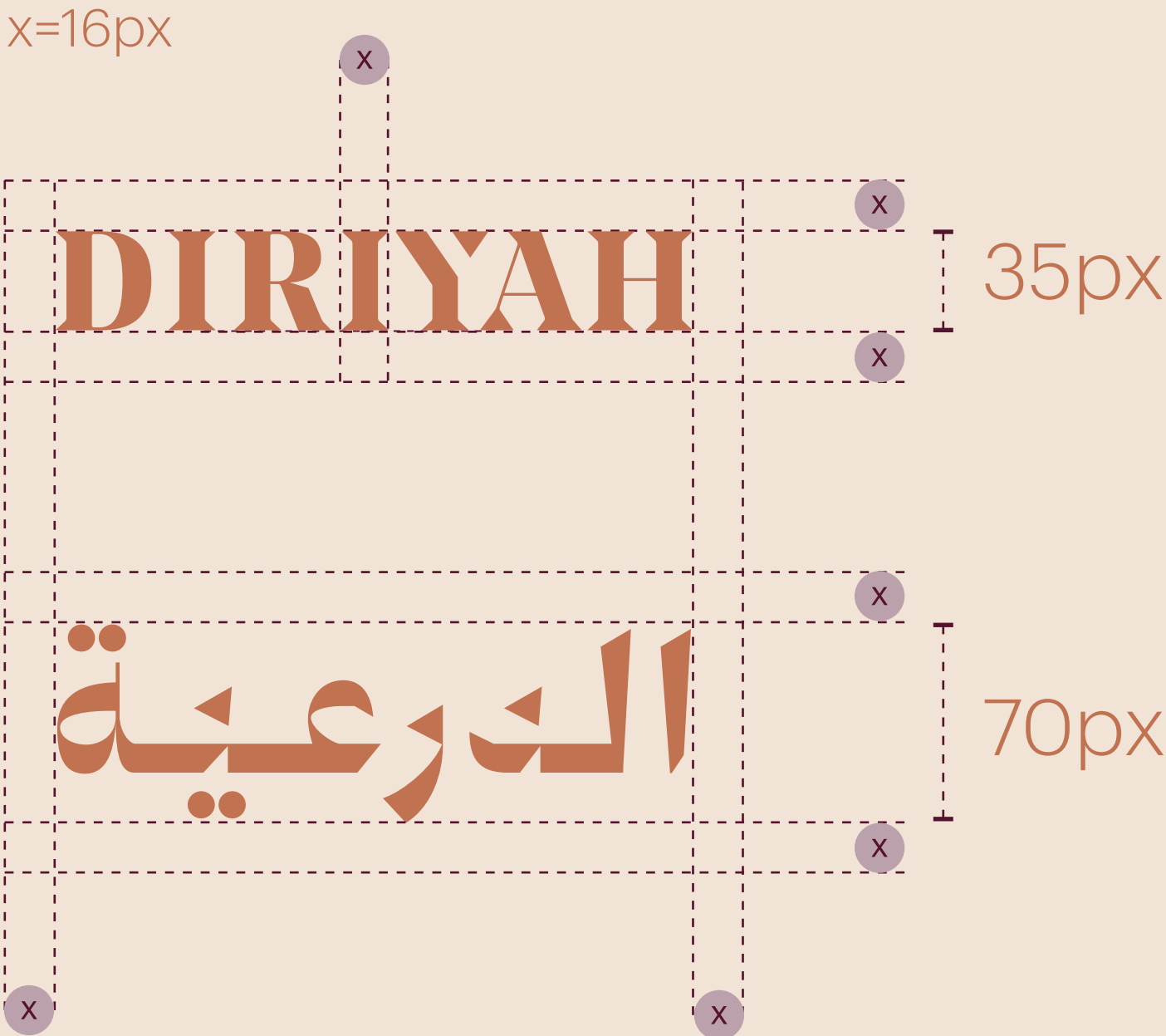
# WORDMARK

## MINIMUM SIZE

The minimum sizes are calculated to make the English and Arabic logo appear to be the same visual size at their minimum. The digital minimum size for English is 35px and for Arabic is 70px. This is to compensate for the difference of upper case (En) and sentence case (Ar).

The exclusion zone is also reduced to the minimum which equals one width of the letter I in English Diriyah.

### DIGITAL



### PRINT

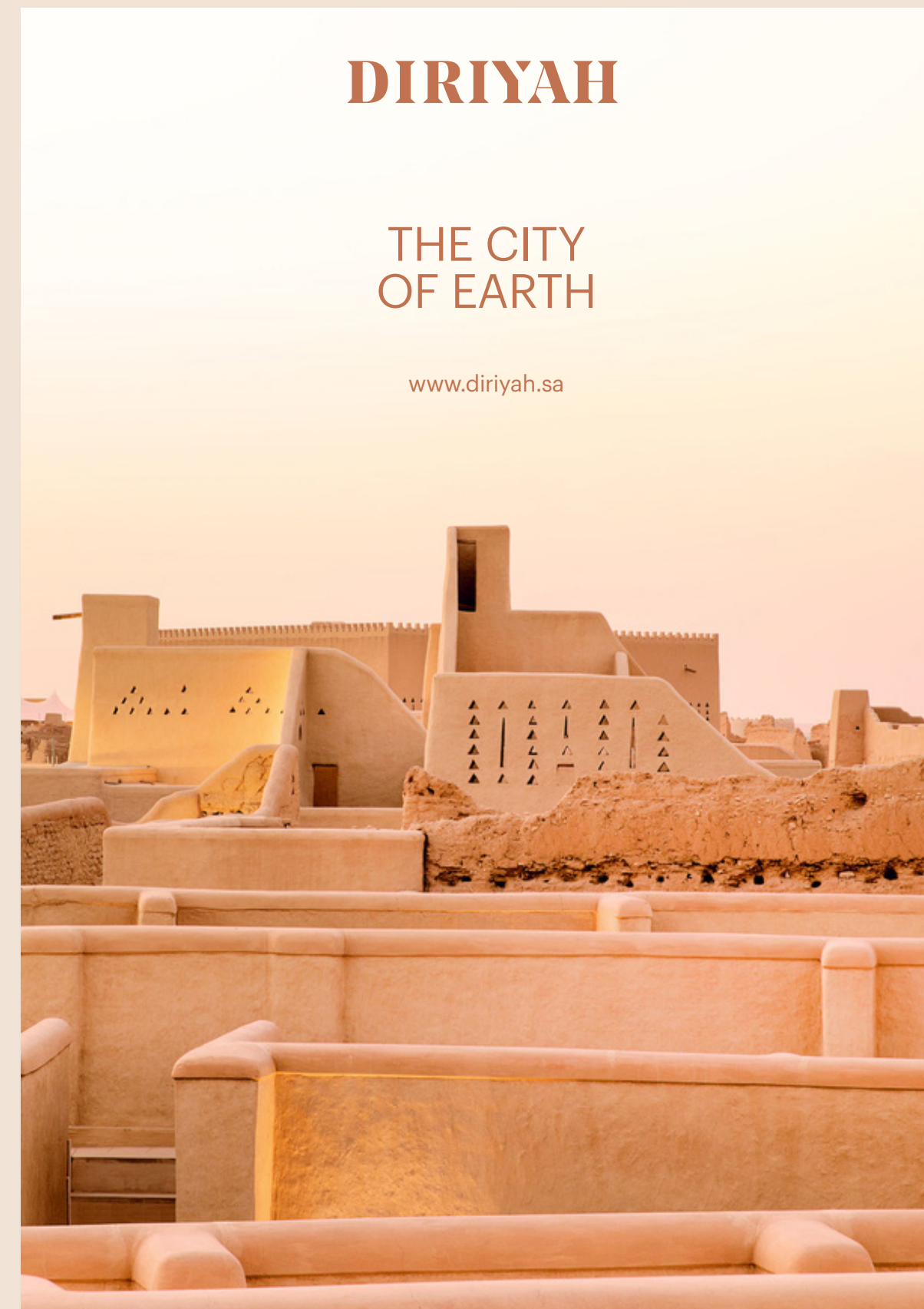




# WORDMARK BILINGUAL USAGE

Both wordmarks are created from the same concept and are made to look visually identical. It is recommended to choose one of these languages to speak depending on your target group. Should you need to use both languages at the same time, it is recommended not to stack them in order to

maintain the stature of the brand.  
Always aim to separate the languages in print.  
Always aim to show them one after the other in digital.



English speaking target audience



Arabic speaking target audience

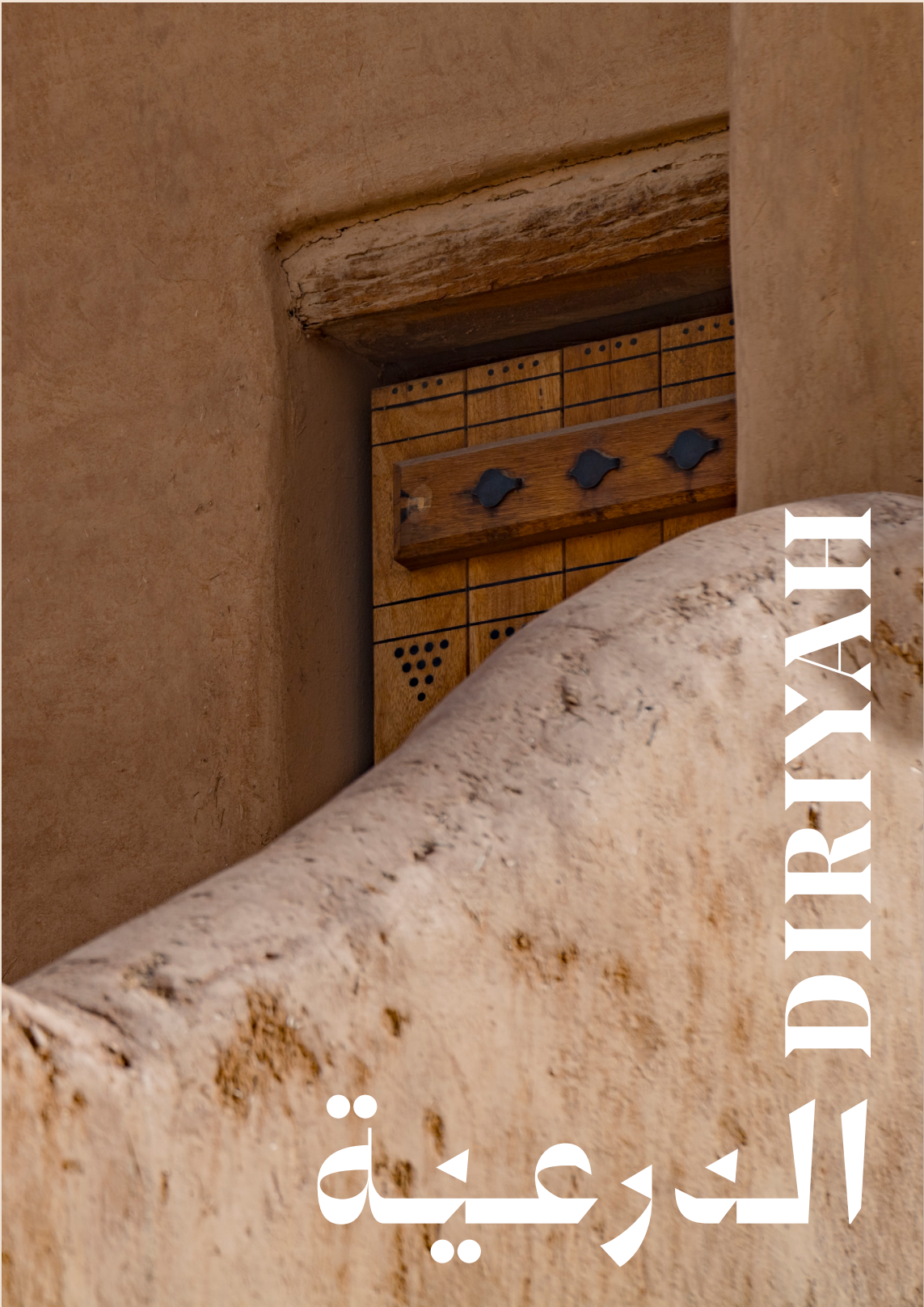


# WORDMARK

## BILINGUAL USAGE

Should you need to use both languages on communication material, aim to separate the languages and keep the copy to a minimum.

It is advisable to alternate language in a series of posters instead of cramming both languages on one page. However, below we show some examples where it is acceptable to mix languages. More on this can be found in the outdoor section, page 170 onwards.



Exception to exclusion zone rules could be applied in this instance: Two languages locked at an angle and lining up to the edge of the layout.



Exception to exclusion zone rules could be applied in this instance: Two languages locked at an angle and lining up to the edge of the layout.



# WORDMARK MISUSE

- 1 Do not extend the word with Kashida
- 2 Do not increase the letter proportions
- 3 Do not miss any diacritics
- 4 Do not stretch the logo out of scale horizontally

- 5 Do not stretch the logo out of scale vertically
- 6 Do not create patterns from the logo
- 7 Do not fill the logo with an image
- 8 Do not add an outline to the logo

الدرعية

1

الدرعية

2

الدرعية

3

الدرعية

4

الدرعية

5

الدرعية  
الدرعية  
الدرعية

6

الدرعية

7

الدرعية

8



# WORDMARK MISUSE

- 1 Do not add a drop shadow to the logo
- 2 Do not use two different colours in the logo
- 3 Do not miss the triangle in the logo
- 4 Do not stretch the logo out of scale horizontally

- 5 Do not stretch the logo out of scale vertically
- 6 Do not stack the English and Arabic logo
- 7 Do not fill the logo with an image
- 8 Do not add an outline to the logo



DIRIYAH

1



DIRIYAH

2



DIRIYAH

3



DIRIYAH

4



DIRIYAH

5



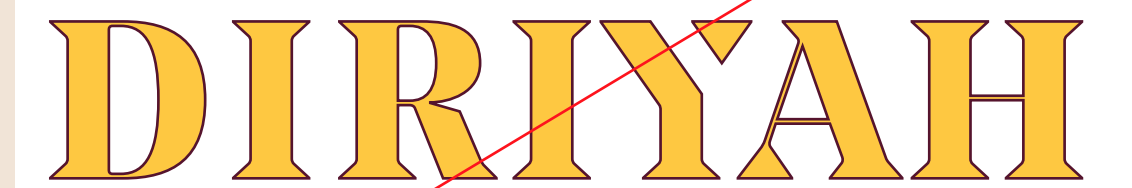
الدرعية  
DIRIYAH

6



DIRIYAH

7



DIRIYAH

8



# COLOUR PALETTE

Our primary colour palette is earth, dates, sand, palm and sun. Tints (80%, 60%, 40%, 20%) are allowed for all colours.

EARTH 100%	PANTONE 7591 C C 20 M 60 Y 68 K 9 R 193 G 114 B 80 HEX C17250	EARTH 80%	EARTH 60%	EARTH 40%	EARTH 20%
DATES 100%	PANTONE 4102 C C 42 M 95 Y 44 K 63 R 85 G 21 B 46 HEX 55142D	DATES 80%	DATES 60%	DATES 40%	DATES 20%
SAND 100%	PANTONE TURAIF GOLD* C 8 M 25 Y 40 K 2 R 219 G 188 B 154 HEX DBBC9A	SAND 80%	SAND 60%	SAND 40%	SAND 20%
PALM 100%	PANTONE 548 C C 77 M 28 Y 74 K 67 R 39 G 71 B 54 HEX 274736	PANTONE 5545 C	PANTONE 5555 C	PANTONE 5565 C	PANTONE 5595 C
SUN 100%	PANTONE 135 C C 0 M 24 Y 81 K 0 R 254 G 200 B 65 HEX FEC841	SUN 80%	SUN 60%	SUN 40%	SUN 20%

\* PANTONE TURAIF GOLD = (PANTONE Yellow 012 - 3.00) + (PANTONE Warm Red - 1.40) + (PANTONE Black - 1.00) + (PANTONE Trans. White - 94.60)



# COLOUR THEMES

The colour palette is divided into 3 themes:  
Basic Brand Colours (3 variations), Lux Brand Colours  
and Mix & Match Colours.  
Through the following pages, we specify their use.

## BASIC BRAND COLOURS

## BASIC BRAND COLOURS 1

## BASIC BRAND COLOURS 2

## LUX BRAND COLOURS

## MIX & MATCH BRAND COLOURS



# COLOUR THEME

## BASIC BRAND COLOURS

BASIC BRAND COLOURS

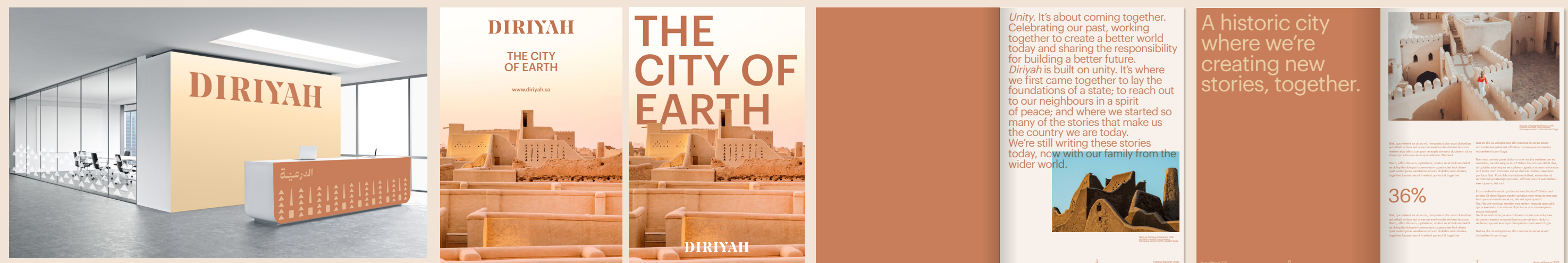
EARTH 100%

SAND 100%

WHITE

The logo is always EARTH.  
White may be used in the logo when  
Earth does not generate a contrast  
with the background, for example over  
images.

SAND 100% is the main colour in this theme and should  
be used for background colour, creating clean and calm  
layouts. SAND 80%, 60%, 40% and 20% can also be used as  
background.



الدرعية  
DIRIYAH



# COLOUR THEME

## BASIC BRAND COLOURS

The BASIC BRAND COLOURS create a clean and pure identity. Inspired by the colours of Diriyah, this palette should be used for internal materials, annual reports, internal communication, invitations, way finding and every other material that is used or seen in an indoor environment.

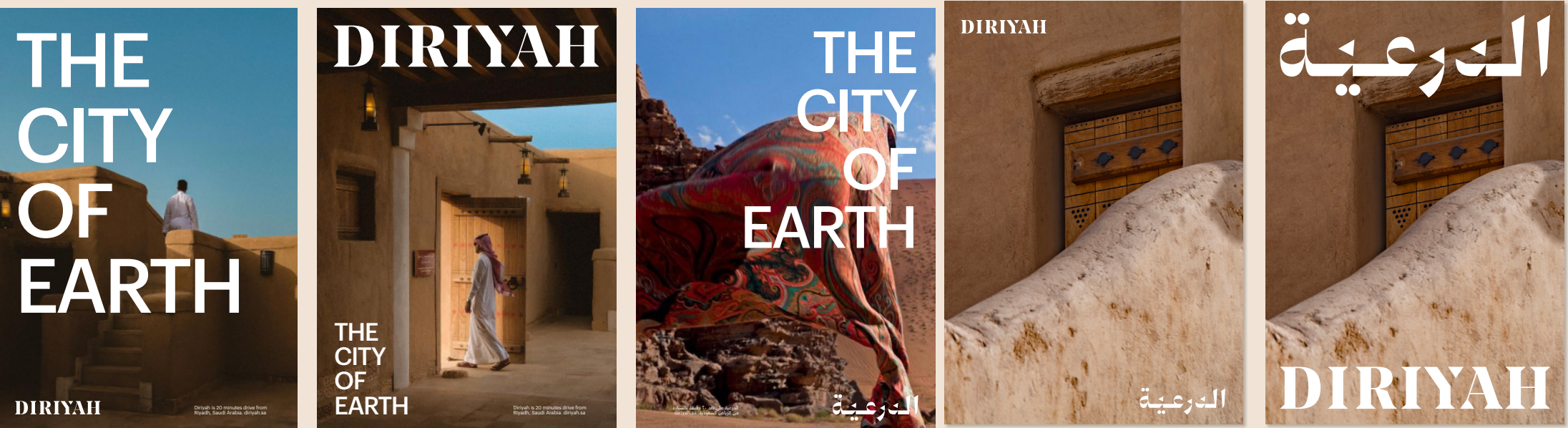


Logo is always EARTH.

EARTH 100% and SAND 100% (including the SAND 80%, 60%, 40% and 20%) should be used and background colour



Typography should be applied used EARTH and SAND.



White can be used in logo and typography when high contrast is needed.



# COLOUR THEME

## BASIC BRAND COLOURS 1

BASIC BRAND COLOURS 1 utilises the colour SUN as an extra colour. This palette can be used to create more lively layouts when needed. The palette should be used for internal and corporate communications.

BASIC BRAND COLOURS 1

EARTH 100%

SAND 100%

SUN 100%

WHITE

The logo is mainly EARTH.  
EARTH can be used for background, typography and illustrations.  
White may be used in the logo when Earth does not generate a contrast with the background, for example over images.

SAND is used as a background, typography and illustrations. SAND 100% can also be used in the logo when the background colour is EARTH 100%. SAND 80%, 60%, 40% and 20% can also be used as background.

SUN is used as a background, typography and illustrations.

الدرعية

DIRIYAH



SAUDI FASHION WEEK  
DESIGNERS

01.09—  
15.09.2021

Abadia  
Arwa al Banawi  
Foulard  
Nasiba Hafez  
Sora  
Hatem Alakeel  
Mohamad Khoja  
Jeddah CQ  
Razan Alazzouni  
Dichotomy  
Arwa Al Banawi  
Hodayda Serafi  
Reem Al Khanal  
Razzan Alazzouni  
Mashael Al Rajhi  
Runway  
PRESS — SAMHAN HOTEL  
28.08.2021— 19:00  
RSVP diriyah.sa/fashion





# COLOUR THEME

## BASIC BRAND COLOURS 1

BASIC BRAND COLOURS 1 utilises the colour SUN as an extra colour. This palette can be used to create more lively layouts when needed. The palette should be used for internal and corporate communications.



Logo should be mainly applied in EARTH 100% colour.

01.09—  
15.09.2021

SAUDI  
FASHION  
WEEK  
DESIGNERS

Abadia  
Arwa al Banawi  
Foulard  
Nasiba Hafez  
Sotra  
Hatem Alakeel  
Mohamad Khoja  
Jaddah CQ

Razan Alazzouni  
Dichotomy  
Arwa Al Banawi  
Honayda Serafi  
Reem Al Khanal  
Razzan Alazzouni  
Masha'al Al Rajhi  
Runway

PRESS — SAMHAN HOTEL  
28.08.2021— 19:00  
RSVP diriyah.sa/fashion

SUN 100%, EARTH 100% and SAND 100% can be used for typography.

DIRIYAH  
PRESENTATION TITLE | 30.03.21

DIRIYAH

Divider Title

01

Vision, Mission & Unique Propositions

Slide Bullet Text 1  
Slide Bullet Text 2  
Slide Bullet Text 3  
Slide Bullet Text 4

Title: Click to Edit  
Subtitle: Click to Edit

DIRIYAH

00

Title: Click to Edit  
Subtitle: Click to Edit

DIRIYAH

The presence of the 3 main color, EARTH, SAND and SUN, creates dynamic layouts. White can be used in the logo when it needs contrast

SUN 100% can create a fresh pop of colour.



The 3 main colour, EARTH, SAND and SUN, should create together big blocks of colour. The 3 colours have the same weight in the layout.



# COLOUR THEME

## BASIC BRAND COLOURS 2

BASIC BRAND COLOURS 2 utilises SUN, DATES and PALM as extra colours. These extra colours can be used to create collections, subdivisions, chapters, highlights and charts. This palette should be used for internal and corporate communications.

### BASIC BRAND COLOURS 1

EARTH 100%

SAND 100%

SUN 100%

DATES 100%

PALM 100%

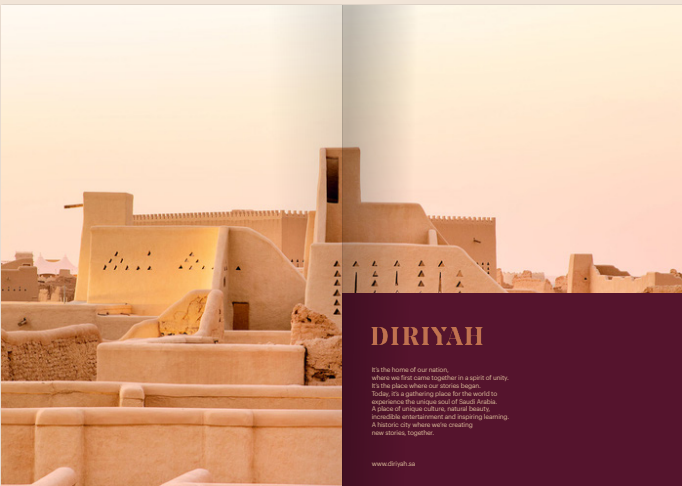
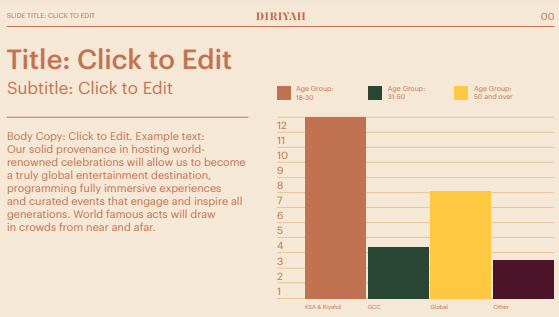
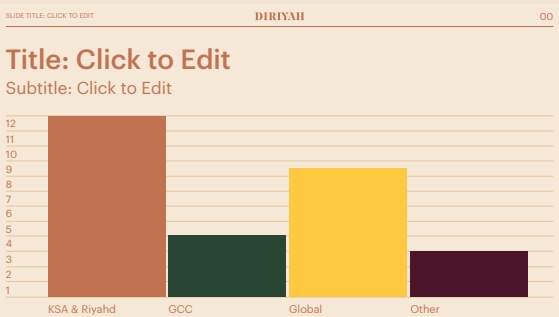
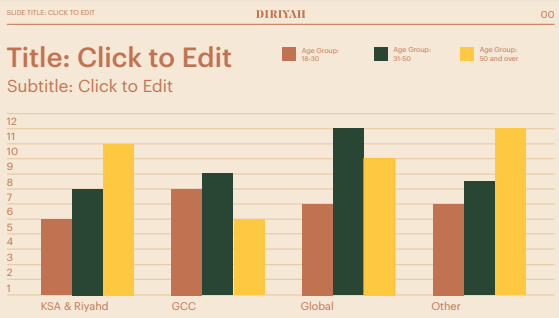
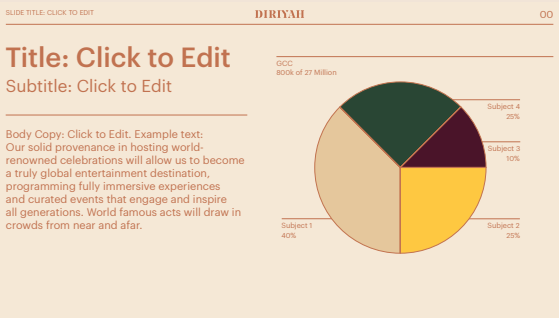
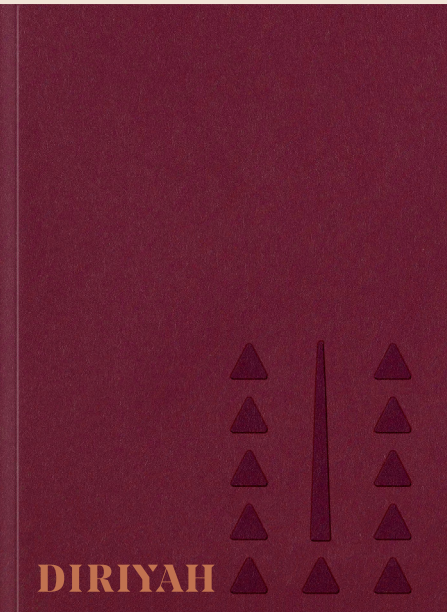
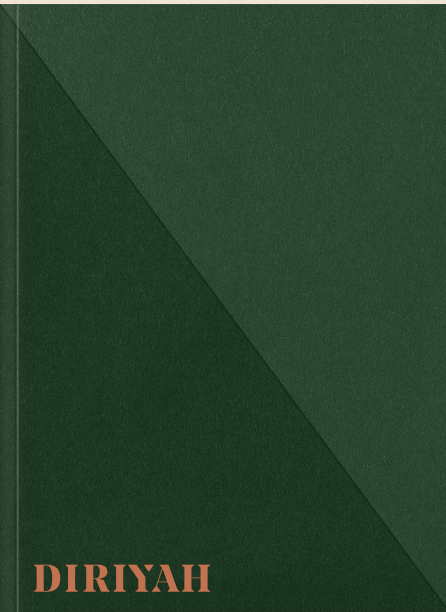
WHITE

The logo is mainly EARTH. EARTH can be used for background, typography and illustrations. White may be used in the logo when EARTH does not generate a contrast with the background, for example over images.

SAND is used as a background, typography and illustrations. SAND 100% can also be used in the logo when the background colour is EARTH 100%. SAND 80%, 60%, 40% and 20% can also be used as background.

SUN is used as a background, typography and illustrations.

DATES and PALM are only used when there is a need to create collections, subdivisions, chapters, highlights and charts.





# COLOUR THEME

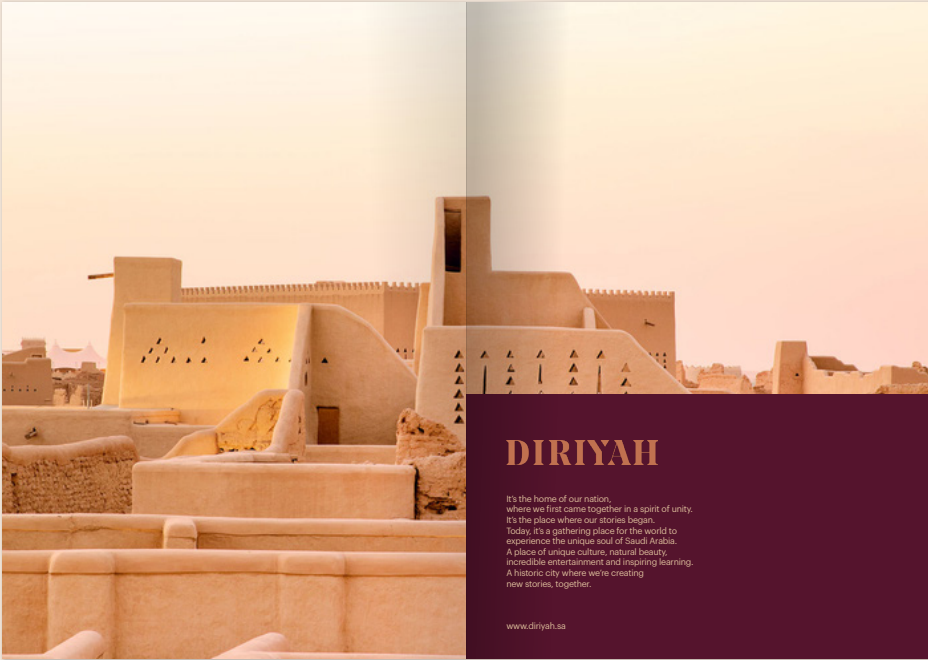
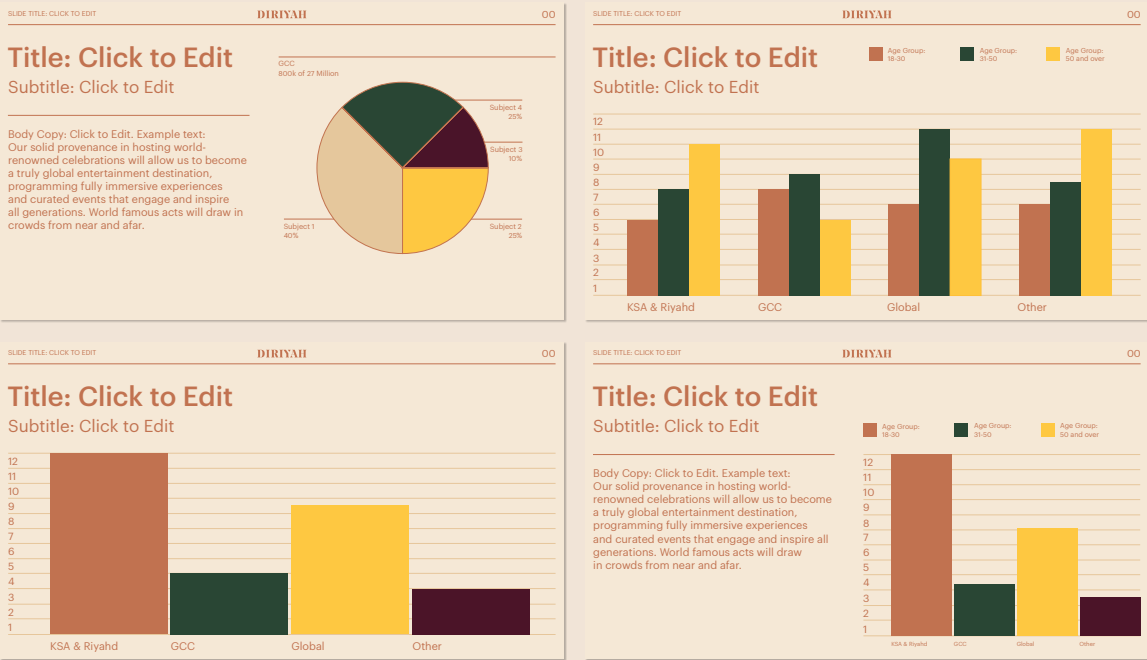
## BASIC BRAND COLOURS 2

BASIC BRAND COLOURS 2 utilises SUN, DATES and PALM as extra colours. These extra colours can be used to create collections, subdivisions, chapters, highlights and charts. This palette should be used for internal and corporate communications.



The 5 colours can be used with the same proportion as long as they are together and create an idea of collection or categories. Logo should always be EARTH or SAND 100%. For photography backgrounds, WHITE can be used in the logo.

The extra colours DATES and PALM can be used to create subdivisions and highlights and also decorate a sequence of offices.



The 5 colours can also be used to create charts and illustrate presentations.

In this example, the 5 colours are used to create chapters and help tell a story.



# COLOUR THEME

## LUX BRAND COLOURS

LUX BRAND COLOURS should only be used for luxury corporate communications, internal and external. The LUX BRAND COLOURS are not to be used when creating campaigns.

### LUX BRAND COLOURS

DATES 100%

EARTH 100%

SAND 100%

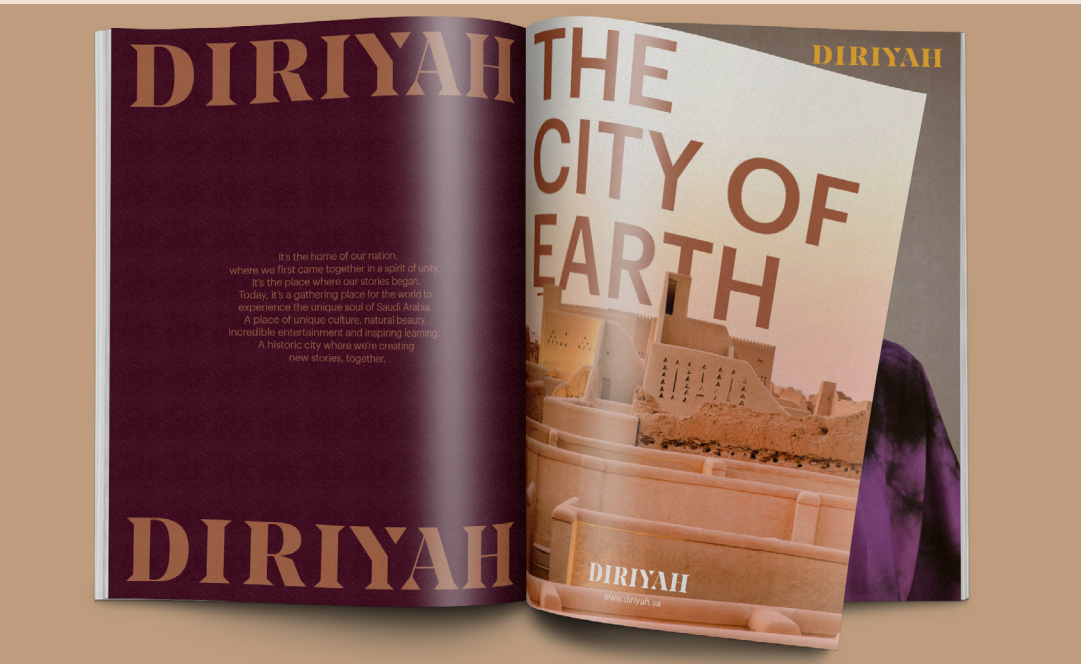
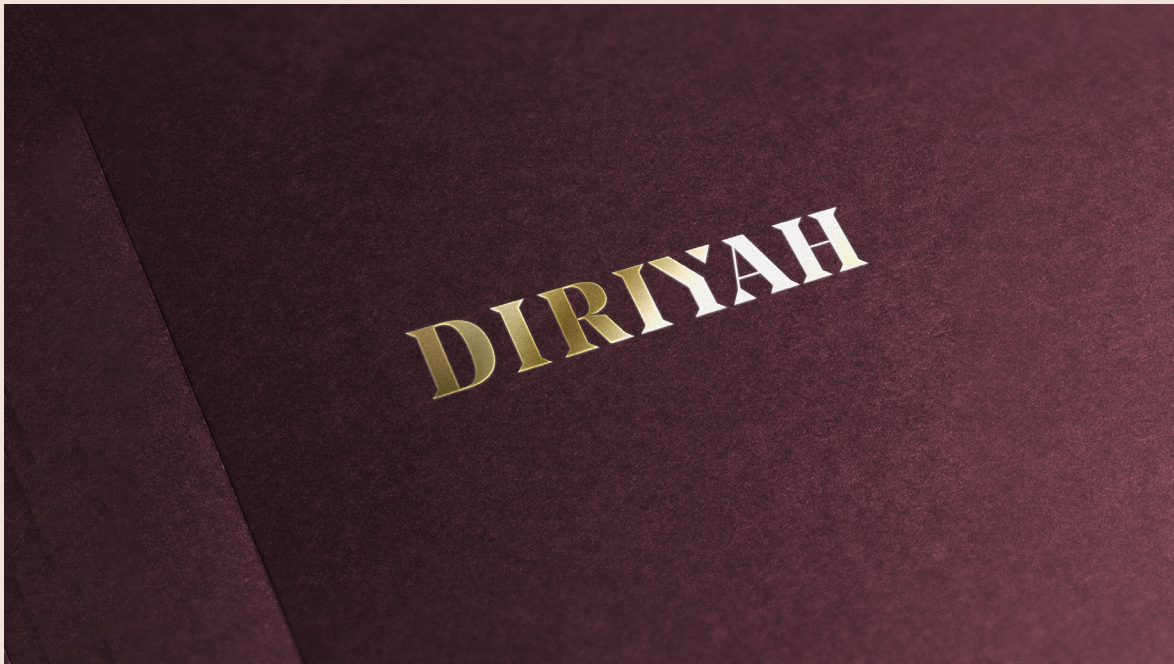
DATES is the main colour for backgrounds. DATES can also be used for typography and in the logo when it needs contrast over an image.

The logo is always EARTH. Metallic 1 and 2 (see Metallic Palette at the end of this file) can also substitute the EARTH colour in the logo. EARTH can also be used for background when the logo is NOT present and typography.

SAND and its variations can be used for typography.

الدرعية

DIRIYAH





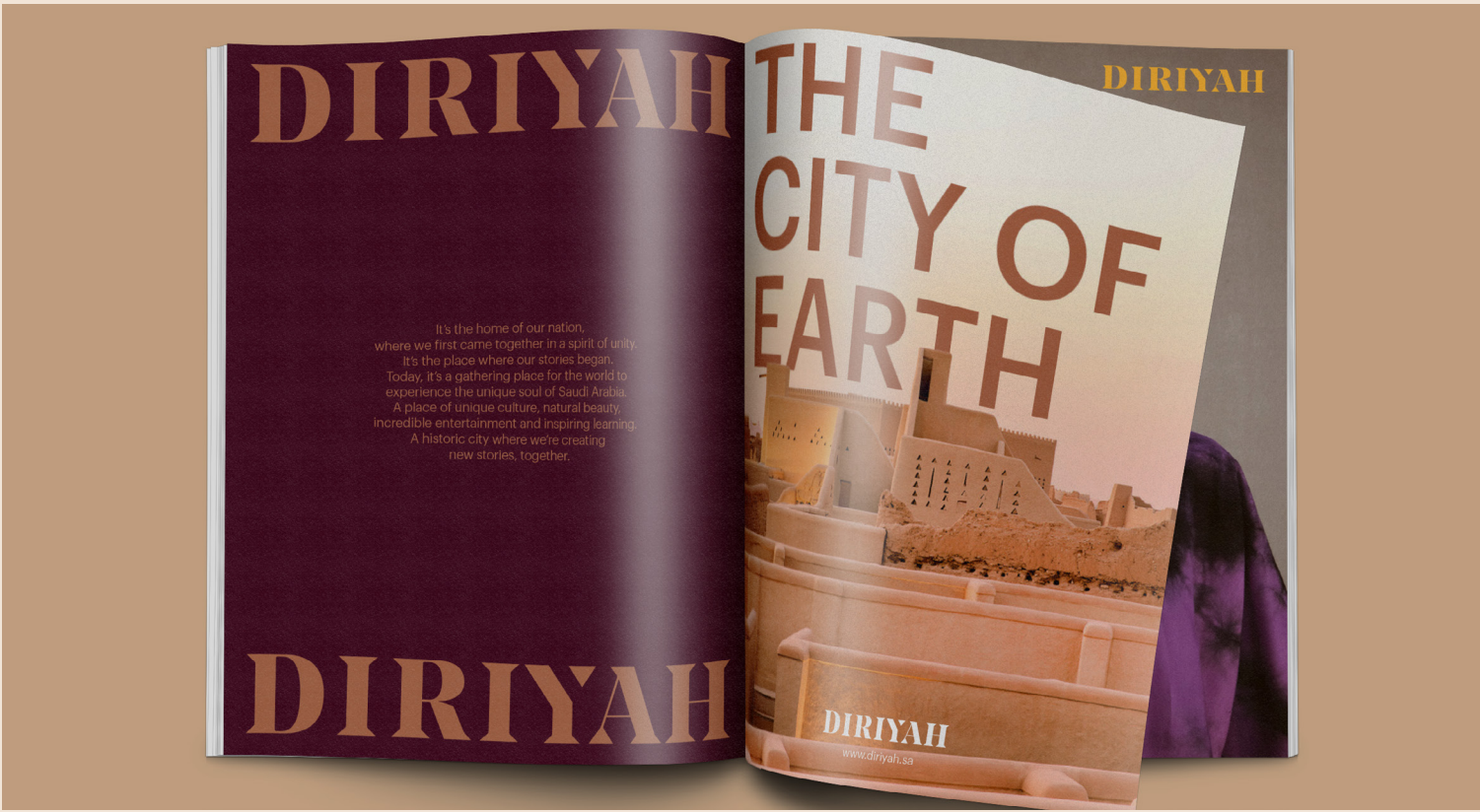
# COLOUR THEME

## LUX BRAND COLOURS

LUX BRAND COLOURS should only be used for luxury corporate communications, internal and external. The LUX BRAND COLOURS are not to be used when creating campaigns.



DATES is the main colour of the LUX BRAND COLOURS palette. It should be used as the colour of materials such as invitations and packaging. The logo can be applied in exclusive material using Metallic 1 or 2 of our Metallics Palette.



This palette should only be used to promote exclusive brand related content.



The EARTH colour can be used to create contrast with the main colour DATES.



The logo can be applied using the DATES colour when contrast is needed over an image. DATES, SAND and EARTH can be used for typography.



# COLOUR THEME

## MIX & MATCH

MIX & MATCH COLOURS are to be used for external communication. The colours allow us to create multiple combinations, styles and attitudes. All colours and variations have equal weight.

Please note: for the correct application of colours, follow the rules on the COLOUR- LOGO USAGE guidelines on the following pages.

MIX & MATCH  
BRAND COLOURS  
EARTH

DATES

SAND

PALM

SUN

All colours can be used together. SUN makes great highlights when used in typography, while SAND and its variations create clean and calm backgrounds. The variations of the colours should also be seen as main colours. They add to the palette and help create a diverse imagery.

الدرعية

الدرعية

الدرعية

الدرعية

الدرعية

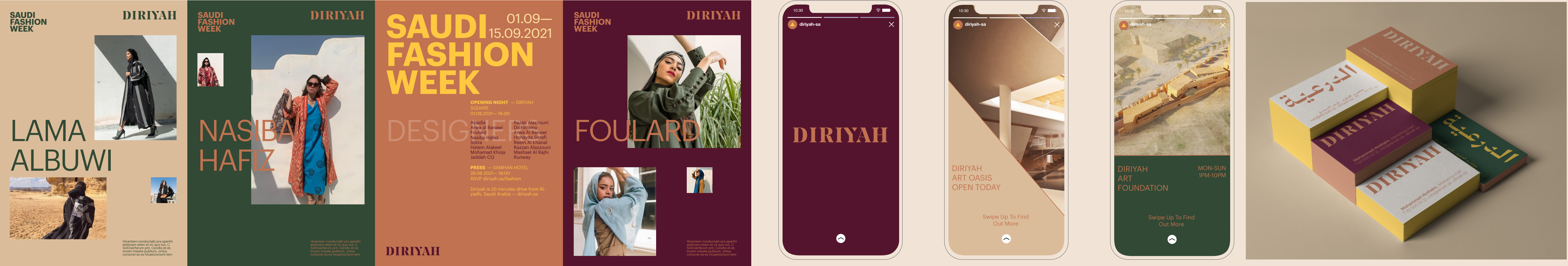
DIRIYAH

DIRIYAH

DIRIYAH

DIRIYAH

DIRIYAH





# COLOUR THEME

## MIX & MATCH

MIX & MATCH COLOURS are to be used for external communication. The colours allow us to create multiple combinations, styles and attitudes. All colours and variations have equal weight.

Please note: for the correct application of colours, follow the rules on the COLOUR- LOGO USAGE guidelines on the following pages.



All colours can be used in typography. Choose the colours that will create good contrast for legibility. Eg: SUN is a great highlight colour.

The colour variations help to create fresh layouts.

Mixing the colours allows the brand to consistently appear fresh and interesting.



The colours together should create a lively perception of our brand.



Always looks for the right contrast. Using contrasting colours Eg: dark with light colour.



When creating a collection, use all colours. The colours together create the right message of a lively, proud brand. Do not favour one colour.



# COLOUR THEME COMBINATIONS

Our colour palette consists of two dark colours: palm and dates, two light colours: sun and sand and a mid-tone earth. Always use the best combinations for your applications without combining two dark colours or two light colours when legibility is paramount.

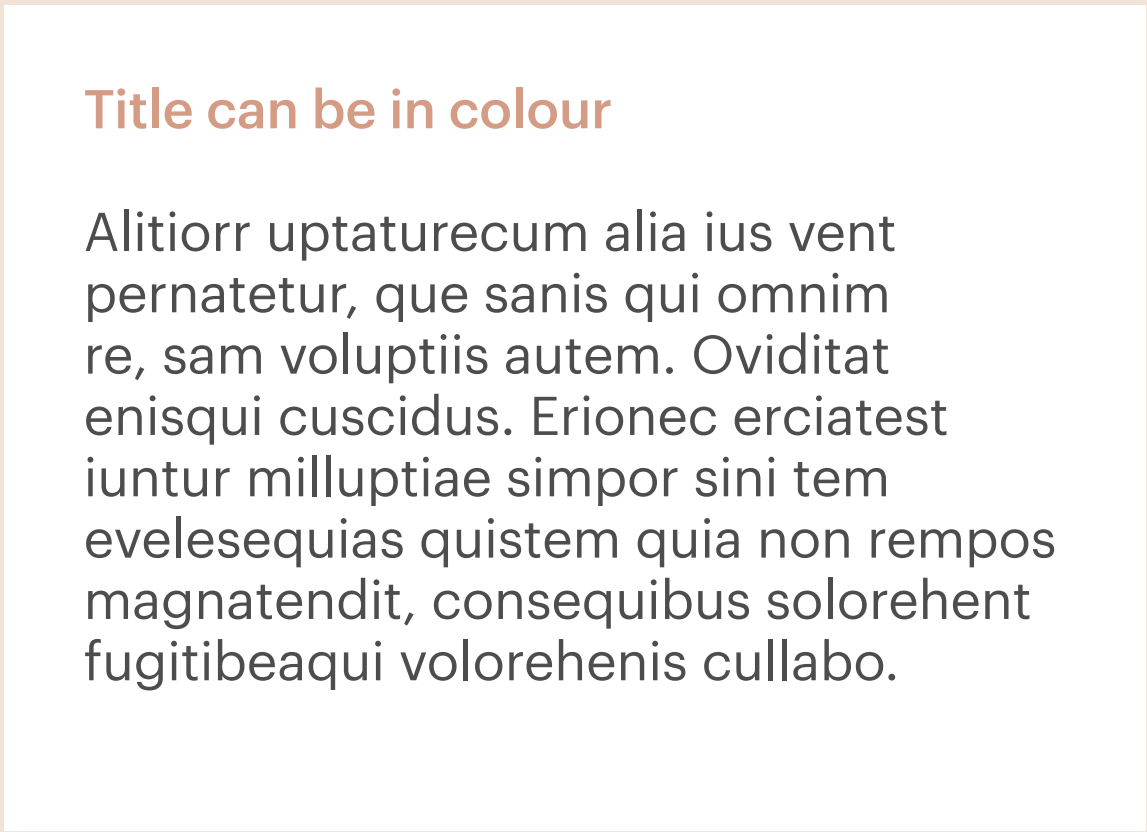
- 1 DO use colour for big bold headlines
- 2 DO use colours for infographics
- 3 DO use colour for paragraph headlines
- 4 DO use colour for pull outs
- 5 DO NOT use colour for body copy
- 6 DO NOT combine two dark colours
- 7 DO NOT combine two light colours
- 8 DO NOT use a light colour on a light tint of a darker colour



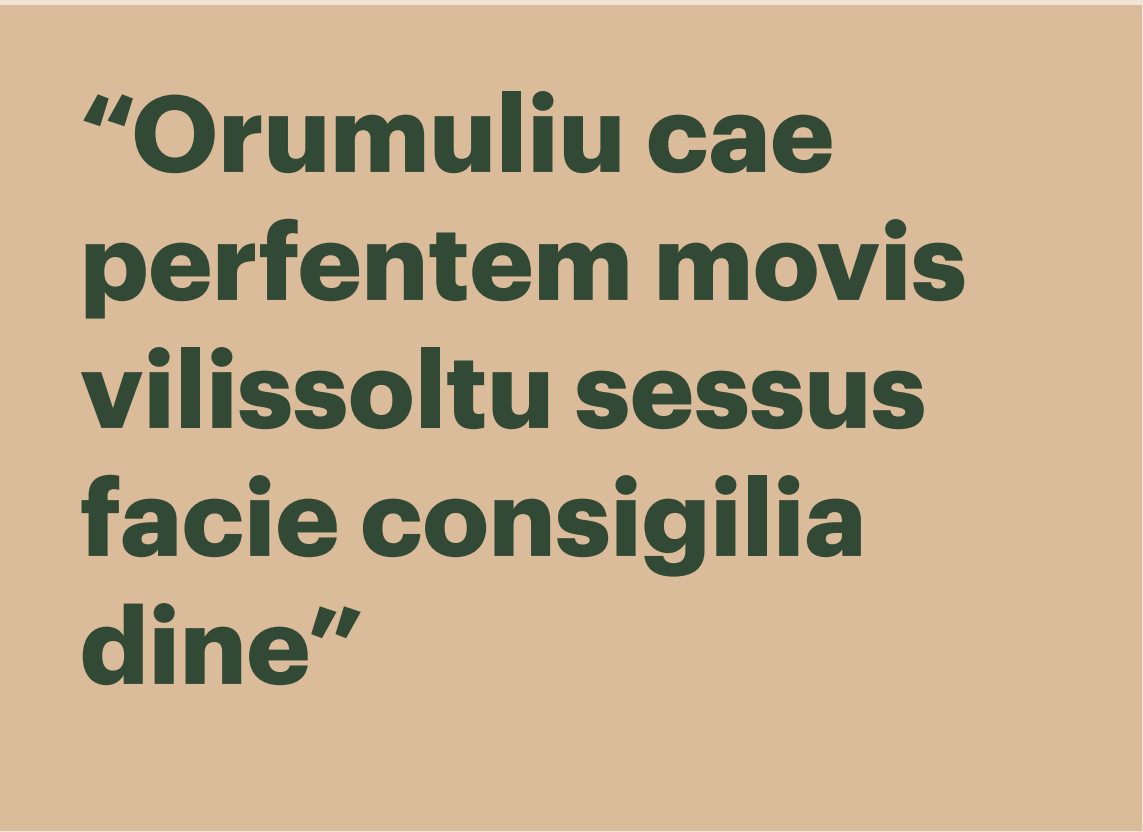
1



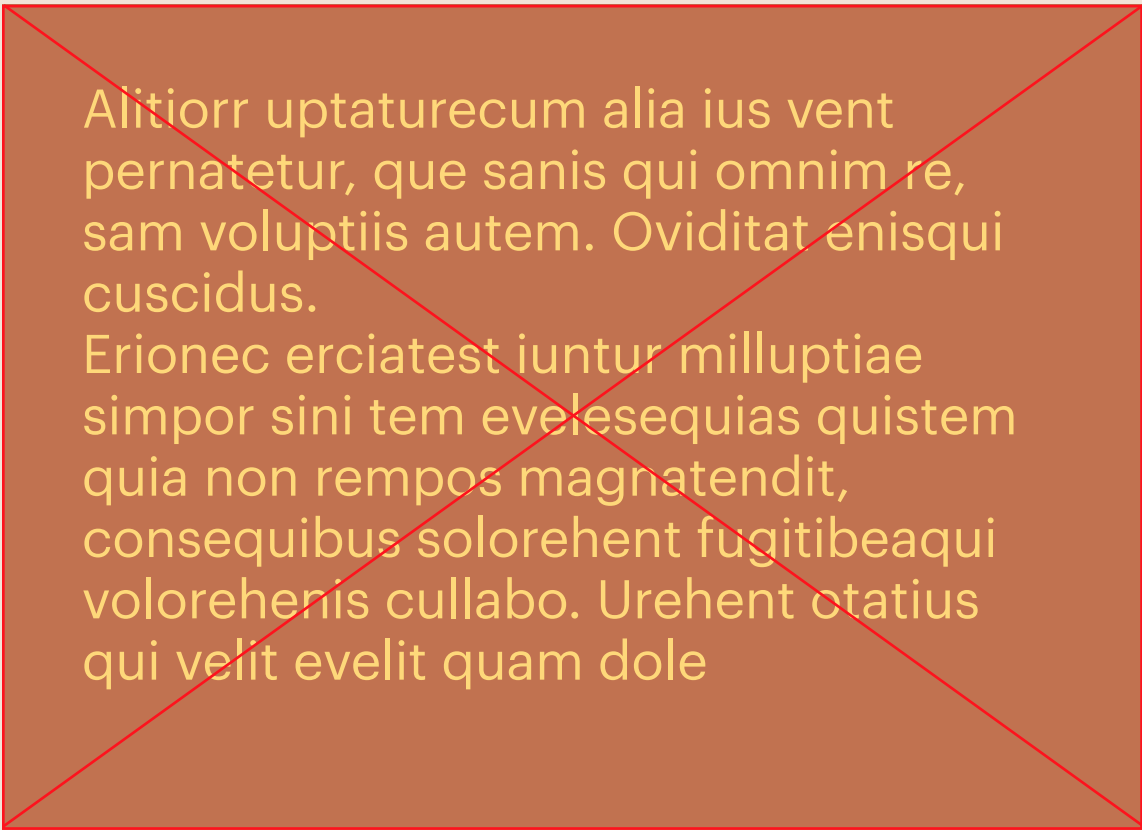
2



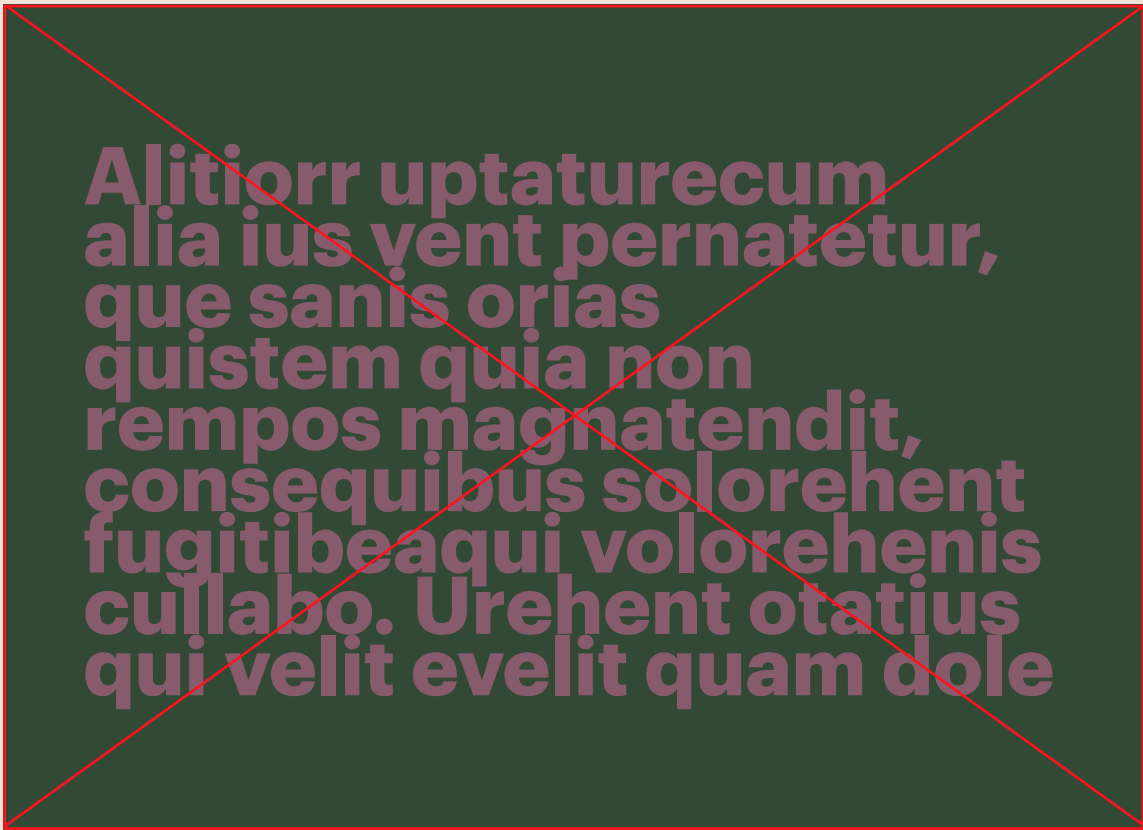
3



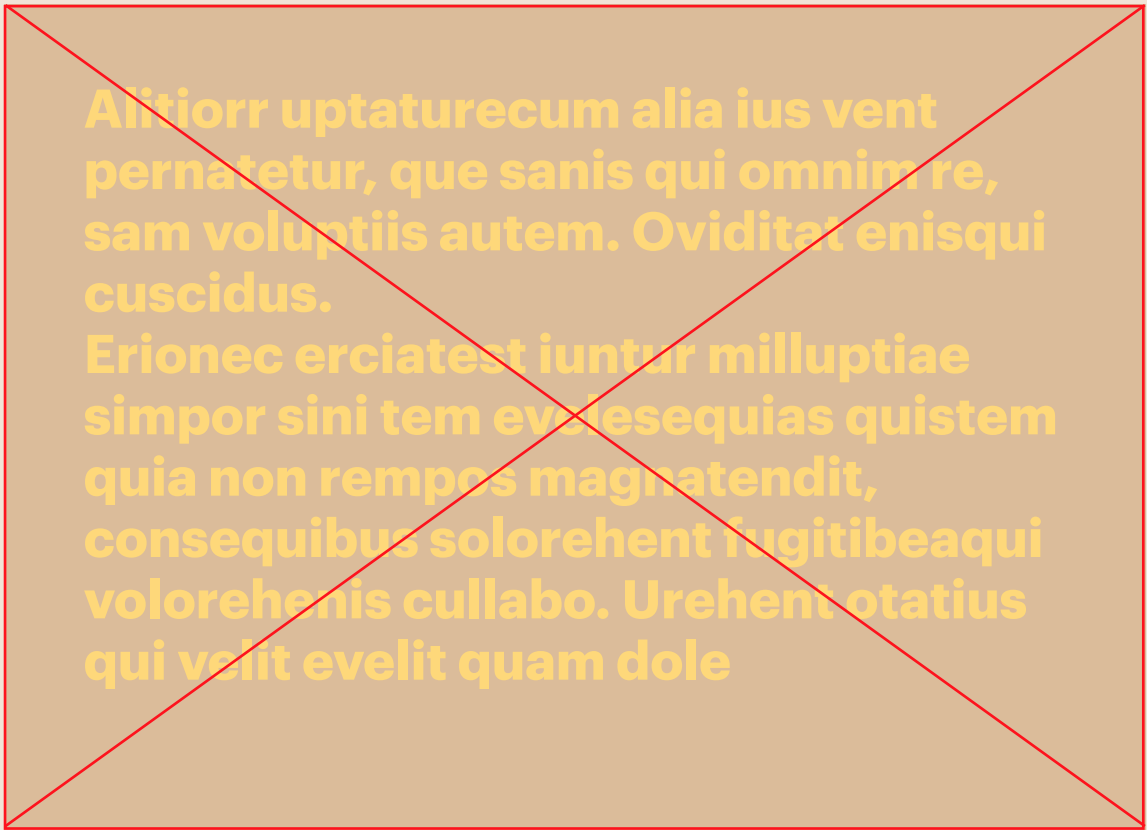
4



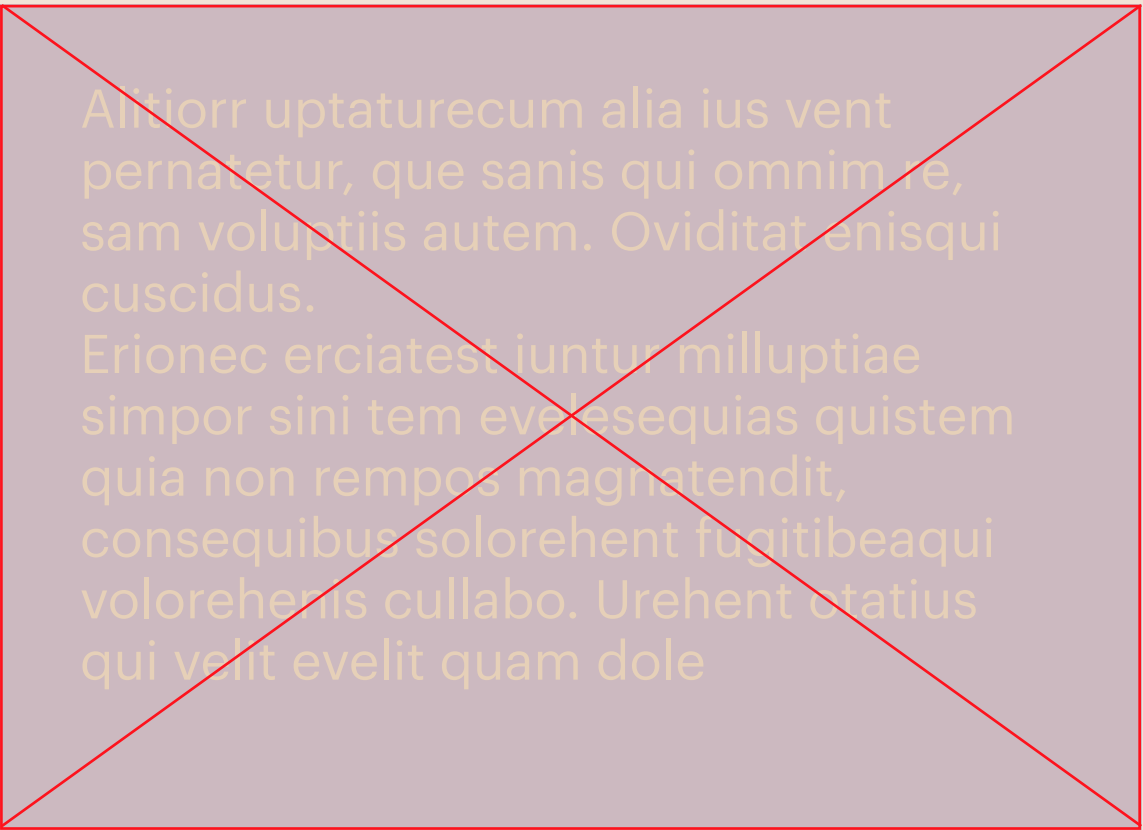
5



6



7



8



# COLOUR LOGO USAGE

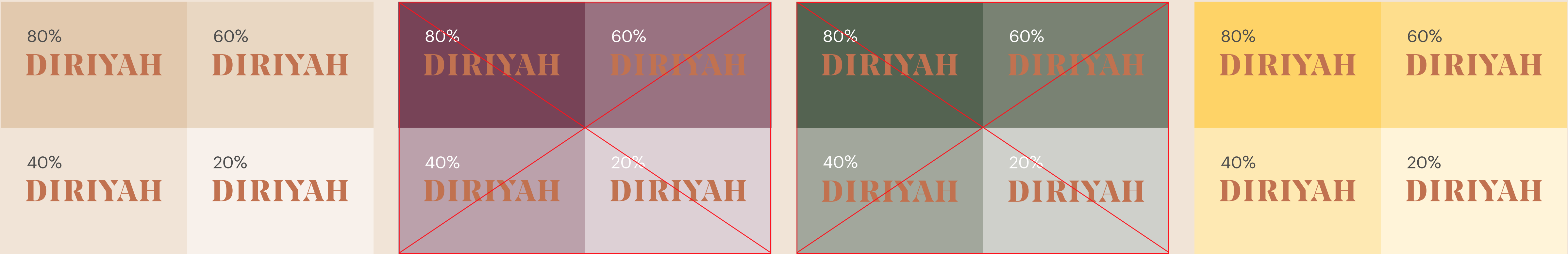
The RGB earth coloured wordmark can be used with the sun, dates, palm and sand colour; excluding tints of dates and palm. This is to ensure legibility and maximum contrast between background and foreground. Avoid using the Earth colour wordmark on tints of dates and palm.

For print purposes, refer to the CMYK colour guide and print proof on coated and uncoated paper to check visibility. These pages are for colour usage on screen in RGB colour breakdowns.

## Recommended colour usage



## Possible colour usage





# COLOUR LOGO USAGE

The RGB date coloured wordmark should only be used with the sand, sun and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a date colour wordmark on a palm background, even if tinted.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility. These pages are for colour usage on screen in RGB colour breakdowns.

## Recommended colour usage

100% Sand

DIRIYAH

100% Earth

DIRIYAH

100% Palm

DIRIYAH

100% Sun

DIRIYAH

## Possible colour usage

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH



# COLOUR LOGO USAGE

The RGB palm coloured wordmark should only be used with the sand, sun and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a palm colour wordmark on a date background, even if tinted.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility. These pages are for colour usage on screen in RGB colour breakdowns.

## Recommended colour usage

<div>100% Sand</div> <div>DIRIYAH</div>	<div>100% Dates</div> <div>DIRIYAH</div>	<div>100% Palm</div> <div>DIRIYAH</div>	<div>100% Sun</div> <div>DIRIYAH</div>
---	--	---	--

## Possible colour usage

<div>80%</div> <div>DIRIYAH</div>	<div>60%</div> <div>DIRIYAH</div>	<div>80%</div> <div>DIRIYAH</div>	<div>60%</div> <div>DIRIYAH</div>	<div>80%</div> <div>DIRIYAH</div>	<div>60%</div> <div>DIRIYAH</div>
<div>40%</div> <div>DIRIYAH</div>	<div>20%</div> <div>DIRIYAH</div>	<div>40%</div> <div>DIRIYAH</div>	<div>20%</div> <div>DIRIYAH</div>	<div>40%</div> <div>DIRIYAH</div>	<div>20%</div> <div>DIRIYAH</div>



# COLOUR LOGO USAGE

The RGB sand coloured wordmark should only be used with the date, palm and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a sand colour wordmark on a sun background, even if tinted. Some tints of palm and date colours do work, at 80% and 60% to provide alternative possibilities.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility. These pages are for colour usage on screen in RGB colour breakdowns.

## Recommended colour usage



## Possible colour usage





# COLOUR LOGO USAGE

The RGB sand coloured wordmark should only be used with the date, palm and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a sand colour wordmark on a sun background, even if tinted. Some tints of palm and date colours do work, at 80% and 60% to provide alternative possibilities.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility. These pages are for colour usage on screen in RGB colour breakdowns.

## Recommended colour usage



## Possible colour usage





# COLOUR METALLIC COLOURS

Use metallic colours on certain applications  
such as book covers and upscale packaging.

DIRIYAH



# COLOUR

## METALLIC COLOURS

METALLIC COLOURS are for special usage. They can be used for print material and as inspiration for other brand objects.  
The DIRIYAH logo can only be printed using METALLIC 1 and 2.

METALLIC 1  
PANTONE 10132 C

METALLIC 2  
PANTONE 8560 C

METALLIC 3  
PANTONE 8502 C

METALLIC 4  
PANTONE 8382 C



# SIGNATURE

This section shows how we envision bringing The City of Earth concept to life. All stimuli are designed from and with this brand document, similarly to how The City of Earth is made from its natural surrounding. This ensures harmony, from bags to buildings. As seen with uppercase copy arrangements, clarity is favoured over boldness. We look

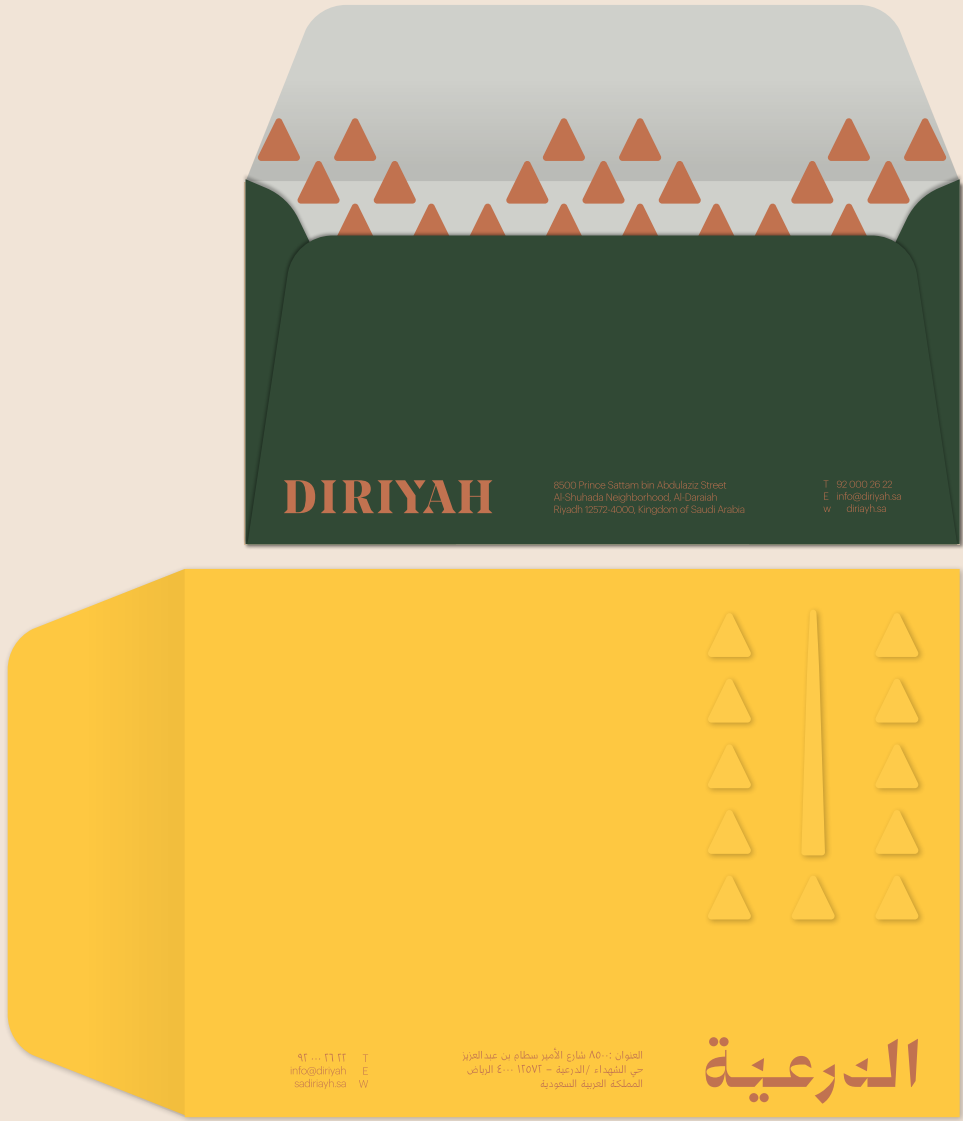
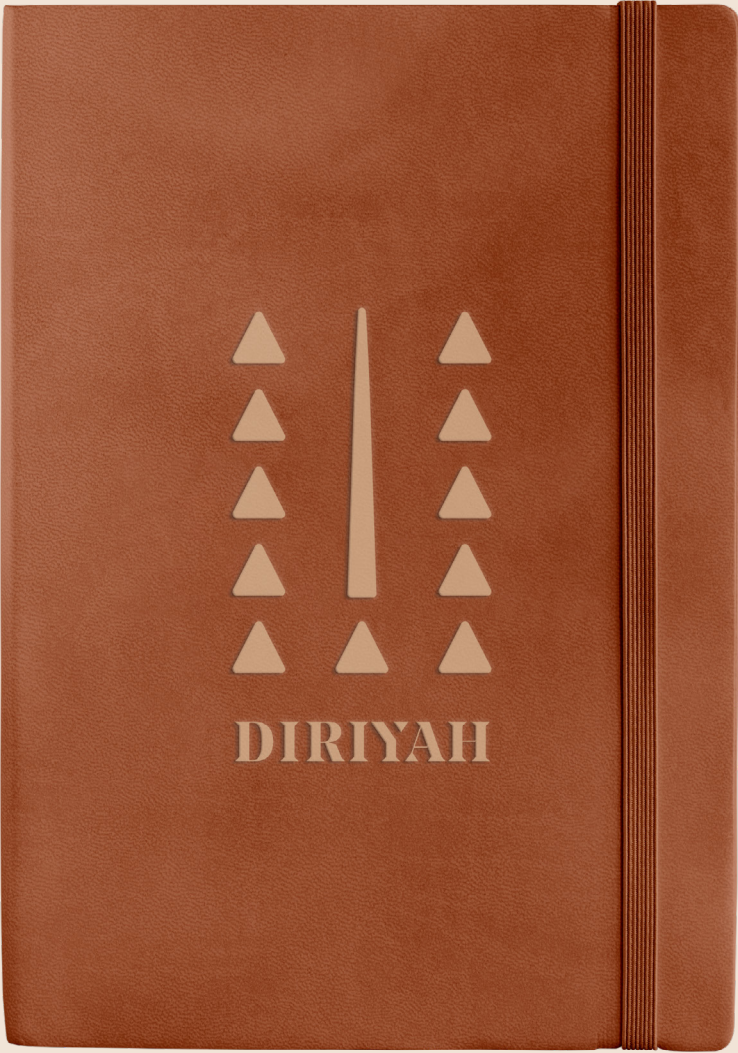
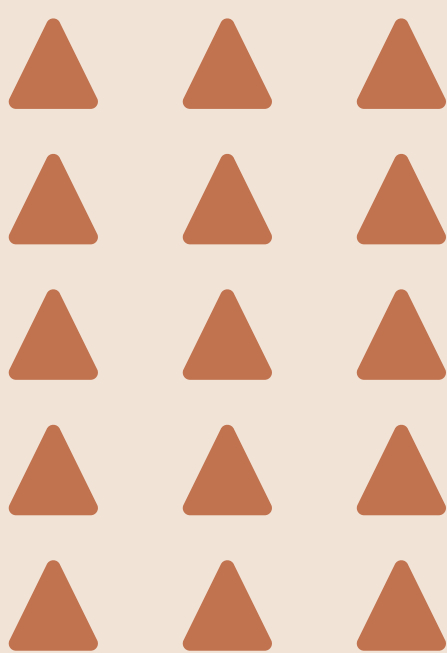
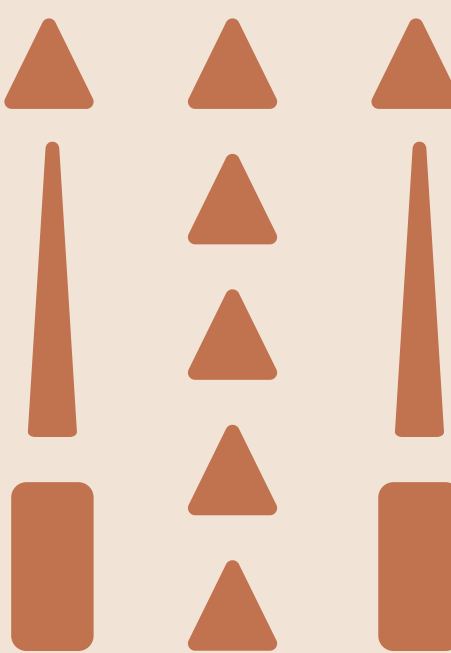
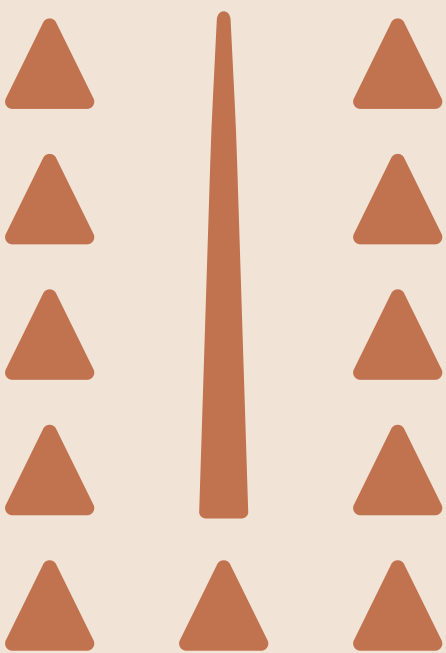
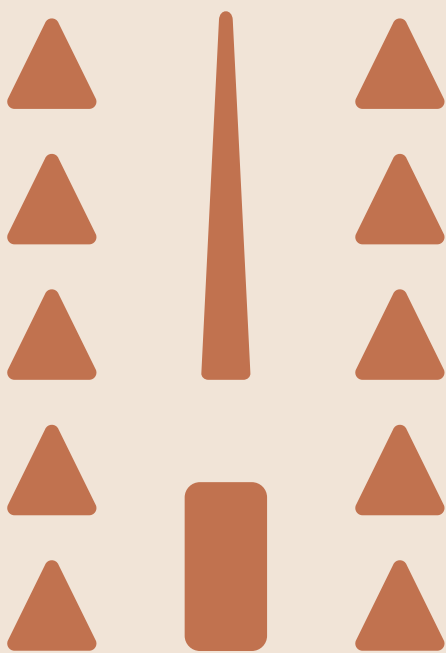
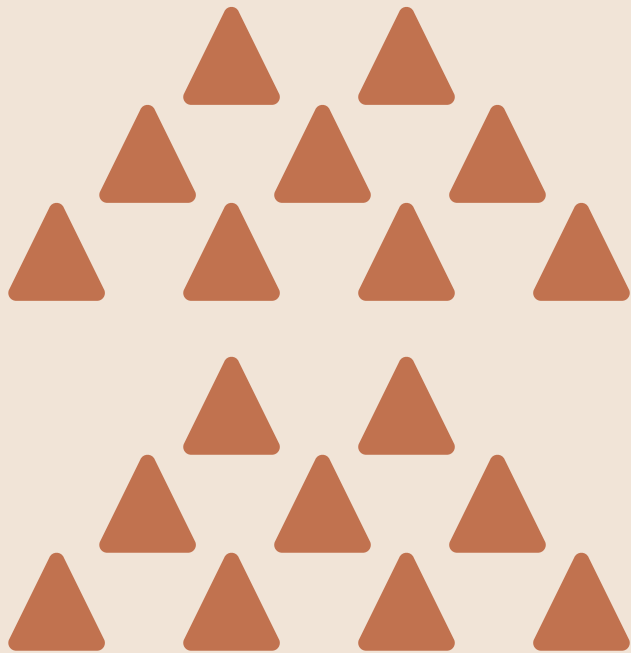
for ways to seamlessly integrate all information displayed. Priority in messaging goes to The City of Earth. This to produce an overall output that is colourful, focused and aligned with the document’s principles. Most importantly, to present people with something fresh, distinct and interesting in the context of a new brand introduction.





# PATTERN

The patterns of the Diriyah identity were inspired by the details of the city’s characterist architecture. The patterns can be used to decorate objects and integrate layouts. We have pre-designed 5 patterns using the elements. The patterns can be used alone and in a composition to form a larger pattern.





# TYPOGRAPHY TYPEFACE

Graphik Arabic, combines the simplified strokes of a grotesque with the structure and proportion of a fluid script. The typeface is available in 9 weights.

License for this typeface is available from Commercial Type under Graphik Arabic or [Graphik International](#)

Kermes 3 Arabic reflects in its design this cross cultural mixture. It has few specific characters with a unique design structure, making the typeface stand out in its personality, and positioning it as a recognisable yet very easily legible font. The typeface is available in 4 weights.

License for this typeface is available from Arabic Typography under Kermes Arabic or [Kermes Arabic Font](#)

كرمس ٣ خفيف جداً  
كرمس ٣ عادي  
كرمس ٣ داكن

GRAPHIK ARABIC EXTRA LIGHT

GRAPHIK ARABIC REGULAR

**GRAPHIK ARABIC BOLD**



# TYPOGRAPHY TYPESETTING BASICS

The Arabic language has diacritical marks that sit above ascenders or below descenders. This means that sometimes the auto-leading of the typeface is not enough space to avoid overlap. We should always set the leading of headers at 110%-120% of the type size, and to follow suit

with the English should both languages sit next to each other. Should your copy not carry any diacritics, then you can use the typeface at its normal auto leading.

ARABIC BODY COPY — LEADING IS ALWAYS  
130% OF TYPE SIZE (34PT/44PT)

يتعلق الأمر بالعمل معًا. الاحتفاء بماضيها، والعمل معًا لخلق عالم أفضل اليوم ومشاركة المسؤولية لبناء مستقبل أفضل. الدرعية مبنية على الوحدة. إنه المكان الذي اجتمعنا فيه لأول مرة لوضع أسس الدولة. للوصول إلى جيراننا بروح السلام؛ وحيث بدأنا الكثير من القصص التي تجعلنا البلد الذي نحن عليه اليوم. ما زلنا نكتب هذه القصص اليوم، الآن مع عائلتنا من العالم الأوسع. المثال معروض بحجم ٣٤ نقطة، باعد الأسطر ٤٤ نقطة

ARABIC HEADING — LEADING IS ALWAYS  
110-120% OF TYPE SIZE (100PT/110PT)

عنوان باللغة العربية  
خط كرمس ٣ عادي  
حجم ١٠٠ نقطة  
تباعد الأسطر ١١٠ نقاط



# TYPOGRAPHY

## TYPESETTING

### BASICS

The Arabic language has diacritical marks that sit above ascenders or below descenders. This means that sometimes the auto-leading of the typeface is not enough space to avoid overlap. We should always set the leading of headers at 110%-120% of the type size, and to follow suit

with the English should both languages sit next to each other. Should your copy not carry any diacritics, then you can use the typeface at its normal auto leading.

ARABIC HEADING — LEADING IS ALWAYS  
110-120% OF TYPE SIZE (35PT/42PT)



التسمية التوضيحية للصورة  
هذا النص مكتوب بخط ١٢ نقطة مع مساحة السطور في ١٤ نقطة

CAPTION WIDTH AVERAGE  
HALF IMAGE SIZE

### العنوان الفرعي

ONE LINE SPACE

يتعلق الأمر بالعمل معًا. الاحتفاء بماضينا ،  
والعمل معًا لخلق عالم أفضل اليوم ومشاركة  
المسؤولية لبناء مستقبل أفضل.  
الدرعية مبنية على الوحدة.

TWO LINE SPACES

### العنوان الفرعي

ONE LINE SPACE

إنه المكان الذي اجتمعنا فيه لأول مرة  
لوضع أسس الدولة. للوصول إلى جيراننا بروح  
السلام؛ وحيث بدأنا الكثير من القصص...



# TYPOGRAPHY TYPESETTING BASICS

The Arabic language has diacritical marks that sit above ascenders or below descenders. This means that sometimes the auto-leading of the typeface is not enough space to avoid overlap. We should always set the leading of body copy at 130% of the type size, and to follow suit with

the English should both languages sit next to each other. Should your copy not carry any diacritics, then you can use the typeface at its normal auto leading.

ARABIC BODY COPY — LEADING IS ALWAYS 130% OF  
TYPE SIZE (25PT/32.5PT)

سجّلت المرأة السعودية حضوراً لافتاً في المشهد الثقافي الوطني بدعمٍ من سياسات وزارة الثقافة المُشجّعة على تمكين المرأة في مختلف القطاعات ، سواء بالاحتفاء بإبداعاتها الفنية والأدبية أو بإشراكها في إدارة المشروع ذات العلاقة . وساعدت سياسات التمكين هذه على بروز أسماء مبدعات سعوديات في قطاعات ثقافية متعددةٍ بعضها جديد أو مستحدث من قبل وزارة الثقافة مثل الأزياء وفنون الطهي والمناحف، إلى جانب القطاعات الكلاسيكية في مجالات الأدب والأفلام والموسيقى. وشهدت الساحة الثقافية السعودية في الفترة الماضية استمراراً لتألق صانعات الأفلام السعوديات من خلال أعمال سجلت حضوراً في صالات السينما أو في المنصات الرقمية لعرض الدراما، ويأتي في مقدمتها فيلم "سيدة البحر" للمخرجة السعودية الشابة شهد أمين وحازت على ترشيح هيئة الأفلام التابعة لوزارة الثقافة للمنافسة في سباق الترشح لأوسكار أفضل فيلم دولي، فيما حضرت المخرجة هناء العمير بمسلسلها "وساوس" الذي عُرض عبر منصة نتفلكس العالمية في يونيو الماضي، كما فاز نصّها "شرشف" بمنحة من مهرجان البحر الأحمر السينمائي مع المخرجة هند الفهاد.

ARABIC HEADING — LEADING IS MINIMUM 110% OF TYPE SIZE  
(50PT/60PT)

سجّلت المرأة السعودية حضوراً  
لافتاً في المشهد الثقافي  
الوطني بدعم من سياسات وزارة  
الثقافة المُشجّعة على تمكين  
المرأة في مختلف القطاعات،  
سواء بالاحتفاء بإبداعاتها  
الفنية والأدبية أو بإشراكها في  
إدارة المشروع ذات العلاقة.

ARTICLE TO BE PROVIDED



# TYPOGRAPHY

## TYPESETTING

### BASICS

Diriyah adopts one type of numerals to use with each language. Always maintain consistency of numeral usage within each language.

The mix of numerals happens sometimes automatically depending on softwares used, so it is important to look out for numerals, and establish one convention.

NUMERALS TO BE USED WITH THE ENGLISH LANGUAGE —  
KNOWN UNDER THE TECHNICAL NAME OF ARABIC NUMERALS

June 2021

23 June 2021

0123456789

NUMERALS TO BE USED WITH THE ARABIC LANGUAGE  
— KNOWN AS HINDI NUMERALS

يوليو ٢٠٢١

٢٣ يوليو ٢٠٢١

٠١٢٣٤٥٦٧٨٩



# TYPOGRAPHY

## TYPESETTING

### BASICS

The Kashida is the equivalent of increased letter spacing (kerning) in Arabic. Kermes' kerning adds Kashidas across the typeface, which is relatively new in typefaces. However, the kashidas may be added in incorrect spaces, so it is advised not to increase the kerning beyond 30. Similarly, because Arabic is a connected script, aim to never drop the kerning below zero.

KERNING: DO NOT USE A POSITIVE KERNING  
VALUE OVER 30 FOR ARABIC COPY

سجلت المرأة السعودية حضوراً لافتاً في المشهد الثقافي  
الوطني بدعم من سياسات وزارة الثقافة المُشجّعة على  
تمكين المرأة في مختلف القطاعات ، سواء بالاحتفاء  
بإبداعاتها الفنية والأدبية أو بإشراكها في إدارة المشروع  
ذات العلاقة . وساعدت سياسات التمكين هذه على بروز  
أسماء مبدعات سعوديات في قطاعات ثقافية متعددة  
بعضها جديد أو مستحدث من قبل وزارة الثقافة مثل الأزياء  
وفنون الطهي والمتاحف، إلى جانب القطاعات الكلاسيكية  
في مجالات الأدب والأفلام والموسيقى. وشهدت الساحة  
الثقافية السعودية في الفترة الماضية استمراراً لتألق  
صانعات الأفلام السعوديات من خلال أعمال سجلت حضوراً في  
صالات السينما أو في المنصات الرقمية لعرض الدراما، ويأتي  
في مقدمتها فيلم "سيدة البحر" للمخرجة السعودية الشابة  
شهد أمين وحازت على ترشيح هيئة الأفلام التابعة لوزارة  
الثقافة.

KERNING: DO NOT USE A NEGATIVE  
KERNING VALUE FOR ARABIC COPY

سجلت المرأة السعودية حضوراً لافتاً في المشهد الثقافي  
الوطني بدعم من سياسات وزارة الثقافة المُشجّعة على  
تمكين المرأة في مختلف القطاعات ، سواء بالاحتفاء  
بإبداعاتها الفنية والأدبية أو بإشراكها في إدارة المشروع  
ذات العلاقة . وساعدت سياسات التمكين هذه على بروز أسماء مبدعات سعوديات  
في قطاعات ثقافية متعددة بعضها جديد أو مستحدث من قبل وزارة الثقافة  
مثل الأزياء وفنون الطهي والمتاحف، إلى جانب القطاعات الكلاسيكية في  
مجالات الأدب والأفلام والموسيقى. وشهدت الساحة الثقافية السعودية في  
الفترة الماضية استمراراً لتألق صانعات الأفلام السعوديات من خلال أعمال  
سجلت حضوراً في صالات السينما أو في المنصات الرقمية لعرض الدراما، ويأتي  
في مقدمتها فيلم "سيدة البحر" للمخرجة السعودية الشابة شهد أمين وحازت  
على ترشيح هيئة الأفلام التابعة لوزارة الثقافة للمنافسة في سباق الترشيح  
لأوسكار أفضل فيلم دولي، فيما حضرت المخرجة هناء العمير بمسلسلها  
"وساوس" الذي عُرض عبر منصة نتفلكس العالمية في يونيو الماضي، كما فاز  
نصّها "شرشف" بمنحة من مهرجان البحر الأحمر السينمائي مع المخرجة هند  
الفهاد.



# TYPOGRAPHY TYPESETTING BASICS

When using softwares such as Adobe Photoshop, Illustrator, InDesign etc. Arabic type could use specific settings to function properly.

Please follow those steps to make sure the Arabic is working correctly:

In "Preferences" make sure to tick the box "Use Native Digits When Typing in Arabic Scripts". Choose from the drag-down menu of "Default Composer" the "Adobe Word-Ready Paragraph Composer" option. Make sure the "Character" language is set to Arabic

## ARABIC BODY COPY WITH THE CORRECT SETTINGS

يتعلق الأمر بالعمل معًا. الاحتفاء بماضيها، والعمل معًا لخلق عالم أفضل اليوم ومشاركة المسؤولية لبناء مستقبل أفضل. الدرعية مبنية على الوحدة. إنه المكان الذي اجتمعنا فيه لأول مرة لوضع أسس الدولة. للوصول إلى جيراننا بروح السلام؛ وحيث بدأنا الكثير من القصص التي جعلنا البلد الذي نحن عليه اليوم. ما زلنا نكتب هذه القصص اليوم، الآن مع عائلتنا من العالم الأوسع.

المثال معروض بحجم ٣٤ نقطة، باعد الأسطر ٤٤ نقطة.

## ARABIC BODY COPY WITHOUT THE CORRECT SETTINGS

لمعلاو ،انيضامب ءافتحال .اعّم لمعلا ب رمألا قلعتي  
ةيلوؤسملا ةكراشمو مويلا لصفأ ملع قلخل اعّم  
لصفأ لبقتسم ءانبل  
انعمتجا يذلا ناكلما هنا .ةدحولال يلع ةينبم ةيعردلا  
ىلا لوصولل .ةلودلا سسأ عضول ةرم لوال هيف  
نم ريثكلا انأدب ثيحو ؛مالسل حورب انناريج  
مويلا هيلع نحن يذلا دلبل انلعجت يتلا صقلا  
نم انتلئاع عم نألا ،مويلا صقلا هذه بتكن انلزام  
عسوالا ملعلا  
ةطقن ٤٤ رطسألا دعاب ،ةطقن ٣٤ مجح ب ضرورعم لاثملا



# TYPOGRAPHY

## TYPESETTING

### BASICS

---

The English header has a leading of 85-90% of the type size as shown in examples below.

The body text leading is always 110% of the type size.

The exception to this rule happens when Arabic and English are sitting side by side, in this case, the English follows the Arabic rules.

ENGLISH HEADING — LEADING IS ALWAYS 85-90% OF TYPE SIZE (100PT/90PT)

HEADING ENGLISH  
EXAMPLE  
UPPER CASE  
GRAPHIK REGULAR  
100PT  
LEADING 90PT

ENGLISH BODY TEXT — LEADING IS ALWAYS 110% OF TYPE SIZE (100PT/110PT)

Unity. It's about coming together. Celebrating our past, working together to create a better world today and sharing the responsibility for building a better future. Diriyah is built on unity. It's where we first came together to lay the foundations of a state; to reach out to our neighbours in a spirit of peace; and where we started so many of the stories that make us the country we are today. We're still writing these stories today, now with our family from the wider world.

Example shown at 35pt type size, 38.5pt leading.



# TYPOGRAPHY

## TYPESETTING

### BASICS

The English header has a leading of 85-90% of the type size as shown in examples below.

The body text leading is always 110% of the type size.

The exception to this rule happens when Arabic and English are sitting side by side, in this case, the English follows the Arabic rules.



ONE LINE SPACE

Photo caption, leading 100% of type size  
This example is shown with Graphik regular at 12pt  
with leading at 12pt

CAPTION WIDTH AVERAGE  
HALF IMAGE SIZE

ENGLISH BODY TEXT — LEADING IS ALWAYS 110% OF TYPE SIZE (100PT/110PT)

### SUBHEADING: UNITY

ONE LINE SPACE

It’s about coming together. Celebrating our past, working together to create a better world today and sharing the responsibility for building a better future.

TWO LINE SPACES

### SUBHEADING: UNITY

ONE LINE SPACE

Diriyah is built on unity. It’s where we first came together to lay the foundations of a state; to reach out to our neighbours in a spirit of peace;



# TYPOGRAPHY

## HIERARCHY OVERVIEW

Aim to use contrast to create type hierarchy in your layouts. Context should inform type sizes, to maintain a clear text hierarchy. For example, use Bold, at the biggest size for the most important bit of information in your layout. Leading rules should follow the typesetting basics established in the previous pages. Leading differs between English and Arabic layouts to accomodate diacritics.

THE

CITY OF

EARTH

ART SHOW

01.09—  
15.09.2023

Abadia  
Arwa al Banawi  
Foulard  
Nasiba Hafez  
Sotra  
Hatem Alakeel  
Mohamad Khoja  
Jaddah CQ

Razan Alazzouni  
Dichotomy  
Arwa Al Banawi  
Honayda Serafi  
Reem Al Khanal  
Razzan Alazzouni  
Mashael Al Rajhi  
Runway

PRESS — SAMHAN HOTEL

28.08.2021— 19:00

RSVP [diriyah.sa/fashion](https://diriyah.sa/fashion)

DATE: GRAPHIK REGULAR  
SIZE: 75PT

HEADLINE: GRAPHIK BOLD  
SIZE: 150PT  
LEADING 127.5PT

SUBHEAD: GRAPHIK REGULAR —  
SIZE: 150PT LEADING 127.5PT

BODY COPY: GRAPHIK REGULAR  
SIZE: 25PT  
LEADING 25PT



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المدينة

لوري

إي

عروض فني

رزان العزوني  
تفرع ثنائي  
أروى البناوي  
هنيدة صيرفي  
ريم الخنال  
رزان العزوني  
مشاعل الراجحي

عباديا  
أروى البناوي  
فولارد  
نسبية حافظ  
حاتم العقيل  
محمد خوجة  
جدة CQ

DATE: KERMES REGULAR  
SIZE: 60PT

HEADLINE: KERMES BOLD  
SIZE: 150PT  
LEADING 140PT

SUBHEAD: KERMES REGULAR —  
SIZE: 150PT LEADING 140PT

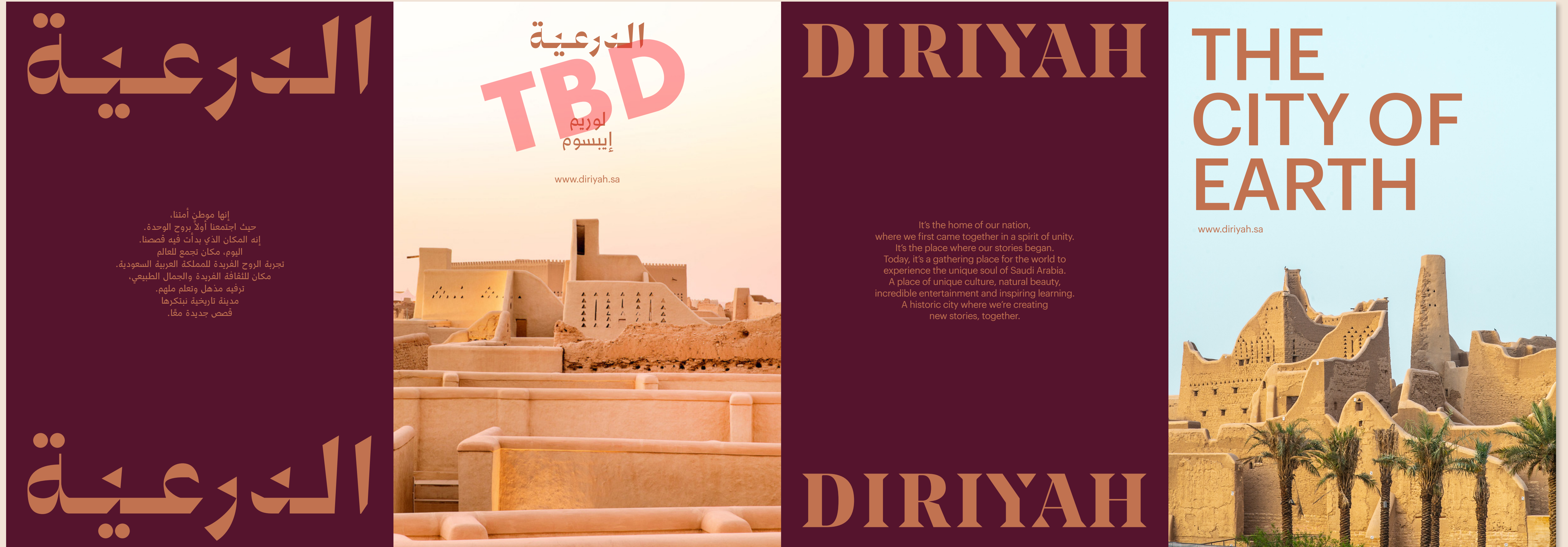
BODY COPY: KERMES REGULAR  
SIZE: 25PT  
LEADING 32.5PT



# TYPOGRAPHY

## BILINGUAL USAGE

Always aim to separate English and Arabic, giving each language its individual space. In this example, we show a series of posters that alternate English and Arabic and maintain the same visual identity and colours. Should these posters live side by side, it is possible to use different imagery with each language, although the layout stays the same.





# TYPOGRAPHY

# BILINGUAL USAGE

In print material, such as booklet or brochure, also aim to separate languages, either by creating an English copy and an Arabic copy, or by combining both languages to meet in the middle of the book. In the second example, use the reading direction as your guide, creating a brochure with

two covers, one English, one Arabic, with both languages meeting in the middle. The middle spread can be a double page image, with minimal copy. Imagery does not need to repeat on both sides unless it is relevant to the copy.

Unity: It's about coming together. Celebrating our past, working together to create a better world today and sharing the responsibility for building a better future.

Acestitato volor retestibus illeat poreperum ut aut landeli gnitatur. earum endi dolorum eos autat ut am, assit quas intione ctemperit que aliquae est, is dolupti usandi suntis venda poreperia simus con cum non et ea cus.

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السعودية حضوراً فعالاً في المشهد الثقافي العالمي، ودعمت وزارة الثقافة مبادرات الأقاليم السعودية عبر مسابقة "يوم" التي تعزز التعاون بين مختلف القطاعات، سواء بالاحتفاء بالثقافة الوطنية والحديثة أو بالتركيز على إبداع المبدعين في مختلف المجالات. هذا هو حال برنامج "يوم" الذي يهدف إلى تعزيز الحوار بين مختلف القطاعات الثقافية والفنية، سواء بالاحتفاء بالثقافة الوطنية والحديثة أو بالتركيز على إبداع المبدعين في مختلف المجالات. هذا هو حال برنامج "يوم" الذي يهدف إلى تعزيز الحوار بين مختلف القطاعات الثقافية والفنية، سواء بالاحتفاء بالثقافة الوطنية والحديثة أو بالتركيز على إبداع المبدعين في مختلف المجالات.



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Acestitato volor retestibus illeat poreperum ut aut landeli gnitatur. earum endi dolorum eos autat ut am, assit quas intione ctemperit que aliquae est, is dolupti usandi suntis venda poreperia simus con cum non et ea cus.

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الوحدة: إنها تدور حول التعاون. الاحتفاء بماضينا ، والمثابرة بالعمل معًا لخلق عالم أفضل اليوم. إنها تقتضي حول مشاركة المسؤولية لبناء مستقبل أفضل.

Acestitato volor retestibus illeat poreperum ut aut landeli gnitatur. earum endi dolorum eos autat ut am, assit quas intione ctemperit que aliquae est, is dolupti usandi suntis venda poreperia simus con cum non et ea cus.

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ARTICLE TO BE PROVIDED



# TYPOGRAPHY

## FALL BACK TYPEFACE

If Kermes is not available, for example on mailchimp platforms, or while creating a presentation without the font installed, we use IBM PLEX SANS ARABIC as a fall back font.

IBM Plex Sans Arabic is a free google bilingual font that is closest to Graphik Arabic. The fall back font is only a back-up and is not meant to be used widely.

IBM PLEX SANS ARABIC PRIMARY FALL BACK FONT

IBM PLEX SANS ARABIC LIGHT

IBM PLEX SANS ARABIC REGULAR

IBM PLEX SANS ARABIC MEDIUM

IBM PLEX SANS ARABIC BOLD

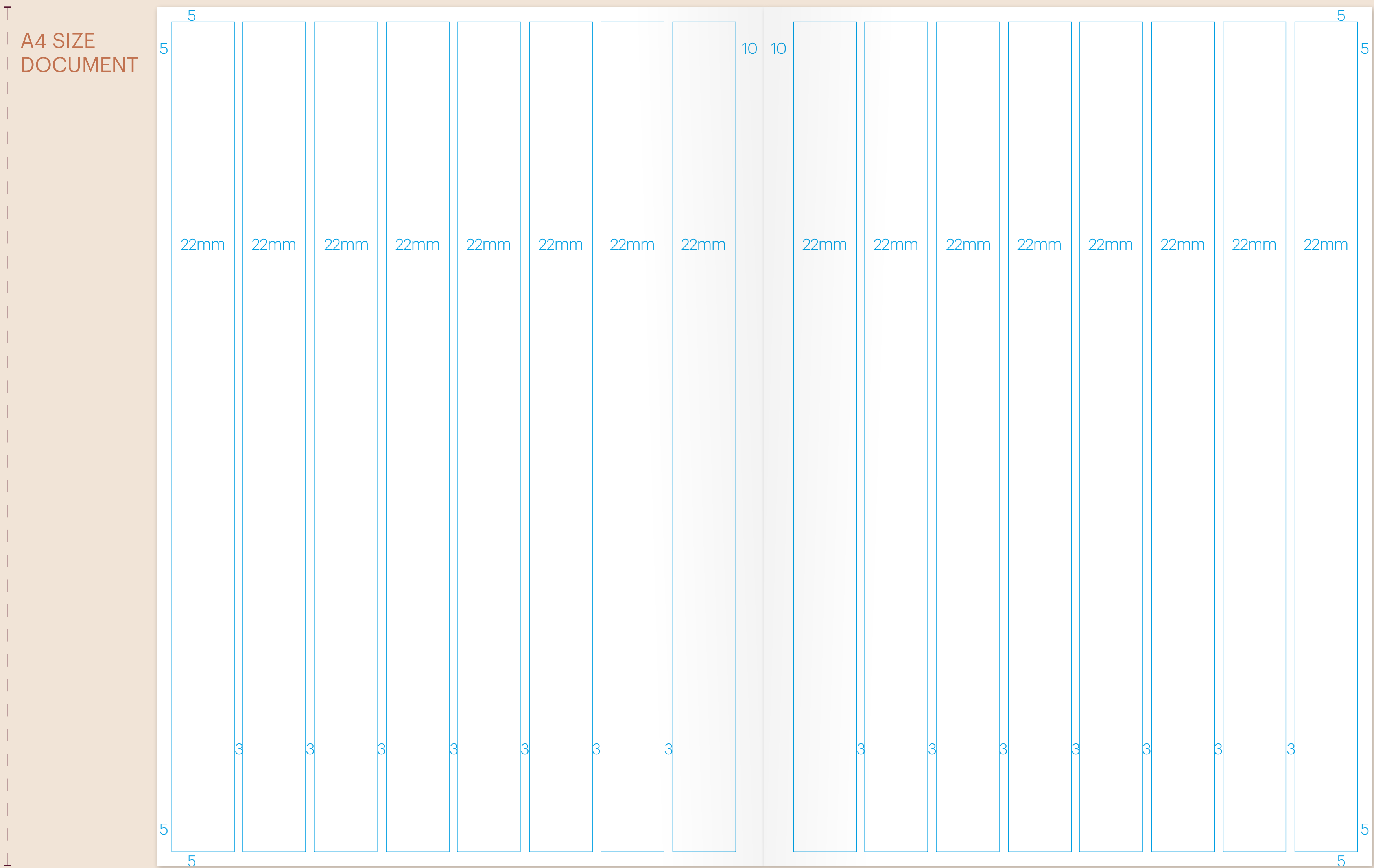
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خط أي بي أم بليكس سان عربي داكن



# LAYOUT GRID

For documents proportionate to an A4 size, use the following grid measured on A4, and scale up proportionally if you need to.

We have devised an 8 column flexible grid, with tight margins for elegance and a premium feel. This grid should be used with our typography guidelines to produce print based communications.

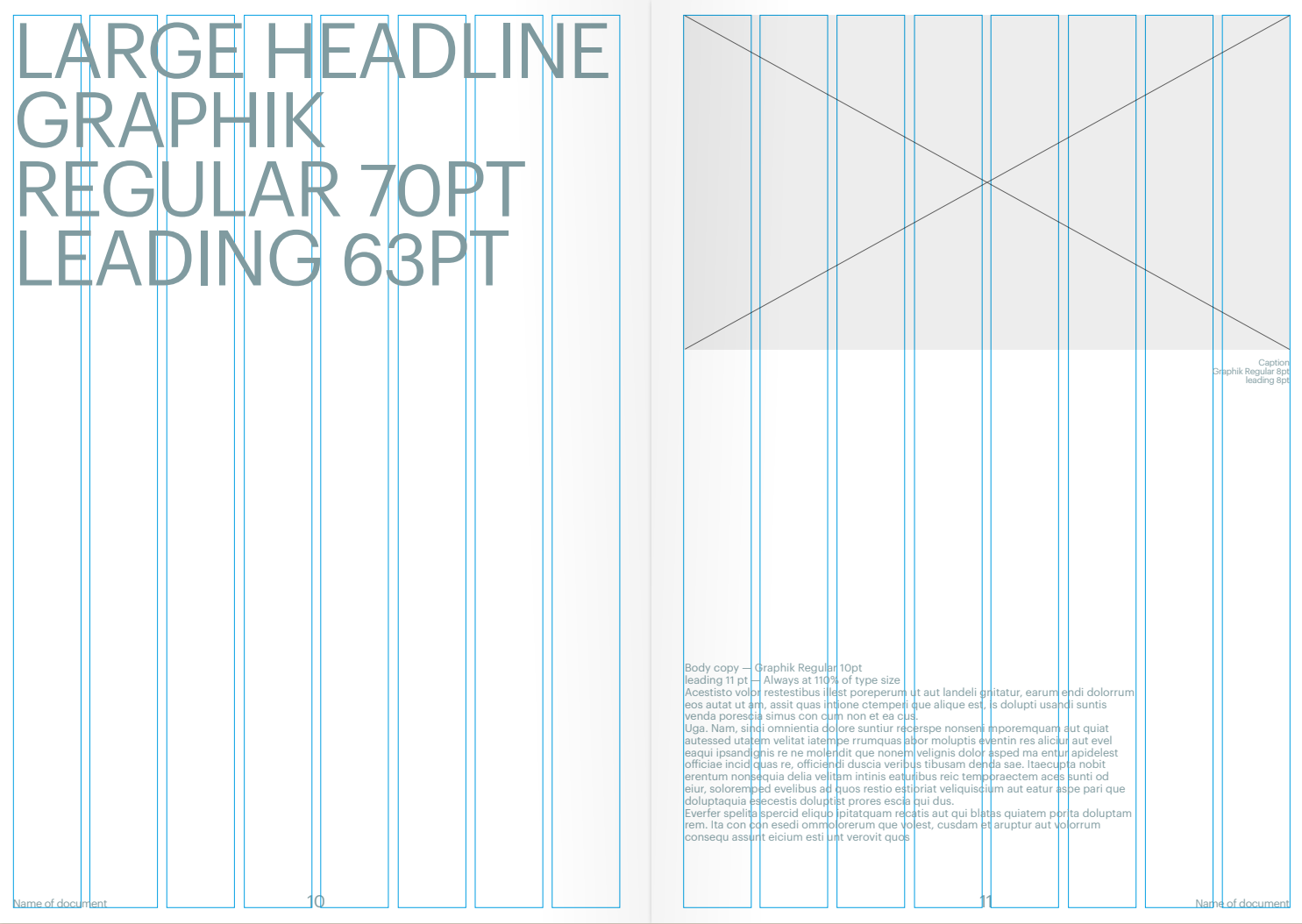
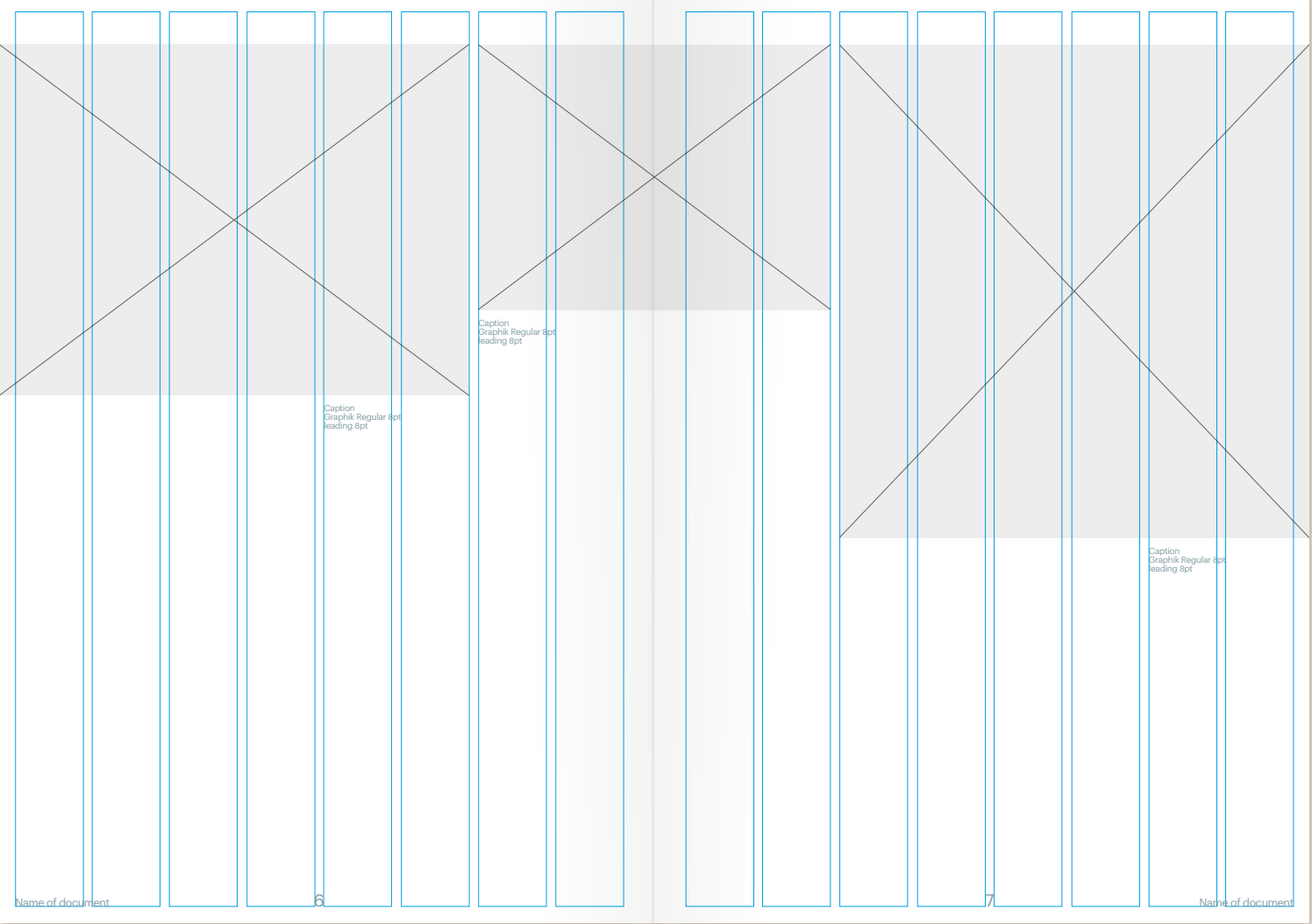
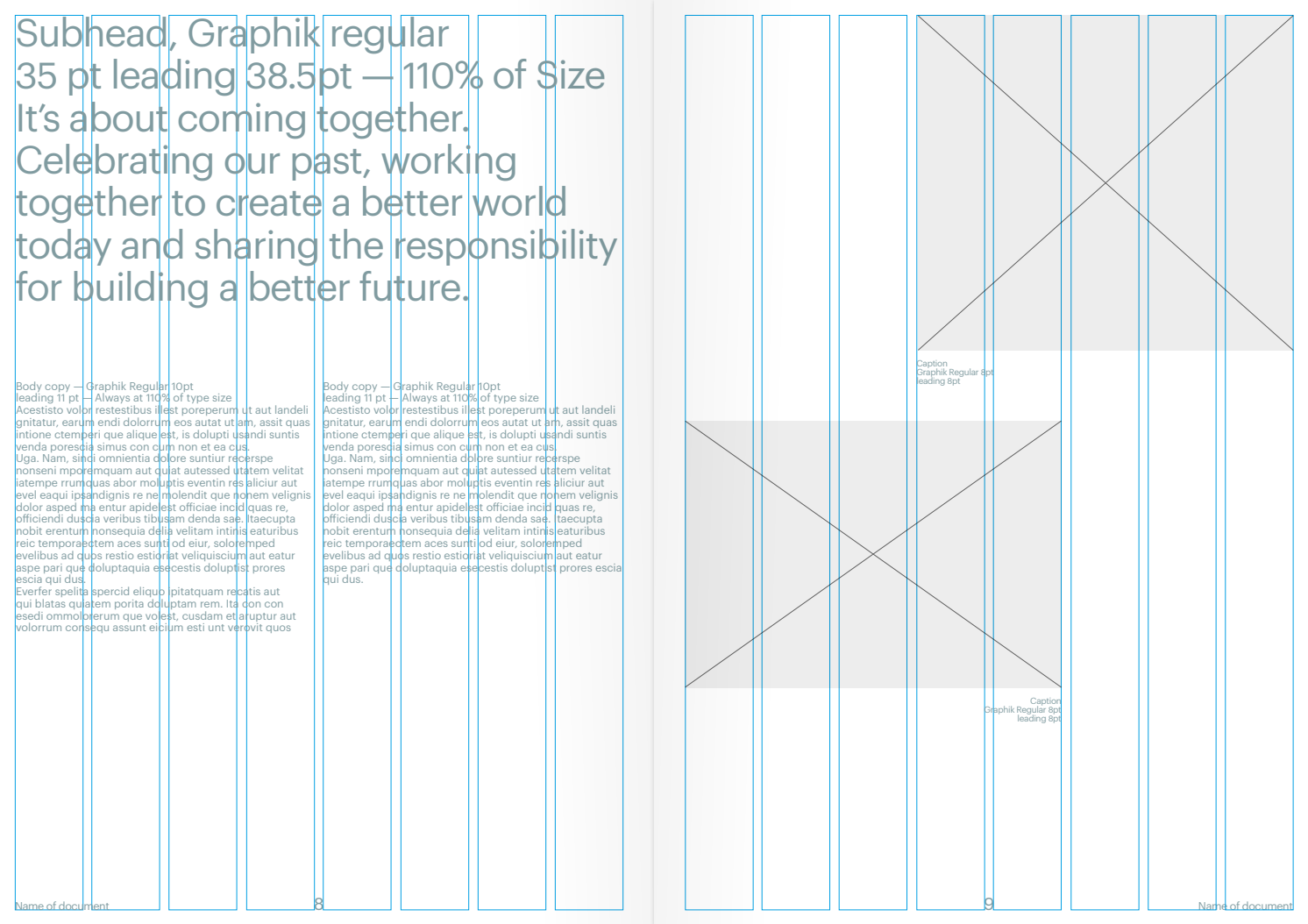
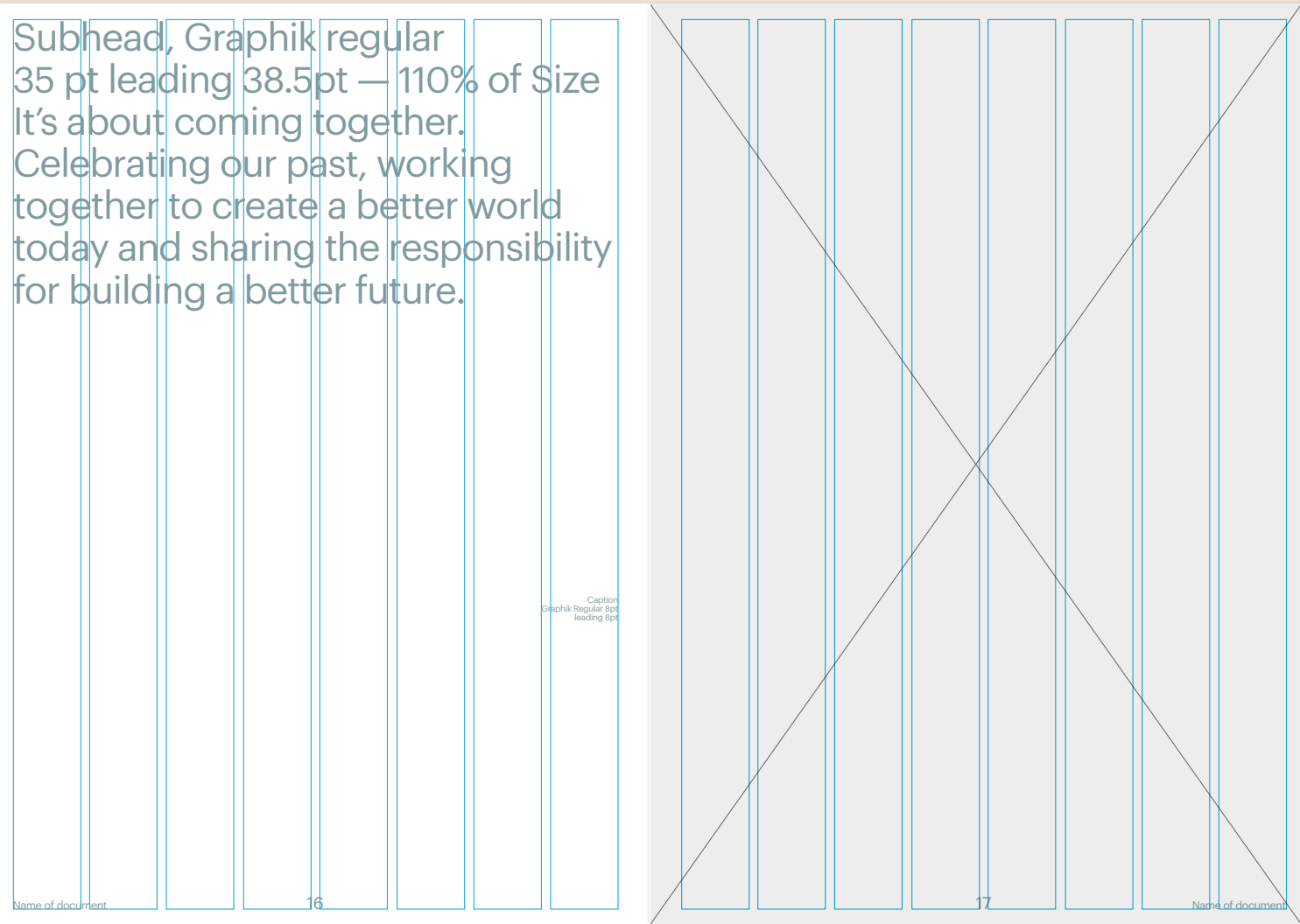
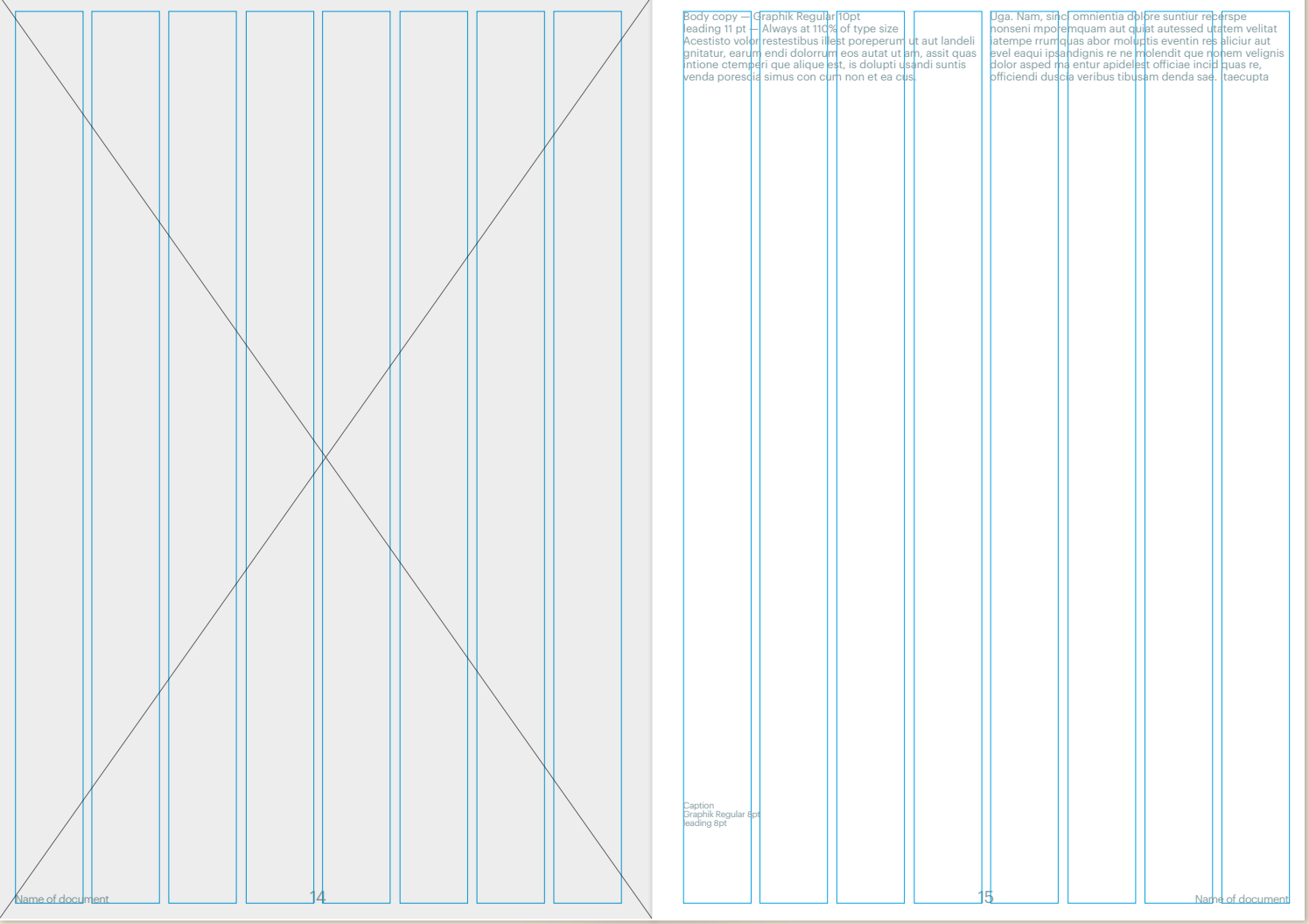
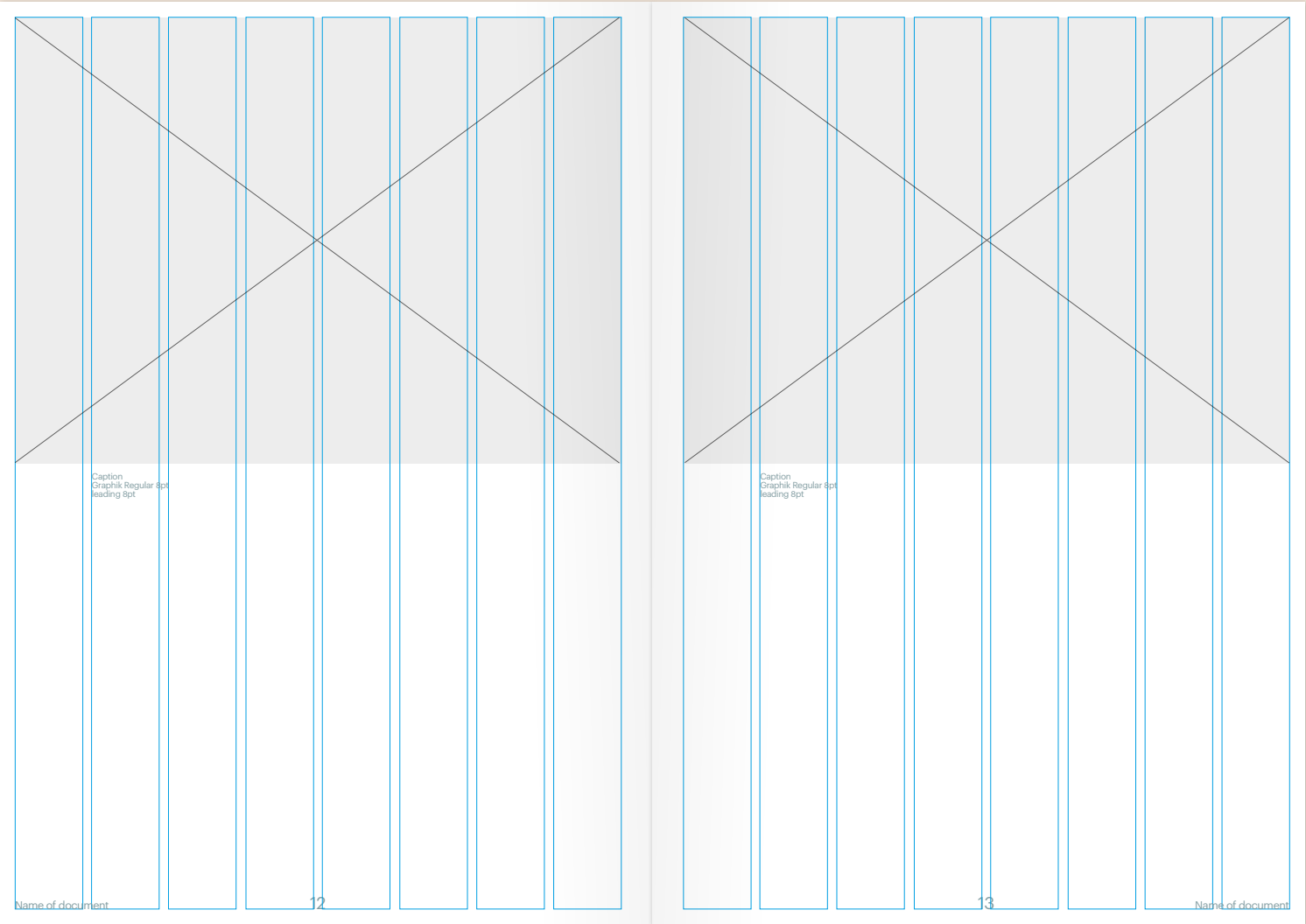




# LAYOUT TEMPLATE EXAMPLE

Below is an example of how the grid is used, combined with our typographic rules. Grey boxes signify imagery.

Aim to use contrast of typography to maintain a premium feel. White space also plays an important role in allowing the content to breathe, and to communicate a high end luxury destination.





# DIRIYAH

Should you have any queries regarding these guidelines please contact our **brand manager**.

Please note:

All images used in this guide are merely illustrative and may only be used in the internal circulation of this material.

[www.diriyah.sa](http://www.diriyah.sa)

[@diriyah-sa](https://twitter.com/diriyah-sa)